



PHOTOGRAPHS

NEW YORK | 3 OCTOBER 2018

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PHOTOGRAPHS



PHOTOGRAPHS

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THIS PAGE
LOT 130 ANTON GIULIO BRAGAGLIA AND ARTURO BRAGAGLIA, 'LE ROSE', 1913

SPECIALISTS AND AUCTION ENQUIRIES

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CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	PHOTOGRAPHS: LOTS 100–229
125	ABSENTEE BID FORM
127	CONDITIONS OF SALE
128	TERMS OF GUARANTEE ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING
129	BUYING AT AUCTION
131	SELLING AT AUCTION
132	SOTHEBY'S SERVICES INFORMATION ON SALES AND USE TAX GLOSSARY OF TERMS
133	IMPORTANT NOTICES ACKNOWLEDGEMENTS
134	INTERNATIONAL DEPARTMENTS
136	INDEX



100

100

PROPERTY OF VARIOUS OWNERS

**HEINRICH
KÜHN**

1866-1944

Untitled (Vase of Roses)

bromoil transfer print on tissue, signed and dated '16. VII. 1921.' in pencil in the margin, framed, a Kicken Gallery label on the reverse, 1915, printed in 1921
11½ by 13 in. (29.2 by 33 cm.)

PROVENANCE

Kicken Gallery, Berlin

\$ 6,000-9,000

101

**JOSEF
SUDEK**

1896-1976

Rose in Glass Beaker

framed, 1950s (*Josef Sudek: Still Lives*, p. 6)
9¾ by 7 in. (23.8 by 17.8 cm.)

PROVENANCE

Howard Greenberg Gallery, New York

\$ 3,000-5,000

102

**JOSEF
SUDEK**

1896-1976

**Siesta (A Walk in the Magic
Garden)**

signed and annotated 'Siesta' in pencil in the margin, signed, dated, and annotated in pencil and stamped on the reverse, 1954 (*Sudek*, pl. 40; *Poet of Prague*, p. 115)
11¼ by 9¼ in. (28.6 by 23.5 cm.)

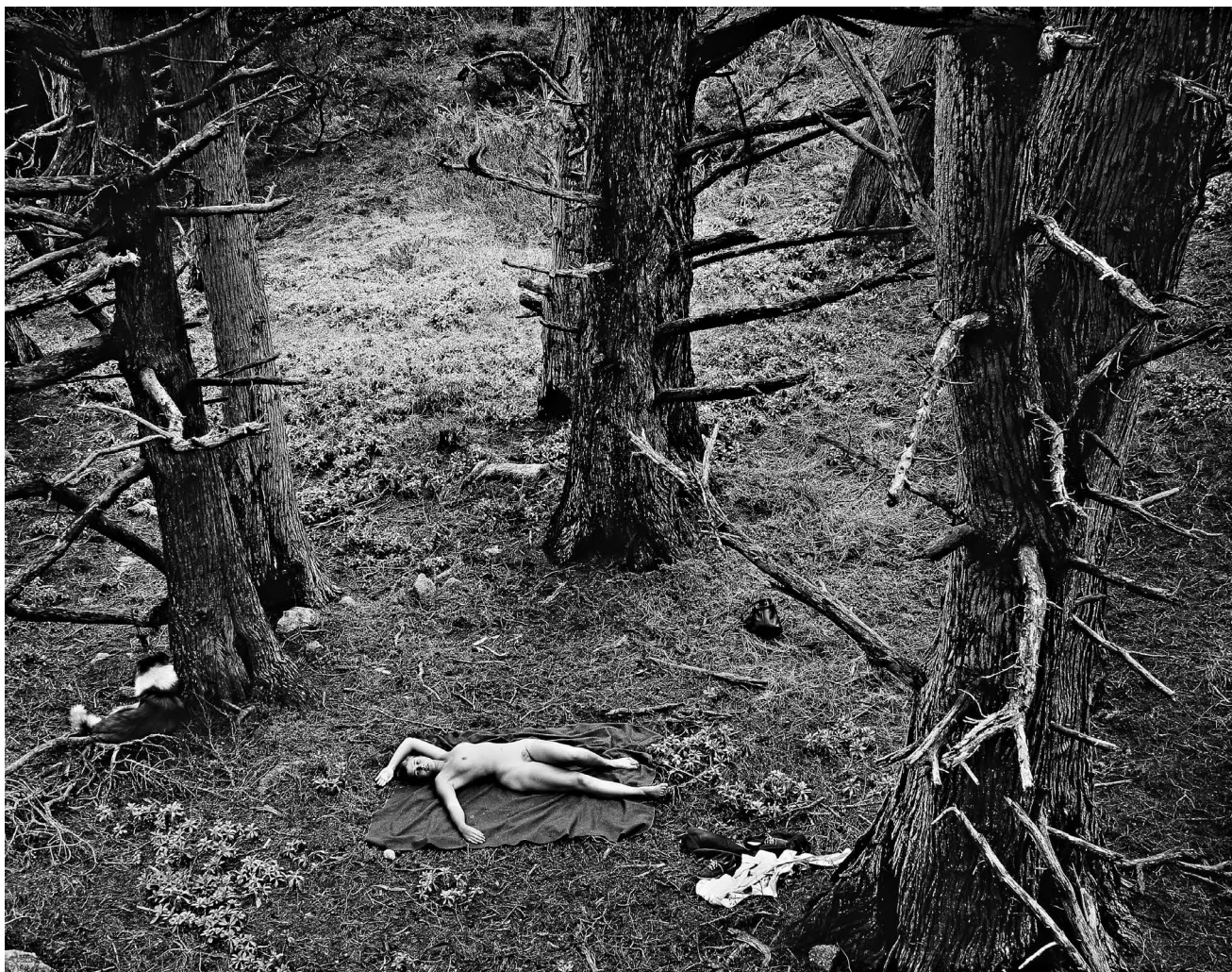
\$ 12,000-18,000



101

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

WYNN
BULLOCK

1902-1975

'Woman and Dog in Forest'

mounted, signed in pencil on the mount, titled, dated, and numbered '136 A' in pencil on the reverse, 1953 (*Center for Creative Photography*, p. 17)
7½ by 9½ in. (19.1 by 24.1 cm.)

\$ 7,000-10,000

104

FREDERICK
SOMMER

1905-1999

Untitled (Figure)

mounted, signed and dated in pencil on the reverse, framed, 1961 (This print: *Venus, Jupiter & Mars*, exhibition checklist, no. 71)
13⅜ by 8⅝ in. (34 by 21.9 cm.)

PROVENANCE

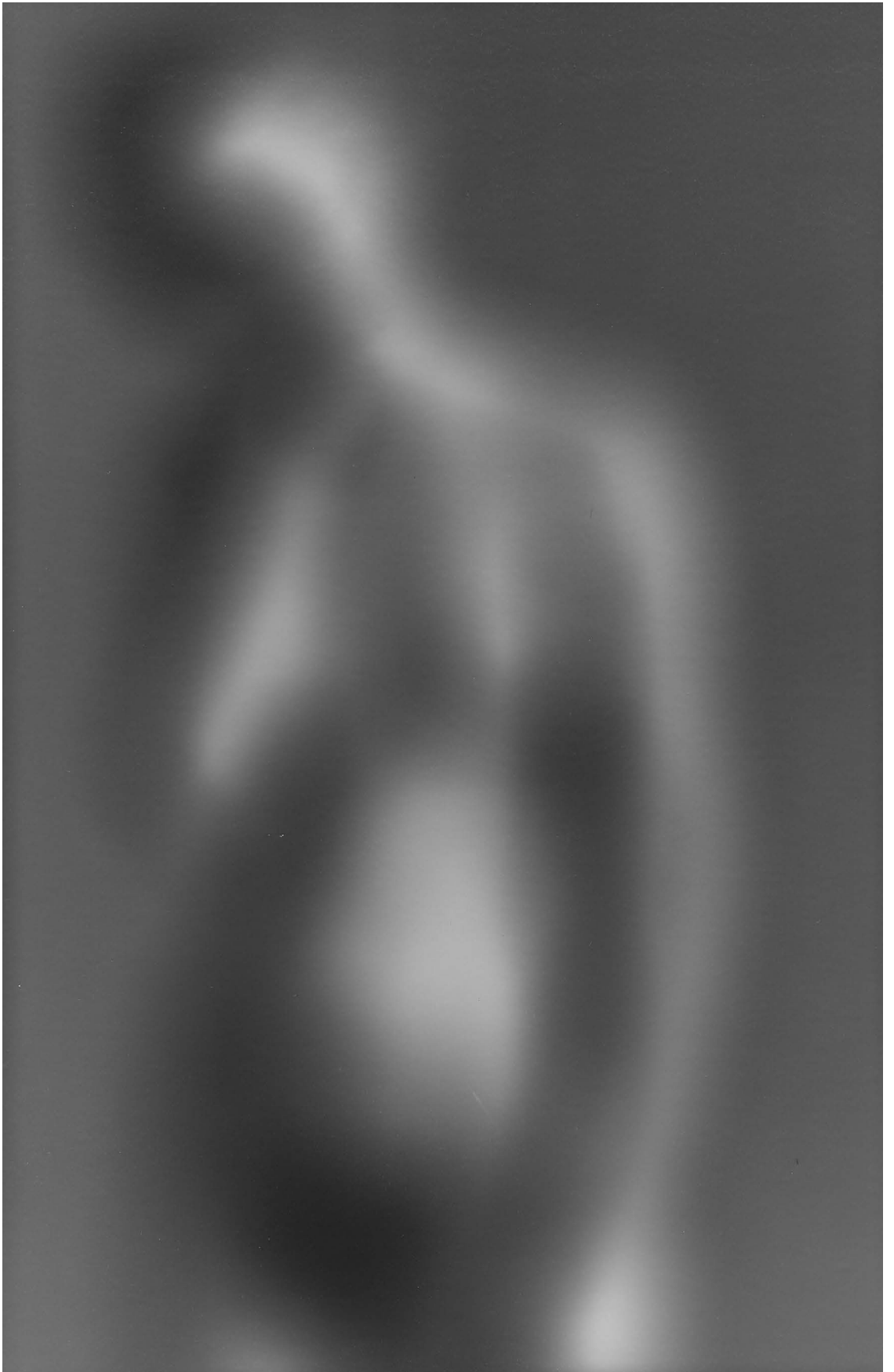
Gift of the photographer, early 1960s
By descent to the present owner

EXHIBITED

Wilmington, Delaware Art Museum, *Venus, Jupiter & Mars*, April - June 1980

\$ 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.





105

105

**BRETT
WESTON**

1911-1993

'Fifteen Photographs'

(Self-published, 1961, an edition of 50), a portfolio of 15 photographs, each mounted to Crescent illustration board, signed and dated in pencil on the front and reverse of the mount, 1934-60, printed in 1961.

Folio, white leatherette portfolio with flaps inscribed 'For Art and Kathleen - Brett - 1966' in ink

Each approximately 7⁵/₈ by 9⁵/₈ in. (19.4 by 24.4 cm.) or the reverse

\$ 15,000-25,000

106

**BRETT
WESTON**

1911-1993

'Baja California'

(Self-published, 1967, an edition of 50), a portfolio of 15 photographs, each mounted to Crescent illustration board, signed and dated in pencil on the mount, 1964-67, printed in 1967.

Folio, gilt-lettered brown leatherette portfolio with flaps, inscribed 'For Art and Kathleen - Brett - 1966' in ink

Each approximately 7⁵/₈ by 9⁵/₈ in. (19.4 by 24.4 cm.) or the reverse

\$ 8,000-12,000



106

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



107

107

**EDWARD
WESTON**

1886-1958

Clouds, Santa Monica

mounted, initialed and dated in pencil on the mount, numbered '31 CL' in pencil on the reverse, 1936, probably printed in the 1940s (Conger 912)

7½ by 9½ in. (19.1 by 24.1 cm.)

\$ 15,000-25,000



108

108

**ANSEL
ADAMS**

1902-1984

**'Winter Sunrise, The Sierra
Nevada from Lone Pine'**

mounted, signed in pencil on the mount, the
photographer's Carmel studio stamp (BMFA
11), with title in ink, on the reverse, 1944,
probably printed between 1973 and 1977
(*400 Photographs*, p. 245)
14½ by 19¾ in. (36.8 by 49.2 cm.)

\$ 25,000-35,000

109

**ANSEL
ADAMS**

1902-1984

**Tenaya Lake, Mount Conness,
Yosemite National Park**

mounted to Crescent illustration board,
signed, titled 'Tenaya Lake,' and dated
'c 1940 [sic]' in pencil on the mount, a
Carmel studio stamp, titled and dated
in ink, on the reverse, framed, a Shapiro
Gallery label on the reverse, 1946, probably
printed in the 1940s or early 1950s (*400
Photographs*, p. 309)
15 by 18¾ in. (38.1 by 47.3 cm.)

PROVENANCE

Shapiro Gallery, San Francisco
Christie's New York, 6 April 2016, Sale 11950,
Lot 14

\$ 20,000-30,000



109

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



110

110

**ANSEL
ADAMS**

1902-1984

'Clearing Winter Storm, Yosemite
National Park'

mounted, signed in pencil on the mount, the
photographer's Carmel studio stamp (BMFA
11), with title in ink, on the reverse, *circa* 1937,
probably printed between 1973 and 1977
(*400 Photographs*, p. 123)
15½ by 19¼ in. (36.4 by 48.9 cm.)

PROVENANCE

Gift of the photographer to his daughter,
Anne Adams Helms
By descent to the present owner

\$ 30,000-50,000

15

EDWARD WESTON

1886-1958

Nude on Sand

mounted, initialed and dated '1936' in pencil on the mount, signed, dated, and numbered '237 N' in pencil on the reverse, 1936, probably printed in the 1940s
7¾ by 9⅝ in. (19.7 by 24.4 cm.)

LITERATURE

Conger 928

Ben Maddow, *Edward Weston: Fifty Years* (New York, 1973), pl. 171

Edward Weston: Nudes (New York, 1977), p. 85

Theodore E. Stebbins, Jr., *Weston's Westons: Portraits and Nudes* (Boston: Museum of Fine Arts, 1989), pl. 154

Theodore E. Stebbins, Jr., Karen Quinn, and Leslie Furth, *Edward Weston: Photography and Modernism* (Boston: Museum of Fine Arts, 1999), pl. 72

Jennifer A. Watts, ed., *Edward Weston: A Legacy* (London, 2003), p. 31

Manfred Heiting, ed., *Edward Weston* (Köln, 2004), p. 161

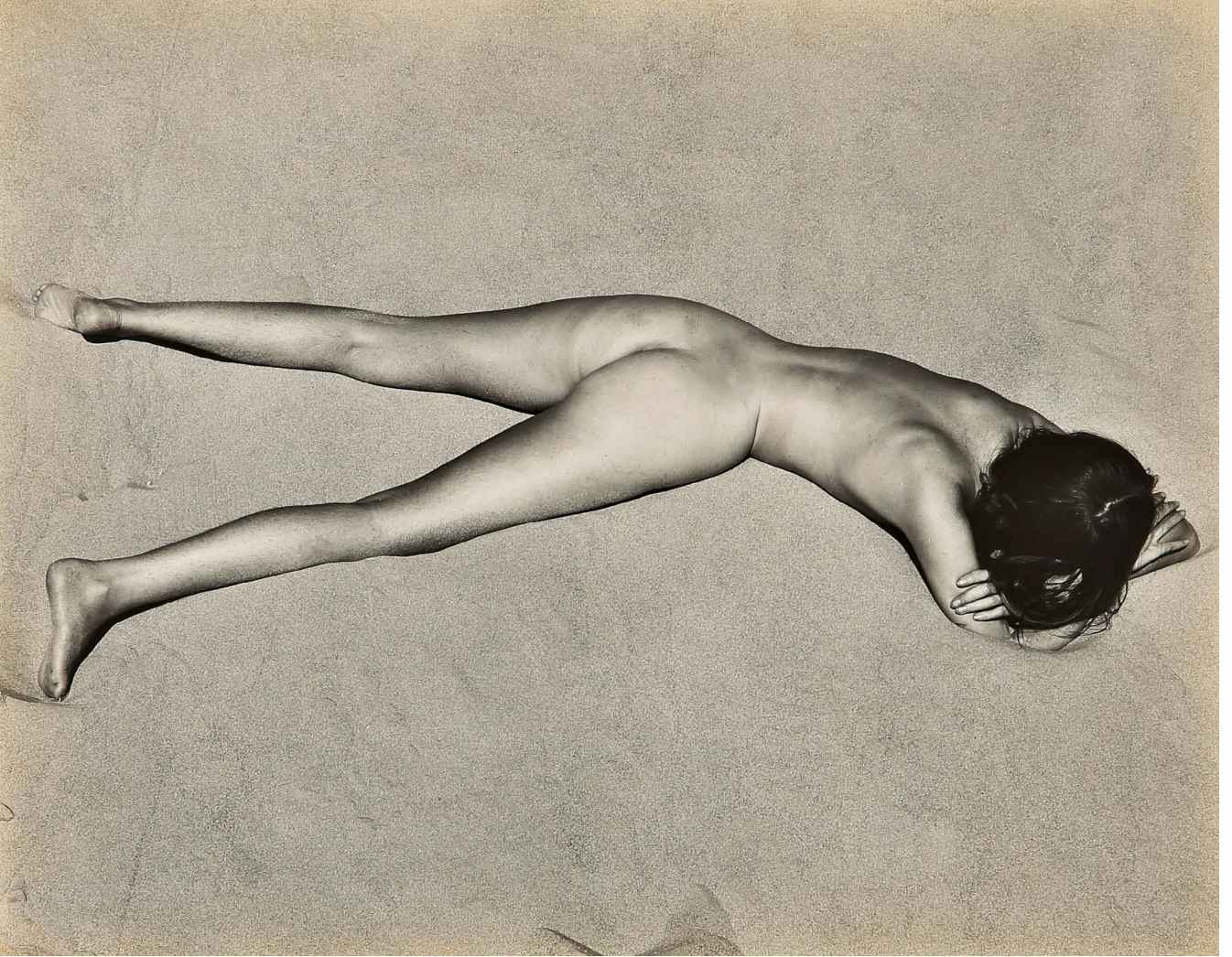
Amy Conger, *Edward Weston: The Form of the Nude* (New York, 2005), p. 95

Brett Abbott, ed., (Newhall, Nancy and Edward Weston), *Edward Weston's Book of Nudes* (Los Angeles: J. Paul Getty Museum, 2007), pl. 30

\$ 70,000-100,000

EDWARD WESTON AUTHORITY AMY CONGER

identifies this *Oceano* nude as Weston's favorite from that series. In addition to one at the Center for Creative Photography, Tucson, she locates prints of this image in the following 8 institutional collections: the Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; the Amon Carter Museum, Fort Worth; the Art Institute of Chicago; Los Angeles County Museum of Art; The Nelson-Atkins Museum of Art, Kansas City; the Smithsonian Institution, Washington, D. C.; the Seattle Art Museum; and University of California at Santa Cruz, the last a project print.



**EDWARD
WESTON**

1886-1958

**'Wind Erosion, Dunes at Oceano,
California'**

mounted to board backed with dark green paper, signed
and dated in pencil on the mount, titled in pencil on the
reverse, framed, 1936

7⁷/₈ by 9¹/₂ in. (19.4 by 24.1 cm.)

PROVENANCE

Phillips New York, 9 November 1981, Sale 412, Lot 183

By descent to the present owner

LITERATURE

Conger 941

James Enyeart, *Edward Weston's California Landscapes*
(Boston, 1984), pl. 73

Jennifer A. Watts, *Edward Weston: A Legacy* (Los
Angeles: The Huntington Library, 2003), pl. 11

Kurt Markus, *Dune: Edward & Brett Weston* (Kalispell,
2003), p. 5

Judith Hochberg, Michael Mattis, Sarah Lowe, and Dody
Weston Thompson, *Edward Weston: Life Work* (Revere,
Pennsylvania, 2004), pl. 73

Brett Abbott, *In Focus: Edward Weston* (Los Angeles: The
J. Paul Getty Museum, 2005), pl. 38

WITH ITS BOLD ALTERNATION OF BLACK AND GRAY
values, punctuated by crisp near-white highlights on the
dune ridges, the photograph offered here is one of the
most dramatically graphic studies made by Weston at
Oceano, and one of the best known images in his body
of work. Weston chose it for his 1946 retrospective at
The Museum of Modern Art, and it was reproduced in
Nancy Newhall's companion volume, *The Photographs of
Edward Weston*.

\$ 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.

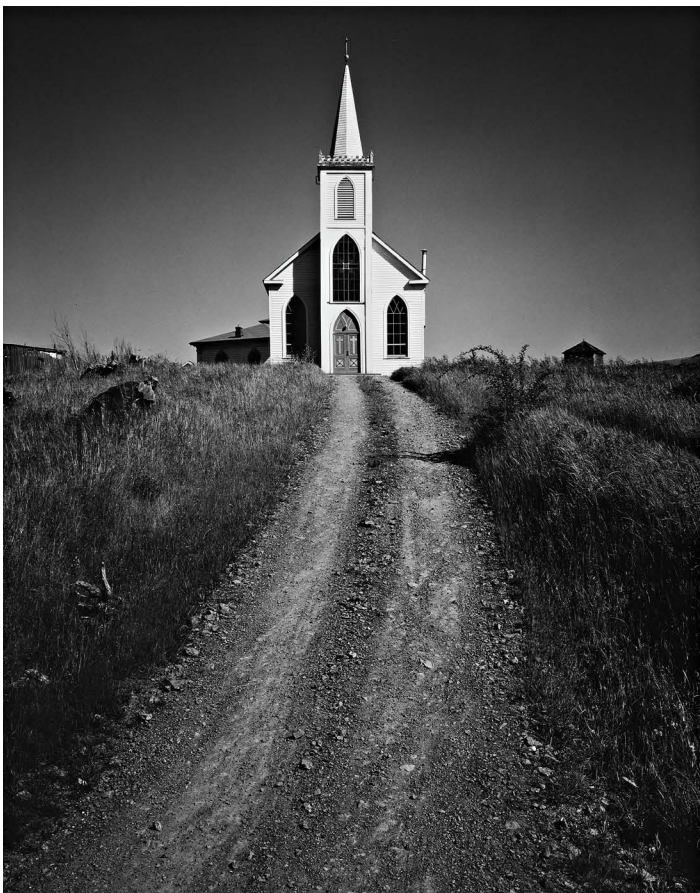




Edward Weston, 1936



113



114

113

PROPERTY FROM THE ESTATE OF
VIVIAN K. WALWORTH

**ANSEL
ADAMS**

1902-1984

**'Mount Williamson from Manzanar,
California'**

mounted, signed in pencil on the mount, the
photographer's Carmel studio stamp (BMFA 11),
with title and date in ink, on the reverse, 1944,
probably printed between 1973 and 1977 (*400
Photographs*, p. 261)

15¼ by 18⅝ in. (38.7 by 47.3 cm.)

This photograph comes originally from the
collection of Vivian Walworth (1922-2016), a
longtime employee of the Polaroid Corporation from
1944 to 1985. Walworth co-authored 28 patents
and was the first woman president of the Society of
Photographic Scientists and Engineers.

\$ 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.

114

PROPERTY OF VARIOUS OWNERS

**ANSEL
ADAMS**

1902-1984

**'Church and Road, Bodega,
California'**

mounted, signed in pencil on the mount, the photographer's Carmel studio stamp (BMFA 11), with title and date in ink, on the reverse, *circa* 1953, probably printed between 1973 and 1977 (*Pageant of History*, pl. 29; *Classic Images*, pl. 60; *Examples*, p. 138)
19³/₈ by 14¹/₈ in. (49.2 by 35.9 cm.)

PROVENANCE

Gift of the photographer to his daughter, Anne Adams Helms

By descent to the present owner

\$ 3,000-5,000



115

115

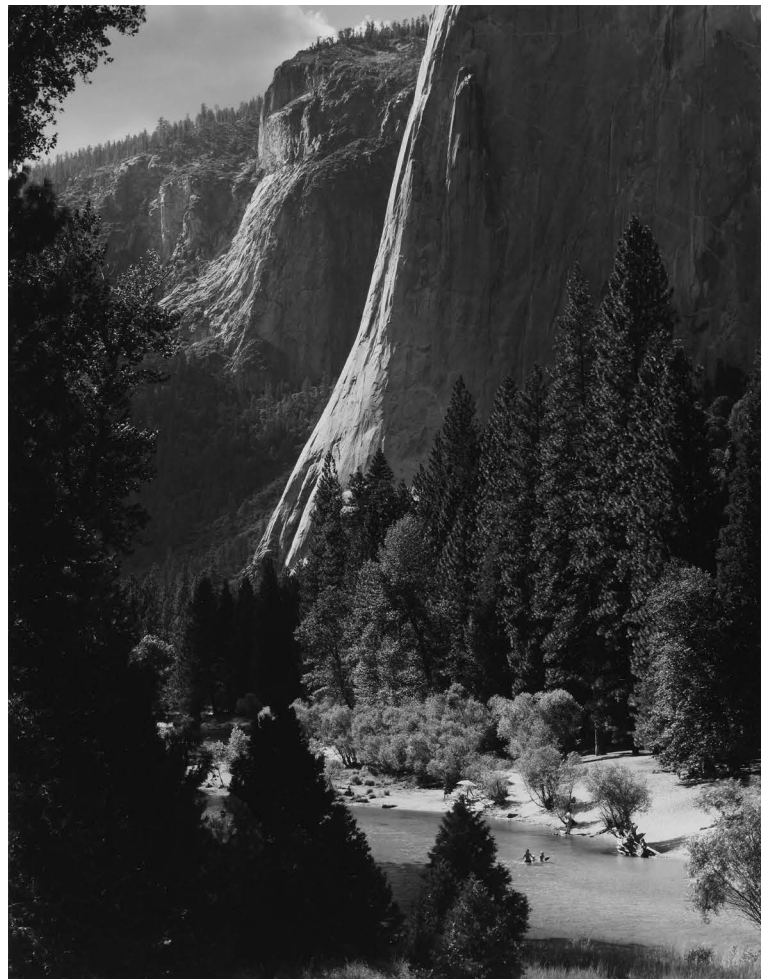
**ANSEL
ADAMS**

1902-1984

**'Eagle Peak and Middle Brother,
Winter, Yosemite National Park,
California'**

mounted, signed in pencil on the mount, a Carmel studio stamp, with title and date in ink, on the reverse, *circa* 1968, printed in 1978 (*400 Photographs*, p. 410)
10¹/₄ by 13³/₄ in. (26 by 33.7 cm.)

\$ 10,000-15,000



116

116

**ANSEL
ADAMS**

1902-1984

'El Capitan, Yosemite, California'

mounted, signed in ink on the mount, the photographer's Carmel studio stamps (BMFA 5 and 6), with title and date in ink, and a Polaroid Land stamp, with 'Type 55 P/N' in ink, on the reverse, *circa* 1960, probably printed between 1962 and 1963
19 by 14⁵/₈ in. (48.3 by 37.1 cm.)

PROVENANCE

Gift of the photographer to his daughter, Anne Adams Helms

By descent to the present owner

\$ 10,000-15,000

21

**EDWARD
WESTON**

1886-1958

Pepper No. 14

mounted, signed, initialed, dated twice, and editioned '7/50' in pencil on the mount, framed, 1929
8½ by 7½ in. (21.6 by 19.1 cm.)

PROVENANCE

Christie's East, 8 November 1982, Sale 5215, Lot 257
By descent to the present owner

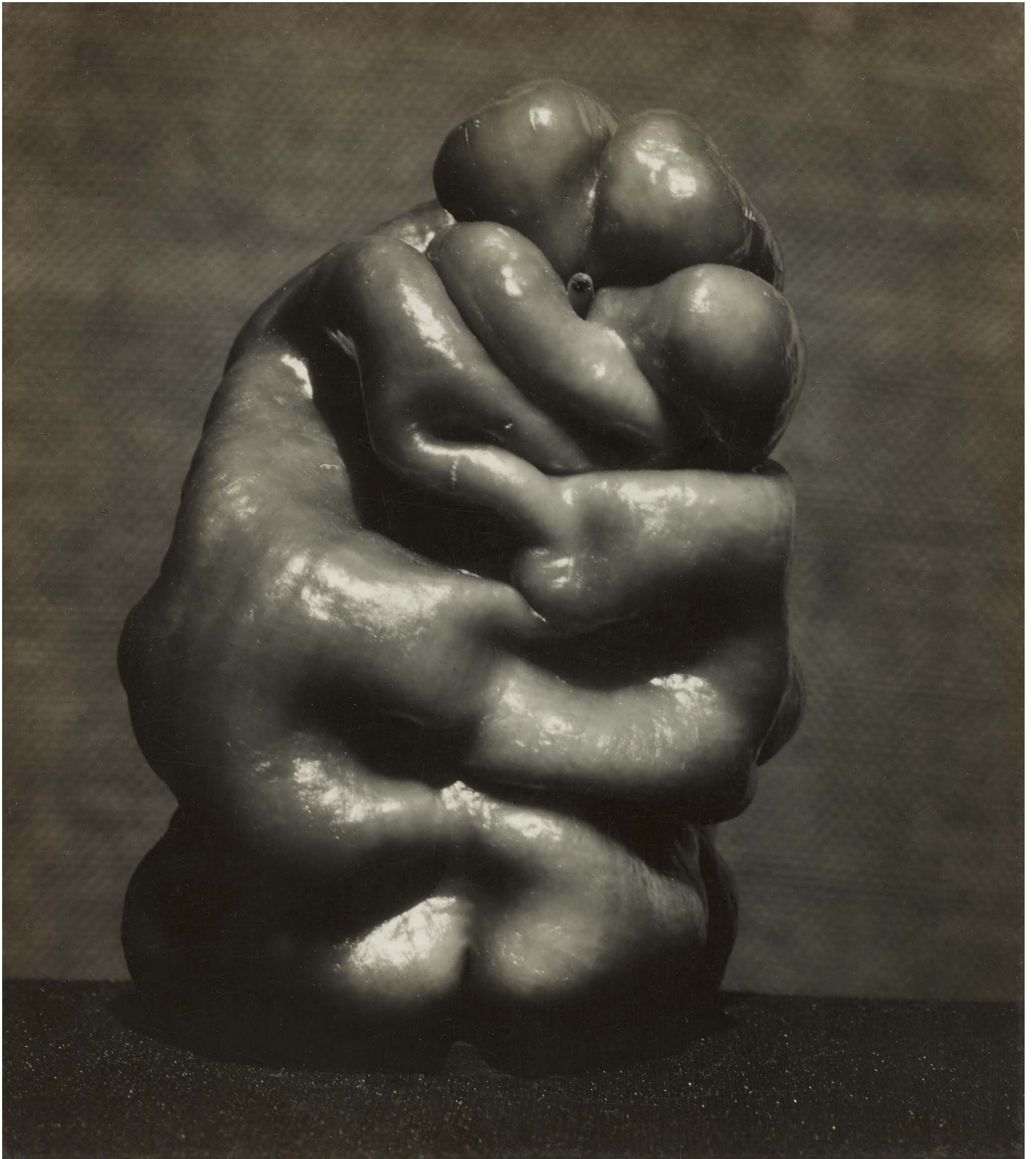
LITERATURE

Conger 562
Kathy Kelsey Foley, *Edward Weston's Gifts to His Sister* (Dayton Art Institute, 1978), pp. 8, 23, and 44
Jennifer A. Watts, *Edward Weston: A Legacy* (Los Angeles: The Huntington Library, 2003), pl. 8
Manfred Heiting, ed., *Edward Weston* (Köln, 2004), p. 108

\$ 70,000-100,000

'THE PEPPERS WHICH ARE MORE LIBELED THAN anything I have done, in them has been found vulvas, penises or combinations, sexual intercourse, madonna with child, wrestlers, modern sculpture, African carving, ad nauseum, according to the state of mind of the spectator: and I have a lot of fun sizing people up from their findings!' (Edward Weston, *Daybooks II*, p. 225, entry 1 October 1931)

The photograph offered here is from the first year of an intensive series of more than 40 pepper studies Edward Weston made in 1929 and 1930. Unlike the later pepper studies of 1930, in which the abstracted vegetable consumes nearly the entire 8x10-inch negative, the early studies have a low, defined horizon line. The peppers were placed in bowls or, as in *Pepper No. 14*, against a burlap background, and become sculptural in their presentation.



ACTUAL SIZE



118

118

**BERENICE
ABBOTT**

1898-1991

'Horse' (Old Nick)

mounted, partially signed in pencil on the mount, the photographer's '56 West 63rd Street, New York City' and '1 West 67th, N. Y. C.' studio stamps and with credit, title, date, and extensive annotations in pencil by Grace Mayer on the reverse, circa 1930
6¼ by 4⅞ in. (15.9 by 11.7 cm.)

PROVENANCE

Collection of the photographer

Marlborough Gallery, New York

Acquired by the Gilman Paper Company from the above, 1976

Sotheby's New York, *Important Photographs from the Metropolitan Museum of Art, Including Works from the Gilman Paper Company Collection*, 15 February 2006, Sale 8165, Lot 54

EXHIBITED

New York, Marlborough Gallery, *Berenice Abbott*, January 1976

THE LONG ANNOTATION ON THE REVERSE of this early print is in the hand of Grace Mayer, pioneering Curator of Prints at the Museum of the City of New York. A print of this image was included in the Museum's 1934 Berenice Abbott exhibition, and the present photograph was likely made for promotion of that exhibition.

\$ 5,000-7,000



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.



120

119

FREDERICK SOMMER

1905-1999

Taylor, Arizona

mounted, signed and dated in pencil on the reverse, framed, 1945, probably printed in the early 1950s (This print: *Venus, Jupiter & Mars*, exhibition checklist, no. 23)
7⁵/₈ by 9¹/₂ in. (19.4 by 24.1 cm.)

PROVENANCE

Gift of the photographer, early 1960s
By descent to the present owner

EXHIBITED

Wilmington, Delaware Art Museum, *Venus, Jupiter & Mars*, April - June 1980

\$ 10,000-15,000

120

EDWARD WESTON

1886-1958

'Cement Worker's Glove'

mounted, initialed and dated '1936' in pencil on the mount, signed, titled, dated, and numbered '28 Mi' in pencil on the reverse, 1936, probably printed in the 1940s (Conger 966)
7⁵/₈ by 9⁵/₈ in. (19.4 by 24.4 cm.)

\$ 15,000-25,000



121

121

**ANSEL
ADAMS**

1902-1984

**Frozen Lake and Cliffs, Sierra
Nevada, California**

mounted, signed in ink on the mount, the
photographer's Carmel studio stamp (BMFA
4) on the reverse, framed, 1932, probably
printed in the early 1950s (*400 Photographs*,
p. 93)

10 by 12¾ in. (25.4 by 32.4 cm.)

\$ 7,000-10,000

122

**ANSEL
ADAMS**

1902-1984

**'Merced River Cliffs, Autumn,
Yosemite Valley, California'**

mounted, signed in pencil on the mount, the
photographer's Carmel studio stamp (BMFA
11), with title and date in ink, on the reverse,
circa 1939, probably printed between 1973
and 1977 (*400 Photographs*, p. 245)

15¾ by 19½ in. (40 by 49.5 cm.)

PROVENANCE

Gift of the photographer to his daughter,
Anne Adams Helms

By descent to the present owner

\$ 7,000-10,000



122

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

**PAUL
CAPONIGRO**

B. 1932

West Hartford, Connecticut

2 photographs, each mounted, signed in pencil on the mount, one dated '59' in pencil on the mount, 1959, one printed later (2) (*Photography: 25 Years*, p. 4; *Masterworks from Forty Years*, pl. 10)

Each approximately 7 $\frac{5}{8}$ by 9 $\frac{5}{8}$ in. (19.4 by 24.4 cm.)

\$ 7,000-10,000



123



123



124

124

PROPERTY FROM THE COLLECTION OF
CARLOS VIDALI

HANNES MEYER

1889-1954

'Mexico'

an album containing 21 photographs of Mexico, including 'Manifestacion [sic] de Campesinos,' 'El Piramide [sic] del Sol,' '16-IX-38: Desfile [Independence Day],' and others, each ferrotyped, mounted, titled, annotated, and numbered sequentially and many dated in ink on the mounts, the first plate warmly inscribed 'Cordial recuerdo de tus amigos suizos / Hannes, Lena, Lilo, Mario Meyer / Mexico, D. F. 1-I-47' in ink and with the photographer's credit/studio stamp on the reverse, 1938-40. Folio, hand-stitched gingham cloth with flaps and ties, titled in ink. Each approximately 7½ by 9½ in. (19.1 by 24.1 cm.) or the reverse

PROVENANCE

The photographer to Vittorio Vidali, 1947
By descent to the present owner

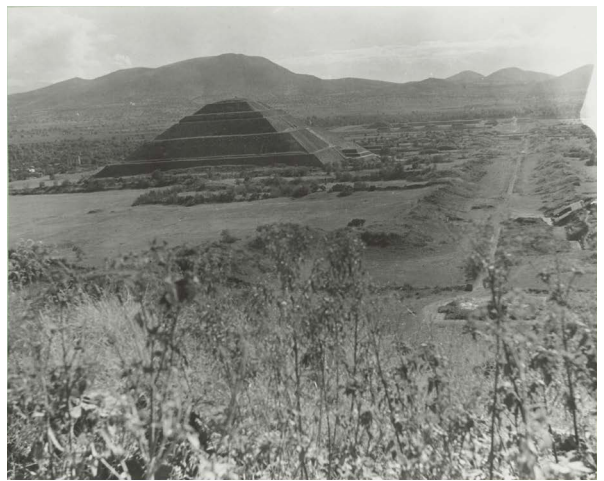
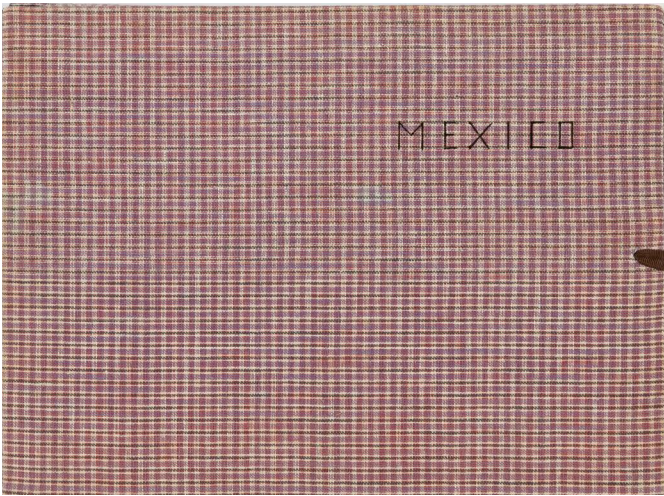
HANS EMIL 'HANNES' MEYER ARRIVED at the Bauhaus in 1927 to run its newly established Building Department. The following year, Bauhaus founder Walter Gropius appointed Meyer his successor as Director of the school. Consumed with the social aspects of architectural design and a staunch supporter of socialist ideals, he was dismissed from the Bauhaus only a few years later in 1930, replaced by Mies van der Rohe. After stints working in Moscow and Geneva, Meyer and his family moved to Mexico City, where he became Director of the Instituto del Urbanismo y Planificación and then Director of Estampa Mexicana, the publishing house of Taller de Gráfica Popular. The Meyers associated with a number of Spanish, Mexican, and Italian artists and political exiles, including Vittorio Vidali and Tina Modotti. On 5 January 1942, Modotti and Vidali attended a dinner party at the Meyers' home. Modotti complained that she felt ill and left the party, hailing a cab outside. Tragically, she died from a heart attack on her way to the hospital. Hannes

Meyer designed her gravestone, decorated with a bas-relief profile portrait sculpted by Leopoldo Méndez and an excerpt from a poem written by Pablo Neruda.

This portfolio of images, inscribed 'Warm memories from your Swiss friends,' comes originally from the collection of Vittorio Vidali. The photographs depict various locales in Mexico City and its surroundings from 1938-1940. Although architectural sites, national forests, and dramatic features of the Mexican landscape are numerous, perhaps the most interesting images capture the political and social temperature of the period; one photograph shows a parade on Mexican Independence Day, while another captures a Mexico City street choked with rural farmers on horseback, riding in solidarity.

Vittorio Vidali returned to Trieste in 1947, the year this album is dated. Vidali continued to be active within the Communist Party, and after 1954, when Trieste became part of Italy again, Vidali served as a member of Italian Parliament.

\$ 30,000-50,000



PROPERTY OF VARIOUS OWNERS

**LÁSZLÓ
MOHOLY-NAGY**

1895-1946

Untitled (Cat, Seen from Above)

warm-toned, typed exposure and printing notations on the reverse, circa 1926, printed no later than 1929
9⅞ by 6¾ in. (23.2 by 17.1 cm.)

LITERATURE

Das Deutsche Lichtbild: Jahresschau 1930 (Berlin, 1929), p. 76 (this print)

Arts et Métiers Graphiques, 15 March 1930, No. 16, Numéro Spécial Consacré à la Photographie, p. 104

Advertising Arts: Design Supplement to Advertising & Selling (New York, 1931), cover

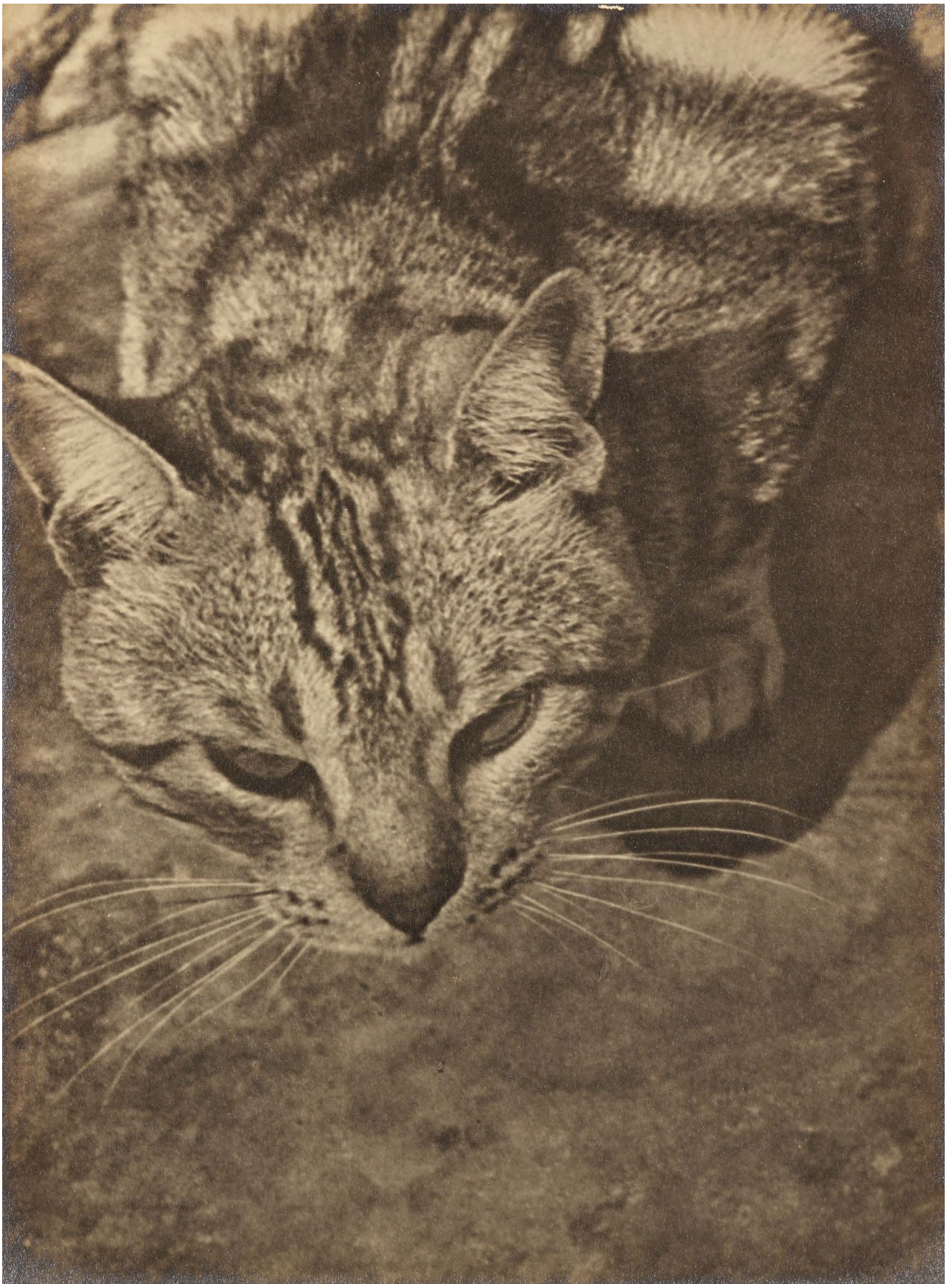
Matthew S. Witkovsky, Carol S. Eliel, and Karole P. B. Vail, *Moholy-Nagy: Future Present* (The Art Institute of Chicago, 2016), pl. 148

\$ 30,000-50,000

THIS RARE PRINT OF CAT, SEEN FROM ABOVE, was illustrated in the prestigious photography annual *Das Lichtbild 1930*, published in the fall of 1929. Credited to 'Prof. L. Moholy-Nagy,' it received a full left page illustration opposite Albert Renger-Patzsch's *Mantelpavian (Hamadryas Baboon)*. The negative, better known version of this image was reproduced extensively early in the photographer's career, notably in the definitive anthology of the photographer's work, *60 Fotos* (1930), there captioned 'Magical effect of the negative.' Rendered as either positive or negative, this image is a prime example of Moholy-Nagy's experimental attitude toward the medium and its plasticity in his capable hands.

At the time of this writing, it is believed that no other early print of the image has appeared at auction. Another positive print of this image, originally in the collection of Ergy Landau and Raymond Grosset, is now at the Metropolitan Museum of Art, New York (1985.1150.4).

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

125

LÁSZLÓ MOHOLY-NAGY

1895-1946

Untitled (Photogram with Circular Shapes and Diagonal Line)

a unique object, on gaslight or printing-out paper, *circa*
1923-25

9⅞ by 7 in. (23.9 by 17.9 cm.)

PROVENANCE

The photographer to an associate

Acquired by William Larson from the above, 1973

Acquired by Eugene and Dorothy Prakapas from the
above, 1980

Sotheby's New York, *Photograms by László Moholy-Nagy
from the Collection of Eugene and Dorothy Prakapas*, 27
April 2005, Sale 8150, Lot 79

EXHIBITED

Galleries of the Claremont Colleges, Claremont,
California, *Photographs of Moholy-Nagy from the
Collection of William Larson*, 4 April – 8 May 1975, and
thereafter to 20 institutions through 1979

Institut Valencia d'Art Modern, Centre Julio González,
Valencia, Spain, *László Moholy-Nagy*, 11 February – 7
April 1991, and thereafter to:

Fridericianum Museum, Kassel, 21 April – 16 June 1991

Musée Cantini, Marseille, 28 June – 15 September 1991

LITERATURE

This photogram:

Herbert Molderings, Floris M. Neusüss, and Renate
Heyne, *Moholy-Nagy: The Photograms: Catalogue
Raisonné* (Ostfildern, 2009), fgm 81

Leland D. Rice and David W. Steadman, eds., *Photographs
of Moholy-Nagy from the Collection of William Larson*
(The Galleries of the Claremont Colleges, 1975), p. 37

Catherine David, Gianni Rondolino, Andrei Boris Nakov,
and Veit Loers, *László Moholy-Nagy* (Valencia: IVAM
Centre Julio González, 1991), pl. 78

Catherine David, Gianni Rondolino, Andrei Boris Nakov,
and Veit Loers, *László Moholy-Nagy* (Marseille: Musée
Cantini Marseille, Musées de Marseille, 1991), p. 206

\$ 120,000-180,000

'DESIGN WITH LIGHT: NOT IN THE SENSE OF
surface embellishment but rather the creation, using
a cameraless process, of an illusionary and intangible
picture space in which light itself generates forms
in dynamic, special relationships' (*Die Form* 4, no. 4,
February 1929, quoted in *Moholy-Nagy: The Photograms:
Catalogue Raisonné*, p. 67).

This large, early photogram, on matte-surface
paper with a rich reddish-brown tonality, was likely made
between 1923 and 1925, shortly after Moholy-Nagy
began experimenting with the cameraless process and
while he was associated with the Bauhaus in Weimar.
Elements of Moholy-Nagy's Constructivist approach in
his early painting media are echoed here, with a sense of
tension and movement created through the deliberate
placement of objects and shapes on the light-sensitive
paper. The basic geometric shapes of circles, lines, and
rectangles that were the essential compositional devices
of Suprematism are also undeniably present in this
photogram.

The photogram process was a natural extension of
Moholy-Nagy's lifelong interest in the manipulation of
light and space across all media. While the true nature
of the household and industrial objects found in his
photograms is typically disguised, several elements in
the present image – including the large round glass,
the coiled wire or cord, and the punctured disk – are
recognizable in other photograms from the period (cf.
fgms 47, 48, 83, and 85).

The photogram offered here was originally acquired
by the photographer William Larson from an associate
of Moholy at the Institute of Design, Chicago. It
was included in the now-legendary 1975 exhibition
*Photographs of Moholy-Nagy from the Collection of
William Larson*, one of the first and most important
exhibitions of Moholy's work after the artist's death. It
was subsequently acquired by the pioneering gallerists
Eugene and Dorothy Prakapas and later sold in these
rooms in the landmark auction, *Photograms by László
Moholy-Nagy from the Collection of Eugene and Dorothy
Prakapas*.



PROPERTY FROM THE COLLECTION OF TOM JACOBSON

**PIERRE
DUBREUIL**

1872-1944

'Mœurs Breugheliennes' (Les Moules)

oil print, signed, titled, and with annotations in pencil on the reverse, *circa* 1932
9¾ by 8 in. (24.8 by 20.3 cm.)

LITERATURE

Photo: Revue Mensuelle, December 1935, cover and pl. 93

\$ 30,000-50,000

IN A CAREER TYPIFIED BY NOVEL IMAGERY, Pierre Dubreuil's *'Mœurs Breugheliennes,'* better known as *Les Moules*, is one of the photographer's most surprising images. In the hands of another artist, this photograph might simply be a still life advertisement for A. Piérard table knives. As conceived of by Dubreuil, however, this tableau becomes a surrealist allegory, infused with suggestive, sensual imagery. The phallic form of a knife bisects the image, nestled among a bed of freshly-shucked mussels or *moules*, French slang for the female anatomy. The subtle vaginal form of the mollusks in the central portion of the image is all the more evocative in this context. As Dubreuil authority Tom Jacobson notes, many of the photographer's pictures are also best understood in the context of their titles. 'Mœurs' can allude to one's sexual virtues or moral standards, adding to the already-cheeky visual language employed by the photographer.

It is believed that the photograph offered here is the only surviving oil print of this image. The only other known example of this image is a diapositive – a small, silver-based positive glass plate – now in a private collection. Although Dubreuil exhibited widely during his lifetime, few of his photographs are extant. Amid financial distress in the early 1940s, Dubreuil sold his negatives and many of his prints to the Gevaert photographic company in Belgium, which was subsequently destroyed by bombing during the Second World War.





128

128

PROPERTY OF VARIOUS OWNERS

GORDON COSTER

1906-1988

Bicycle Racer

the photographer's credit stamp on the reverse, framed, 1930s
12 $\frac{7}{8}$ by 16 in. (32.7 by 40.6 cm.)

\$ 7,000-10,000

129

PROPERTY FROM THE COLLECTION OF
TOM JACOBSON

PIERRE DUBREUIL

1872-1944

'Furioso'

large-format, the photographer's monogram in ink on the image, signed 'P. Dubreuil, M. L. S. P.,' titled, numbered 'No. 4,' and annotated '28 Rue Delocht, Bruxelles' in pencil, and with an 'Association Belge de Photographie et Cinématographie' label on the reverse, 1912, printed *circa* 1937
15 $\frac{1}{2}$ by 11 $\frac{1}{2}$ in. (39.4 by 29.2 cm.)

EXHIBITED

Antwerp, *11 International Kerstsalon*, January 1938

Brussels, Association Belge de Photographie et Cinématographie, 1938

THE LARGE-FORMAT PHOTOGRAPH

offered here is a striking example of Dubreuil's continuous innovation throughout his career. Made in the mid-1930s, it is a thoroughly modern and imaginative new rendering of the negative for *Au Luxembourg*, Dubreuil's celebrated image from 1912. An exacting photographic technician, Dubreuil long favored contact printing his glass plate negatives. The 1930s, however, was a period of intense creative output for Dubreuil and it was during this decade that he fully embraced the dramatic sense of scale only afforded by enlargements.

At the time of this writing, no other print of this image in this enlarged format has been located.

\$ 20,000-30,000



129

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

37

PROPERTY OF VARIOUS OWNERS

**ANTON GIULIO
BRAGAGLIA
AND
ARTURO
BRAGAGLIA**

1890-1960 and 1893-1962

'Le Rose'

signed and annotated 'Roma' in ink on the image, titled and annotated 'fotodinamica futurista di Arturo Bragaglia' in pencil and stamped 'Foto Ritratti D'Arte, Piazza Spagna 51' on the reverse, framed, 1913 6¾ by 4½ in. (17.1 by 11.4 cm.)

\$ 40,000-60,000

IN 1911, ANTON GIULIO BRAGAGLIA WROTE THE first of three editions of *Fotodinamismo futurista* (Futurist photodynamism), widely considered to be the first avant-garde photographic manifesto of the 20th century. It sparked a heated debate between artists of all media associated with Futurism and caused a massive rift between Bragaglia and painter Umberto Boccioni, leading to Bragaglia's exclusion from the group in 1913. Together with his brother Arturo, and inspired by Étienne-Jules Marey's achievements in 1882 with chronophotography, the Bragaglias set out to show realistic movement – with an emphasis on aesthetics – in a single negative frame. While Marey captured sequential, isolated images of movement, the Bragaglia brothers instead sought to combine a multitude of movements into one frame. During the early 1910s, they photographed models executing straightforward movements, starting with the sitter holding one fixed position then moving to a second. As the camera's shutter remained open during the simple, smooth movement, ghostly, at times electric, white swaths were captured. This 'evidence' fulfilled their goal of making the invisible visible.

There are only a handful of Bragaglia images from the 1910s that feature women, including 'The Rose' and 'The Typist' (1911), now in the Gilman Collection at the Metropolitan Museum of Art in New York (2005.100.244). The photograph offered here, also captioned in the

PROVENANCE

Collection of Giovanni Lista
Sotheby's New York, *Italian Futurist Photographs*,
9 November 1982, Sale 4956, Lot 11
By descent to the present owner

EXHIBITED

Musée d'art moderne de la Ville de Paris, *Photographie
Futuriste Italienne 1911-1939*, October 1981 - January 1982

LITERATURE

Anton Giulio Bragaglia, *Fotodinamismo futurista* (Turin, 1970), pl. 18
Giovanni Lista, *Photographie Futuriste Italienne, 1911-1939* (Musée d'Art Moderne de la Ville de Paris, 1982), no. 26 (this print)
Antoni Pizza, *Ciudades del futurismo italiano. Vida y arte moderno: Milán, París, Berlín, Roma (1909-1915)* (Barcelona, 2014), fig. 17 (this print)
Irene Chytraeus-Auerbach and Georg Maag, *Futurismus: Kunst, Technik, Geschwindigkeit und Innovation zu Beginn des 20. Jahrhunderts*, 2017, p. 112

1970 edition of *Fotodinamismo futurista* as 'L'Attrice Fotodinamizzata (Zarina de Sylvain della compagnia Talli, che odora una rosa)' or 'The Photodynamic Actress (Zarina de Sylvain of the Talli Company, smelling a rose)' of 1913. Film scholar Angela Dalle Vacche emphasizes the importance of this image as a subtle but important reference to the popular cultural phenomenon of the 'Diva Film,' which flourished in Italy between 1910 and 1920 in her book *Diva: Defiance and Passion in Early Italian Cinema*. The Diva Film mirrored the evolving Italian culture of the first decades of the 20th century, promoting female independence through storylines depicting divorce, gambling, smoking, practicing sports, and even child custody disputes. The actress in Bragaglia's photograph is Zarina de Sylvain, shown in the action of smelling a rose. Roses were a common cliché in the Diva Film, whether depicted fragrant and blossoming with life or withering away in a heavy-handed *memento mori* about the passage of time.

Shortly after this photograph was made, Anton Bragaglia shifted from photography to film. In 1918, he opened a gallery called Casa d'arte Bragaglia in Rome, where he showed the work of many artists, including his brother Arturo who in the early 1920's renewed research in photodynamics. Although the Bragaglias made photodynamic images into the 1930s, their early photographs from the 1910s are exceptionally rare and seldom appear on the market.

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

ALEKSANDR RODCHENKO

1891-1956

Girl with a Leica (Devushka s Leikoi)

large-format, toned, credited, titled in Cyrillic, dated, and '26' [circled], possibly by the photographer's daughter, Varvara Rodchenko, in pencil and the Rodchenko/Stepanova collection stamp on the reverse, tipped to a buff paper mount, signed, with '36' and '1936,' and annotations in Cyrillic in pencil, credited, titled in Cyrillic, dated, and '26' [circled], possibly by the photographer's daughter, Varvara Rodchenko, in pencil and the Rodchenko/Stepanova collection stamp on the reverse, circa 1932-34

15¾ by 11½ in. (40 by 29.2 cm.)

PROVENANCE

Collection of the photographer and his wife Varvara Stepanova

By descent to the photographer's daughter, Varvara Rodchenko

Private collection, 1960s

Christie's London, 29 October 1992, Sale 4832, Lot 118

LITERATURE

Lubomír Linhart, *Alexandr Rodčenko* (Prague, 1964), pl. 11

Rodtchenko Photographe (Musée d'Art Moderne de la Ville de Paris, 1977), unpaginated

Pionieri della Fotografia Sovietica, 1917-1940 (Milan, 1983), pl. 43

Alexandr Rodčenko, I Grandi Fotografi-serie argento (Milan, 1983), p. 35

Sergei Morozov and Valerie Lloyd, *Soviet Photography: An Age of Realism* (New York, 1984), pp. 6 and 76

Alexander Rodchenko (Pantheon, 1986), cover and pl. 43

Selim Omarovich Khan-Magomedov, *Rodchenko: The Complete Work* (Cambridge, 1987), p. 243

Die Revolution: Die Anfaenge des Bildjournalismus in der Sowjetunion (Zurich: Schweizerische Stiftung für die Photographie Kunsthaus, 1989), pl. 115

20 Soviet Photographers, 1917-1940 (Amsterdam, 1990), pl. 121

Alexander Lavrentiev, *Alexander Rodchenko, Photography 1924-1954* (Cologne, 1995), p. 158

Magdalena Dabrowski, Leah Dickerman, and Peter Galassi, *Aleksandr Rodchenko* (New York: The Museum of Modern Art, 1998), pl. 304

Rudolf Kicken, Annette Kicken, and Simone Förster, eds., *Points of View: Masterpieces of Photography and Their Stories* (Köln, 2007), p. 59

\$ 300,000-500,000

(continued)



MAGNAN. 36

THE PHOTOGRAPH OFFERED HERE IS A LARGE, exhibition-sized print of one of Rodchenko's most enduring images. An adventurous composition of rhythmic lines, abstract patterns, and extreme angles, *Girl with a Leica* embodies the rigorous photographic Modernism that Rodchenko pioneered. Diagonal lines, intrinsic to Constructivist practice, converge here at the seated figure of Evgenia Lemberg, the whole frame bathed in a geometric play of shadow, with natural light filtered through an unseen grate.

Rodchenko included *Girl with a Leica* in his section of the 1935 *Exhibition of the Work of the Masters of Soviet Photography (Vystavka rabot masterov sovetskogo foto-iskusstva)* held in the exhibition hall on Kuznetskii Most in Moscow [fig 1]. Rodchenko had for several years suffered attacks on his creativity in the context of Stalin's increasingly oppressive government, and the positive reception of his work in the exhibition afforded him some well-deserved affirmation: 'A. M. Rodchenko ranks as one of the most celebrated and provocative figures in Soviet photographic art...He stands on the 'left' wing of art, and is historically and formally linked with Russian Futurism and Constructivism...The role of Rodchenko in the history of Soviet art is unquestionably great; only a handful of Soviet photo-reporters have escaped his influence' (*Exhibition of Works of Soviet Photographic Artists, 1935*, p. 97, quoted in Lavrentiev, p. 31).

A key visual element of this image, as well as the tool used to make it, is the handheld Leica camera. When Rodchenko acquired his Leica in October 1928, it 'marked the beginning of an entirely new series. He seemed to go everywhere with it, eyeing everyone and everything...' (Lavrentiev p. 23). The handheld camera afforded the multidisciplinary Rodchenko unfettered creative freedom, making possible the present dynamic portrait. Playful images of artists behind the camera pepper Rodchenko's oeuvre from the 1930s, but only *Girl with a Leica* – with its tilted vantage point and unconventional framing – fully conveys Rodchenko's experimental spirit.

The photograph was an important one for Rodchenko from the time of its making and its significance has not diminished in the intervening decades. It is an image known, however, mostly through reproduction or later prints. It is believed that no other early print of this image has been offered at auction. A large-format print of similar size and dating in the Rodchenko-Stepanova Archive is now at the Moscow House of Photography Museum. There is a smaller print in the Thomas Walther Collection at The Museum of Modern Art, New York (1828.2001), as well as one at The J. Paul Getty Museum, Los Angeles (84.XM.258.39), measuring no more than 11-7/8 by 8-3/4 inches.



Fig. 1 Installation view of Rodchenko's photographs in *Exhibition of the Work of the Masters of Soviet Photography*





132

132

**HORST P.
HORST**

1906-1999

Salvador Dali, New York

embossed with the photographer's signature in the margin, signed, titled 'S. Dali, N. Y.,' dated, and annotated 'S. G. P.' and '13' [circled] in pencil on the reverse, framed, 1943, printed later (*Horst: Sixty Years of Photography*, pl. 47, different crop) 17¾ by 13¾ in. (45.1 by 34.9 cm.)

\$ 5,000-7,000

133

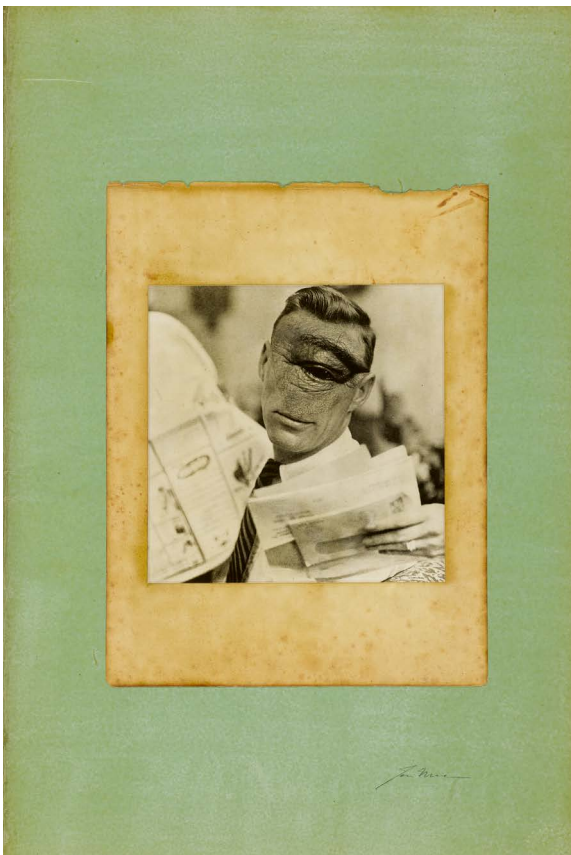
**JOSEPH
MILLS**

B. 1951

Untitled (Cyclops)

a unique object, photocollage, signed with a stylus on the image, mounted to card and mounted again to larger card, signed in pencil on the secondary mount, the whole varnished, circa 2010 7⅞ by 7⅞ in. (18.1 by 18.1 cm.) Overall 21 by 14⅞ in. (53.3 by 35.9 cm.)

\$ 3,000-5,000



133

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



134

134

PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

WALTER PETERHANS

1897-1960

'Portrait of E. F.'

signed and dated in pencil in the margin, mounted, title in pencil and with the photographer's 'Photographie Peter Hans, Berlin-Friedenau, Eschenstr. 7, Rheingau 152S' studio stamp on the reverse, framed, 1929 (*Film und Foto*, p. 72, cat. no. 585)
4 $\frac{7}{8}$ by 8 $\frac{5}{8}$ in. (12.4 by 21.9 cm.)

PROVENANCE

Sotheby's London, 2 May 1997, Sale 7267, Lot 130

WALTER PETERHANS WAS A PHOTOGRAPHY instructor at the Bauhaus in Dessau, as well as at Mies van der Rohe's Berlin Bauhaus until its closure in 1933. Peterhans participated in the 1929 *Film und Foto* exhibition, exhibiting 15 photographs, including a print of the present image.

\$ 10,000-15,000

135

PROPERTY OF VARIOUS OWNERS

**BILL
BRANDT**

1904-1983

London (Nude)

dated 'July 1953' in ink, number '30' [circled] in pencil, the photographer's credit, copyright, and reproduction rights stamps, and with a Rapho Guillumette typed label on the reverse, framed, an Edwynn Houk Gallery label on the reverse, 1953, probably printed in the 1950s
9¹/₈ by 8⁷/₈ in. (23.2 by 22.5 cm.)

LITERATURE

Bill Brandt: Shadow of Light (New York, 1977), pl. 132

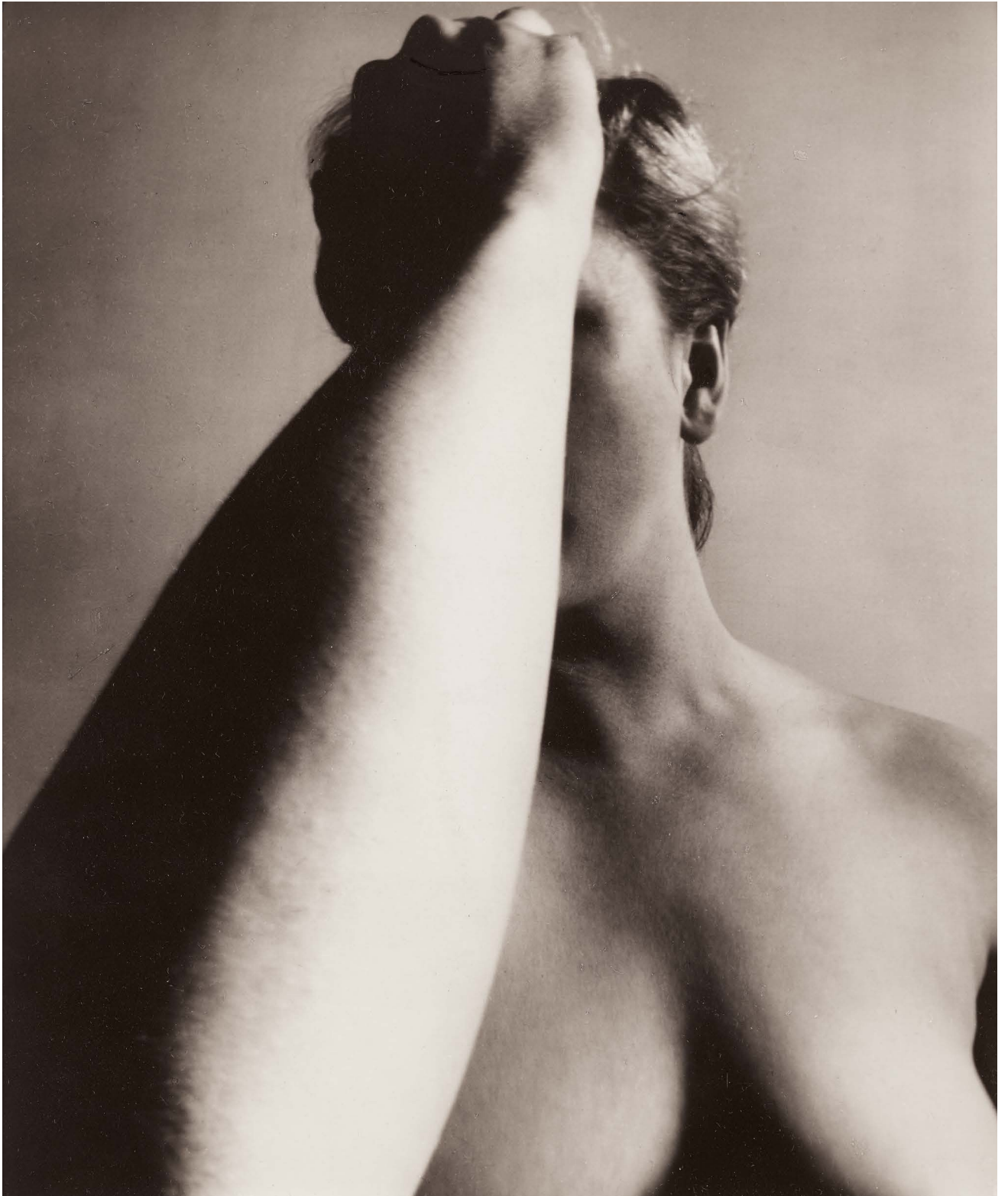
Bill Brandt: Nudes 1945-1980 (Boston, 1980), pl. 23

Brandt: The Photography of Bill Brandt, (New York, 1999),
pl. 225

Sarah Hermanson Meister, *Bill Brandt: Shadow & Light*
(New York: The Museum of Modern Art, 2013), p. 154

\$ 25,000-35,000

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





136

136

**HEINRICH
KÜHN**

1866-1944

**Männerakt mit einer Kugel
(Male Nude Holding Ball)**

gum-bichromate print, framed, circa 1905
11½ by 9¼ in. (29.2 by 23.5 cm.)

PROVENANCE

Collection of Lotte Kühn, the photographer's daughter

Lunn Gallery, Inc., Washington, D. C.

Robert Miller Gallery, New York, 1982

By descent to the present owner

LITERATURE

Rudolf Kicken, ed., *An Exhibition of One Hundred Photographs by Heinrich Kühn* (Köln, 1981), pl. 80 (likely this print)

\$ 12,000-18,000

137

**DR. DAIN L.
TASKER**

1872-1964

Selected X-Rays of Flowers

2 photographs, comprising 'X-Ray of Bearded Iris' and 'X-Ray of Mistletoe,' each mounted to Cadet illustration board, signed, titled, and inscribed 'To Lee and Gertrude from Cousin Dain' in ink on the mount, partially overmatted, framed, 1930s (Tasker, unpaginated)

Each no larger than 10¼ by 8 in.
(26 by 20.3 cm.)

\$ 5,000-7,000



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

**HEINRICH
KÜHN**

1866-1944

**Rückenakt (Standing Nude Seen
From Behind)**

gum-bichromate over platinum print,
framed, *circa* 1920
11¾ by 9¾ in. (29.8 by 24.8 cm.)

PROVENANCE

Collection of Robert Lebeck, Hamburg
Robert Miller Gallery, New York, 1982
By descent to the present owner

\$ 12,000-18,000



139

139

**EUGÈNE
ATGET**

1857-1927

St. Cloud (Arbre)

matte albumen print, numbered '1233' in the negative, mounted, 'Photo E. Atget / Collection Berenice Abbott / 1 W. 67th St.' and copyright stamps on the reverse, 1924 6¾ by 8¾ in. (17.1 by 22.2 cm.)

PROVENANCE

Collection of Erhard Weyhe
By descent to the present owners

THE PHOTOGRAPH IN THIS AND THE

following lot come originally from the collection of New York art dealer and publisher Erhard Weyhe (1882-1972), whose eponymous gallery and bookshop at 794 Lexington Avenue promoted not only prints and art books, but also photography. In 1930, Weyhe published *Atget: photographe de Paris*, the first monograph devoted to the French photographer, comprised of 96 images and simultaneously published in New York, Paris, and Leipzig. It is likely that the photographer was brought to Weyhe's attention by Julien Levy, then an apprentice under Carl Zigrosser, director at the Weyhe Gallery. Levy had met Atget in Paris shortly before the photographer's death and became a financial partner with Berenice Abbott in acquiring a substantial part of Atget's archive of prints and negatives. In November 1930, Levy and Abbott organized an exhibition of 'primed and mounted specimens' of Atget's photographs at Weyhe Gallery (Levy to Mina Loy, 31 July 1930, quoted in *Julien Levy: Portrait of an Art Gallery*, p. 30).

\$ 10,000-15,000



140

140

**EUGÈNE
ATGET**

1857-1927

Journaux. Coin rue Mouffetard

matte albumen print, mounted, 'Photo E. Atget /
Collection Berenice Abbott / 1 W. 67th St.' stamp and
with title and numerical notations in pencil on the
reverse, 1912

8 $\frac{3}{8}$ by 6 $\frac{7}{8}$ in. (21.3 by 17.5 cm.)

PROVENANCE

Collection of Erhard Weyhe

By descent to the present owners

AT THE TIME OF THIS WRITING, ONLY ONE OTHER
print of this image is believed to have appeared at
auction, sold in these rooms in the landmark 1982 sale
Photographs by Eugène Atget (Sale 4871M, Lot 24).

A print of this image is in the Abbott-Levy Collection,
acquired in 1968 by The Museum of Modern Art, New
York.

\$ 30,000-50,000

THOMAS FARIS

Active 1841-1877

P. T. Barnum

quarter-plate daguerreotype, cased, the photographer's 'T. Faris Gallery, N. W. Cor. 4th & Walt. Sts., Cincinnati' credit stamped on the velvet lining, 1851
Quarter plate

THIS STRIKING QUARTER-PLATE DAGUERREOTYPE of Phineas Taylor Barnum is believed to be only the second daguerreotype of the iconic showman to appear at auction. A quarter century ago, in October 1993, Sotheby's sold a 1840s half-plate daguerreotype of Barnum and Tom Thumb that is now in the collection of the National Portrait Gallery, Washington, D. C. (NPG.93.154).

An ambitious entrepreneur and genius marketer, P. T. Barnum (1810-1891) brilliantly exploited the public's imagination and credulity for more than fifty years. He made his name in the 1840s with the 'discovery' of Charles Sherwood Stratton, *alias* General Tom Thumb, and the opening of Barnum's American Museum in New York. Today, Barnum is perhaps best remembered for the last chapter of his life when he turned a three-ring circus into the legendary Barnum & Bailey's Greatest Show on Earth.

From September 1850 to June 1851, Barnum sponsored the American tour of Jenny Lind, 'The Swedish Nightingale,' paying her an unprecedented \$150,000 for a projected tour of 150 concerts. All but unknown in America prior to her arrival though renowned in Europe, Barnum's carefully-executed campaign made Lind the most celebrated woman of her time, mobbed by thousands at every stop on her tour and selling more than \$700,000 in tickets.

The photograph offered here was made at the height of 'Lindomania' when Barnum and Lind were in Cincinnati between 14 and 22 April 1851. It is attributed to Thomas Faris, one of the earliest artists to introduce the daguerreotype to Ohio and 'for many years, the leading daguerreotypist in Cincinnati' (Marcus A. Root, *The Camera and the Pencil, Or, The Heliographic Art: Its Theory and Practice* Root, 1864, p. 360). This photograph was made in Faris's second floor gallery in The Melodeon building, then one of the most prominent buildings in the Queen City. The Melodeon, located at the northwest corner of Fourth and Walnut Streets, was just steps away from Burnett House, where Barnum and Lind lodged, and from the grand National Theater, where Lind gave her 5 performances in April 1851. Both Barnum and Lind sat for Faris, and her portraits from that sitting are now in the collections of the National Portrait Gallery (NPG.95.406) and the Cincinnati Art Museum (1981.181).

Although Barnum thoroughly embraced photography throughout his career, surviving portraits are rare. He is primarily known through paper copy prints in carte-de-visite and other formats or through reproductions. Early images of the showman include the frontispiece illustration for *The Life of P. T. Barnum* (1854), an engraving by E. Teel after a daguerreotype by Root; and a later cabinet card by James Landy after an anonymous 1851 daguerreotype. In the aforementioned images, Barnum wears the same tie tack as is visible in the present plate.

As Barnum is known almost exclusively through images in which he appears clean-shaven, the Faris daguerreotype is particularly fascinating. The present daguerreotype is only the second known portrait of Barnum with a beard; the other, a charming 1860s carte-de-visite of Barnum holding one of his grandchildren, is in the collection of The Barnum Museum, Bridgeport, Connecticut.

\$ 20,000-30,000



ACTUAL SIZE

141

MAXIME DU CAMP

1822-1894

Selected Images from *Egypt, Nubia, Palestine and Syria: Photographic Pictures Collected During the Years 1849, 1850 and 1851*

a group of 66 salt prints from calotype negatives from *Egypt, Nubia, Palestine and Syria* (London: E. Gambart & Co., Publishers 1852), each mounted, letterpress photographer's, publisher's, and printer's credits, title, annotation, and plate number on the mount, 1849-51; together with 52 letterpress tissue interleaves, 13 front and 12 rear letterpress wrappers, numbered in ink or pencil and with plate numbers in ink. Folio, morocco-backed modern black clamshell box
Various sizes

\$ 60,000-80,000

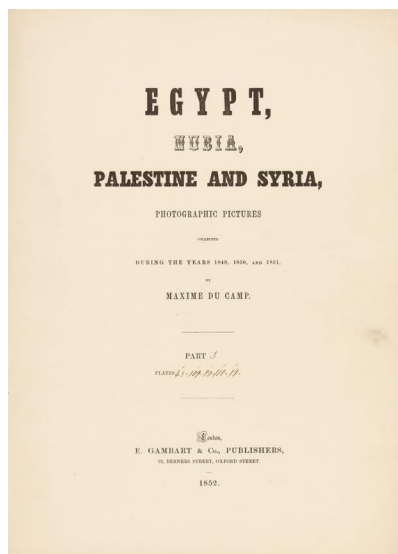
IN NOVEMBER 1849, MAXIME DU CAMP SET OUT for Egypt with novelist and friend Gustave Flaubert (1821-1880). Each longed to explore the Near East and they secured government commissions to fulfill their ambitions – Du Camp was to photograph archeological sites and study their history, and Flaubert was to gather information on the commerce, agriculture, and industries of the places they would visit. Du Camp, a writer and journalist, had only just been trained in photography by Gustave Le Gray, who taught him the waxed paper negative process; this method proved challenging for the novice and he did not have much success with it. Fortunately, he met Baron Alexis de La Grange in Cairo

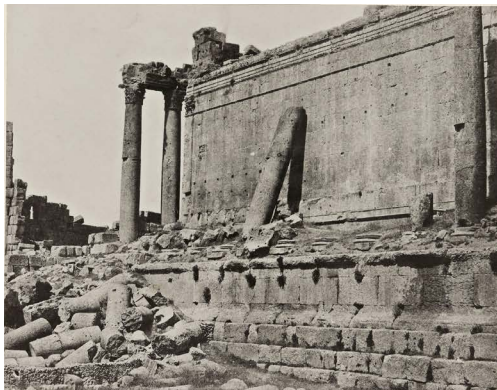
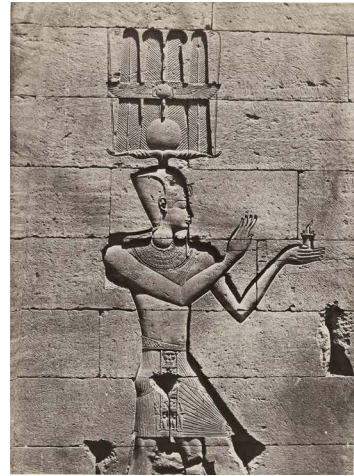
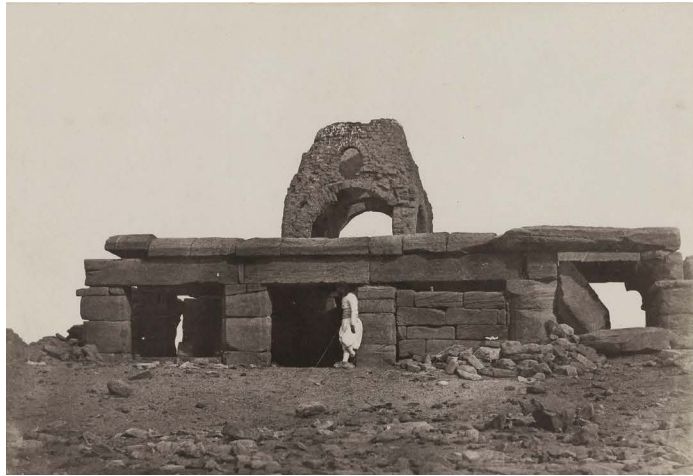
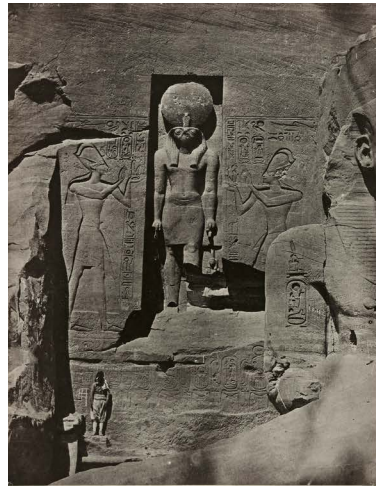
who taught him Louis-Désiré Blanquart-Evrard's new wet paper negative process, which would allow him to flourish as a photographer during the course of his journey. Du Camp took over 200 images of about 60 different monuments and sites. Of those, 125 were selected to make *Égypte, Nubie, Palestine et Syrie: dessins photographiques recueillis pendant les années 1849, 1850 et 1851*, published in 1852 by Gide et J. Baudry in Paris and with all photographs printed at Blanquart-Evrard's Imprimerie Photographique in Lille.

Égypte, Nubie, Palestine et Syrie was the first French book to be illustrated entirely with photographs and was Blanquart-Evrard's biggest commercial success. Its precedents were William Henry Fox Talbot's *The Pencil of Nature* in England and a few less significant brochures in France – the photographs that illustrate those publications have not survived as well as those in Du Camp's volume, which retain magnificent contrast and detail to this day. Du Camp's book was sold by subscription in 25 periodic deliveries, each containing 5 plates, tissue interleaves with letterpress plate number and description, and a wrapper with letterpress colophon and full plate list. The non-sequential handwritten numbering on each wrapper in the present lot is due to deliberate delivery of the plates out of order by the publisher, a common tactic to sustain the interest of the subscribers. The total number of complete sets distributed at the time of the volume's publication is not known, but based on the sum of a payment made to Du Camp at the time, and the rarity of groups of any size today, it likely that no more than 200 copies were printed.

The present lot includes an impressive 66 of the 125 photographs, 52 of the delicate rarely preserved tissue interleaves, and 13 wrappers. It is interesting to note that the wrapper text here is in English and not in French, as is most commonly seen in surviving examples, and bears the name of London publishers E. Gambart & Co. These English wrappers from publishers E. Gambart & Co reveal that Du Camp's volume was distributed outside of France, but the details of the contract between Gambart and the French publishers are not known. The English-text wrappers are scarce and only two sets could be found in institutional collections: the George Eastman House in Rochester has a set of 72 plates with English wrappers, and the Harry Ransom Center at the University of Texas, Austin, has 32 plates with English wrappers. Most of the other known sets, while also rare, bear the French text. Large groups of photographs from *Égypte, Nubie, Palestine et Syrie* seldom appear at auction, and at the time of this writing it is thought to be that only one of those groups included the English text.

Du Camp's volume was wildly popular in the 19th century – the French government alone subscribed to 20 copies – and it earned him the prestigious title of Officer of the Legion of Honor. In spite of its exceedingly positive reception, Du Camp never photographed again. When Du Camp and Flaubert arrived in Beirut at the end of their voyage, the former exchanged all of his photographic equipment for large quantities of fine wool and silk embroidered with gold so that the two friends could commission fine upholstered furniture when they returned home. *Égypte, Nubie, Palestine et Syrie* remains Du Camp's first and last foray into photography.







143

143

**EDWARD
STEICHEN**

1879-1973

Flatiron - Evening

three-color halftone print from *Camera Work* No. 14, on a double-mount leaf, 1904-05, printed in 1906 (*The Master Prints*, p. 135; *The Early Years*, pl. 18 and 19)
8½ by 6½ in. (21.6 by 16.5 cm.)

PROVENANCE

Bonhams New York, 25 April 2017, Sale 24073, Lot 11

\$ 10,000-15,000



ACTUAL SIZE

144

144

ANONYMOUS PHOTOGRAPHER

Fountain of La India in the Paseo de Isabel II

stereoscopic daguerreotype, gilt-bordered black passepartout and modern seal and backing, 1840s
The whole 3¼ by 6¾ in. (8.3 by 17.1 cm.)

\$ 10,000-15,000

'THE PASEO DE YSABEL SEGUNDA CROSSES the city in a straight line from bay to ocean...It is between three or four hundred feet wide, and about a mile long; different parts of it being known by different names...It is ornamented with fine trees, shrubbery, flowers, glorietas, statues, and fountains, -- the finest of the latter being of Carrara marble, the gift of a patriotic citizen, and known as *La Fuente de la India*' (W. M. L. Jay, *My Winter in Cuba*, New York, 1871, pp. 45-6).

The daguerreotype offered here is believed to depict *La Fuente de la India*, designed by sculptor Giuseppe Gaggini and imported from Italy circa 1836. Atop the fountain is the statue of the Noble Habana who holds in one hand a shield with the arms of the city and in the other hand a cornucopia representing Cuban agriculture.

News of photography reached Havana as early as 1839 when a local newspaper reprinted an article on Daguerre's invention. The 1840s and early 1850s saw an influx of artists to Havana advertising photographic services, from Cuban-born Francisco Serrano to the New York-based Charles DeForest Fredericks. Italian Antonio Rezzonico traveled from New York to Havana in 1841 and, in addition to portraits, his studio produced city views which may have been the basis for early published volumes of lithographic views of Havana. The present view of the *La Fuente de La India* and the *Paseo de Isabel* was immortalized in an often reproduced lithograph by Pierre Toussaint Frédéric Mialhe, who produced magnificent views of Cuba from 1839 to 1854.



145

145

**LÁSZLÓ
MOHOLY-NAGY**

1895-1946

'Fotogramm'

the photographer's 'foto moholy-nagy' stamp, annotated 'gramm' in pencil, on the reverse, circa 1926
6¾ by 4¾ in. (16.4 by 12.2 cm.)

PROVENANCE

The photographer to Esfir Shub
By descent to Shub's son
Gary Tatinsian Gallery, New York
Acquired by the present owner from the above

LITERATURE

Herbert Molderings, Floris M. Neusüss, and Renate Heyne, *Moholy-Nagy: The Photograms: Catalogue Raisonné* (Ostfildern, 2009), figm 114
László Moholy-Nagy, *60 Fotos* (Berlin, 1930), pl. 27
Andreas Haus, *Moholy-Nagy: Photographs and Photograms* (New York, 1980), pl. 144
Eleanor M. Hight, *Moholy-Nagy: Photography and Film in Weimar Germany* (Wellesley, 1985), pl. 18
Leland D. Rice and David W. Steadman, eds., *Photographs of Moholy-Nagy from the Collection of William Larson* (Claremont: The Galleries of the Claremont Colleges, 1975), p. 43L

THE PHOTOGRAPH OFFERED HERE COMES originally from Esfir Shub (1894-1959), the pioneer Soviet filmmaker, whose collection comprised at least 20 Moholy-Nagy photographs.

\$ 30,000-50,000

146

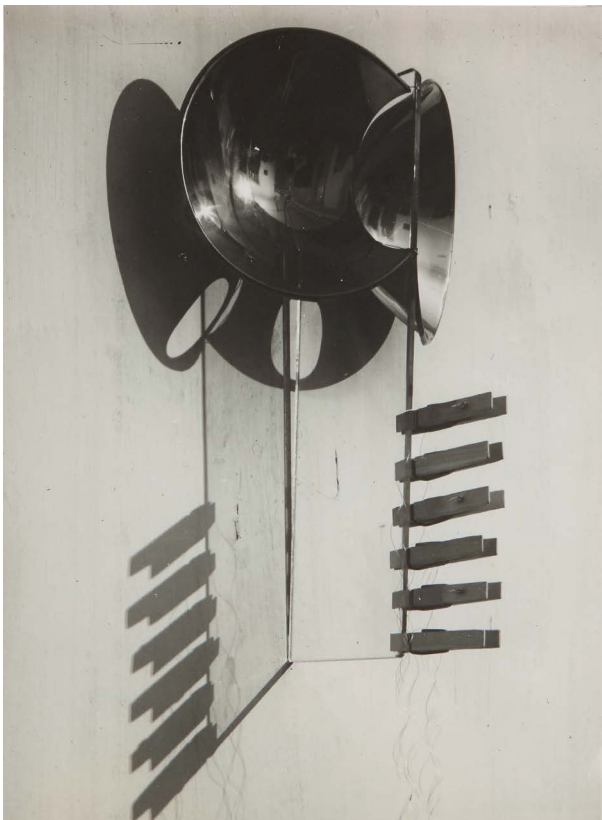
**MAN
RAY**

1890-1976

Shadows (from *First Steps in 1920*)

signed and with 'E. A.' in pencil on the image, the photographer's posthumous credit (Manford M32) and ADAGP reproduction rights stamps on the reverse, 1920, printed in 1972, artist's proof in addition to the numbered edition of 8 (*Man Ray*, 2011, pl. 58)
11⅞ by 8½ in. (29.5 by 21.6 cm.)

\$ 5,000-7,000



146

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



147

147

**LÁSZLÓ
MOHOLY-NAGY**

1895-1946

'Gletscher'

oversized, signed and titled in pencil and numbered '9'
in pencil within a rectangular red stamp on the reverse,
circa 1931

14½ by 10¾ in. (37 by 27.4 cm.)

PROVENANCE

The photographer to Otto Eisler

Estate of Otto Eisler

Sotheby's London, 4 May 2000, Sale 00511, Lot 164

LITERATURE

Telehor: The International Review New Vision, Nos. 1-2
(Brno, 1936), p. 97

Andreas Haus, *Moholy-Nagy: Photographs and
Photograms* (New York, 1980), pl. 105

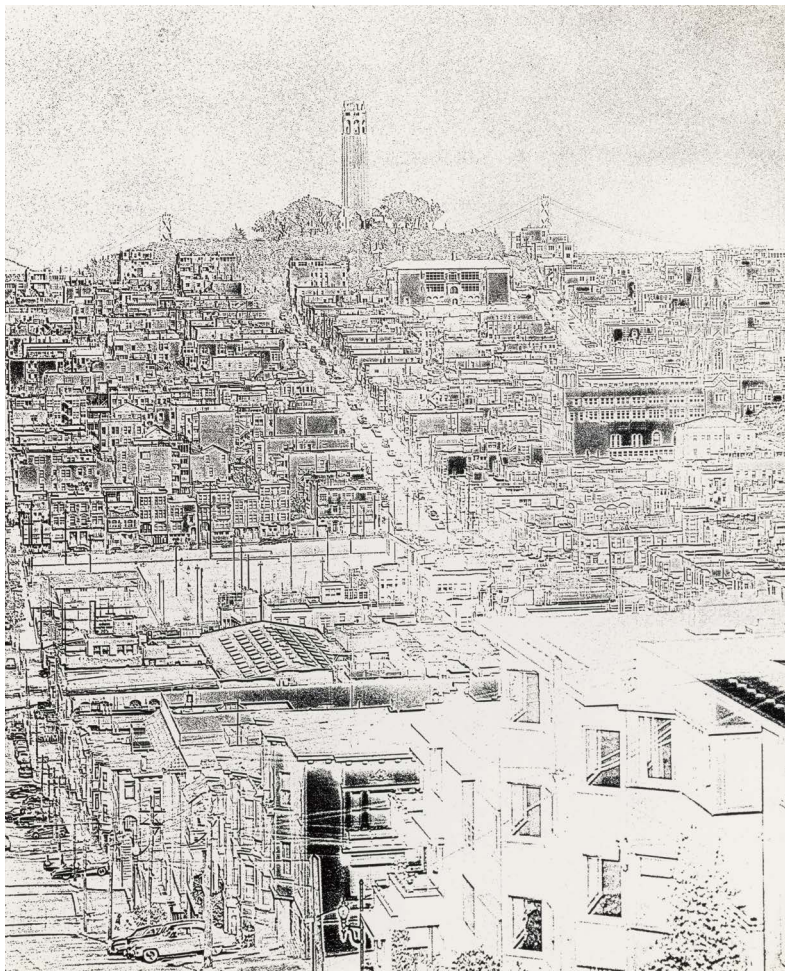
AS WITH CAT, SEEN FROM ABOVE (LOT 125),

Gletscher is one of the few camera images by Moholy-Nagy to focus exclusively on natural subject matter.

Moholy has presented the glacier's illuminated crevice as a strong diagonal within an abstract field, linking this image to his work with the photogram process (Lot 126) and to Constructivism in general (Lot 131).

This photograph comes originally from Otto Eisler (1893-1968), who worked for a time with Moholy's Bauhaus colleague Walter Gropius. It was part of a group of avant-garde photographs from Eisler's collection sold at Sotheby's London in 1999 and 2000.

\$ 25,000-35,000



148

148

**MILTON
HALBERSTADT**

1919-2000

'San Francisco (1)'

Kodalith line print, signed in ink on the image, flush-mounted, the photographer's 'm. halberstadt/243 vallejo st/san francisco 11' studio stamp and a 'Photography Collection of the Polaroid Corporation' label, with typed title, credit, and process, and accession information in ink, on the reverse, 1959 18 $\frac{5}{8}$ by 15 $\frac{1}{8}$ in. (47.3 by 38.4 cm.)

PROVENANCE

Acquired from the photographer in 1959 for the Polaroid Library Collection

Sotheby's New York, *Photographs from the Polaroid Collection*, 21-22 June 2010, Sale 8649, Lot 81

\$ 5,000-7,000

149

**O. WINSTON
LINK**

1914-2001

**Hot Shot Eastbound, Iaeger,
West Virginia**

signed and annotated in pencil and with the photographer's copyright/credit/reproduction rights stamp, numbered in ink, on the reverse, framed, a Pace/MacGill Gallery, New York, label on the reverse, 1957, printed in 1985 (*Steam, Steel & Stars*, pp. 124-5) 15 $\frac{1}{2}$ by 19 $\frac{1}{2}$ in. (39.4 by 49.5 cm.)

\$ 5,000-7,000



149

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



150

150

**ANSEL
ADAMS**

1902-1984

**Leaves, Valley Meadow, Yosemite
National Park, California
(Dye-transfer Experiment)**

dye-transfer print, mounted, an Eastman Kodak Company 'Visual Research Studio' stamp, with credit and numerical notations in ink on the reverse, partially overmatted, circa 1936, printed circa 1950; framed together with *The Unknown Ansel Adams* (James Alinder, 1982) and accompanied by an instructions booklet titled *Derivations from Color Photographs* (Eastman Kodak Company, 1950) (3)
The photograph 13 by 9¾ in. (33 by 24.8 cm.)

PROVENANCE

The photographer to Jeannette Klute, research photographer in charge of the Visual Research Studio of the Color Control Division at the Eastman Kodak Company, Rochester, N. Y.

Acquired from the above

IN THE EARLY 1950S, ANSEL ADAMS befriended photographer and researcher Jeannette Klute who had invented a new dye-transfer color process called 'Derivations.' This complicated process allowed one to decrease realism in an image by deconstructing, recombining, and/or omitting elements of an original color photograph and layering a photographically produced contour line image. The present print is a 'Derivation' after one of Adams' large-format transparencies.

Accompanying this photograph is Jim Alinder's 1982 volume *The Unknown Ansel Adams*. Its cover is illustrated with the unaltered version of Adams' photograph, the source image from which the present photograph was created. A booklet outlining the technical details of the 'Derivation' process also accompanies this photograph.

At the time of this writing, only one other example of this 'Derivation' has been located in the Ansel Adams Archive at the Center for Creative Photography in Tucson, Arizona.

\$ 5,000-7,000



151

151

**MARGARET
BOURKE-WHITE**

1904-1971

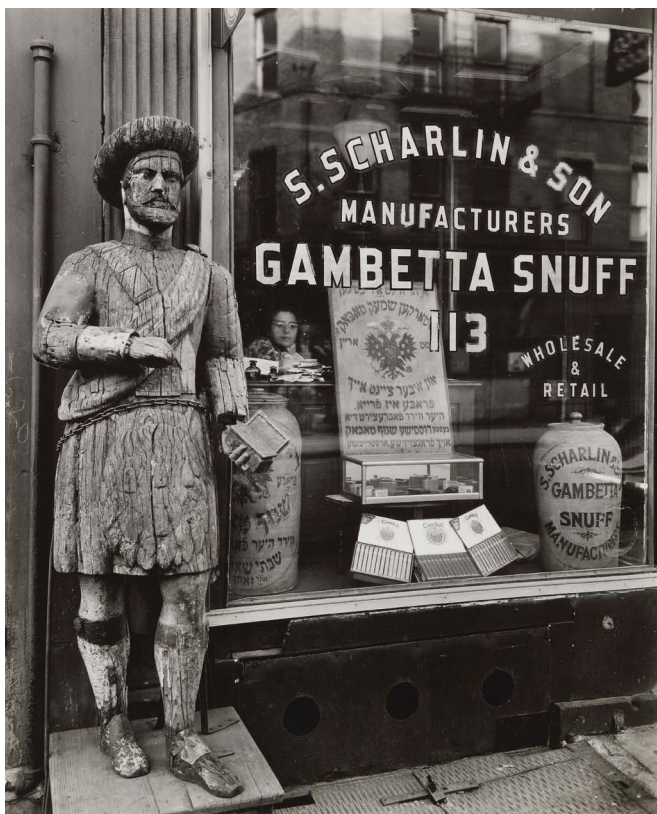
**A DC-4 Flying Over New York
City**

embossed signature stamp and edition
'198/250' in ink in the margin, credit, title,
date, copyright, and annotations in pencil
and with the LIFE Gallery of Photography/
Estate of Margaret Bourke-White stamp
on the reverse, framed, 1939, printed
posthumously
16 $\frac{1}{8}$ by 20 in. (41 by 50.8 cm.)

PROVENANCE

LIFE Gallery of Photography, New York, 2003
Sotheby's New York, 3 April 2016, Sale 9487,
Lot 59

\$ 6,000-9,000



152

152

**BERENICE
ABBOTT**

1898-1991

Gambetta Snuff Shop, New York

1938 (Steidl, Vol. II, p. 283)
9 $\frac{1}{2}$ by 7 $\frac{5}{8}$ in. (24.1 by 19.4 cm.)

\$ 5,000-7,000

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



153

153

**BERENICE
ABBOTT**

1898-1991

Selected Images from the
Retrospective Portfolio

a group of 6 large-format photographs from the *Retrospective Portfolio* (New York, 1982), comprising *Automat*; *Milkwagon and Old Houses, Grove Street*; *Shoe Shine Parlor*; *Foundations of Rockefeller Center*; *Cheese Store, Bleecker Street*; and *Under the El at the Battery*, each mounted, signed and editioned '17/40' in pencil on the mount, the portfolio stamp on the reverse, 1930s, printed in 1982 (6)

Each approximately 18 by 23 in.
(45.7 by 58.4 cm.) or the reverse

\$ 5,000-7,000



154

154

**WALKER
EVANS**

1903-1975

'Kennebunk Maine' (Maine Pump)

warm-toned, mounted, titled in an unidentified hand in pencil on the mount, titled by the photographer and with annotations in unidentified hands in pencil and with a 'Museum of Modern Art, New York, Permanent Collection' stamp on the reverse, 1933 (*American Photographs*, Part Two, pl. 32)
8 by 5¾ in. (20.3 by 14.6 cm.)

PROVENANCE

Collection of Lincoln Kirstein

Gift to The Museum of Modern Art, New York, 1933

Sotheby's New York, *Photographs from The Museum of Modern Art*, 25 April 2001, Sale 7632, Lot 39

EXHIBITED

New York, The Museum of Modern Art, *Walker Evans: Photographs of 19th-Century Houses*, November - December 1933

New York, The Museum of Modern Art, *Photographs from the Museum Collection*, November 1958 - January 1959

\$ 6,000-9,000



155

155

**BERENICE
ABBOTT**

1898-1991

Country Store, Spuyten Duyvil, N. Y.

numbered 'no. 15' in the negative, the photographer's '50 Commerce Street New York 14' stamp, a 'Gamma' stamp, and with title in pencil on the reverse, 1935, possibly printed in the 1950s (Steidl, Vol. II, p. 63)
9½ by 7¾ in. (24.1 by 19.7 cm.)

\$ 5,000-7,000

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



156

156

**BERENICE
ABBOTT**

1898-1991

““E1” 2nd + 3rd Avenue Lines: Bowery +
Division Street, Manhattan’

numbered '111' in the negative, the photographer's '50
commerce st., new york city' studio and Federal Art
Project 'Changing New York' stamps and with title, date,
and annotations in pencil on the reverse, 1936 (Steidl,
Vol. II, p. 127)

9⁵/₈ by 7³/₄ in. (24.4 by 19.7 cm.)

\$ 12,000-18,000

**WALKER
EVANS**

1903-1975

**'New York, Waterfront Saloon'
(South Street, New York City)**

flush-mounted, mounted again, signed and dated in pencil on the secondary mount, titled and dated likely by the photographer and with annotations in pencil, the photographer's name stamp (Keller stamp C), 'Rights Reserved' stamp, and with the Lunn Gallery stamp, number 'XIV' and '70' in pencil, on the reverse, framed, 1934

6¾ by 4⅞ in. (17.1 by 12.4 cm.)

PROVENANCE

Phillips New York, 9 November 1981, Sale 412, Lot 146

By descent to the present owner

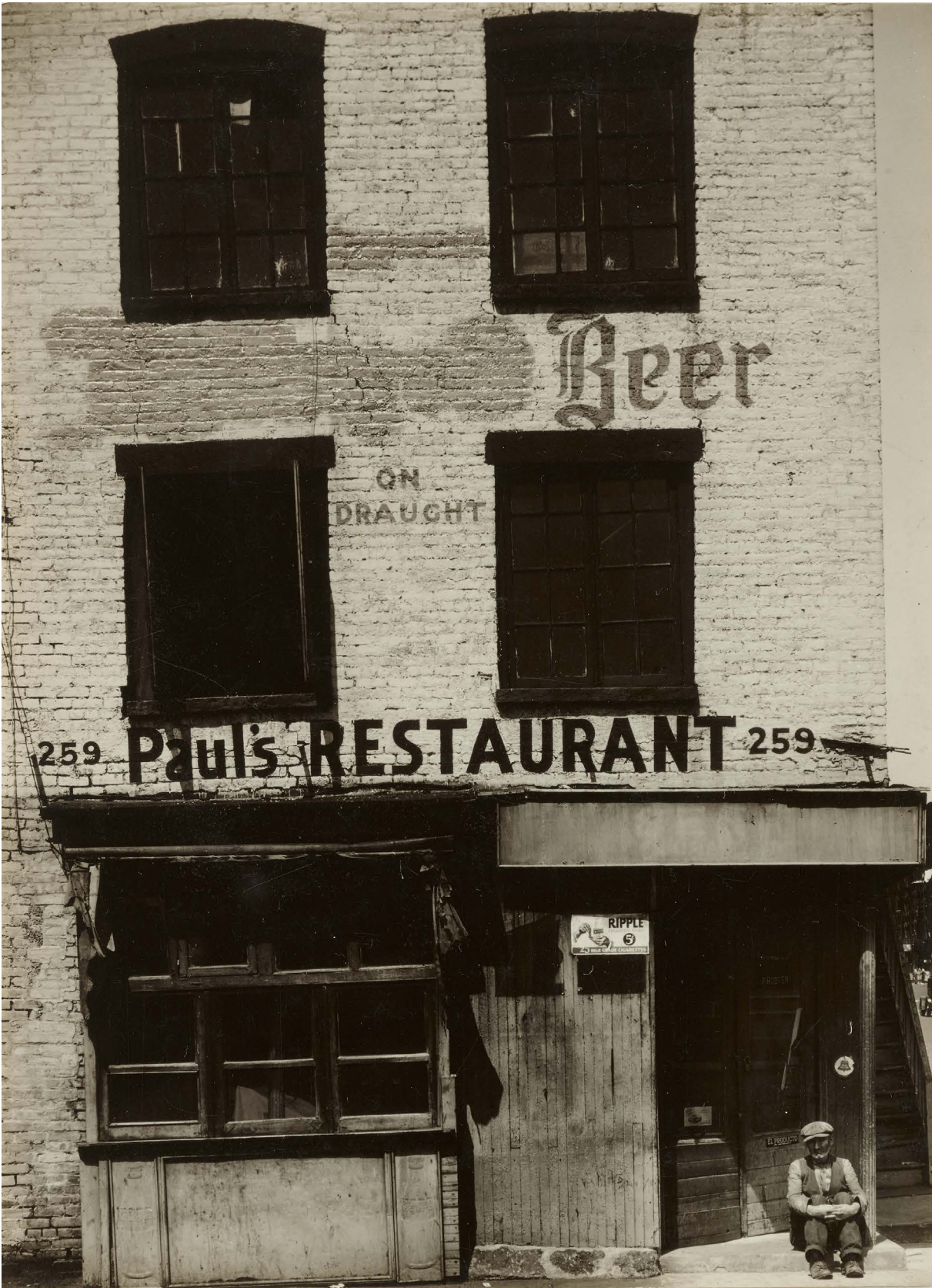
LITERATURE

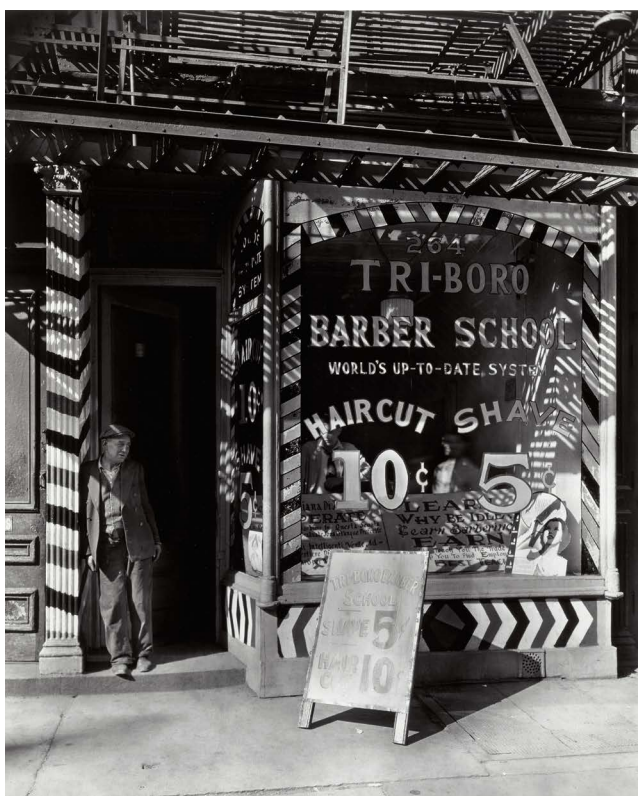
Judith Keller, *Walker Evans, The Getty Museum Collection* (Malibu: The J. Paul Getty Museum, 1995), cat. 202

James Crump, *Walker Evans: Decade by Decade* (Ostfildern, 2012), pl. 58

\$ 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.





158

158

**BERENICE
ABBOTT**

1898-1991

Selected Images from the *Retrospective Portfolio*

a group of 6 large-format photographs from the *Retrospective Portfolio* (New York, 1982), comprising *Repair Shop*, *Christopher Street*; *Department of Docks and Police Station*; *Parafoti*; *Greyhound Bus Terminal*; *Poultry Shop*; and *Tri-boro Barber School*, each mounted, signed and editioned '17/40' in pencil on the mount, the portfolio stamp on the reverse, 1935-47, printed in 1982 (6)

Each approximately 18 by 23 in. (45.7 by 58.4 cm.) or the reverse

\$ 5,000-7,000



159

159

**ALFRED
EISENSTAEDT**

1898-1995

'Famed clock at Pennsylvania Station in New York City during Wartime' (Farewell to Servicemen)

signed in ink in the margin, title and date in ink and with the photographer's credit stamp on the reverse, 1943, printed later (*Remembrances*, p. 63)
15 by 12½ in. (38.1 by 30.8 cm.)

\$ 8,000-12,000

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



160

160

**RUTH
ORKIN**

1921-1986

'An American Girl In Italy'

large-format, signed, titled, dated, and copyrighted in ink in the margin, signed, titled, dated, and extensively annotated in pencil on the reverse, framed, 1951, printed later (*Ruth Orkin: American Girl in Italy*, cover, pl. 10; *Ruth Orkin*, p. 9) 12 by 18¾ in. (30.5 by 46.4 cm.)

\$ 10,000-15,000

161

**LISETTE
MODEL**

1901-1983

Selected Images of the Lower East Side

2 photographs, one ferrotyped, each with the 'Estate of Lisette Model' copyright stamp, and one with extensive printing notations in pencil and ink, on the reverse, circa 1942 ('Pictures by a Great Refugee Photographer,' *U. S. Camera*, October 1942, Vol. 5, No. 10, p. 25) (2) 13⅝ by 10⅞ in. (34.6 by 27.6 cm.) 16⅝ by 13¾ in. (42.2 by 34.9 cm.)

\$ 5,000-7,000



161



162

162

**ROBERT
FRANK**

B. 1924

'Washington, D. C.' (Store Window)

signed and dated 'R. Frank 1975' and titled and dated 'Washington, D C 1956 [sic]' in ink in the margin, framed, 1957, probably printed in the 1970s (*The Americans*, no. 59)

8⁷/₈ by 13³/₄ in. (22.5 by 33.7 cm.)

PROVENANCE

Alan Koppel Gallery, Chicago, 2001

\$ 20,000-30,000

163

**ROBERT
FRANK**

B. 1924

Political Rally - Chicago

signed in ink in the margin, framed, 1956, probably printed in the late 1970s or early 1980s (*The Americans*, no. 58)

13³/₈ by 8³/₄ in. (33.3 by 22.2 cm.)

PROVENANCE

Pace/MacGill Gallery, New York, 1999

\$ 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.





164

164

**HELMUT
NEWTON**

1920-2004

'Carrie Leigh, Beverly Hills'

title, date, and edition '1/3' in pencil and with the photographer's copyright and estate stamps on the reverse, framed, 1985, one from a projected edition of 3 22 by 17 $\frac{1}{8}$ in. (55.9 by 43.5 cm.)

PROVENANCE

Collection of Don Sanders

Christie's Online, *Helmut Newton Photographs for Playboy: The Collection of Don Sanders*, 23 September - 7 October 2014, Sale 773818, Lot 1

\$ 15,000-25,000

165

**HORST P.
HORST**

1906-1999

Round the Clock

signed in ink in the margin, framed, 1987
15 $\frac{1}{4}$ by 15 $\frac{1}{2}$ in. (38.7 by 39.4 cm.)

PROVENANCE

Estate of Alexander Liberman

Private collection

Christie's London, 20 May 2016, Sale 12275, Lot 61

\$ 12,000-18,000



165

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



166

166

**HELMUT
NEWTON**

1920-2004

'Sylvia in my Studio'

mural sized, signed, titled, and dated 'Paris, 1981' in pencil on the reverse, framed, 1981
39 by 39¼ in. (99.1 by 99.7 cm.)

PROVENANCE

Galerie Daniel Templon, Paris, 1984

LITERATURE

Bernard Lamarche-Vadel, *Helmut Newton* (Paris, 1981), dust-jacket and pp. 34-5

Helmut Newton: 47 Nudes (London, 1982), dust-jacket and pp. 34-5

Helmut Newton: Private Property (Munich, 1990), pl. 31

Helmut Newton: Big Nudes (Munich, 1990), front cover dust jacket (detail)

Félix Zdenek, *The Best of Helmut Newton: Selections from his Photographic Work* (Munich, 1993), pl. 63

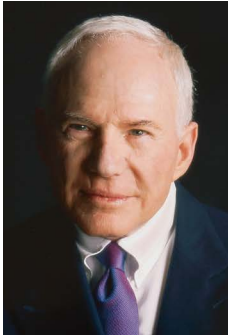
Françoise Marquet, *Helmut Newton Work* (Köln, 2000), p. 206

\$ 40,000-60,000

THE HISTORY OF NOW

THE COLLECTION OF DAVID TEIGER

SOLD TO BENEFIT TEIGER FOUNDATION FOR THE SUPPORT OF CONTEMPORARY ART



DISTINGUISHED BY HIS REMARKABLE GENEROSITY, unfailing politeness and meticulous eye, David Teiger was one of the Twenty-First Century's greatest patrons and collectors. Driven by a desire for inspiration and buttressed by meticulous research, Teiger built a collection that perfectly captures the zeitgeist of the art world from the 1990s through the 2000s. Defining excellence in a wide variety of collecting categories, Teiger insistently pursued the best of type. He surrounded himself with artists and dealers, but most importantly museum curators, and would take advice from all quarters, relentlessly searching for the best works available, but ultimately with

confidence in his own judgement.

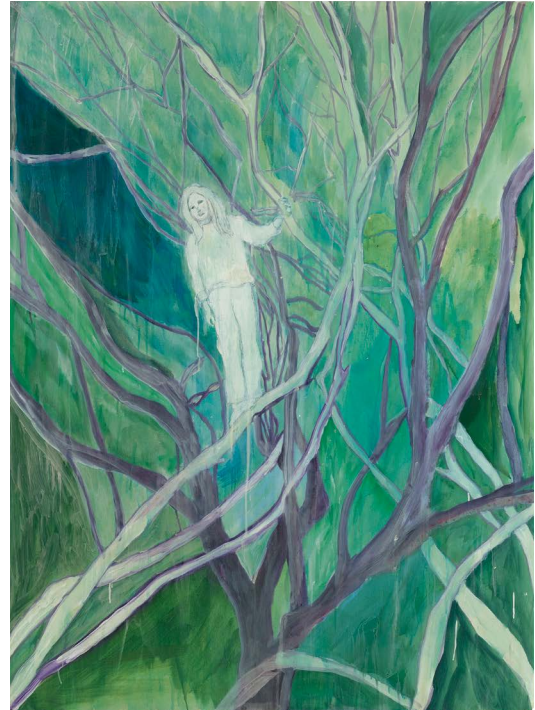
Amassed over the course of twenty years, the David Teiger Collection is wide ranging in its scope, comprising a spectacular array of Contemporary artworks, from paintings and works on paper to photographs and prints and one of the greatest collections of American Folk Art in private hands. Famously particular, each purchase would necessitate an extraordinary depth of research, often including multiple studio visits. As he remarked in an interview with his friend Alanna Heiss, the then director of MoMA PS1, in 2005, "you can never get enough information," while friends and those who worked with him spoke of his relentless pursuit of perfection.

The result of this exacting approach was that Teiger developed a remarkably discerning and prescient eye, leading him to patronize a number of hugely influential Contemporary artists at the start of their careers, including Mark Grotjahn, Kai Althoff, Chris Ofili and Glenn Brown. This patronage would have been hugely important to them, not only financially, but in terms of the confidence it would have given them to know that their work was going to a very astute collector. As Alanna Heiss put it to Teiger himself, "you are very respected and loved by artists... [they] love to know that they are in your collection."

Works were loaned whenever possible, donations were consistently made to acquisition funds and curatorial initiatives, and many works were donated to a number of museums, most notably The Museum of Modern Art in New York, but also the Solomon R. Guggenheim Museum, the Hammer Museum, The Museum of Contemporary Art Los Angeles, and the Whitney Museum of American Art, among others.

This fascination with artistic institutions was in large part owing to the immense respect that Teiger had for curators, to whom he attributed the power to narrate and determine the story of an artist or movement. He considered the vision of curators to be of paramount importance, and saw it as his duty to ensure that they had all the tools necessary to realize their aims. Duly, a principle objective of the Teiger Foundation, which will be the recipient of all funds generated by the sale of the collection, is to continue Teiger's initiatives in this direction.

Presented over the following pages are the first works from this legendary collection to come to market, a tightly curated grouping of photographs which showcases the acuity of Teiger's eye. Works by contemporary photographers such as Roe Ethridge, Catherine Opie and Nate Lowman join iconic nude portraits by Helmut Newton and Robert Mapplethorpe, photographers whose nuanced representations of sexuality have immense ramifications today. Eleven photographs will be offered on 3 October across both the Photographs and Contemporary Photographs auctions.



Peter Doig, *Study for 'Girl in White in Trees'* 2002-03, To be offered in *Contemporary Art Evening Sale*, Sotheby's London, 5 October 2018



Raymond Pettibon, *Untitled (A Very Columbus...)*, 2001. To be offered in *Contemporary Art Day Sale*, Sotheby's New York, November 2018



Catherine Opie, *Untitled #6 (Icehouses)*, 2001. To be offered in *Contemporary Photographs*, Sotheby's New York, 3 October 2018

THE
HISTORY
OF **NOW**
THE COLLECTION OF DAVID TEIGER



167

○ 167

**ROBERT
MAPPLETHORPE**

1946-1989

'Lisa Lyon'

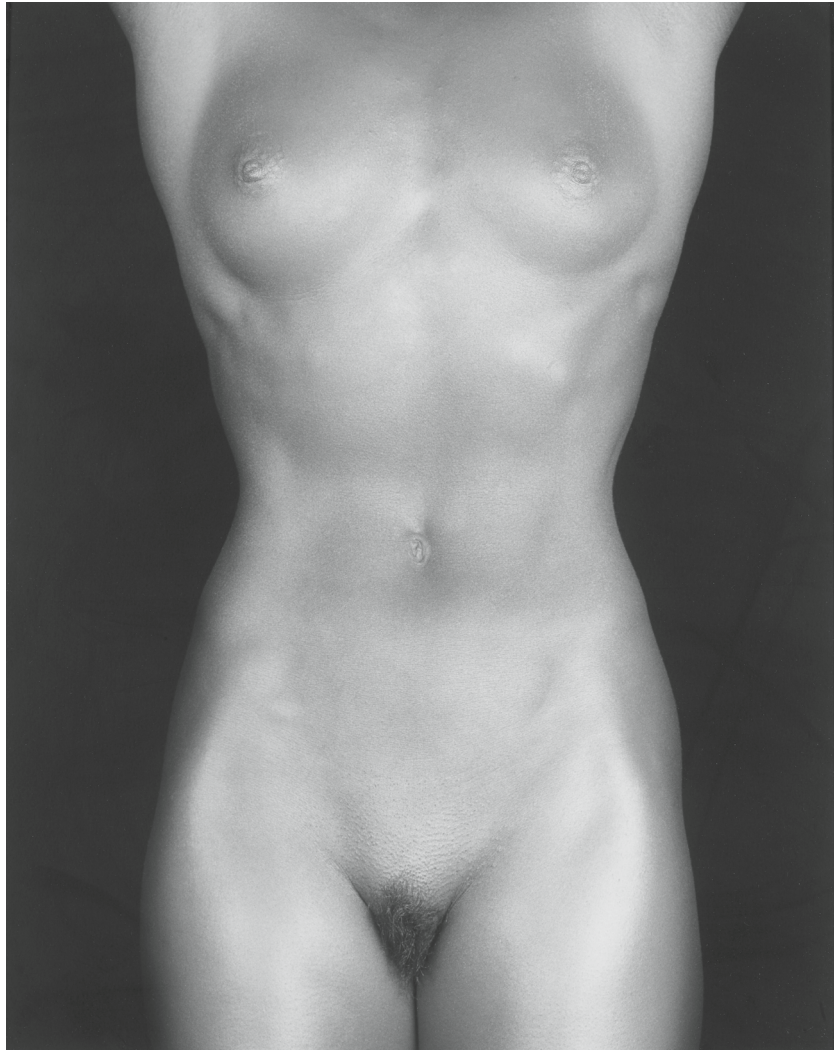
flush-mounted, the photographer's estate stamp, signed in ink and dated in pencil by Michael Ward Stout, Executor, and with title, date, edition '2/10,' and '[MAP] 860' in ink on the reverse, framed, 1982 (Whitney, p. 114; *Certain People*, unpaginated) 15 $\frac{1}{8}$ by 15 $\frac{1}{4}$ in. (38.4 by 38.7 cm.)

PROVENANCE

Estate of Robert Mapplethorpe
Galerie Thomas Schulte, Berlin, 2002

\$ 6,000-9,000

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



168

○ 168

**ROBERT
MAPPLETHORPE**

1946-1989

'Lydia Cheng'

flush-mounted, the photographer's estate stamp, signed and dated in ink by Michael Ward Stout, Executor, and with title, date, edition '10/10,' and '[MAP] 1540' in ink on the reverse, framed, 1985 (cf. *Altars*, p. 109)
19¼ by 15¼ in. (48.6 by 38.7 cm.)

PROVENANCE

Estate of Robert Mapplethorpe
Xavier Hufkens, Brussels, 1999

\$ 20,000-30,000

THE
HISTORY
OF **NOW**
THE COLLECTION OF DAVID TEIGER



169

o 169

**HELMUT
NEWTON**

1920-2004

'Big Nude Verina'

signed, titled, dated 'Nice 1993,' and editioned '6/15'
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, printed in 1994
18³/₈ by 14³/₄ in. (46.7 by 37.5 cm.)

PROVENANCE

Galerie Sho, Tokyo
Private collection, Switzerland
Gallery Kicken, Berlin, 2003

\$ 15,000-25,000

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



170

○ 170

**HELMUT
NEWTON**

1920-2004

'Big Nude Raquel'

signed, titled, dated 'Nice 1993,' and editioned '6/15'
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, printed in 1994
18½ by 14¾ in. (47 by 37.5 cm.)

PROVENANCE

Galerie Sho, Tokyo
Private collection, Switzerland
Gallery Kicken, Berlin, 2003

\$ 15,000-25,000



171

171

PROPERTY FROM VARIOUS OWNERS

**DEBORAH
TURBEVILLE**

1932-2013

'Portrait of the Artist'

a unique object, a collage comprised of a gelatin silver print and 2 digital pigment prints, affixed to a paper mount with masking tape, signed and dated in ink and titled in pencil on the mount, assembled in 1994
Overall 14 by 17¾ in. (35.6 by 45.1 cm.)

PROVENANCE

Gift of the photographer to Jill Glover (1953-2014), artist, advertising executive, and influential creative director

By descent to the present owner

\$ 5,000-7,000



172

172

**HORST P.
HORST**

1906-1999

Calla Lily

platinum-palladium print, embossed signature in the margin, signed, and with title, date, and edition '9/25' in pencil on the reverse, framed, 1944, printed later
15¼ by 19⅜ in. (38.7 by 49.2 cm.)

PROVENANCE

Sotheby's New York, 6 October 2010, Sale 8669, Lot 146

\$ 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.

173

**ORMOND
GIGLI**

B. 1925

'Lips'

chromogenic print, flush-mounted, signed, titled, dated, and editioned '2/30' in ink in the margin, framed, 1960, printed later 24 by 36 in. (61 by 91.4 cm.)

\$ 12,000-18,000



174

**HELMUT
NEWTON**

1920-2004

**'A Cure for a Black Eye,
Jerry Hall'**

Cibachrome print, signed, titled, dated, and editioned '2/10' in blue colored pencil on the reverse, framed, 1974; accompanied by a signed Certificate of Authenticity (*White Women*, p. 107) (2) 18 by 12 in. (45.7 by 30.5 cm.)

\$ 10,000-15,000



173

174

IRVING PENN

1917-2009

'Caviar, New York, Jan 18, 2001'

Cibachrome print, flush-mounted, signed, initialed, titled, and dated in ink and stamped on the reverse, framed, 2001, one from an edition of no more than 5
30 $\frac{1}{8}$ by 24 in. (76.5 by 61 cm.)

PROVENANCE

Pace/MacGill Gallery, New York
Collection of Karin and Lars Hall

EXHIBITED

Stockholm, Gun Gallery, *Irving Penn: A Tribute*, January 2010

Oslo, Statoil Vækerø, *Icons of Photography, Treasures from the Karin and Lars Hall collection*, March – August 2011

LITERATURE

Jeffrey Steingarten, 'Caviar Conundrum,' *Vogue*, March 2001, p. 551

Icons of Photography, Treasures from the Karin and Lars Hall collection (Oslo, 2011), p. 35

\$ 100,000-150,000

THIS PHOTOGRAPH COMES ORIGINALLY FROM THE noted collection of Lars Hall (1938-2018), acclaimed art director and founder of the creative agency Hall & Cederquist AB. In 1977, with his partners from the agency, Hall opened Camera Obscura (1977-1983) in Stockholm, Sweden, the first gallery in Scandinavia to present fine art photography. Hall featured Irving Penn's photographs in the premiere exhibition, and the two developed a lifelong friendship.

Vogue won the 2002 National Magazine Award for the category 'Leisure Interests' with a series of three columns: Caviar Conundrum (March); Salt Chic (July); and High Steaks (September). The articles were written by Jeffrey Steingarten, who endeavored to find the world's finest caviar, salt, and steak. Photographs by Irving Penn illustrated the first two articles and his *Caviar*, commissioned for Steingarten's essay, was captioned 'The Most Expensive Food on Earth.' It features American sturgeon caviar, tobiko, salmon roe, Russian beluga, and Iranian golden ossetra.

Penn began photographing for *Vogue* in 1943 and his first cover for the magazine, a still life, appeared in the October issue of that year. Penn built a celebrated business photographing for the glossy, and his innovative, eye-catching photographs were featured on an additional 165 covers in his career with the magazine. From the beginning, Penn's color work was stylized, color-rich, expertly composed, and vibrantly alive (sometimes literally: living insects appear in a number of his images). A precedent for *Caviar* can be found in Salad Ingredients, a still life created for *Vogue* in 1947. In it, Penn arranged two spoons of oil and vinegar, a garlic clove, spices, a lemon, and lettuce in tableau, a deconstructed salad shown from above. In *Caviar*, Penn utilizes the same 'bird's-eye' view of food and cutlery, showcasing his brilliant compositional abilities even when working with very few components. Rather than simply attractive decoration to accompany an article, the best of Penn's photographs for *Vogue* are so masterfully conceived that they invite long examination even before one dives into the editorial.

After 2000, Irving Penn predominantly printed his color images as pigment prints. *Caviar*, however, was printed as a Cibachrome print with a rarely seen pearlescent, 'High Lustre' matte finish, an extremely rare format for the photographer. Not only is this the first time a post-2000 Cibachrome print has appeared at auction, but it is also the first appearance of *Caviar*.





176

176

**ROBERT
MAPPLETHORPE**

1946-1989

Leatherman

flush-mounted, the photographer's copyright/reproduction rights stamp, signed and dated in ink, and with title, edition '1/10,' and '[MAP 1349]' in ink on the reverse, framed, 1980
14 by 14 in. (35.6 by 35.6 cm.)

'THE PEOPLE IN MY PICTURES WERE doing it because they wanted to. No one was forced into it. For me, S&M means sex and magic, not sadomasochism. It was all about trust.' Interview with Dominick Dunne for *Vanity Fair*, February 1989

\$ 12,000-18,000

177

**ROBERT
MAPPLETHORPE**

1946-1989

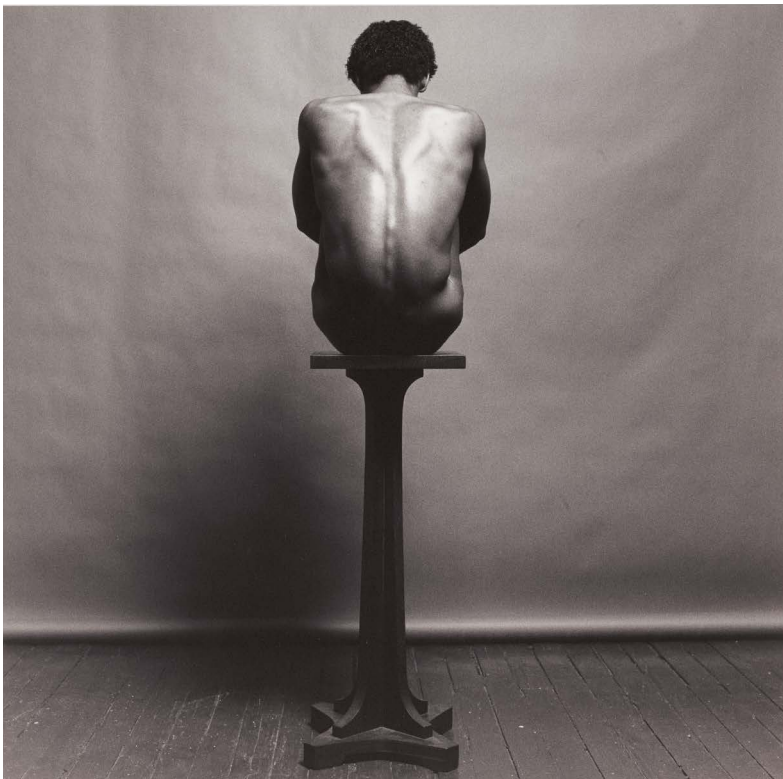
Phillip Prioleau

signed, dated, and editioned '3/15' in ink in the margin, flush-mounted, the photographer's copyright/reproduction rights stamp, signed and dated in ink, and with 'MAP 433' and edition '3/15' in pencil on the reverse, 1979 (*Black Book*, pl. 37)
13¾ by 13¾ in. (34.9 by 34.9 cm.)

PROVENANCE

Christie's New York, 15 April 2010, Sale 2304, Lot 322

\$ 6,000-9,000



177

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



178

178

**ROBERT
MAPPLETHORPE**

1946-1989

'Skull'

flush-mounted, the photographer's estate stamp, signed and dated in ink by Michael Ward Stout, Executor, and with title, date, edition '7/10,' and '[MAP] 1844' in ink on the reverse, framed, a Blitz Gallery, Tokyo, label on the reverse, 1988
19¼ by 19¼ in. (48.9 by 48.9 cm.)

LITERATURE

Janet Kardon, *Robert Mapplethorpe: The Perfect Moment* (Philadelphia: Institute of Contemporary Art, 1988), back cover

Arthur C. Danto, *Mapplethorpe* (New York, 1992), p. 305

Paul Martineau and Britt Salvesen, *Robert Mapplethorpe: The Photographs* (Los Angeles, 2016), p. 215

\$ 20,000-30,000

PROPERTY FROM THE ESTATE OF BRUCE BARD

BOB SEIDEMANN

1941-2017

Selected Images from *Unspeakable Beauty*

a group of 46 photographs, each signed in pencil and with the photographer's copyright stamp, all but 2 dated in pencil, and 12 titled in pencil on the reverse, 1993-2001 (46)

Various sizes to 13 by 17½ in. (33 by 44.5 cm.) or the reverse

PROVENANCE

The photographer to Bruce Bard, San Francisco

\$ 20,000-30,000

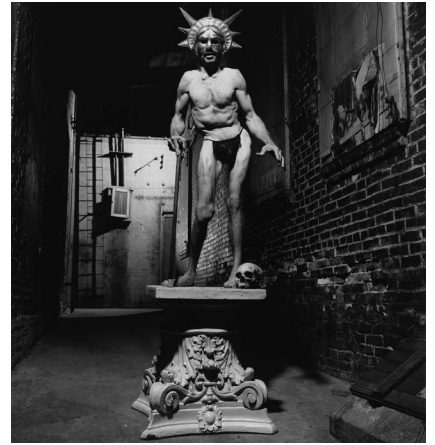
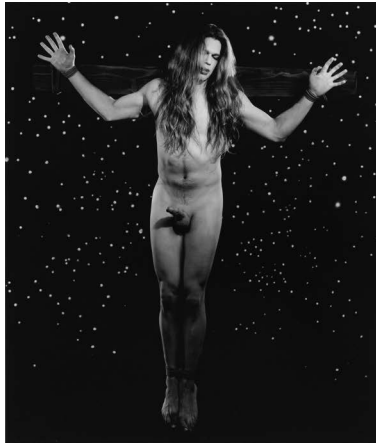
IN THE 1960S, PHOTOGRAPHER BOB SEIDEMANN created iconic images of the popular revolutionary culture, including nudes of Janis Joplin and the controversial album cover for Eric Clapton's recording *Blind Faith* (1969). His monumental aviation series *The Airplane As Art* (1986-97), first sold in these rooms on 12 October 2000 (Sale 7518, Lot 292).

In the 1990s, by way of a friend, Seidemann, looking for an interesting project to photograph, was introduced to the world of BDSM. It was after this introduction that he created the present series, *Unspeakable Beauty*. Seidemann attended 'scenes' and with consent and participation from members of the BDSM community, he recreated the environment of roleplaying and bondage in his studio. Of the series, Seidemann wrote, 'This work explores the psychosexual undercurrents in society during the last decade of the twentieth century using a particular vocabulary of imagery seen in American popular culture.' Although Seidemann produced editioned prints from *Unspeakable Beauty*, the series was never officially marketed during his lifetime.

The 46 prints offered here represent the first time a significant group of photographs from this remarkable series have been offered at auction. They come from the collection of the late Bruce Bard, a California-based patron of artists.



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 A PRIVATE COLLECTOR, NEW YORK

**HERB
RITTS**

1952-2002

'Stephanie, Cindy, Christy, Tatjana,
Naomi'

mounted, signed, titled, dated, editioned '10/25,'
and annotated 'Hollywood' in pencil and with the
photographer's copyright/credit stamp on the reverse,
framed, 1989

18 $\frac{3}{8}$ by 19 $\frac{7}{8}$ in. (46.7 by 50.5 cm.)

LITERATURE

Herb Ritts: L.A. Style (Los Angeles: J. Paul Getty Museum,
2012), pl. 28

Herb Ritts: Work (New York, 1996), unpaginated

AS A PHOTOGRAPHER OF CELEBRITIES, HERB RITTS
became a celebrity in his own right. His talent for drawing
out a truth from his sitter or sitters resulted in intimate
portraits that remain a cornerstone of his oeuvre.

'It's not the celebrity quality of the person that
makes the photograph interesting. It's letting the true
person through that makes the photograph interesting
and lasting' (Herb Ritts in conversation with Simone Ellis,
'Puttin on the Ritts,' *Santa Fe New Mexican*, 28 June
1991, p. 5).

\$ 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.





181



182

181

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

**HERB
RITTS**

1952-2002

'Kim Basinger'

embossed with the photographer's copyright/credit in the margin, signed, titled, dated, editioned '5/25,' and annotated 'Los Angeles' in pencil on the reverse, framed, 1989 (*Notorious*, unpaginated)
14⁷/₈ by 18⁵/₈ in. (37.8 by 47.3 cm.)

\$ 6,000-9,000

182

PROPERTY OF VARIOUS OWNERS

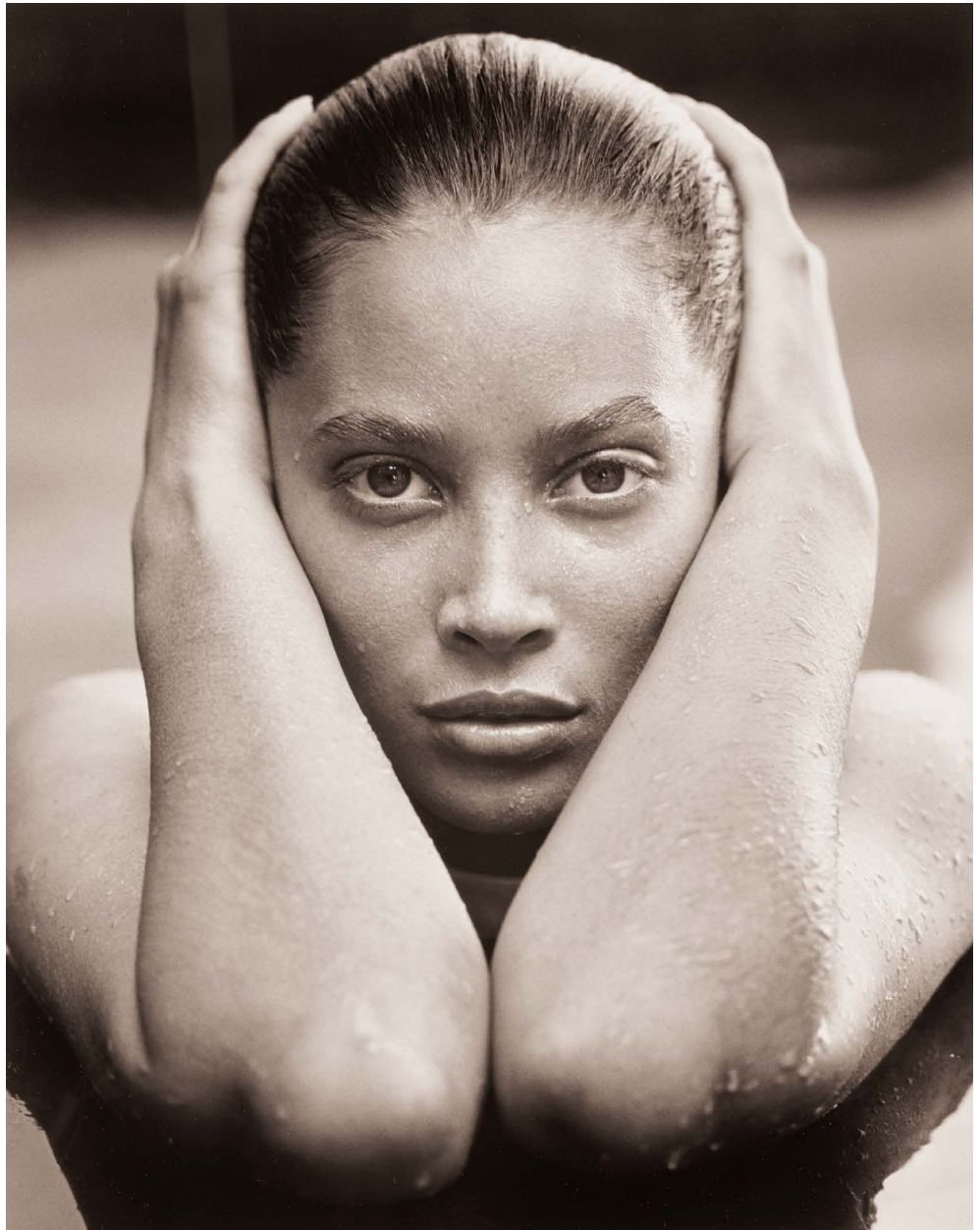
**HERB
RITTS**

1952-2002

'Kate Moss 3, Malibu'

toned, title and date in pencil and with the photographer's estate stamp, signed and editioned by Mark McKenna, Executor, in pencil on the reverse, framed, 1994, no. 2 in an edition of 3
13³/₄ by 10¹/₄ in. (33.7 by 26 cm.)

\$ 8,000-12,000



183

183

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

**HERB
RITTS**

1952-2002

'Christy Turlington'

mounted, signed, titled, dated, editioned '9/25,'
and annotated 'Hollywood' in pencil and with the
photographer's copyright/credit stamp on the reverse,
framed, 1988

22¼ by 17⅝ in. (56.5 by 44.8 cm.)

LITERATURE

Herb Ritts: Work (New York, 1996), unpaginated
Herb Ritts, *Pictures* (California, 1998), unpaginated
Herb Ritts (London, 2000), unpaginated
Paul Martineau, *Herb Ritts: L.A. Style* (Los Angeles:
J. Paul Getty Museum, 2012), pl. 88

\$ 15,000-25,000

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



184



184

184

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

HERB RITTS

1952-2002

Selected Images

a group of 5 photographs, comprising 'Tina Turner,' 'Mel Gibson,' 'Willem Dafoe,' 'Isabella Rosellini [sic],' and 'Sean Connery,' 2 embossed with the photographer's copyright/credit in the margin, 2 mounted, each signed, titled, dated, and editioned in pencil on the reverse, and one with photographer's copyright stamp on the reverse, each framed, 1985-94, each from an edition of 25 (*Herb Ritts: Work*, unpaginated) (5)
Various sizes to 22½ by 15 in. (57.2 by 38.1 cm.)

\$ 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.



185

185

**HERB
RITTS**

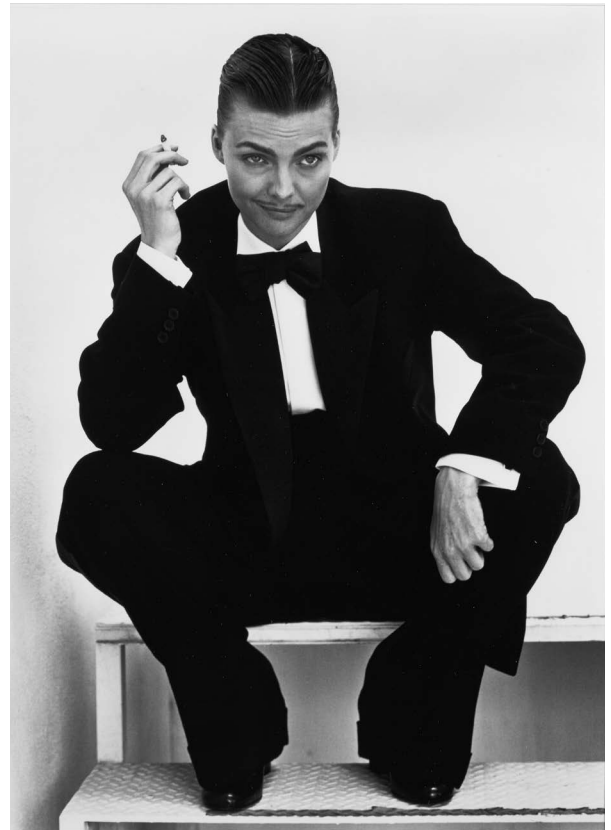
1952-2002

'K. D. Lang and Cindy Crawford, Los Angeles'

mounted, signed, titled, dated, and editioned '8/25' in pencil on the reverse, framed, 1993 (*Herb Ritts: Work*, unpaginated)

22 $\frac{5}{8}$ by 18 $\frac{1}{2}$ in. (57.5 by 47 cm.)

\$ 6,000-9,000



186

186

**HERB
RITTS**

1952-2002

'Michelle Pfeiffer'

embossed with the photographer's copyright/credit in the margin, signed, titled, dated, editioned 'AP/3,' and annotated 'Hollywood' in pencil on the reverse, framed, 1991 (*Notorious*, unpaginated)

19 by 14 in. (48.3 by 36.6 cm.)

\$ 5,000-7,000



187

187

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

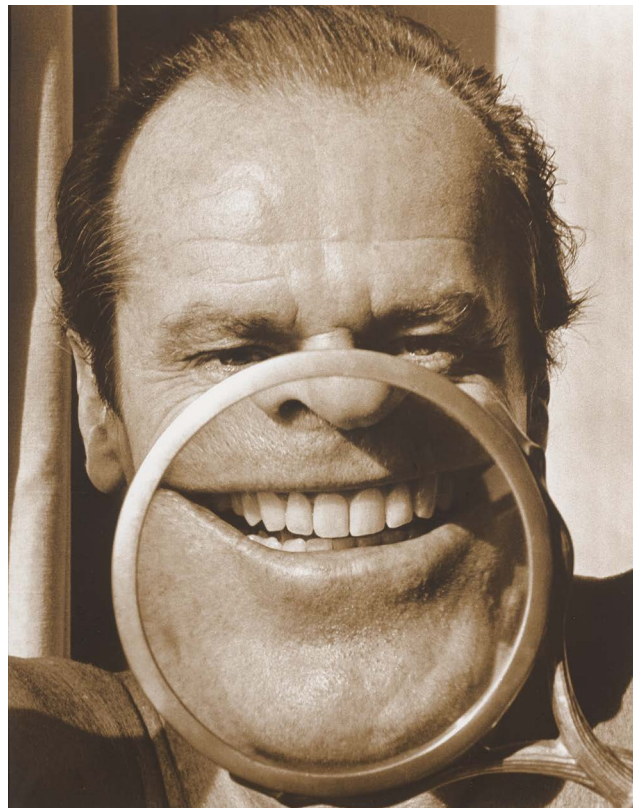
HERB RITTS

1952-2002

'Denzel Washington'

embossed with the photographer's copyright/credit in the margin, signed, titled, dated, editioned '10/25,' and annotated 'Hollywood' in pencil on the reverse, framed, 1990 (*Herb Ritts: Work*, unpaginated) 18⁵/₈ by 14³/₄ in. (47.3 by 37.5 cm.)

\$ 5,000-7,000



188

188

HERB RITTS

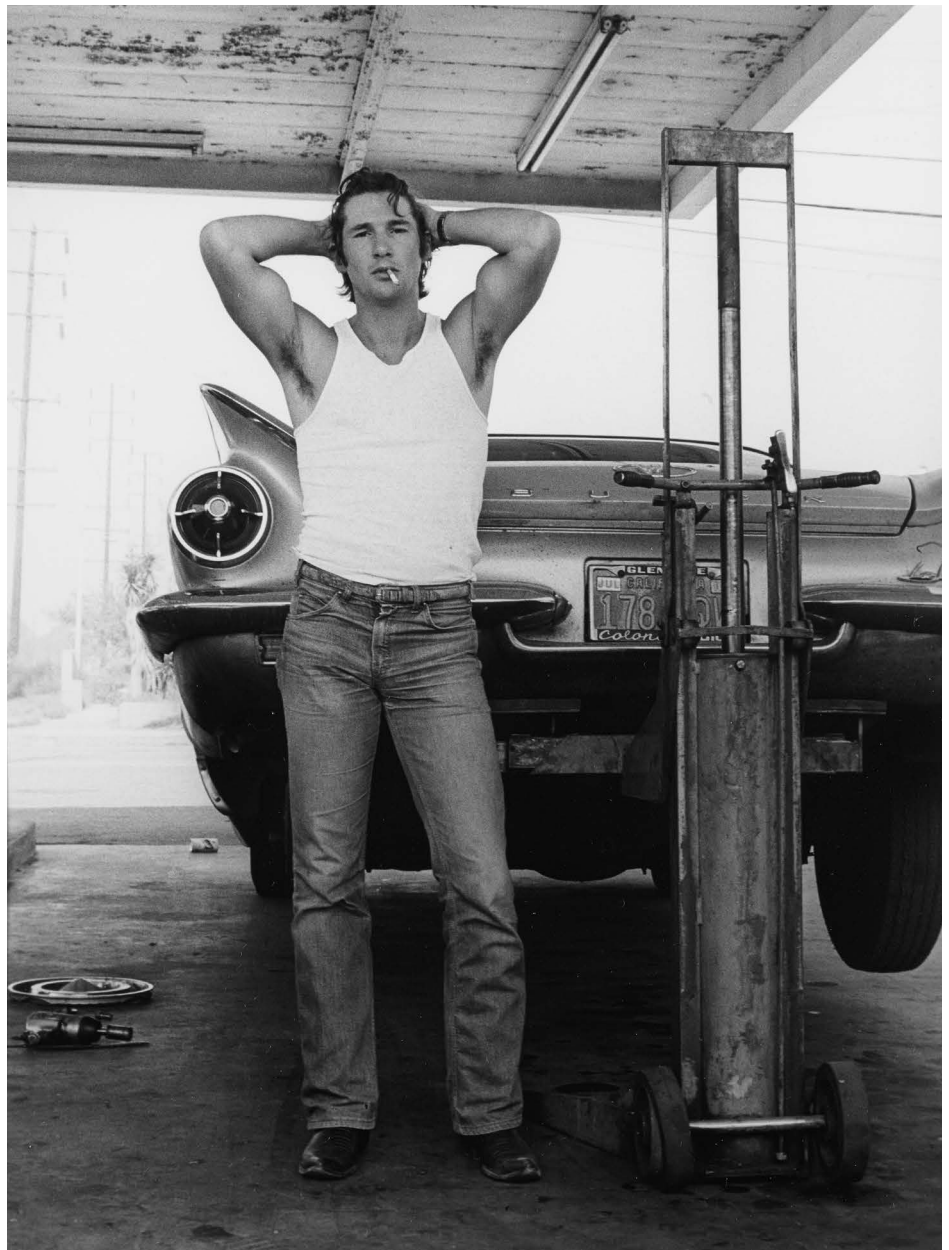
1952-2002

'Jack Nicholson'

toned, embossed with the photographer's copyright/credit in the margin, signed, titled, dated, editioned '25/25,' and annotated 'Los Angeles' in pencil on the reverse, framed, 1986 (*Pictures*, unpaginated) 19¹/₈ by 15¹/₈ in. (48.6 by 38.4 cm.)

\$ 5,000-7,000

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



189

189

HERB
RITTS

1952-2002

'Richard Gere'

embossed with the photographer's copyright/credit in the margin, signed, titled, dated, editioned '16/25,' and annotated 'San Bernardino' in pencil on the reverse, framed, 1979, printed later (*Herb Ritts: Work*, unpaginated) 17 by 13 $\frac{3}{8}$ in. (43.2 by 33.3 cm.)

\$ 7,000-10,000



190

190

PROPERTY OF VARIOUS OWNERS

PETER HUJAR

1934-1987

'Alan Lloyd'

the photographer's estate stamps, signed, dated, and annotated 'EPH137-3' by Stephen Koch, Executor, in pencil and with title and date in pencil on the reverse, framed, a Matthew Marks Gallery label on the reverse, 1975

14¾ by 14¾ in. (37.5 by 37.5 cm.)

PROVENANCE

Matthew Marks Gallery, New York, 2003

LITERATURE

Urs Stahel and Hripsimé Visser, eds., *Peter Hujar: A Retrospective* (New York, 1994), pl. 90

\$ 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.



191

191

**PETER
HUJAR**

1934-1987

Cow Chewing Grass

signed and with descriptive title, date, number '820-3-10,'
and edition '1/3' in pencil on the reverse, framed, 1978
14³/₄ by 14⁷/₈ in. (37.5 by 37.8 cm.)

This photograph is believed to be one of two lifetime prints.
Prints signed by the photographer are rare.

PROVENANCE

Matthew Marks Gallery, New York, 2006

LITERATURE

Urs Stahel and Hripsimé Visser, eds., *Peter Hujar:
A Retrospective* (New York, 1994), pl. 135
Peter Hujar: Night (New York, 2005), fig. 3

\$ 15,000-25,000

192

PETER BEARD

B. 1938

'Ruth Woodley's Cheetah, Kamboya Hill, Tsavo'

a unique object, signed, titled, dated, annotated, and illustrated in red ink with other photographs and a Kenya postage stamp collaged on the image, framed, 1972, printed later 13 by 19 in. (33 by 48.3 cm.)

PROVENANCE

Peter Beard Studio, 2002

\$ 20,000-30,000



192

193

PETER BEARD

B. 1938

'53" Buffalo, "Kamante" Gatura, Cheetah Cub @ Mweiga nr. Nyeri, Kenya' (Enlarged Contact Sheet)

a unique object, enlarged contact sheet, signed, titled, dated, inscribed 'To Jimmy and Kitty @ Birthday time April 16th + 15th 2001 ad xx Peter Beard and Kamante,' and illustrated in white ink, the photographer's partial handprint in white ink and with a collaged color photograph in the margins, framed, 1968, assembled in 2001 Overall 19 7/8 by 16 in. (50.4 by 40.6 cm.)

PROVENANCE

Gift of the photographer

\$ 20,000-30,000



193

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

PETER BEARD

B. 1938

Untitled (Elephant Graveyard)

a unique object, diptych, collaged comic strip on the image, signed, initialed, dated, inscribed 'To Jimmy & Kitty et al from Driftwood Cove @ Christmas,' and annotated 'Xmas Montauk 1986,' 'from Peter B. and Naj. of Nairobi,' and 'Starvo' in ink, partial silhouette of the photographer's handprint in orange paint, and extensively illustrated in black ink and green and orange paint in the margins, hinged to an old frame backboard, signed, dated, and annotated in red ink on the reverse, framed, 1971, printed in 1976, the whole probably assembled in 1986 (Detail of the left panel: *The End of the Game*, unpaginated)

Overall 13³/₈ by 20¹/₂ in. (34.6 by 52.1 cm.)

\$ 10,000-15,000

195

PETER BEARD

B. 1938

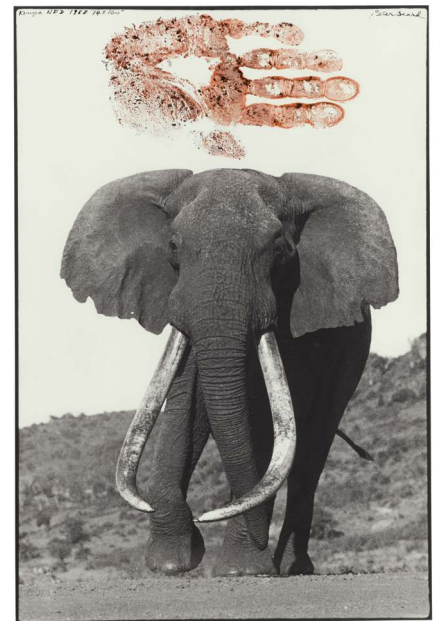
'Kenya NFD 1968 "148 Iber"'

digital print, signed, titled, and dated in ink and with the photographer's handprint in red ink and illustrations in black ink on the image, framed, 1968, printed later 18³/₄ by 12¹/₈ in. (47.6 by 30.8 cm.)

PROVENANCE

Pavilion Gallery, Kinderhook, New York, 1996

\$ 8,000-12,000



195



196



197

196

**NICK
BRANDT**

B. 1964

Elephant Ghost World, Amboseli

large-format archival pigment print, signed, dated, and editioned '5/12' in pencil in the margin, dated '07/2013' in pencil on the reverse, framed, 2005, printed in 2013 (*A Shadow Falls*, pp. 106-7)

33¹/₈ by 49³/₄ in. (84.1 by 129.4 cm.)

\$ 10,000-15,000

197

**DAVID
YARROW**

B. 1966

Tsavo East

digital pigment print, signed, dated, and editioned '5/12' in ink in the margin, mounted, framed, 2017

56 by 56 in. (142.2 by 142.2 cm.)

\$ 20,000-30,000



198

198

**PETER
BEARD**

B. 1938

'Hunting Cheetahs on the Taru Desert'

a unique object, signed, titled, dated, and extensively annotated in ink and with other photographs collaged on and next to the image, framed, 1960, printed later; accompanied by a Certificate of Authenticity, signed and dated in ink by the photographer (*End of the Game*, pp. 130-1)
Overall 15¼ by 26¾ in. (38.7 by 67.9 cm.)

PROVENANCE

Acquired directly from the artist

\$ 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.



199

199

**ERNST
HAAS**

1921-1986

Dr. Martin Luther King, Jr.

the photographer's Magnum copyright stamp, a
Magnum London label, and with a typed caption on the
reverse, circa 1963

7⁷/₈ by 11⁵/₈ in. (20 by 29.5 cm.)

\$ 7,000-10,000

200

**BRIAN
HAMILL**

B. 1946

Provisional IRA Man (from *The Troubles*)

signed and editioned '1/25' in ink in the margin, 1972,
printed in 2018

13¹/₄ by 19¹/₂ in. (33.7 by 49.5 cm.)

\$ 2,000-3,000



200

201

**BRIAN
HAMILL**

B. 1946

**Teens Running from British Soldiers,
Derry, Northern Ireland, February 1972
(from *The Troubles*)**

signed and editioned '1/25' in ink in the margin, 1972,
printed in 2018

13¹/₈ by 19¹/₂ in. (33.3 by 49.5 cm.)

\$ 2,000-3,000



201

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



202

202

CHRIS SMITH

B. 1937

On the Heavy Bag (Muhammad Ali Training at the 5th Street Gym, Before his First Fight with Joe Frazier)

mural-sized, signed and editioned '1/20' in ink in the margin, flush-mounted, framed, 1971, printed later 39³/₈ by 59¹/₄ in. (100 by 150.4 cm.)

\$ 6,000-9,000

203

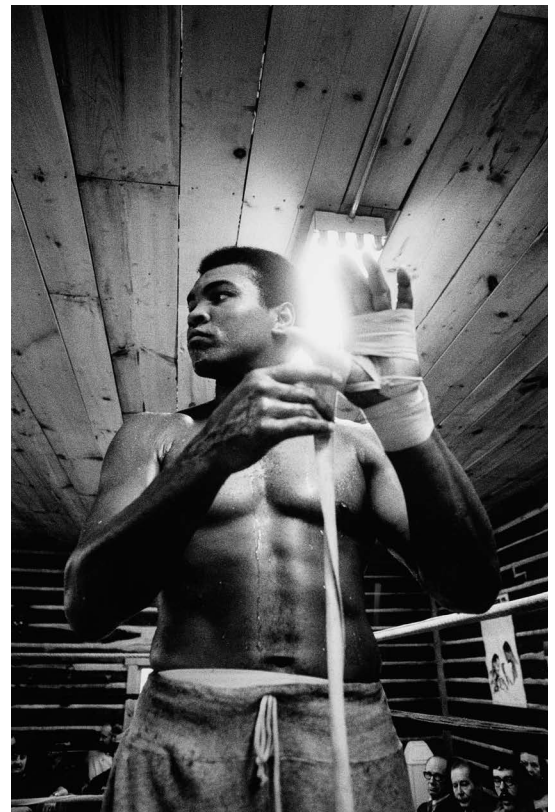
CHRIS SMITH

B. 1937

Ready for the Ring, Deer Lake, Pennsylvania (Wrapping Up)

mural-sized, signed and editioned '1/20' in ink in the margin, flush-mounted, framed, 1974, printed later 59¹/₄ by 39³/₈ in. (150.4 by 100 cm.)

\$ 6,000-9,000



203

**IRVING
PENN**

1917-2009

Cuzco Children

platinum-palladium print, flush-mounted to aluminum, signed, dated, editioned '20/60,' and annotated in pencil, stamped, and with title, copyright, and reproduction rights on a typed label on the reverse, 1948, printed in 1973

19⁵/₈ by 20³/₈ in. (49.8 by 51.8 cm.)

LITERATURE

Irving Penn, *Moments Preserved* (New York, 1960), pp. 98-9

Irving Penn, *Worlds in a Small Room* (New York, 1974), p. 13

John Szarkowski, *Irving Penn* (New York: The Museum of Modern Art, 1984), pl. 5

Irving Penn, *Passage: A Work Record* (New York, 1991), p. 61

Colin Westerbeck, ed., *Irving Penn: A Career in Photography* (The Art Institute of Chicago, 1997), pl. 16

Irving Penn, *A Notebook at Random* (New York, 2004), p. 91

\$ 80,000-120,000





205

205

**RUTH
ORKIN**

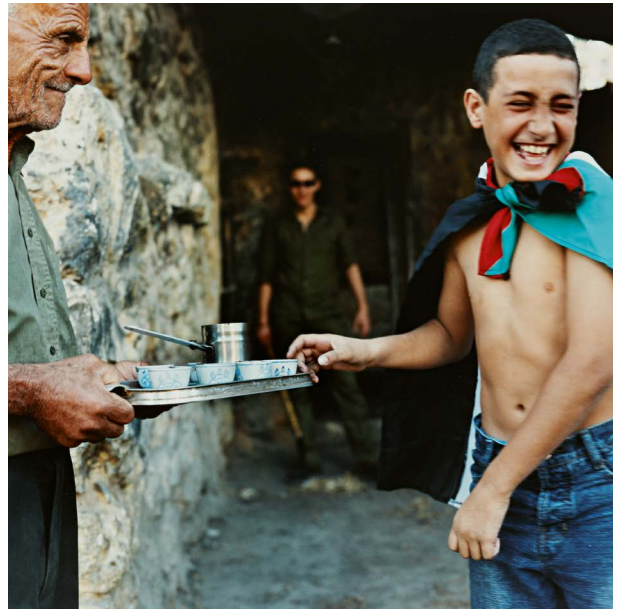
1921-1986

'Dorit & Chagit Lazarus, Girl
Twins, Sabras (German Descent),
Beth Tirzhak Moshau'

a suite of 4 photographs, each flush-mounted
to board, one with title and each with
sequential numbers in ink, the photographer's
'53 W 88 NY 24' credit/studio and the
'American Society of Magazine Photographers'
stamps on the reverse, 1951 (4)
Each 9 by 10 in. (20.3 by 24.4 cm.)

\$ 6,000-9,000

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



206

206

ALESSANDRA
SANGUINETTI

B. 1968

Selected images from *Palestine*

a group of 35 chromogenic prints, each signed
in ink on a label, and 8 with typed credit, date,
and annotation on a label on the reverse,
2003-04 (35)

Each 9½ by 9½ in. (24.1 by 24.1 cm.)

\$ 15,000-25,000



207

207

**SEBASTIÃO
SALGADO**

B. 1944

**Fireball, Greater Burhan Oil Field,
Kuwait**

embossed with the photographer's copyright/credit in the margin, signed, dated, and annotated 'Kuwait' in pencil on the reverse, framed, Peter Fetterman Gallery labels on the reverse, 1991, printed later (*Kuwait: A Desert on Fire*, cover and p. 173) 13¾ by 19½ in. (34.9 by 49.5 cm.)

PROVENANCE

Peter Fetterman Gallery, Santa Monica

\$ 8,000-12,000



208

208

**W. EUGENE
SMITH**

1918-1978

**Three Generations of Welsh
Miners**

mounted, the photographer's '134 Old Post Road North, Croton on Hudson, New York, CRoton 1-4890' and 'West Street' credit/studio, reproduction rights, estate, and 'Personal Exhibition Print' stamps on the reverse, 1950 (Johnson 12:021) 10¾ by 12¾ in. (26.4 by 32.4 cm.)

\$ 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.

209

**SEBASTIÃO
SALGADO**

B. 1944

**Fallen Worker, Greater Burhan Oil
Field, Kuwait**

embossed with the photographer's copyright/
credit in the margin, signed, dated, and
annotated 'Kuwait' in pencil on the reverse,
framed, Peter Fetterman Gallery labels on the
reverse, 1991, printed later (*Kuwait: A Desert
on Fire*, p. 85)
13½ by 20½ in. (34.3 by 52.1 cm.)

PROVENANCE

Peter Fetterman Gallery, Santa Monica

\$ 8,000-12,000



209

210

**SEBASTIÃO
SALGADO**

B. 1944

Without Daylight, Oil Wells, Kuwait

embossed with the photographer's copyright/
credit in the margin, signed, dated and
annotated 'Kuwait' in pencil on the reverse,
framed, Peter Fetterman Gallery labels on the
reverse, 1991, printed later (*Kuwait: A Desert
on Fire*, p. 203)
13½ by 19⅞ in. (33.3 by 50.5 cm.)

PROVENANCE

Peter Fetterman Gallery, Santa Monica

\$ 8,000-12,000



210



211

211

**JOSEF
KOUDELKA**

B. 1938

Guadix, Andalusia, Spain

signed in ink in the margin, framed, 1971,
printed later (*Josef Koudelka: Nationality
Doubtful*, p. 162)

14¼ by 21¼ in. (36.2 by 54 cm.)

PROVENANCE

Acquired from the photographer

\$ 10,000-15,000

212

**JOSEF
KOUDELKA**

B. 1938

Zehra (Gypsy Family)

ferrotyped, signed and annotated 'printed
1968' in pencil on the reverse, 1967, printed
in 1968

12⅞ by 8½ in. (32.7 by 21.6 cm.)

PROVENANCE

Acquired from the photographer

LITERATURE

Koudelka/Gypsies (New York, 1975),
unpaginated

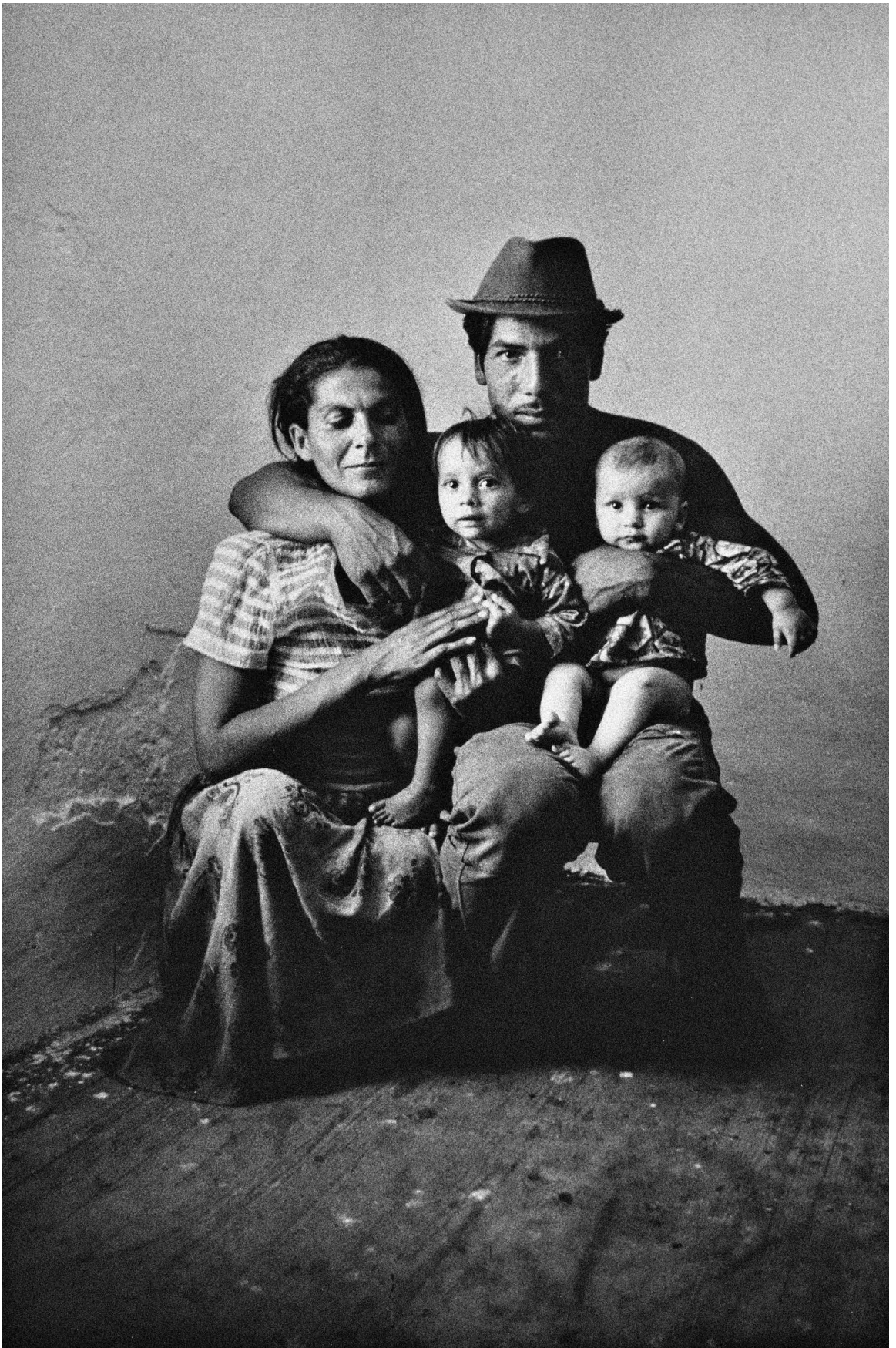
Matthew S. Witkovsky, *Josef Koudelka:
Nationality Doubtful* (Chicago, 2014), pl. 50a

THIS PRINT OF ZEHRA (GYPSY FAMILY)
was made in 1968 while Josef Koudelka was
preparing to publish a book of his *Cikáni*
(Gypsies) photographs. He had shown the
photographs in Prague the previous year
in *Josef Koudelka: Cikáni*, an exhibition at
Theatre Divadlo za branou. After fleeing
Czechoslovakia and seeking political asylum
in Great Britain, Koudelka published *Gitans*
(*The Gypsies*) in 1975 in collaboration with
the French publisher Robert Delpire.

Prints of this image are rare. At the time
of this writing, no other print of this image
is believed to have appeared at auction.
Another early, ferrotyped print of this image
was donated by the photographer to the
Museum of Decorative Arts, Prague, where
it was recently included in the retrospective
Koudelka: Returning.

\$ 25,000-35,000

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





213

213

**W. EUGENE
SMITH**

1918-1978

'Minamata - Tomoko and Mother'

signed with a stylus on the image, mounted, signed and titled in pencil on the mount, 1972 (*Minamata*, pp. 138-9; *Photographs*, p. 73)

7 $\frac{7}{8}$ by 12 $\frac{7}{8}$ in. (20 by 32.7 cm.)

\$ 10,000-15,000

214

**HENRI
CARTIER-BRESSON**

1908-2004

Scene in the American South

ferrotyped, the photographer's Magnum credit stamp and a 'No. 474' stamp, title in ink, and with annotations in pencil on the reverse, framed, an Edwynn Houk Gallery label on the reverse, circa 1957
10 $\frac{1}{8}$ by 6 $\frac{1}{2}$ in. (25.7 by 16.5 cm.)

PROVENANCE

Estate of George Garcin
Edwynn Houk Gallery, New York

\$ 12,000-18,000



214

215

**HENRI
CARTIER-BRESSON**

1908-2004

On the Banks of the Marne

signed in ink and with the photographer's blindstamp in the margin, 1938, printed later (*Cartier-Bresson*, pl. 146; *The Modern Century*, p. 150)

9 $\frac{1}{2}$ by 14 $\frac{3}{8}$ in. (24.1 by 36.5 cm.)

\$ 7,000-10,000



215



216

216

**HENRI
CARTIER-BRESSON**

1908-2004

Srinagar, Kashmir, India

mounted to Crescent illustration board, 1948, printed in the early 1960s; accompanied by a facsimile Certificate of Authenticity from the Fondation Henri Cartier-Bresson (2) (*The Modern Century*, p. 120)
9¼ by 13¾ in. (23.5 by 34.9 cm.)

PROVENANCE

Private collection, Ohio, early 1960s, ordered from
Magnum Photos
Woodman Gallery, Morristown, NJ, 1981

ONE YEAR AFTER FOUNDING MAGNUM,

Henri Cartier-Bresson traveled to India, capturing this photograph of women in prayer at Hari Parbal Hill in the early morning hours. He travelled to the Far East on several occasions from 1948 to 1950, and again in 1966.

The photograph offered here was first acquired in the early 1960s directly from Magnum.

\$ 25,000-35,000

WILLIAM CHRISTENBERRY

1936-2016

'William Christenberry: 15 Alabama Photographs'

(Self-published: 1973, a total edition of 5), a portfolio of 15 chromogenic prints, each matted, signed in pencil on the mat, a typed label on the reverse, 1964-72; together with typed colophon, signed and dated in ink. Felt-lined wooden case with plastic handle and engraved brass plaque
Each 3⅞ by 4⅞ in. (7.9 by 12.4 cm.) or the reverse

PROVENANCE

Acquired from the photographer, *circa* 1973

WILLIAM CHRISTENBERRY AND HIS SISTER

received a Brownie camera for Christmas when they were children. In the early stages of his artistic career, he used the small, store-developed snapshots as references for his paintings, drawings, and sculptures. Initially influenced by the Abstract-Expressionists, Christenberry soon moved away from that style, finding stimulus in Pop art with its use of advertisements, commercial elements, and nods to everyday American life; these, specifically as they related to the American South, became mainstays in his work.

During a brief stint in New York City in the 1960s, Christenberry met Walker Evans whose images of Alabama in *Let Us Now Praise Famous Men* had already strongly influenced the young artist. Evans' influence on Christenberry persisted not just in his unflagging documentation of the South, but also in the straightforward angles and the simple but careful composition of each shot.

Although Christenberry left his native Alabama in 1961 and eventually settled in Washington, D. C., he continued to visit his beloved home state yearly with his family, documenting the passage of time on the stores, houses, and buildings of his youth. *Side of Country Store with Palmist Sign in Window, Havana, Ala., 1971*, included in the present portfolio, makes several appearances in his photographic oeuvre. The building was once a country store run by his great uncle, Sidney Duncan. In the late 1950s or early 1960s, gypsies rented the building to tell fortunes. They eventually skipped town, leaving the destroyed building behind. The owner used their old palm reading sign in the window to keep the rain out. Christenberry returned almost annually to photograph it until the early 1980s when the building collapsed. *Door of House at Christmas Time, Greensboro, Ala., 1971*, is also typical Christenberry. The photograph shows a home with Christmas lights aglow. The homeowner, when asked if Christenberry could photograph the house, agreed, proudly turning on the lights. Christenberry came back the next year, but the house was gone without a trace.

'15 Alabama Photographs' contains these and many more images of Christenberry's most iconic architectural subjects in their earliest iterations. This portfolio was published in a limited edition of 5 in 1973, the same year as the first major exhibition of his Brownie images at the Corcoran Gallery of Art, Washington, D. C. At the time of this writing, it is believed that no other set has appeared at auction. Another complete portfolio remains in the collection of the Christenberry studio.

\$ 30,000-50,000



217

217

WILLIAM CHRISTENBERRY

1936-2016

Metamorphosis

a suite of 4 unique large-format Polaroid Polacolor prints, each signed, dated, editioned '4/10,' annotated sequentially 'Sequence 1-4,' and numbered '*4' in ink in the margin, 1984 (4)

Each approximately 28 by 22 in. (71.1 by 55.9 cm.)

\$ 6,000-9,000





219



220

219

**JOEL
MEYEROWITZ**

B. 1938

'St. Louis and the Arch, Busch Stadium'

chromogenic print, signed, titled, dated, and with numerical notations in ink on the reverse, framed, an Edwynn Houk Gallery label on the reverse, 1978
7⁵/₈ by 9⁵/₈ in. (19.4 by 24.4 cm.)

PROVENANCE

Edwynn Houk Gallery, New York, circa 2006

\$ 4,000-6,000

220

**JOEL
MEYEROWITZ**

B. 1938

'Young Dancer' (from *Empire State*)

chromogenic print, signed, titled, dated, annotated 'Empire State Series,' and with numerical notations in ink and pencil on the reverse, framed, an Edwynn Houk Gallery label on the reverse, 1978
9³/₄ by 7³/₄ in. (24.8 by 19.7 cm.)

PROVENANCE

Edwynn Houk Gallery, New York, circa 2006

\$ 4,000-6,000



221

221

**STEPHEN
SHORE**

B. 1947

'Rm. 12, Harbor View Motel, Kenora,
Ontario'

chromogenic print, signed 'Stephen Shore '76,' titled, and
dated '8/15/74' twice in ink on the reverse, framed, an
Edwynn Houk Gallery label on the reverse, 1974, printed in
1976

7¾ by 9⅝ in. (19.7 by 24.4 cm.)

PROVENANCE

Edwynn Houk Gallery, New York, *circa* 2006

\$ 7,000-10,000

222

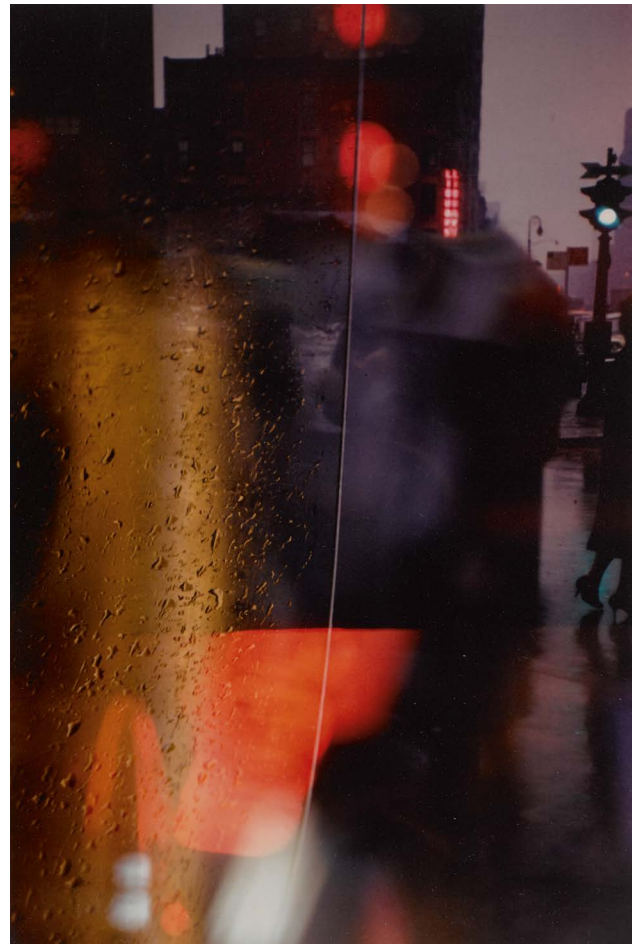
**SAUL
LEITER**

1923-2013

Walk with Soames

chromogenic print, signed in ink on the reverse, framed,
1959, printed later (*Early Color*, unpaginated)
13⅝ by 9 in. (34.6 by 22.9 cm.)

\$ 10,000-15,000



222



223



223

223

**GRANT
MUDFORD**

B. 1944

Selected Images

2 photographs, comprising *Street Photograph #5* and *Street Photograph #9* each signed, titled, dated, and editioned 'AP' in pencil on the reverse, framed, Rosamund Felsen Gallery labels on the reverse, 1980, printed in 1985 (2)
Each approximately 19½ by 19½ in. (49.5 by 49.5 cm.)

PROVENANCE

Rosamund Felsen Gallery, Los Angeles
Collection of Robert Rauschenberg
Bequest to Robert Rauschenberg Foundation
Sotheby's New York, 7 June 2013, Sale 9004, Lot 286

EXHIBITED

Fort Myers, Barbara Mann Performing Arts Hall, Edison College, *Grant Mudford: Street Photographs*, 1989

\$ 1,000-2,000

224

**ERNST
HAAS**

1921-1986

Guggenheim Museum, N. Y.

flush-mounted, the photographer's Magnum Photos copyright stamp and a collector's stamp on the reverse, 1961
9¼ by 13¾ in. (23.1 by 34.9 cm.)

PROVENANCE

Collection of the photographer
By descent to the present owner

\$ 10,000-15,000

225

**RAY K.
METZKER**

1931-2014

Europe - Valencia (61 Q-34)

the photographer's facsimile signature stamp and with edition '2/5' and annotations in pencil on the reverse, framed, a Laurence Miller Gallery label on the reverse, 1961 (*The Photographs of Ray K. Metzker*, pl. 11; *Light Lines*, p. 60)
5¾ by 8⅝ in. (14.6 by 21.9 cm.)

PROVENANCE

Estate of the photographer
Laurence Miller Gallery, New York

\$ 8,000-12,000

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



224



225



226

226

**ALFRED
EISENSTAEDT**

1898-1995

**Drum Major and Children,
University of Michigan, Ann
Arbor**

signed and with edition '19/50' in ink in the margin, the photographer's copyright/reproduction rights stamp and a Time Inc. stamp, with title and date in pencil, on the reverse, framed, 1951, printed in 1979 (*Eisenstaedt on Eisenstaedt*, p. 76)
9¼ by 12⅞ in. (23.5 by 30.8 cm.)

PROVENANCE

Sotheby's New York, 30 September 2014,
Sale 9204, Lot 176

\$ 5,000-7,000



227

 **THE COLLECTION OF
PATRICK & CARLYN DUFFY**

227

**ALFRED
EISENSTAEDT**

1898-1995

**Children at a Puppet Theatre,
Paris**

signed and with edition '12/250' in ink in the margin, credit, title, date, copyright, and annotation in pencil on the reverse, framed, 1963, printed in 1989 (*Reflections in a Glass Eye*, p. 15)
13⅞ by 20 in. (34 by 50.8 cm.)

PROVENANCE

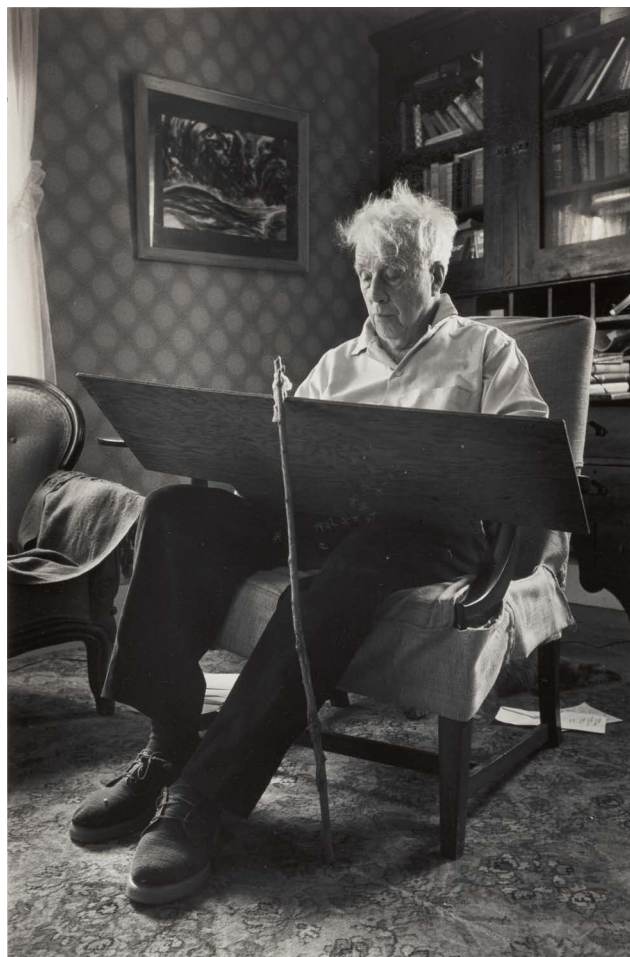
Circle Gallery, New York, 1989

\$ 8,000-12,000

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



228



229



THE COLLECTION OF
PATRICK & CARLYN DUFFY

228

**ALFRED
EISENSTAEDT**

1898-1995

**Future Ballerinas of the American
Ballet Theatre**

signed and with edition '9/250' in ink in the margin, credit, title, date, copyright, and annotation in pencil on the reverse, framed, 1937, printed in 1989 (*Remembrances*, p. 35) 16⁷/₈ by 11¹/₄ in. (42.9 by 28.6 cm.)

PROVENANCE

Circle Gallery, New York, 1989

\$ 8,000-12,000



THE COLLECTION OF
PATRICK & CARLYN DUFFY

229

**ALFRED
EISENSTAEDT**

1898-1995

Robert Frost, Ripton, Vermont

signed and with edition '6/250' in ink in the margin, title, date, copyright, and annotation in pencil on the reverse, framed, 1955, printed in 1989

17¹/₈ by 11¹/₄ in. (43.5 by 28.6 cm.)

PROVENANCE

Circle Gallery, New York, 1989

\$ 1,500-2,500

END OF SALE

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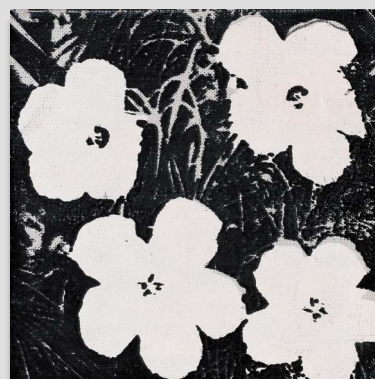
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*Selected Images from Angola
to Vietnam**
Estimate \$25,000–35,000

Contemporary Photographs

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Sale Number N09919 | **Sale Title** PHOTOGRAPHS | **Sale Date** 3 OCTOBER 2018

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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 of 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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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

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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 howsoever 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, Georgia, Hawaii, Illinois, Kentucky, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Oklahoma, Pennsylvania, Rhode Island, Texas, Vermont 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.

IMPORTANT NOTICES

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to bills@flading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

ACKNOWLEDGEMENTS

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PHOTOGRAPHIES

9 November 2018
Paris

PHOTOGRAPHS FROM A DISTINGUISHED EUROPEAN COLLECTION

9 November 2018
Paris

FASHION PHOTOGRAPHS ONLINE

27 November - 7 December 2018

PHOTOGRAPHS

2 April 2019
New York

PHOTOGRAPHS

17 May 2019
London

INDEX

Abbott, Berenice	118, 152, 153, 155, 156, 158	Man Ray	146
Adams, Ansel	108, 109, 110, 113, 114, 115, 116, 121, 122, 150	Mapplethorpe, Robert	167, 168, 176, 177, 178
Anonymous Photographer	144	Metzker, Ray	225
Atget, Eugène	139, 140	Meyer, Hannes	124
Beard, Peter	192, 193, 194, 195, 198	Meyerowitz, Joel	219, 220
Bourke-White, Margaret	151	Mills, Joseph	133
Bragaglia, Arturo and Anton Giulio	130	Model, Lisette	161
Brandt, Bill	135	Moholy-Nagy, László	125, 126, 145, 147
Brandt, Nick	196	Mudford, Grant	223
Bullock, Wynn	103	Newton, Helmut	164, 166, 169, 170, 174
Caponigro, Paul	123	Orkin, Ruth	160, 205
Cartier-Bresson, Henri	214, 215, 216	Penn, Irving	175, 204
Christenberry, William	217, 218	Peterhans, Walter	134
Coster, Gordon	128	Ritts, Herb	180, 181, 182, 183, 184, 185, 186, 187, 188, 189
Du Camp, Maxime	142	Rodchenko, Aleksandr	131
Dubreuil, Pierre	127, 129	Salgado, Sebastião	207, 209, 210
Eisenstaedt, Alfred	159, 226, 227, 228, 229	Sanguinetti, Alessandra	206
Evans, Walker	154, 157	Seidemann, Bob	179
Faris, Thomas	141	Shore, Stephen	221
Frank, Robert	162, 163	Smith, Chris	202, 203
Gigli, Ormond	173	Smith, W. Eugene	208, 213
Haas, Ernst	199, 224	Sommer, Frederick	104, 119
Halberstadt, Milton	148	Steichen, Edward	143
Hamill, Brian	200, 201	Sudek, Josef	101, 102
Horst, Horst P.	132, 165, 172	Tasker, Dain L.	137
Hujar, Peter	190, 191	Turbeville, Deborah	171
Koudelka, Josef	211, 212	Weston, Brett	105, 106
Kühn, Heinrich	100, 136, 138	Weston, Edward	107, 111, 112, 117, 120
Leiter, Saul	222	Yarrow, David	197
Link, O. Winston	149		

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 LOT 131 ALEKSANDR RODCHENKO, *GIRL WITH A LEICA (DEVUSHKA S LEIKOI)*, CIRCA 1932-34
 © 2018 ESTATE OF ALEKSANDR RODCHENKO/RAO, MOSCOW/VAGA AT ARS, NY

BACK COVER
 LOT 126 LASZLO MOHOLY-NAGY, *PHOTOGRAM WITH CIRCULAR OBJECT & DIAGONAL LINES*,
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INSIDE FRONT COVER
 LOT 120 EDWARD WESTON, *CEMENT WORKER'S GLOVE*, 1936



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