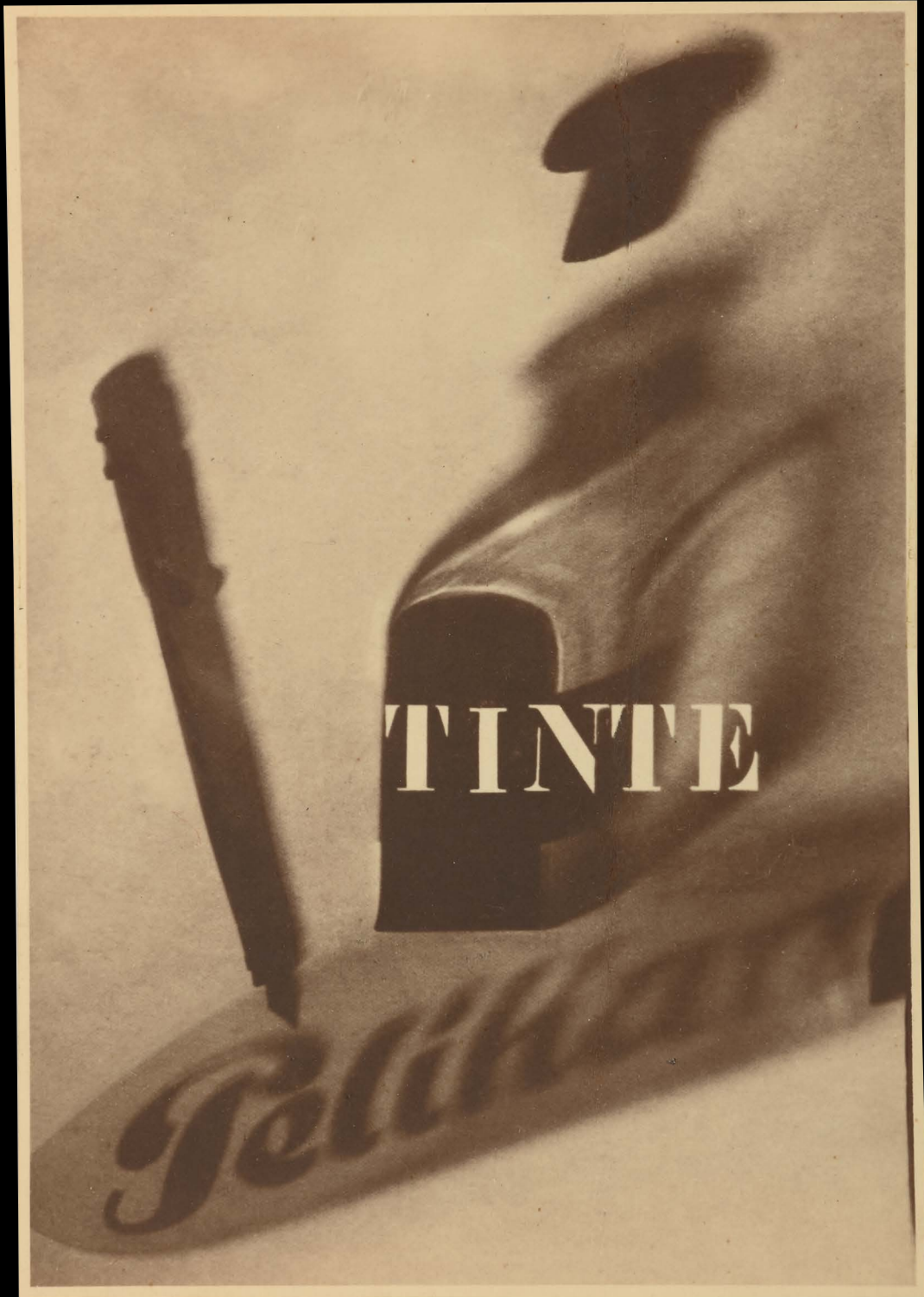


# PHOTOGRAPHS

NEW YORK | 5 APRIL 2019

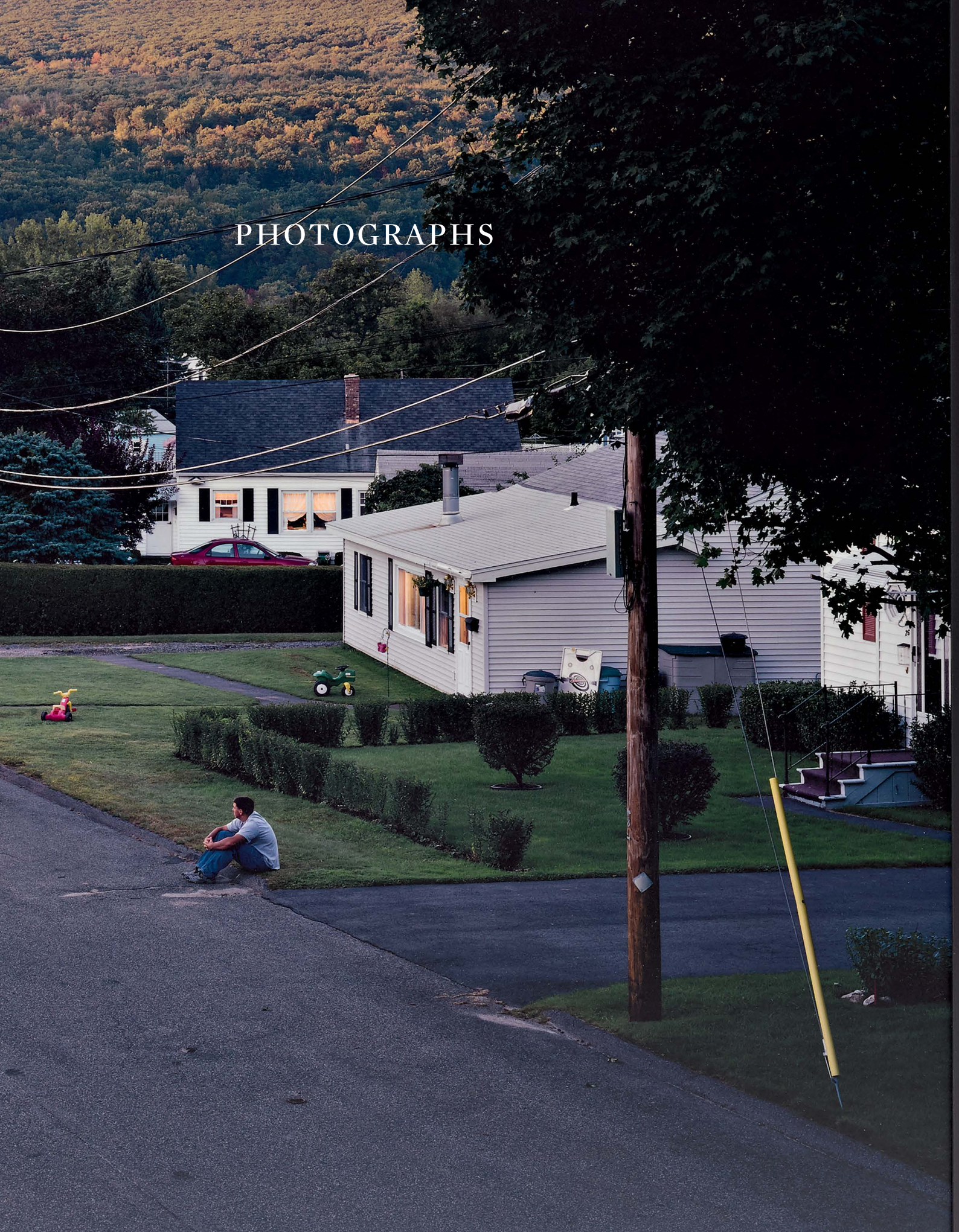


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# PHOTOGRAPHS





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# PHOTOGRAPHS

**AUCTION IN NEW YORK  
5 APRIL 2019  
SALE N10045**

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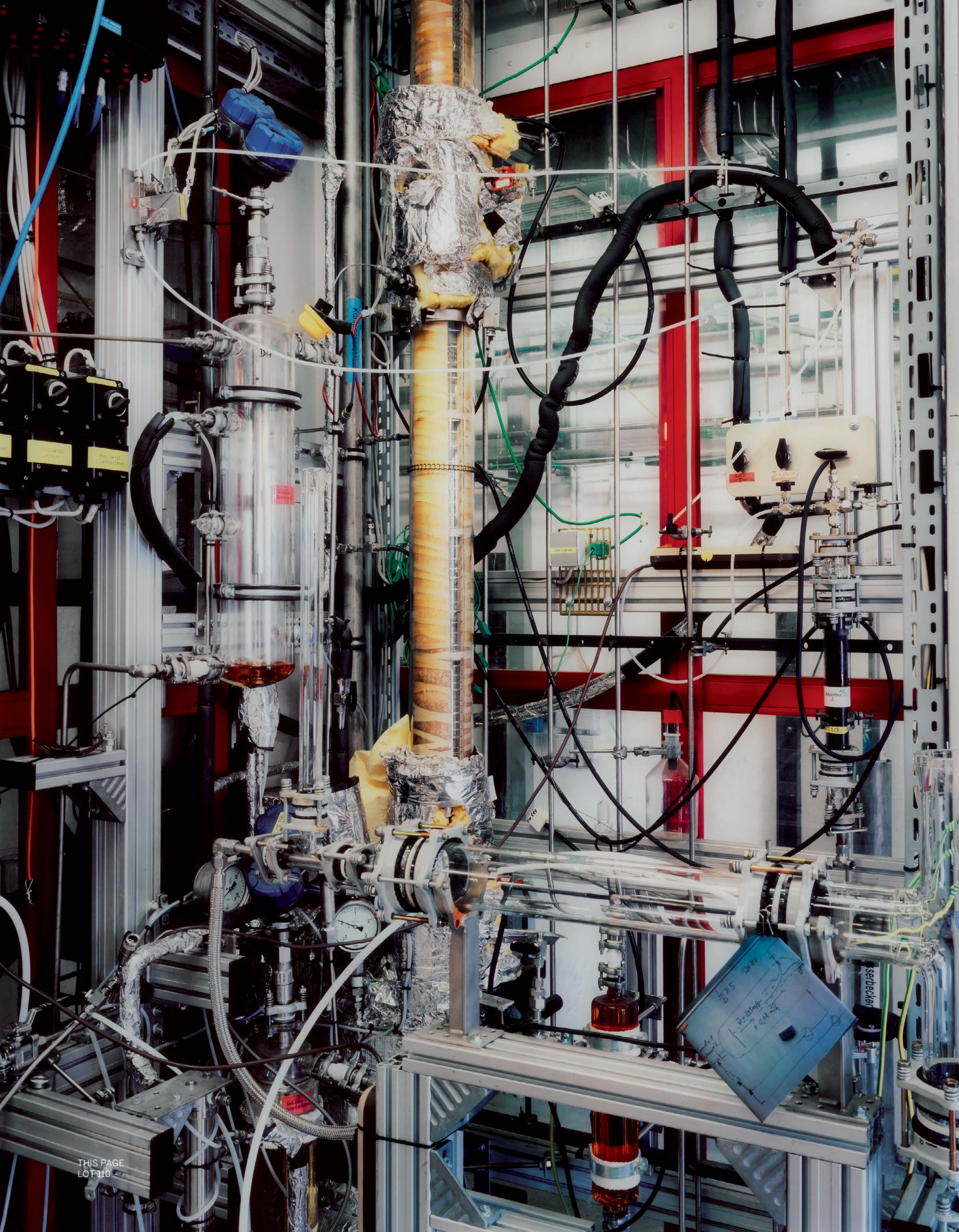
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## Contents

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	<b>SESSION ONE: LOTS 1–94</b>
84	<b>SESSION TWO: LOTS 95–189</b>
159	ABSENTEE BID FORM
160	CONDITIONS OF SALE
161	TERMS OF GUARANTEE ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING
162	BUYING AT AUCTION
164	SELLING AT AUCTION SOTHEBY'S SERVICES INFORMATION ON SALES AND USE TAX GLOSSARY OF TERMS
165	IMPORTANT NOTICES ACKNOWLEDGEMENTS
166	INTERNATIONAL DEPARTMENTS
168	INDEX



# SESSION ONE

NEW YORK  
FRIDAY  
5 APRIL 2019  
11AM

LOTS 1-94





1

1

PROPERTY OF VARIOUS OWNERS

**JOHN COPLANS**

1920-2003

**Self-Portrait (Hand, Two Panels, Horizontal)**

a diptych, each mounted, titled, dated, numbered sequentially and one signed and editioned '1/6' in pencil on the reverse, each framed, Feigen Incorporated and Galerie Lelong, New York, labels on the reverse, 1988, no. one in an edition of 6 (*John Coplans: A Self-Portrait, 1984-1997*, pl. 61) (2)

Each 48 by 38 in. (121.9 by 96.5 cm.)

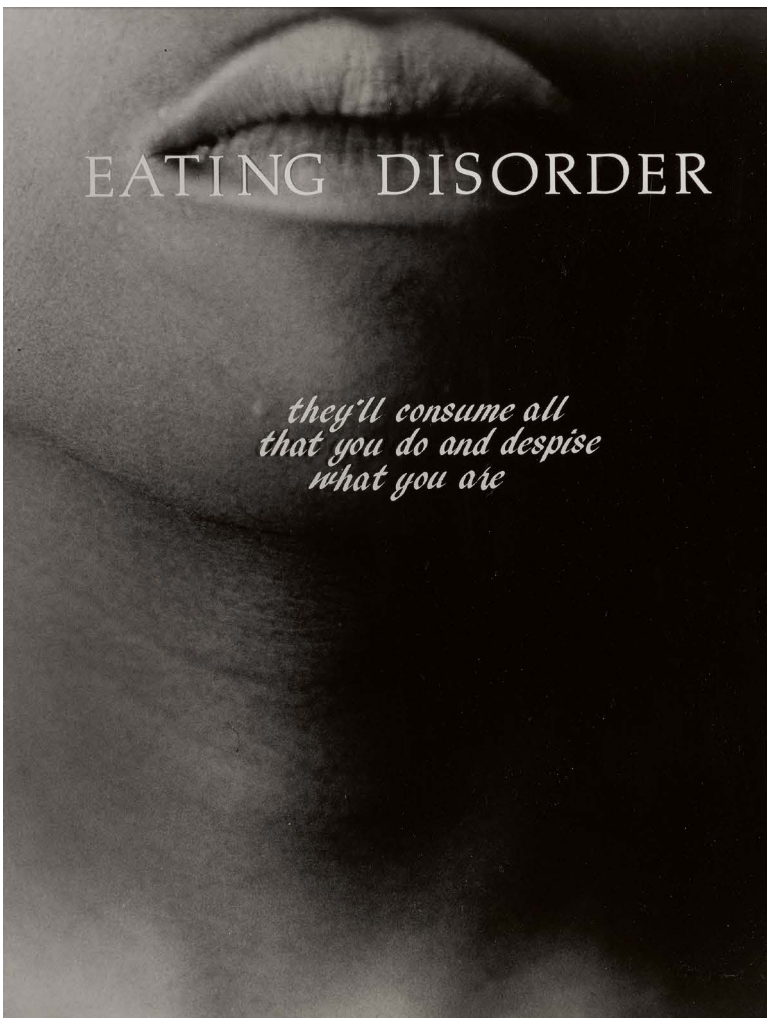
Overall framed 51 by 81½ in. (129.5 by 207 cm.)

**PROVENANCE**

Feigen Incorporated, Chicago, 1994

\$ 7,000-10,000

2



2

**LORNA SIMPSON**

B. 1960

**Eating Disorder**

flush-mounted, framed to the photographer's specification, with 'L. S.' in pencil and a The Collected Image, Evanston, label on the reverse, 1989, printed in 1993, no. one in an edition of 10 17/8 by 15 in. (45.4 by 38.1 cm.)

**PROVENANCE**

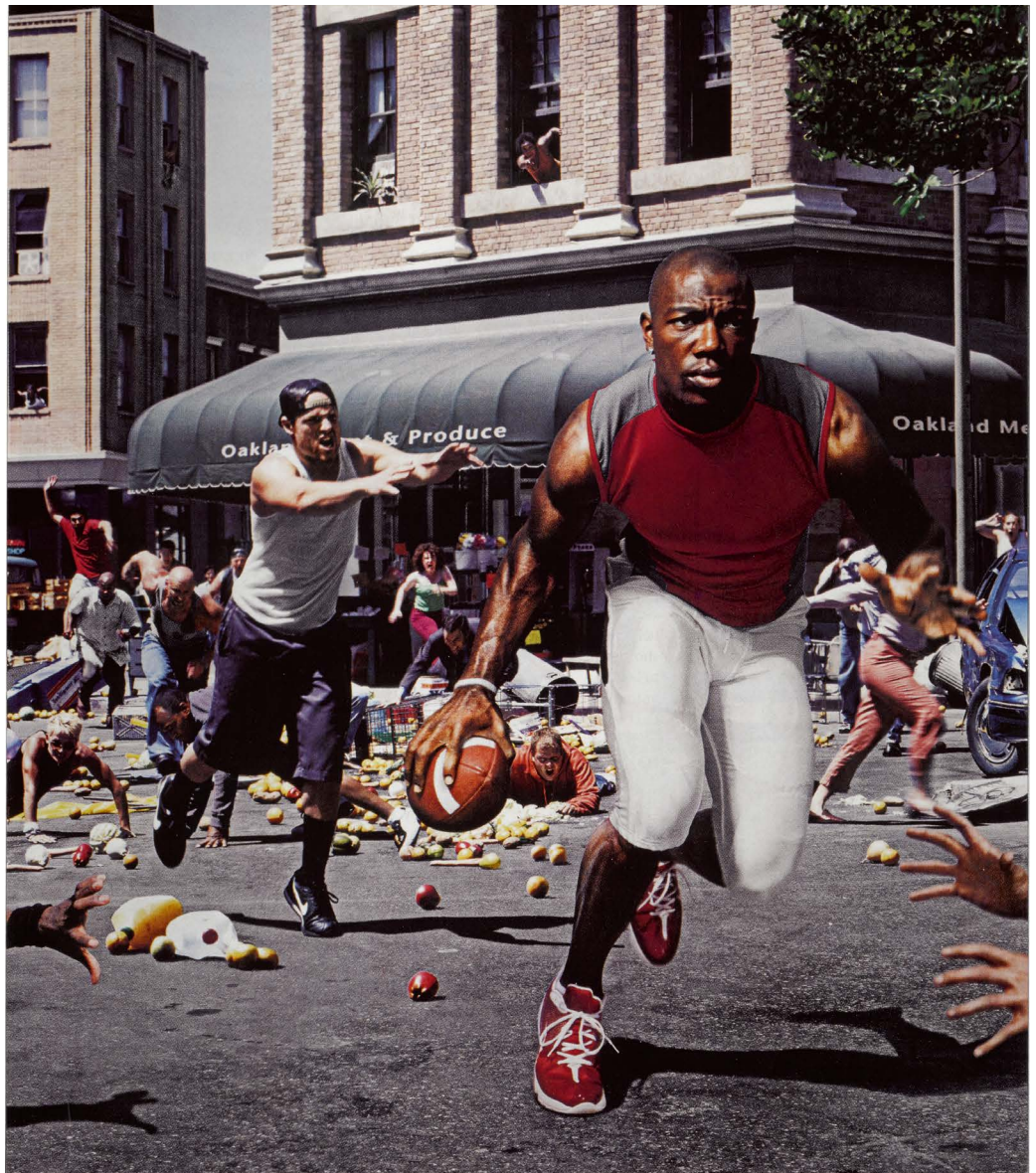
From the artist to benefit Howland Elementary School, Chicago

Private collection

Phillips de Pury & Luxembourg New York, 26 October 2002, Sale 40402, Lot 181

\$ 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.



3

3

## HANK WILLIS THOMAS

B. 1976

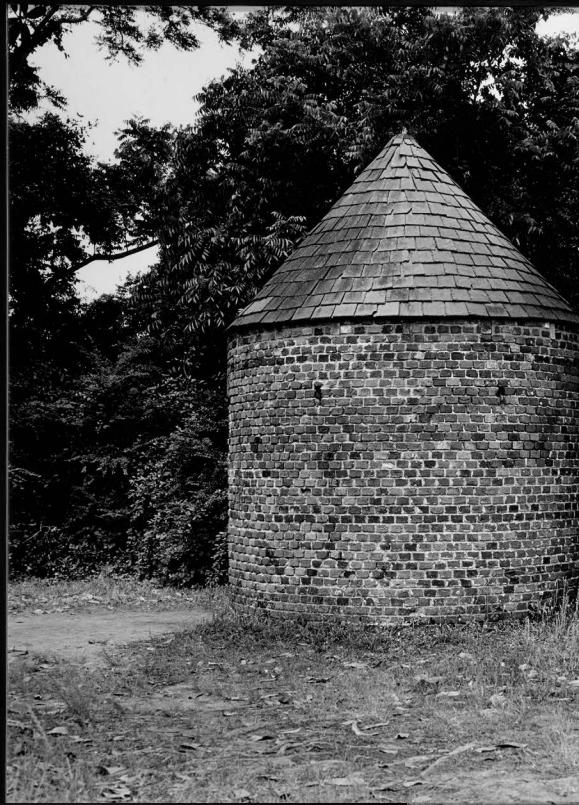
Liberation of T. O.: I'm not goin back ta' work for massa in dat' darn field (from *Unbranded: Reflections in Black by Corporate America*)

digital print, flush-mounted to aluminum, framed, gallery labels on the reverse, 2003, printed in 2006, no. 5 in an edition of 5; accompanied by a Galerie Anne de Villepoix Certificate of Authenticity, signed and dated '2014' in ink (2)  
29¾ by 25¾ in. (75.6 by 65.4 cm.)

For his series *Unbranded: Reflections in Black by Corporate America*, Hank Willis Thomas sourced print advertisements from 1968 (the year of the assassination of Martin Luther King, Jr.) to 2008 (the year President Barack Obama was elected) that either featured African American subjects or targeted black audiences. By appropriating these images and stripping them of contextualizing text and logos, Willis Thomas created wholly new imagery so that viewers would be unable to understand the original intent of the advertisement. Willis Thomas stated that '(he) wanted to track "blackness" in the mind of corporate America over these years and thought that by digitally removing all the text, we could simply look at them as images' (*Dis Magazine*, 2013).

In the present image, football player Terrell Owens runs from a crowd in a market. Several figures run in his direction, most notably a Caucasian man with his arms outstretched. Removed from the original context of the advertisement, Owens appears to run in determination away from the man's reaching arms, conjuring connotations of a runaway slave and master.

\$ 6,000-8,000



## THE HOUSE

When you move into  
a new house, remove old  
spirits by washing around the win-  
dows and doors with vinegar water. But,  
prevent spirits from crossing the doorstep by  
putting salt and pepper along the door and window sills.

Trimming the windows in blue will ward off hags,  
witches and other evil spirits.

Wall paper your home with newspaper. Before a hag can bother  
you, it must read every word. And if it can't read, then there you go.  
But newspaper strung between an antenna will do the job too.

Place rice in the four corners of your home for good luck and  
put a glass of water in a corner to absorb evil spirits.

A kitchen knife stuck into the wood over the door will keep  
witches out of the house when the family is away.

If you swept dust out of the house at sunset you just might sweep away  
the spirit of a family member.

Never build an addition to your house. A home can never be extended.



4

## CARRIE MAE WEEMS

B. 1953

### Untitled (from *Sea Islands Series*)

a quadriptych of 3 gelatin silver prints and one screenprinted text panel, the photographs each flush-mounted, signed in ink on a printed label on the reverse, framed to the photographer's specifications, P. P. O. W., Inc., New York, gallery labels on the reverse, 1992, no. 9 in an edition of 10 (4)

Each photograph 19½ by 19½ in. (49.5 by 49.5 cm.)  
Overall framed 40 by 60 in. (101.6 by 152.4 cm.)

#### PROVENANCE

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

Corporate collection

Sotheby's New York, 17 July 2003, Sale 1730, Lot 239

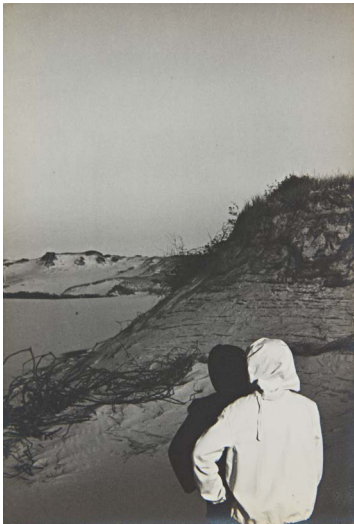
\$ 35,000-50,000

For her 1991-92 *Sea Islands* series, Carrie Mae Weems visited the scattered islands on the coasts of Georgia and South Carolina to examine the history, folklore, and circumstances of the Gullah-Geechee people and dialects, and their lasting impact on African American culture.

In the present work, Weems illustrates an old, out-of-use brick smokehouse, flanked by two views of an old slave quarters, one with an open window shutter, and the other which appears to have no shutter at all.

The fourth panel of this quadriptych is a text outlining the proper ways to cleanse a house and ward off unwanted spirits. The reader is advised that witches and hags will be repelled by a home that bears blue window-trimmings and is wallpapered with newsprint (the hag must read every word before it can bother you, and if the hag cannot read, 'then there you go'). The layout of the text mirrors the framework of the house in Weems' photographs.

Other works in this series include textual elements representative of the accompanying images' subjects: a moon-shaped text eludes to the folktale of the moonlit drowning of the Ibo people, while a gravestone-shaped text comments on death rituals and communication with the spirit world.



5

## PAJAMA (PAUL CADMUS, JARED FRENCH AND MARGARET FRENCH)

### Selected Images

a group of 10 photographs including portraits of *Paul Cadmus, Jared French, Margaret French, Fidelma Cadmus, Lincoln Kirstein, George Tooker*, and others, most of them titled by Paul Cadmus in pencil and two with the 'Collection of Paul Cadmus' and 'Collection of Jon Anderson' stamps on the reverse, 1937-46 (10)

Various sizes to 6 $\frac{7}{8}$  by 5 $\frac{1}{4}$  in. (17.5 by 13.3 cm.)

### PROVENANCE

Gift of Paul Cadmus to Jon Anderson

Acquired from the above

The painter Paul Cadmus (1904-1999) and husband and wife artists Jared (1902-1989) and Margaret French (1906-1998) comprise the photographic collaborative known by their acronym, PaJaMa. Beginning in 1937, and over the course of nearly two decades, the three collectively staged photographs. Set against the backdrops of Fire Island, Provincetown, Nantucket, and Mulhocaway Farm, New Jersey, and partially inspired by Carl Jung's collective unconscious, these images – often psychologically and sexually charged – sometimes served as studies for the artists' subsequent paintings.

As Cadmus years later recounted, 'After we'd been working most of the day, we'd go out late afternoons and take photographs when the light was best. They were just playthings. We would hand out these little photographs when we went to dinner parties, like playing cards' (Jerry Rosco, *Glenway Wescott Personally: A Biography*, p. 78). The group of 10 prints offered here comes originally from the collection of Jon Anderson, Paul Cadmus' lover for his last 30 years. Extant photographs by PaJaMa are rare as they were printed and gifted sparingly.

\$ 15,000-25,000





6

---

**HELEN LEVITT**

1918-2009

**'Mexico' (Hat Seller)**

mounted, signed, titled, and dated in pencil on the reverse, 1941 (*Helen Levitt: Mexico City*, p. 67)  
7¾ by 4¾ in. (19.7 by 11.1 cm.)

**PROVENANCE**

Acquired from the photographer, *circa* 1985

Helen Levitt used a right-angle viewfinder in Mexico City so she could photograph subjects to her left or right without being detected. As with her New York images, Levitt documented the complexity of Mexico City life by seeking out blue-collar neighborhoods and markets where she could capture intimate portraits and subtle interactions between the city's inhabitants.

\$ 5,000-7,000



6

---

7

**BRETT WESTON**

1911-1993

**Untitled (Lily Leaf, Carmel)**

flush-mounted, mounted again to card, signed and dated in pencil on the mount, a Bruce Silverstein Gallery label on the reverse, *circa* 1929 (*Master Photographer*, pl. 13)  
9¾ by 7¾ in. (23.8 by 19.4 cm.)

**PROVENANCE**

Bruce Silverstein Gallery, New York

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

\$ 20,000-30,000



7

## MANUEL ÁLVAREZ BRAVO

1902-2002

### El Soñador

signed and annotated 'Mexico' in ink on the reverse, 1931 (MoMA, p. 76)  
7¾ by 9½ in. (18.7 by 24.1 cm.)

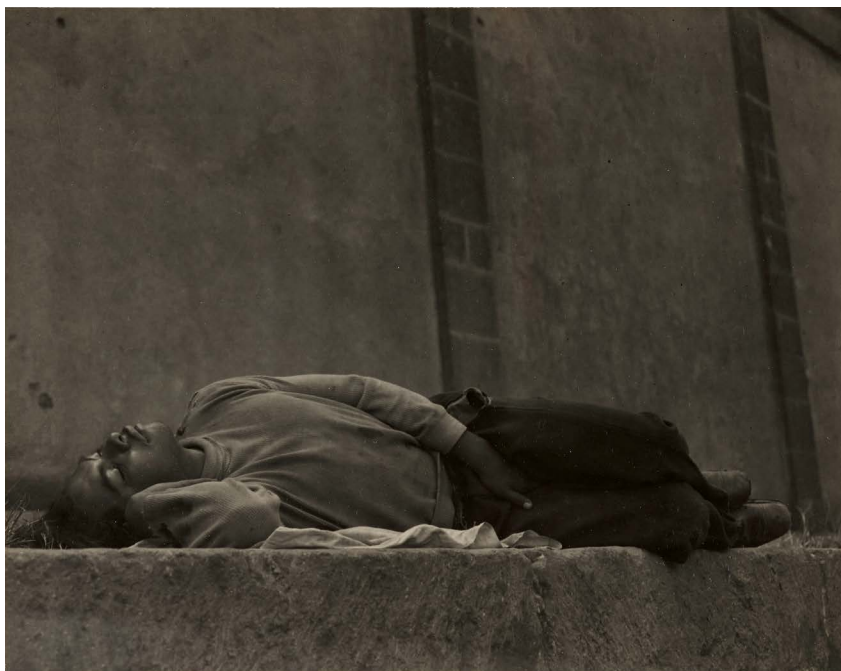
#### PROVENANCE

Estate of Manuelito Bravo, the photographer's son

Private collection, Mexico City

Throckmorton Fine Art, New York

\$ 25,000-35,000



8

## HELEN LEVITT

1918-2009

### 'Mexico City' (Maguey and Laundry)

mounted, signed, titled, dated, and annotated in pencil on the reverse, 1941 (*Helen Levitt: Mexico City*, p. 93)  
6¾ by 9¾ in. (16.2 by 23.8 cm.)

#### PROVENANCE

Acquired from the photographer, circa 1985

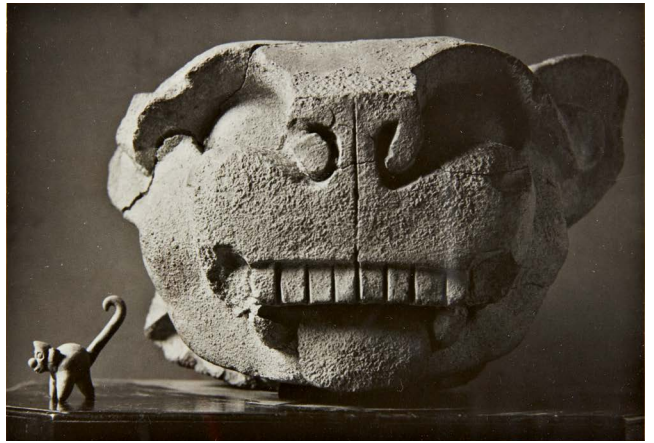
Helen Levitt traveled to Mexico City in 1941. The photographs taken there formed her first major body of work outside of New York. She traveled with a Leica, the camera which Henri Cartier-Bresson had popularized and himself used during visits to Mexico City. The photograph offered here, taken far from tourist attractions, was one of many that provided her American audience with an intimate view of contemporary Mexican daily life.

Levitt discovered magueys in the outskirts of Tacuba, a section of northwest Mexico City. The meat and juice of a maguey, a type of agave common to central Mexico, can be extracted for a variety of purposes, such as traditional medicine, soap, food, needles, nets, and alcohol. Here, Levitt documented laundry being sun-dried, draped across the plant's spiny leaves. Photographers Manuel Álvarez Bravo and Edward Weston also made stylized images of the maguey, but only Levitt's image transcends documentary and transforms the arid landscape into a nearly surreal tableau.

\$ 10,000-15,000



9



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



10

## 10

### NICKOLAS MURAY

1892-1965

#### Selected Images Including Portraits of *Frida Kahlo*, *Diego Rivera* and *Miguel Covarrubias*

a group of 78 photographs, each annotated by Mimi Muray, the photographer's daughter, in pencil on the reverse, 1925-46 (78) Various sizes to 5 by 7 in. (12.7 by 17.8 cm.)

#### PROVENANCE

Acquired from the estate of the photographer, circa 1980

#### LITERATURE

Adriana Williams, *Covarrubias* (Austin, 1994), pp. 94, 114-5, 118, 125, 134, 140, 163, 174, 184  
Salomon Grimberg, *I Will Never Forget You* (San Francisco, 2004), pp. 37-8, 72, 75, 89, 113-6

Kurt Heinzelman, *The Covarrubias Circle: Nickolas Muray's Collection of Twentieth-Century Mexican Art* (Austin, 2004), p. 23

The 78 photographs offered here, many of which have never before been published, represent the most significant offering of work by Nickolas Muray to appear at auction. These early prints feature both posed and candid portraits of the socialites, politicians, composers, and writers closely associated with artists Miguel Covarrubias, Frida Kahlo, and Diego Rivera. Notable sitters including Carl van Vechten, composer Carlos Chavez, Alfa Ríos Henestrosa, illustrator John Held, Jr., social realist artist Marian Greenwood, muralist Roberto Montenegro, actress Margo Albert, painter and writer Mai-Mai Sze, and Cristina Kahlo, Frida's sister, pepper these photographs and provide fascinating insight into the cultural landscape of Mexico in the 1920s, 30s, and 40s.

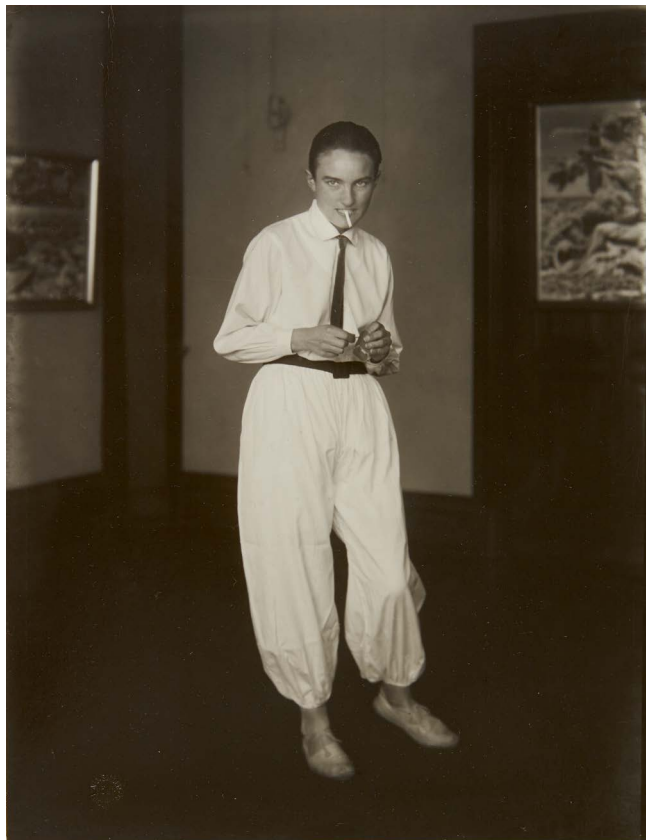
Muray, a prolific photographer for magazines such as *Vanity Fair* and *Harper's Bazaar*, instantly became close with Mexican caricaturist, illustrator, and painter Miguel Covarrubias when they met in 1923. During his trips to Mexico visiting Covarrubias and his wife Rosa, Muray was introduced to their wide circle of friends, and it was through them that Muray first met Frida Kahlo, with whom he would have a decade-long affair beginning in 1931.

Covarrubias began collecting indigenous Pre-Columbian art as a teenager, and both he and Muray shared a keen interest in Mexican painting, sculpture, and dance. Some of the photographs in the group offered here document sculpture (many pieces of which were part of Diego Rivera's personal collection). Other images depict Muray's countryside visits with indigenous artists and laborers who sold found artifacts to Rivera and his circle of friends.

\$ 30,000-50,000



11



11



11

11

## AUGUST SANDER

1876-1964

### Selected Images

a group of 3 photographs, comprising *Wife of Painter Peter Abelen*, *Farm Girls*, and *Secretary at a Radio Station*, each with the photographer's 'Aug. Sander Köln-Lindenthal' blindstamp on the image, on a modern mount, framed, circa 1927-31, printed by Gunther Sander from his father's negatives circa 1960 (*Citizens of the Twentieth Century*, pp. 19, 188, and 191) (3)  
Various sizes to 13½ by 9⅝ in. (34.3 by 24.4 cm.)

\$ 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.



12

12

## AUGUST SANDER

1876-1964

### Hod Carrier (Handlager)

the photographer's 'Aug. Sander Köln-Lindenthal' blindstamp on the image, on a modern mount, framed, circa 1927, printed by Gunther Sander from his father's negative circa 1960

11 $\frac{5}{8}$  by 9 $\frac{7}{8}$  in. (29.5 by 25.1 cm.)

### LITERATURE

August Sander, *Antlitz der Zeit* (Munich, 1929), pl. 23

Gunther Sander, *August Sander: Photographer Extraordinary* (London, 1973), unpaginated

*August Sander: Photographs of an Epoch* (New York, 1980), p. 12

Christoph Schreier and Gerd Sander, *August Sander: In Photography There Are No Unexplained Shadows* (Köln and London, 1996), p. 71

Gunther Sander, ed., *August Sander: Citizens of the Twentieth Century* (Cambridge, 1997), pl. 120

Susanne Lange, Alfred Döblin, and Manfred Heiting, *August Sander 1876-1964* (Köln, 1999), cover and p. 57

\$ 30,000-50,000

21

PROPERTY FROM THE MANFRED HEITING  
COLLECTION

## EL LISSITZKY

1890-1941

### Pelikan Tinte

1924

8¼ by 5¾ in. (21 by 14.6 cm.)

#### PROVENANCE

Christie's New York, 16 April 1991, Sale 7242,  
Lot 256

#### LITERATURE

Margarita Tupitsyn, *El Lissitzky: Beyond the  
Abstract Cabinet* (Yale University Press, 1999),  
p. 91, pl. 25 (this print)

Jan Tschichold, *Die neue Typographie* (Berlin,  
1928), p. 93

Jan Tschichold, 'Fotografie und Typografie,'  
*Die Form*, 1 May 1928, No. 5, p. 141

*Gebrauchsgraphik* de, 1 December 1928, Vol. 5,  
No. 12, p. 52 (negative version)

Jan Tschichold, 'New Life in Print,' *Commercial  
Art*, July 1930, Vol. IX, No. 49, p. 9

*El Lissitzky: Kestner-Gesellschaft Hannover,  
Katalog 4 Ausstellungsjahr 1965/66* (Hannover,  
1965), p. 123

Sophie Lissitzky-Küppers, *El Lissitzky: Life,  
Letters, Texts* (London, 1968), p. 121

*El Lissitzky* (Köln: Galerie Gmurzynska, 1976),  
p. 87

*El Lissitzky, 1890-1941* (Cambridge: Harvard  
University Art Museum, 1987), pp. 189-90

Stuart Wrede, *The Modern Poster* (New York:  
The Museum of Modern Art, 1988), p. 26,  
fig. 20

Jan Tschichold, *Die neue Typographie*  
(University of California Press reprint of the  
1928 original, 1995), p. 93

Matthew S. Witkovsky, ed., *Avant-Garde Art:  
Early-Twentieth-Century European Modernism  
in Everyday Life* (The Art Institute of Chicago,  
2011), p. 80, fig. 39

\$ 300,000-500,000

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above, the photograph is a gelatin silver print  
and is not offered as one of a limited edition.





(ACTUAL SIZE)

A close-up photograph of a pen nib writing on a piece of paper. The pen is positioned vertically on the left side, with its nib touching the paper. The paper is slightly wrinkled and has a warm, aged tone. A large, dark shadow of the pen and the paper's folds is cast across the right side of the frame. The word 'TINT' is printed in a bold, serif font across the middle of the image, partially overlapping the shadow and the paper's texture. The overall composition is artistic and emphasizes the tactile nature of writing.

TINT

*Delicious*

El Lissitzky's *Pelikan Tinte*, arguably among his most famous works, was created in 1924 during a period of intense creativity and stylistic transition for the artist. While being treated in Switzerland for tuberculosis, Russian-born Lissitzky accepted paid commissions to create advertising artwork for the Pelikan brand of inks and typewriter ribbon. Letters sent by Lissitzky to Sophie Küppers, his future wife, during this convalescence reveal an energized artist: 'I have a great desire now to work on something of which direct use will be made. . . My hands are itching already, I have a whole lot of ideas' (26 May 1924). Over a period of mere months, Lissitzky produced a series of imaginative photomontages, photograms, and poster designs (fig. 1) that remain revolutionary in the histories of photography and graphic design

Although cameraless photography had been used since the birth of the medium, it was not until the early 20<sup>th</sup> century that interest was re-invigorated by a new generation of avant-garde artists, including László Moholy-Nagy, Man Ray, and El Lissitzky. While in Berlin in 1922, Lissitzky became acquainted with Moholy-Nagy and visited him at his studio. It was during this time that both men began experimenting with the plasticity of photogram technique, although with radically different results. In his essay 'Fotopis' ('photo-writing' or 'photo-painting'), Lissitzky summarized his

view of the photogram, 'Without a camera, we use the varying degree of translucency of the object, and, most importantly, through the conscious organization of the light sources and the direction of their rays, we seek the construction of shadows which would render the object most characteristically' (*Sovetskoe Foto*, No. 10, May 1929, translated and quoted in *The Abstract Cabinet*, pp. 17-8).

*Pelikan Tinte* combines photogram, photomontage, and typography to stunning visual effect. The ghostly form of an ink bottle floats across the image with its stopper flying above. A fountain pen – its ink tank perhaps recently filled – is clearly delineated; its position is angled as if having just finished writing the word 'Pelikan' on its own. The bright, stenciled lettering of the word **TINTE** (ink) punctuates the blurred background, rendering the finished image seemingly in three-dimensions. Lissitzky created a sense of dynamism and movement in this image by fully exploiting the flexibility of the photographic medium.

The importance of *Pelikan Tinte* within Lissitzky's oeuvre is underscored by its significant early history of being illustrated in important publications including in Jan Tschichold's groundbreaking 1928 treatise *Die neue Typographie*. Tschichold, an avant-garde typographer, was among Lissitzky's fiercest defendants; he illustrated *Pelikan*

*Tinte* several times alongside his theses on graphic design.

The photograph offered here is from the private collection of Manfred Heiting. Beginning in the 1970s, Heiting carefully built an encyclopedic collection of more than 4,000 photographs, tracing the history of the medium from 1840 to the present through his acquisition of the finest examples of every major photographer's work. Long considered one of the finest collections, The Manfred Heiting Collection was acquired by the Museum of Fine Arts, Houston, in 2002. Among the photographs acquired by the Museum is another print of Lissitzky's *Pelikan Tinte* (2002.1550). Prints of *Pelikan Tinte* are exceedingly rare but it comes as no surprise that Heiting, who trained as a typographer, would seek out two such outstanding examples. The present photograph has remained in Heiting's personal collection since it was acquired in 1991.

At the time of this writing, it is believed that in addition to the print offered here only two other examples of this image have appeared at auction in the last three decades. In addition to the aforementioned photograph at the MFA Houston, prints of the image have been located in the collections of the Victoria & Albert Museum, London, and the Berlinische Galerie, Berlin.



Fig. 1 English-language advertisement for Pelikan drawing ink, 1925 (Not in Sale)



14

14

PROPERTY OF VARIOUS OWNERS

**PIET ZWART**

1885-1977

**Paper Abstraction**

the photographer's credit/address stamp and annotations in crayon on the reverse, framed, a Jackson Fine Art, Atlanta, label on the reverse, 1931

6¾ by 4⅞ in. (17.1 by 12.4 cm.)

\$ 5,000-7,000

15

**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

15½ by 11½ in. (39.4 by 29.2 cm.)

**EXHIBITED**

Antwerp, *11 International Kerstsalon*, January 1938

Brussels, Association Belge de Photographie et Cinématographie, 1938

Made in the mid-1930s, the large-format print offered here presents an imaginative new rendering of the negative for *Au Luxembourg*, Dubreuil's celebrated image from 1912. At the time of this writing, no other print of this image in this enlarged format has been located.

\$ 10,000-15,000



15

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



16

16

## FRANCIS BRUGUIÈRE

1879-1945

### Still Life

circa 1934-35

4¾ by 5¾ in. (12.1 by 13.5 cm.)

#### PROVENANCE

Private collection, New York

Sotheby's New York, 7 May 1985, Sale 5318,  
Lot 86

#### LITERATURE

James Enyeart, *Bruguière: His Photographs  
and His Life* (New York, 1977), pl. 74

While living abroad in London in the early 1930s, American photographer Francis Bruguière met and collaborated with Edward McKnight Kauffer, a prolific advertising artist whose avant-garde designs were laced with Cubist and Vortacism references. Bruguière's photographs from this period – dynamic experiments with multiple-exposure printing, solarization, and juxtaposition of real and representational objects – reveal Kauffer's direct influence.

Extant prints by Bruguière from this period are rare and the present solarized, multiple-exposure example is among his most successful. At the time of this writing, no other print of this image has appeared at auction. A variant, partially-solarized single-exposure is in the collection of the George Eastman Museum.

\$ 10,000-15,000



17

17

## ANDRÉ KERTÉSZ

1894-1985

### Selected Marionette Studies

a group of 4 photographs, comprising 'Comic End-Man and Lady'; *Individual English Marionette*; *Group of Three Marionette*; and Meyer Levin's 'Doll,' each signed and dated and the first titled in pencil, 3 with the photographer's '75, Bould. Montparnasse, Paris 6e' studio and reproduction rights stamps, and the fourth with a Meyer Levin address stamp on the reverse, 1929 (4) Various sizes to 9 by 6 $\frac{3}{8}$  in. (22.9 by 16.8 cm.)

### PROVENANCE

The photographer to novelist Meyer Levin, New York

By descent to his son, Mikail Levin

Laurence Miller Gallery, New York

Private collection

### LITERATURE

Sandra S. Phillips, 'Marionette Photographs by André Kertész,' *Performing Arts Journal*, 1983, Vol. 7, No. 3, p. 117 (this print of Meyer Levin's 'Doll')

Sarah Greenough, *André Kertész* (Washington, D. C.: National Gallery of Art, 2005), p. 150 (another print of *Comic End-Man and Lady*)

The photographs offered here come originally from the collection of Meyer Levin, American author, playwright, and founder of the Marionette Studio in Chicago. In 1929, Meyer attended the Marionette Congress in Liège, an international conference of puppeteers, where he performed *The Doll*, his original marionette play inspired by Hasidic tales and his recent kibbutz stay. The notion of divine intervention is explored in this play, with the puppeteer's hands representing God.

Kertész photographed the Congress for *Münchner Illustrierte Presse*, and he subsequently included *Comic End-Man and Lady* and other marionette images in his first American exhibition in 1937 at the PM Gallery. Of Kertész's puppet series, Sandra Phillips has written, 'These little figures are not only folk art, but artful imitations of human lives. Though they purport to document folk culture, they also reflect the surrealist fascination with the manikin, the shadow, and the mirror as metaphors of human reality' (*Performing Arts Journal*, Vol. 7, No. 3, 1983, pp. 117-20).

\$ 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.



18

18

## WERNER ROHDE

1906-1990

### 'Karneval'

signed, titled, annotated 'Bremen / Dobben 58,' and numbered '2)' in ink on the reverse, 1928  
6¾ by 4½ in. (17.1 by 11.4 cm.)

### PROVENANCE

F. C. Gundlach, Hamburg, mid-1980s

\$ 8,000-12,000

### LITERATURE

Gustaf Stotz, *et al.*, *Internationale Ausstellung des Deutschen Werkbunds Film und Foto* (Stuttgart: Deutscher Werkbund, 1929), p. 41, cat no. 613

Werner Rohde: *Fotografien, 1925-37* (Berlin, 1992), p. 65 (slight variant cropping)

*Karneval* was one of seven photographs by Werner Rohde shown in the landmark *Film und Foto* exhibition in Stuttgart in 1929. It is one of very few photographs illustrated in the prestigious *Film und Foto* catalogue, in which it received a full right page illustration opposite László Moholy-Nagy's portrait of Oskar Schlemmer.

The psychological interplay between face and mask was a popular subject for painters and photographers of this period, and it is often explored in Rohde's images. He relentlessly experimented with texture, make-up, camera angle, and lighting effects to achieve in print the cinematic 'full tonal scale of blacks and grays and whites' conceived in his mind (*Points of View: Masterpieces of Photography and Their Stories*, p. 229).

Rohde's extant early prints are rare and seldom appear at auction. Although Rohde enjoyed early success, his promising career was cut short by the Second World War and his entire photographic output is limited to a decade.

29



19

19

## IRVING PENN

1917-2009

### 'Vionnet Dress with Fan' (New York)

platinum-palladium print, signed, titled, dated, editioned '7/37,' and annotated in pencil and stamped on the reverse, framed, 1974, printed in 1978  
21 by 19 $\frac{5}{8}$  in. (53.3 by 49.8 cm.)

#### PROVENANCE

Phillips de Pury & Company New York, 17 October 2007, Sale 40216, Lot 90

#### LITERATURE

Diana Vreeland, *Inventive Paris Clothes, 1909-1939: A Photographic Essay* (New York, 1977), cover

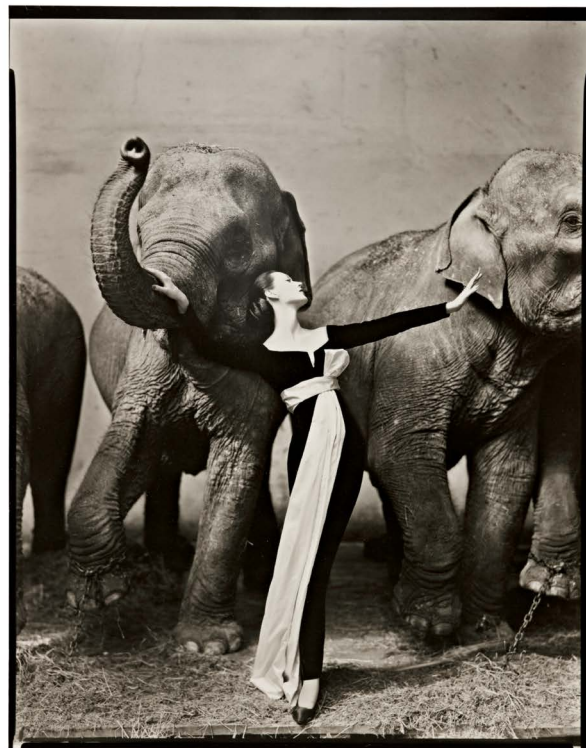
John Szarkowski, *Irving Penn* (New York: The Museum of Modern Art, 1984), pl. 123

Irving Penn, *Passage* (New York, 1991), p. 215

Colin Westerbeck, ed., *Irving Penn: A Career in Photography* (The Art Institute of Chicago, 1997), p. 183

Sarah Greenough, *Irving Penn: Platinum Prints* (Washington, D. C.: National Gallery of Art, 2005), pl. 68

\$ 30,000-50,000



20

20

## RICHARD AVEDON

1923-2004

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

signed and editioned '11/100' in pencil and with the photographer's title, edition, and copyright stamps on the reverse, framed, 1955, printed later  
10 by 7 $\frac{7}{8}$  in. (25.4 by 20 cm.)

#### LITERATURE

*Harper's Bazaar*, September 1955, p. 215

*Avedon Photographs: 1947-1977* (New York, 1978), back cover and pl. 159

*Richard Avedon: Evidence, 1944-1994* (New York: Whitney Museum of American Art, 1994), p. 53

Richard Avedon, *Woman in the Mirror* (New York, 2005), p. 37

Michael Juul Holm, ed., *Richard Avedon - Photographs 1946-2004* (Humblebæk: Louisiana Museum of Modern Art, 2007), p. 35

Carol Squiers, Vince Aletti, et al., *Avedon Fashion 1944-2000: The Definitive Collection* (New York: The International Center of Photography, 2009), p. 13 and 172-3

\$ 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.





21

21

## IRVING PENN

1917-2009

### 'Woman in Chicken Hat (Lisa Fonssagrives-Penn) (A)'

platinum-palladium print, flush-mounted to aluminum, signed, titled, dated, editioned '2/20,' and annotated in pencil and stamped on the reverse, framed, 1948-49, printed in 1984

Overall 25 by 22 in. (63.5 by 55.9 cm.)

#### PROVENANCE

Pace/MacGill Gallery, New York, 2005

#### LITERATURE

John Szarkowski, *Irving Penn* (New York: The Museum of Modern Art, 1984), pl. 50

Irving Penn, *Passage* (New York, 1991), p. 75

cf. Maria Morris Hambourg and Jeff Rosenheim, *Irving Penn: Centennial* (New York: Metropolitan Museum of Art, 2017), pl. 47

\$ 70,000-100,000

## IRVING PENN

1917-2009

### 'Black and White Vogue Cover' (Jean Patchett, New York)

platinum-palladium print, signed, titled, dated, editioned '2/34,' and annotated in pencil and stamped on the reverse, framed, 1950, printed in 1968

Overall 22½ by 19¾ in. (57.2 by 50.2 cm.)

#### LITERATURE

'The Black and White Idea,' *Vogue*, 1 April 1950, cover

Irving Penn, *Moments Preserved* (New York, 1960), p. 159

John Szarkowski, *Irving Penn* (New York: The Museum of Modern Art, 1984), pl. 48

Irving Penn, *Passage: A Work Record* (New York, 1991), p. 100

Colin Westerbeck, ed., *Irving Penn: A Career in Photography* (The Art Institute of Chicago, 1997), pl. 4

Ned Rifkin, *Chorus of Light: Photographs from the Sir Elton John Collection* (Atlanta, 2000), p. 65

Sarah Greenough, *Irving Penn: Platinum Prints* (Washington, D. C.: National Gallery of Art, 2005), p. 11

Norberto Angeletti and Alberto Oliva, *In Vogue: The Illustrated History of the World's Most Famous Fashion Magazine* (New York, 2012), p. 129

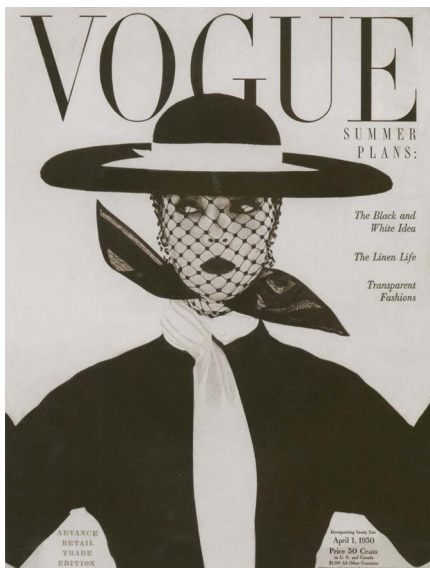
cf. Maria Morris Hambourg and Jeff Rosenheim, *Irving Penn: Centennial* (New York: Metropolitan Museum of Art, 2017), pl. 38

The best of Irving Penn's photographs demonstrate his extraordinary and unique ability to marry in one image editorial illustration, effective advertising, and arresting portraiture. The photograph offered here was first published on the cover of the April 1950 issue of *American Vogue*, as the lead illustration for its feature article, 'The Black and White Idea.' The succinct caption for the photograph reads, 'Newest proof of a well-grounded adage: there is no colour more brilliant than black and white.' With its simple yet potent use of clean lines, symmetry, and positive and negative space, *Black and White Vogue Cover* is one of the boldest, most innovative covers in the magazine's history. It was not only Penn's first monochromatic cover but also the first non-color *Vogue* cover in nearly twenty years. Over the course of his six decade career with the glossy, Penn's photographs graced an additional 164 covers, more than any other artist in the magazine's history.

The striking woman in this photograph is Jean Patchett (1926-2002), who, along with Lisa Fonssagrives-Penn (see Lots 21 and 46) and Dovima (see Lot 20), was one of the most photographed models of the late 1940s and 1950s. She was featured on more than 40 magazine covers for *Vogue*, *Glamour*, and *Harper's Bazaar* and worked with the most inventive fashion photographers of the day, including Cecil Beaton, Erwin Blumenfeld, Louise Dahl-Wolfe, Horst P. Horst, and, of course, Penn. 'He gave me stories to play act with every picture we did. I could be in front of a piece of white paper in a studio and he would say, OK, now you're out on Fifth Avenue and you can't get a cab. Or we are at the opera and my gentleman friend has gone to get me an orangeade and hasn't come back and I can't find him and I'm looking all over the place. Mr. Penn gave me all these little stories. And it was really fun' (quoted in *In Vogue*, p. 147).

Patchett's sessions with Penn resulted in some of today's most instantly recognizable fashion photographs. In the present image, Patchett models a satin-striped silk organdy coat-dress by Larry Aldrich and stares out from beneath a Lilly Daché round level hat, the trademark mole next to her right eye camouflaged by a sea of birdcage veil netting.

\$ 150,000-250,000



Jean Patchett for *Vogue*, New York, April 1, 1950  
© Condé Nast. Photograph by Irving Penn



**ROBERT MAPPLETHORPE**

1946-1989

**'Calla Lily'**

dye-transfer print, flush-mounted, the photographer's estate stamp, signed and dated by Michael Ward Stout, Executor, in ink and with title, date, edition 'AP 1/1,' and '[MAP] DT 1836' in ink on the reverse, framed, 1987, artist's proof in addition to the edition of 7 18¾ by 18½ in. (47.6 by 47 cm.)

**PROVENANCE**

Collection of Sir Elton John

Christie's New York, *Photographs from the Collection of Sir Elton John*, 14 October 2004, Sale 1541, Lot 52

Private collection

Christie's London, 17 May 2006, Sale 7226, Lot 92

**LITERATURE**

*Flowers: Mapplethorpe* (Boston, 1990), pl. 30

John Ashbery, *Mapplethorpe: Pistils* (New York, 1996), back cover of slip case, pp. 113 and 155 (black and white or sepia variants)

Herbert Muschamp, *Mapplethorpe: The Complete Flowers* (New York, 2006), pls. 156 (sepia variant) and 157

\$ 60,000-90,000





24

24

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## SHIRIN NESHAT

B. 1957

### Untitled (from *Passage*)

Cibachrome print, overmatted, signed, dated, editioned '7/10,' and with series title in ink on the reverse, mounted to acrylic, framed, 2001, no. 7 in an edition of 10 plus 2 artist's proofs (*Shirin Neshat*, p. 48)  
19½ by 24¼ in. (49.5 by 61.6 cm.)

#### PROVENANCE

Barbara Gladstone Gallery, New York, 2002

\$ 5,000-7,000

25

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## ANA MENDIETA

1948-1985

### Earth Mound, Gun Powder (from *Siluetas Series, Iowa*)

chromogenic print, signed, titled, dated, and annotated in ink on the reverse, framed, 1979, printed in the early 1980s (*Moure, Ana Mendieta*, p. 65)  
6¾ by 10 in. (15.9 by 25.4 cm.)

#### PROVENANCE

Galerie Lelong, New York

\$ 5,000-7,000



25

26

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## ANA MENDIETA

1948-1985

### Grass, Fertilizer (from *Siluetas Series, Iowa*)

chromogenic print, signed, titled, dated, and annotated in ink on the reverse, framed, 1978, printed in 1980  
6¾ by 10 in. (17.1 by 25.4 cm.)

#### PROVENANCE

Galerie Lelong, New York

\$ 5,000-7,000



26



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27

## ANA MENDIETA

1948-1985

Selected Images (from *Siluetas Series, Iowa*)

2 chromogenic prints, each stamped 'Ana Mendieta Raquel Mendieta Harrington Administratrix of The Estate,' and with a Galerie Lelong label on the reverse, framed, 1976-78, printed by the Estate circa 2000, nos. 10 and 17 each from an edition of 20 (*Ana Mendieta: Earth, Body,*

*Sculpture, and Performance*, pp. 177 and 200, variant croppings) (2)  
Each 13 $\frac{3}{8}$  by 20 in. (34 by 50.8 cm.)

### PROVENANCE

Galerie Lelong, New York, 2003

\$ 8,000-12,000

37



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28

## CINDY SHERMAN

B. 1954

### Untitled (Diptych)

a diptych of chromogenic prints, each signed, dated '1985/99,' and editioned '3/25' in ink on the reverse, framed to the artist's specifications in a hinged double pewter frame, 1985, printed in 1999

Each approximately 9½ by 7⅝ in. (24.1 by 19.4 cm.)

Overall framed 10½ by 17⅛ in. (26.7 by 43.5 cm.)

\$ 4,000-6,000

29

## ROBERT HEINECKEN

1931-2006

### 'Invitation to Metamorphosis'

a unique object, 16 photo emulsion and pastel chalk panels on linen, stitched together in a grid and stretched, signed, titled, and dated in ink on the stretcher, framed, 1974

41⅝ by 41⅝ in. (105.7 by 105.7 cm.)

#### PROVENANCE

Christie's New York, 29 October 1987, Sale 6468, Lot 276

#### EXHIBITED

Oakland Museum of California, *Hybrid Vigor*, April - June, 1976

Chicago, Museum of Contemporary Art, *Robert Heinecken, Photographer: A Thirty-Five-Year Retrospective*, October - November 1999

#### LITERATURE

This object:

Alma Davenport, *The History of Photography: An Overview* (Stoneham, 1991), p. 169

Norma Broude and Mary D. Garrard, eds., *The Expanding Discourse: Feminism and Art History* (New York, 1992), p. 352

Robert Heinecken's output in the early to





29

## 29 (continued)

mid-1970s was a relentless commentary on commercialism, kitsch, gender roles, and sexuality. Producing large-scale works with photographic emulsion, pastels, and chalk, the female nude dominated Heinecken's work. He sourced material taken from pornographic magazines and played creator in the disassembling and reassembling of figures in a disturbing, disjointed fashion.

In the present work, the central figure is red-haired and clad in a diaphanous white gown that morphs into genitalia and exposes breasts. She wears an absurd yet haunting lizard mask with bulging eyes. Not only are her genitals readily visible, but so is part of her skeletal system as if she is growing or mutating before us. The skin on her thighs and breasts flushes pink, but in other areas is rendered in reptilian shades of green and blue.

Strange background figures play seductive supporting roles – two women smile gleefully, one adorned with clown-like makeup – and all share attributes befitting reptiles: an arm morphs into a snake; a serpentine tongue hides in the shadows; and a human hand sports terrifying talons.

Metamorphosis is defined as a post-embryonic transition in an insect or amphibian. A classic example is the change of a tadpole into frog. New body parts are formed and organs may be remodeled, all controlled by hormonal signals. If the figures in this monumental work are portrayed in the process of metamorphosis, then the title *Invitation to Metamorphosis* suggests that Heinecken is asking for the viewer to join in their transformation.

Although other works by Heinecken may

address sexuality more directly, few feature subjects staring so brazenly, demanding interaction from the viewer. The result is an image that defies categorization, at once erotic and perverse, funny and tongue-in-cheek, and threatening and condemning. Although Heinecken's work was hotly denounced by many for being misogynistic, supporters argued that his art offered critique of, not a voice in support for, pornography and female exploitation. The male gaze is here reversed on the viewer, who becomes the subject of stern observation. These female/reptilian creatures stare at the voyeur with powerful, raw sexuality.

\$ 30,000-50,000





30

30

## NOBUYOSHI ARAKI

B. 1940

### Selected Images from *Pola Eros*

a group of 200 Polaroid SX-70 prints, 31 signed in ink on the reverse, 1999-2000 (200)  
Each 3 by 3 in. (7.6 by 7.6 cm.)

#### PROVENANCE

Taka Ishii Gallery, Tokyo, circa 2000

Nobuyoshi Araki often works with several cameras as each device will render a very different finished product. He favors shots that feel casual and intimate, and tends to avoid making photographs that look overly

polished. The Polaroid is the ideal camera for his practice, creating unique instant results without dark room or digital editing.

Sex and everyday life are intertwined in Araki's oeuvre. Reminiscent of the snapshots one might find in a family album, the content of the extensive grouping of Polaroids offered here ranges from seemingly pornographic imagery to mundane observational scenes. The series is named for *Eros*, the Greek god of desire and sensual love. Many of the Polaroids in this group depict *kinbaku-bi*, which literally translates to 'the beauty of tight binding,' a Japanese style of bondage and a recurring exploration in Araki's work. Standing in stark contrast to these graphic nudes in the group are images of his beloved cat Chiro;

landscapes; light and sky studies; city scenes; pictures of plastic toys; women in traditional Japanese dress; and portraits of Björk, whom he photographed for the cover of her album *Telegram* in 1996. This selection of Polaroids also includes many images of flowers, a charged subject in Araki's hands and one that has straddled in the history of art the banal and the highly sexualized.

At the time of this writing, the photographs offered here represent the most significant offering of Araki's unique Polaroids to come to auction.

\$ 50,000-70,000

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31

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**ANDY WARHOL**

1928-1987

**Self-Portrait with Fright Wig**

a unique Polaroid Polacolor Type 108 print, the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., stamps on the reverse, 1986  
3¾ by 2⅞ in. (9.5 by 7.3 cm.)

\$ 20,000-30,000

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32

**ROBERT HEINECKEN**

1931-2006

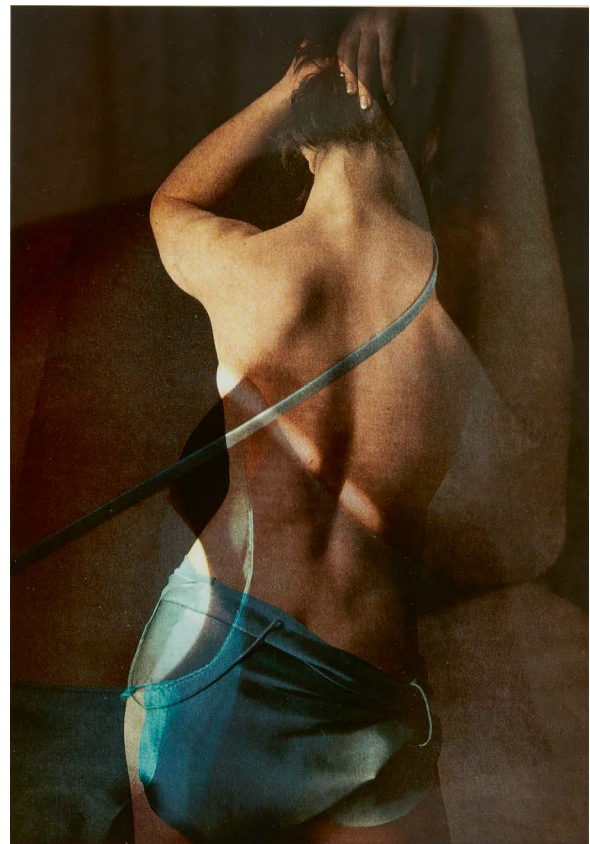
**'PP/Surrealism - E'**

Cibachrome print, signed, titled, dated, and editioned '2/3' in pencil on the reverse, framed, a Friedrich Petzel Gallery, New York, label on the reverse, 1990  
14 by 11 in. (35.6 by 27.9 cm.)

\$ 1,500-2,500



32



33



34

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**ROBERT HEINECKEN**

1931-2006

**'PP/Two Women - C'**

Cibachrome print, signed, titled, dated, and editioned '3/3' in pencil on the reverse, framed, a Friedrich Petzel Gallery, New York, label on the reverse, 1990  
14 by 11 in. (35.6 by 27.9 cm.)

\$ 1,500-2,500

34

**ANNIE LEIBOVITZ**

B. 1949

**Steve Martin, Beverly Hills, California**

mural-sized archival pigment print, with edition '5/10' in pencil on the reverse, 1981, printed in 2010; accompanied by the photographer's 'The Master Set' label, signed in ink (2)  
37½ by 37½ in. (95.3 by 95.3 cm.)

**LITERATURE**

*Photographs: Annie Leibovitz, 1970-1990* (New York, 1991), p. 122

\$ 30,000-50,000

45



35

35

## ANNIE LEIBOVITZ

B. 1949

### Demi Moore, Culver City, California

mural-sized archival pigment print, with edition '5/10' in pencil on the reverse, 1991, printed in 2010; accompanied by the photographer's 'The Master Set' label, signed in ink (2)

44¼ by 36⅞ in. (112.4 by 91.8 cm.)

#### LITERATURE

Nancy Collins, 'More Demi Moore,' *Vanity Fair*, August 1991, cover

This photograph of actress Demi Moore, seven-months pregnant with her second child, first appeared on the cover of *Vanity Fair* in August 1991. The image became one of the most provocative covers in the magazine's history.

\$ 5,000-7,000





36

36

## ANNIE LEIBOVITZ

B. 1949

Whoopi Goldberg, Berkeley, California

mural-sized archival pigment print, with edition '5/10' in pencil on the reverse, 1984, printed in 2010; accompanied by the photographer's 'The Master Set' label, signed in ink (2)

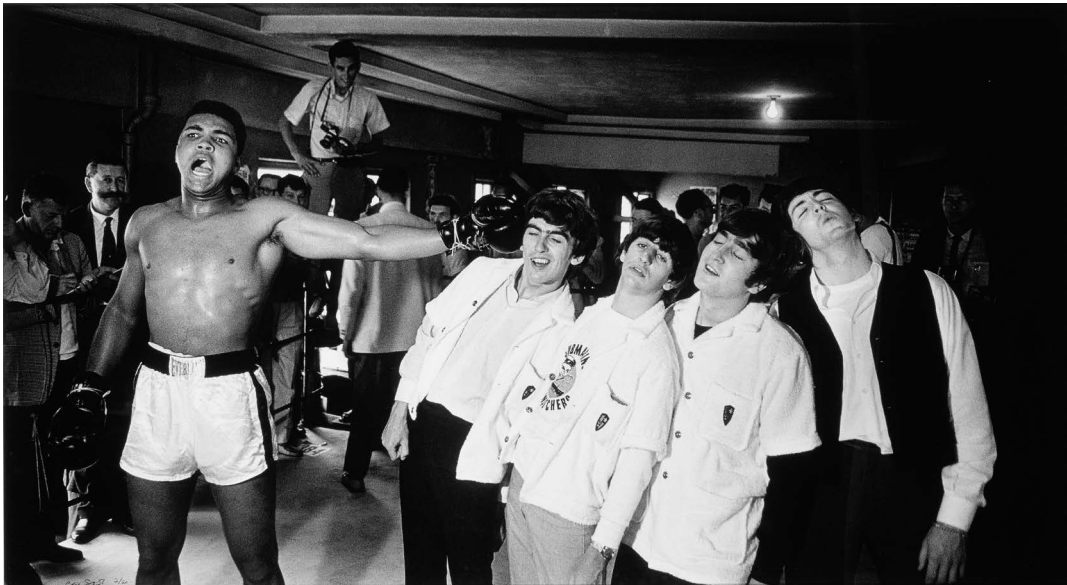
37¾ by 38 in. (95.9 by 96.5 cm.)

## LITERATURE

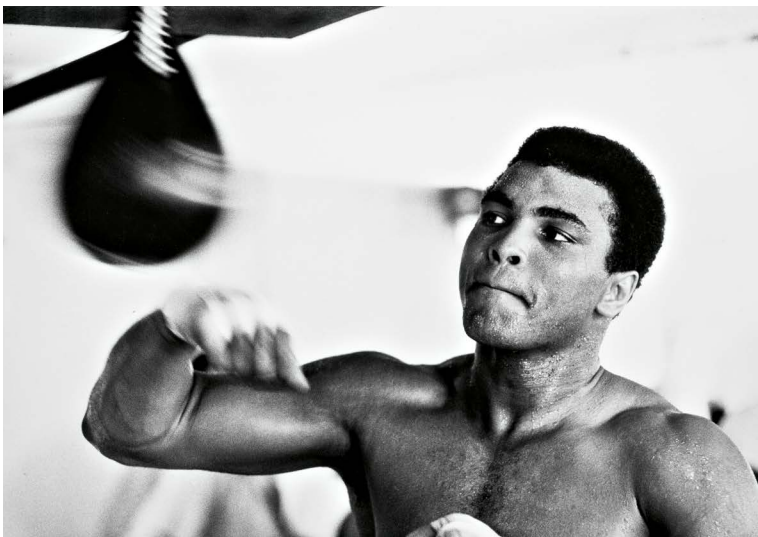
Janet Coleman, 'Making Whoopi,' *Vanity Fair*, July 1984, pp. 36-7

*Photographs: Annie Leibovitz, 1970-1990* (New York, 1991), p. 146-7

\$ 30,000-50,000



37



38



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37

**CHRIS SMITH**

B. 1937

**Ali and The Beatles**

mural-sized, signed and editioned '2/20' in ink on the image, flush-mounted, framed, 1964, printed later 48½ by 88½ in. (123.2 by 224.8 cm.)

\$ 10,000-15,000

38

**CHRIS SMITH**

B. 1937

**On The Ball**

mural-sized, signed and editioned '1/25' in ink in the margin, flush-mounted, framed, 1978, printed later 42 by 59½ in. (106.7 by 151.1 cm.)

\$ 6,000-9,000

39

**NORMAN SEEFF**

B. 1939

**Robert Mapplethorpe and Patti Smith, N. Y.**

archival pigment print, signed and editioned '11/50' in pencil in the margin, framed, a Holden Luntz Gallery, Palm Beach, label on the reverse, 1969, printed in 2014 28 by 41 in. (71.1 by 104.1 cm.)

\$ 4,000-6,000



40

40

## ANNIE LEIBOVITZ

B. 1949

Keith Haring, New York City

mural-sized archival pigment print, with edition  
'5/10' in pencil on the reverse, 1986, printed in 2010;  
accompanied by the photographer's 'The Master Set'  
label, signed in ink (2)  
36 by 44½ in. (91.4 by 113 cm.)

### LITERATURE

*Photographs: Annie Leibovitz, 1970-1990* (New York,  
1991), pp. 162-3

\$ 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.

49



41



42

41

## YASUHIRO ISHIMOTO

1921-2012

### Selected Images from *Bathers, Chicago*

a group of 5 photographs, each signed in pencil and embossed with the photographer's credit in the margin, framed, 1948-52, printed later (cf. *The New Vision: Forty Years of Photography at The Institute of Design*, p. 54) (5)  
Each approximately 9 $\frac{3}{8}$  by 9 $\frac{3}{8}$  in. (23.8 by 23.8 cm.)

#### PROVENANCE

Laurence Miller Gallery, New York

\$ 7,000-10,000

42

## MARTA MARÍA PÉREZ BRAVO

B. 1959

### Selected Images

2 photographs, comprising *Más Fuerte Nos Proteje Mejor* and *No Zozobra la Barca de la Vida*, each flush-mounted, a Galería Luis Adelantado label on the reverse, framed, 1995, each one from an edition of 3 (2)  
Each 39 by 31 in. (99.1 by 78.7 cm.)

#### PROVENANCE

Galería Luis Adelantado, Valencia, 2003

\$ 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.



43

43

## SAM TAYLOR-JOHNSON

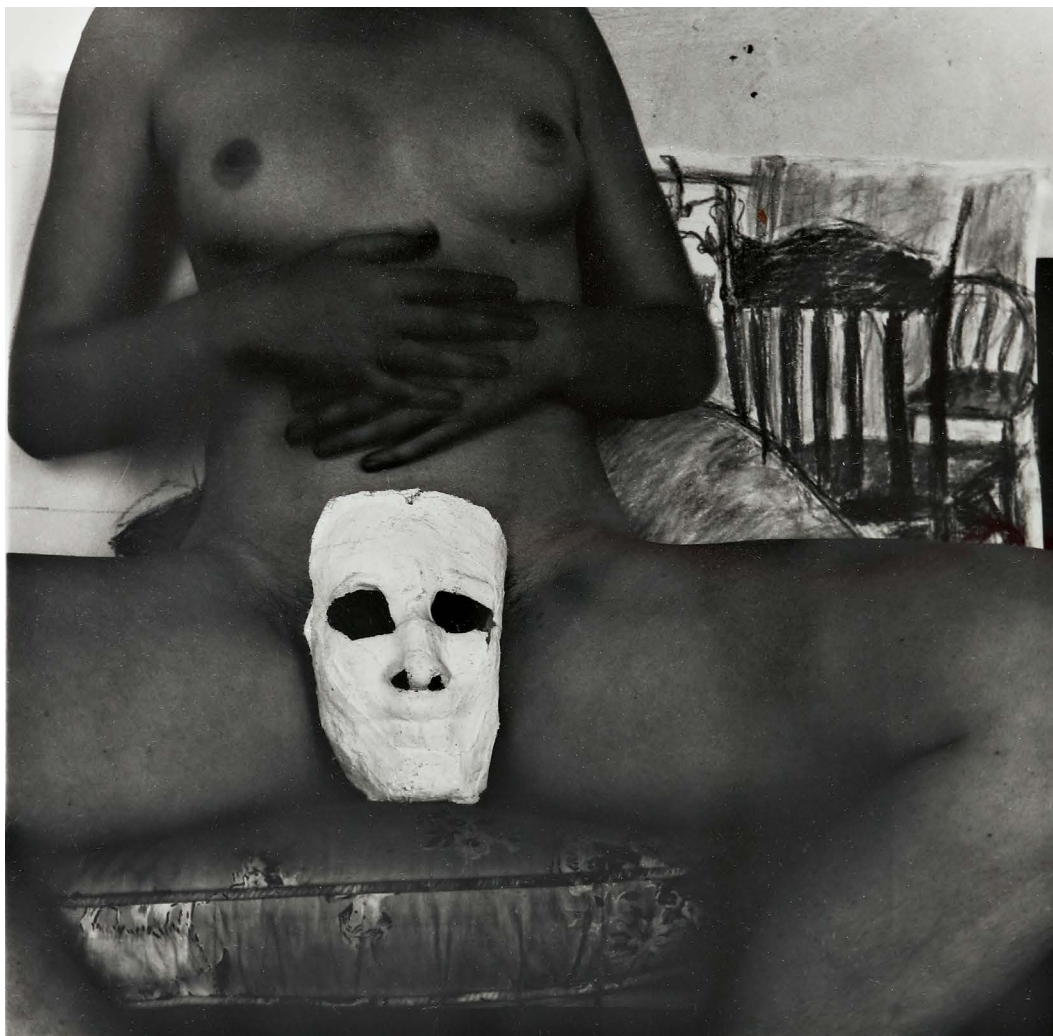
B. 1967

### Self Pietà

chromogenic print, flush-mounted to aluminum, a White Cube, London, label on the reverse, 2001, framed, no. 4 in an edition of 6  
49¼ by 49¼ in. (125.1 by 125.1 cm.)

In her video work 'Pietà' of 2002, Sam Taylor-Johnson held the body of Robert Downey, Jr. in a pose that mimics Michelangelo's *Pietà* in St. Peter's Basilica in Vatican City. From 1996-2001 Downey, Jr. was arrested numerous times on drug-related charges. His public trials were ongoing at the time of the performance, and Taylor-Johnson had recently completed treatment for cancer.

\$ 20,000-30,000



44

(ACTUAL SIZE)

## 44

### FRANCESCA WOODMAN

1958-1981

#### Face, Providence, Rhode Island

1975-76

5⅜ by 5½ in. (13.7 by 14 cm.)

#### PROVENANCE

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

\$ 40,000-60,000

#### LITERATURE

*Francesca Woodman: Photographic Works* (New York and Zurich, 1992), p. 68

*Francesca Woodman* (Fondation Cartier pour l'art Contemporain, 1998), p. 87

Chris Townsend, *Francesca Woodman* (London and New York, 2006), p. 95

Marco Pierini, ed., *Francesca Woodman* (Siena: SMS Contemporanea, 2009), p. 164

Gabriele Schor and Elizabeth Bronfen, eds., *Francesca Woodman: Works from the Sammlung Verbund* (Köln, 2014), pp. 85 and 135

In this complex self-portrait, Francesca Woodman fully cropped her head of out the frame and supplanted it by a strategically-placed mask. Of this image, Lorenzo Fusi writes: 'A white mask, a coarse cast from an androgynous face, hides the epicenter of the image, that is to say the artist sex in the foreground. The fire, the heart, the encounter between Cartesian axis – as well as the reason itself for the pose Woodman chose – are denied to us, even though the orifices on the mask function as powerful semantic detonators, their cavities a clear metaphor of the clefts in the female body . . . [her] "symbolic" body represent[s] the annihilation of the individuality of each woman to the eyes of a man, in the moment in which his gaze concentrates on her sexual organs only' ('You Cannot See Me from Where I Look at Myself: the Mask in Francesca Woodman's Work,' in Marco Pierini, *Francesca Woodman*, pp. 174-5).



(ACTUAL SIZE)

45

45

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**FRANCESCA WOODMAN**

1958-1981

Untitled, Providence, Rhode Island  
(Nude Self-Portrait Pinching  
Waist)

1976-77

5 $\frac{1}{8}$  by 5 $\frac{1}{8}$  in. (13 by 13 cm.)

\$ 30,000-50,000

**PROVENANCE**

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

**LITERATURE**

*cf. Francesca Woodman: Photographic Works*  
(New York and Zurich, 1992), p. 69

*cf. Chris Townsend, Francesca Woodman*  
(London and New York, 2006), p. 93

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**IRVING PENN**

1917-2009

'Woman in Palace (Marrakech,  
Morocco, Lisa Fonssagrives-  
Penn)'

selenium-toned, mounted, signed, titled, dated,  
and annotated in ink and stamped on the  
reverse, framed, 1951, printed in 1992, one of no  
more than 40 prints in gelatin silver  
15<sup>3</sup>/<sub>8</sub> by 15<sup>3</sup>/<sub>8</sub> in. (39.1 by 39.1 cm.)

**LITERATURE**

Irving Penn, *Moments Preserved* (New York,  
1960), p. 67

John Szarkowski, *Irving Penn* (New York: The  
Museum of Modern Art, 1984), pl. 35

Merry A. Foresta and William F. Stapp, *Irving  
Penn: Master Images* (Washington, D. C.:  
1990), pl. 29

Irving Penn, *Passage* (New York, 1991), p. 102

Colin Westerbeck, ed., *Irving Penn: A Career  
in Photography* (The Art Institute of Chicago,  
1997), pl. 24

Merry A. Foresta, *Irving Penn: Beyond Beauty*  
(Washington, D. C. and New York: Smithsonian  
American Art Museum in association with The  
Irving Penn Foundation, 2015), pl. 91

\$ 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.







47

47

## HIROSHI SUGIMOTO

B. 1948

### 'Queen Victoria'

title and edition '8/25' blindstamped in the margin, mounted, signed in pencil on the mount, framed, a Sonnabend Gallery label on the reverse, 1994  
16½ by 21⅞ in. (41.9 by 53.6 cm.)

#### PROVENANCE

Sonnabend Gallery, New York, 2002  
Collection of Steven Ames, New York  
By descent to the present owner

\$ 5,000-7,000

48

## IRVING PENN

1917-2009

### 'Colette'

platinum-palladium print, flush-mounted to aluminum, signed, titled, dated, editioned '9/50,' and annotated in pencil and stamped on the reverse, framed, 1954, printed in 1976 (*Moments Preserved*, p. 23; *Irving Penn: Platinum Prints*, pl. 36)  
19½ by 19½ in. (49.5 by 49.5 cm.)

#### PROVENANCE

Collection of Bob Patino  
Acquired from the above

\$ 10,000-15,000



48

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



49

49

**RICHARD AVEDON**

1923-2004

**Marilyn Monroe**

a plate from the *Minneapolis Portfolio* (Minneapolis Institute of Arts, 1970, an edition of 35), signed and editioned '8/35' in pencil in the margin, signed in ink and stamped on the reverse, 1957, printed in 1970  
22<sup>5</sup>/<sub>8</sub> by 20<sup>1</sup>/<sub>8</sub> in. (57.5 by 51.1 cm.)

**PROVENANCE**

Stephen Wirtz Gallery, Los Angeles, 1980  
By descent to the present owner

**LITERATURE**

*Richard Avedon, An Autobiography* (New York, 1993), pl. 134

*Richard Avedon: Evidence, 1944-1994* (New York: Whitney Museum of American Art, 1994), p. 138

*Richard Avedon, Portraits* (New York: The Metropolitan Museum of Art, 2002), unpaginated

*Richard Avedon, Woman in the Mirror* (New York, 2005), pp. 88-9

Michael Juul Holm, ed., *Richard Avedon - Photographs 1946 - 2004* (Humblebæk: Louisiana Museum of Modern Art, 2007), p. 60

*Richard Avedon, Performance* (New York, 2008), p. 103

'For hours she danced and sang and flirted and did this thing that's — she did Marilyn Monroe. And then there was the inevitable drop. And when the night was over and the white wine was over and the dancing was over, she sat in the corner like a child, with everything gone. I saw her sitting quietly without expression on her face, and I walked towards her but I wouldn't photograph her without her knowledge of it. And as I came with the camera, I saw that she was not saying no' (*Richard Avedon Portraits*, 2002, unpaginated).

\$ 60,000-90,000

57



50



51

**50**

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**EDWARD WESTON**

1886-1958

**Charis, Santa Monica**

mounted, signed in pencil and stamped by Cole Weston, the photographer's son, on the reverse, 1936, printed posthumously by Cole Weston (Conger 968)

9¼ by 7½ in. (23.5 by 19.1 cm.)

\$ 6,000-9,000

**51**

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**BILL BRANDT**

1904-1983

**London (Nude with Bent Elbow)**

mounted, signed in ink on the mount, framed, 1952, printed later (*Shadow of Light*, pl. 121)  
13½ by 11½ in. (34.3 by 29.2 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.



52

52

**RUTH BERNHARD**

1905-2006

**Draped Torso**

flush-mounted to Crescent illustration board, the photographer's '2982 Clay St., Walnut 1365 3 San Francisco 15, Calif.' studio label on the reverse, 1962, printed before 1965 (*The Eternal Body*, pl. 17)

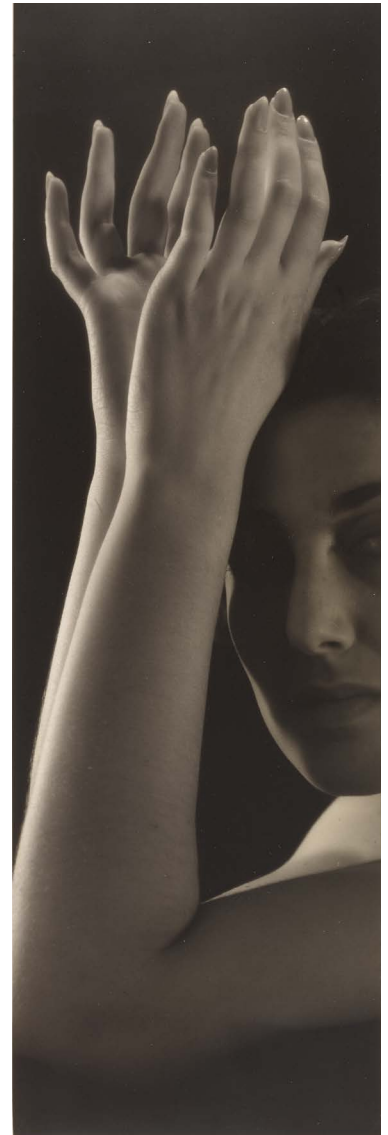
13½ by 9 in. (34.3 by 22.9 cm.)

**PROVENANCE**

Private collection, circa 1962-65

Acquired from the above, 1968

\$ 6,000-9,000



53

53

**EDWARD STEICHEN**

1879-1973

**Advertisement for Cannon Towels**

a Bruce Silverstein Gallery label on the reverse, 1935

13¼ by 4⅝ in. (33.7 by 11.7 cm.)

**PROVENANCE**

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

Bruce Silverstein Gallery, New York, 2005

\$ 8,000-12,000



54

54

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**GEORGE HOYNINGEN-  
HUENE**

1900-1968

'Divers, Paris' (Horst with Model)  
annotated 'From The Collection of' and signed  
by Horst and with credit, title, and date in pencil  
on the reverse, framed, 1930, printed later (*Eye  
for Elegance*, p. 39)  
17½ by 13⅜ in. (44.5 by 33.7 cm.)

**PROVENANCE**

Phillips de Pury & Company New York, 14  
October 2004, Sale 40404, Lot 134

\$ 6,000-9,000

55

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**EDWARD WESTON**

1886-1958

'Shell'  
mounted, signed, titled, dated, and numbered  
'1S' in pencil and stamped by Cole Weston, the  
photographer's son, on the reverse, framed,  
1927, printed posthumously by Cole Weston  
(Conger 544)  
9¼ by 7½ in. (23.5 by 19.1 cm.)

**PROVENANCE**

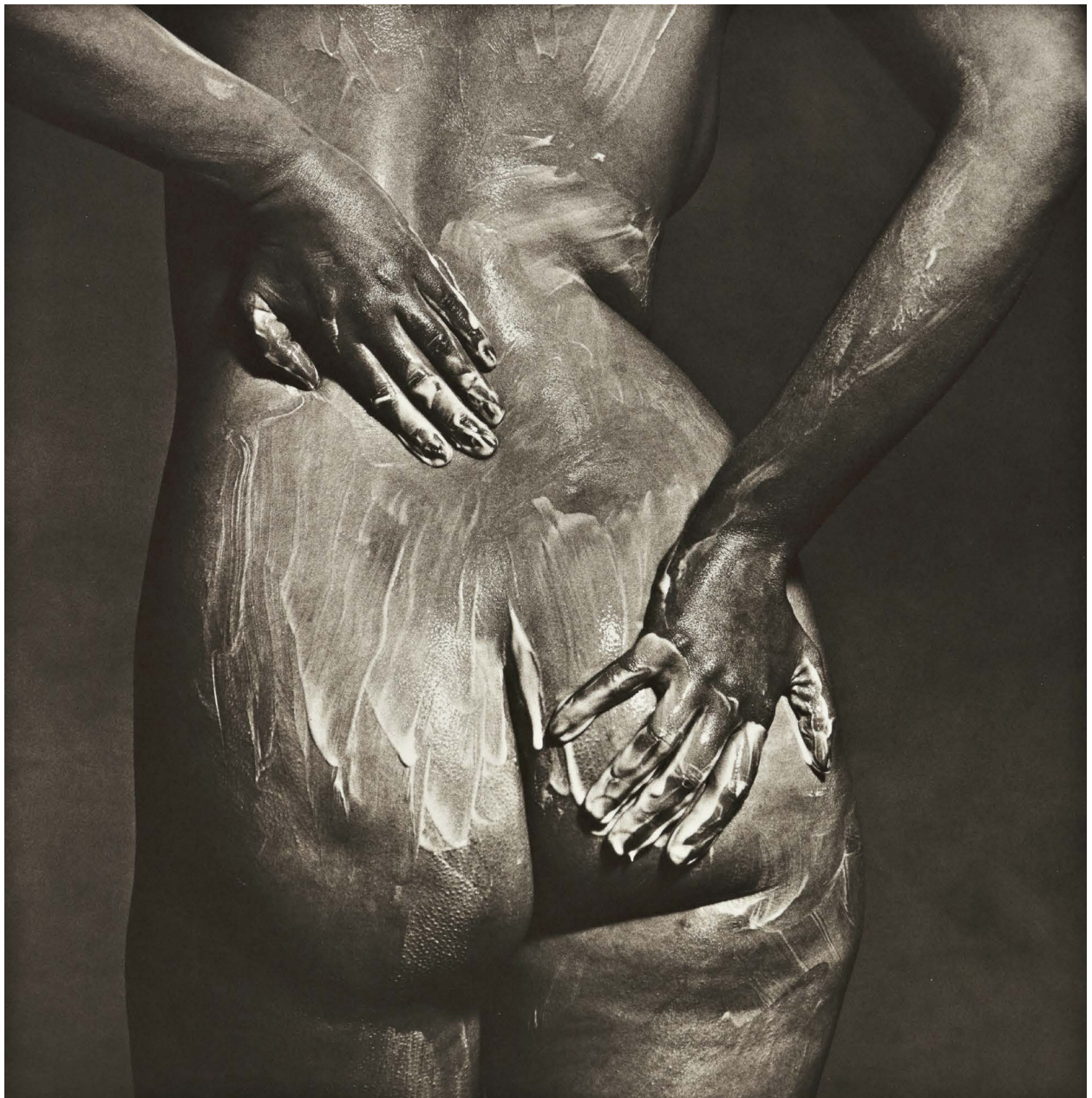
Cole Weston, 1980

\$ 5,000-7,000



55

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



56

56

**IRVING PENN**

1917-2009

**'Bathing Nude: Soaping Rear (A)'  
(New York)**

platinum-palladium print, flush-mounted to aluminum, signed, titled, dated, editioned '1/15,' and annotated in pencil and stamped on the reverse, framed, 1978, printed in 1993-94  
18<sup>7</sup>/<sub>8</sub> by 18<sup>7</sup>/<sub>8</sub> in. (47.9 by 47.9 cm.)

**PROVENANCE**

Christie's London, 17 May 2006, Sale 7226, Lot 77

\$ 30,000-50,000

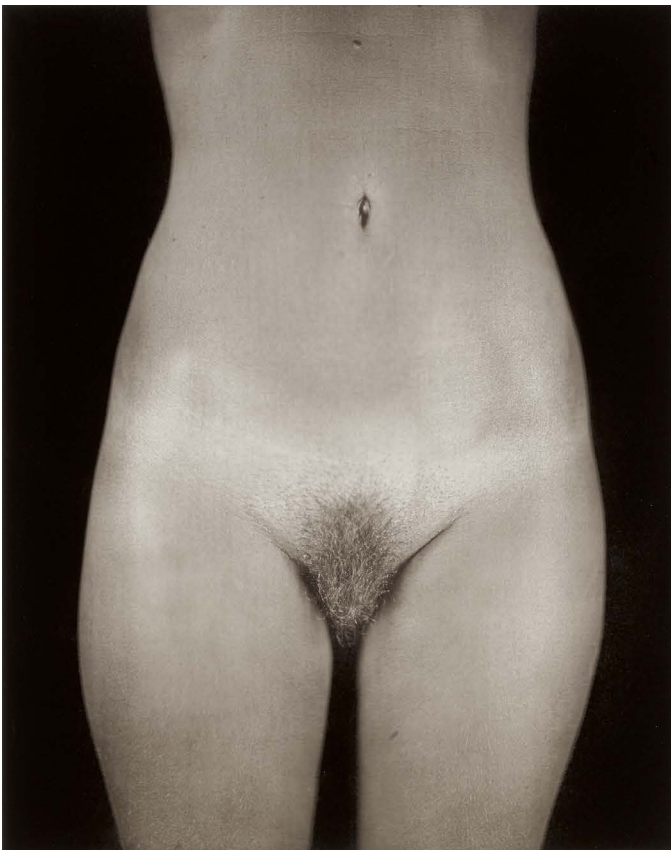
**CHUCK CLOSE**

B. 1940

**Untitled (Kate)**

a diptych of monochrome pigment prints, mounted together, signed, dated, and editioned '11/15' in pencil on the mount, framed, a Pace/MacGill Gallery, New York, label on the reverse, 2008 (upper image: *Fashioning Fiction in Photography Since 1990*, p. 131)  
 Each 20 by 25 in. (50.8 by 63.5 cm.)  
 Overall 60 by 41½ in. (152.4 by 105.4 cm.)

\$ 15,000-25,000





58

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**ALBERT WATSON**

B. 1942

**'Christy Turlington, New York City'**

oversized, flush-mounted, signed, titled, dated, and editioned '3/12' in pencil on the reverse, framed, 1990 (*Cyclops*, unpaginated)  
53 by 41¾ in. (134.6 by 106 cm.)

**PROVENANCE**

Sotheby's New York, 9 October 2009, Sale 8575, Lot 212

\$ 7,000-10,000

59

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**GRILLO DEMO**

B. 1978

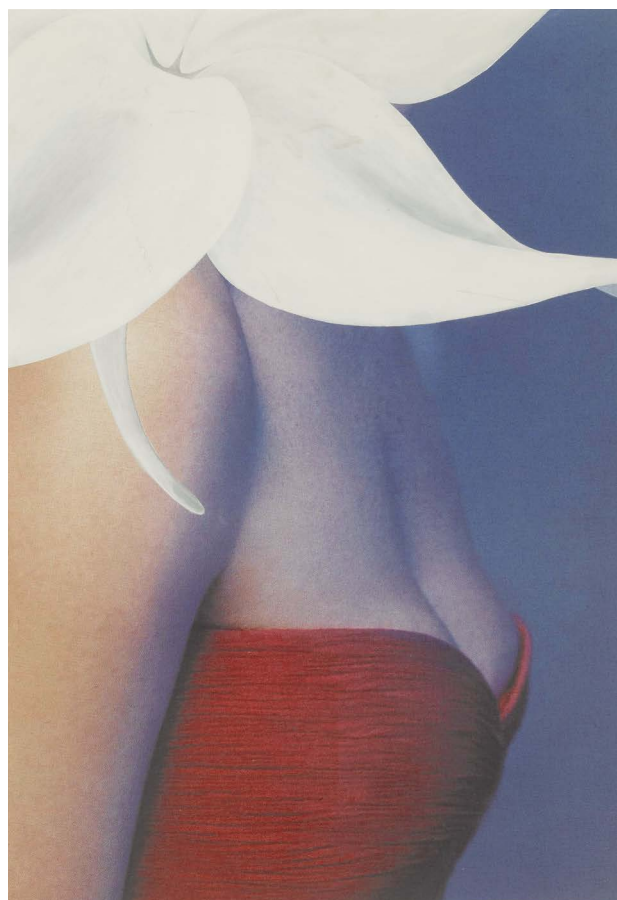
**Elle (from *Falling Jasmine*)**

a unique object, inkjet print on canvas, illustrated with gesso, signed and dated in in ink on the reverse, framed, 2008  
38¾ by 27¼ in. (98.4 by 69.2 cm.)

\$ 4,000-6,000



58



59



60

60

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## HERB RITTS

1952-2002

Alek Wek, Los Angeles

the photographer's estate/copyright stamp, signed by Mark McKenna, Chairman of the Foundation, and with title, date, and edition 'AP2' in pencil on the reverse, framed, a Staley-Wise Gallery label on the reverse, 1998 (*Herb Ritts: L. A. Style*, pl. 78)  
18¼ by 14⅞ in. (46.4 by 35.9 cm.)

### PROVENANCE

Staley-Wise Gallery, New York, 2006

\$ 15,000-25,000



61

61

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## HELMUT NEWTON

1920-2004

'In My Studio, Paris' (Jenny Kapitän)

signed, titled, dated, and annotated 'Paris' in ink and with the photographer's copyright/reproduction rights stamp on the reverse, framed, 1978 (*Portraits*, pl. 93)  
17⅜ by 11⅞ in. (44.1 by 30.2 cm.)

\$ 12,000-18,000



62

62

## HELMUT NEWTON

1920-2004

### 'Sie Kommen'

signed, titled, dated '1984,' and annotated in pencil and with copyright and reproduction rights stamps on the reverse, framed, 1981, printed in 1984  
17 by 14<sup>3</sup>/<sub>8</sub> in. (43.2 by 34 cm.)

### PROVENANCE

Fahey/Klein Gallery, Los Angeles

### LITERATURE

- Vogue*, Paris, November 1981, p. 165  
Helmut Newton, *World Without Men* (Munich, 1984), p. 72  
Helmut Newton, *Helmut Newton: Big Nudes* (Munich, 1990), unpaginated  
Martin Harrison, *Appearances: Fashion Photography Since 1945* (New York, 1991), p. 41  
Zdenek Felix, *The Best of Helmut Newton* (New York, 1996), pl. 32  
Manfred Heiting, ed., *Helmut Newton: Work* (Köln, 2000), p. 189  
Hans-Michael Koetzle, *Photo Icons: Vol. 2* (Köln, 2002), pp. 142-51  
Annette and Rudolf Kicken and Simone Förster, *Points of View: Masterpieces of Photography and Their Stories* (Göttingen, 2007), p. 249

\$ 70,000-100,000

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

65



63

63

## HELMUT NEWTON

1920-2004

### 'Paloma Picasso, Saint-Tropez'

large-format, signed, titled, dated, and with numerical notations in pencil on the reverse, framed, 1973 (*White Women*, p. 27)

23 $\frac{1}{8}$  by 15 $\frac{1}{8}$  in. (58.7 by 38.4 cm.)

### PROVENANCE

Collection of Gert Elfering

Christie's New York, *20th Century Photographs: The Elfering Collection*, 10 October 2005, Sale 1642, Lot 142

\$ 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.



64

64

## HELMUT NEWTON

1920-2004

### “‘Tied Up Torso,’ Ramatuelle’

large-format, signed, titled, dated, and editioned ‘6/10’  
in pencil on the reverse, framed, 1980 (*Best of Helmut  
Newton*, pl. 64)

18<sup>3</sup>/<sub>8</sub> by 18<sup>3</sup>/<sub>8</sub> in. (46.7 by 46.7 cm.)

## PROVENANCE

Aoyama Bell Commons, Tokyo

Acquired from the above, 1992

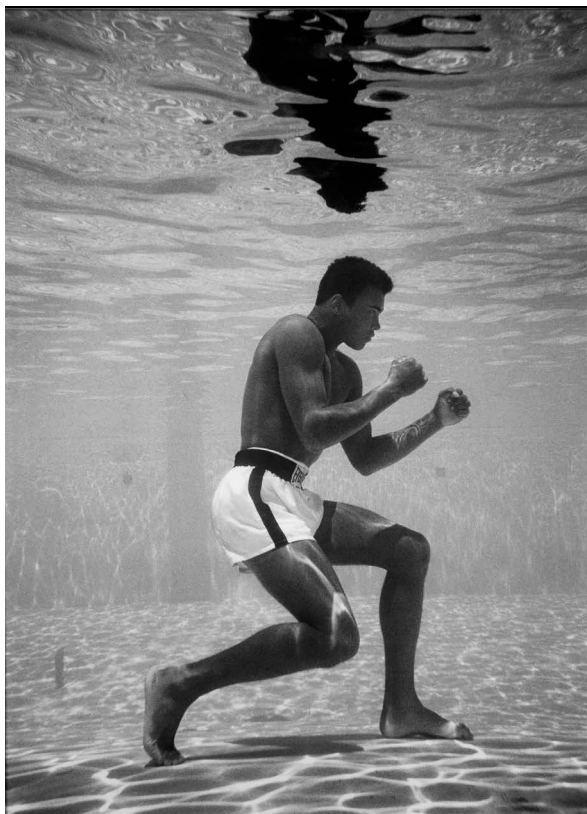
Phillips New York, 4 October 2018, Sale 40218, Lot 227

\$ 40,000-60,000

67



65



66

65

## NINO MIGLIORI

B. 1926

### 'Il Tuffatore' (The Diver)

oversized pigment print, flush-mounted, framed, 1951, printed in 2018; accompanied by the photographer's label, signed in pencil, and a Keith de Lellis Gallery, New York, Certificate of Authenticity (3)  
34¾ by 45¼ in. (88.3 by 114.9 cm.)

\$ 7,000-10,000

66

## FLIP SCHULKE

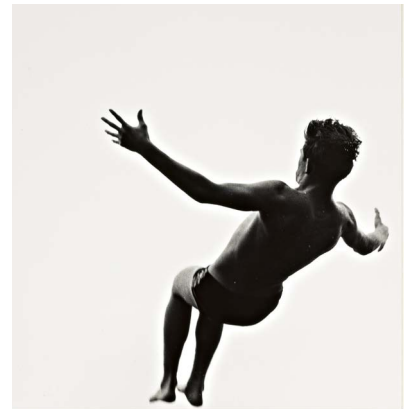
1930-2008

### Ali Underwater

oversized, mounted, framed, a Flip Schulke Archives label, signed and editioned '21 of 99' by Gary Truman, the photographer's archive manager, and Donna Schulke, the photographer's widow, in pencil on the reverse, 1961, printed posthumously; accompanied by a Keith de Lellis Gallery, New York, Certificate of Authenticity, signed by Gary Truman and Donna Schulke in ink (2)  
37⅞ by 27¾ in. (94.9 by 70.5 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.



67

AARON SISKIND

1903-1991

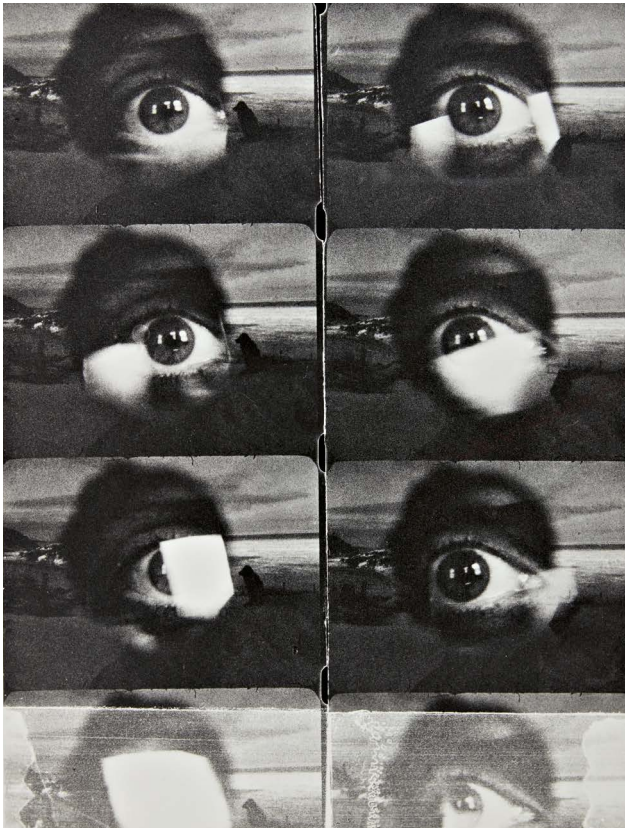
Selected Images from *Pleasures & Terrors of Levitation*

a group of 10 photographs, each mounted, initialed, dated, and numbered in pencil on the mount, framed, 1953-61, printed later (*Aaron Siskind: Photographer*, #37 and *Aaron Siskind 100*, #94, #127, #477, and #491) (10)  
Each 10 by 9½ in. (25.4 by 24.1 cm.)

\$ 20,000-30,000



67



68

68

## ROBERT FRANK

B. 1924

### Mabou Winter Footage

signed in ink in the margin, with title and date in pencil on the reverse, 1977

17½ by 13¼ in. (44.5 by 33.7 cm.)

#### LITERATURE

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

Sarah Greenough and Philip Brookman, *Robert Frank: Moving Out* (Washington, D. C.: National Gallery of Art, 1994), p. 11

Frank began to print still photographs from strips of movie film in the early 1970s. These images stand in stark contrast to his earlier work (see Lot 160) in both composition and emotional impact. In his later experimental assemblages, Frank would often incorporate collage and his own handwriting scratched on the print or in the negative itself. Although some of these photographs feature his wife June Leaf and notable individuals, others, such as the present image, are more surreal and detached from reality. The only context given for the present image is its descriptive title *Mabou*, Frank's home in Nova Scotia.

\$ 10,000-15,000



69

69

## ROBERT FRANK

B. 1924

### Untitled (Photographs Pinned to a Wall)

signed in ink, numerical notations in pencil and ink, and labels with annotations in ink on the reverse, framed, 1950s, probably printed in the 1970s

13⅝ by 10 in. (34.6 by 25.4 in.)

#### PROVENANCE

Jan Kesner Gallery, Los Angeles, 2002

#### LITERATURE

Robert Frank, *The Lines of My Hand* (Tokyo, 1972), p. 85, variant

\$ 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.





70

70

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## ROY DECARAVA

1919-2009

### 'Coltrane + Elvin'

signed, titled, dated, and copyrighted in ink in the margin, framed, 1960, printed later (*Roy DeCarava: Retrospective*, p. 241)  
10 by 13 in. (25.4 by 33 cm.)

\$ 8,000-12,000

71

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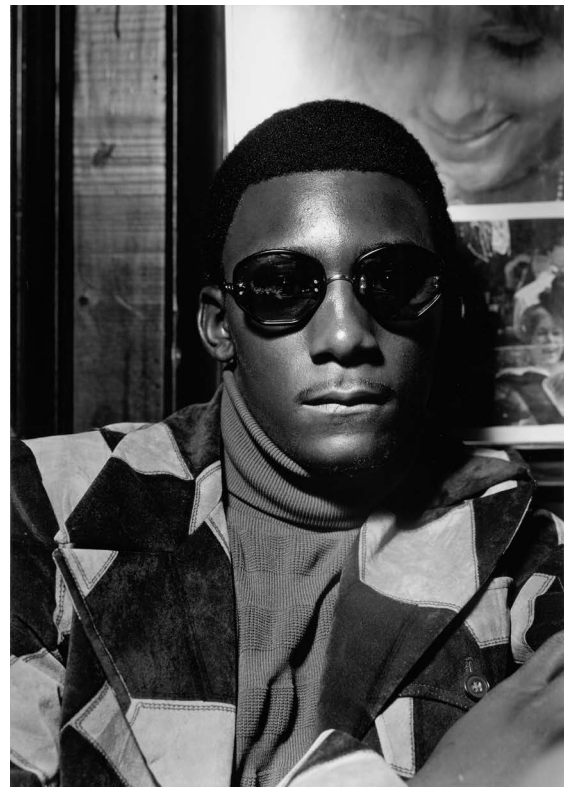
## WILLIAM EGGLESTON

B. 1939

### Untitled (from *Nightclub Portraits*)

oversized, flush-mounted, signed in ink and with the Eggleston Artistic Trust label, with edition '1/5' in ink, on the reverse, framed, 1973, printed in 2005  
38 by 26<sup>5</sup>/<sub>8</sub> in. (96.5 by 67.6 cm.)

\$ 5,000-7,000



71

71



72

72

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## IRVING PENN

1917-2009

### 'Two New Guinea Warriors Holding Hands'

platinum-palladium print, flush-mounted to aluminum, signed, titled, dated, editioned '2/31,' and annotated in pencil and stamped on the reverse, framed, 1970, printed in 1979  
15 $\frac{7}{8}$  by 15 $\frac{7}{8}$  in. (40.3 by 40.3 cm.)

#### PROVENANCE

Christie's London, 17 May 2006, Sale 7226, Lot 100

#### LITERATURE

Sarah Greenough, *Irving Penn: Platinum Prints* (Washington, D. C.: National Gallery of Art, 2005), pl. 56

\$ 20,000-30,000

73

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## IRVING PENN

1917-2009

### 'Three Guedras (Half Veiled)'

signed, titled, dated, and annotated in pencil and stamped on the reverse, framed, 1971, printed in 1984  
15 $\frac{1}{4}$  by 15 $\frac{1}{4}$  in. (38.7 by 38.7 cm.)

\$ 15,000-25,000



73



74

74

## IRVING PENN

1917-2009

### 'Two Guedras'

platinum-palladium print, flush-mounted to aluminum, signed, titled, dated, editioned '8/40,' and annotated in pencil and stamped on the reverse, framed, 1971, printed in 1977  
21 $\frac{1}{8}$  by 17 $\frac{1}{8}$  in. (54.2 by 44 cm.)

### PROVENANCE

Robert Klein Gallery, Boston, 2004

### LITERATURE

Irving Penn, *Worlds in a Small Room* (New York, 1984), cover, title page, and p. 83

John Szarkowski, *Irving Penn* (New York: The Museum of Modern Art, 1984), pl. 94

Irving Penn, *Passage* (New York, 1991), p. 199

Maria Morris Hambourg and Jeff Rosenheim, *Irving Penn: Centennial* (New York: Metropolitan Museum of Art, 2017), pl. 152

\$ 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.

73



75



76

75

## LEE FRIEDLANDER

B. 1934

### Central Park, New York City

mounted, signed in ink and with the photographer's '44 South Mountain Road, New City, N. Y. 10956' credit/studio and copyright stamps on the reverse, 1965 (*Self Portrait*, pl. 21)  
5 by 7<sup>3</sup>/<sub>8</sub> in. (12.7 by 18.7 cm.)

#### PROVENANCE

Simon Lowinsky, New York

Private collection

Acquired by the present owner, 1985

\$ 20,000-30,000

76

## IRVING PENN

1917-2009

### 'Flat Glove'

platinum-palladium print, signed, titled, dated, editioned '23/53,' and annotated in pencil and stamped on the reverse, framed, 1975, printed in 1979 (*Irving Penn*, pl. 125; *Passage*, p. 220)  
Overall 30 by 22<sup>3</sup>/<sub>4</sub> in. (76.2 by 57.8 cm.)

#### PROVENANCE

Christie's New York, 5 April 2000, Sale 9330, Lot 327

\$ 12,000-18,000



77

77

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**IRVING PENN**

1917-2009

**'Chimney Sweep, London' (B)**

platinum-palladium print, signed, titled, dated, editioned '12/27,'  
and annotated in pencil and stamped on the reverse, framed,  
1950, printed in 1976 (*Small Trades*, pl. 20)  
19<sup>3</sup>/<sub>8</sub> by 14<sup>3</sup>/<sub>4</sub> in. (49.2 by 37.5 cm.)

\$ 40,000-60,000

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

75



78

78

PROPERTY OF VARIOUS OWNERS

**BERND AND HILLA  
BECHER**

1931-2007 and 1934-2015

'Industrial Fassade [sic], Friedrich  
Wilhelms-Hütte, Mülheim, Ruhr D'

ferrotyped, signed, titled, and dated in pencil on  
the reverse, framed, a Sonnabend Gallery label  
on the reverse, 1991, printed in 2005, no. 2 in an  
edition of 5 (*Häuser und Hallen*, p. 41)  
18 by 22½ in. (45.7 by 57.1 cm.)

**PROVENANCE**

Sonnabend, New York, circa 2005

\$ 7,000-10,000



79

79

**BERND AND HILLA  
BECHER**

1931-2007 and 1934-2015

'Winding Tower, Glenrhondda  
Colliery, Treherbert, South Wales  
GB'

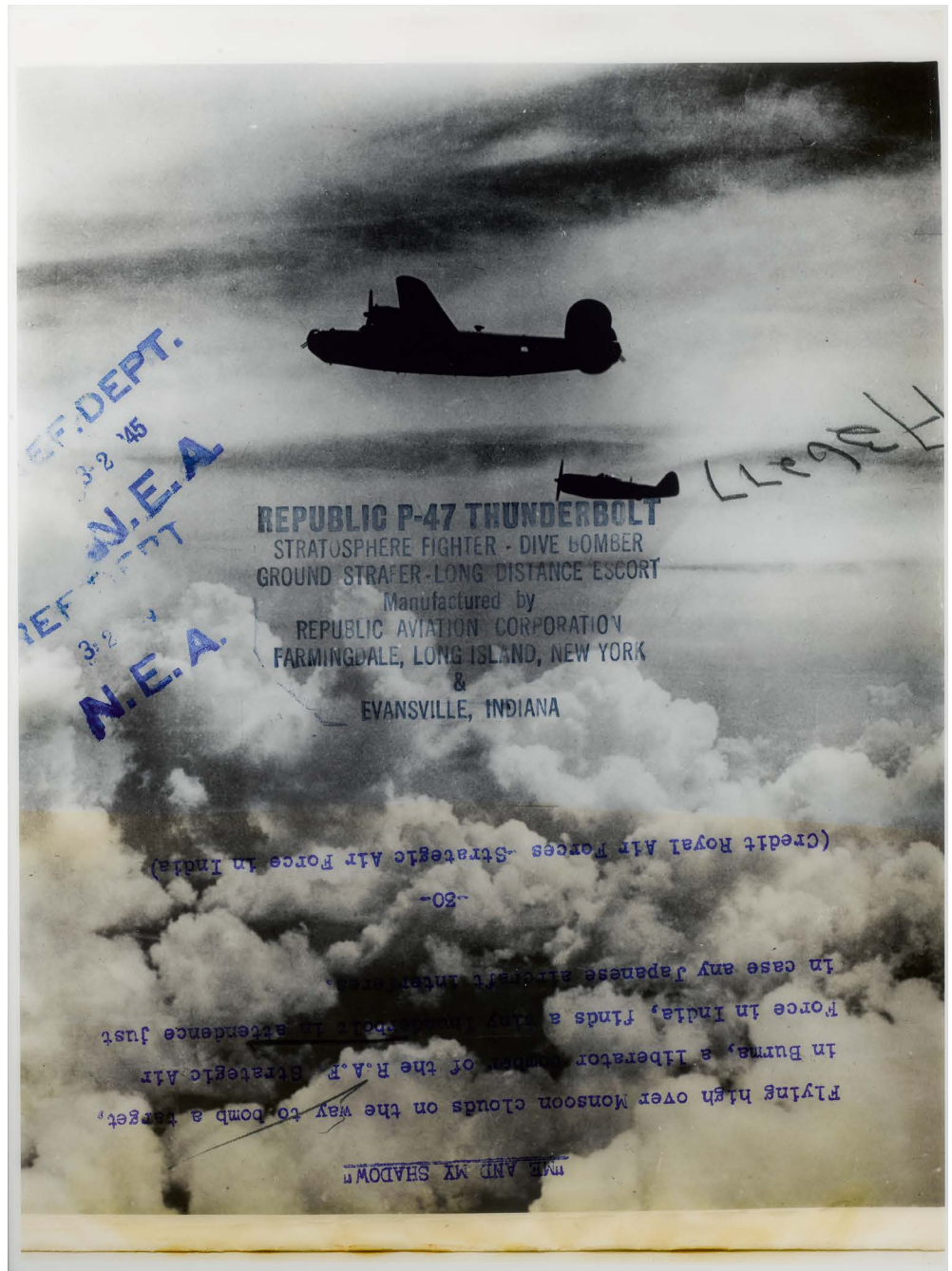
ferrotyped, signed, titled, and dated in pencil on  
the reverse, framed, 1966, printed later, no. 2 in  
an edition of 5  
22½ by 18 in. (57.5 by 47.2 cm.)

**PROVENANCE**

Sonnabend, New York, circa 2005

\$ 10,000-15,000

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



80

80

## THOMAS RUFF

B. 1958

### press++20.31

mural-sized chromogenic print, Diasec-mounted, framed, signed, titled, dated, and editioned '1/4' in pencil and with a David Zwirner, New York, label on the reverse, 2015 (cf. *Thomas Ruff*, Whitechapel Gallery, p. 163) 90½ by 67 in. (229.9 by 170.2 cm.)

For his new *press++* series, Thomas Ruff draws upon prints from press agency archives. Ruff scans both sides of these prints and digitally overlays them to create a photograph all his own, with the characteristic notations, crop marks, and stamps on the reverse now viewable on the image itself. Press prints are often very worn from constant handling and not credited to any photographer as they were not intended as fine art photographic works, rather for the rapid spread of news. Ruff elevates the entire object by rendering it

on a monumental scale, thereby transporting it into the realm of fine art photography. Many of the works he has made thus far for *press++* use images of flight, space travel, or utopian architecture. Based on the original notations visible on the print Ruff used to make the present lot, one can deduce that this is an image of a Royal Air Force bomber taken sometime in or around 1945, and likely captioned 'Me and My Shadow' in its original publication.

\$ 30,000-40,000

77



81

81

PROPERTY FROM A PRIVATE AMERICAN  
COLLECTION

**WEEGEE (ARTHUR  
FELLIG)**

1899-1968

**Duke and Duchess of Windsor  
(Distortion)**

large-format, flush-mounted to Masonite,  
mounted again to larger board, framed, a  
Matthew Marks Gallery label on the reverse,  
*circa* 1960

23<sup>3</sup>/<sub>8</sub> by 24<sup>3</sup>/<sub>4</sub> in. (59.3 by 62.9 cm.)

**PROVENANCE**

Matthew Marks Gallery, New York, 2000

\$ 15,000-25,000

82

PROPERTY OF VARIOUS OWNERS

**RICHARD AVEDON**

1923-2004

**Ronald Reagan, Los Angeles,  
California**

signed and editioned '7/15' in pencil and  
with the photographer's credit/title and  
reproduction rights/copyright stamps on the  
reverse, framed, a Gagosian Gallery, New York,  
label on the reverse, 1993, printed in 2000  
14<sup>3</sup>/<sub>4</sub> by 14<sup>3</sup>/<sub>4</sub> in. (37.5 by 37.5 cm.)

\$ 12,000-18,000



82

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



83

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IRVING PENN

1917-2009

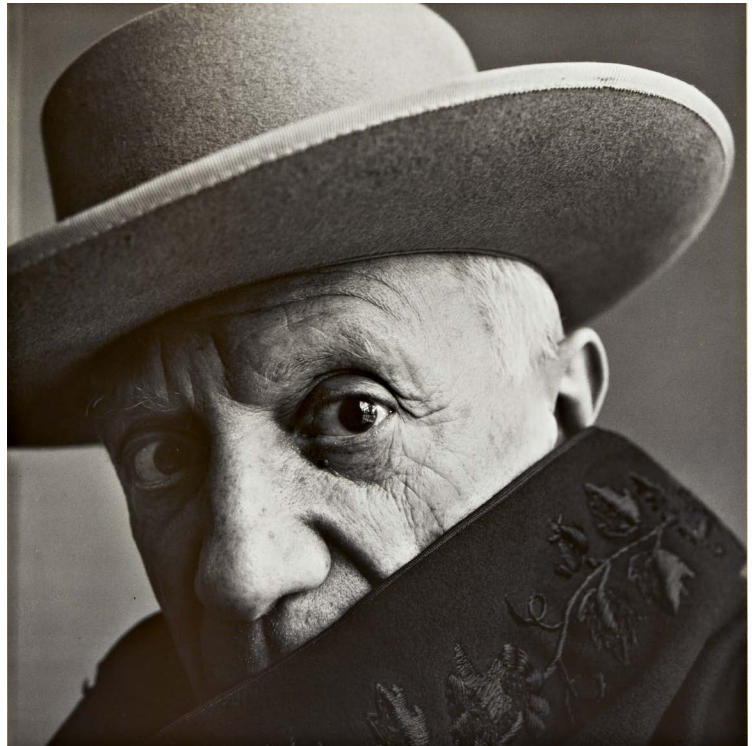
Pablo Picasso, Cannes

oversized, mounted, signed and dated in ink, stamped, and with the photographer's printed credit/copyright/reproduction rights label on the reverse, framed, 1957, printed no later than 1962 (*Moments Preserved*, p. 39) 22¾ by 22½ in. (57.8 by 57.2 cm.)

PROVENANCE

Gift of the photographer, 1962, and gifted thereafter to the present owner

\$ 30,000-50,000



83

84

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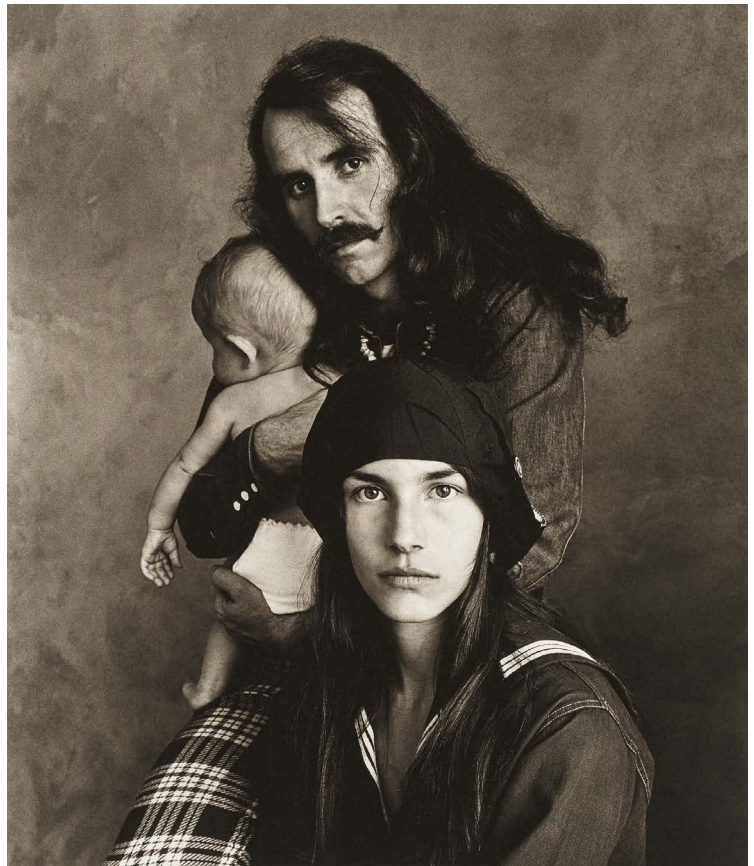
IRVING PENN

1917-2009

'Hippie Family Kelly'

platinum-palladium print, flush-mounted to aluminum, signed, titled, dated, editioned '5/25,' and annotated in pencil and stamped on the reverse, framed, 1967, printed in 1981 (*Passage*, p. 166; *Platinum Prints*, pl. 47) 16⅝ by 14¼ in. (42.2 by 36.2 cm.)

\$ 10,000-15,000



84



85

85

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**MANUEL ÁLVAREZ BRAVO**

1902-2002

**Retrato de lo Eterno (Portrait of the Eternal)**

mounted, signed, and annotated 'Mexico' in pencil on the mount, inscribed 'Sra. Haas' in pencil on the reverse, 1935, printed later (*Manuel Álvarez Bravo*, p. 95)  
9¾ by 7⅞ in. (24.8 by 19.4 cm.)

**PROVENANCE**

Acquired from the photographer, *circa* 1980

\$ 4,000-6,000

86

---

**JOSEF KOUDELKA**

B. 1938

**Velka Lomnica (Gypsy Couple)**

signed in ink in the margin, 1966, printed later (*Gypsies*, unpaginated; *Koudelka*, pl. 43)  
9¼ by 14⅞ in. (23.5 by 35.9 cm.)

**PROVENANCE**

Acquired from the photographer, 1984

\$ 15,000-25,000



86

87

JOSEF KOUDELKA

B. 1938

Rakusy (Children Playing)

signed in ink in the margin, 1966, printed later  
(*Gypsies*, unpaginated; *Koudelka*, pl. 56)  
9 1/8 by 14 1/4 in. (23.2 by 36.2 cm.)

PROVENANCE

Acquired from the photographer, 1984

\$ 10,000-15,000



87

88

HENRI CARTIER-BRESSON

1908-2004

On the Banks of the Marne

signed in ink in the margin and on the reverse,  
1938, printed later (*The Modern Century*, p. 150)  
9 1/2 by 14 in. (24.1 by 35.7 cm.)

\$ 6,000-9,000



88

89

HENRI CARTIER-BRESSON

1908-2004

Srinagar, Kashmir, India

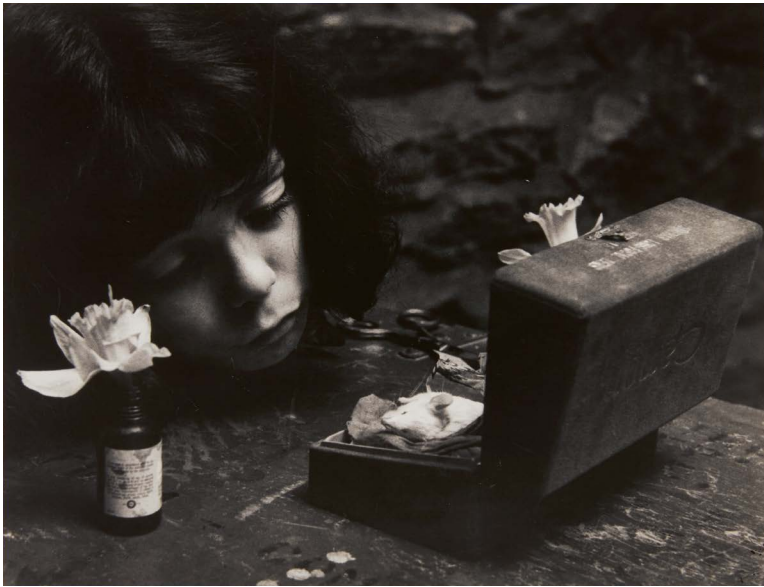
signed in ink and embossed with the  
photographer's credit/copyright in the margin,  
framed, an Irving Galleries, Palm Beach, label  
on the reverse, 1948, printed later (*The Modern  
Century*, p. 120)  
9 3/8 by 14 1/8 in. (23.8 by 35.9 cm.)

\$ 6,000-9,000



89

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



90

90

**W. EUGENE SMITH**

1918-1978

**'Death of Gus-Gus'**

mounted, signed and titled in pencil on the mount, 1953 (Aperture, unpaginated)  
7¾ by 10 in. (19.7 by 25.4 cm.)

**PROVENANCE**

Sotheby's New York, 8 May 1984, Sale 5176,  
Lot 278

\$ 6,000-9,000

91

**W. EUGENE SMITH**

1918-1978

**Walk to Paradise Garden**

signed with a stylus on the image, mounted to black board, with credit, copyright, and reproduction rights in ink on the reverse, framed, 1946, probably printed circa 1957 (Johnson 21:001)  
15¾ by 13¼ in. (39.1 by 33.7 cm.)

\$ 20,000-30,000



91

92

**ALFRED EISENSTAEDT**

1898-1995

**Children at a Puppet Theater II, Paris**

signed and with edition '108/250' in ink in the margin, with credit, title, date, copyright, and annotation in pencil on the reverse, framed, 1963, printed in 1995 (*Eisenstaedt on Eisenstaedt*, p. 104)  
21½ by 17¾ in. (54.9 by 44.8 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.



92



93

93

## HENRI CARTIER-BRESSON

1908-2004

### Rue Mouffetard

signed in ink in the margin, framed, 1954,  
printed later (*Cartier-Bresson: Photographer*,  
pl. 141)

14⅞ by 9½ in. (35.9 by 24.1 cm.)

\$ 15,000-25,000

94

## ALFRED EISENSTAEDT

1898-1995

### Children at the Puppet Theater

signed in ink in the margin, framed, 1963,  
printed later (*Eisenstaedt on Eisenstaedt*, p.  
105)

13½ by 20 in. (34.3 by 50.8 cm.)

\$ 15,000-25,000



94

END OF SESSION ONE



THIS PAGE  
LOT 147



# SESSION TWO

NEW YORK  
FRIDAY  
5 APRIL 2019  
2PM

LOTS 95-189





95

95

PROPERTY OF VARIOUS OWNERS

## ANSEL ADAMS

1902-1984

### 'The Grand Tetons and the Snake River, Grand Teton National Park, Wyoming'

mounted, signed in pencil on the mount, the photographer's Carmel studio stamp (BMFA 11), with title and date in ink, on the reverse, framed, 1942, probably printed between 1973 and 1977 (*400 Photographs*, cover and p. 205)

15½ by 19 in. (39.4 by 48.3 cm.)

#### PROVENANCE

The Witkin Gallery, Inc., New York, 1981

\$ 50,000-70,000

96

## ANSEL ADAMS

1902-1984

### Redwoods, Richardson Grove, California (Detail)

mural-sized, flush-mounted, framed, *circa* 1932, probably printed in the 1960s

45¼ by 34 in. (114.9 by 86.4 cm.)

#### PROVENANCE

Acquired from the photographer, 1960s

Bequeathed to a private collection, 1980s

Acquired by the present owner from the above

#### LITERATURE

Ansel Adams and Nancy Newhall, *The Pageant of History in Northern California*, (San Francisco: American Trust Company, 1954), pl. 20

Ansel Adams, *The Print: The Ansel Adams Photography Series 3* (New York, 2018 digital edition), fig. 5-16, p. 113





96

## 96 (continued)

The date of this negative has long been a subject of debate. While it has often been dated to the 1960s, it was included years earlier as a lavish full-page illustration in Nancy Newhall's seminal 1954 volume *The Pageant of History in Northern California*. In 1983, when editing the final version of his technical manual *The Print*, Adams chose to include this image – illustrating the full negative and dating it 'c. 1932'. Of this image, Adams wrote, 'This is an exceedingly difficult negative to print. I made the negative before the Zone System had been formulated, and the rule was simply to reduce negative development for a high-contrast subject. . . I dodged the shadowed

tree trunks with an oval wand . . . covering each tree trunk from top to bottom . . . The dodging must begin somewhat *above* the top of the tree trunks and end *below* the bottom, otherwise these areas will appear too dark. *Slight* overlapping of adjacent areas is essential for consistent effect' (*The Print*, p. 132). The luminous, mural-sized print offered is the result not only of Adams' unparalleled eye behind the camera but also his exacting practice in the darkroom.

\$ 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.

PROPERTY FROM THE MANFRED HEITING  
COLLECTION

## ANSEL ADAMS

1902-1984

### 'Picket Fence'

mounted, signed in pencil on the mount, the photographer's San Francisco studio label (BMFA Label 4), with typed title, on the reverse, circa 1936  
4¼ by 4¾ in. (10.8 by 12.1 cm.)

### PROVENANCE

An American Place, New York

Collection of Beaumont and Nancy Newhall, acquired from the above, 1964

Lunn Gallery, Washington, D. C., acquired from the above, 1979

Acquired by the present owner from the above, circa 1991

### EXHIBITED

New York, An American Place, *Ansel Adams: Exhibition of Photographs*, October - November 1936

San Francisco Museum of Modern Art, *An American Place*, May - July 1982 and traveling thereafter to:

Tucson, Center for Creative Photography, University of Arizona, October - November, 1982

Seattle Art Museum, December 1982 - January 1983

Houston, Museum of Fine Arts, February - April 1983

The Art Institute of Chicago, April - May 1983

Washington, D. C., Corcoran Gallery of Art, June - July 1983

### LITERATURE

Andrea Gray, *Ansel Adams: An American Place*, 1936 (Tucson: Center for Creative Photography, 1982) pl. 35 (this print)

Ansel Adams, *Ansel Adams: An Autobiography* (Boston, 1985), p. 128

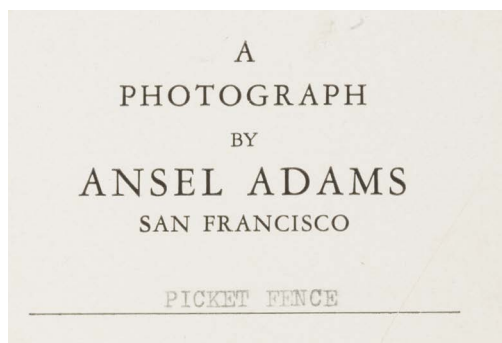
Taken at Meyer's Ranch circa 1936, this photograph is a summation of Ansel Adams most inventive imagery from this period. Along with fellow f/64 group photographers Imogen Cunningham (see Lots 103 and 133) and Edward Weston (see Lots 50, 55, 104-105, and 148), at the time Adams was intensely exploring 'Straight Photography,' refining each image into a print in which every detail and textured surface leapt from the page in an expression of the 'simple dignity of the glossy print' (unpublished manuscript by Ansel Adams, circa 1934, AAA/CCP). Adams classified this body of work by labeling his negatives with the letter 'C' for Composition, referring to images he produced which were detailed, close-up views.

Adams printed the photograph offered here for his 1936 solo exhibition at Alfred Stieglitz's New York gallery, An American Place. It was one of 45 contact prints or very slight enlargements Adams selected for inclusion. In a letter to Stieglitz describing the printing process for the show, Adams wrote, 'I tried to recreate the experience of making the negative. The pictures seemed to become more intense' (Letter from Ansel Adams to Alfred Stieglitz, 11 October 1936, YCAL). Working tirelessly to perfect the presentation of each exhibited print, Adams commissioned a new label design from Lawton Kennedy and refined his signature so as not to distract the viewer from the image.

Following Stieglitz's death in 1946, Beaumont and Nancy Newhall were invited by Georgia O'Keeffe to come to the gallery where they selected the present print and two others from Adams 1936 exhibition. In a letter to Adams the next day, Nancy Newhall recounted, 'We accepted your generosity to the extent of adding three to our collection, and they are now hanging on the wall. One is the Mariposa courthouse against the black sky. The others are little jewels—one of a picket fence, and the other a perfect pair to it with similar forms but of weathered wood' (Andrea Stillman, *An American Place*, p. 33). The admiration for this pair of prints was one which Stieglitz had shared—the two 'little jewels' had been hung side by side during the original exhibition.

At the time of this writing, no other print of this image has been located. The negative for this image is housed in the Ansel Adams Archive at the Center for Creative Photography at the University of Arizona, Tucson.

\$ 15,000-25,000



(Lot 97 label)

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)



98

98

PROPERTY OF VARIOUS OWNERS

**AARON SISKIND**

1903-1991

**'Aaron Siskind: 75th Anniversary Portfolio'**

(New York: Light Gallery, 1979, a total edition of 57), a portfolio of 12 photographs, each signed, titled, and dated in ink in the margin, in individual printed wrappers; together with the printed title, introduction by Peter Bunnell, plate list, and colophon, with edition '40/50' in ink, 1936-76, printed in 1979. Folio, red linen portfolio with flaps and ties  
Six approximately 18 by 14 in. (45.7 by 35.6 cm.) or the reverse  
Six approximately 12 by 9½ in. (30.4 by 24.1 cm.) or the reverse

\$ 12,000-18,000



99

99

**MINOR WHITE**

1908-1976

**'Point Lobos, California' (Twisted Tree)**

mounted, signed and dated '1950' in pencil on the mount, 1951 (*MMM*, p. 82; *The Eye That Shapes*, cover and pl. 126)  
11⅝ by 8⅜ in. (29.5 by 20.6 cm.)

\$ 5,000-7,000

100

**ANSEL ADAMS**

1902-1984

**'Mount Dana, Tioga Lake'**

mounted to Flaxon illustration board, signed in ink on the mount, dated 'June 1965' in ink and with the photographer's Carmel studio stamps (BMFA 5, 6, and 10), titled and annotated in ink, on the reverse, *circa* 1961-62  
15⅝ by 18⅞ in. (38.4 by 46 cm.)

**PROVENANCE**

Private collection

Acquired from the above, 1998

\$ 20,000-30,000



100

101

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## BRETT WESTON

1911-1993

### Holland Canal

mounted, signed and dated '1973' in pencil on the mount, framed, 1971, printed later (*Master Photographer*, cover and pl. 103)  
13½ by 10½ in. (34.3 by 26.7 cm.)

#### PROVENANCE

Acquired from the photographer

\$ 6,000-9,000



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.



102

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



## ANSEL ADAMS

1902-1984

### Aspens, Northern New Mexico

mural-sized, flush-mounted, framed, probably printed in the 1960s  
30½ by 39 in. (77.5 by 99.1 cm.)

#### PROVENANCE

Acquired from an auction to benefit the Redwood City, California, Unitarian Fellowship, early 1970s

#### LITERATURE

Ansel Adams, *Examples: The Making of 40 Photographs* (Boston, 1983), p. 116

Ansel Adams and Mary Street Alinder, *Ansel Adams: An Autobiography* (Boston, 1985), p. 174

Mary Street Alinder and Andrea G. Stillman, eds., *Ansel Adams: Letters and Images 1916-1984* (Boston, 1988), p. 314

Andrea G. Stillman, ed., *The Grand Canyon and the Southwest* (Boston, 2000), p. 85

John Szarkowski, *Ansel Adams at 100* (Boston, 2001), pp. 104-5

Jane Swan Bush, ed., *Ansel Adams: Trees* (New York and Boston, 2004), p. 9

Andrea G. Stillman, *Ansel Adams: 400 Photographs* (Boston, 2007), cover and p. 375

\$ 150,000-250,000

It was the yellow leaves on the young Aspen tree that first caught Ansel Adams' eye as he and his wife Virginia were driving along the winding highway through the crest of the Sangre de Cristo mountains in 1958. Setting up his 8 x 10 camera with Cooke Series XV lens, he made this horizontal composition, before moving his camera slightly to the left to make a vertical image of the same subject (see Lot 106). With his Zone System of exposure, Adams captured both the radiantly-illuminated leaves and slender trunks of the Aspens emerging from the dark recesses of the surrounding forest.

Of this image, Adams wrote, 'The majority of viewers of the horizontal image think it was a sunlit scene. When I explain that it represented diffused lighting from the sky and also reflected light from distant clouds, some rejoin, "The why does it look the way it does?" Such questions remind me that many viewers expect a photograph to be the literal simulation of reality; of course, many others are capable of response to an image without concern for the physical realities of the subject' (*Examples: The Making of 40 Photographs*, p. 63).

No stranger to the mural-sized format, Adams began printing in this scale when he was commissioned by the Yosemite Park & Curry Company to produce a series of murals of to be displayed at the 1935 San Diego Exposition. His subsequent work on the government-sponsored 'Mural Project' in 1941 only enhanced his affinity for the impressive format, and he wrote several texts and articles on mural theory and practice: 'I was fascinated with the challenge of making a photographic print in grand scale' (*Ansel Adams: An Autobiography*, p. 187).

The horizontal *Aspens* would go on to represent the environmental advocacy of the Sierra Club, adorning their stationary during the 1960s and illustrating the cover of *This Is The American Earth*, the collaborative publication by Adams and Nancy Newhall, released to commemorate the exhibition of the same name in 1956.



103

103

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**IMOGEN CUNNINGHAM**

1883-1976

**'Magnolia Blossom'**

mounted, signed and dated in pencil on the mount, the photographer's '1331 Green Street' label with typed title on the reverse, overmatted, framed, 1925, printed later (*Flora*, pl. 11)

8<sup>7</sup>/<sub>8</sub> by 10<sup>7</sup>/<sub>8</sub> in. (22.5 by 27.6 cm.)

\$ 12,000-18,000

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104

**EDWARD WESTON**

1886-1958

**'Shell'**

mounted, signed, titled, dated, and numbered '14S' in pencil and stamped by Cole Weston, the photographer's son, on the reverse, framed, 1927, printed posthumously by Cole Weston (Conger F.3)

9<sup>1</sup>/<sub>2</sub> by 7<sup>1</sup>/<sub>4</sub> in. (24.1 by 18.4 cm.)

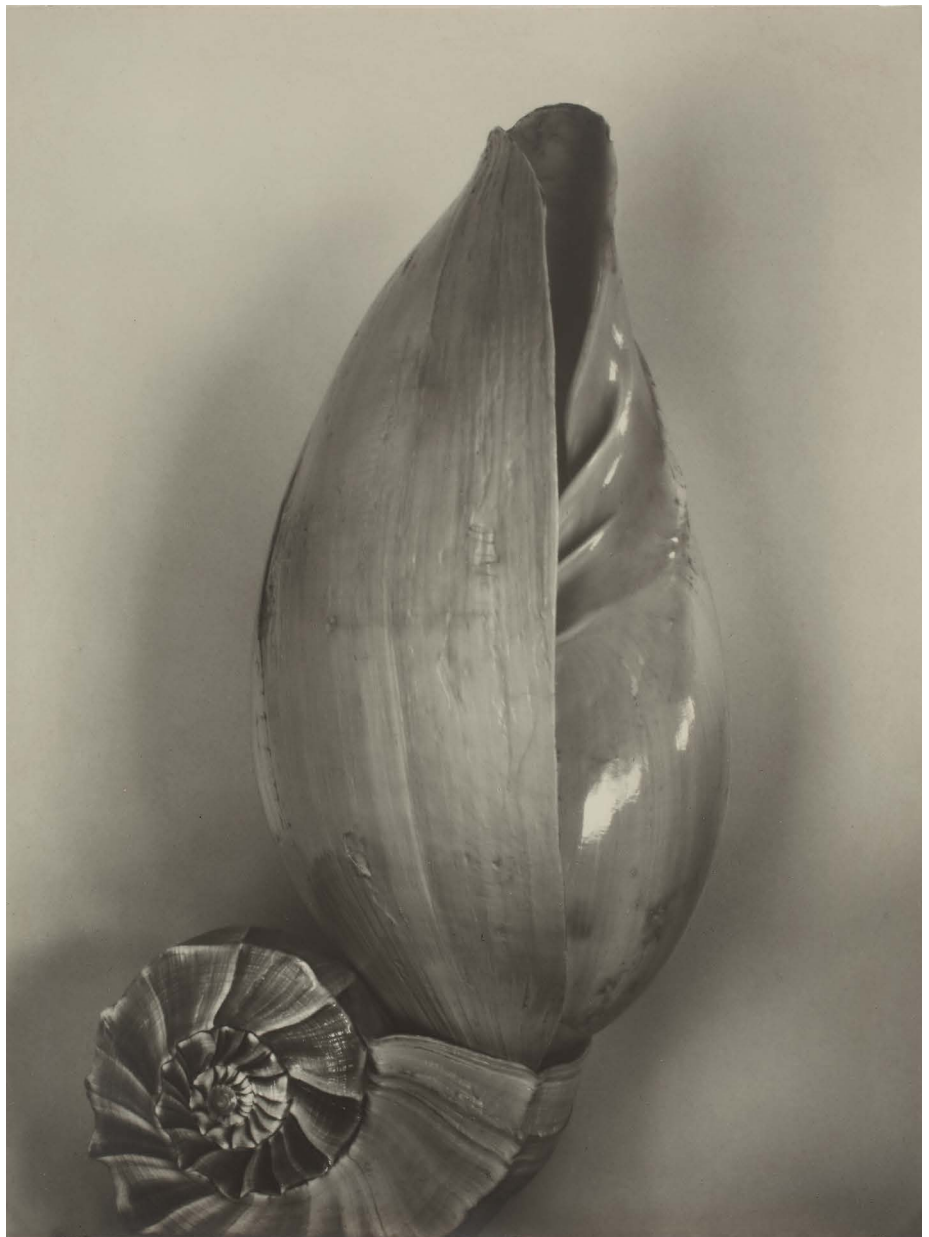
\$ 6,000-9,000



104

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

## EDWARD WESTON

1886-1958

### Shells (3S)

signed and dated in pencil on the reverse, framed, 1927; accompanied by a fragment of the original mount, signed and dated in pencil, and a manuscript letter and a Los Angeles Museum exhibition brochure, signed and inscribed by Weston in pencil and ink (*Edward Weston: Forms of Passion*, frontispiece) (4) 9½ by 7⅞ in. (24.1 by 18.1 cm.)

### PROVENANCE

Gift of the photographer to Euliel Ballenger White, circa 1927

By descent to the present owners

This photograph was acquired the year that it was made by Euliel Ballenger White, a teacher at Columbus Elementary School in Glendale, California. It was through Flora Weston, the photographer's first wife and a fellow teacher, that White acquired this print. A note from Weston to Flora that accompanies this print reads, 'Here is print for Euliel – It is not one of the imperfect "extras" – Sorry I could not give her a choice. I have few of the shells printed.'

Prints of this early shell study, on velvety matte-surface paper, are rare and the negative (3S) is not recorded in Conger. The photographer's negative log, now in the collection of the Center, suggests that Weston made only 3 prints of this image, one of which he destroyed.

\$ 50,000-70,000

95

**ANSEL ADAMS**

1902-1984

**'Aspens, Northern New Mexico'**

mural-sized, mounted to Precision illustration board, signed in pencil on the mount, a Carmel studio stamp, with title and date in ink, on the reverse, 1958, probably printed in the 1960s 25 $\frac{5}{8}$  by 20 in. (65.1 by 50.8 cm.)

**PROVENANCE**

Gift of the photographer to friend and San Francisco neighbor Otto Meyer, president of Paul Masson Vineyards

Private collection, by descent

Butterfield & Butterfield, San Francisco, 29 April 1987, Sale 3785M, Lot 3622

Michael Shapiro Gallery, San Francisco

Private collection

**EXHIBITED**

Gainesville, The Samuel P. Harn Museum of Art, University of Florida, *Ansel Adams: Visualizing the American Landscape*, May - August 2004

**LITERATURE**

Nancy Newhall, *Ansel Adams: The Eloquent Light* (Sierra Club, 1963), p. 19

Ansel Adams, *Examples: The Making of 40 Photographs*, (Boston, 1983), p. 63

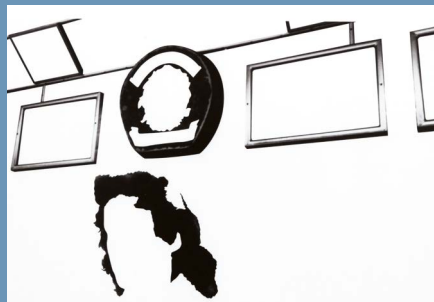
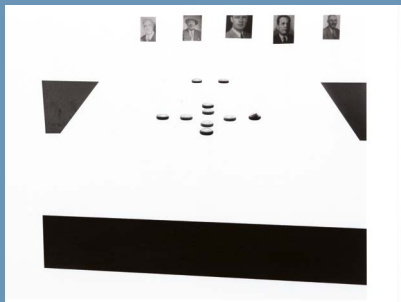
Andrea G. Stillman, *Ansel Adams: 400 Photographs* (Boston, 2007), p. 373

\$ 80,000-120,000

Paul Masson, an entrepreneurial young Frenchman from a family of well-established winemakers, came to California in the late 19<sup>th</sup> Century and founded his own winery near Saratoga not long after. Masson was instrumental in putting California wine on the world map, and his vineyard, now operating under the name of The Mountain Winery, remains a staple of Saratoga Valley's wine country as well as a scenic concert and event venue.

The photograph offered here comes originally from the collection of Otto Meyer, Adams's friend and neighbor in San Francisco, who took over production and development of Paul Masson Vineyards in 1945. Meyer later became president of the Vineyards and eventually chairman of the board, remaining in that role until his retirement in 1974. In the early 1960s, Paul Masson Vineyards commissioned photographers Ansel Adams and Pirkle Jones to document the intricacies and myriad stages of the winemaking process, from plowing the fields, to picking the grapes, to examining the bottled wine in the damp cellars. The photographs from that project toured the country from 1963-66 under the auspices of the Smithsonian Institution.





107

MISHKA HENNER

B. 1976

'Less Américains'

(Belgium: Self-Published, 2016, an edition of 5), a portfolio of 83 photographs, 2012; together with printed credit/title, signed and editioned '2/5' in ink; accompanied by 'Less Américains' (Belgium, 2013, a total edition of 350), a hardbound book. Octavo, white-lettered light blue linen clamshell box. Each approximately 6¾ by 10 in. (17.1 by 25.4 cm.) or the reverse

\$ 25,000-35,000

107

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

For his cleverly titled *Less Américains*, Belgian artist Mishka Henner takes inspiration from Robert Frank's seminal 1958 photobook *The Americans* (originally published in France as *Les Américains*), selectively erasing parts of Frank's images to create 83 images all his own. In Henner's finished product, all of the 'Americans' have been removed – for example, the well-known faces and bodies of the men and young boy in *Yom Kippur*, the 16<sup>th</sup> image in Frank's photobook, have been entirely erased, leaving only a sea of floating hats. America has changed since Frank toured the country in the mid-1950s, and so has photography. Henner's project offers commentary about how the overload of imagery in today's society reduces the impact of any single image.

The present portfolio, including prints of all 83 reimagined photographs, is accompanied by the hardbound book of Henner's project. The order of the photographs is faithful to Frank's 2008 edition of *The Americans*, but the cover and title page designs are influenced by the first 1958 edition, *Les Américains*, printed in France. Henner's book includes an introduction by Elisabeth Tonnard in which she reconceives Jack Kerouac's original introduction by removing the letters A.M.E.R.I.C.A.I.N.S. from his text.

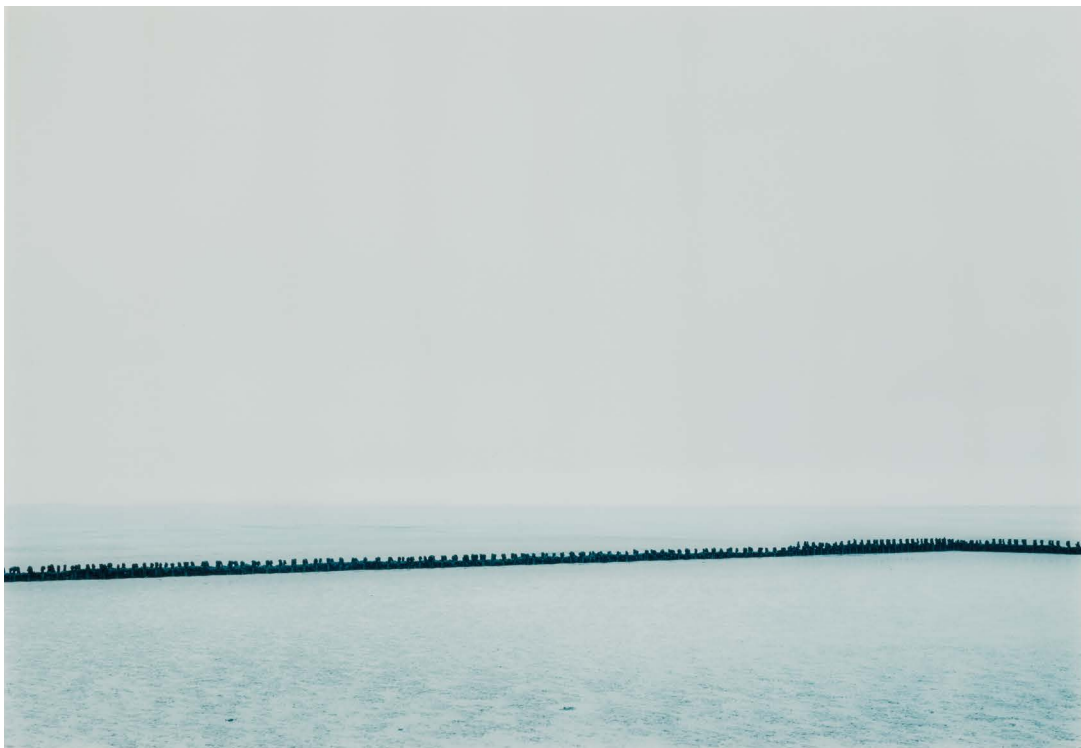


(Robert Frank, *Yom Kippur*, 1954, Lot 160 in sale)

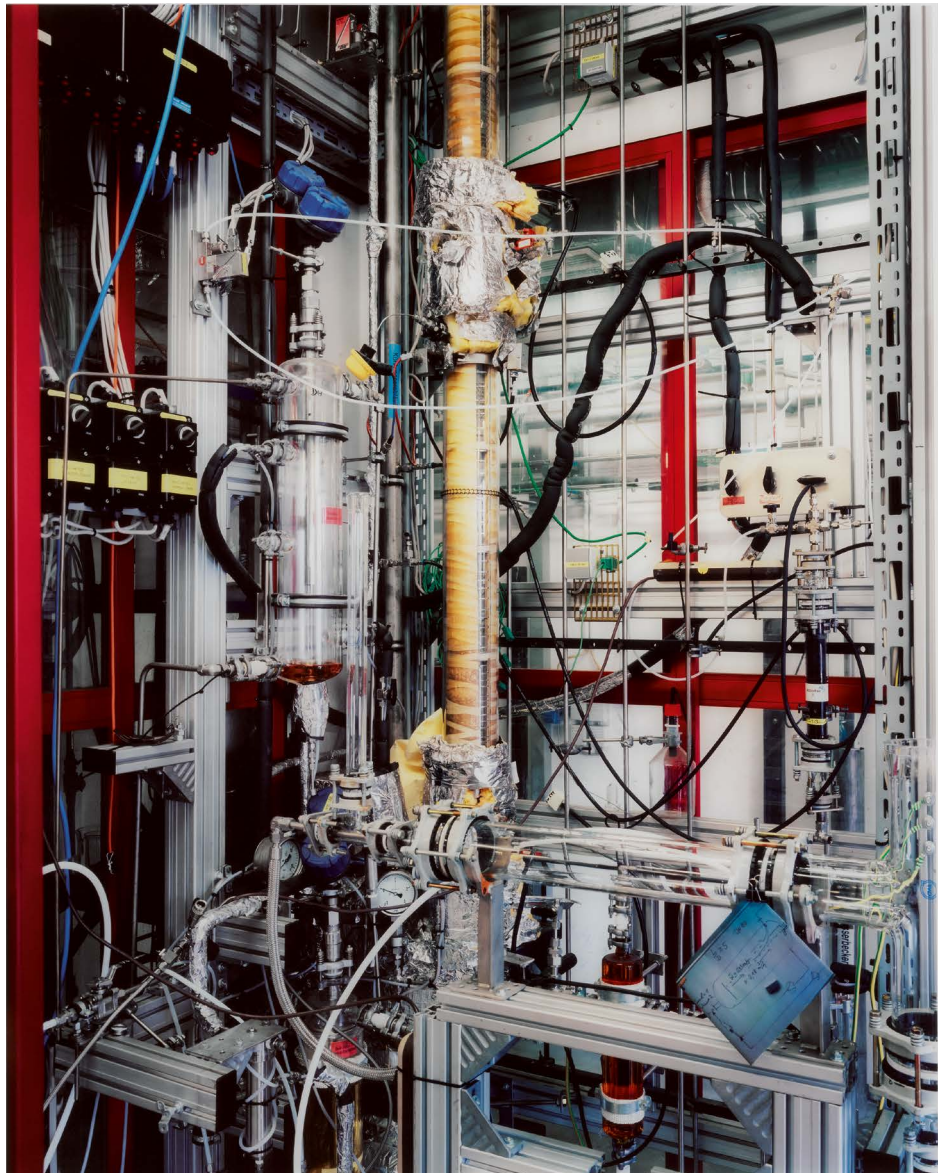
99



108



109



110

108

**ALEC SOTH**

B. 1969

**Saint Genevieve, Missouri**

chromogenic print, flush-mounted to aluminum, signed in ink and with typed title, date, and edition '4/5' on a label on the reverse, framed, 2002, printed in 2010 (*Sleeping by the Mississippi*, unpaginated) 40 by 50 in. (101.6 by 127 cm.)

**PROVENANCE**

LOOCK Galerie, Berlin, 2010

\$ 8,000-12,000

109

**ELGER ESSER**

B. 1967

**Ameland-Pier V, Niederlande**

chromogenic print, Diasec-mounted, framed, the photographer's label, signed in ink, and a Sonnabend Gallery label on the reverse, 2000, no. one in an edition of 5 33½ by 47¼ in. (85.6 by 120 cm.)

**PROVENANCE**

Sonnabend Gallery, New York, 2002  
Collection of Steven Ames, New York  
By descent to the present owner

\$ 7,000-10,000

110

**THOMAS STRUTH**

B. 1954

**Distillation Column, Gladbeck**

chromogenic print, Diasec-mounted, framed to the photographer's specifications, his label, signed in pencil on the reverse, 2009, no. 2 in an edition of 10 44¼ by 35¼ in. (112.4 by 89.5 cm.)

\$ 30,000-50,000



111



111

## EDWARD BURTYNSKY

B. 1955

### Oil Fields #19a & #19b, Belridge, California (Diptych)

a diptych of digital chromogenic prints, mounted together, signed in ink on a label on the reverse, framed, a Nicholas Metivier Gallery, Toronto, label on the reverse, 2003, printed in 2009, no. 7 in an edition of 10  
Each 26¾ by 34 in. (67.9 by 86.5 cm.)  
Overall 37½ by 79½ in. (95.3 by 201.9 cm.)

\$ 8,000-12,000

112

## EDWARD BURTYNSKY

B. 1955

### Oil Refineries #15, St. John, New Brunswick

digital chromogenic print, mounted, signed in ink on a label on the reverse, framed, a Nicholas Metivier, Toronto, label on the reverse, 1999, printed in 2010, no. 5 in an edition of 5  
39 by 49 in. (99.1 by 124.5 cm.)

\$ 8,000-12,000

113

## HIRO

B. 1930

### 'Apollo - 11, 9:32 A. M. 7-16-69 Maiden Voyage To The Moon'

dye-transfer print, flush-mounted to stretched canvas, framed, signed and editioned 'AP' in pencil, and with the photographer's title and copyright/reproduction rights stamps, dated in blue crayon, on the reverse, 1969, artist's proof in addition to the edition of 20  
38 by 29¾ in. (96.5 by 75.6 cm)

#### PROVENANCE

Gift of the photographer, 1992

#### LITERATURE

'One Giant Leap,' *Harper's Bazaar*, Vol. 102, Issue 3094, September 1969, p. 197

Richard Avedon, ed., *Hiro: Photographs* (Boston, 1999), unpaginated

When the lunar mission Apollo 11 launched from Cape Kennedy on 16 July 1969, the global space race was at a fever pitch. As a staff photographer at *Harper's Bazaar*, HIRO originally pitched documenting the event for the magazine but, as there was no clear fashion angle, he ultimately conceived of this image as a personal project. In a later letter explaining the origins of the image, HIRO wrote, 'As I planned how to execute this photograph, I came to the realization that there would be an enormous amount of worldwide publicity connected with this event and that I would have to approach this in a unique way in order to come up with original results. I came to the conclusion that to me, man's voyage to the moon represented the culmination of human energy. In order to





113

### 113 (continued)

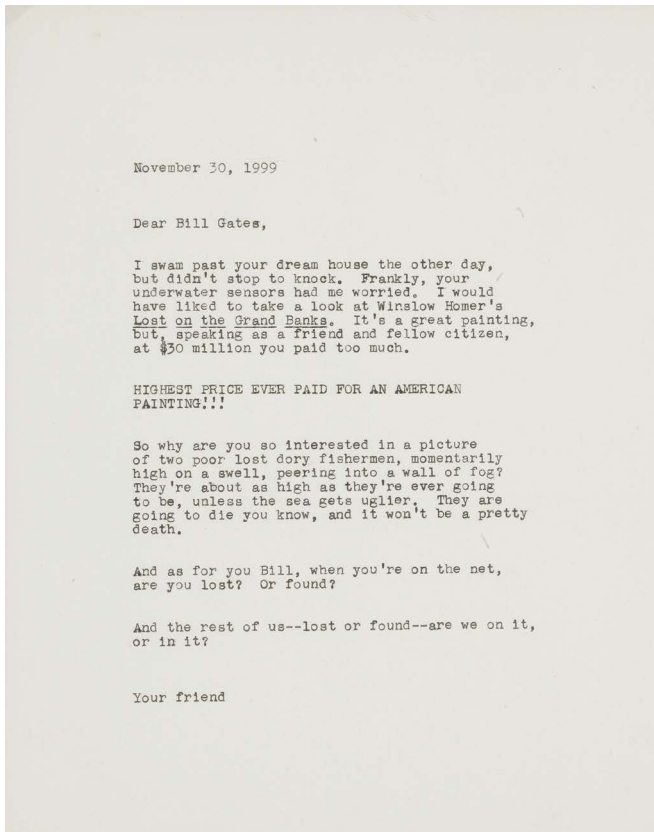
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capture this energy I chose to use infrared film which records the presence of heat. As a result the photograph has an eerie quality, a surreal ambience. This is one of my favorite photographs of all time. . . I was finally able to convince *Harper's Bazaar* to run the photograph as an editorial page.'

This year marks the 50th anniversary of this historic event.

\$ 15,000-25,000

103



114



114

## 114

### ALLAN SEKULA

1951-2013

#### Dear Bill Gates (triptych)

mural-sized Cibachrome print, comprised of a sequence of 3 negatives printed together, flush-mounted to aluminium, The Museum of Contemporary Art, Los Angeles, and Christopher Grimes Gallery labels on the reverse, and a typed letter, each framed, 1999, no. 5 in an edition of 5 (2)  
 Photograph 28 by 103 in. (71.1 by 261.6 cm.)  
 Letter 10¾ by 8¼ in. (27.3 by 21 cm.)

#### PROVENANCE

Christopher Grimes Gallery, Santa Monica, 2001

#### EXHIBITED

Los Angeles, The Museum of Contemporary Art, *Flight Patterns*, November 2000 - February 2001

#### LITERATURE

Allan Sekula, 'Rethinking the Traffic in Photographs,' *October*, Vol. 102, Autumn 2002

In 1999, Allan Sekula, whose art and writing often dealt with the relationship between art and technology, created *Dear Bill Gates*, a creative action in which he swam as close as he could to the Microsoft founder's house in Seattle. Accompanying this photograph is a typed, anonymous letter written on a manual typewriter that references Gates' purchase of Winslow Homer's painting *Lost on the Grand Banks*. He described the action as follows:

'Recently I wrote a letter to a man who embodies the new paradigm of the global archivist, the facilitator of the new virtual and disembodied family of man. He's no Steichen, since he refuses the role of the grand paternalistic editor, preferring in a more veiled manner to manage the global archive and retrieval system from which any number of pictorial statements might be constructed. In effect, he allows his clients to play in the privacy of their homes the role of mini-Steichen, perusing vast quantities of images from around the world, culling freely-but for a price-with meaning in mind' ('Between the Net and the Deep Blue Sea (Rethinking the Traffic in Photographs),' *October*, Vol. 102, Autumn 2002, p. 4).

\$ 10,000-15,000

## 115

### THOMAS STRUTH

B. 1954

#### Audience 10 (Galleria dell'Accademia), Florenz

mural-sized chromogenic print, Diasec-mounted, frame to the photographer's specification, his label, signed in pencil, and a Marian Goodman Gallery, New York, label on the reverse, 2004, no. one in an edition of 10  
 70½ by 119½ in. (179.4 by 303.8 cm.)

\$ 40,000-60,000





116



117

**116**

**ELGER ESSER**

B. 1967

Arles II, Frankreich

chromogenic print, Diasec-mounted, framed, the photographer's label, signed in ink, and a Sonnabend Gallery label on the reverse, 2008, printed in 2009, no. 2 in a edition of 7  
53¾ by 71¼ in. (136.5 by 181 cm.)

**PROVENANCE**

Sonnabend Gallery, New York, 2010  
Collection of Steven Ames, New York  
By descent to the present owner

\$ 12,000-18,000

□ **117**

**ROE ETHRIDGE**

B. 1969

Kitchen Table (from *Rockaway*)

chromogenic print, mounted, framed, an Andrew Kreps Gallery label, signed in ink, on the reverse, 2006, no. 5 in an edition of 5 plus 2 artist's proofs  
37¼ by 29⅞ in. (94.6 by 74 cm.)

**PROVENANCE**

Andrew Kreps Gallery, New York

\$ 6,000-9,000



118

118

**WILLIAM EGGLESTON**

B. 1939

Untitled (from *Southern Suite*)

dye-transfer print, a plate from *Southern Suite* (Washington, D. C., 1981), signed and editioned '8/12' in pencil on the reverse, framed, a Laurence Miller Contemporary Photographs label on the reverse, 1981  
10 by 15 1/8 in. (25.4 by 38.4 cm.)

**PROVENANCE**

Laurence Miller Contemporary Photographs, New York

\$ 10,000-15,000

119

**FLORIAN MAIER-AICHEN**

B. 1973

Le Tour de France dans les Pyrénées (II)

chromogenic print, flush-mounted to aluminum, signed, dated, and editioned '5/6' in ink and with a 303 Gallery label on the reverse, framed, 2005  
36 1/2 by 28 3/4 in. (92.7 by 73 cm.)

**PROVENANCE**

303 Gallery, New York, 2006

Collection of Steven Ames, New York

By descent to the present owner

\$ 5,000-7,000



119



120

**120**

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**GREGORY CREWDSON**

B. 1962

Untitled (Overturned Bus)

mural-sized digital chromogenic print, laminated, mounted to aluminum, a Luhring Augustine, New York, label, signed in ink, on the reverse, framed, 2001-02, no. 7 in an edition of 10

47½ by 59½ in. (120.7 by 151.1 cm.)

\$ 20,000-30,000



121

121

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## WILLIAM EGGLESTON

B. 1939

### Outskirts of Morton, Mississippi, Halloween

dye-transfer print, signed and '(Ed of 15)' in pencil on the reverse, framed, a Robert Miller Gallery label on the reverse, 1971, one from an edition of 15  
12 by 17<sup>7</sup>/<sub>8</sub> in. (30.5 by 45.4 cm.)

#### PROVENANCE

Robert Miller Gallery, New York

#### LITERATURE

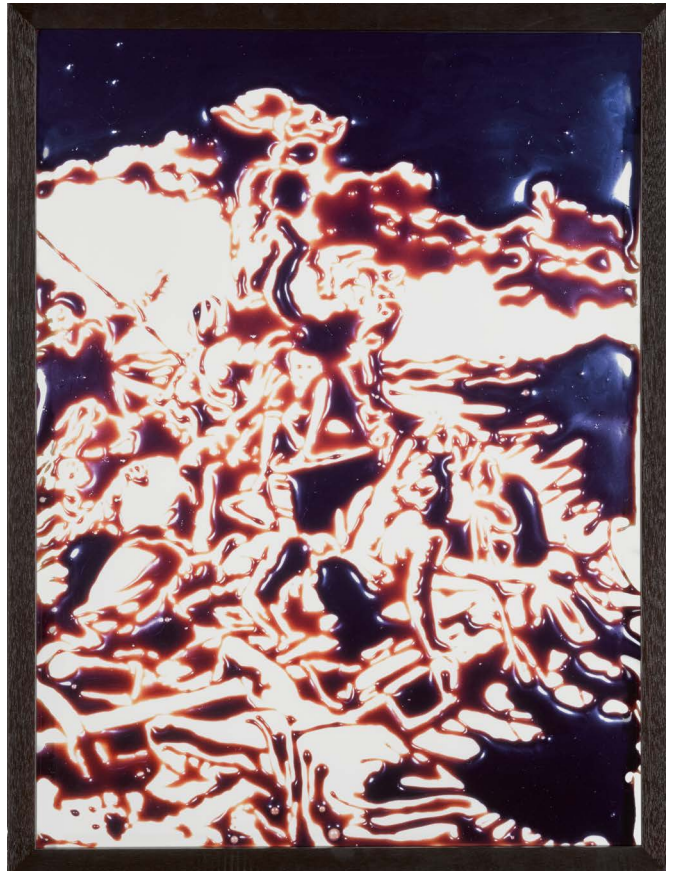
John Szarkowski, *William Eggleston's Guide* (New York: The Museum of Modern Art, 1976), p. 105

*William Eggleston* (Fondation Cartier pour l'Art Contemporain, 2002), p. 61

\$ 50,000-70,000



122



122

122

**VIK MUNIZ**

B. 1961

Raft of the Medusa (after Géricault, from *Pictures of Chocolate*)

a diptych of Cibachrome prints, each flush-mounted to aluminum, one with a Sikkema Jenkins & Co., New York, label, signed, dated, and editioned 'AP 3/3' in ink, on the reverse, each framed, a Brent Sikkema Gallery label on the reverse, 1999 (*Obra Completa, 1987-2009, Catalogue Raisonné*, p. 261) (2)  
 Each 40 $\frac{1}{8}$  by 29 $\frac{3}{4}$  in. (101.9 by 75.6 cm.)  
 Overall 40 $\frac{1}{8}$  by 60 in. (101.9 by 152.4 cm.)

**PROVENANCE**

Brent Sikkema Gallery, New York, 2000  
 Collection of Steven Ames, New York  
 By descent to the present owner

\$ 20,000-30,000

123

**RICHARD PRINCE**

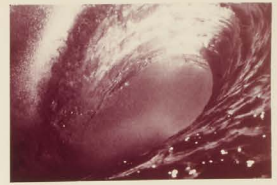
B. 1949

'The Velvet Beach'

mural-sized chromogenic print, framed, signed, titled, and dated in ink and with a Baskerville + Watson, New York, label on the reverse, 1984, one from an edition of 2  
 72 by 46 in. (182.9 by 116.8 cm.)

\$ 25,000-35,000







124

124

**WILLIAM HENRY JACKSON**

1843-1942

**U. S. Geological Survey of the Territories**

an album of 76 Albertypes from photographs by William Henry Jackson of the 1871 *Hayden Geological Survey*, each with credit, title, survey information, plate number, and publisher and process information, 1871, printed by Edward Bierstadt in 1874. Folio, modern buckram with gilt-stamped leather spine label  
Each image approximately 7½ by 9½ in. (19 by 23.5 cm.) or the reverse

**EXHIBITED**

Cody, Buffalo Bill Center of the West, *Yellowstone Discovered*, March - August 2016

\$ 15,000-25,000



125

125

**EDWARD S. CURTIS**

1868-1952

**Chief Garfield - Jicarilla**

oversized platinum print, numbered '322-04' in the negative, signed in ink and with the photographer's copyright blindstamp on the image, framed, 1904 (*Taschen*, p. 34)  
16⅜ by 12⅜ in. (41.6 by 31.4 cm.)

**PROVENANCE**

Christie's New York, 15 October 2004, Sale 1423, Lot 416

\$ 8,000-12,000



126

126

**CARLETON E. WATKINS**

1829-1916

**Washington Column, 208 Feet,  
Yosemite**

mammoth-plate albumen print, mounted, the photographer's letterpress label, with title, series number 841, series title, and his 'San Francisco' studio address, on the mount, a collection stamp on the reverse, 1878-81  
21 by 15¼ in. (53.3 by 38.7 cm.)

**PROVENANCE**

The Old Book Store, San Francisco  
Collection of Gordon L. Bennett, acquired from the above, 1967

Sotheby's New York, *The Gordon L. Bennett Collection of Carleton Watkins New Series Photographs of Yosemite*, 28 April 2004, Sale 7966, Lot 58

**EXHIBITED**

San Francisco, Focus Gallery, *Early Views of Yosemite and the California Missions: Photographs by Carleton E. Watkins from the Collection of Gordon Bennett*, November - December 1973

\$ 50,000-70,000

113



127

127

PROPERTY FROM THE COLLECTION OF MARC AND MONA KLARMAN

## ANONYMOUS AMERICAN PHOTOGRAPHER

### Charles Sherwood Stratton (General Tom Thumb)

half-plate daguerreotype, hand-tinted, sealed, cased, late 1840s or early 1850s  
Half-plate

#### PROVENANCE

Ken Appollo, Rhinecliff

Collection of Len Walle, Novi, Michigan, acquired from the above, 1978

Acquired from the above, 1992

\$ 8,000-12,000

This half-plate daguerreotype shows a handsomely-dressed young Charles Sherwood Stratton (1838-1883), better known to history as the P. T. Barnum creation 'General Tom Thumb.' An early review in *The Tribune* described Stratton as '... by far the most wonderful specimen of a man that ever astonished the world. The idea of a young gentleman, eleven years old, weighing less than an infant at six months, is truly wonderful. He is lively, talkative, well proportioned, and withal quite a comical chap' (quoted in Eric Lehman *Becoming Tom Thumb: Charles Stratton, P. T. Barnum and the Dawn of American Celebrity*, p. 22). When the diminutive Stratton was 'discovered' and made his debut at Barnum's American Museum in New York on 8 December 1842, however, he was in fact just four years old. A celebrity of international renown, it has been estimated that in his more than three decade career

Stratton gave at least 20,000 performances globally, meeting such notable figures as Queen Victoria and President Abraham Lincoln.

In photographs from the 1840s-50s, Stratton was often posed standing on chairs, likely both for size comparison and ease of photographing, and daguerreotypes of similar composition are in collections of The Metropolitan Museum of Art, New York, The Harvard Theatre Collection, Cambridge, and The Nelson-Atkins Museum of Art, Kansas City. In the aforementioned photographs, Stratton wears similar finger rings as are visible in the present plate.

The identity of the standing gentleman is unknown. When this daguerreotype was originally acquired, it was postulated that he was Charles' father Sherwood Edward Stratton. It has subsequently been suggested that the individual was one of Charles' tutors.

## ANONYMOUS AMERICAN PHOTOGRAPHER

Dr. George T. Harvey Drugstore,  
North Main Street, Doylestown,  
Pennsylvania

sixth-plate daguerreotype, sealed, cased, late  
1840s

Sixth-plate

The lettering on the building in this daguerreotype advertises the 'Drugs, Medicines & Chemicals' and other sundries sold by 'Dr. G. T. Harvey.' According to William Watts Hart Davis's *History of Doylestown, Old and New: From its Settlement to the Close of the Nineteenth Century, 1745-1900* (1904), Dr. George T. Harvey was a pioneer in the drug profession, building *circa* 1840 one of the first dedicated drugstores in the region. Born in Doylestown in 1813 and educated in the medical department at the University of Pennsylvania, Harvey was not only a physician and druggist but also served three times as postmaster and attained the rank of Captain during the Civil War.

The structure in the present daguerreotype is believed to have been located on the west side of North Main Street between Harvey's family dwelling and the Doylestown bank. Although its façade and tenants changed with time, Harvey's Drug Store, as it was called, stood until the end of the 19<sup>th</sup> century.

\$ 5,000-7,000



128

## ANONYMOUS AMERICAN PHOTOGRAPHER

Eyeglasses Makers

half-plate daguerreotype, cased, 1840s  
Half-plate

### PROVENANCE

Collection of David Belcher, Orange,  
Massachusetts

Acquired from the above, late 1970s or early  
1980s

\$ 7,000-10,000



129



130



131

## 130

PROPERTY OF VARIOUS OWNERS

### ALFRED STIEGLITZ

1864-1946

#### Portrait of Marie Rapp at 291

platinum print, 1914; accompanied by a paper fragment, initialed and inscribed 'Give one of these four to your mother. The others are yours.' by the photographer in pencil, with typed credit, title, and date on a label on the reverse (Greenough 392) (2)  
9¾ by 7¾ in. (24.8 by 19.7 cm.)

\$ 15,000-25,000

## 131

### JULIA MARGARET CAMERON

1815-1879

#### 'Sappho' (Mary Hillier)

oval albumen print, mounted, signed, titled, and annotated 'from Life' in ink and with the Colnaghi blindstamp on the mount, framed, 1865 (Cox 252)  
8¾ by 6½ in. (22.2 by 16.5 cm.)

#### PROVENANCE

Janet Lehr, New York, 1991

\$ 10,000-15,000



132

132

## ALFRED STIEGLITZ

1864-1946

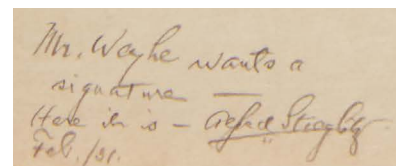
### The Steerage

large-format photogravure on vellum, as issued in *291*, Nos. 7-8 (New York: '291,' September - October 1915), signed and inscribed 'Mr. Weyhe wants a signature - here it is - Alfred Stieglitz, Feb./31' in pencil in the margin, in the original printed wrappers, with texts by Paul Haviland and Marius De Zayas, 1907, printed in or before 1915. Folio, single sheet, folding (Greenough 310) (2) 13½ by 10¾ in. (33.3 by 26.2 cm.)

### PROVENANCE

Collection of Erhard Weyhe  
By descent to the present owners

\$ 30,000-50,000



DETAIL

117

## IMOGEN CUNNINGHAM

1883-1976

### Orchid Cactus (Cactus Blossom)

warm-toned, signed in pencil in the margin, framed, circa 1926  
12 by 9½ in. (30.5 by 24.1 cm.)

#### PROVENANCE

The photographer to Else Marie Anthon Frye  
Private collection by descent  
Swann Galleries, 27 April 1999, Sale 1825,  
Lot 232

\$ 120,000-180,000

The luminous photograph offered here is an early, possibly unique, print of Imogen Cunningham's study of the flowering *Epiphyllum Oxypetalum*, with its delicate multilobed stigma at center and its velvety, unfurled petals. Known by many names, including 'Orchid Cactus,' 'Dutchman's Pipe' and 'Queen of the Night,' this cactus flowers infrequently but exudes a heady vanilla fragrance in bloom. Like Cunningham's iconic *Magnolia Blossom* and Georgia O'Keeffe's large-scale, sumptuous flower paintings (fig 1.), the present photograph transcends simple documentation and offers a sensuous, larger-than-life view of the inner part of the cactus blossom.

Cunningham's skills in translating onto photographic paper the textures and vibrancy of the botanical before her camera first won her international acclaim when eight of her plant photographs were shown in the seminal *Film und Foto* exhibition held in 1929 in Stuttgart. Cunningham's decades-long status as an important American Modernist is largely due to the distinct nature and significance of her *oeuvre* of plant form photographs.

Cunningham scholar Susan Ehrens has noted that an image titled *Cactus Blossom* is among a selection of Cunningham photographs exhibited in early 1930. A photograph by this title was shown in her one-person exhibition at Harry Hartman Booksellers in Cunningham's native Seattle (February and March 1930), and subsequently at the Deny-Watrous Gallery in Carmel (April 1930). Cunningham's exhibition records also list *Cactus Blossom* among 9 photographs she sent in May 1930 to the Cactus and Succulent Society of America Second Annual Show held at the Ambassador Auditorium in Los Angeles.

This masterfully-rendered enlargement is monumental in both composition and physical scale. The blossom's anatomy fills the frame, revealing Cunningham's dual passions for both science and the aesthetics of the

camera. Rigorously trained in the science of photography and technically proficient in the darkroom, Cunningham was praised for her enlargements at a time when contact-printing negatives was widely practiced and favored. Pioneering New York gallerist Julian Levy offered the following glowing commendation in his letter to Cunningham: 'Usually I object to any enlargement whatsoever. I have persuaded many to make even 4 x 5 contacts they prove little gems much preferable to the "blown up" version. However with your photographs I should reverse my advice and say that the larger the better. Your negatives seem to have such fine quality and you enlarge so carefully that your subjects seem to gain dramatic interest in 11 x 14' (4 February 1932).

This photograph is on the warm-toned, matte-surface paper Cunningham favored in the 1920s. It comes originally from the collection of Else Frye (1884-1962), who graduated with Cunningham from Seattle High School and later married Dr. Theodore C. Frye (1869-1962). As a Chemistry major at the University of Washington, Cunningham had supplemented her college income by making lantern slides for the Botany Department directed by Dr. Frye. Several plant species were named after both Dr. and Mrs. Frye, and in Cunningham's well-cultivated Green Street, San Francisco garden, she would draw visitors' attention to the Rhododendron 'Else Frye' that had been named 'for an old friend in Seattle' (Elizabeth McClintock, 'Imogen Cunningham and Her Plant Portraits,' *Fremontia: A Journal of the California Native Plant Society*, July 1978). Cunningham and Else were lifelong friends and surviving correspondence reveals a strong, mutual affection. In an emotional letter posted mere days before Else's death, Cunningham wrote 'For a long time now, I have been writing you mental letters but have finally decided that this is not enough. . . I can only say that all these years I think of you often. . .'

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



Georgia O'Keeffe, *Cup of Silver*, 1939 (Not in Sale)  
© 2019 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York

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





Magnolia Pennington



134

**134**

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**ALMA LAVENSON**

1897-1989

'Cannery Bldgs, Monterey'

signed, titled, and dated in pencil on the reverse, 1939

7<sup>7</sup>/<sub>8</sub> by 9<sup>7</sup>/<sub>8</sub> in. (20 by 25.1 cm.)

**PROVENANCE**

The photographer to her son Albert Wahrhaftig, circa 1987

\$ 8,000-12,000

**135**

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**MINOR WHITE**

1908-1976

Water Street, Portland

with 'M. W.' in pencil on the reverse, 1940  
(cf. *The Eye That Shapes*, pl. 63)

10<sup>1</sup>/<sub>2</sub> by 13<sup>1</sup>/<sub>4</sub> in. (26.7 by 33.7 cm.)

**PROVENANCE**

Acquired by the present owner from photographer William Giles, close friend of Minor White, 1992

\$ 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.



135

136

## BRETT WESTON

1911-1993

'Bay Window' (Victorian House,  
San Francisco)

1928; accompanied by a signed fragment of  
the original mount, titled and inscribed 'To you  
Mother, for your birthday - / Brett -' in pencil on  
the reverse (*Master Photographer*, pl. 4) (2)  
9 by 7 in. (22.9 by 17.8 cm.)

### PROVENANCE

Gift of the photographer to his mother, Flora  
Weston

Collection of Euliel Ballenger White

By descent to the present owners

\$ 6,000-9,000



136

## MARGARET BOURKE-WHITE

1904-1971

### 'Gargoyle, Chrysler Building, N. Y. C.'

oversized, warm-toned, with title and annotation 'Mid-winter 1929-30' and 'Her Studio on 61st Floor Where Gargoyles Situated' in pencil on the reverse, framed, circa 1930 19 by 13<sup>5</sup>/<sub>8</sub> in. (48.3 by 34.6 cm.)

#### PROVENANCE

The photographer to a private collector, 1970  
Edwynn Houk Gallery, Chicago

Collection of the Gilman Paper Company,  
acquired from the above, 1988

Sotheby's New York, *Important Photographs from The Metropolitan Museum of Art, Works from the Gilman Paper Company*, 5 February 2006, Lot 21

#### LITERATURE

Lee D. Witkin, *A Ten Year Salute: A Selection of Photographs in Celebration, The Witkin Gallery, 1969-1979* (Danbury, New Hampshire, 1979), p. 103

Jonathan Silverman, *For the World to See: The Life of Margaret Bourke-White* (New York, 1983), p. 58

Therese Mulligan and David Wooters, eds., *Photography from 1839 to Today: George Eastman House, Rochester, NY* (Köln, 2000), p. 588

David Stravitz, *The Chrysler Building: Creating a New York Icon, Day by Day* (New York, 2002), p. X

Stephen Bennett Phillips, *Margaret Bourke-White: The Photography of Design 1927-1936* (The Phillips Collection, 2003), p. 11

In 1930, Margaret Bourke-White was commissioned by the Chrysler Corporation to photograph their new, 77-story, 1,046-foot skyscraper, while it was still under construction. In her autobiography, *Portrait of Myself*, Bourke-White says of her first glimpse of the Chrysler Building gargoyles, 'On the sixty-first floor, the workmen started building some curious structures which overhung 42nd Street and Lexington Avenue below. When I learned these were to be gargoyles à la Notre Dame, but made of stainless steel as more suitable for the twentieth century, I decided that here would be my new studio. There was no place in the world that I would accept as a substitute. I was ready to close my studio in Cleveland in order to be nearer *Fortune*, but it was the gargoyles which gave me the final spurt to New York' (p. 78).

When the building's landlord expressed doubt about renting such prime real estate to a woman, in what was then, briefly, the tallest building in the world, her employer *Fortune* magazine intervened on her behalf. Later that year, Bourke-White moved into her new Chrysler Building studio, and she remained there until early 1933. It was from this space on the southeast side of the Chrysler Building that she photographed one of the two imposing gargoyles accessible to her. She grew so fond of the colossal art deco beasts that she named them Min and Bill, and they kept company with Bourke-White's two pet alligators who resided outside on one of the studio's balconies.

The adventurous Bourke-White often delighted in climbing out onto the gargoyles themselves, 800 feet above the street, to photograph Manhattan (fig. 1). Designed by Chesley Bonestell and inspired by the 1929 Chrysler Plymouth hood ornament, these monumental gargoyles were among the many automotive-themed ornaments to adorn the new building, including hubcaps, mudguards, winged radiator caps, and stylized cars.

The panoramic view afforded from atop the Chrysler Building has continued to inspire artists over the ensuing decades. In 1991, Annie Leibovitz followed in Bourke-White's footsteps to photograph dancer David Parsons draped across the length of a gleaming gargoyle. Bruce McCall's May 2000 cover of *The New Yorker* payed witty homage to Bourke-White, depicting the photographer lifted midair by a gargoyle come-to-life.

At the time of this writing, it is believed that only one other print of this image in this impressive large format has been offered at auction.

\$ 250,000-350,000



Fig. 1 Oscar Graubner, *Margaret Bourke-White atop the Chrysler Building*, circa 1930 (Not in Sale) © Getty Images

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

**TOM BARIL**

B. 1952

**The Manhattan Portfolio**

(South Dennis, Massachusetts: 21st Editions, 2004), a portfolio of 12 photogravures, each signed in pencil in the margin, framed, 2004, one from an edition of 75 (12)  
 Each approximately 13 by 10¼ in. (33 by 26 cm.)

\$ 5,000-7,000



139

139

**MARC RIBOUD**

1923-2016

**'Painter of the Eiffel'**

signed, dated, and annotated 'Paris' in pencil in the margin, signed, titled, dated, and annotated in pencil and with the photographer's copyright and studio stamps on the reverse, 1953, printed later (*Marc Riboud: Photographs At Home And Abroad*, cover and pl. 8)  
 15¾ by 10¾ in. (40 by 26.4 cm.)

**PROVENANCE**

Acquired from the photographer

\$ 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.



140

140

## CHARLES SHEELER

1883-1965

### Chartres Cathedral, Buttresses from South Porch

large-format, framed, 1929; accompanied by  
a 'Geo. F. Of, Inc., Picture Framer' label with  
'Sheeler' in pencil (*American Modernist*, p. 175,  
tighter cropping) (2)  
16½ by 12⅜ in. (41.9 by 31.4 cm.)

At the time of this writing, the present  
photograph is the largest print by Sheeler  
to appear at auction. A few prints in this  
large format exist in the Lane Collection at  
the Museum of Fine Arts, Boston, the great  
repository of Sheeler's work. Most of these  
extant large-format prints are also from the  
Chartres Cathedral series.

\$ 15,000-25,000



141

141

## LOUIS FAURER

1916-2001

### 'New York, N. Y.' (Eddie)

signed, titled, and dated '1946' in pencil and with the photographer's credit stamp on the reverse, 1948 (*Louis Faurer*, pp. 45 and 106) 13 $\frac{1}{8}$  by 9 $\frac{7}{8}$  in. (33.3 by 25.1 cm.)

#### PROVENANCE

Collection of Joshua P. Smith  
Acquired from the above, circa 1980

#### LITERATURE

Adam D. Weinberg, *From the Heart: The Power of Photography* (Corpus Christi, 1998), p. 75  
Anne Wilkes Tucker, *Louis Faurer* (Houston, 2002), p. 45

\$ 15,000-25,000

142

## ROBERT FRANK

B. 1924

### 'Paris' (Chairs)

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

#### PROVENANCE

The photographer to Paco Grande  
Bruce Silverstein Gallery, New York

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

\$ 10,000-20,000



142





143



144

**143**

**ANDRÉ KERTÉSZ**

1894-1985

**Washington Square, Winter**

signed and dated in pencil on the reverse, framed, a Virginia Miller Galleries, Coral Gables, label on the reverse, 1954, printed later (*Of Paris and New York*, pl. 192)

19<sup>5</sup>/<sub>8</sub> by 14<sup>1</sup>/<sub>2</sub> in. (49.9 by 36.8 cm.)

\$ 12,000-18,000

**144**

**ANDRÉ KERTÉSZ**

1894-1985

**Washington Square at Night**

signed and dated in pencil on the reverse, framed, a Virginia Miller Galleries, Coral Gables, label on the reverse, 1954, printed later (*André Kertész*, p. 270)

19<sup>3</sup>/<sub>4</sub> by 13<sup>1</sup>/<sub>4</sub> in. (50.2 by 33.7 cm.)

\$ 12,000-18,000



145



146



147

145

### ERNST HAAS

1921-1986

#### 'NYC, USA'

large-format chromogenic print, title, date, edition '1/15,' and annotation 'Estate of Ernst Haas' in ink on the reverse, framed, 1953, printed posthumously; accompanied by a Haas Studio, New York, label, signed by Alexander Haas, the photographer's son in ink (*Color Correction*, cover and p. 76) (2) 22 $\frac{7}{8}$  by 34 in. (58.1 by 86.4 cm.)

\$ 5,000-7,000

146

### HARRY CALLAHAN

1912-1999

#### New York (Mannequin Legs)

dye-transfer print, signed in pencil in the margin, framed, a Nassau County Museum of Art exhibition label on the reverse, framed, 1955, printed later 8 $\frac{3}{4}$  by 13 $\frac{1}{2}$  in. (22.2 by 34.3 cm.)

#### EXHIBITED

Roslyn, New York, Nassau County Museum of Art, *Art and Fashion*, May - August 2006

\$ 5,000-7,000

147

### WILLIAM EGGLESTON

B. 1939

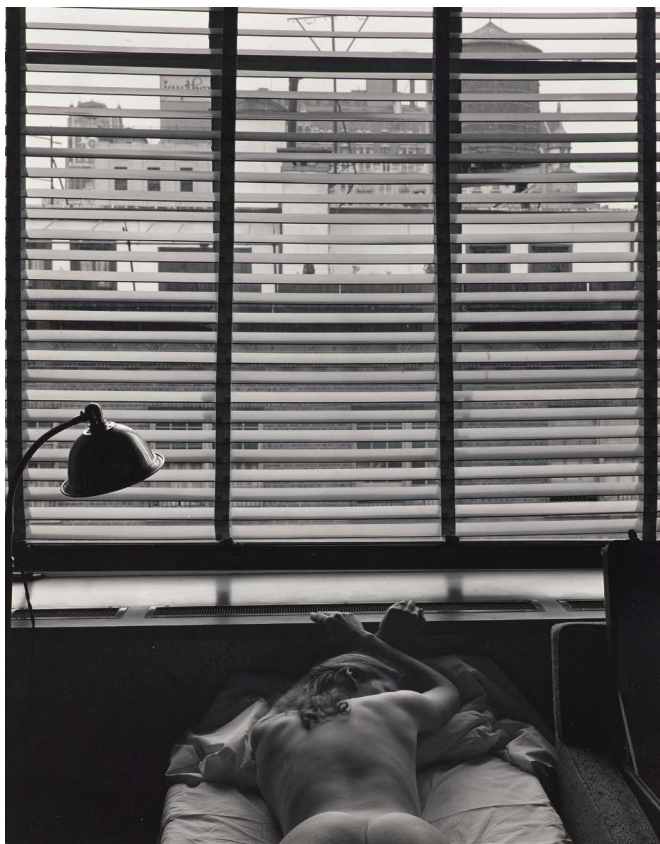
#### Untitled (Dolls on Cadillac, Memphis)

dye-transfer print, a plate from *10 D.70.V2* (Hamburg, 1996, an edition of 15), signed in ink in the margin, the portfolio/copyright/reproduction rights/Eggleston Artistic Trust stamp, signed by William J. Eggleston, III, the photographer's son, in ink, and with title, date, edition 'Vol II 6/15,' and medium in pencil on the reverse, framed, a Galleri Riis stamp and a typed label on the reverse, 1973, printed in 1996 (*Los Alamos*, p. 41; *Ancient and Modern*, p. 47) 11 $\frac{1}{8}$  by 18 in. (28.3 by 45.7 cm.)

#### PROVENANCE

Galleri Riis, Oslo, 2002

\$ 30,000-50,000



148

**148**

**EDWARD WESTON**

1886-1958

**Nude, New York**

with number 'NY41-24W55-1' in pencil on the reverse, framed, 1941 (Conger 1661)  
9 $\frac{5}{8}$  by 7 $\frac{1}{2}$  in. (24.5 by 19 cm.)

**PROVENANCE**

Sotheby's New York, 6 April 2000, Sale 7450, Lot 126

Private collection

Christie's New York, 6 October 2015, Sale 3772, Lot 162

\$ 25,000-35,000



149

**149**

**UMBO (OTTO UMBEHR)**

1902-1980

**Golden Gate Bridge, San Francisco**

ferrotyped, the photographer's estate/copyright stamp, signed and dated by Phyllis Umbehr, his daughter, in ink on the reverse, 1952 (*Umbo*, pl. 136, variant)  
15 $\frac{1}{2}$  by 11 $\frac{5}{8}$  in. (39.4 by 29.5 cm.)

\$ 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.



150

150

## HARRY CALLAHAN

1912-1999

### Chicago (Windows and Fire Escape)

flush-mounted to thick board, annotations in pencil and a 'Museum of Modern Art Study Collection' stamp on the reverse, 1949

7½ by 9½ in. (19.1 by 24.1 cm.)

#### PROVENANCE

The photographer to The Museum of Modern Art, New York, 1952

Sotheby's New York, *Photographs from The Museum of Modern Art*, 25 April 2001, Sale 7632, Lot 219

#### EXHIBITED

New York, The Museum of Modern Art, *Diogenes with a Camera*, May - September 1952

#### LITERATURE

*Callahan* (New York: The Museum of Modern Art, 1967), p. 33

\$ 30,000-50,000

131



151

151

## LEE FRIEDLANDER

B. 1934

### New York City (Store Window)

signed and annotated in pencil and with the photographer's '44 South Mountain Rd., New City, New York' studio, copyright/reproduction rights, and print date stamps on the reverse, 1960 (Lee Friedlander, *Street: The Human Clay*, pl. 132)  
6 by 9½ in. (15.2 by 24.1 cm.)

#### PROVENANCE

Gift of the photographer to Charlotte and Harry Gordon, circa 1966

The photographs offered in this and the next lot come from the collection of Charlotte Gordon, mixed media artist, sculptor, and one of the first female Art Directors in the New York magazine industry. In the 1950s as Art Director for *Seventeen Magazine*, Gordon worked closely with artists such as Andy Warhol, Garry Winogrand, Lee Friedlander, Joel Meyerowitz, and R. O. Blechman. Gordon and her husband Harry, the inventor of Poster Dresses, formed a close, lifelong friendship with Friedlander and his wife, Maria. This bond continued in the decades after the Gordon family moved to Europe in the 1960s through visits and the exchange of letters and artwork.

\$ 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.



152

152

## LEE FRIEDLANDER

B. 1934

### Route 9W (God Bless America)

the photographer's '44 South Mountain Rd., New City, New York' studio, copyright/reproduction rights, and print date stamps on the reverse, 1959, printed in the 1960s  
7 by 10½ in. (17.8 by 26.7 cm.)

### PROVENANCE

Gift of the photographer to Charlotte and Harry Gordon, circa 1966

### LITERATURE

Rod Slemmons, *Like a One-Eyed Cat* (New York, 1989), pl. 41

*Self Portrait: Photographs by Lee Friedlander* (New York: The Museum of Modern Art, 2005), pl. 42

Peter Galassi, *Friedlander* (New York: The Museum of Modern Art, 2005), pl. 194

\$ 15,000-25,000



153

**153**

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**AARON SISKIND**

1903-1991

New York, West Street 14

flush-mounted to Masonite, with partial title and date in ink on masking tape on the reverse, circa 1949 (*Aaron Siskind 100*, unpaginated)

13¼ by 10¼ in. (33.6 by 26 cm.)

The presentation of this and the following lot - flush-mounted to Masonite and designed to be displayed unglazed - was used by Siskind in the late 1940s and early 1950s for his exhibitions at Egan Gallery, New York.

\$ 12,000-18,000



154

**154**

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**AARON SISKIND**

1903-1991

North Carolina 4

flush-mounted to Masonite, with '38 [circled] New York 1949 8 20' in ink on masking tape on the reverse, 1951 (*Aaron Siskind 100*, unpaginated)

13 by 10¼ in. (33 by 26 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.





155

155

**HELEN LEVITT**

1918-2009

Three Young Women against Wall with Chalk Drawing

signed and annotated in pencil on the reverse, cornered to card, circa 1938 (cf. *In the Street*, p. 9)  
5½ by 8¼ in. (14 by 21 cm.)

**PROVENANCE**

Acquired from the photographer

\$ 20,000-30,000

156

**HELEN LEVITT**

1918-2009

'N. Y. C.' (Kind Birds Chalk Drawing on Sidewalk)

signed, titled, and dated in pencil on the reverse, 1938 (*In the Street*, p. 29)  
8 by 5½ in. (20.3 by 14 cm.)

**PROVENANCE**

Acquired from the photographer

\$ 10,000-15,000



156

135



157



158

157

## JAMES VAN DER ZEE

1886-1983

### Selected Images

a group of 3 photographs including 'Acting President UNIA,' Church Group, and Portrait of a Gentleman at Piano, each with the photographer's credit, initials, dating, or other enhancements in the negative, the first mounted, signed and with title and date in pencil on the mount, the second flush-mounted, 1924-36 (3) Various sizes to 7½ by 9½ in. (19.4 by 24.4 cm.) or the reverse

### PROVENANCE

Greg French Early Photography, Jamaica Plain, circa 2002

\$ 4,000-6,000

158

## DIANE ARBUS

1923-1971

### Untitled (4)

the 'A Diane Arbus Photograph' stamp, signed, titled, dated, and editioned '44/75' in ink by Doon Arbus, the photographer's daughter, and with the reproduction rights stamps on the reverse, framed, 1970-71, printed posthumously by Neil Selkirk (*Untitled*, unpaginated) 13 by 13 in. (33 by 33 cm.)

### PROVENANCE

Robert Miller Gallery, New York, 1991

\$ 6,000-9,000



159

159

## HELEN LEVITT

1918-2009

### 'N. Y. C.' (Boys on Stairs, Cops and Robbers)

mounted, signed twice, titled, dated, and annotated in pencil and with a The Camera Club, New York, exhibition label on the reverse, 1940, printed no later than 1948 (*Levitt*, pl. 9) 6<sup>3</sup>/<sub>8</sub> by 8<sup>1</sup>/<sub>8</sub> in. (16.2 by 20.6 cm.)

#### PROVENANCE

Acquired from the photographer, *circa* 1985

#### EXHIBITED

New York, The Camera Club, *Women's Invitation Exhibition*, November 1948

\$ 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.

137



160

160

**ROBERT FRANK**

B. 1924

'Yaum [sic] Kippur - New York City'

signed, titled, and dated '1956' and '73' in ink in the margin, 1954, printed no later than 1976 (*The Americans*, no. 16)  
8 by 12 in. (20.3 by 30.5 cm.)

**PROVENANCE**

Acquired from the photographer, 1976

\$ 15,000-25,000

161

**MINOR WHITE**

1908-1976

'Moon and Wall Encrustation-  
Pultneyville, New York'

signed in pencil in the margin, mounted, title and date in pencil on the reverse, framed, 1964 (*MMM*, cover and p. 183; *The Eye That Shapes*, p. 139)  
6 1/8 by 8 in. (15.6 by 20.3 cm.)

**PROVENANCE**

Sotheby's New York, 2 October 1996, Sale 6888, Lot 390A

\$ 5,000-7,000



161

162

**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)  
5 3/4 by 8 5/8 in. (14.6 by 21.9 cm.)

**PROVENANCE**

Estate of the photographer  
Laurence Miller Gallery, New York

\$ 5,000-7,000



162

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



163

163

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**LOUIS FAURER**

1916-2001

'Park Avenue Garage,  
New York City'

signed in ink in the margin, signed, titled, dated,  
and copyrighted in pencil on the reverse, 1950,  
probably printed in the 1970s (*Louis Faurer*,  
p. 133)

8½ by 12½ in. (21.6 by 31.8 cm.)

\$ 8,000-12,000

164

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**HARRY CALLAHAN**

1912-1999

Collage of Women's Faces

with 'HC' in pencil on the reverse, framed,  
*circa* 1956

9⅝ by 7¾ in. (24.4 by 19.7 cm.)

**PROVENANCE**

Pace/MacGill Gallery, New York

\$ 15,000-25,000



164



165

165

**ROBERT POLIDORI**

B. 1951

Salle de Crimée Sud, (99)  
ANR.02.036, Salles de l'Afrique,  
Aile du Nord - 1er etage, Versailles

digital chromogenic print, flush-mounted to aluminum, an Edwynn Houk Gallery, New York, label, signed in ink, on the reverse, framed, 1985, printed later, no. 2 in the edition of 10 32½ by 41¾ in. (82.5 by 106 cm.)

**PROVENANCE**

Collection of Steven Ames, New York  
By descent to the present owner

**LITERATURE**

Robert Polidori, *Parcours Muséologique Revisitée* (Göttingen, 2009), Vol. 1, p. 117

\$ 12,000-18,000



166

166

**JOEL-PETER WITKIN**

B. 1939

**'Songs of Innocence'**

(South Dennis, Massachusetts: *21st, The Journal of Contemporary Photography*, 2003, an edition of 65 numbered and 5 lettered copies), a book illustrated with 10 platinum prints by Joel-Peter Witkin on hand-made paper, each initialed by him in pencil, with poems by William Blake and introduction by John Wood, the colophon signed by the photographer and Steven Albahari and editioned 'LVII' in pencil. Folio, gilt-ruled and dark green-lettered green morocco with spine label, in a dark green cloth-covered basswood clamshell box, 1982-96, printed in 2003; together with a platinum print of *'Still Life, Mexico,'* signed in pencil in the margin, framed, 1992, printed in 2003 (2)  
The plates to 14 by 11 in. (35.6 by 28 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.



167

167

## JOEL-PETER WITKIN

B. 1939

### 'Studio of the Painter (Courbet), Paris'

mural-sized, toned, mounted, signed, titled, dated, editioned 'AP/3,' and copyrighted in pencil on the reverse, framed, 1990, artist's proof no. 3 in addition to the edition of 15 (Celant, pl. 85)  
28½ by 38½ in. (72.4 by 97.8 cm.)

#### LITERATURE

Ned Rifkin, *Chorus of Light: Photographs from the Sir Elton John Collection* (Atlanta, 2000), p. 196

\$ 10,000-15,000



Gustave Courbet, *The Painter's Studio*, 1855, Musée d'Orsay, Paris (Not in Sale)



168

**168**

**ADAM FUSS**

B. 1961

**The Space Between Garden and  
Eve**

a unique object, large-format daguerreotype,  
mounted, framed, a Cheim & Read, New York,  
label on the reverse, 2011  
23½ by 38 in. (59.7 by 96.5 cm.)

\$ 30,000-50,000

**169**

PROPERTY FROM A PRIVATE AMERICAN  
COLLECTION

**ADAM FUSS**

B. 1961

**Untitled (from 'My Ghost')**

a unique object, mural-sized photogram,  
mounted to muslin, framed, a Cheim & Read,  
New York, label on the reverse, 2001  
87¼ by 55½ in. (221.6 by 141 cm.)

\$ 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.







170



171

170

PROPERTY OF VARIOUS OWNERS

**SANDY SKOGLUND**

B. 1946

'Revenge of the Goldfish'

chromogenic print, signed, titled, dated, editioned 'AP 2/10,' and copyrighted in ink on the image, mounted to aluminum, signed, titled, dated, editioned 'AP 2/10,' and copyrighted in ink on a label on the reverse, framed, 1981, printed later (*Reality Under Siege*, p. 43) 27<sup>7</sup>/<sub>8</sub> by 35<sup>1</sup>/<sub>4</sub> in. (70.8 by 89.5 cm.)

\$ 20,000-30,000



172

171

## DAVID LEVINTHAL

B. 1949

### Ernie Banks

a unique object, large-format Polaroid Polacolor print, signed, dated, and editioned '4/5' in ink in the margin, 2003  
24¼ by 20 ¾ in. (61.6 by 52.7 cm.)

#### PROVENANCE

Lisa Sette Gallery, Phoenix, *circa* 2007

\$ 5,000-7,000

172

## MARK HOGANCAMP

B. 1962

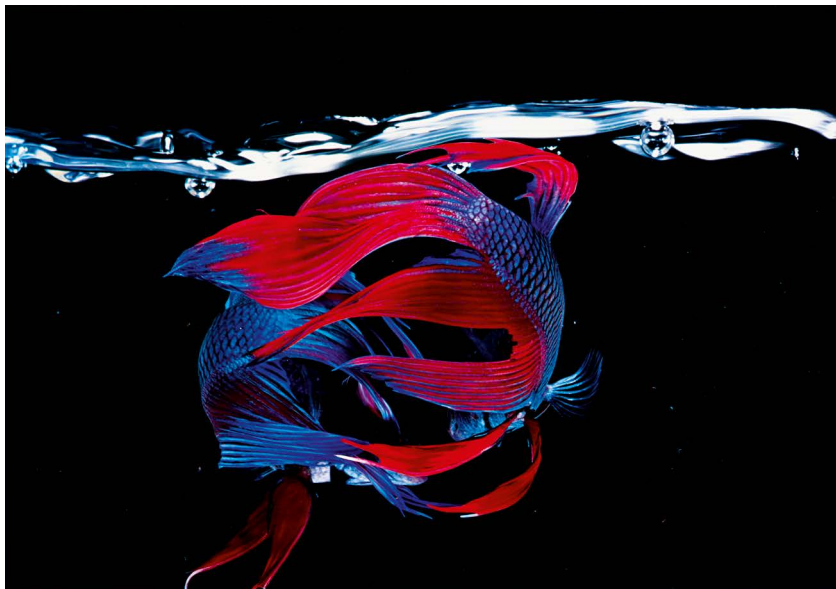
### Saving the Major

mural-sized digital chromogenic print, framed, 2006, printed in 2019, no. 3 in an edition of 3 plus 2 artist's proofs; accompanied by a signed Certificate of Authenticity (2)  
48 by 72 in. (121.9 by 182.9 cm.)

On 8 April 2000, Mark Hogancamp was attacked by five men and left for dead outside of a bar in Kingston, New York. After nine days in a coma, he awoke with no memories and had to relearn how to eat, walk, and write. When his state-sponsored rehabilitative therapies ran out, Hogancamp took his recovery into his

own hands. In his backyard, he created a new world entirely within his control — a 1:6 scale World War II town he named Marwencol. Using doll alter egos for friends, family, his attackers, and himself, Hogancamp enacted epic battles and recreated fragmented memories, which he captured in photographs. So strikingly realistic and emotionally intense that they are frequently mistaken for photographs of actual soldiers in action, these images eventually caught the eye of the art world, which led to a series of gallery exhibitions, the award-winning documentary 'Marwencol,' the acclaimed book 'Welcome to Marwencol,' and the 2018 feature-length film 'Welcome to Marwen' starring Steve Carell.

\$ 10,000-15,000



173

173

## HIRO

B. 1930

### 'Betta Splendens, New York City'

large-format dye-transfer print, flush-mounted to linen, signed and editioned '4/20' in pencil and with fingerprint in ink, title, dated, and numerical stamps on the reverse, 1983 (cf. *HIRO*, unpaginated)  
27 by 38 in. (68.6 by 96.5 cm.)

#### PROVENANCE

Acquired from the photographer by Roy 'Halston' Frowick, circa 1985

By descent to the present owner

\$ 8,000-12,000

□ 174

## DIDIER MASSARD

B. 1953

### The Corals

Cibachrome print, flush-mounted, signed, titled, and dated in ink on the reverse, framed, a Julie Saul Gallery, New York, label on the reverse, 2004, no. 6 in an edition of 10  
36¾ by 46¾ in. (93.3 by 118.7 cm.)

\$ 3,000-5,000



174

ADAM FUSS

B. 1961

Untitled (Chrysalis)

mural-sized digital pigment print, flush-mounted to aluminum, framed to the photographer's specifications, 2003, one in an edition of 7  
72 by 44 in. (182.9 by 111.8 cm.)

**PROVENANCE**

Acquired from the photographer, *circa* 2005

\$ 8,000-12,000





176

176

**DAVID LACHAPELLE**

B. 1963

**But Honeyed Looks Betray**

chromogenic print, framed, a Staley-Wise Gallery label on the reverse, 2002, no. 2 in an edition of 10; accompanied by a David LaChapelle Studio label, signed in ink (2) 15½ by 23½ in. (39.4 by 59.7 cm.)

**PROVENANCE**

Staley-Wise Gallery, New York, 2012

\$ 5,000-7,000

177

**MONA KUHN**

B. 1969

**'Amsterdam III'**

chromogenic print, mounted, signed, titled, dated, editioned '2/8,' and copyrighted in pencil on the reverse, framed, 2004, printed in 2005 29¾ by 29¾ in. (75.6 by 75.6 cm.)

**PROVENANCE**

Sotheby's New York, 22 July 2015, Sale 9386, Lot 104

\$ 5,000-7,000



177

178

**WILLIAM EGGLESTON**

B. 1939

**Untitled (Steaks, Chops, Plate Lunch with Coca Cola Signs)**

dye-transfer print, a plate from *10 D.70.V2* (Hamburg, 1996, an edition of 15), signed in ink in the margin, the portfolio/copyright/reproduction rights/Eggleston Artistic Trust stamp, signed by William J. Eggleston, III, the photographer's son, in ink, and with title, date, edition 'Vol II 6/15,' and medium in pencil on the reverse, framed, a Galleri Riis stamp and a typed label on the reverse, 1971, printed in 1996 13 by 17¾ in. (33 by 45.1 cm.)

**PROVENANCE**

Galleri Riis, Oslo, 2002

\$ 8,000-12,000



178

179

## DAVID LACHAPELLE

B. 1963

### Death by Hamburger

chromogenic print, framed, 2001, no. 3 in an edition of 10; accompanied by an affidavit of sale from the artist's studio (*David LaChapelle*, pl. 52) (2)

15¾ by 23 ½ in. (40 by 59.7 cm.)

#### PROVENANCE

Staley-Wise Gallery, New York, 2007

\$ 5,000-7,000



179



180

**180**

PROPERTY FROM A PRIVATE AMERICAN  
COLLECTION

**PETER BEARD**

B. 1938

**Charging Lion**

a unique object, signed and annotated in ink  
on the image, illustrated with paint and a  
handprint, framed, 1963, printed later  
Overall 19¾ by 24 in. (50.2 by 61 cm.)

**PROVENANCE**

Fahey/Klein Gallery, Los Angeles

**LITERATURE**

Jon Bowermaster, *The Adventures And  
MisAdventures of Peter Beard in Africa*  
(Boston, 1993), p. 57

\$ 12,000-18,000



181

**181**

**PETER BEARD**

B. 1938

**Selected Images of Kenyan  
Wildlife**

a group of 5 photographs, each signed, dated,  
and inscribed in ink on the images and in the  
margins, 1962-72 (5)  
Various sizes to 13 by 19⅞ in. (33 by 23.8 cm.)

**PROVENANCE**

Acquired from the photographer

\$ 10,000-15,000

**182**

**SEBASTIÃO SALGADO**

B. 1944

**Workers Struggle to Remove  
Bolts, Oil Wells, Kuwait**

large-format, signed, dated, and annotated  
'Kuwait' in pencil on the reverse, framed, a  
Nicholas Metivier Gallery, Toronto, label on the  
reverse, 1991, printed later  
21¼ by 32¾ in. (54 by 83.2 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.





182

183

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## SEBASTIÃO SALGADO

B. 1944

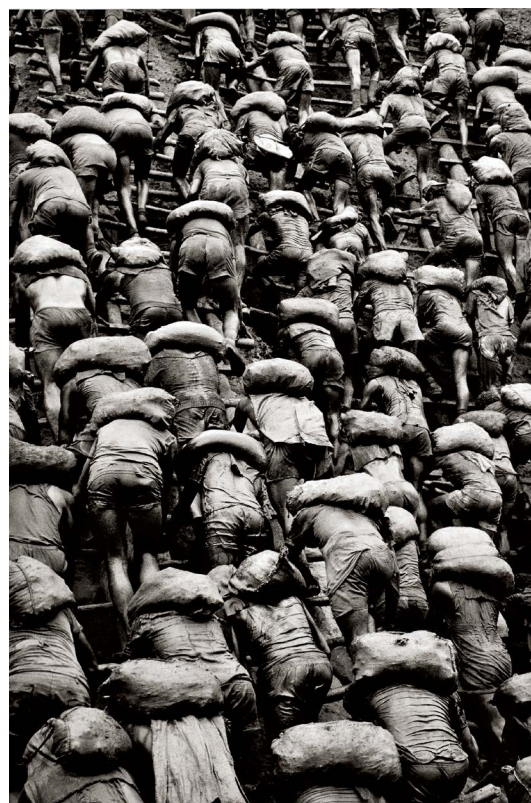
### Gold Mine, Serra Pelada, Brazil (Backs) (from *Workers*)

embossed with the photographer's copyright/  
credit in the margin, signed, dated, and  
annotated 'Brasil' in pencil on the reverse,  
framed, Peter Fetterman Gallery labels on  
the reverse, 1986, printed later (*An Uncertain  
Grace*, p. 18)  
20¼ by 13 in. (51.4 by 33 cm.)

#### PROVENANCE

Peter Fetterman Gallery, Santa Monica

\$ 6,000-9,000

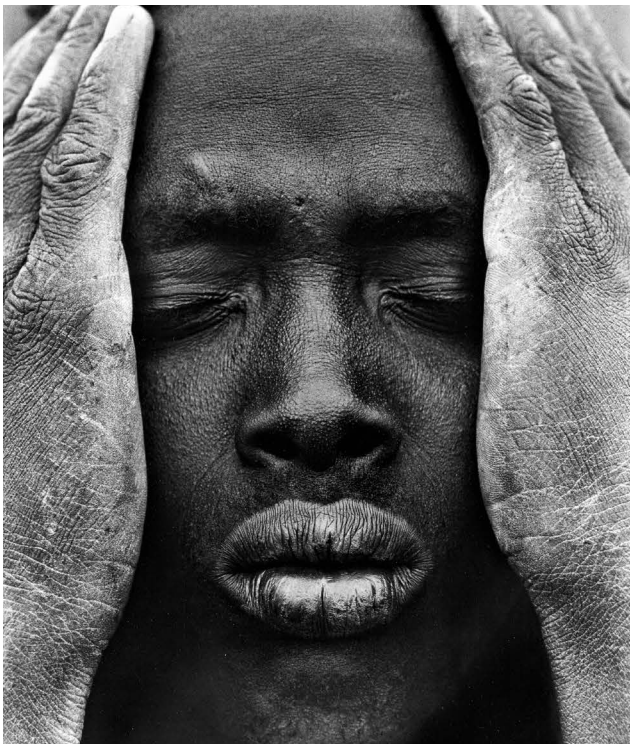


183

151



184



185

184

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PROPERTY FROM A PRIVATE AMERICAN  
COLLECTION

**HERB RITTS**

1952-2002

“Kashiro & Darati” - Full View,  
Africa’

embossed with the photographer’s copyright/  
credit in the margin, signed, titled, dated,  
and editioned ‘11/25’ in pencil on the reverse,  
framed, a Fahey/Klein Gallery, Los Angeles,  
label on the reverse, 1993 (*Africa*, unpaginated)  
18<sup>7</sup>/<sub>8</sub> by 13<sup>3</sup>/<sub>4</sub> in. (47.9 by 34.9 cm.)

\$ 3,000-5,000

185

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**HERB RITTS**

1952-2002

‘Correya, Africa’

embossed with the photographer’s copyright/  
credit in the margin, signed, titled, dated,  
and editioned ‘11/25’ in pencil on the reverse,  
framed, a Fahey/Klein Gallery, Los Angeles,  
label on the reverse, 1993 (*Africa*, unpaginated)  
18<sup>7</sup>/<sub>8</sub> by 15<sup>1</sup>/<sub>4</sub> in. (47.9 by 38.7 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.



186

## 186

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PROPERTY OF VARIOUS OWNERS

### DAVID YARROW

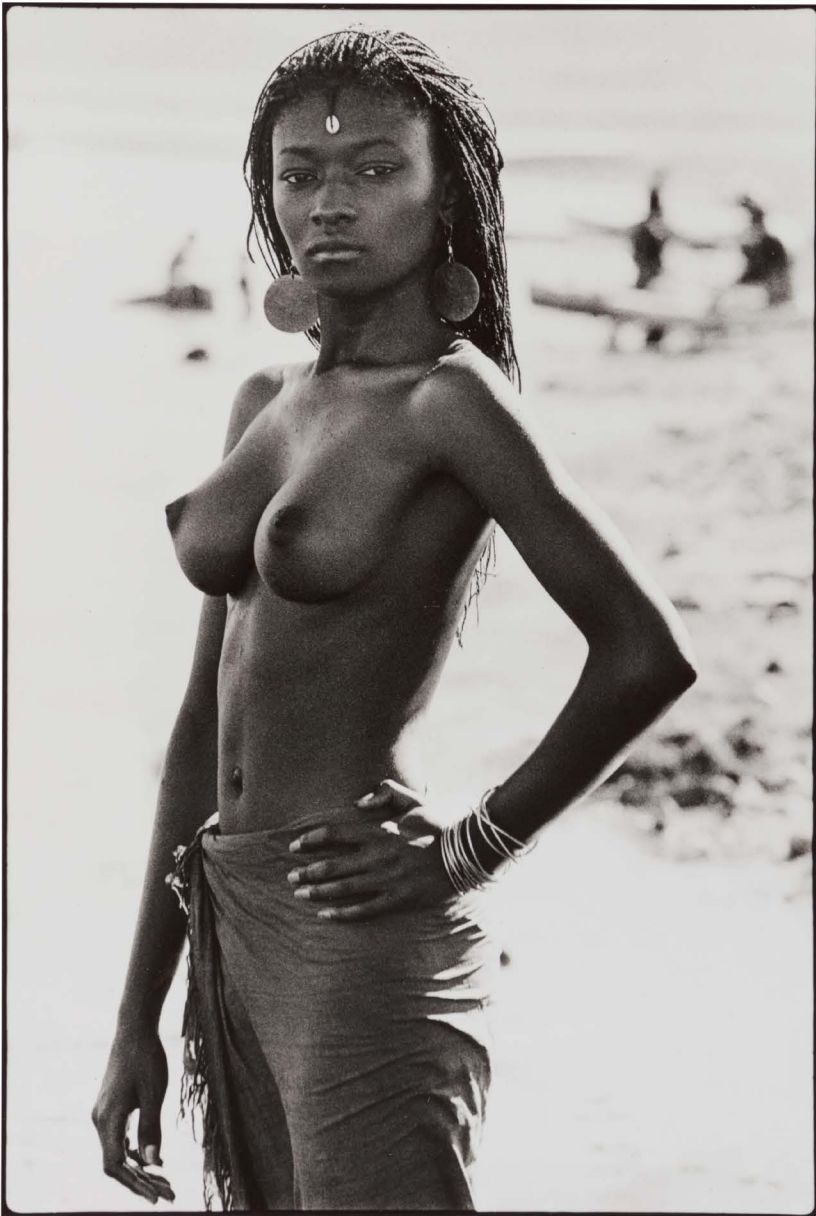
B. 1966

#### Amboseli Kenya

mural-sized archival pigment print, signed, dated, and editioned '12/12' in ink in the margin, mounted, framed, 2018; accompanied by a Certificate of Authenticity from the photographer's studio  
68 by 93 in. (172.7 by 236.2 cm.)

This photograph is from the sold out edition of 12 numbered examples and 3 artist proofs.

\$ 25,000-35,000



187

187

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**PETER BEARD**

B. 1938

**'Fayel Tall' and 'Peter Beard'  
(Collector's Edition)**

a gelatin silver print, signed and editioned '76/125' in ink and stamped on the reverse, 1987, printed in 2006, as issued with the Collector's Edition of *Peter Beard* (New York, 2006), folio, reddish brown leather with gilt letters on the spine, a photo-pictorial panel and debossed initials on the front cover, editioned '0076' [of 1500 copies] on the vellum title page (2)

Photograph 14 by 9½ in. (35.6 by 24.1 cm.)  
Book 20 by 14⅛ by 3⅛ in. (50.8 by 35.9 by 7.9 cm.)

\$ 7,000-10,000

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188

**SEBASTIÃO SALGADO**

B. 1944

**Gold Miners of Serra Pelada,  
Brazil (from *Workers*)**

embossed with the photographer's credit in the margin, signed, dated, and annotated 'Brasil' in pencil on the reverse, framed, Peter Fetterman Gallery labels on the reverse, 1986, printed later (*An Uncertain Grace*, pp. 22-3)  
13¼ by 19⅞ in. (33.7 by 50.5 cm.)

**PROVENANCE**

Peter Fetterman Gallery, Santa Monica

\$ 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.



188

189

## SEBASTIÃO SALGADO

B. 1944

Gold Mine, Serra Pelada, Brazil  
(Figure Eight) (from *Workers*)

embossed with the photographer's copyright/  
credit in the margin, signed, dated, and  
annotated 'Brasil' in pencil on the reverse,  
framed, Peter Fetterman Gallery labels on  
the reverse, 1986, printed later (*An Uncertain  
Grace*, p. 17)

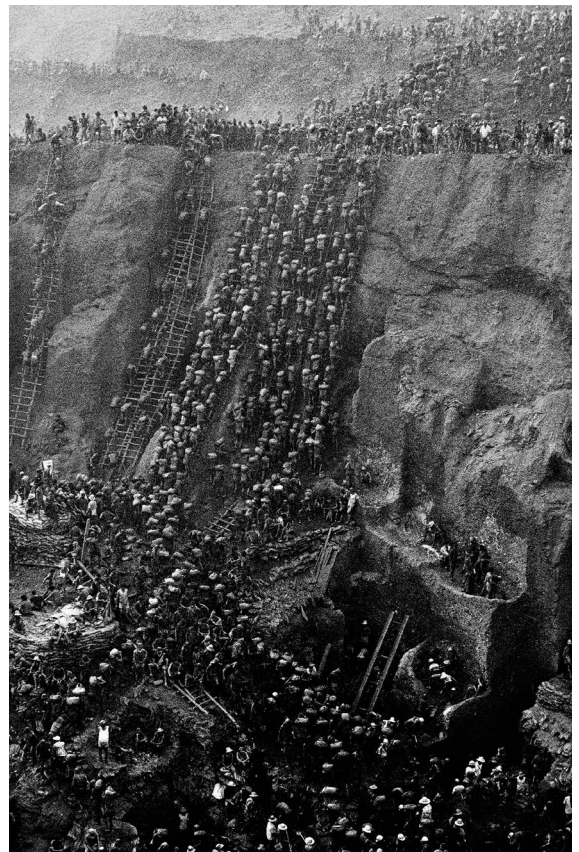
20 $\frac{1}{8}$  by 13 $\frac{3}{8}$  in. (51.1 by 34 cm.)

### PROVENANCE

Peter Fetterman Gallery, Santa Monica

\$ 6,000-9,000

END OF SALE



189

PETER LINDBERGH

*Estelle Lefebure, Karen Alexander, Rachel Williams,  
Linda Evangelista, Tatjana Patitz, Christy Turlington,  
Santa Monica Beach, California, USA, 1988  
Estimate £60,000–80,000*



## Photographs

AUCTION LONDON 16 MAY

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### Watches Online

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### Watches, London

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### Important Watches, Geneva

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### Watches Online

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Patek Philippe

Retailed by Asprey: Ref 2499 possibly unique and highly important.

yellow gold perpetual calendar chronograph wristwatch with moon phases made in 1952

Estimate 2,000,000–4,000,000 CHF Lot sold 3,915,000 CHF, Geneva November 2018



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Bauhaus Mappe I  
The exceptionally rare  
complete portfolio, 1921  
Estimate \$150,000–250,000

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EXHIBITION FREE AND OPEN TO THE PUBLIC 24–28 APRIL

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*Gunter Rambow 1922*



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## CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

**1. As Is** Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

**2. Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

**3. Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$400,000, 20% of any amount in excess of \$400,000 up to and including \$4,000,000, and 13.9% of any amount in excess of \$4,000,000.

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

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

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

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

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

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

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

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

**9. Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price

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

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

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

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

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

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

**13. Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, 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 hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

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## 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.

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## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding on [sothebys.com](http://sothebys.com) or through the Sotheby's App, or on any other online platform through which bidding may be made available, including Invaluable ("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. Bidders are welcome to submit bids in advance of the live auction through the Online Platforms. In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction.

You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value in response to other bids (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

By bidding in advance of the live auction on the Online Platforms, you accept and agree that any such bids are final, that you will not be permitted to retract your bid, and that, should your bid be successful, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid leading up to the live auction by contacting the Bids Department at +1 212 606 7414, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process: as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, 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, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

3. All bidders will be able to see the paddle numbers of online bidders as bids are placed. Bids placed in the room during the live auction will be displayed on the online bidder's computer screen as "Floor" bids.

4. The next bidding increment is shown on your computer screen for your convenience. All bidding for this sale will be in U.S. Dollars, in respect of New York sales,

in Pounds Sterling, in respect on London sales, or in Hong Kong Dollars, in respect of Hong Kong sales, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

5. 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.

6. Online bidders are responsible for making themselves aware of all salesroom notices and announcements, which will be accessible on the Online Platforms.

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

8. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on [Sothebys.com](http://Sothebys.com) is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

9. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

10. Online bidding will be recorded.

11. 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.

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.

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## 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

Bidding in advance of the live auction. If you are unable to attend an auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on Sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

**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. Salesroom notices are also posted on the Online Platform for those bidding online. 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 in person, you may register for a paddle prior to the live auction through the

Online Platform or by contacting the Bids Department. Alternatively, you may 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** Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit a maximum bid in advance of the live auction (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment.

**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 the Online Platforms for selected sales. This service is free and confidential. For information about registering to bid on sothebys.com or through the Sotheby's App, please see [www.sothebys.com](http://www.sothebys.com). 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** Sale results are available on Sothebys.com and on the Sotheby's App.

**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) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue.

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

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

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

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

#### Collection and Delivery

Post Sale Services  
+ 1 212 606 7444  
FAX: + 1 212 606 7043  
[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

Once your payment has been received and cleared, property may be released. Unless other-wise 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](mailto:artloss@artloss.com). The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature whatsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

## SELLING AT AUCTION

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

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

### (1) In our galleries

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

### (2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's

mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

### (3) In your home

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

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

## SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at [sothebys.com](http://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 non-profits 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 either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such 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: Alabama, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

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

**Client Arranged Shipping** Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate

destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

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

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

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

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

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

## GLOSSARY OF TERMS

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

## GLOSSARY FOR PHOTOGRAPHS

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

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

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

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

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

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

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## 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 billsoflading@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.

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## ACKNOWLEDGEMENTS

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Rachel Andrews, George Eastman Museum; Karen Haas, Museum of Fine Arts, Boston; Virginia Heckert, Getty Museum; Marvin Hoshino, Film Documents LLC, the Helen Levitt Estate; Tanja Keppler, Berlinische Galerie; Tasha Lutek, The Museum of Modern Art; Adrienne Saint-Pierre, The Barnum Museum; Ann Shumard, National Portrait Gallery; Leslie Squyres, Volkerding Study Center, Center for Creative Photography; Matthew Adams; Stuart Alexander; Deborah Bell; Hendrik Berinson; Susan Ehrens; Eric Lehman; Julian Sander; Len Walle, Janet Hicks, One Mile Gallery; and Staley-Wise Gallery.

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

### Photography:

Bonnie Morrison  
Ellen Warfield  
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## FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at [sothebys.com](http://sothebys.com)

### PHOTOGRAPHS

16 May 2019  
London

### PHOTOGRAPHS

October 2019  
New York

### PHOTOGRAPHIES

November 2019  
Paris





## Index

Adams, Ansel	95, 96, 97, 100, 102, 106	Kertész, André	17, 143, 144	Taylor-Johnson, Sam	43
Anonymous American Photographer	127, 128, 129	Koudelka, Josef	86, 87	Thomas, Hank Willis	3
Araki, Nobuyoshi	30	Kuhn, Mona	177	Umbo (Otto Umbehr)	149
Arbus, Diane	158	LaChapelle, David	176, 179	Van Der Zee, James	157
Avedon, Richard	20, 49, 82	Lavenson, Alma	134	Warhol, Andy	31
Baril, Tom	138	Leibovitz, Annie	34, 35, 36, 40	Watkins, Carleton E.	126
Beard, Peter	180, 181, 187	Levinthal, David	171	Watson, Albert	58
Becher, Bernd and Hilla	78, 79	Levitt, Helen	6, 9, 155, 156, 159	Weegee	81
Bernhard, Ruth	52	Lissitzky, El	13	Weems, Carrie Mae	4
Bourke-White, Margaret	137	Maier-Aichen, Florian	119	Weston, Brett	7, 101, 136
Brandt, Bill	51	Mapplethorpe, Robert	23	Weston, Edward	50, 55, 104, 105, 148
Bravo, Manuel Álvarez	8, 85	Massard, Didier	174	White, Minor	99, 135, 161
Bruguère, Francis	16	Mendieta, Ana	25, 26, 27	Witkin, Joel-Peter	166, 167
Burtynsky, Edward	111, 112	Metzker, Ray	162	Woodman, Francesca	44, 45
Callahan, Harry	146, 150, 164	Migliori, Nino	65	Yarrow, David	186
Cameron, Julia Margaret	131	Muniz, Vik	122	Zwart, Piet	14
Cartier-Bresson, Henri	88, 89, 93	Murray, Nickolas	10		
Close, Chuck	57	Neshat, Shirin	24		
Coplans, John	1	Newton, Helmut	61, 62, 63, 64		
Crowdson, Gregory	120	PaJaMa	5		
Cunningham, Imogen	103, 133	Penn, Irving	19, 21, 22, 46, 48, 56, 72, 73, 74, 76, 77, 83, 84		
Curtis, Edward S.	125	Polidori, Robert	165		
DeCarava, Roy	70	Prince, Richard	123		
Demo, Grillo	59	Pérez Bravo, Marta María	42		
Dubreuil, Pierre	15	Riboud, Marc	139		
Eggleston, William	71, 118, 121, 147, 178	Ritts, Herb	60, 184, 185		
Eisenstaedt, Alfred	92, 94	Rohde, Werner	18		
Esser, Elger	109, 116	Ruff, Thomas	80		
Ethridge, Roe	117	Salgado, Sebastião	182, 183, 188, 189		
Faurer, Louis	141, 163	Sander, August	11, 12		
Frank, Robert	68, 69, 142, 160	Schulke, Flip	66		
Friedlander, Lee	75, 151, 152	Seeff, Norman	39		
Fuss, Adams	168, 169, 175	Sekula, Allan	114		
Haas, Ernst	145	Sheeler, Charles	140		
Heineken, Robert	29, 32, 33	Sherman, Cindy	28		
Henner, Mishka	107	Simpson, Lorna	2		
Hiro	113, 173	Siskind, Aaron	67, 98, 153, 154		
Hogancamp, Mark	172	Skoglund, Sandy	170		
Hoyningen-Huene, George	54	Smith, Chris	37, 38		
Ishimoto, Yasuhiro	41	Smith, W. Eugene	90, 91		
Jackson, William Henry	124	Soth, Alec	108		
		Steichen, Edward	53		
		Stieglitz, Alfred	130, 132		
		Struth, Thomas	110, 115		
		Sugimoto, Hiroshi	47		

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