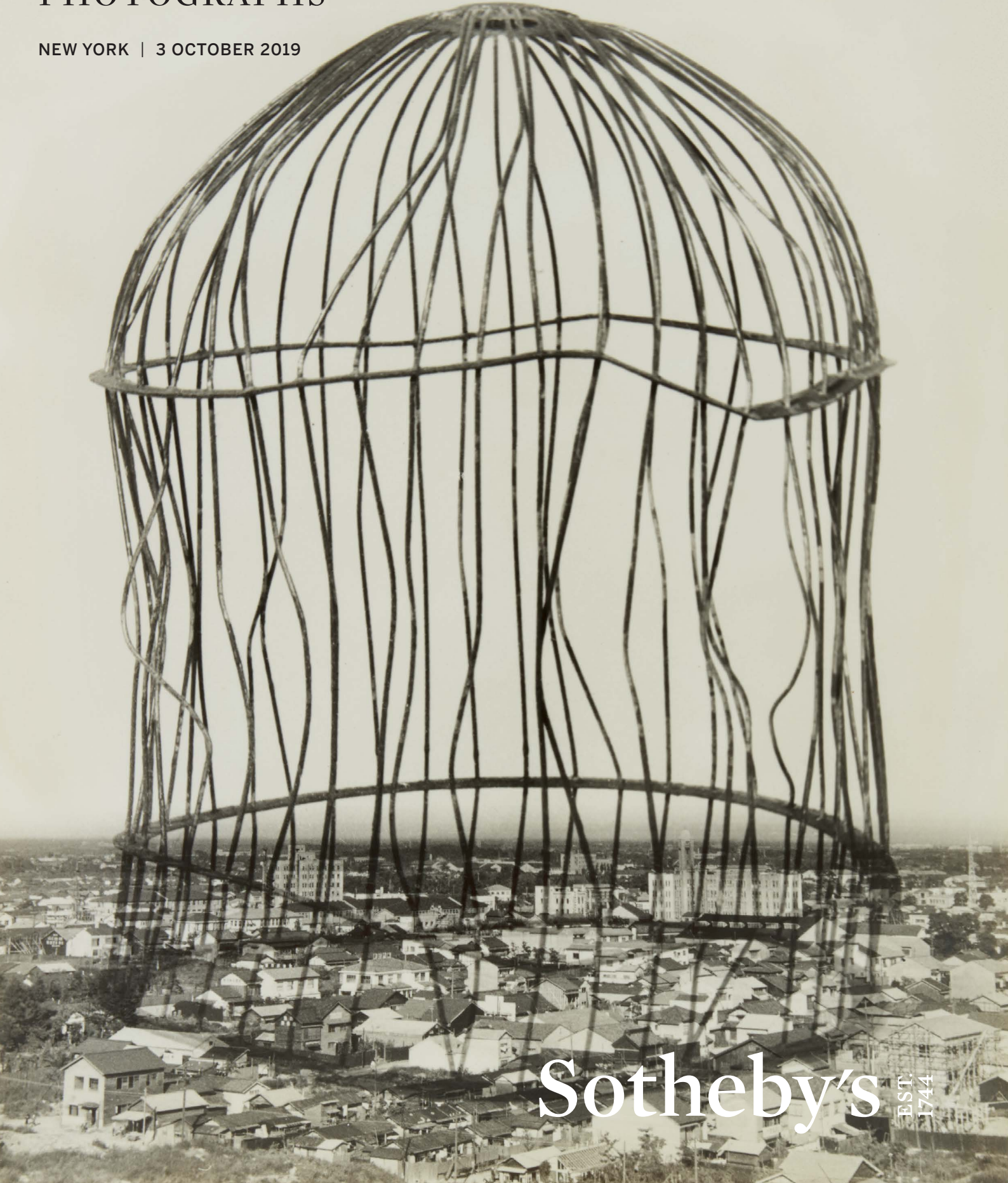


CLASSIC
PHOTOGRAPHS

NEW YORK | 3 OCTOBER 2019



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COVER (CLASSIC PHOTOGRAPHS)
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LOT 163 (N10044)

A black and white photograph of a dense forest of bare trees, likely birches, with the text "CLASSIC PHOTOGRAPHS" overlaid in the upper right corner. The trees are tall and thin, with intricate, bare branches that create a complex, web-like pattern against a dark background. The lighting highlights the texture of the tree trunks and the delicate structure of the branches. The overall mood is quiet and somewhat somber, characteristic of a winter or late autumn scene.

CLASSIC
PHOTOGRAPHS



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LOT 168

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101



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.

101

ROBERT FRANK

B. 1924

Teardrops, New Jersey Diner

inscribed 'for [. . .] from Robert' and dated '1970' in ink in the margin, mounted, partially overmatted, circa 1960, possibly printed in the 1960s (*The Lines of My Hand*, unpaginated; Pantheon, pl. 14)
9 by 13³/₈ in. (22.9 by 34 cm.)

PROVENANCE

Acquired from the photographer
By descent to the present owner

\$ 6,000-9,000

102

ROBERT ADAMS

B. 1937

'Commerce City, Colo.'

signed, titled, and dated in pencil and with the photographer's copyright stamp, dated '1983' in pencil, on the reverse, framed, a Matthew Marks Gallery label on the reverse, 1981, printed in 1988 (*To Make it Home*, p. 107)
8¹/₂ by 6¹/₂ in. (21.6 by 16.5 cm.)

PROVENANCE

Matthew Marks Gallery, New York, 2003

\$ 6,000-9,000



103

103

ROBERT ADAMS

B. 1937

'Eden, Colorado'

mounted to illustration board with a hand-ruled ink border, signed in pencil and with the photographer's '3845 Dudley St., Wheat Ridge, Colorado 80033' stamp and his subject stamp, titled and numbered '21' in ink, on the reverse, framed, a Fraenkel Gallery label on the reverse, 1968
5 $\frac{7}{8}$ by 7 $\frac{1}{2}$ in. (14.9 by 19.1 cm.)

PROVENANCE

Fraenkel Gallery, San Francisco, 2003

The print offered here – mounted to board and with the photographer's precise hand-ruled ink border – is characteristic of Robert Adams' early presentation.

\$ 12,000-18,000

104

ROBERT ADAMS

B. 1937

'Denver, Colo.'

signed, titled, and dated '1981' and '1982' in pencil and with the photographer's copyright stamp, dated '1983' in pencil, on the reverse, framed, a Matthew Marks Gallery label on the reverse, 1980 (*To Make it Home*, p. 106)
7 $\frac{1}{8}$ by 6 $\frac{1}{4}$ in. (18.1 by 15.9 cm.)

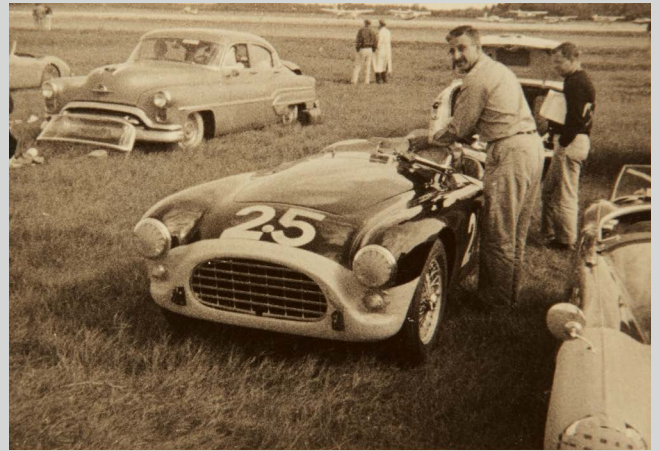
PROVENANCE

Matthew Marks Gallery, New York, 2003

\$ 6,000-9,000



104



105

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



106

105

PHOTOGRAPHER UNKNOWN

Selected Images of Car Races and Vintage Cars

an album of 136 photographs, comprising 134 gelatin silver prints, each stamped with date and 'Original Minox Print' on the reverse, and 2 chromogenic prints, 1956-58. Folio, burgundy leatherette metal-bound album (136)
Various sizes to 3 by 4½ in. (7.6 by 11.4 cm.) or the reverse

Many of the photographs included in this album are likely from the June 1957 *Road America National Championship* race, the September 1957 *Road America 500* race, and other races held between 1956 and 1958 at the Road America track in Elkhart Lake, Wisconsin. Still very much an active road course, Road America continues to host more than 450 events annually.

\$ 5,000-7,000

106

ROBERT FRANK

B. 1924

'Detroit' (Drive-In Movie)

signed, titled, and dated in ink in the margin, mounted, overmatted, 1955, possibly printed in the 1960s (*The Americans*, no. 46)
8¾ by 13⅛ in. (22.2 by 33.3 cm.)

PROVENANCE

Acquired from the photographer
By descent to the present owner

\$ 25,000-35,000



107

107

DIANE ARBUS

1923-1971

Jim Warren's Famous Monsters Fan Club, Queens, New York, Chapter

stamped, signed, and annotated with the Arbus Estate authentication number by Doon Arbus, the photographer's daughter, in ink and with credit, reduction notations, and annotations in pencil and ink on the reverse, framed, 1962 10 $\frac{3}{8}$ by 6 $\frac{1}{2}$ in. (26.4 by 16.5 cm.)

PROVENANCE

The photographer to James Warren, publisher of *Famous Monsters of Filmland*
Howard Russek Fine Art, Palm Beach

LITERATURE

Famous Monsters of Filmland, vol. I, no. 28, May 1964, p. 70 (cropped, likely this print)

In the spring of 1964, James Warren, publisher of *Famous Monsters of Filmland* magazine, needed a photographer to travel to Queens, New York, to photograph members of the local chapter of his Famous Monsters Fan Club. Early members, who each received a

pin and a mask for joining the club, included Steven Spielberg and George Lucas. Gloria Steinem, an assistant editor of another Warren magazine, knew of a photographer through her roommate Barbara Nessim. She suggested that Warren give this assignment to Nessim's friend, Diane Arbus. Arbus reported to Warren's office at 52nd Street and Madison Avenue, got cab fare, and went to Queens to shoot. Warren purchased two photographs from the sitting and used the photograph offered here in the May 1964 issue of the magazine.

The other photograph that Warren purchased (a variant of this image) was sold in these rooms on 2 October 1996.

\$ 15,000-25,000



108

108

DIANE ARBUS

1923-1971

'Widow in her Bedroom, 55th Street, N.Y. C.'

signed, titled, and dated by the photographer in pencil, annotated 'CE [Circulating Exhibition] 8' and with the Arbus Estate authentication number by Doon Arbus, the photographer's daughter, in ink on the reverse, framed, a Fraenkel Gallery label on the reverse, 1962 15½ by 15 in. (39.4 by 38.1 cm.)

PROVENANCE

The photographer to The Museum of Modern Art, 1969
 Sotheby's, New York, 23 April 1994, Sale 6552, Lot 256
 Fraenkel Gallery, San Francisco, 2004

EXHIBITED

New York, The Museum of Modern Art, *New Photography USA*, October 1969–December 1971

LITERATURE

Diane Arbus (Aperture, 1972), unpaginated
Diane Arbus: Revelations (New York, 2003), pp. 44 and 184

\$ 80,000-120,000

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

ROBERT FRANK

B. 1924

'Toy Ball, NYC'

signed, titled, and dated '1955' in ink in the margin, mounted, overmatted, 1954, possibly printed in the 1960s (*Looking In*, contact sheet p. 67; *The Americans*, no. 67, lower image)
Overall 10¾ by 3¾ in. (27.3 by 9.5 cm.)

PROVENANCE

Acquired from the photographer
By descent to the present owner

\$ 15,000-25,000



TOY BALL 1955 NYC

Robert Frank.

110

E. J. BELLOCQ

1873-1949

Untitled (Storyville Portrait)

credit 'Photo by Bellocq' in ink, reduction notations and annotations in pencil, and with 'UAP #1 - Frontispiece' in ink on a label on the reverse, framed, circa 1912, probably printed posthumously in the 1960s
12½ by 10 in. (31.8 by 25.4 cm.)

PROVENANCE

Julie Saul Gallery, New York, 2007

LITERATURE

Al Rose, *Storyville, New Orleans: Being an Authentic, Illustrated Account of the Notorious Red-Light District* (Tuscaloosa and London: University of Alabama Press, 1974), cover and frontispiece (likely this print)

\$ 10,000-15,000



110

111

DIANE ARBUS

1923-1971

'Lady at a Masked Ball with Two Roses on Her Dress, N. Y. C.'

signed, titled, dated, and editioned '52/75' by Doon Arbus, the photographer's daughter, in ink and with the 'A Diane Arbus Photograph,' copyright, and reproduction rights stamps on the reverse, 1967, printed posthumously by Neil Selkirk (*Diane Arbus*, unpaginated)
14¾ by 14¾ in. (37.4 by 37.4 cm.)

PROVENANCE

Fahey/Klein Gallery, Los Angeles, 2003

\$ 7,000-10,000



111

RICHARD AVEDON

1923-2004

Marian Anderson, Contralto, New York, June 30, 1955

flush-mounted, signed and inscribed 'For Herman with gratitude and admiration Dick' in ink, and with the photographer's '110 East 58th Street, New York 22, N.Y.' studio stamps, with title in ink, on the reverse, 1955
15½ by 19¾ in. (39.4 by 49.2 cm.)

PROVENANCE

Gift of the photographer to Hermann Landshoff, circa 1955

By descent to his wife, Ursula Landshoff

By descent to the present owner

LITERATURE

Richard Avedon and Truman Capote, *Observations* (New York, 1959), pp. 24-5

Mary Livingston, Adam Gopnik, and Mary Shanahan, eds., *Evidence 1944-1994: Richard Avedon* (New York: Whitney Museum of American Art, 1994), pp. 98 and 136

Maria Morris Hambourg, Mia Fineman, et al., *Richard Avedon Portraits* (New York: The Metropolitan Museum of Art, 2002), unpaginated

Michael Juul Holm, ed., *Richard Avedon-Photographs 1946-2004* (Humblebæk: Louisiana Museum of Modern Art, 2007), p. 21

Quentin Bajac, et al., eds., *Photography at MoMA: 1920-1960* (New York: The Museum of Modern Art, 2016), p. 279

\$ 80,000-120,000

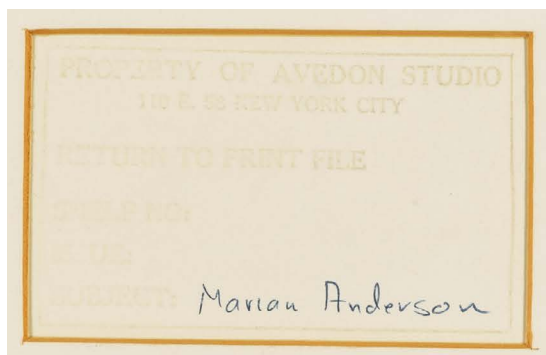
Richard Avedon photographed the singer Marian Anderson (1897-1993) in his New York studio in June 1955 while she performed for him the role of Ulrico, the fortuneteller in Giuseppe Verdi's opera *Un Ballo in Maschera*. With her hair swinging wildly and a tangle of beads around her neck, she embodied the mercurial, charismatic character. More significantly, Anderson was the first African American to sing with the New York Metropolitan Opera. 'It was far more than just a debut. The American contralto is the first Negro singer to become a member of the company,' noted *The Los Angeles Times* in 1955. '... For her it was the culmination of a brilliant international career as a concert performer, and for other Negro singers it was the opening of a new and major door to opportunity.' Behind these celebratory words hung shameful prejudice of the recent past. In 1939, the Daughters of the American Revolution prohibited the black singer from performing at Constitution Hall. Eleanor Roosevelt intervened, denouncing her own membership to the DAR, and Anderson instead sang to a mesmerized crowd of 75,000 people at the Lincoln Memorial.

Avedon's portrait of Anderson was first published in the November 1955 issue of *Harper's Bazaar*. It subsequently became a prominent two-page spread in *Observations*, Avedon's first monograph, published in 1959. The photographer reminisced in 1963 about this sitting: 'I once made a portrait of Marian Anderson singing. After looking at the print

of the entire negative I decided to crop it. I made the head much larger in relationship to the entire picture area and placed it high and off center. This created a more dynamic composition that emphasizes the power and vitality of the subject.'

Richard Avedon's kinetic style of fashion photography took a direct cue from his mentor Hermann Landshoff, who often directed his models to perform in non-studio environments (see Lot 199). The two men had met in Alexey Brodovitch's darkroom around 1945, where they both printed the art director's negatives of the Ballet Russes. Avedon once stated, 'I owe everything to Landshoff.' He gifted the photograph offered here to Landshoff shortly after the sitting and inscribed the reverse: 'For Herman, with gratitude and admiration, Dick.' Landshoff hung this portrait in his home and lived with it for the rest of his life.

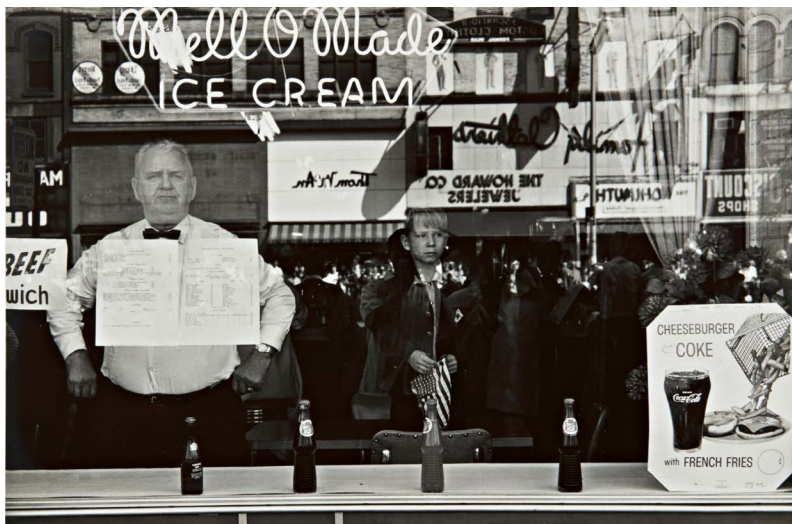
Prints of this seminal image are rare. Avedon made two small editions from this negative during his lifetime, and prints are in the collections of the Smithsonian's National Museum of American History, Washington, D. C.; The Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; Center for Creative Photography, Tucson; and the Museum of Fine Arts, St. Petersburg. At the time of this writing, it is believed that no other signed print of this image has been offered at auction.



Avedon Studio stamp, reverse

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





113

113

LEE FRIEDLANDER

B. 1934

'Newark, N. J.'

signed and with title, date, and '8-8' in pencil and the photographer's copyright/reproduction rights stamp on the reverse, 1962, printed later (MoMA, pl. 68)

8¼ by 12½ in. (21 by 31.8 cm.)

PROVENANCE

Edwynn Houk Gallery, New York, 1991

\$ 5,000-7,000

114

LEE FRIEDLANDER

B. 1934

'Self-Portrait: Lee Friedlander' (Inscribed to Arnold Crane)

(New City, N. Y.: Haywire Press, 1970, first edition, presentation copy), quarto, original printed wrappers, plastic dust jacket, a book illustrated with 42 images, variant cover printed upside down in sepia on the inside front cover, inscribed 'To Arnold -This is a real mistake and if you turn it back to Haywire within the next ten minutes & a good copy will be sent to you with best pages - Lee' in blue ink; together with the illustrated prospectus, housed in a modern black cloth clamshell box with gilt-lettered burgundy leather title label

The book 8½ by 9½ in. (21.6 by 23.2 cm.)

PROVENANCE

The photographer to Arnold Crane

Private collection

Christie's New York, *Fine Photobooks from an Important Private Collection*, 10 April 2008, Sale 2110, Lot 144

\$ 5,000-7,000



114

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



115

115

ROBERT FRANK

B. 1924

'Long Beach, Calif.' (Covered Car)

signed, titled, and dated in ink in the gray margin, inscribed 'for Gerald from Robert' in ink on the reverse, framed, 1956, possibly printed in the 1960s (*The Americans*, no. 34) 4⁵/₈ by 6¹/₂ in. (11.7 by 16.5 cm.)

PROVENANCE

Acquired from the photographer
By descent to the present owner

\$ 15,000-25,000

116

ROBERT ADAMS

B. 1937

'Dead Palms, Partially Uprooted, Ontario, California'

large-format, signed, titled, dated, and editioned '5/30' in pencil and with the photographer's copyright stamp, dated '1986' in pencil, on the reverse, framed, 1983, printed in 1989 15 by 18⁵/₈ in. (38.1 by 49.8 cm.)

PROVENANCE

Sotheby's Paris, 20 November 2009, Sale 9027, Lot 100

\$ 10,000-15,000



116



117

117

LEWIS BALTZ

1945-2014

Santa Cruz

flush-mounted, the edges inked, mounted again, credit and annotations in pencil on the reverse, 1970; accompanied by old frame backing with typed credit and Santa Barbara Museum of Art exhibition labels (2)
5⅞ by 8⅞ in. (14.3 by 21.1 cm.)

PROVENANCE

The photographer to Leland Rice, scholar, curator and photographer, a teaching colleague at Pomona College and Claremont Graduate School, California, 1973

EXHIBITED

Long Beach, The Art Galleries, California State University, *The Photograph as Artifice*, April 1978 and travelling thereafter to:

El Cajon, Grossmont College Art Gallery, November - December 1978

Carmel, Friends of Photography Sunset Center, December 1978 - January 1979

Santa Barbara Museum of Art, February - March 1979

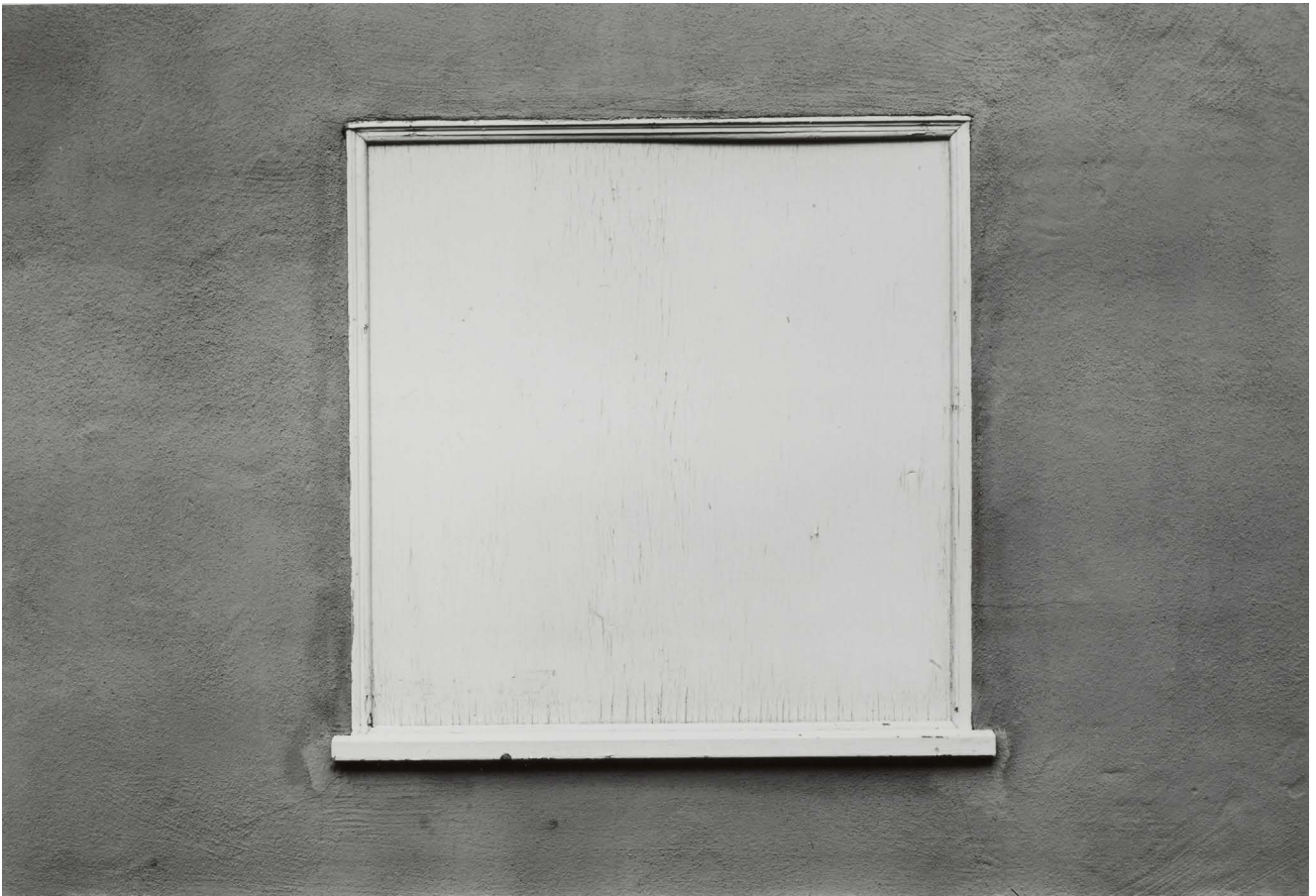
LITERATURE

Lewis Baltz, *The Prototype Works* (Göttingen, 2005), pl. 29

Lewis Baltz, *The Prototype Works* (Göttingen, 2011), pl. 41

Object quality was of prime importance to Baltz. His exhibition prints were dry-mounted flush to a second piece of archivally processed photographic paper. The corners were clipped diagonally and the edges of the photograph were blackened with India ink. The photograph was then mounted to board slightly warmer in tone than the print. This presentation method ensures the photograph stands apart from, rather than sinks into, its surroundings.

\$ 20,000-30,000



118

118

LEWIS BALTZ

1945-2014

Newport Beach

flush-mounted to processed photographic paper, '#20' in pencil on the reverse, 1970
5 $\frac{7}{8}$ by 8 $\frac{1}{2}$ in. (14.9 by 21.6 cm.)

PROVENANCE

The photographer to Leland Rice, scholar, curator and photographer, a teaching colleague at Pomona College and Claremont Graduate School, California, 1973

LITERATURE

Lewis Baltz, *The Prototype Works* (Göttingen, 2005), pl. 28
Lewis Baltz, *The Prototype Works* (Göttingen, 2011), pl. 40

\$ 15,000-25,000



119

119

STEPHEN SHORE

B. 1947

'Terrace Bay, Ontario'

chromogenic print, signed, titled, dated, and
editioned '5/8' in ink on the reverse, framed, a
303 Gallery label on the reverse, 1974, printed
later (*Uncommon Places*, p. 70)
17³/₈ by 22 in. (44.1 by 55.9 cm.)

PROVENANCE

303 Gallery, New York, 2003

EXHIBITED

New York, 303 Gallery, *Stephen Shore*,
September - October 2003

\$ 8,000-12,000



120

120

STEPHEN SHORE

B. 1947

'U.S. Route 10, Post Falls, Idaho'

chromogenic print, signed, titled, and dated in
ink on the reverse, 1974

7¾ by 9¾ in. (19.7 by 24.8 cm.)

PROVENANCE

Edwynn Houk Gallery, New York, 2015

LITERATURE

Stephen Shore: *Uncommon Places, The Complete Works* (New York, 2004), p. 98

Quentin Bajac. *Stephen Shore* (New York: The Museum of Modern Art, 2017), p. 266

Jonathan Green, *American Photography: A Critical History, 1945 to the Present* (New York: 1984), p. 140

\$ 15,000-25,000

FRANCESCA WOODMAN

1958-1981

Polka Dots

framed, 1976

5½ by 5½ in. (14 by 14 cm.)

PROVENANCE

Gift of the photographer, circa 1976

LITERATURE

Chris Townsend, *Francesca Woodman* (London and New York, 2006), p. 103Corey Keller, ed., *Francesca Woodman* (San Francisco Museum of Modern Art, 2011), cover, pp. 168 and p. 206Gabriele Schor and Elizabeth Bronfen, eds., *Francesca Woodman: Works from the Sammlung Verbund* (Cologne, 2014), p. 157*Francesca Woodman: On Being an Angel* (Stockholm: Moderna Museet, 2015), p. 69

\$ 50,000-70,000

Francesca Woodman's undergraduate years in Providence at the Rhode Island School of Design from 1975-78 were extremely prolific and significant. There, she created a body of work that formed the bedrock of her short but fertile career. In her studio (and home), an old dry goods factory off-campus with no kitchen, heat, or shower, Woodman used the decaying building as a backdrop for her photographs. There, 'The line between her art and her life was nearly seamless' (Keller, p. 176). Woodman trained her camera on the most available model she could find: herself. Although she was hardly afraid of photographing herself nude, many photographs from this period feature her face blurred, turned away from the camera, or out of the frame altogether. The present photograph offers a rare glimpse of Woodman unabridged. She engages directly with the camera, her gaze disquieting, confrontational, and yet vulnerable.

Woodman's polka-dot dress is a regular staple of her RISD period. She is wearing it in several self-portraits taken against the same wall, crouching as if to fit herself within the square frame or turning her back to the camera in a blurry jump. The dress appears in images made while studying abroad with RISD in Italy (1977-78), and still later when she moves to New York in 1979.

Lifetime prints of *Polka Dots* are scarce. At the time of this writing, it is believed that only one other print of this image has been offered at auction: it was sold in these rooms on 9 October 2009 (Sale 8575, Lot 200).



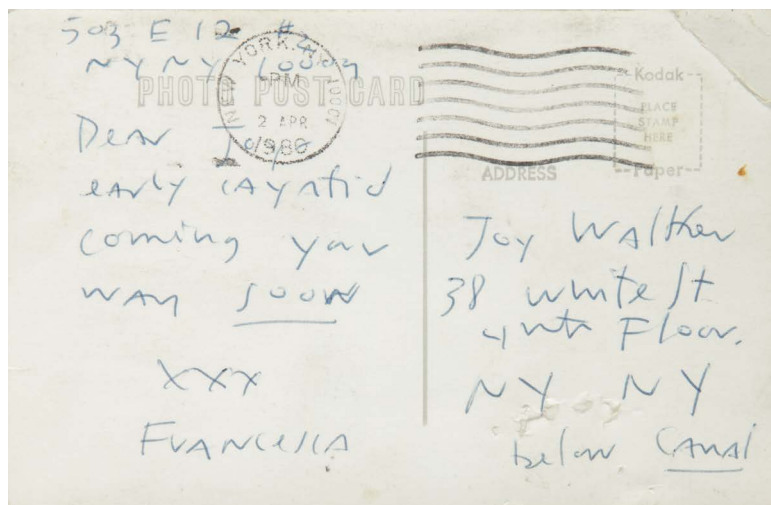
ACTUAL SIZE

121



122

ACTUAL SIZE



122

REVERSE

122

PROPERTY FROM THE COLLECTION OF JOY WALKER, NEW YORK

FRANCESCA WOODMAN

1958-1981

Untitled (Self-Portrait, Shells)

carte-postale, inscribed 'Dear Joy, early caryatid [sic] coming your way soon xxx Francesca' in ink on the reverse, 1979-80
3¼ by 5½ in. (8.3 by 13 cm.)

PROVENANCE

Acquired by the present owner, friend of the photographer, circa 1980

LITERATURE

Francesca Woodman: Photographic Works (New York and Zurich, 1992), p. 95

Francesca Woodman: On Being an Angel (Stockholm: Moderna Museet, 2015), p. 183

This postcard is postmarked 2 April 1980, shortly before Woodman's participation in 'Beyond Photography '80' at The Alternative Museum, New York, where she exhibited a large-scale photographic reconstruction of the façade of a temple, playing the roles of caryatids with friends.

\$ 2,000-3,000



ACTUAL SIZE

123

123

PROPERTY FROM THE COLLECTION OF JOY
WALKER, NEW YORK

FRANCESCA WOODMAN

1958-1981

'Figure with Marble Column'
(MacDowell Colony,
Peterborough, New Hampshire)

signed, dated, and inscribed 'for joy with xxx
+ o's Love Francesca' in pencil on the reverse,
1980

5 $\frac{7}{8}$ by 5 $\frac{7}{8}$ in. (14.9 by 14.9 cm.)

PROVENANCE

Acquired by the present owner, friend of the
photographer, circa 1980

LITERATURE

Francesca Woodman (Paris: Fondation Cartier
pour l'art contemporain, 1998), p. 149

Corey Keller, *Francesca Woodman* (San
Francisco Museum of Modern Art, 2011),
pp. 107 and 214

\$ 25,000-35,000

PROPERTY FROM THE COLLECTION OF JOY WALKER, NEW YORK

FRANCESCA WOODMAN

1958-1981

Untitled (Rome)

signed and dated in pencil on the reverse, 1977-78, printed in 1980
5⅝ by 5⅝ in. (14.3 by 14.3 cm.)

PROVENANCE

Acquired by the present owner, friend of the photographer, circa 1980

LITERATURE

Variant images (image reversed):

Francesca Woodman (Paris: Fondation Cartier pour l'art contemporain, 1998), p. 113

Chris Townsend, *Francesca Woodman* (London and New York, 2006), p. 154

Marco Pierini, ed., *Francesca Woodman* (Siena: SMS Contemporanea, 2009), p. 32

Corey Keller, *Francesca Woodman* (San Francisco Museum of Modern Art, 2011), pp. 69 and 211

Gabriele Schor and Elizabeth Bronfen, eds., *Francesca Woodman: Works from the Sammlung Verbund* (Cologne, 2014), p. 57

\$ 50,000-70,000

The present photograph, taken while Woodman was studying abroad in Rome in 1977-78, features a very recognizable wall also seen in the image used to advertise *Immagini: Francesca Woodman*, her exhibition in March 1978 that was held in the basement of Libreria Maldoror, a bookstore that specialized in Futurist and Surrealist books. For each of the exhibition invitations, Woodman affixed individual contact prints that show her lying on her back beside the same two-toned wall, her distinctive patterned dress hanging above.

Woodman utilized the same working method as she had in Providence, wherein she returned to a few select locations with limited props and clothing. These spaces, including an abandoned pasta factory and the basement under RISD's Palazzo Cenci building, became the setting for numerous thematic variations, and are thus instantly recognizable as being from the same period. Many images taken in Rome feature her blurred figure as she crawls, writhes, and jumps in eerie surroundings, often suggesting supernatural activity. In this assertive self-portrait, however, Woodman stands utterly still, looking directly into the camera and giving the impression of stasis. She appears chameleon-like, the soiled lower half of her body blending with the darker bottom half of the decaying wall. The present image is a rare reversal of the composition, which is frequently reproduced so that Woodman's arm is extended to the right rather than to the left.

"What happened is that I played the piano for a long time. The pieces I played most were themes on variations, Scarlatti, etc. This occurs in my imagery."

Hervé Chandès, ed., *Francesca Woodman* (Zurich, 1998), p. 16.

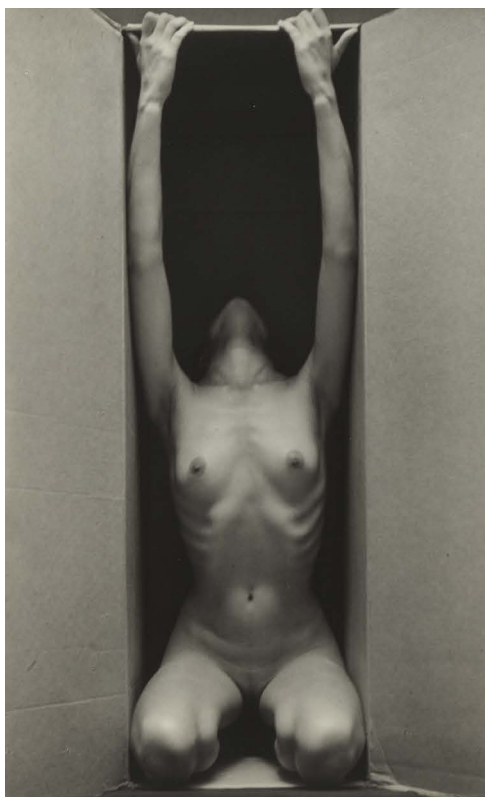
Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



ACTUAL SIZE



125



126

125

ALMA LAVENSON

1897-1989

Self-Portrait

signed in pencil in the margin, 1932, printed in 1986
 (Ehrens, cover and p. 87; *The Radical Eye: Modernist
 Photography from the Sir Elton John Collection*, p. 89)
 6¾ by 9 in. (17.1 by 22.9 cm.)

PROVENANCE

The collection of the photographer
 By descent to her family

\$ 8,000-12,000

126

RUTH BERNHARD

1905-2006

In the Box (Vertical)

mounted, signed in pencil on the mount, 1962 (*The
 Eternal Body*, pl. 20)
 10 by 6 in. (25.4 by 15.2 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.

MINOR WHITE

1908-1976

Nude, San Francisco

mounted off-center, 1947, printed circa 1957
9½ by 6¼ in. (24.1 by 15.9 cm.)

PROVENANCE

Originally in the collection of a former student and close associate of the photographer in the 1950s

LITERATURE

Variant cropping:

Mirrors Messages Manifestations (Aperture, 1969), p. 33

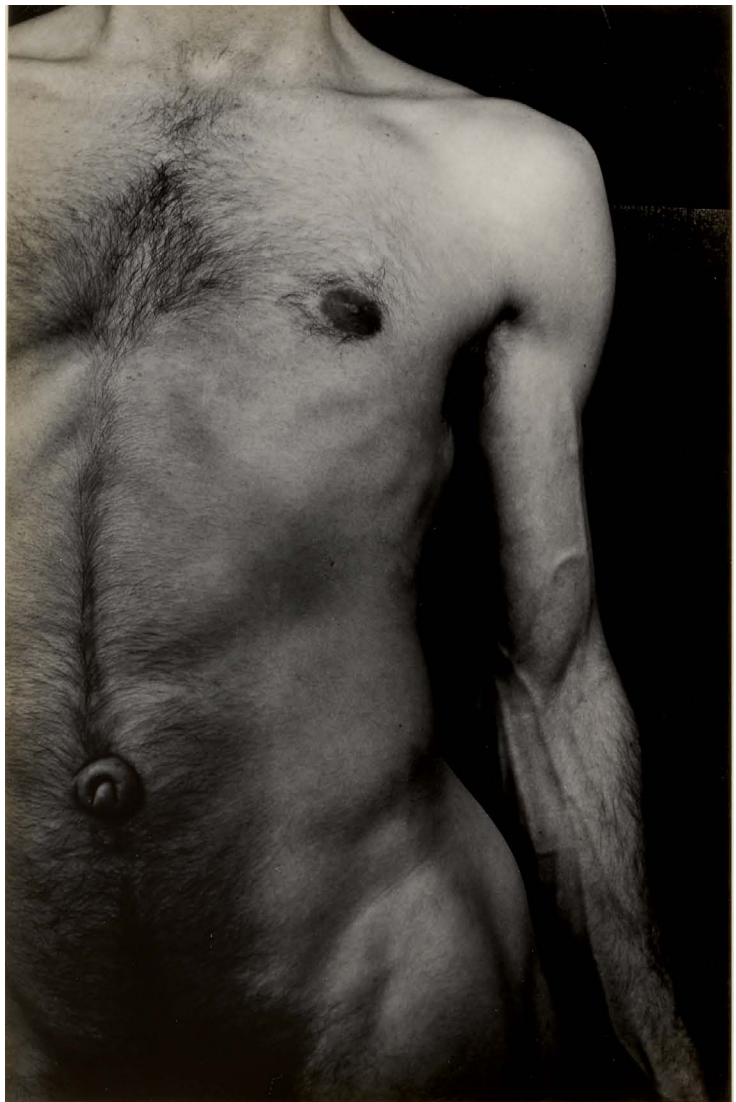
Minor White: Rites and Passages (Aperture, 1978), p. 70

The model for this photograph was Tom Murphy, with whom Minor White worked extensively in the late 1940s while living in San Francisco and teaching at the California School of Fine Arts. With his sinewy musculature evocative of Michelangelo's *David*, Murphy played a key role in White's examination of the male nude form and the photographer's struggle with his own sexuality. White carefully sequenced and hand-bound 32 images of Murphy's hands, feet, and explicitly naked body in 1948 for *The Temptation of Saint Anthony is Mirrors*, among the most emotionally raw projects in the photographer's oeuvre. A print of the full negative of this image, with Murphy in contrapposto and his genitals exposed, is included as the twenty-first image in *The Temptation of St. Anthony is Mirrors*. A love letter to his sitter, composed through the lens, it was neither exhibited nor reproduced during White's lifetime, and only the photographer and sitter possessed copies. *The Temptation of Saint Anthony is Mirrors* remained largely unseen until the 2014 Getty Museum retrospective *Minor White: Manifestations of the Spirit* and the 2015 publication *The Time Between: The Sequences of Minor White*, which faithfully reproduced this sensitive body of work.

It is likely that this early print was used by Minor White in preparation for his 1959 exhibition at the George Eastman House, *Sequence 13/Return to the Bud*, an ambitious 115-print sequence of photographs and text. Before the final exhibition prints for *Sequence 13/Return to the Bud* were to be mounted to aluminum, White first worked with a set of prints mounted to board to lay out and order the exhibition. It is believed that the print offered here is one of these. The off-center mounting and series of faint adhesive remnants on the mount above and to the left of the photograph suggest a sheet of text was previously affixed to it. The careful combination of photographs and lyrical text was central to White's philosophy and practice of photography.

Sequence 13/Return to the Bud served as a prototype for White's seminal 1969 volume *Mirrors Messages Manifestations*, which includes a wider cropping of the present image in the *Amputations* sequence (1947), accompanied by lines drawn from verses composed by White himself during his World War II military service: 'If battle gives me time/It is my will/To cut away all dear insanities/I get in war/ Or if I live/To amputate the pain/I've seen endured' (*Mirrors Messages Manifestations*, p. 33).

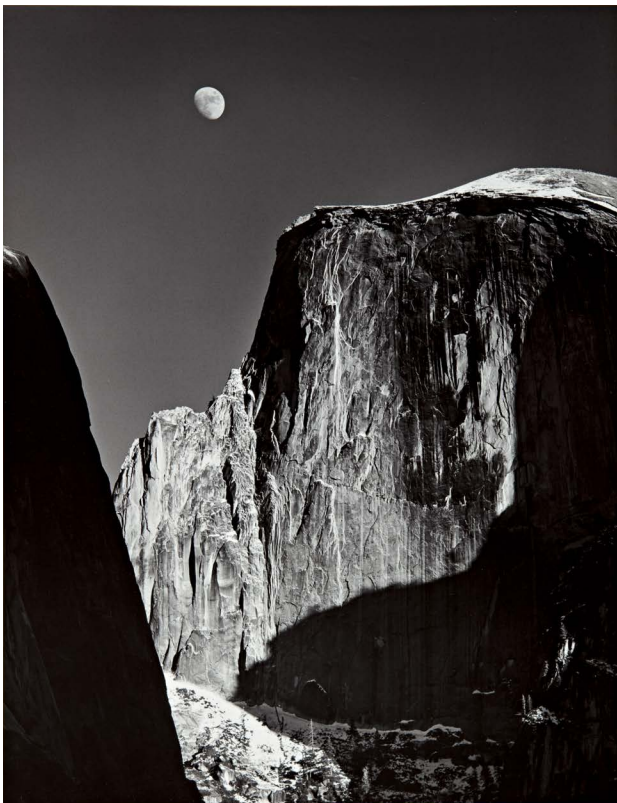
\$ 15,000-25,000



127



128



129

128

ANSEL ADAMS

1902-1984

'Aspens, Northern New Mexico'

mounted, signed in pencil on the mount, signed, titled, and dated in ink and with the photographer's studio stamp (BMFA 7) on the reverse, 1958, probably printed between 1963 and 1973 (*400 Photographs*, cover and p. 375) 15³/₈ by 19¹/₂ in. (39.1 by 49.5)

\$ 25,000-35,000

129

ANSEL ADAMS

1902-1984

'Moon and Half Dome, Yosemite National Park'

mounted, signed in pencil on the mount, partially overmatted, the photographer's Carmel studio stamp (BMFA 11), with title in ink, on the reverse, framed, 1960, probably printed between 1973 and 1977 (*400 Photographs*, p. 379)

19³/₄ by 15¹/₄ in. (50.2 by 38.7 cm.)

\$ 15,000-25,000



130

130

ANSEL ADAMS

1902-1984

'Moonrise, Hernandez, New Mexico'

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, 1941, probably printed between 1973 and 1977 (*400 Photographs*, p. 175)
15½ by 19¾ in. (39.4 by 49.2 cm.)

PROVENANCE

Sotheby's New York, 6 October 1999, Sale 7348, Lot 146

\$ 30,000-50,000



131

131

CHARLES SHEELER

1883-1965

Selected Architectural Studies of the West Bank of the Passaic River, New Jersey

a group of 3 photographs, each mounted, credited, titled, and dated, possibly by the photographer, in crayon and with annotations in pencil, on the reverse, circa 1928 (3) Each approximately 7 $\frac{3}{8}$ by 9 $\frac{3}{8}$ in. (18.7 by 23.8 cm.)

PROVENANCE

The photographer to poet William Carlos Williams, Rutherford, New Jersey

By descent to the present owner

Charles Sheeler and William Carlos Williams became lifelong friends after meeting in the early 1920s. Around 1928 Williams asked Sheeler to document the west bank of the Passaic River near the poet/physician's house in Rutherford. New Jersey would feature prominently in Williams' later work, such as his 1938 publication *Life Along the Passaic River*. These pictures of modest, vernacular architecture, which come directly from the Williams family, offer a counterpoint to Sheeler's industrial images of the Ford Motor Company's River Rouge plant made in fall 1927 and his majestic photographs of Chartres Cathedral taken in 1929.

\$ 10,000-15,000



132

□ 132

RALPH STEINER

1899-1986

American Rural Baroque

signed and dated in pencil on the reverse, 1929, printed later ('Vanishing Backyards,' *Fortune*, vol. I, no. 4, May 1930, p. 78)

7 $\frac{3}{4}$ by 10 in. (19.7 by 25.4 cm.)

PROVENANCE

The photographer to Murray Weiss, founder of the Milwaukee Center for Photography

By descent to the present owner

\$ 2,000-3,000

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



133

133

EDWARD WESTON

1886-1958

'Church Door, Hornitos'

mounted, initialed and dated in pencil on the mount, signed, titled, and dated in pencil on the reverse, framed, 1940 (Conger 1505)

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

PROVENANCE

Private collection

By descent to the present owner

LITERATURE

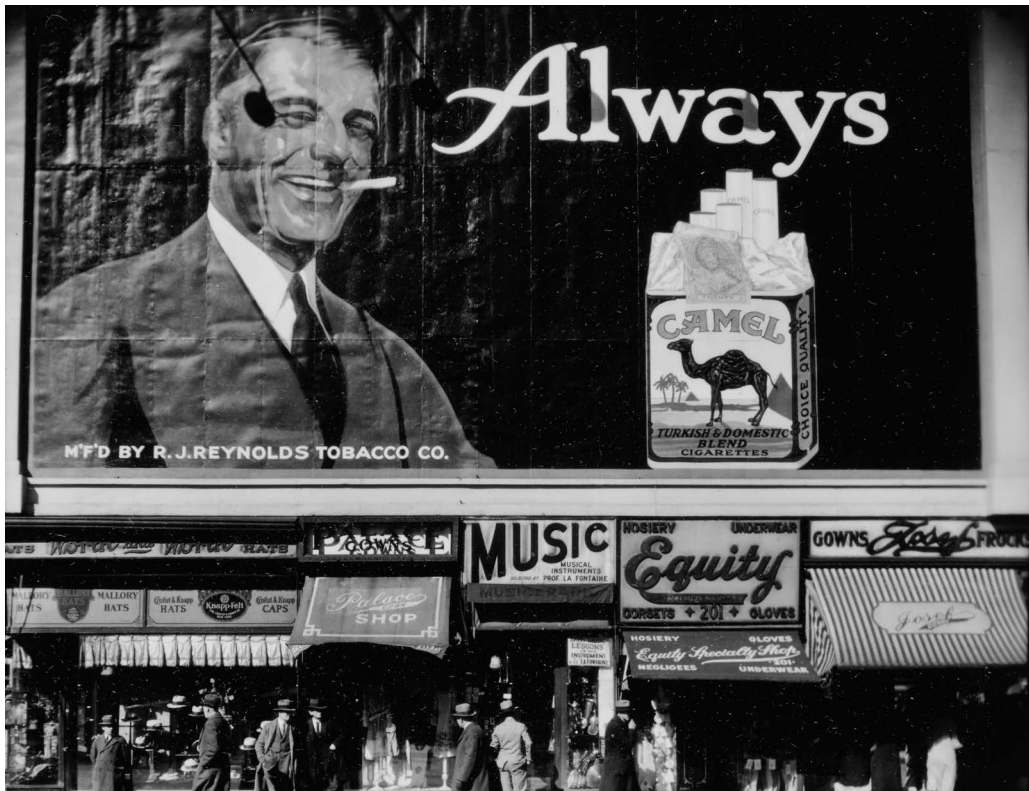
Nancy Newhall, ed., *Edward Weston: The Flame of Recognition* (Aperture, 1967), p. 89

Beaumont Newhall, *Supreme Instants: The Photographs of Edward Weston* (Tucson: Center for Creative Photography, 1986), cat. 215

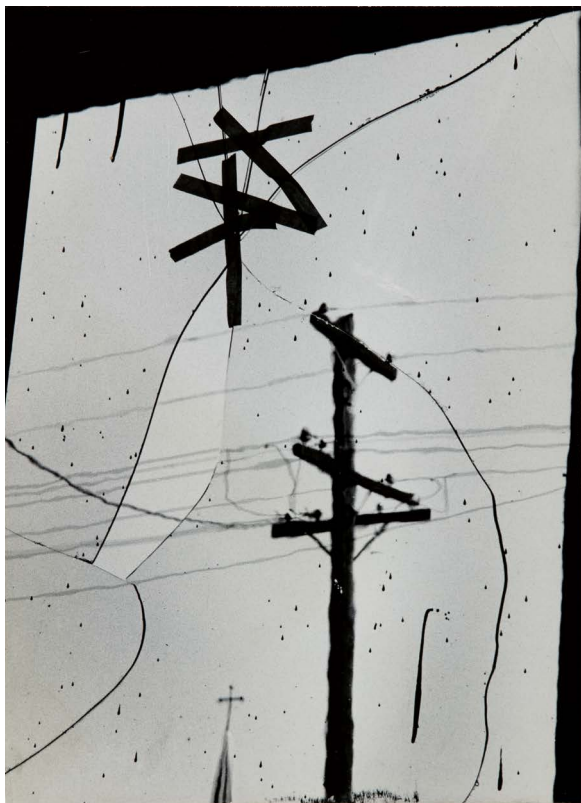
Jennifer A. Watts, ed., *Edward Weston, A Legacy* (Los Angeles: The Huntington Library, 2003), pl. 56

Manfred Heiting, ed., *Edward Weston* (Cologne, 2004), p. 181

\$ 40,000-60,000



134



135

134

RALPH STEINER

1899-1986

Portfolio III

(Thetford, V.T.: Self-published, 1981, an edition of 50), a portfolio of 22 photographs, each signed and dated in pencil on the reverse, 1921-29, printed in 1980-81; together with the printed plate list/colophon, signed and editioned '7' in ink. Folio, beige linen clamshell box with a caricature of the photographer on the cover, no. 7 in an edition of 50. Various sizes to 4¾ by 3¾ in. (12.1 by 9.5 cm.) or the reverse

PROVENANCE

The photographer to Murray Weiss, founder of Milwaukee Center for Photography

By descent to the present owner

\$ 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.

135

ERNST HAAS

1921-1986

New Mexico

the photographer's credit and 'Magnum Photos' stamps and with annotations in pencil on the reverse, 1952 (*Ernst Haas in Black and White*, p. 133)
13³/₈ by 9³/₄ in. (34 by 24.8 cm.)

\$ 6,000-9,000

136

ALMA LAVENSON

1897-1989

'Burnt-Out House'

mounted, signed in pencil on the mount, a 'San Francisco Women Artists Twenty-First Annual Exhibition' label, signed and annotated in ink, and with title, date, and numerical notations in pencil on the reverse, 1946 (*Alma Lavenson*, p. 28)
9¹/₂ by 7¹/₄ in. (24.1 by 18.4 cm.)

PROVENANCE

The collection of the photographer
By descent to her family

EXHIBITED

San Francisco Museum of Art, *San Francisco Women Artists Twenty-First Annual Exhibition*, November - December 1946

\$ 7,000-10,000

137

RALPH STEINER

1899-1986

Portfolio II

(Thetford, V.T.: Self-published, 1981, an edition of 50), a portfolio of 14 photographs, each signed and dated in pencil on the reverse and on the mat, 1921-80, printed in 1980-81; together with the printed plate list/colophon, signed and editioned '11' in ink. Folio, beige linen clamshell box with a caricature of the photographer on the cover, no. 11 in an edition of 50
Various sizes to 7⁵/₈ by 9³/₄ in. (19.9 by 24.8 cm.) or the reverse

PROVENANCE

The photographer to Murray Weiss, founder of Milwaukee Center for Photography
By descent to the present owner

\$ 8,000-12,000



136



137



138

138

AARON SISKIND

1903-1991

'Chicago 29'

signed, titled, dated, and annotated in pencil on the reverse, framed, 1957 (*Aaron Siskind: Order with the Tensions Continuing*, p. 10)
10 $\frac{5}{8}$ by 13 $\frac{3}{8}$ in. (27 by 34 cm.)

PROVENANCE

Collection of the photographer
Isabella Brandt, the photographer's daughter,
New York

Private collection, Chicago
Andrew Roth, New York, 2012

\$ 5,000-7,000

139

PAUL CAPONIGRO

B. 1932

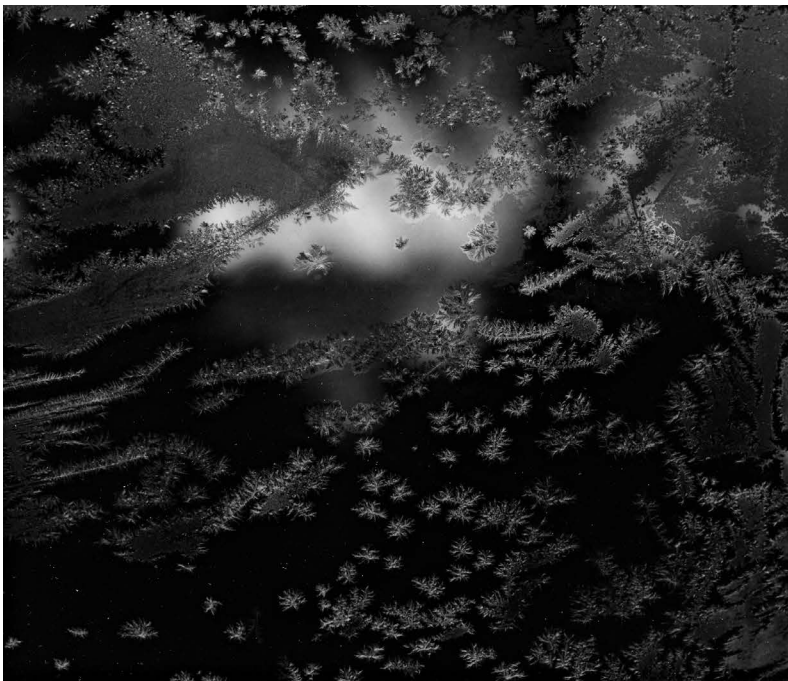
Portfolio II

(Redding, Connecticut: Self-published, 1973, an edition of 100), a portfolio of 8 photographs from Polaroid Type 55 negatives, each mounted and signed in pencil on the mount, 5 framed, 1957-70, printed in 1973; together with the printed title and plate list, editioned 'Eighty five' in ink. Folio, two-toned folding case and letterpress label with ties
Various sizes to 8 $\frac{1}{2}$ by 12 $\frac{1}{2}$ in. (21.6 by 31.8 cm.) or the reverse

PROVENANCE

G. Ray Hawkins Gallery, Los Angeles, 1979

\$ 7,000-10,000



139

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

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.)

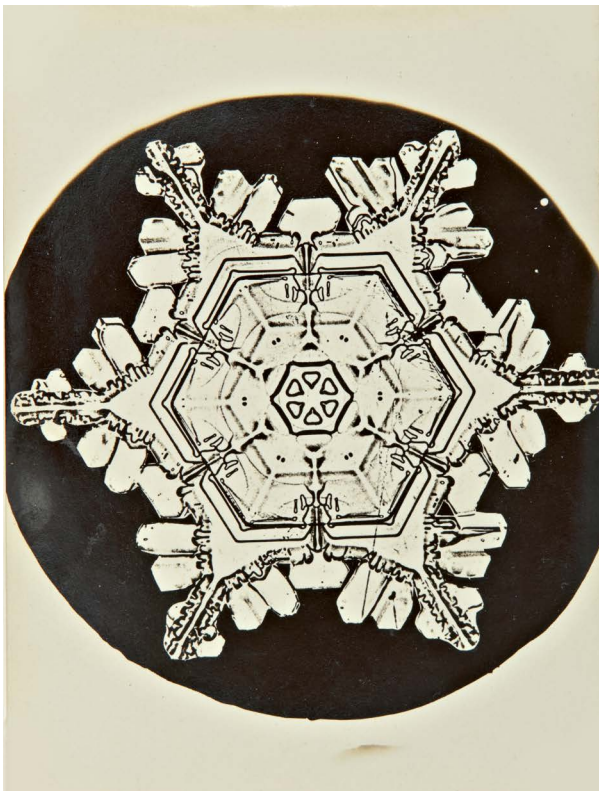
PROVENANCE

Collection of the Polaroid Corporation
Sotheby's New York, *Photographs from the Polaroid Collection*, 22 June 2010, Sale 8649, Lot 243

\$ 50,000-70,000



141



142

141

PROPERTY FROM THE COLLECTION OF ANNE ADAMS HELMS

ANSEL ADAMS

1902-1984

'Penitente Morada, Coyote, N. M.'

mounted, signed in pencil on the mount, titled in pencil, and with an Anne Adams Helms collection stamp on the reverse, 1950, probably printed in the 1970s (*Classic Images*, pl. 59) 14¾ by 19½ in. (37.5 by 49.5 cm.)

\$ 6,000-9,000

142

WILSON A. BENTLEY

1865-1931

Selected Images of Snowflakes

10 photomicrographs of *Snowflakes*, printing-out-paper prints, each framed, late 1890s-1920s (10) Each approximately 4 by 3 in. (10.2 by 7.6 cm.)

\$ 8,000-12,000

143

WALKER EVANS

1903-1975

'Walker Evans: Selected Photographs'

(New York: Double Elephant Press, 1974, a total edition of 90), a portfolio of 15 photographs, each mounted, signed, and editioned '48/75' in pencil on the mount, 12 framed, 1930-37, printed in 1974; together with the printed title, introduction by Lionel Trilling, and colophon/plate list, with edition '48/75' in pencil. Folio, grey cloth clamshell box with white-lettered label

Each approximately 11½ by 9¾ in. (29.2 by 23.8 cm.) or the reverse

\$ 20,000-30,000

144

DOROTHEA LANGE

1895-1965

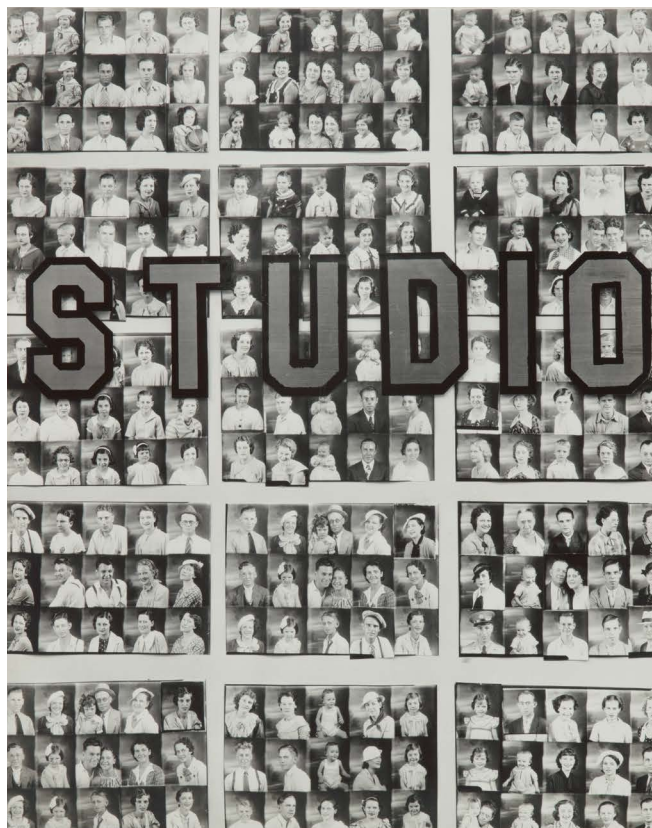
Woman Waiting

signed and inscribed 'Photograph by Dorothea Lange from my Collection' by Rondal Partridge, the photographer's assistant, and with '38065' in pencil and the photographer's '1163 Euclid Avenue, Berkeley, California' stamp on the reverse, circa 1938, probably printed later
9¾ by 7¾ in. (24.4 by 19.4 cm.)

PROVENANCE

The photographer to Rondal Partridge
Edwynn Houk Gallery, New York, 1991

\$ 8,000-12,000

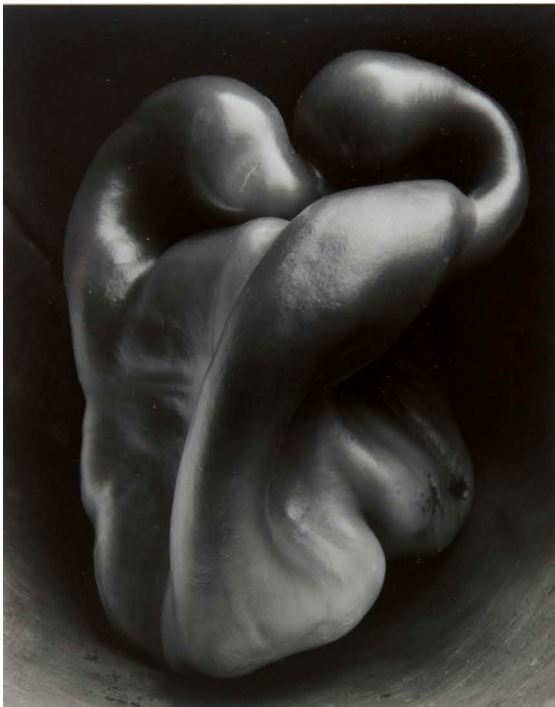


143



144

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



145



147



146

□ 145

EDWARD WESTON

1886-1958

'Pepper'

mounted, signed, titled, dated, and numbered '30P' in pencil and stamped by Cole Weston, the photographer's son, on the reverse, framed, 1930, printed posthumously by Cole Weston (Conger 606) 9¼ by 7¾ in. (23.5 by 18.7 cm.)

PROVENANCE

Private collection, New York
By descent to the present owner

\$ 5,000-7,000

146

EDWARD WESTON

1886-1958

'Oceano'

mounted, signed, titled, dated, and numbered '35SO' in pencil and stamped by Cole Weston, the photographer's son, on the reverse, framed, 1936, printed posthumously by Cole Weston (Conger 940) 7½ by 9½ in. (19.1 by 24.1 cm.)

PROVENANCE

Private collection, New York
By descent to the present owner

\$ 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.



148

147

EDWARD WESTON

1886-1958

'Nude' (Charis, Santa Monica)

mounted, signed, titled, dated, and numbered '227N' in pencil and stamped by Cole Weston, the photographer's son, on the reverse, framed, 1936, printed posthumously by Cole Weston (Conger 968)
9½ by 7⅞ in. (24.1 by 19.4 cm.)

PROVENANCE

Private collection, New York
By descent to the present owner

\$ 6,000-9,000

148

DOROTHEA LANGE

1895-1965

Grandfather and Grandson,
Japanese Relocation Camp,
Manzanar, California

the photographer's '1163 Euclid Avenue, Berkeley, California' stamp on the reverse, 1942, printed later
10½ by 13¼ in. (26.7 by 33.7 cm.)

PROVENANCE

Edwynn Houk Gallery, New York, 1991

LITERATURE

Elizabeth Partridge, ed., *Dorothea Lange: A Visual Life* (Washington, D. C., 1994), p. 121
Keith F. Davis, *The Photographs of Dorothea Lange* (New York, 1995), p. 83
Dorothea Lange: The Human Face (Paris, 1998), p. 87

\$ 15,000-25,000

WALKER EVANS

1903-1975

Floyd Burroughs, A Cotton Sharecropper,
Hale County, Alabama

flush-mounted, the Lunn Gallery stamp, numbers 'II' and '83'
in pencil, on the reverse, 1936 (Keller 531)
9¼ by 7 in. (23.5 by 17.8 cm.)

PROVENANCE

Private collection

By descent to the present owner

LITERATURE

James Agee and Walker Evans, *Let Us Now Praise Famous Men* (Houghton Mifflin Company reprint of the 1941 original, 1988), dust jacket and unpaginated

John Szarkowski, *Walker Evans* (New York: The Museum of Modern Art, 1971), p. 83

Walker Evans: Photographs for the Farm Security Administration, 1935-1938 (New York, 1973), pl. 249

Walker Evans: First and Last (New York, 1978), p. 72

John T. Hill, *Walker Evans at Work* (New York, 1982), p. 126

Thomas W. Southall, *Of Time & Place: Walker Evans and William Christenberry* (Amon Carter Museum and University of New Mexico Press, 1990), p. 35

Gilles Mora and John T. Hill, *Walker Evans: The Hungry Eye* (New York, 1993), p. 202

Maria Morris Hambourg, Jeff L. Rosenheim, Douglas Eklund, and Mia Fineman, *Walker Evans* (New York: The Metropolitan Museum of Art, 2000), pl. 88

John T. Hill, *Walker Evans: Lyric Documentary - Selections from Evans' Work for the U. S. Resettlement Administration and the Farm Security Administration, 1935-1937* (Göttingen, 2006), p. 178

Roy Emerson Stryker and Nancy Wood, *In This Proud Land: America 1935-1943 as seen in the FSA Photographs* (Greenwich, 1973), p. 90

Emma Dexter and Thomas Weski, eds., *Cruel and Tender: The Real in the Twentieth-Century Photograph* (London: Tate Modern, 2003), p. 132

\$ 80,000-120,000

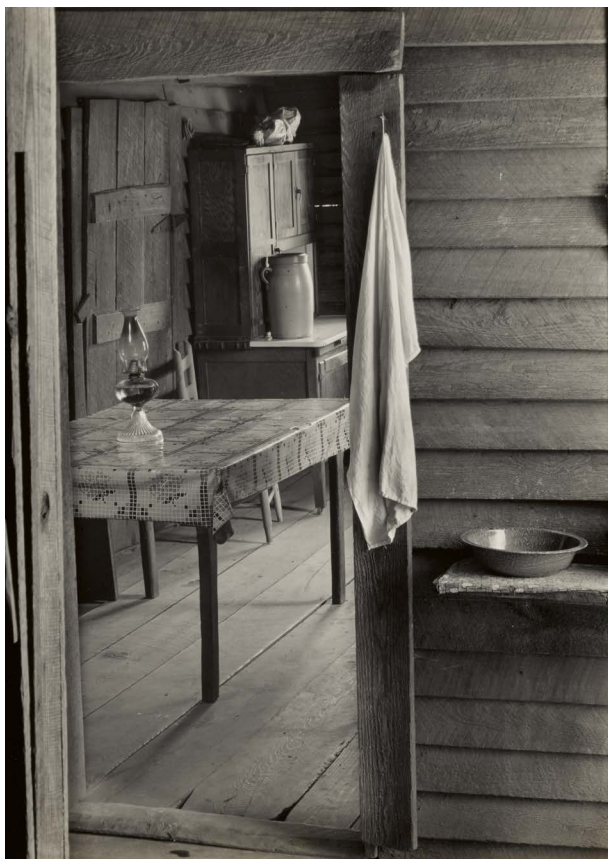
This iconic image of the Alabama farmer Floyd Burroughs illustrates both the first edition of Walker Evans' and James Agee's landmark publication *Let Us Now Praise Famous Men*, published in 1941, as well as a second edition printed in 1960. This classic volume describes, in words and photographs, the daily lives of the families of three tenant farmers—Burroughs, Frank Tingle, and Bud Fields—who were loosely related cotton farmers, each working land adjacent to one another in Hale County, Alabama. In the book, this portrait of Floyd Burroughs is juxtaposed with that of his wife, Allie Mae (see Lot 152), and together they are the two definitive images in this important volume.

Let Us Now Praise Famous Men began with an assignment for *Fortune* magazine. During the hardest years of the Depression, the periodical ran numerous reports on the life and circumstance of the working class. For the fourth article in the series, Agee was assigned to document the lives of Southern cotton tenant farmers. Excited by the prospect of returning to his native south, Agee took the assignment and arranged for Evans to accompany as photographer. The article was submitted to *Fortune* in the fall of 1936 and promptly rejected by the editors. Not to be discouraged, Evans sought a publisher while Agee expanded the text into a book-length manuscript. After five years, Houghton Mifflin published the book and, while it garnered critical success, it achieved only lackluster sales in an environment now more concerned with World War II than the travails of the Depression. It was not until after Agee's death in 1955, and a posthumously-awarded Pulitzer Prize for his novel *A Death in the Family*, that *Let Us Now Praise Famous Men* was republished and celebrated for its detailed, unflinching documentation of Southern life during the Depression.

Early prints of this image are rare and seldom appear at auction. A print from the collection of the Metropolitan Museum of Art sold in these rooms on 15 February 2006.

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

WALKER EVANS

1903-1975

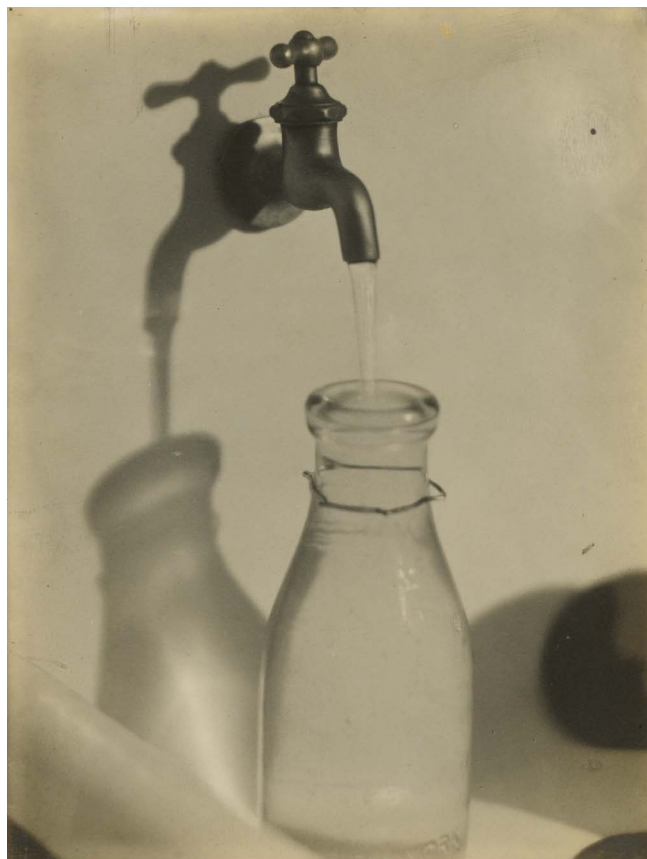
Washroom and Dining Area of Floyd Burroughs' Home, Hale County, Alabama

the Lunn Gallery stamp, numbers '11' and '82' in pencil, on the reverse, matted, signed in pencil on the mat, framed, 1936, printed later (*Let Us Now Praise Famous Men*, unpaginated)
9½ by 6⅝ in. (24.1 by 16.8 cm.)

PROVENANCE

Private collection
By descent to the present owner

\$ 10,000-15,000



151

151

MARGARET WATKINS

1884-1969

Untitled (Milk Bottle in Sink)

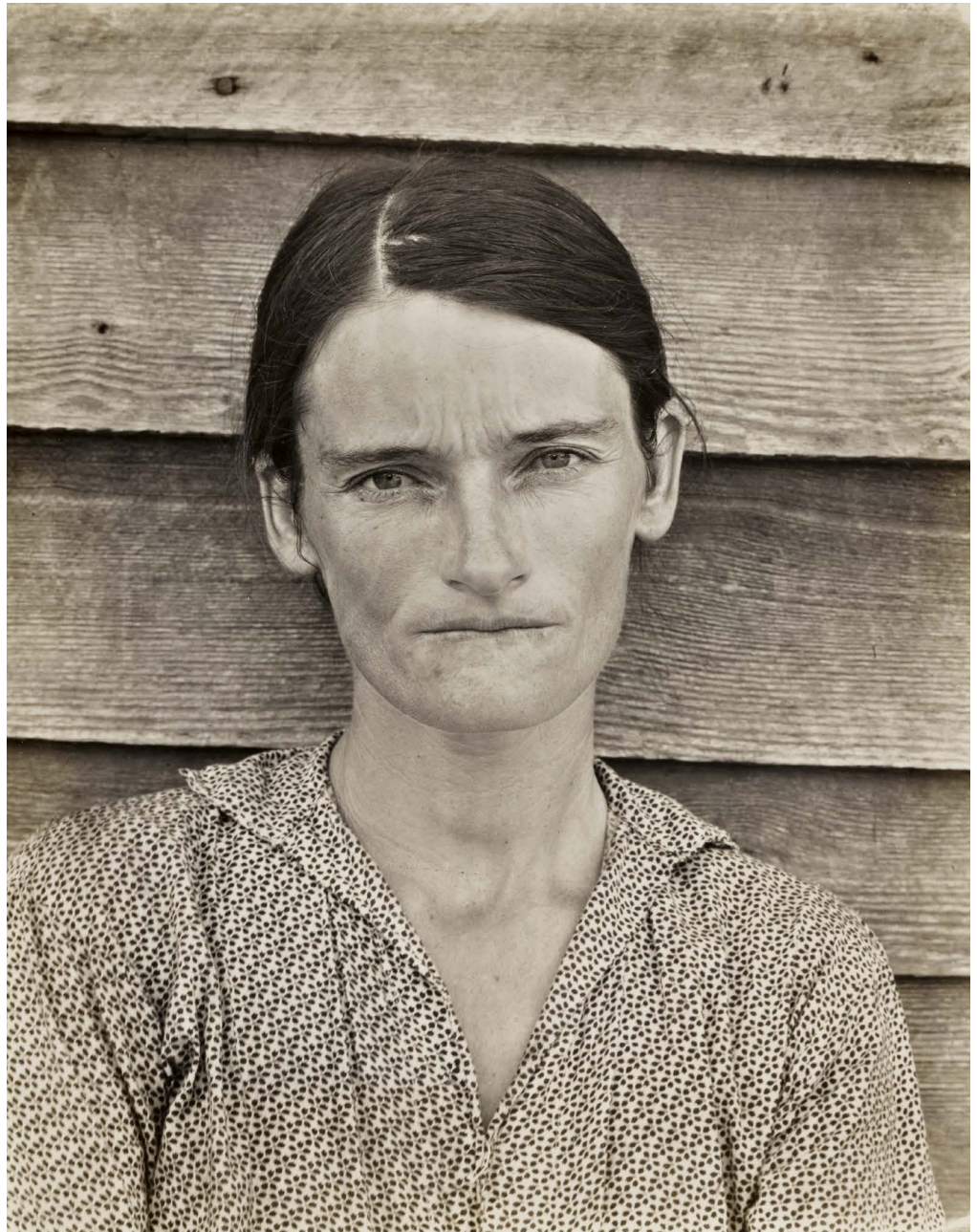
platinum-palladium print, signed in ink on the reverse, framed, 1923
8½ by 6½ in. (21.5 by 16.5 cm.)

PROVENANCE

Robert Mann Gallery, New York
Galerie Zur Stockeregg, Zurich

\$ 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

WALKER EVANS

1903-1975

Allie Mae Burroughs, Wife of Cotton
Sharecropper, Hale County, Alabama

the Lunn Gallery stamp, numbers '1' and '36' in pencil, on the
reverse, framed, 1936, printed later (Keller 532; *Let Us Now
Praise Famous Men*, unpaginated)
9½ by 7½ in. (24.1 by 19.1 cm.)

PROVENANCE

Private collection

By descent to the present owner

\$ 8,000-12,000



153

153

BEN SHAHN

1898-1969

Family of Negro Sharecropper, Little Rock, Arkansas

annotated '6019M4' in pencil on the reverse,
1935

6¼ by 9½ in. (15.9 by 24.1 cm.)

PROVENANCE

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

LITERATURE

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

This photograph comes originally from the collection of John Cunningham, who, in addition to his job as a manufacturer of store mannequins, was employed in 1936 by the Resettlement Administration (RA) as Chief Designer of the Department of Exhibitions. In this position, Cunningham planned traveling exhibitions featuring RA photographers such as Shahn, Walker Evans (Lots 143, 149, 150 and 152), and Dorothea Lange (Lots 144, 148, 154 and 159). Unlike Shahn's glossy prints made for reproduction, the photograph offered here is on the lush matte-surface, double-weight paper that the artist favored for exhibition.

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

\$ 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.



154

154

DOROTHEA LANGE

1895-1965

Peach Picker, Musella, Georgia

with '9385C' in red crayon on the reverse, 1936
7½ by 9½ in. (19.1 by 24.1 cm.)

PROVENANCE

PhotoWest Gallery, San Diego, 1990

LITERATURE

Michael Lesy, *Long Time Coming: A Photographic Portrait of America, 1943-1959* (New York, 2002), p. 381

cf. Dorothea Lange: *Photographs of a Lifetime* (New York, 1982), p. 19

\$ 20,000-30,000

In 1936, Roy Stryker, who oversaw the documentary photography division of the Farm Security Administration, distributed shooting scripts to photographers employed by the government agency. Suggestions for photographic essays included 'People on and off the job,' 'Pictures showing relationship between time and the job,' and 'The effect of the depression in the smaller towns of the United States' (*In This Proud Land*, p. 187). It perhaps was with these ideas in mind that Dorothea Lange traveled through Mississippi, Alabama, Texas, and Georgia in the summer of 1936, witnessing for the first time the Depression as experienced in racially-divided, poverty-stricken regions of the South.

The photograph offered here is from a series of images Lange made in July 1936 in Musella, Georgia, a rural community twenty miles west of the city of Macon. In her caption card for a variant image, Lange described the setting: 'Lunchtime for these Georgia peach pickers. They earn seventy-five cents a day in the orchards. Muscella [sic],

Georgia.' While the first peaches were planted in Georgia in the 1700s, it was not until after the Civil War, with a new class of inexpensive labor at hand, that Georgia was recognized as the 'Peach State.' The short, summer peach season dovetailed with the cotton industry's slow season, providing a steady stream of inexpensive labor desperate for year-round employment in the post-bellum South.

Later in life, Lange recounted how she strove to have real conversations with the people she photographed: 'This was very helpful to me, and I think it was helpful to them. It gave us a chance to meet on common ground' (quoted in *Photographs of Lifetime*, p. 116). While the exact words exchanged between Lange and the peach picker are unknown, like so many of Lange's images of the 1930s and 40s, this portrait dually emphasizes the dignity of its sitter while also revealing the daily struggle for survival that she, and so many others, endured.

At the time of this writing, no other early prints of this image have been located.



155



156

155

HENRI CARTIER-BRESSON

1908-2004

Hoboken

signed and warmly inscribed 'pour Romeo Martinez' in ink, title, date, 'Camera X,' and reduction notations in pencil and with the photographer's 'Photo Henri Cartier-Bresson' stamp and a 'Collection Romeo Martinez' stamp on the reverse, framed, 1947, printed in 1949
11¾ by 8 in. (29.9 by 20.3 cm.)

PROVENANCE

The photographer to Romeo Martinez, Paris
Sotheby's New York, 10 May 1983, Sale 5043, Lot 46
By descent to the present owner

LITERATURE

'La vision instantanée de Henri Cartier-Bresson,' *Camera*, October 1955, vol. 34, no. 10, p. 471 (this print)
Henri Cartier-Bresson, *America In Passing* (Boston, 1991), unpaginated (variant)

\$ 6,000-9,000

156

W. EUGENE SMITH

1918-1978

'The Walk to Paradise Garden'

mounted, signed and titled in pencil on the mount, framed, 1946, printed later (Johnson 21:001)
12 by 10½ in. (30.5 by 25.7 cm.)

PROVENANCE

Weston Gallery, Carmel, 1978

\$ 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.



157

157

LOU BERNSTEIN

1911-2005

'Man and Wife'

signed, titled, and dated in ink in the margin, 1941
12 $\frac{1}{8}$ by 9 in. (30.8 by 22.9 cm.)

\$ 4,000-6,000



158

158

GODFREY FRANKEL

1912-1995

Washington (Child at Lamp Post)

credit and the photographer's '12931 Shaker, Cleveland'
address in ink, 'Washington' in pencil, and with 'A National
Service of the Council Against Intolerance in America,
Pictures for Democracy' stamp, credit and annotations in
ink, on the reverse, early 1940s (*In the Alleys: Kids in the
Shadow of the Capitol*, p. 33)
9 $\frac{3}{4}$ by 7 $\frac{1}{2}$ in. (24.8 by 19.1 cm.)

\$ 4,000-6,000



159

159

DOROTHEA LANGE

1895-1965

Woman of the High Plains, Texas Panhandle

with '38258' in ink and the photographer's '1163 Euclid Avenue, Berkeley, California' stamp on the reverse, 1938, printed later 9½ by 7¾ in. (24.1 by 19.7 cm.)

PROVENANCE

Edwynn Houk Gallery, New York, 1991

LITERATURE

Dorothea Lange and Paul Taylor, *An American Exodus: A Record of Human Erosion* (Jean-Michel Place reprint of the 1939 original, 1999), cover and p. 101

George P. Elliott, *Dorothea Lange* (New York: The Museum of Modern Art, 1966), p. 38

Dorothea Lange Looks at the American Woman (Fort Worth: Amon Carter Museum of Western Art, 1967), p. 29

Celebrating a Collection: The Work of Dorothea Lange (The Oakland Museum, 1978), p. 80

Dorothea Lange: Photographs of a Lifetime (New York, 1982), p. 80

Elizabeth Partridge, ed., *Dorothea Lange: A Visual Life* (Washington, D. C., 1994), p. 83

Dorothea Lange: American Photographs (The San Francisco Museum of Modern Art, 1994), pl. 83

Mark Durden, *Dorothea Lange 55* (New York, 2001), p. 95

Pierre Borhan, *Dorothea Lange: The Heart and Mind of a Photographer* (New York, 2002), p. 91

Peter Galassi, *Walker Evans & Company* (New York: The Museum of Modern Art, 2000), fig. 22, p. 25

\$ 20,000-30,000

160

LEWIS W. HINE

1874-1940

Automobile Tire Maker

oversized, warm-toned, annotated 'Photograph by Lewis W. Hine, Hastings-on-Hudson, N. Y.' in ink on the reverse, circa 1930 (*Men at Work*, unpaginated)
16 by 20 in. (40.6 by 51 cm.)

PROVENANCE

This photograph was originally from the collection of Allen H. Eaton, a trustee of New York's Ethical Culture School, and an employee of the Russell Sage Foundation, where Hine had an important exhibition of his photographs in 1929.

\$ 10,000-15,000



160

161

LEWIS W. HINE

1874-1940

Selected Images of Workers

a group of 3 prints, comprising *Woman Carrying Enormous Dry Goods Box on Bleecker Street*; *Cellar Baker and Cat*; and *Group of Breaker Boys*, one with the 'Lewis Hine, Interpretive Photography, Hastings-On-Hudson, New York' stamp on the reverse, 1911-15, probably printed before 1940 (Steinorth, pp. 100 and 189) (3)
Each approximately 5 by 7 in. (12.7 by 17.8 cm.)

PROVENANCE

Collection of Murray Weiss, founder of Milwaukee Center for Photography
By descent to the present owner

\$ 6,000-9,000



161



Edward Weston 1939

162

162

EDWARD WESTON

1886-1958

Glass and Lily

mounted, signed and dated in pencil on the mount, 1939
(Conger 1497)
7 $\frac{5}{8}$ by 9 $\frac{5}{8}$ in. (19.4 by 24.4 cm.)

PROVENANCE

Sotheby's New York, 16 October 2007, Sale 8349, Lot 178

LITERATURE

Ben Maddow, *Edward Weston: Fifty Years* (Aperture, 1973),
pl. 242

Peter C. Bunnell, *Edward Weston: On Photography* (Salt
Lake City, 1983), pl. one

Peter C. Bunnell and David Featherstone, eds., *EW: 100:
Centennial Essays in Honor of Edward Weston* (Carmel,
1986), p. 116

Manfred Heiting, ed., *Edward Weston* (Cologne, 2004),
p. 185

\$ 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.



163

163

ANSEL ADAMS

1902-1984

Aspens, Dawn, Dolores River Canyon, Autumn, Colorado

mounted, signed in pencil on the mount, inscribed 'For The Spencers, from Ansel Adams' in ink on the reverse, 1937, probably printed in the 1940s
6¼ by 8⅞ in. (15.9 by 22.6 cm.)

LITERATURE

Nancy Newhall, *Ansel Adams. Vol. I: The Eloquent Light* (San Francisco, 1963), p. 148

Andrea G. Stillman, *Ansel Adams: 400 Photographs* (Boston, 2013), p. 151

Karen Haas, *An Enduring Vision: Photographs from the Lane Collection* (Boston, 2011), pl. 104

In October 1937, Ansel Adams traveled to the American Southwest with patron David McAlpin to visit Georgia O'Keeffe, and together the group explored areas of New Mexico, Arizona, and Colorado, with Orville Cox as their guide. Winter had already arrived in Colorado's Dolores River Canyon, where Adams happened upon a grove of Aspen trees, their skeletal branches rising and falling rhythmically as they receded from

view. His time spent working alongside O'Keeffe encouraged him to disregard extraneous details and, training his lens on the undulating tree line, he snapped this image.

It was while on this trip that Adams wrote to Stieglitz, 'I think I am getting some very good things—quite different, I believe. I like to think of my present stuff as more subtle, more lifting-up-the-lid, if you know what I mean. . . perhaps I am on the edge of making a really good photograph.' Once described by John Szarkowski, director emeritus of photography at The Museum of Modern Art, as 'a fugue of aspens,' this ethereal image was the first photograph by Adams that caught the eye of Beaumont and Nancy Newhall, who displayed a print of it proudly in their living room for many years.

The Spencers to whom this photograph is inscribed are likely Eldridge Theodore (Ted) and Jeannette Dyer Spencer, lifelong friends of Adams. It was with the encouragement of Ted Spencer that Adams successfully inaugurated a Department of Photography at the California School of Fine Arts (now the San Francisco Art Institute) in 1945, and in 1962, it was Ted (an architect by trade) who built the Carmel home where Adams and his wife, Virginia, would live for the rest of their lives. Early prints of this image are scarce. Comparable examples have been located in the Lane Collection at the Museum of Fine Arts, Boston, and in the Ansel Adams Archive at the Center for Creative Photography, Tucson.

\$ 25,000-35,000

55



164



165

164

PROPERTY FROM A PRIVATE COLLECTION, PRINCETON, NEW JERSEY

EUGÈNE ATGET

1857-1927

'St. Cloud'

albumen print, partially numbered '10[13]' in the negative, titled and numbered in pencil on the reverse, circa 1920
7 by 8½ in. (17.8 by 21.6 cm.)

\$ 15,000-20,000

165

PROPERTY FROM A PRIVATE COLLECTION, PRINCETON, NEW JERSEY

EUGÈNE ATGET

1857-1927

'Rose trémère' (Hollyhock)

albumen print, titled and numbered '846' in pencil on the reverse, circa 1900 (*The Work of Atget, Volume I*, pl. 24)
8½ by 7 in. (21.6 by 17.8 cm.)

\$ 5,000-7,000



166

166

PROPERTY FROM A PRIVATE COLLECTION, PRINCETON, NEW JERSEY

EUGÈNE ATGET

1857-1927

'Versailles, Bassin Neptune'

albumen print, titled and partially numbered '61[03]' in the negative, titled and numbered '6103' in pencil and with the photographer's 'E. Atget / Rue Campagne' studio stamp on the reverse, 1901

7 by 8½ in. (17.8 by 21.6 cm.)

\$ 10,000-15,000

167

PROPERTY FROM A PRIVATE COLLECTION, PRINCETON, NEW JERSEY

EUGÈNE ATGET

1857-1927

'St. Cloud'

albumen print, titled and numbered '976' in pencil on the reverse, 1910

8½ by 7 in. (21.6 by 17.8 cm.)

\$ 7,000-10,000



167

ALBERT FRISCH

1840-1918

Résultat d'une expédition photographique sur le Solimões ou Alto Amazonas et Rio Negro

a group of 98 albumen prints from *Résultat d'une expédition photographique sur le Solimões ou Alto Amazonas et Rio Negro* (Rio de Janeiro: Georg Leuzinger, 1869), comprising plates 1-11, 13-22, and 24-100, each mounted, letterpress photographer's and printer's credits, title, annotations, and plate number on the two-toned mount, 1867-68, printed in 1869 (95 plates and one 3-plate panorama)
 Albumen prints 9 $\frac{3}{8}$ by 7 $\frac{3}{8}$ in. (23.8 by 18.7 cm.) or the reverse
 Panorama 7 $\frac{5}{8}$ by 26 $\frac{1}{4}$ in. (19.4 by 66.7 cm.)
 Mounts 17 by 12 $\frac{3}{4}$ in. (43.2 by 32.4 cm.) or the reverse

\$ 70,000-100,000

In 1871, Kaiserliche Hoheit Prinzessin Caroline and her son Königliche Hoheit Prinz Philipp acquired an album of 98 photographs of the flora, fauna, and indigenous inhabitants of the Amazon. These views, made in 1867-68 by the German photographer Albert Frisch, represent the earliest successful photographic expedition to Brazil's Upper Amazon. This rare album, now in the archives of the Weltmuseum, Vienna, was believed to be the only complete set of such prints until the recent discovery of the remarkable group offered here. The present

photographs, on the two-toned letterpress-captioned mounts as issued by publisher Georg Leuzinger in 1869, are believed to be the only such group in private hands. Additionally, this collection contains two photographs (plates 99 and 100) not represented in the Vienna album.

Albert Christoph Frisch was born in 1840 in the Bavarian city of Augsburg. Orphaned early in childhood, Frisch attempted several vocations (including confectioner) before seeking new life in South America, by way of Argentina. After a failed attempt as a print dealer, Frisch turned to photography in 1863, relocating the following year to Brazil's cosmopolitan then-capital Rio de Janeiro where he gained employment in Leuzinger's *Officina Photographica*.

In the years following the discovery of photography, Brazil experienced an internationally recognized golden age. Photography thrived under Emperor Dom Pedro II (1825-1891), a great admirer of the medium. Amidst an environment of economic development, Leuzinger commissioned Frisch to produce a series of photographs from the undisturbed Amazon. Frisch began his five month journey in November 1867, negotiated nearly 1,000 miles by foot and by row boat (seen in plates 13 and 97), and produced more than 120 glass plate negatives. Working in the wet collodion process necessitated traveling with a portable laboratory, equipment, chemicals, and fragile glass plates. Frisch would have prepared the glass plates just moments before exposure, then developed the negatives in the field while they were still wet.

Upon his return to Rio de Janeiro, Frisch and Leuzinger edited the many negatives to a distilled series of 98 images, marketing the series 'Résultat d'une expédition

photographique sur le Solimões ou Alto Amazonas et Rio Negro.' The photographs were available for purchase first at Leuzinger's Rua do Ouvidor address and later at Frisch's own studio in Berlin. The photographs are geographically sequenced, charting Frisch's itinerary from Leticia, Tabatinga, São Paulo de Olivença, and Tocantins to Fonte Boa, Tefé, Coari, Codajás, and Manaus. 35 plant species are documented, the captions for which marry scientific and informal commentary, and Amazon crocodiles and sea cows are among the animals represented. The greatest number of images, however, document the inhabitants, including those from Ticuna, Miranha, Caixana, and Umpqua tribes.

Many of the portraits are the result of layered or composite negatives. To produce photographs with sharp focus throughout, Frisch often photographed his sitters and their backgrounds separately. Frisch also 'opaqued' the backgrounds of certain negatives, particularly the studies of flora and fauna, 'virtually transforming them into living sculptures' (*Pioneer Photographers of Brazil*, p. 76). Frisch and Leuzinger experimented with various negative combinations, and slight variations in final images are evident when comparing extant examples of the same plates.

Frisch's dedication to photography lasted a few short years and, in the intervening decades, he was all but written out of the history of the medium. In his essay 'Commercial Photography from the Upper Amazon and Early Anthropology' (*Exploring the Archive: Historical Photograph[s] from Latin America, The Collection of the Ethnologisches Museum Berlin*, 2015), to which this entry is indebted, Frank Stephan Kohl notes that the *Amazonas* photographs were often misattributed to Franz Keller-Leuzinger, the son-in-law of Georg Leuzinger, who himself made an important survey of the Rio Madeira area's rail potential at the behest of the Brazilian government.

Selections of Frisch's Amazon photographs are located at several institutions. 65 plates from the collection of researcher Alphons Stübel are in the collection of the Leibniz-Institut für Länderkunde, Leipzig. An album titled 'Views in the Amazon Valley 1870,' comprised of 50 photographs, is in the George Earl Church Collection at the Brown University Library, Providence. 27 photographs are in the collection of the J. Paul Getty Museum, Los Angeles, and 24 photographs, formerly in the collection of German anthropologist Paul Ehrenreich, are now at the Ibero-Amerikanisches Institut, Berlin. That they survive in institutional collections throughout Europe and the Americas is evidence both of their immediate commercial success and enduring historical importance.

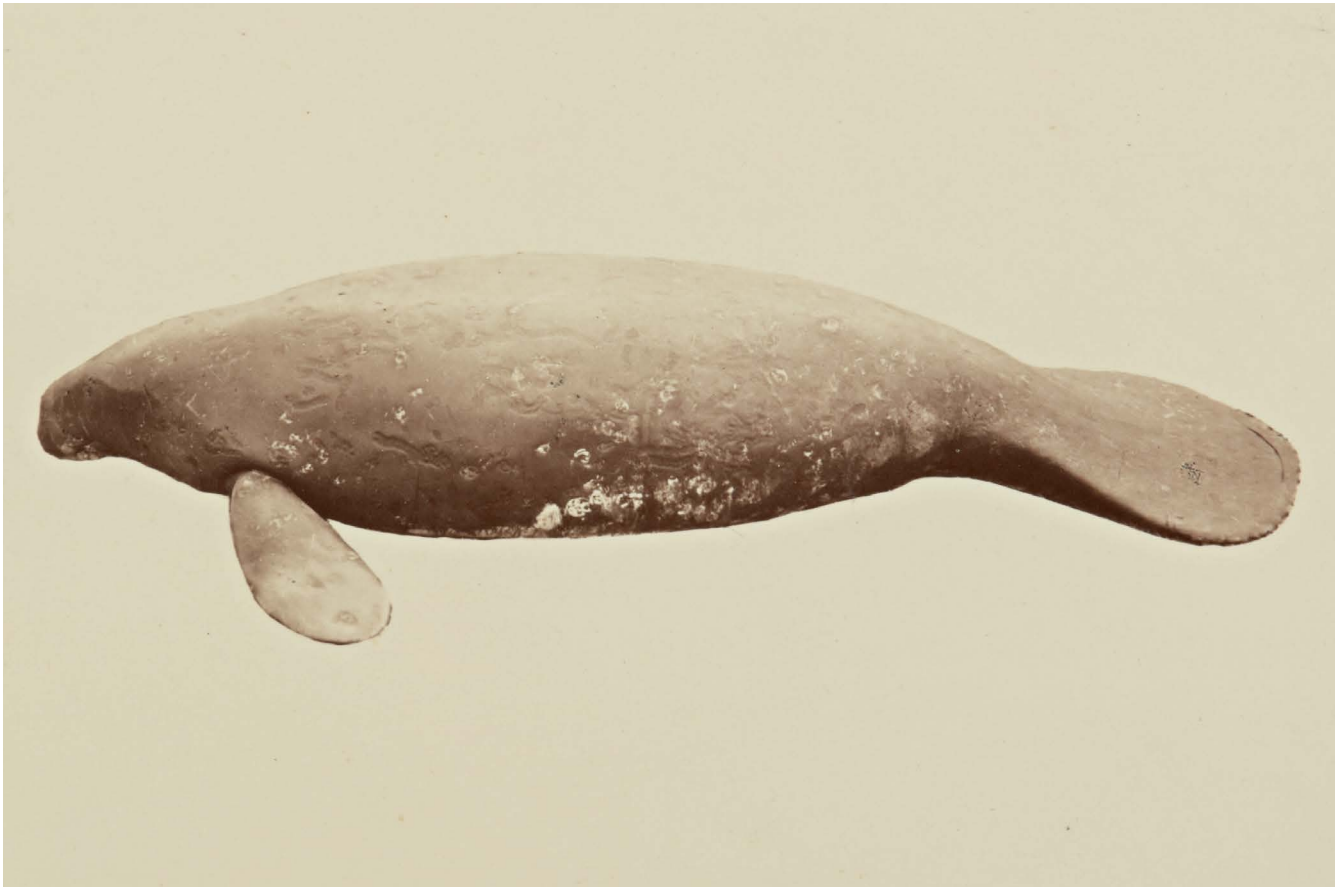
At the time of this writing, it is believed that no other significant group of *Amazonas* photographs has appeared at auction.



168









169



170

169

GIACOMO BROGI

1822-1881

The Forum Temple Ruins, Rome

a panorama comprised of 3 carbon prints, in an old, possibly original, gilt wood frame, 1880s
20¾ by 46 in. (52.7 by 116.8 cm.)

\$ 5,000-7,000

170

GAMBIER BOLTON

1854-1929

'Majesty'

mural-sized carbon print, credited 'Gambier Bolton F. R. G. S.' and titled in the negative, flush-mounted to linen, in an old, possibly original, frame, circa 1890
30 by 40 in. (76.2 by 101.6 cm.)

\$ 6,000-9,000

PROPERTY FROM THE COLLECTION OF PROFESSOR
GRAHAM SMITH

DAVID OCTAVIUS HILL AND ROBERT ADAMSON

1802-1870 and 1821-1848

The Reverend Doctor Abraham Capadose of the Hague

salt print, mounted to an album leaf, title in pencil and with the Royal Scottish Academy collection stamp on the mount, circa 1843 (Scottish National Portrait Gallery catalogue, p. 49; cf. *Early Victorian Album*, p. 79) 8 by 5½ in. (20.3 by 14.3 cm.)

PROVENANCE

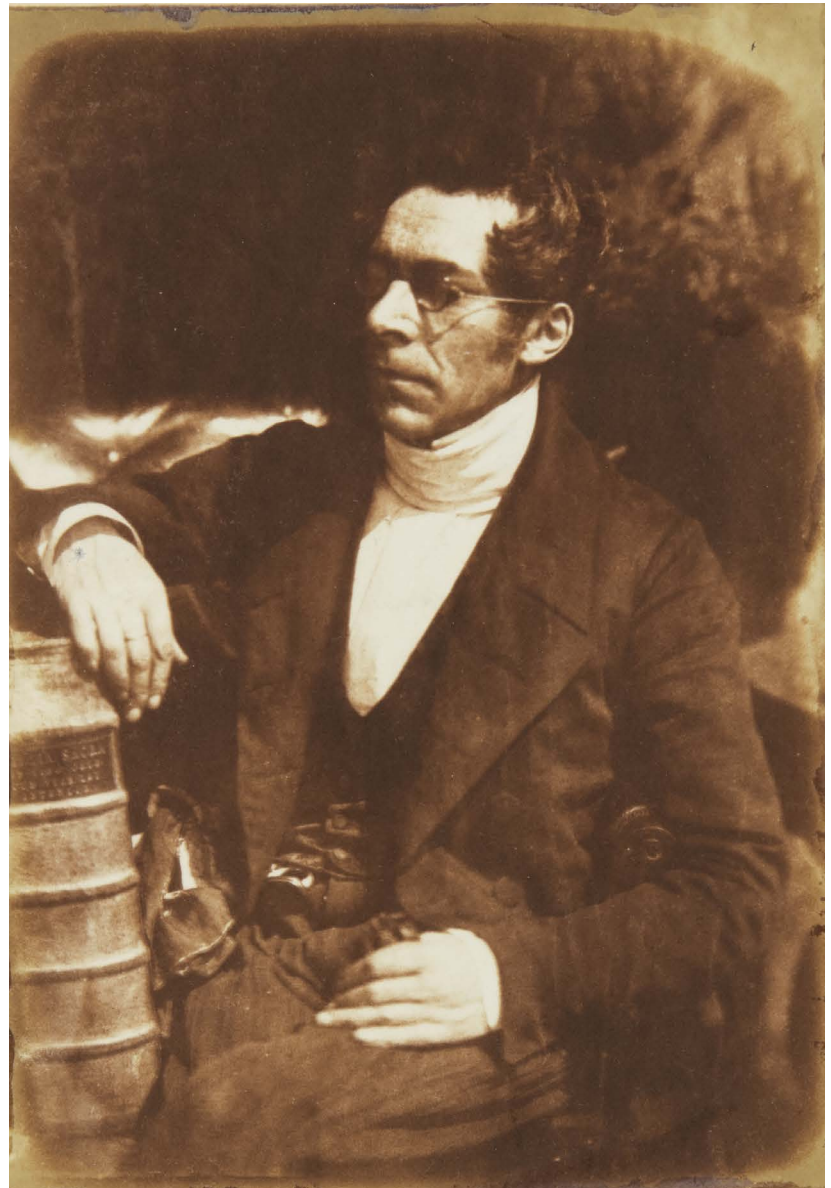
David Octavius Hill to the Royal Scottish Academy, Edinburgh, 1852

Deaccessioned by the above, 1975

Hans P. Kraus, Jr., New York, 1988

Abraham Capadose (1795-1874), born into a Sephardic Jewish family in Amsterdam, converted to Christianity in 1822 and became an important figure in the nineteenth-century Jewish Awakening movement in the Netherlands. In 1843, he traveled to Scotland to attend meetings in Edinburgh that would result in the formation of the Free Church of Scotland. In the same year, David Octavius Hill decided to commemorate the signing of the Deed of Demission in a monumental painting which would become known as *The Disruption Painting* or *The First General Assembly of the Free Church of Scotland, Signing the Act of Separation and the Deed of Demission at Tanfield, Edinburgh 23 May 1843*. In this colossal canvas, which took 23 years to complete, Hill depicts 457 people present at, or associated with, this historic event. Hill was introduced to Robert Adamson to aid in this mammoth task; Adamson taught him how to make the photographic portraits used to paint each sitter in the painting. This was a novel idea, and likely the first time photographs were used as the basis for a painting. Hill & Adamson's photographs of Capadose, whose hand rests on a large Bible, were used to paint the Reverend into the 5-by-12-foot painting.

\$ 6,000-9,000



171



172

172

**WILLIAM HENRY FOX
TALBOT**

1800-1877

The Woodcutters

salt print from a calotype negative, on a hand-ruled mount, with '10' in pencil on the mount, with annotations in pencil on the reverse, circa 1845 (*First Photographs*, p. 43)
6 by 8¼ in. (15.2 by 21 cm.)

\$ 2,500-3,500

173

PROPERTY FROM THE COLLECTION OF PROFESSOR
GRAHAM SMITH

**WILLIAM HENRY FOX
TALBOT**

1800-1877

**A Mountain Rivulet Which Flows at
the Foot of Doune Castle**

salt print from a calotype negative, annotated 'LA 44' by Eugene Ostroff in ink on the reverse, 1844 (*Sun Pictures*, pl. 20)
3¼ by 4⅞ in. (8.3 by 10.5 cm.)

PROVENANCE

Lacock Abbey Collection

Collection of Howard Bond, Ann Arbor

In October 1844, Talbot traveled to Scotland to take pictures for a photographic project, later to be named *Sun Pictures in Scotland*; the objective was to document sites and scenes connected with the life and writing of Sir Walter Scott. During this trip Talbot took the present image of a stream running through woods north of Doune Castle, a location that played an important role in Scott's first novel *Waverley* (1814). This photograph would become plate 20 in *Sun Pictures in Scotland*. However, prints of this image that come from copies of *Sun Pictures* are typically faint in comparison to the example offered here, which still retains rich chocolate-red tones and terrific detail.

This photograph, and that offered in Lot 171, come from the collection of Professor Graham Smith, former editor of the international quarterly journal *History of Photography* and author of several studies on Talbot, most notably on *Sun Pictures in Scotland*.

\$ 10,000-15,000



173

ACTUAL SIZE

174

JULIA MARGARET CAMERON

1815-1879

J. F. W. Herschel

albumen print, on a gilt-ruled mount, signed and annotated 'From Life Registered Copyright,' by the photographer, autographed by the sitter in ink, and with the Colnaghi blindstamp on the mount, 1867 (Cox 675)
14 by 10¾ in. (35.6 by 27.1 cm.)

LITERATURE

Helmut Gernsheim, *Julia Margaret Cameron 1815-1879* (Aperture, 1975), p. 121

Mike Weaver, *Julia Margaret Cameron 1815-1879* (Southampton, 1984), p. 108

Amanda Hopkinson, *Julia Margaret Cameron* (London, 1986), p. 69

\$ 25,000-35,000



174

175

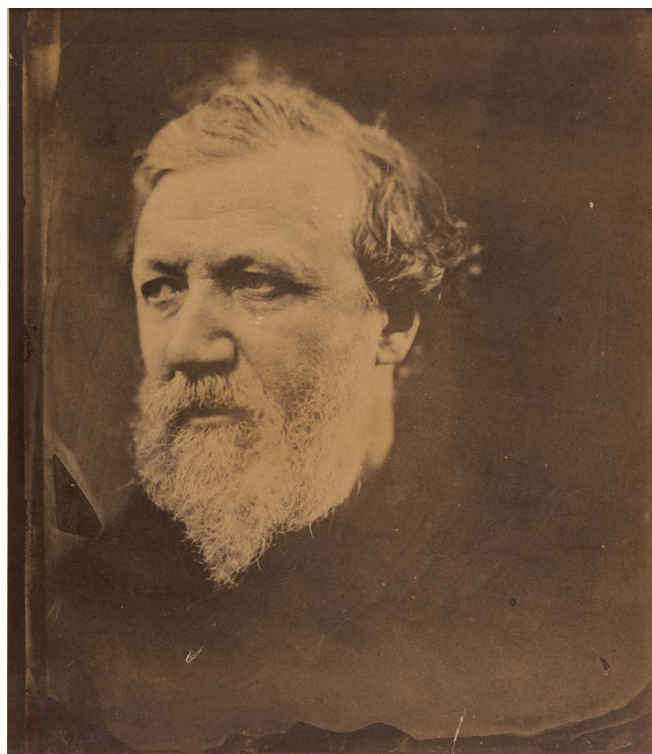
JULIA MARGARET CAMERON

1815-1879

'Robert Browning'

albumen print, on a gilt-ruled mount, signed, titled, and annotated 'From Life.' and 'Freshwater / Isle of Wight' in pencil by the photographer, 1865 (Cox 590)
11 by 9½ in. (27.9 by 24.1 cm.)

\$ 7,000-10,000



175



176



177

176

JULIA MARGARET CAMERON

1815-1879

Browning's Sordello (Henry John Stedman Cotton and Mary Ryan)

albumen print, on a gilt-ruled mount, with the Colnaghi blindstamp on the mount, 1867 (Cox 1108)
13 $\frac{1}{8}$ by 10 $\frac{1}{8}$ in. (33.3 by 25.7 cm.)

PROVENANCE

Collection of Sir Henry John Stedman and Mary (Ryan) Cotton

By descent to the present owner

Sir Henry John Stedman Cotton was the Chief Commissioner of Assam (1896-1902). He was appointed a Knight Commander of the Order of the Star of India in the 1902 Coronation Honors and invested as such by King Edward VI on October 1902. He and Mary Ryan, the sitters pictured here, had four children. This photograph, as well as Lot 178, has passed by descent from Cotton to the present owner.

\$ 5,000-7,000

177

JULIA MARGARET CAMERON

1815-1879

Memory (Marie Spartali)

albumen print, on a gilt-ruled mount, signed, dated, and annotated 'From Life Registered Photograph Freshwater Sep 1868' in ink, extensively annotated, possibly by the photographer, in pencil, and with the Colnaghi blindstamp on the mount, 1868 (Cox 467)
19 $\frac{1}{4}$ by 12 in. (48.9 by 30.5 cm.)

LITERATURE

Helmut Gernsheim, *Julia Margaret Cameron* (Aperture, 1975), p. 161

\$ 15,000-25,000



178

178

JULIA MARGARET CAMERON

1815-1879

A Study of the Cenci (May Prinsep)

albumen print, on a gilt-ruled mount, with the Colnaghi blindstamp on the mount, 1868 (Cox 410)
8⁷/₈ by 7 in. (22.5 by 17.8 cm.)

PROVENANCE

Sir Henry John Stedman and Mary (Ryan) Cotton
By descent to the present owner

LITERATURE

Sylvia Wolf, *Julia Margaret Cameron's Women* (Art Institute of Chicago and Yale University Press, 1998), p. 58, fig. 25 (image reversed)

\$ 10,000-15,000



179

179

MANUEL ÁLVAREZ BRAVO

1902-2002

'Fifteen Photographs by Manuel Álvarez Bravo'

(New York: The Double Elephant Press Ltd., 1974, a total edition of 75), a portfolio of 15 photographs, each mounted, signed and with edition 'AC/IV' in pencil on the mount, 11 framed, 1929-1967, printed in 1974; together with the printed title, introduction by André Breton, and colophon/plate list. Folio, black leather clamshell box with white-lettered title and mirrored interior
7 $\frac{7}{8}$ by 9 $\frac{5}{8}$ in. (13.4 by 24.4 cm.) or the reverse

\$ 10,000-15,000



180

180

PETER A. JULEY

1862-1937

'Señor & Señora Diego Rivera'

credit, title, and annotations in pencil, crayon, and ink and with 3 Condé Nast stamps on the reverse, framed, 1931
9 $\frac{1}{2}$ by 5 $\frac{7}{8}$ in. (24.1 by 14.9 cm.)

PROVENANCE

Condé Nast Archive
Sotheby's New York, 3 October 2001, Sale 7702, Lot 154
Howard Russeck Fine Art, Palm Beach

LITERATURE

'Señor and Señora Diego Rivera,' *Vanity Fair*, 1 September 1931, p. 63 (this print)

\$ 5,000-7,000

181

BRASSAÏ

1899-1984

Marlene, Paris

signed in ink in the margin, signed in ink and with title, date '1948,' and numerical notations in pencil and with the photographer's copyright and 'Tirage de l'Auteur' stamps on the reverse, framed, an Alan Koppel Gallery label on the reverse, *circa* 1937, printed later (*Brassaï: The Monograph*, p. 238; Pantheon, pl. 40)
11 $\frac{1}{2}$ by 7 $\frac{3}{4}$ in. (29.2 by 19.7 cm.)

PROVENANCE

Alan Koppel Gallery, Chicago, *circa* 2000

\$ 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.



181



182

182

FRANK NAVARA

1898-1986

'From Tri-Boro Bridge'

signed, titled, and dated in pencil and with the photographer's stamp on the reverse, framed, 1938

14 by 11 in. (35.4 by 27.8 cm.)

PROVENANCE

Galerie Zur Stockeregg, Zurich

\$ 5,000-7,000

183

MANUEL ÁLVAREZ BRAVO

1902-2002

La Buena Fama Durmiendo (Good Reputation Sleeping)

mounted, signed, and editioned '46/75' in pencil on the mount, 1938, printed later (Kismaric, p. 123)

7½ by 9⅝ in. (19.1 by 24.4 cm.)

PROVENANCE

Grapestake Gallery, San Francisco, 1978

\$ 5,000-7,000



183



184

CALIFORNIA
STRAIGHT
AHEAD

PROPERTY FROM THE
COLLECTION OF
DR. DAVID SANDERS &
PROF. JESSE DUKEMINIER

184



185

CALIFORNIA
STRAIGHT
AHEAD

PROPERTY FROM THE
COLLECTION OF
DR. DAVID SANDERS &
PROF. JESSE DUKEMINIER

185

ARNOLD NEWMAN

1918-2006

'Igor Stravinsky N. Y. C.'

signed, titled, dated, and copyrighted in pencil in the margin, mounted, the photographer's studio/copyright/reproduction rights stamp on the reverse, framed, an Andrew Smith Gallery label on the reverse, 1946, printed later (*Five Decades*, pl. 61)
9¼ by 18½ in. (23.5 by 47 cm.)

PROVENANCE

Andrew Smith Gallery, Santa Fe, 1997

\$ 5,000-7,000

BERENICE ABBOTT

1898-1991

New York at Night

mounted, signed in pencil on the mount, the photographer's 'Abbot, Maine' stamp on the reverse, framed, an Andrew Smith Gallery label on the reverse, 1932, printed later
19½ by 15½ in. (49.5 by 39.4 cm.)

PROVENANCE

Andrew Smith Gallery, Santa Fe, 1997

\$ 7,000-10,000

186

RUTH ORKIN

1921-1986

'An American Girl In Italy'

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

PROVENANCE

Sotheby's New York, 6 April 1993, Sale 6407, Lot 421

\$ 10,000-15,000



186

187

ANDREAS FEININGER

1906-1999

'Midtown Manhattan Opposite W 42nd Street, New York' (As Viewed from Weehawken)

signed and titled in ink on the reverse, framed, 1942, possibly printed in 1960s (*The Face of New York*, unpaginated)
13½ by 17½ in. (34.3 by 44.5 cm.)

PROVENANCE

Bonni Benrubi Gallery, New York, 1995

\$ 8,000-12,000



187

188

LOUIS FAURER

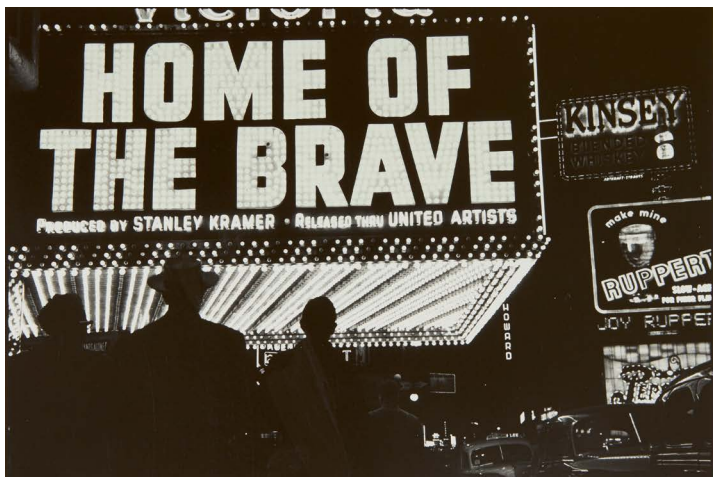
1916-2001

Selected Images of New York and Philadelphia

a group of 11 photographs, each signed and dated in ink or pencil on the image, in the margin, and/or on the reverse, 9 titled and 7 editioned in ink or pencil in the margin or on the reverse, 1940-65, printed later (*Louis Faurer*, pp. 65, 107, 121, and 136-7) (11)

Various sizes to 13 by 8¾ in. (33 by 22.2 cm.) or the reverse

\$ 8,000-12,000



188

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



189



190

189

IRVING PENN

1917-2009

Dr. & Mrs. Gilbert H. Grosvenor

platinum-palladium print, flush-mounted to aluminum, signed, dated, editioned '15/35,' and annotated in pencil, stamped, and with a typed label on the reverse, framed, 1951, printed in 1968 (*Moments Preserved*, p. 114)
14 $\frac{3}{8}$ by 20 $\frac{1}{8}$ in. (36.5 by 51.1 cm.)

PROVENANCE

Light Gallery, New York, 1984

Gilbert Hovey Grosvenor (1875-1966) and his wife Elsie May (1878-1974) had formidable ties to scientific and technological developments in the late nineteenth and early twentieth centuries. Dr. Grosvenor was President of The National Geographic Society and the editor of *National Geographic Magazine* from 1899 to 1954. Considered the father of photojournalism, he was instrumental in establishing the periodical as a leading chronicle of scientific exploration. Mrs. Grosvenor was the daughter of Alexander Graham Bell, who patented the invention of the telephone in 1876.

\$ 6,000-9,000

190

IRVING PENN

1917-2009

Colette

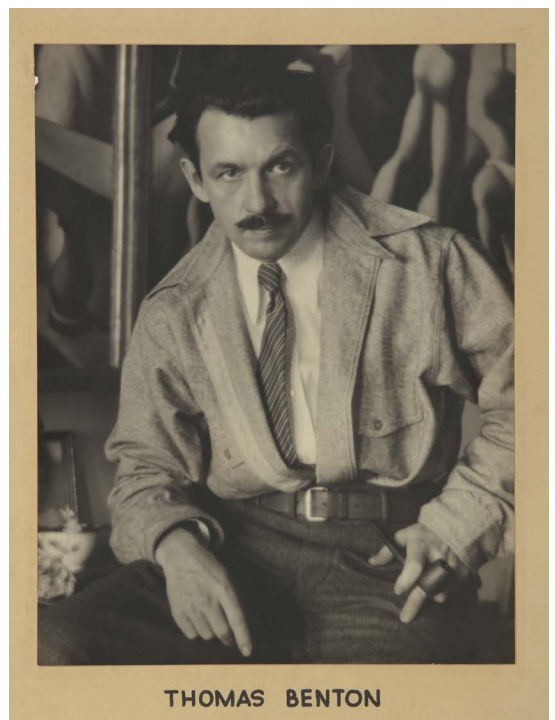
mounted, signed in ink and stamped on the reverse, framed, 1951, printed later (*Moments Preserved*, pp. 22-3)
15 $\frac{1}{4}$ by 15 $\frac{1}{4}$ in. (38.7 by 38.7 cm.)

\$ 8,000-12,000



JOSEPH PENNELL

191



THOMAS BENTON

191

191

PETER A. JULEY

1862-1937

Selected Portraits of Artists

a group of 24 large-format photographs, including portraits of *Thomas Benton*, *Joseph Pennell*, *John Singer Sargent*, and *George Grosz*, among others, each mounted or flush-mounted, 23 with title in ink on the image or mount, one framed, 1896-1975 (Smithsonian, pls. 8, 47, 48, 67, 75, 82, 86, 87, 109, 146, 166, 170, and 178) (24)

Various sizes to 21 by 16¼ in. (53.3 by 41.3 cm.)

\$ 8,000-12,000

192

MAN RAY

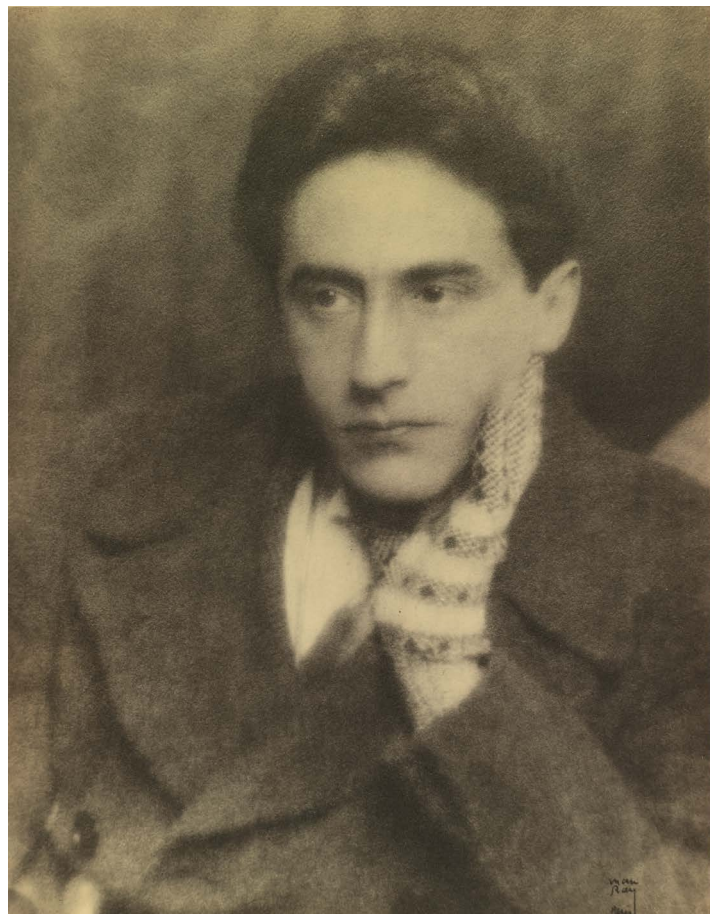
1890-1976

Jean Cocteau

signed and annotated 'Paris' in the negative, signed and inscribed 'à Robert delle Dome son ami' by Jean Cocteau in ink in the margin, framed, 1924

10½ by 8¼ in. (26.7 by 21 cm.)

\$ 5,000-7,000



192

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

PIERRE DUBREUIL

1872-1944

'The Shuttlecock' (Le Volant)

oil print, the photographer's monogram in pencil on the image, on a period paper mount, titled in pencil, credit in ink, and with a 'Pawel Barchan' stamp on the reverse, 1901, printed circa 1904

7¼ by 9⅝ in. (19.7 by 24.4 cm.)

PROVENANCE

Sotheby's Belgravia, 27 March 1981, Lot 548

Collection of Serge Bramly

Acquired from the above

EXHIBITED

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

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

New York, Alliance Française, 1989

The Detroit Institute of the Arts, 1990

LITERATURE

The Amateur Photographer & Photographic News, 25 March 1912, vol. IV, no. 1434, cover
Pierre Dubreuil, Photographs 1896-1935 (San Diego, 1987, in conjunction with the exhibition at the Musée d'Art Moderne, Centre Georges Pompidou), pl. one (this print)

\$ 30,000-50,000

One of the most widely-exhibited Pictorialist photographers of his day, Pierre Dubreuil found early critical success with 'The Shuttlecock,' better known as *Le Volant*. In 1901, a carbon print of the image was included in the prestigious Royal Photographic Society's 46th annual exhibition in London. More than a decade later in 1912, an oil print – possibly the photograph offered here – was one of the 64 photographs by Dubreuil shown in his first one-man exhibition, held at The Amateur Photographer 'Little Gallery' in London. Other key images such as *Notre Dame de Paris* and *La Place de la Concorde* were featured in this retrospective, but it was *Le Volant* that was selected to advertise the exhibition on the cover of the March 1912 issue of *The Amateur Photographer & Photographic News*.

In the hands of another artist, *Le Volant* might simply be a charming view of children at play, and contemporary reviews from the turn of the century made ample comparison between Dubreuil's portraits and those of another celebrated Pictorialist, Clarence White. As conceived by Dubreuil, however, this photograph transcends the genre and is remarkably layered. Many of Dubreuil's photographs are best understood in the context of their titles and *Le Volant* is no exception. 'Volant' alludes both to the hovering shuttlecock and to the frill of the sitter's dress, whose very form echoes the toy's conical shape. The outline of the shuttlecock is further echoed in the silhouette of the side-swept curtain and the feathery fronds of the potted palm. In Dubreuil's fantastical tableau, the shuttlecock volleys over a 'net' of curtains cleverly bisecting the frame.

The photograph offered here is believed to be the only surviving print of this image. It comes originally from the collection of Pawel Barchan, who operated a photography agency in Paris prior to World War II. Barchan owned several photographs by Dubreuil, including *Place de l'Opera*, *Der Prahler*, and *Le Métronome*, the last now in the collection of the Museum of Fine Arts, Houston.



The Amateur Photographer & Photographic News,
25 March 1912, cover





194

194

HAROLD EDGERTON

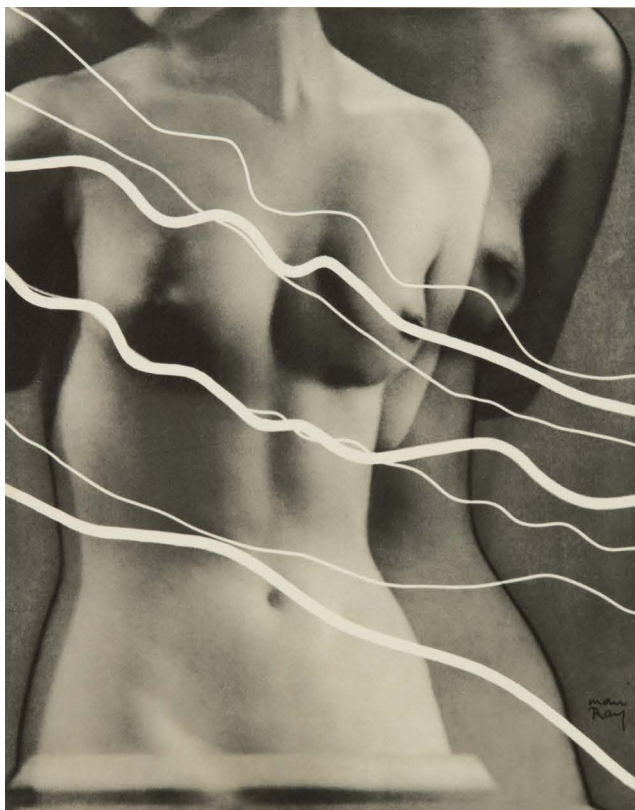
1903-1990

'Harold Edgerton: Ten Dye Transfer Photographs'

(Massachusetts: Palm Press, Inc., 1985, a proposed edition of 300 numbered copies, 30 publisher's proofs and 26 lettered artist's proofs), a portfolio of 10 dye-transfer prints, each signed and editioned '5/300' in pencil on the reverse, 1938-73, printed in 1985; together with the printed title/colophon/plate list, editioned '5' in pencil. Folio, navy and maroon cloth clamshell box with gilt-lettered leather title label

Various sizes to 18 by 14½ in. (45.7 by 36.8 cm.) or the reverse

\$ 10,000-15,000



195

MAN RAY

1890-1976

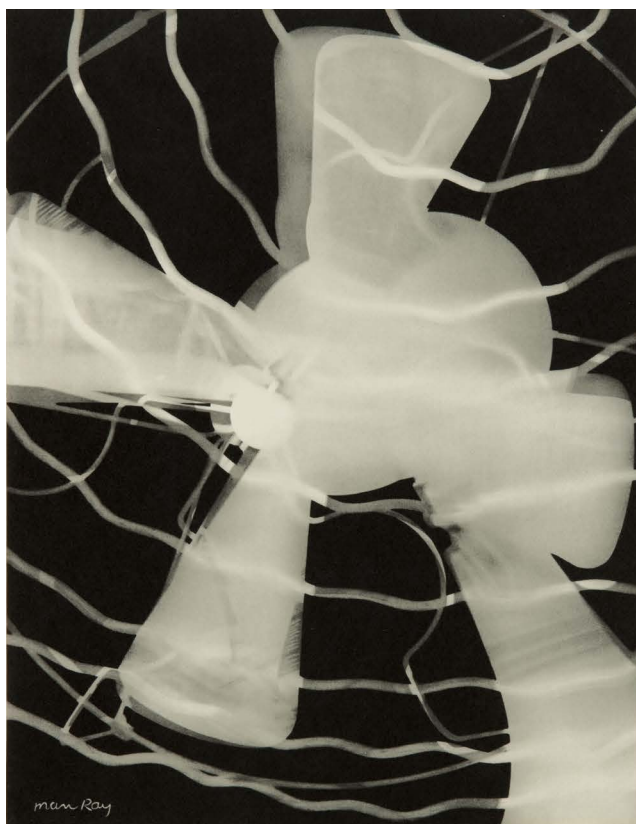
'Electricité'

(Paris: La Compagnie Parisienne de Distribution d'Electricité, 1931, an edition of 500), a portfolio of 10 photogravures after Rayographs by Man Ray, each signed in the negative, framed, 1931; together with the 6-page printed introductory text by Pierre Bost and 7 of the original individual translucent lettered wrappers. Folio, printed patterned wrapper with flaps, the colophon printed inside the rear wrapper, with edition number '399' typed, in a glassine dust jacket, the whole in a slipcase with printed label, no. 399 from an edition of 500
 Each 10¼ by 8 in. (26 by 20.3 cm.) or the reverse

PROVENANCE

Alan Koppel Gallery, Chicago, *circa* 2000

\$ 25,000-35,000



195

JAROMÍR FUNKE

1896-1945

After the Carnival (Po karnevalu)

tipped to a buff paper mount, signed and dated '26' in pencil on the mount, 1926
11 $\frac{1}{8}$ by 9 in. (28.3 by 22.9 cm.)

LITERATURE

From the same sitting:

Jaromír Funke: Fotografie (Prague, 1970), p. 14

Jaromír Funke 1896–1945 (Kunstmuseum Bochum, 1977), cover

Jaromír Funke (Cologne: Rudolf Kicken Galerie, 1984), p. 2

Jaromír Funke/Jaroslav Rössler (London, 1985), pl. 4

Antonín Dufek, *Jaromír Funke* (Prague, 2003), cover and pl. 13

Antonín Dufek, *Jaromír Funke: Between Construction and Emotion* (Brno, 2013), pl. 71

Vladimír Birgus, *Drtikol, Funke, Rössler, Wiškovský: Masters of Czech Avant-Garde Photography* (Prague, 2014), pp. 36-7

Jaromír Funke: Avant-Garde Photographer (Prague, 2017), pp. 22-3

Modern Photographs: The Thomas Walther Collection, 1909-1949 (New York: The Museum of Modern Art, 2014), p. 237, no. 78

\$ 25,000-35,000

Funke was enthralled by art from a very young age; although he studied medicine and completed his law studies, he never registered for the final exams and instead dedicated himself solely to photography. While his earliest photographic work aligns with the Pictorialist aesthetic, by 1923 he was already making very modern images and experimenting in ways that his peers would not until the late 1920s. Funke understood that abstraction can be achieved without suppressing reality. 'Obviously, life itself offers the most varying situations and it is the responsibility of the photographer to become conscious of the possibilities reality brings to him, be it through selection, isolated in an expressive manner from undesirable elements, or be it through mutual confrontation' (Jaromír Funke, 'From the Photogram to Emotion,' 1940, as quoted in *Jaromír Funke*, Rudolf Kicken Galerie, 1984, p. 29).

Funke's avant-garde experimentation began with a series of still lifes and quickly expanded to encompass portraits and nudes, utilizing bold cropping, bird's-eye views, unusual angles, and sharp diagonal compositional elements. His preoccupation with light and dark is already evident in this early group portrait, from the sitters' glowing satiny garments, to the dramatic shadows across their faces as well as those cast onto the otherwise plain background. The photographer's very deliberate positioning of the figures is evident; each sitter in the triangular arrangement gazes out of the frame yet remains integral to the composition.

A purist, Funke believed strictly in modern, straight photography: the sitters here are shown in sharp focus, revealing great details in their costumes and facial features. The present photograph, taken at a masquerade ball in Kolín, shows the Matucha sisters (top and lower right) along with a third person clad in the same large-collared cloak. These futuristic costumes, embellished with fuzzy pompom-buttons and impressively long feathers, were likely designed by modern painter Zdenek Rykr, who was instrumental in introducing Funke to Cubism during the early 1920s and acted as a conduit to connect him with the larger Czech artistic landscape.

The Estate of Jaromír Funke has three glass negatives from this sitting: the most well-known image features only the Matucha sisters, whereas the other two include three figures, as in the present lot. Images from this sitting have been variously dated in the Funke literature; while many have dated the two-person variant to 1924, recent scholarship has dated it to 1926, which matches the date on the mount of the present photograph ('26'). At the time of this writing, no other prints of the present image have been located.



Frankie 26

MAN RAY

1890-1976

Rayograph

a unique object, photogram, signed and dated in pencil on the image, annotated 'Haut,' '(Originale),' and with 'Rayogram' in pencil, and with the photographer's '31 bis, Rue Campagne Première' studio stamp (Manford M6) on the reverse, 1931

11½ by 9 in. (29.2 by 22.9 cm.)

PROVENANCE

Galerie Fey & Nothelfer, Berlin

Galleria Milano, Milan, 1970

Private collection, Milan

Christie's London, 1 November 2005,

Sale 7141, Lot 22

EXHIBITED

Milan, Galleria Milano, *Man Ray: disegni, Rayografie, fotografie, incisioni, edizioni numerate, duecentoventi opere: 1912-1971*, June 1971

Milan, Galleria Milano, *La fotografia tra le due guerre*, 1996

Varese, Museo d'Arte Moderna e Contemporanea, *Le Arti della Fotografia*, 1998

LITERATURE

Angela Madesani, *La fotografia tra le due guerre* (Galleria Milano, 1996), no. 66

Le Arti della Fotografia (Varese: Museo d'Arte Moderna e Contemporanea, 1998), p. 47

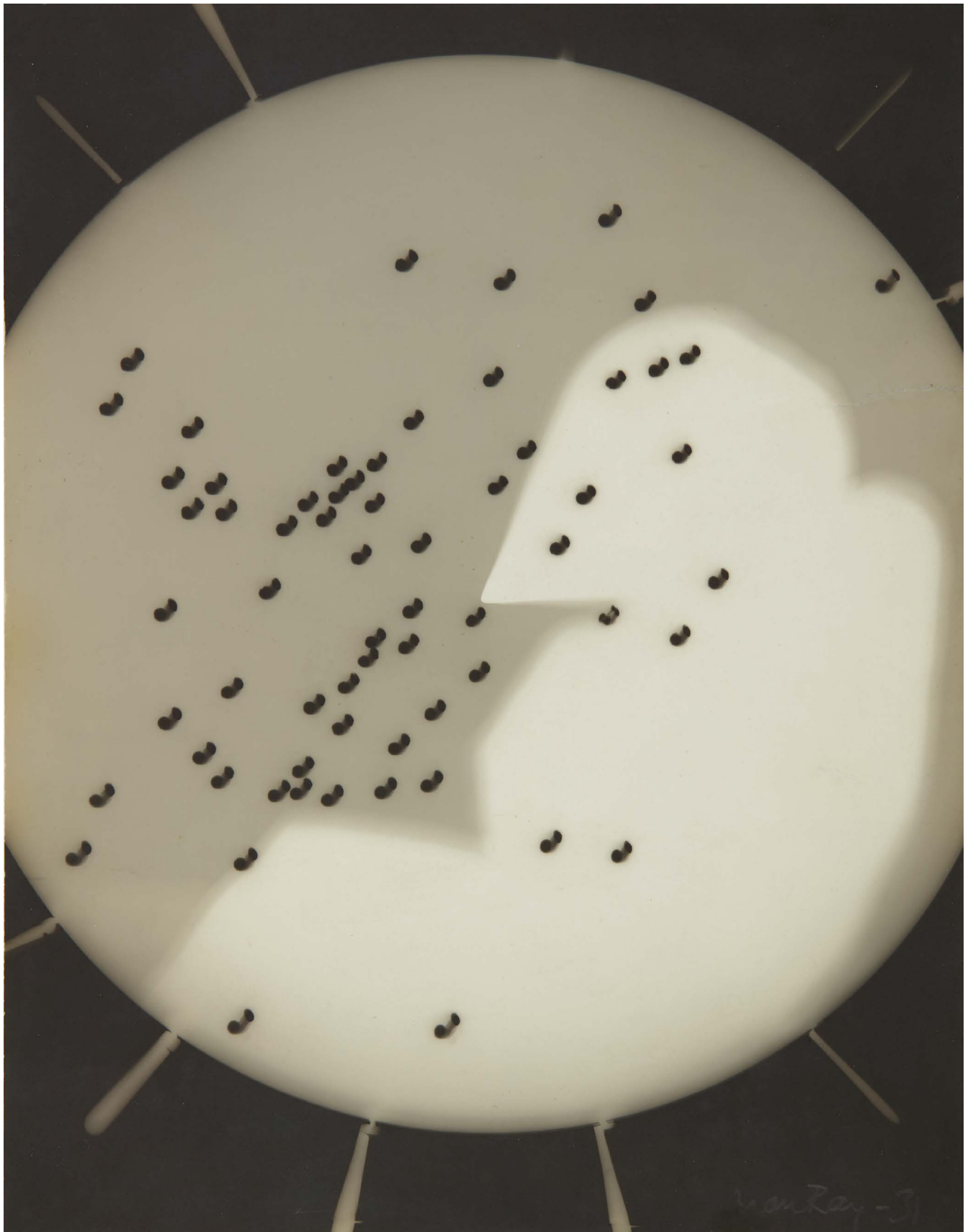
Emmanuelle de l'Ecotais, *Man Ray: Rayographies* (Paris, 2002), pp. 145, 257, cat. 223, reproduced upside down

\$ 80,000-120,000

Like many of Man Ray's experiments with the photogram, the layered, sophisticated Rayograph offered here defies easy interpretation. To create this graphic and almost three-dimensional image it is likely that Man Ray employed separate exposures. A sea of spots, possibly sequins, cascades across the luminous orb dominating the image. The mysterious silhouette of a bird-like figure anchors the lower portion. Has the inventive Man Ray drawn in the darkroom an avian embryo waiting to be hatched? In *Man Ray Rayographies*, Emmanuelle de l'Ecotais reproduces a series of Rayographs made circa 1929-30 that seem to depict this evolution (cf. cat. 224-226). Whether the spontaneous product of scattering objects at random onto the photographic paper or a thoughtfully conceived darkroom arrangement, this Rayograph demonstrates the dazzling possibilities of the photogram in the masterful hands of Man Ray.

While Man Ray had largely shifted his attention to other areas of photographic interest by 1930 – especially in the realms of solarization and fashion – and had accelerated his devotion to his lifelong love of painting and drawing, it was in 1931 (the year the present unique Rayograph was created) that he released *Electricité* (see Lot 195), a portfolio of one of his most celebrated series of photograms. In them Man Ray demonstrates all the technological skill and spatial innovation he brought to the process since he began his first photogram experiments in the early 1920s.

A related Rayograph, formerly in the collection of Arnold Crane, is now in the collection of the J. Paul Getty Museum (84.XM.1000.62).



KANSUKE YAMAMOTO

1914-1987

Reminiscence

possibly ferrotyped, signed and with annotation 'TSG Catalogue #93' by Toshio Yamamoto, the photographer's son, in pencil and the photographer's credit, copyright, and estate stamps, dated '53,' in pencil on the reverse, cornered to a mount, embossed, stamped, and annotated 'TSG Catalogue #93' by Toshio Yamamoto in pencil on the mount, framed, 1953 12¼ by 10 in. (31.1 by 25.4 cm.)

PROVENANCE

Estate of the photographer
Stephen Wirtz Gallery, San Francisco
Acquired from the above

LITERATURE

Judith Keller and Amanda Maddox, eds., *Japan's Modern Divide: the Photographs of Hiroshi Hamaya and Kansuke Yamamoto* (Los Angeles: The J. Paul Getty Museum, 2013), pl. 70 (this print)

\$ 20,000-30,000

Attentive to international developments in artistic practices of his time, Yamamoto incorporated Surrealism and photcollage into his work from the early 1930s. It is important to note, however, that '... Yamamoto did not cavalierly adopt the expressive technique of collage from the European avant-garde; he did not use collage for merely its aesthetic and stylistic elements. Rather, he was able to show that this technique was well suited for sharp social criticism, and he used it in the specific context of Japan' (*Japan's Modern Divide*, Ryuichi Kaneko, p. 164). He conveyed his political views and critique of contemporary Japanese society through his creative output, which included photographs, poems, newspaper articles, translations and his teaching, and strongly believed in Surrealism as a powerful political weapon.

The birdcage is a recurring motif in Yamamoto's photography and poetry. He thought of the bird as the most advanced of all beings because it has the ability and freedom

to fly. The present image of the cage, its rusty bars mangled and burned, is overlaid on a Japanese city to create an image evocative of the devastating aftermath of the atomic bomb. As 'housing' for an animal, the cage is connected to the human houses underneath, alluding to the entrapment of the unseen population of the city below. In this work and many of his other Surrealist photcollages, Yamamoto communicates his frustration with the Japanese state of mind, regulations of freedom and free expression, and the postwar occupation of U. S. military forces. Despite its often somber implications, Yamamoto's bird/birdcage symbolism perhaps carries some hopeful undertones. The cage in the photcollage as well as in the poem below, is decidedly empty; no bird is caught inside, suggesting that there is hope for Japan and its people. 'Yamamoto was trying to wake up Japan in order to encourage it to dream' (*Ibid.*, Amanda Maddox, p. 202).

Legend of a Buddhist Temple (by Kansuke Yamamoto)

a birdcage without a bird and
from a garden without a birdcage with a bird
countless sparks rise up
like a Hindu saint's apocalypse
along the line of the white Coliseum
shaking the even more grotesque Colossus
sending a sign of the night's festival
the body writhes like a hummingbird
leaning a cheek on the fingers of a heathen
giving a fierce numbness

(from *Kokaku*, 1940)

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





199



200



201

199

HERMANN LANDSHOFF

1905-1986

Selected Images

2 photographs, comprising *The Bicyclers* and *The Roller Skaters*, each with the photographer's '227 E 57 Street, New York 22' studio stamp on the reverse, 1946, printed later (2) Each approximately 10½ by 13 in. (26.7 by 33 cm.)

LITERATURE

Ulrich Pohlmann and Andreas Landshoff, eds., *Hermann Landshoff: Portrait Mode Architektur, Retrospective 1930-1970* (Munich: Münchner Stadtmuseum, 2013), pp. 194-95

When the German-born fashion photographer Hermann Landshoff immigrated to New York in 1942, he began working for various American magazines. Made for a 1946 spread in *Junior Bazaar*, the two photographs offered here capture Landshoff's distinctive approach of placing his models in real-world contexts and activities – a method that influenced the early fashion work of his friend and fellow Alexey Brodovitch disciple Richard Avedon (see Lot 112).

\$ 5,000-7,000

200

JACQUES-HENRI LARTIGUE

1894-1986

Zissou Caught in the Blast of the Amerigo's Propeller, Buc

signed in ink and blindstamped in the margin, framed, a Fraenkel Gallery, San Francisco, label on the reverse, 1911, printed later
9½ by 13¾ in. (24.1 by 34.9 cm.)

\$ 4,000-6,000

201

ETIENNE-JULES MAREY

1830-1904

Study of a Man Jumping

chronophotograph, glass-plate positive, dated '18 Juillet 86' in the negative, likely by Georges Demeny, passe-partout, with the old, possibly original, blue paper edging, 1886
Image 1⅜ by 2¼ in. (3.5 by 5.7 cm.)
Plate 3⅞ by 3⅞ in. (7.9 by 7.9 cm.)

PROVENANCE

Sotheby's New York, 10 November 1986, Sale 5510, Lot 176

\$ 2,500-3,500

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



202

202

ALEKSANDR RODCHENKO

1891-1956

On Red Square Rhythmic Gymnastics (Na Krasnoi Ploshchadi ritmicheskaiia gimnasti)

large-format, signed and titled in Cyrillic in pencil and with the Rodchenko/Stepanova collection stamp on the reverse, tipped to a buff paper mount, signed, titled, and dated 'Parad 1 maia 1936, Moskva' in pencil on the mount, the Rodchenko/Stepanova collection stamp and a 'Société pour les relations culturelles entre l'URSS et l'étranger' exhibition label, with 'Rodtchenko - A la parade de la culture physique' in ink, on the reverse, framed, 1936
11½ by 19 in. (29.5 by 48.6 cm.)

PROVENANCE

Collection of the photographer and his wife, Varvara Stepanova

By descent to the photographer's daughter, Varvara Rodchenko

Private collection, 1960s

Christie's London, 29 October 1992, Sale 4832, Lot 126

Galerie Zur Stockeregg, Zurich

LITERATURE

Alexandr Rodčenko, I Grandi Fotografi-serie argento (Milan, 1983), p. 47 (variant)

Alexander Lavrentiev, *Alexander Rodchenko, Photography 1924-1954* (Cologne, 1995), p. 268

The All-Union Society for Cultural Relations with Foreign Countries (*Vsesoiuznoe obshchestvo kul'turnykh svyazi s zagranitsei*, or 'VOKS') was established in 1925. According to the formal constitution, 'VOKS' was intended 'to cooperate in the establishment and development of scientific and cultural relations between institutions, public organizations and individual scientific and cultural workers in the USSR and those of other countries.' The group sponsored lectures, tours, concerts, cultural exchanges, and sporting events through a network of so-called 'friendship societies' across Europe. Often disparaged in the international press as a Communist organ, VOKS nevertheless was an effective and influential force of cross-cultural communication.

In 1928, VOKS established a photographic arm and Rodchenko sat on the committee through 1935. He participated in several foreign exhibitions each year through 1941 and also is credited (with his wife Varvara Stepanova) with the design for the VOKS-published book *Soviet Cinema* in 1935. The label on the reverse of the present print's mount indicates that it was included in a VOKS exhibition and, although the year or exhibition is unknown, it is likely it was between 1936 and 1941.

With his compulsory state-issued permit, Rodchenko began documenting gymnastic and military exercises in Red Square in 1935, utilizing unconventional cropping and vantage points to simultaneously redefine pictorial space and produce effective Socialist propaganda. For the present image, Rodchenko trained his Leica with 50mm Elmar lens on the repeated forms and patterns of young rhythmic gymnasts.

\$ 20,000-30,000



203



204

203

RICHARD AVEDON

1923-2004

Elise Daniels, Turban by Paulette.
Pré-Catelan, Paris

a plate from *Avedon/Paris* (New York: Self-published, 1978, an edition of 75), signed and editioned '31/75' in pencil and with the portfolio and title stamps on the reverse, framed, a Jane Corkin Gallery, Toronto, label on the reverse, 1948, printed in 1978 (*Woman in the Mirror*, pp. 32-3) 14¼ by 18 in. (36.2 by 45.7 cm.)

\$ 10,000-15,000

204

RICHARD AVEDON

1923-2004

Carmen, Homage to Munkacsi, Coat by
Cardin, Place François-Premier, Paris

a plate from *Avedon/Paris* (New York: Self-published, 1975, an edition of 75), signed and editioned '31/75' in pencil and with the portfolio and title stamps on the reverse, framed, 1957, printed in 1978 (*Woman in the Mirror*, p. 63) 18 by 14¼ in. (45.7 by 36.2 cm.)

\$ 15,000-25,000

205

HORST P. HORST

1906-1999

'Mainbocher Corset, Paris'

platinum-palladium print, the photographer's blindstamp in the margin, titled, dated, and editioned 'A/P' in pencil, and with the photographer's credit stamp on the reverse, 1939, printed later (*Horst: Sixty Years of Photography*, pl. 8) 17¾ by 13½ in. (45.1 by 35.3 cm.)

PROVENANCE

Staley-Wise Gallery, New York, circa 1987

\$ 20,000-30,000



205

206

ROBERT MAPPLETHORPE

1946-1989

'Tiger Lily'

signed, dated, and editioned '6/10' in ink in the margin, mounted, the photographer's copyright/reproduction rights stamp, signed and dated, and with title, date, edition '6/10' and '[MAP] 1690' in ink on the reverse, framed, 1986 19¼ by 19¼ in. (48.9 by 48.9 cm.)

LITERATURE

Herbert Muschamp, *Mapplethorpe: The Complete Flowers* (New York, 2006), pl. 145

\$ 20,000-30,000



206

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



207

207

ROBERT MAPPLETHORPE

1946-1989

'Calla Lily'

signed, dated '87,' and editioned '4/10' in ink in the margin, mounted, the photographer's copyright/reproduction rights stamp, signed and dated, and with the title, date, edition '4/10' and '[MAP] 1830' in ink on the reverse, framed, 1988
19¼ by 19¼ in. (48.9 by 48.9 cm.)

LITERATURE

Herbert Muschamp, *Mapplethorpe: The Complete Flowers* (New York, 2006), pl. 195

\$ 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.



208

208

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

ROBERT MAPPLETHORPE

1946-1989

Tulips

large-format, flush-mounted, the photographer's estate stamp, signed and dated by Michael Ward Stout, Executor, on the reverse, framed, a Robert Miller Gallery label on the reverse, 1988, no. 2 in an edition of 2
39¾ by 39¾ in. (101 by 101 cm.)

PROVENANCE

Robert Miller Gallery, New York

LITERATURE

Herbert Muschamp, *Mapplethorpe: The Complete Flowers* (New York, 2006), pl. 181 (color version)

Germano Celant, *Robert Mapplethorpe: The Nymph Photography* (Milan, 2014), p. 152

\$ 80,000-120,000



209

209

WILLIAM HELBURN

B. 1924

Jean Patchett Zebra Ensemble

large-format archival pigment print, flush-mounted, the photographer's label, signed and editioned '2/7' in ink, on the reverse, framed, 1954, printed later (*American Goddess* – Jean Patchett, p. 143)
46 by 37 in. (116.8 by 94 cm.)

\$ 6,000-9,000

210

TONY VACCARO

B. 1922

Guggenheim Hat, New York

large-format archival pigment print, signed in ink in the margin, the photographer's studio label on the reverse, framed, 1960, printed later, no. one in an edition of 8
30 by 30 in. (76.2 by 76.2 cm.)

Just a few months after The Solomon R. Guggenheim Museum opened its doors, Tony Vaccaro took this playful image of Isabella Albonico modeling a hat nearly identical to the Frank Lloyd Wright-designed building. This October, the museum celebrates 60 years as an icon of art and architecture, with its historic façade an instantly recognizable feature of the Fifth Avenue landscape.

\$ 5,000-7,000

211

NORMAN PARKINSON

1913-1990

Young Velvets, Young Prices, Hat Fashions III (The New York Skyline from the Roof of the Condé Nast Building on Lexington Avenue)

mural-sized digital chromogenic print, stamped and with annotations in ink on the reverse, framed, 1949, printed posthumously, no. 2 in an edition of 21 (*Norman Parkinson Lifework*, pp. 52-3; *Portraits in Fashion*, pp. 68-9)
40 by 60 in. (101.6 by 152.4 cm.)

\$ 8,000-12,000



210



211

212

NORMAN PARKINSON

1913-1990

After van Dongen

large-format digital chromogenic print, stamped and with annotations in ink on the reverse, framed, 1959, printed posthumously, no. 2 in an edition of 21
40 by 30 in. (101.6 by 76.2 cm.)

\$ 6,000-9,000

213

HORST P. HORST

1906-1999

'Nails in Technicolor'

chromogenic print, signed in blue crayon, titled and dated in ink, and with the photographer's credit stamp on the reverse, 1941, printed later (*Horst: Sixty Years of Photography*, pl. 49)
19 $\frac{3}{8}$ by 15 $\frac{1}{2}$ in. (49.2 by 39.4 cm.)

PROVENANCE

Staley-Wise Gallery, New York, circa 1987

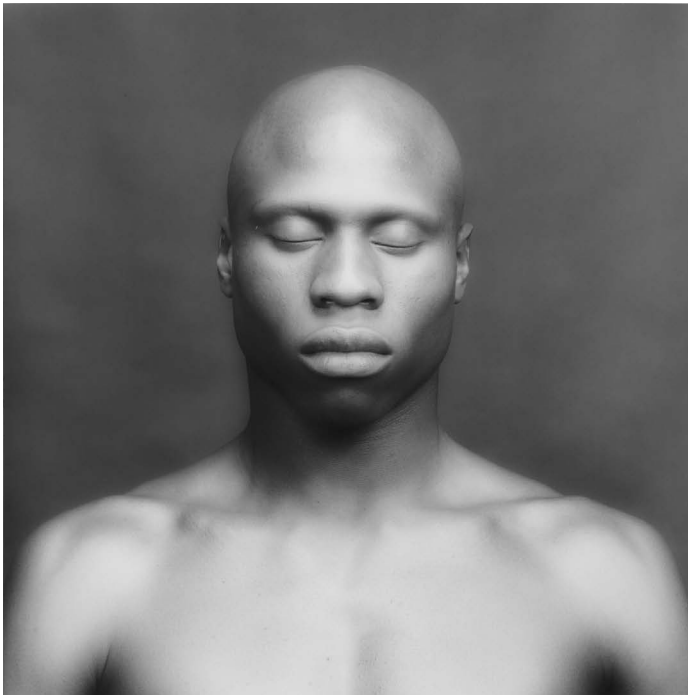
\$ 8,000-12,000



212



213



214

214

ROBERT MAPPLETHORPE

1946-1989

'Ken Moody'

flush-mounted, the photographer's copyright/reproduction rights stamp, signed and dated, and with the title, date, edition '8/10' and '[MAP] 1276' in ink on the reverse, framed, a Michael H. Lord Gallery label on the reverse, 1983
15½ by 15¼ in. (38.4 by 38.7 cm.)

PROVENANCE

Michael H. Lord Gallery, Milwaukee, 1988

LITERATURE

Richard Marshall, *Robert Mapplethorpe* (New York: Whitney Museum of American Art, 1988), p. 127

\$ 25,000-35,000

215

PATRICK DEMARCHELIER

B. 1943

'Nude, New York'

large-format, mounted, framed, the photographer's credit/copyright/reproduction rights label, signed and with title, date, edition '8/8,' and annotation 'Cat# 1004' in ink, on the reverse, 1975, printed later
40½ by 30 in. (102.9 by 76.2 cm.)

\$ 10,000-15,000

216

ROBERT MAPPLETHORPE

1946-1989

Brooke Shields

signed and dated in ink in the margin, with the photographer's copyright/reproduction rights stamp, signed and dated in ink, on the reverse, framed, 1988, an uneditioned gift print
10¼ by 10¼ in. (26 by 26 cm.)

PROVENANCE

Gift of the photographer

\$ 10,000-15,000



215

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

217

WILLIAM HELBURN

B. 1924

Sharon Tate Pillows

large-format archival pigment print, flush-mounted, the photographer's label, signed and editioned '1/7' in ink, on the reverse, framed, 1967, printed later (*Seventh and Madison*, unpaginated; cf. 'A Beginner's Guide to Mao Tse-tung,' *Esquire*, December 1967, p. 210
26¾ by 40 in. (68 by 101.6 cm.)

\$ 6,000-9,000



216



217



218



219

218

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

FRANK HORVAT

B. 1928

'Givenchy Hat C'

digital print, signed and editioned '16/30' in ink in the margin, signed, titled, dated, and annotated in pencil on the reverse, framed, a Holden Luntz Gallery label on the reverse, 1958, printed in 2007
13¾ by 20⅞ in. (34.9 by 53 cm.)

PROVENANCE

Holden Luntz Gallery, Palm Beach

\$ 6,000-9,000

219

HORST P. HORST

1906-1999

'Round the Clock I'

platinum-palladium print, the photographer's blindstamp in the margin, titled, dated, and editioned '4/9' in pencil, and with the photographer's credit stamp on the reverse, 1937, printed later (*Horst: Sixty Years of Photography*, pl. 195)
19 by 15½ in. (48.3 by 39.4 cm.)

PROVENANCE

Staley-Wise Gallery, New York, circa 1987

\$ 20,000-30,000



220

220

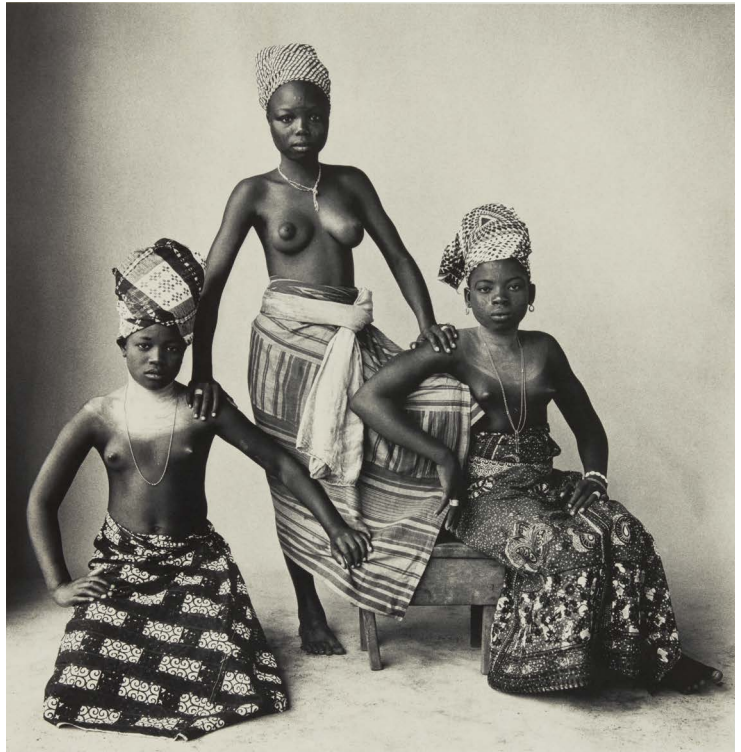
IRVING PENN

1917-2009

'The Poor Lovers'

platinum-palladium print, flush-mounted to aluminum, signed, titled, dated, editioned '17/58,' and annotated in pencil and stamped on the reverse, framed, 1979, printed in 1980 (*Still Life*, unpaginated; *Platinum Prints*, pl. 81) 19¼ by 11½ in. (48.9 by 29.2 cm.)

\$ 25,000-35,000



221

221

IRVING PENN

1917-2009

'3 Dahomey Girls'

platinum-palladium print, flush-mounted to aluminum, signed, dated, editioned '6/30' and annotated in pencil, stamped, and with a typed label, on the reverse, framed, 1967, printed in 1972 (*Worlds in a Small Room*, p. 39) 17 by 16½ in. (43.2 by 41.9 cm.)

\$ 10,000-15,000



222



223

222

HENRI CARTIER-BRESSON

1908-2004

Srinagar, Kashmir, India

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

PROVENANCE

Private collection, Ohio, early 1960s, ordered from
Magnum Photos

Woodman Gallery, Morristown, NJ, 1981

\$ 15,000-25,000

223

STEVE MCCURRY

B. 1950

Sharbat Gula, Afghan Girl, Pakistan

Cibachrome print, signed in ink and with the photographer's studio label on the reverse, framed, 1984, printed in 2012 (*National Geographic Magazine*, vol. 167, no. 6, June 1985, cover)
21¼ by 14¼ in. (54 by 36.2 cm.)

PROVENANCE

Peter Fetterman Gallery, Santa Monica

Private collection

Sotheby's Paris, 14 November 2014, Sale 1420, Lot 142

\$ 12,000-18,000



224

224

HENRI CARTIER-BRESSON

1908-2004

Siphnos, Greece

signed in ink and embossed in the margin, framed, 1961,
printed later (*Cartier-Bresson: Photographer*, pl. 45)
9½ by 14¼ in. (24.1 by 36.2 cm.)

\$ 6,000-9,000

225

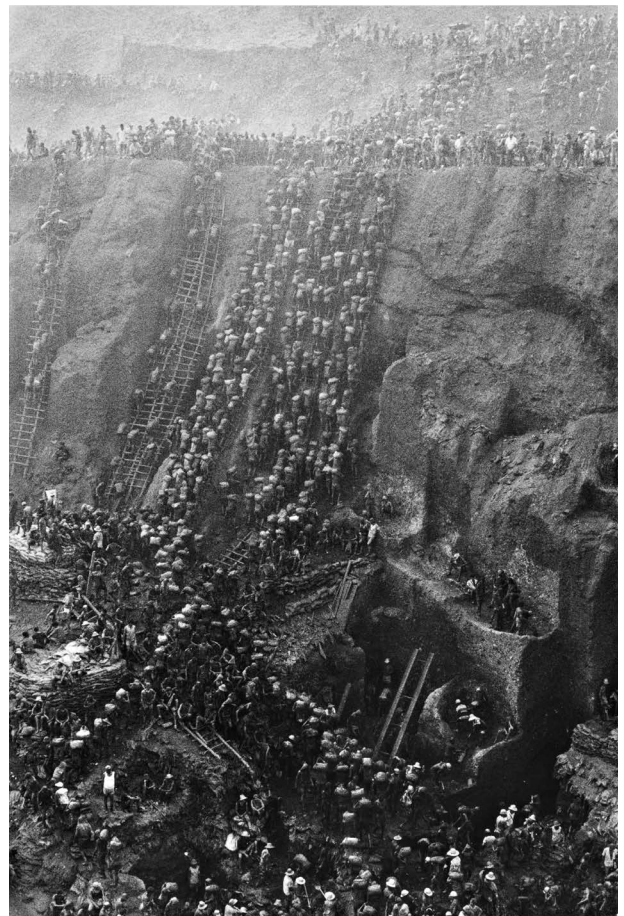
SEBASTIÃO SALGADO

B. 1944

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

embossed with the photographer's credit/copyright in the
margin, signed, dated, and annotated 'Brasil' in pencil on the
reverse, framed, 1986, printed later (*An Uncertain Grace*,
p. 17)
17¾ by 11½ in. (44.1 by 29.5 cm.)

\$ 6,000-9,000



225

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



226



227

CALIFORNIA
STRAIGHT
AHEAD

PROPERTY FROM THE
COLLECTION OF
DR. DAVID SANDERS &
PROF. JESSE DUKEMINIER

226

SALLY MANN

B. 1951

'The Last Time Emmett Modeled
Nude'

signed, titled, dated, editioned '12/25,'
copyrighted, and annotated in pencil on the
reverse, 1987 (*Immediate Family*, unpaginated;
Hold Still, p. 126)
7⁵/₈ by 9³/₄ in. (19.4 by 24.8 cm.)

PROVENANCE

Edwynn Houk Gallery, New York, 1991

\$ 20,000-30,000

227

HENRI CARTIER-BRESSON

1908-2004

Rue Mouffetard

signed in ink and embossed in the margin,
framed, an Andrew Smith Gallery label on the
reverse, 1954, printed later (*Cartier-Bresson:
Photographer*, pl. 141)
17⁵/₈ by 11³/₄ in. (44.8 by 29.9 cm.)

PROVENANCE

Andrew Smith Gallery, Santa Fe, 1997

\$ 20,000-30,000

228

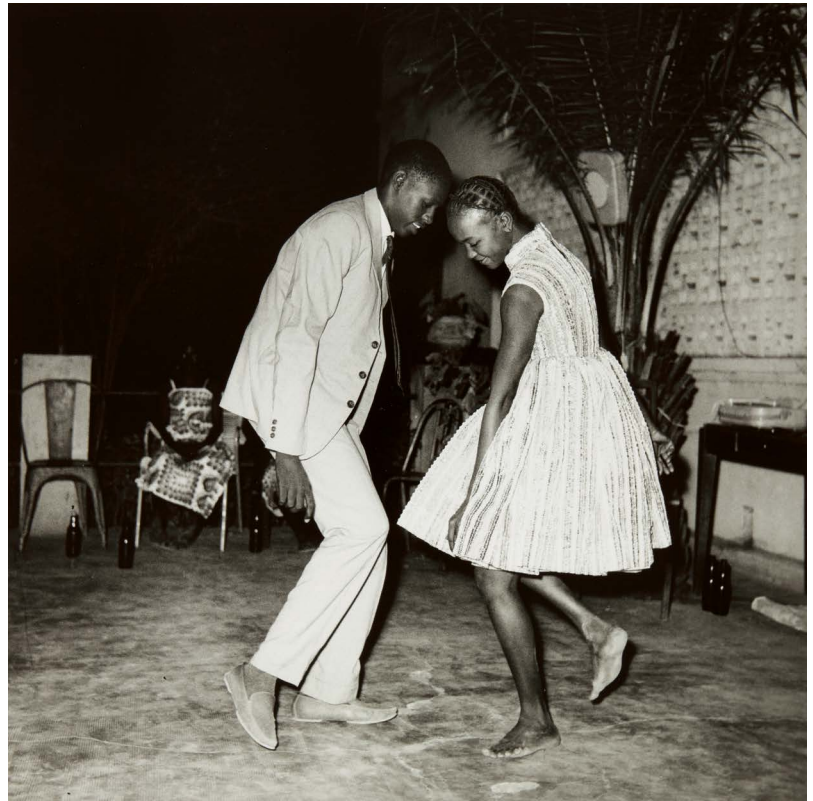
MALICK SIDIBÉ

1936-2016

Nuit de Noël (Happy Club)

stamped, signed and annotated 'Paris 2015' by printer Philippe Salaün in pencil on the reverse, 1963, printed in 2015; accompanied by a label with the photographer's thumbprint (2)
17¾ by 17¾ in. (45.1 by 45.1 cm.)

\$ 15,000-25,000



228

229

HENRI CARTIER-BRESSON

1908-2004

Madrid

signed in ink in the margin, framed, 1933, printed later (*The Modern Century*, p. 94)
9½ by 14¼ in. (24.1 by 36.2 cm.)

\$ 6,000-9,000



229

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230

230

HENRI CARTIER-BRESSON

1908-2004

**Behind the Gare Saint-Lazare,
Paris**

signed in ink and blindstamped in the margin,
1932, printed later (*The Modern Century*, p. 81)
15¼ by 11 in. (38.7 by 27.9 cm.)

\$ 10,000-15,000

231

ANDRÉ KERTÉSZ

1894-1985

Chez Mondrian, Paris

signed, dated, and annotated 'Paris' on the
reverse, framed, 1926, printed later (*Of Paris
and New York*, pl. 22)
9¾ by 7⅞ in. (24.8 by 18.1 cm.)

PROVENANCE

The Witkin Gallery, Inc., New York, 1979

\$ 4,000-6,000



231

232

HENRI CARTIER-BRESSON

1908-2004

Seville, Spain

signed in ink and embossed in the margin,
framed, 1933, printed later (*The Modern
Century*, p. 95)
9½ by 14¾ in. (24.1 by 36.5 cm.)

\$ 6,000-9,000



232

233

HENRI CARTIER-BRESSON

1908-2004

Hyères, France

signed in ink and embossed in the margin,
framed, 1932, printed later (*The Modern
Century*, p. 89)
9½ by 14¾ in. (24.1 by 36.5 cm.)

\$ 6,000-9,000



233

234

HENRI CARTIER-BRESSON

1908-2004

On the Banks of the Marne

signed in ink and embossed in the margin,
framed, 1938, printed later (*The Modern
Century*, p. 150)
9½ by 14¼ in. (24.1 by 35.9 cm.)

\$ 6,000-9,000



234

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101



235

235

HENRI CARTIER-BRESSON

1908-2004

Roman Amphitheater, Valencia, Spain

signed in ink and embossed in the margin, framed, 1933, printed later (*Cartier-Bresson: Photographer*, pl. 20) 9⁵/₈ by 14¹/₄ in. (24.5 by 36.2 cm.)

\$ 6,000-9,000



236

236

HENRI CARTIER-BRESSON

1908-2004

Brussels

signed in ink in the margin, framed, 1932, printed later (*The Modern Century*, p. 87) 9¹/₂ by 14¹/₄ in. (24.1 by 36.2 cm.)

\$ 6,000-9,000



237

237

HENRI CARTIER-BRESSON

1908-2004

Aquila degli Abruzzi, Italy

signed in ink and embossed in the margin, framed, 1952, printed later (*Cartier-Bresson: Photographer*, pl. 55) 14³/₈ by 9¹/₂ in. (36.5 by 24.1 cm.)

\$ 6,000-9,000

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238

238

HENRY WESSEL, JR.

1942-2018

Santa Barbara, California

signed in pencil on the reverse, framed, 1977, printed no later than 1979 (*California and the West*, p. 57; SFMoMA, pl. 111)

11 by 16¾ in. (27.9 by 42.5 cm.)

\$ 6,000-9,000

239

HENRI CARTIER-BRESSON

1908-2004

Scene in the American South

ferrotyped, the photographer's Magnum credit stamp and a 'No. 474' stamp, title in ink, and with annotations in pencil on the reverse, framed, an Edwynn Houk Gallery label on the reverse, circa 1957

10⅞ by 6½ in. (25.7 by 16.5 cm.)

PROVENANCE

Estate of George Garcin

Edwynn Houk Gallery, New York

\$ 7,000-10,000



239

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[APOLLO 11]. Vintage NASA "Red Number"
Photograph of the entire nearside surface
of the moon, photographed from the
Apollo 11 spacecraft during its journey
home, 21 July, 1969. (detail)

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

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

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

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

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

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

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

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

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

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

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

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

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

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

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

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

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

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

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

BUYING AT AUCTION

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

1. SYMBOL KEY

□ Reserves

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

○ Guaranteed Property

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

△ Property in which Sotheby's has an Ownership Interest

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

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot,

Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

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

⊙ Restricted Materials

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

⌚ Monumental

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

💎 Premium Lot

In order to bid on "Premium Lots" (💎 in print catalogue or ✨ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

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

consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

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

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

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

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

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

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

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction,

Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

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

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

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

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

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

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

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

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

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

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

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

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

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

4. AFTER THE AUCTION

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

Payment by Cash It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts (a) personal checks and (b) certified, banker's draft and cashier's checks drawn in US Dollars with a face amount of over \$10,000 (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.

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

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

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York

Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

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

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

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

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

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

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

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

(1) In our galleries

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

(2) By photograph

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

(3) In your home

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

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

SOTHEBY'S SERVICES

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

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

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

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

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

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation 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, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and Wyoming. As of October 1, 2019, Sotheby's is registered to collect sales tax in these additional states: Arizona, Kansas and Tennessee. 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.

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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.

IMPORTANT NOTICES

Property Collection All property that is sold, has bought in, or is to be returned to the consignor will remain at 1334 York Avenue for collection. Exceptions to this policy may include property considered to be oversized and monumental works of art. Invoices and statements will indicate your property's location. Refer to our Property Collection information at www.sothebys.com/pickup.

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

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

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

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ACKNOWLEDGEMENTS

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

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