



PORTRAIT OF A COLLECTOR

THE JOHN M. BRANSTEN COLLECTION OF PHOTOGRAPHS

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PORTRAIT OF A COLLECTOR

THE JOHN M. BRANSTEN COLLECTION OF PHOTOGRAPHS

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Thursday 6 April 2017
at 11.00 am (Lots 1-28)
20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	1 April	10.00 am - 5.00 pm
Sunday	2 April	1.00 pm - 5.00 pm
Monday	3 April	10.00 am - 5.00 pm
Tuesday	4 April	10.00 am - 5.00 pm
Wednesday	5 April	10.00 am - 5.00 pm

AUCTIONEER

David Kleiweg de Zwaan (#90075792)

Front Cover Lot 14
© Die Photographische Sammlung/SK
Stiftung Kultur - August Sander Archive,
Cologne; ARS, New York, 2017

Back Cover Lot 3
© Walker Evans Archive, The Metropolitan
Museum of Art

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[40]

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21/06/16

CHRISTIE'S

#1272-9

Sonnabend Gallery, Inc.

December 8, 1972

Mr. John Bransten
MJB Company
665 Third Street
San Francisco, California

To: One work by SANDER, August:

The Art Dealer, Salz, Cologne, 1926
#2657 Photograph 17 x 13" signed original.

\$ 400.00

Note: Work to be held at gallery for your pick-up.

PA 12-18-73
ct 4
2308

df

924 Madison New York 10021 (212) 628-2021
420 W Broadway New York 10012 966-6160
Gail Swartling
Mr. EALAN WINGATE

1018 MADISON AVENUE
NEW YORK, N.Y. 10021

A GALLERY FOR CONTEMPORARY PHOTOGRAPHY
(212)-861-1648

July 25-1973

Mr. John M. Bransten
Third Street
665
San Francisco, California 94107

Dear Mr. Bransten: The "Virgin, Oaxaca" is
a photograph which I made in Mexico in 1933 —
The print is on platinum paper, made by the
Platinotype Co., England — It is a contact
vintage print, one of two or three made on this
paper at that time — Platinum paper has not
been manufactured since 1937. This in brief
is the history of the print which you have
purchased from right.

Sincerely yours, Paul Strand



243 East 60 Street • New York, New York 10022 • Tel. (212) 355-1461

Dee Jan. 2, 1973

Dear John —

As per our conversation today,
I am sending you the Frederick H. Evans
platinum print "Height and Light" Bourges
Cathedral. The price is \$450.

I think it is one of Evans' most
beautiful and famous.

A quick decision on your part
would be appreciated.

See you in a few weeks,

Yours,

Dee

12-22-73
ew
2345

DOROTHY NORMAN FURTHER LANE, EAST HAMPTON
Box 914 LONG ISLAND, NEW YORK
11937

May 25, 1972

To whom it may concern

This letter will verify the fact that Mr. Harold Jones of LIGHT Gallery did obtain from me in May 1972 a photograph by Alfred Stieglitz entitled (in the Boston Museum catalogue of Stieglitz's exhibition there) "A Portrait (14, 1923)".

It is a portrait of Georgia O'Keeffe taken, developed and printed by Stieglitz himself.

While in my possession the photograph was re-mounted on a Strathmore board, identical, with respect to the one Stieglitz had used, in size, tone and weight. The information which appeared on the back of the original mat is attached to the back of the present mat. The information on the back of the mat states that I obtained this photograph from the wife of the late Dr. Ananda K. Coomaraswamy, to whom Stieglitz had given it. Stieglitz's initials in Stieglitz's own hand appear among the other data found on the back.

Dorothy Norman

with sunglasses

JOHN M. BRANSTEN
665 THIRD STREET
SAN FRANCISCO
94107

May 30, 1972

The Witkin Gallery, Inc.
243 East 60th Street
New York, New York 10022

Gentlemen:

The Diane Arbus was received in good condition, along with
the two Curtis'. Please accept this check in payment.

Sincerely,

J.M. Bransten
John M. Bransten

JMB/ds

3244

JOHN BRANSTEN

NO. 2156
May 30 1972
1147
1100
\$ 207.00
DOLLARS

The Witkin Gallery, Inc.

THIRD FLOOR OFFICE
101 TRAVIS COURT
SAN FRANCISCO, CALIFORNIA 94107

John Bransten
665 Third St.
San Francisco, Calif. 94107

Dear John,

I am sending to ~~you~~ Walter
your check and letter. I think
that you should send the print
directly to him for signing, etc.
His address is:

Walter Evans
Box 310 - R.F. 3
Old Lyme, Conn.

Best,

Her

P.S.

I am to be in and out so much. I think
this way is best. Glad you found one
you like.

ZEITLIN & VER BRUGGE

JACOB ZEITLIN
JOSEPHINE VER BRUGGE ZEITLIN
Cable Address: Jabberwock
815 NO. LA CIENEGA BLVD. • OLeander 5-7581
LOS ANGELES, CALIFORNIA 90069 OLympia 2-0784



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February 25, 1971

Mr. John Bransten
c/o M.J.B. Company
665 - 3rd Street
San Francisco, California 94107

Dear Mr. Bransten:

We are pleased to acknowledge your check for \$550. to cover the
Weston photograph. At the time we talked on the telephone you
said you were sending back the other prints. They have not yet
arrived. Would you please check and see if they were sent to us?

Yours cordially,

John Bransten

P.S. I have just been offered an interesting photographic
item. It is the first book illustrated with photographs
published in the United States. Would you like to see
it?

Homes of American Stars
(mounted) front
to back

Sonnabend Gallery, Inc.

#1273-19

Mr. John Bransten
MJB Co.
665 3rd Street
San Francisco, California 94107

To: One work by SANDER, August:

Secretary for West German Radio, 1931
#2556 Photograph
signed original

\$ 1,000.00
\$ 900.00

special price:

Note: From collection of Mrs. Ileana Sonnabend

Received payment in full by check 12/18/73

Judith Richardson
Thank you

924 Madison New York 10021 (212) 628-2

PORTRAIT OF A COLLECTOR

THE JOHN M. BRANSTEN COLLECTION OF PHOTOGRAPHS



John Bransten was a collector of many things, and an uncommonly early one. He was always ahead of the pack, and was a voracious student. He enjoyed learning all that he could, seeking out seminal works; the economics of his timing in the marketplace allowed him to dive deep and early, securing keys works before the rest of the world caught up. From Photographs to Conceptual Art to Contemporary Chinese Art at the end of his life, his collecting categories were varied and approached with the same methodology: intense curiosity, intellectual rigor, and pursuit of the best material through key leading dealers.

This curiosity and intellectual rigor is perhaps best evidenced by the diversity of photographic print types represented in the collection. Among this relatively small group of works,

there are over a half dozen different printing types, including, from the 19th century: a salt print from a calotype negative, woodburytype prints, and mammoth plate albumen prints, along with 20th century platinum and palladium prints, gold toned prints, and several different surface types of the traditional gelatin silver print.

Raised in the Bay Area in an affluent and highly cultured environment, Bransten was no stranger to the photographic

Above: John M. Bransten

Opposite top: August Sander, *Secretary at West German Radio, Cologne*, 1931.
© Die Photographische Sammlung/SK Stiftung Kultur—August Sander Archive, Cologne; ARS, New York, 2017

Opposite bottom: Cindy Sherman, *Untitled Film Still #48*, 1979.
© 2017 Cindy Sherman, Courtesy Metro Pictures.



medium as his mother maintained close personal friendships with artists such as Ansel Adams, Minor White and Imogen Cunningham. Therefore, in 1970, prior to the first public sale of Photographs and Photographic related material in London a year later, Bransten embarked on compiling what, at that time, was considered to be a chronological survey of the medium, which ultimately resulted in a succinct collection of slightly over two dozen photographs covering 125 years of photographic history, from the 1830s through the 1970s.

The list of sources of his acquisitions—dealers and booksellers—is extremely short, as there were few at the time, but included such legendary names as Light Gallery, and Witkin Gallery as well as Ileanna Sonnabend, who sold him the two August Sander prints, one from her personal collection, in 1972.

Beyond his open dialogue with some of the earliest photography dealers and gallerists on both sides of the continent, Bransten was fortunate enough to begin collecting the work of major photographers while many of them were still alive. He was in frequent communication with photographers directly as evidenced by extensive correspondence between he and Andre Kertesz, Lee Friedlander, Paul Strand, and Dorothy Norman about the Alfred Stieglitz photograph that he acquired from her collection. The two lifetime prints by Diane Arbus were acquired in May of 1972—concurrent with Arbus' representation of the United States at the Venice Biennale and six months before her retrospective at the Museum of Modern Art, New York opened to the public, accompanied by Aperture's monograph of her work.

Ironically, there was one “photograph” which Bransten acquired many years later long after his interest in collecting the medium had waned and when he was focused on conceptual art—Cindy Sherman’s seminal film still *Untitled 1978 (Hitchhiker)* which was sold in these rooms in November of 2013. It seems perfectly fitting that this iconic work was somehow intuitively spliced apart and sold alone, not with this collection, as although it was bought with the same eye, methodology and intellectual rigor—it fell under a completely different mandate for him and time in his life. Christie’s is honored to present this visionary achievement, on behalf of the Bransten family, to the general public as the true collection was originally intended.

Darius Himes
International Head of Photographs



ALFRED STIEGLITZ (1864-1946)

The Steerage, 1907

large format photogravure on Japan tissue, printed 1915-1916
image: 13 ¼ x 10 ½ in. (33.7 x 26.7 cm.)
sheet: 15 ¾ x 11 in. (40.4 x 28 cm.)

\$15,000-25,000

PROVENANCE:

Light Gallery, New York;
acquired from the above by John M. Bransten, San Francisco, 1972;
by descent to the present owner.

EXHIBITED:

San Francisco, California, The Focus Gallery, *Collector's Choice II*,
December 4, 1973-January 5, 1974.

LITERATURE:

Alfred Stieglitz, *Camera Work*, New York, no. 36, October 1911, pl. IX.

Frank Waldo et al., *America & Alfred Stieglitz: A Collective Portrait*, The Literary Guild, New York, 1934, pl. XXVII-B.

Dorothy Norman, *Alfred Stieglitz: An American Seer*, Random House/Aperture, New York, 1960, p. 65.

Beaumont Newhall, *The History of Photography: From 1839 to the Present Day*, The Museum of Modern Art/George Eastman House, New York, 1964, p. 112.

Doris Bry, *Alfred Stieglitz: Photographer*, Museum of Fine Arts, Boston, 1965, pl. 8.

Sarah Greenough & Juan Hamilton, *Alfred Stieglitz: Photographs & Writings*, Bulfinch Press/National Gallery of Art, Washington, DC, 1999, pl. 18.

Sarah Greenough, *Modern Art and America: Alfred Stieglitz and his New York Galleries*, Bulfinch Press/National Gallery of Art, Washington, DC, 2000, p. 140, pl. 30.

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*, Abrams/National Gallery of Art, Washington, DC, 2002, pp. 190-94, cat. nos. 310-14.

Taken while on a trip with his wife Emmeline in 1907, Stieglitz's photograph, *The Steerage*, remains iconic to this day. Among the reasons for its lasting importance, the image demonstrates Stieglitz's crucial departure from his earlier championing of Pictorialism, a departure that arguably helped set the trajectory for much of Modern photography thereafter.

Stieglitz may be photography's leading 20th century advocate, having edited the luxurious photographic journal *Camera Work* from 1902 until 1917, and pioneering the exhibition space familiarly known as '291' with Edward Steichen beginning in 1905. Until the time *The Steerage* was made, all of Stieglitz's photography related enterprises promoted the propagation of painterly devices that blurred the lines between photography and fine art. *The Steerage* represents a pivot in Stieglitz's personal oeuvre towards a new type of photography, more direct and more representative of the fast-paced energy of modern life. The sharp diagonals that slice through the seemingly chaotic scene and converge into a striking and sharp congregation of lines of shapes differs greatly from his earlier Pictorialist works which sought to emulate the soft textures of drawings, prints and watercolors.

Because *The Steerage* became such a hugely popular image, Stieglitz decided to print the image for an arts magazine that he, Paul Haviland, Marius De Zayas and Agnes E. Meyer published together from 1915-1916, also called '291'. Two different paper types were used: Japan vellum for the regular edition of the '291' publication, and a finer, thinner Japan tissue for the deluxe edition. The current lot is of the latter printing. Beyond the 100 subscribers to the regular edition and the eight subscribers to the deluxe edition no further prints were purchased. Dismayed, Stieglitz destroyed most of the remaining prints, adding to the rarity of prints made on Japan tissue paper (Dorothy Norman, *Alfred Stieglitz: An American Seer*, p. 127).

In *Alfred Stieglitz: The Key Set*, Sarah Greenough locates three other versions of this print in institutional collections: The Art Institute of Chicago, The Metropolitan Museum of Art and the National Museum of Modern Art in Tokyo.



2

PAUL STRAND (1890-1976)

Wall Street, New York, 1915

photogravure on Japan tissue from *Camera Work*, no. 48, 1916

image: 5 1/4 x 6 1/2 in.

sheet: 11 x 7 3/4 in.

\$10,000-15,000

PROVENANCE:

Light Gallery, New York;

acquired from the above by John M. Bransten, San Francisco, 1972;
by descent to the present owner.

LITERATURE:

Alfred Stieglitz, *Camera Work*, no. 48, October 1916, pl. I.

Marianne Fulton Margolis (ed.), *Alfred Stieglitz: Camera Work, A Pictorial Guide*,
Dover Publications, New York, 1978, p. 134.

Exhibition catalogue, *Paul Strand: An American Vision*, National Gallery of Art,
Washington D.C./Aperture, 1990, pl. 12.

Exhibition catalogue, *Paul Strand: Circa 1916*, The Metropolitan Museum of Art,
New York, 1998, cover and pl. 18.

Paul Strand's early work, *Wall Street*, is considered one of the most famous masterworks of Modernist photography. The photogravure of this image appeared in Alfred Stieglitz's preeminent photographic journal *Camera Work* during its final period of publication. With his newly found dedication to 'straight' photography, which contrasted the Pictorialist tradition that dominated during the journal's early existence, Stieglitz had at this time turned to Strand with hope in the future of the medium of photography. In one of the final issues of *Camera Work*, Stieglitz wrote that Strand's work was 'rooted in the best traditions of photography' and described his images as 'brutally direct'.

It was of the utmost importance to Stieglitz that the reproductions in *Camera Work* retain the full quality of the original work. The photogravure process was therefore supremely suited to convey the subtle tonalities of the platinum prints of the day. This rare vintage photogravure of *Wall Street* places the excellence of this technique on full display.



actual size

WALKER EVANS (1903-1975)

Wooden Church, South Carolina, 1936

gelatin silver print, mounted on loose-leaf paper
 numbered '11-17' and '144' in pencil (margin); titled, dated and numbered
 'Part two #17' in ink with printer's notations in pencil (mount, recto); signed and
 dated '10-4-38' in pencil in 'Harper's Bazar' [sic] press stamp and numbered
 '1st ed/ II-17/ 2nd ed page 144' with printer's notations in pencil (mount, verso)
 image: 8 1/4 x 7 1/8 in. (21 x 18.2 cm.)
 sheet: 8 5/8 x 7 1/8 in. (21.9 x 18.2 cm.)
 mount: 11 x 8 1/2 in. (28 x 21.6 cm.)

\$50,000-70,000

PROVENANCE:

Acquired directly from the artist by John M. Bransten, San Francisco, 1974;
 by descent to the present owner.

LITERATURE:

Lincoln Kirstein, *Walker Evans: American Photographs*, The Museum of Modern Art, New York, 1938, Part II, pl. 17.

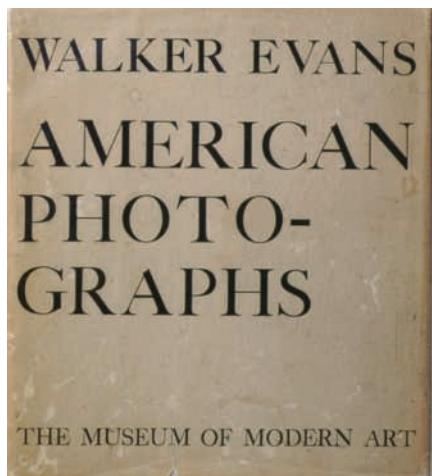
Michael Brix and Birgit Mayer (eds.), *Walker Evans America: Pictures from the Great Depression*, Schirmer Art Books, Munich, 1990, pl. 54.

Gilles Mora and John T. Hill, *Walker Evans: The Hungry Eye*, Harry N. Abrams, Inc., New York, 1993, p. 153 and pl. 31, p. 186.

Judith Keller, *Walker Evans: The Getty Museum Collection*, The J. Paul Getty Museum, Malibu, 1995, fig. 501, p. 158.

Exhibition catalogue, *Walker Evans & Company*, The Museum of Modern Art, New York, March 16-July 26, 2000, pl. 41, p. 64.

In Evans' pictures of temples or shelters the presence or absence of the people who created them is the most important thing. The structures are social rather than artistic monuments. In choosing as his subject-matter disintegration and its contrasts, he has managed to elevate fortuitous accidents of juxtaposition into ordained design (Lincoln Kirstein, *Walker Evans: American Photographs*, p. 195).



Lincoln Kirstein, *Walker Evans: American Photographs*, 1938.

First published in 1938 by The Museum of Modern Art to coincide with Evans' first major museum exhibition, *American Photographs* stands as one of the most seminal photographic books of the 20th century. 'The book, published under the same title as the exhibition, is the lasting evidence of a temporal event destined for disappearance. But more than a mere catalogue that documents the contents of an exhibition, *American Photographs* is a real book, certainly the first modern book of photographs, against which all others must be measured' (Gilles Mora and John T. Hill, *Walker Evans: The Hungry Eye*, p. 161).

The print offered here of *Wooden Church, South Carolina, 1936*, is on the original, three-ring-binder mount Evans used in his maquette for the book, with titling and notations in the artist's hand typical of other maquette pages. *Wooden Church, South Carolina, 1936*, was included in both the exhibition and the book form of *American Photographs*. It appears as plate 17 of Part Two, embedded in a stunning sequence of images of the facades of buildings, both religious and secular. Many of the similarly-mounted and captioned pages from Evans' book maquette are in the collection of the J. Paul Getty Museum, formerly in the collection of Arnold Crane, while several others are at The Metropolitan Museum of Art. The negative for this image is located at The Metropolitan Museum of Art as part of the Walker Evans Archive.



actual size



II-17 194

Part Two
#17

Wooden Church II-17 - 2nd 26/1944
So. Carolina

3 1/2 Blue
sheds
4 Blues
1936

56 2

17



Edward Hopper, *South Truro Church*, 1930. Private Collection.

At the time of this image, Evans was working as a photographer for the Resettlement Administration (RA) of the Department of Agriculture. Established during the Great Depression in the Spring of 1935 by President Roosevelt, the RA had been 'entrusted with the task of bringing the facts before the public ... [to make] the rural problem known through the press, the radio, motion pictures, and still photography.' The goal was to show 'how Americans live and what their problems are... to confront people with each other, the urban with the rural, the inhabitants of one section with those of other sections of the country, in order to promote a wider and more sympathetic understanding of one for the other' (Jeff Rosenheim, "The Cruel Radiance of What Is": Walker Evans and the South, *Walker Evans*, The Metropolitan Museum of Art, New York, 2000, p. 73).

By the Fall of 1935, Roy Stryker, who headed the Information Division of the RA, had negotiated a year-long contract with Evans to conduct a photographic survey of America. Already an established working photographer and ever the outsider, Evans intended to retain full control over his images and work, even while in government employ. Evans noted in his journals at the time that in return for 'cameras,' 'car,' 'photo supplies,' and 'letters & official entree,' he would give '1 complete set prints and work records,' followed by this entry:

'Never under any circumstances ask ... [me] to do anything more than these things. Mean never make photographic statements for the government, or do photographic chores for gov. Or anyone in the gov. No matter how powerful—this is pure record not propaganda. The value and if you like, even the propaganda value for the government lies in the record itself which in the long run will prove an intelligent and farsighted thing to have done. NO POLITICS whatever' (as quoted by Jeff Rosenheim in *Walker Evans*, The Museum of Modern Art, p. 73).

Walker Evans, along with Edward Hopper, Charles Burchfield, Paul Strand and Andrew Wyeth, was of the generation of American artists who had striven to break from European ideals of image-making. The sensuousness of light in Hopper's paintings is evidenced here, as is a straightforward but poetic depiction of life. Photographers, in fully embracing Modernism, found themselves defending against a mechanistic oversimplification implied by the term 'documentary photography.' Early on Evans addressed this, writing 'Documentary? That's a very sophisticated and misleading word. And not really clear. You have to have a sophisticated ear to receive that word. The term should be *documentary style*.' This work, and all of *American Photographs*, is a testament to that belief.



4

JOHN GUTMANN (1905-1998)

Oakies on Their Way West, Wyoming, 1936

gelatin silver print

signed in pencil and titled, dated in an unknown hand in pencil (verso)

image/sheet: 8 x 8 1/2 in. (20.4 x 21.9 cm.)

\$5,000-7,000

LITERATURE:

Exhibition catalogue, *John Gutmann: Culture Shock*, Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, 2000, pl. 10, p. 51 (dated 1935).



5

LEWIS WICKES HINE (1874-1940)

Furman Owens, 12 years old, Olympia Mill, Columbia, South Carolina, 1909

gelatin silver print
numbered 'n.557' and '557' in pencil (verso); credited, titled and dated
'1913' on affixed gallery label (frame backing board)
image: 4 1/2 x 6 1/2 in. (11.4 x 16.5 cm.)
sheet: 5 x 7 in. (12.8 x 17.9 cm.)

\$6,000-8,000

PROVENANCE:

The Witkin Gallery, New York;
acquired from the above by John M. Bransten, San Francisco, 1972;
by descent to the present owner.

LITERATURE:

Vicki Goldberg, *Lewis W. Hine: Children at Work*, Prestel, Munich, London, New York, 1999, p. 65.

Lewis Hine's full field notes for this image read, 'Furman Owens, 12 years old. Can't read. Doesn't know ABCs. "Yes, I want to learn, but can't when I work all the time." Been in mills 4 years, 3 years in Olympia Mill. Columbia, S.C., Jan. 16, 1909' (Vicki Goldberg, *Lewis W. Hine, Children at Work*, p. 65).

ALFRED STIEGLITZ (1864-1946)

Portrait of Georgia, No.1, 1923

gelatin silver contact print, flush-mounted on card, mounted on larger card initialed 'AS', dated '1920?' and annotated 'Coomara' by the artist in pencil, inscribed 'Portrait of O'Keeffe by Stieglitz/ given to Dorothy Norman/ by Dona Luisa/ Coomaraswamy/ after A.S.'s death/ in 1946' in pencil by Dorothy Norman on affixed original mount fragments and credited, titled and dated 'printed c. 1920' on affixed museum label (secondary mount, verso) image/sheet/flush mount: 4 5/8 x 3 5/8 (11.8 x 9.2 cm.) secondary mount: 13 3/8 x 10 1/4 in. (34 x 26 cm.)

\$60,000-80,000

PROVENANCE:

Gifted by the artist to Ananda Kentish Coomaraswamy (1877-1947); gifted by the wife of the above to Dorothy Norman (1905-1997), c. 1946; acquired from the above by Light Gallery, New York; acquired from the above by John M. Bransten, San Francisco, 1972; by descent to the present owner.

EXHIBITED:

San Francisco Museum of Modern Art, *A History of Photography from CA Collections*, February 9-April 30, 1989, #4.89.

LITERATURE:

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*, Abrams/National Gallery of Art, Washington, D.C., 2002, cat. no. 920, p. 546.



fig.1



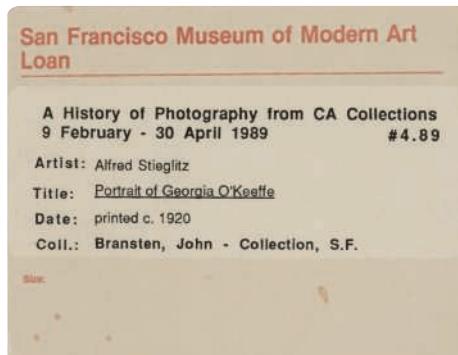
fig.2

In 1916, Alfred Stieglitz and Georgia O'Keeffe embarked upon a personal and professional collaboration that resulted in an era-defining relationship. Stieglitz became O'Keeffe's mentor and benefactor while she thrived in the role of his muse and confidant. The ensuing period, one of shared passion and mutual influence, was the most prolific, innovative and visionary period for both artists.

Made in 1923 during the height of their love affair, and the year before they wed, *Portrait of Georgia, No. 1* is poetically linked to *Portrait of Georgia No. 2* and *No. 3*, both of which are photographs of clouds from Stieglitz's *Songs of the Sky* series (fig. 1 and 2). Stieglitz himself indicated that the images of clouds paralleled his inner state; the inclusion of this portrait further reveals his devotion. Completely smitten, Stieglitz wrote, 'O'Keeffe is a constant source of wonder to me, like Nature itself' (as quoted in Arrowsmith and West, eds., *Two Lives: Georgia O'Keeffe and Alfred Stieglitz: A Conversation in Paintings and Photographs*, Callaway Editions/The Phillips Collection, 1992, p. 56).

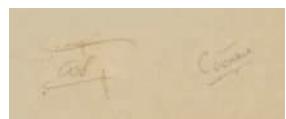
The present lot was a gift by the artist to philosopher and art historian Ananda K. Coomaraswamy, then curator of Indian and Islamic art at the Boston Museum of Fine Arts. Throughout the 1920s, Stieglitz fought for photography's institutional recognition as a legitimate art form worthy of museum accession; Coomaraswamy was an early supporter of this effort, having seen Stieglitz's exhibition of 116 photographs at the Anderson Galleries in 1922. Deeply impressed, Coomaraswamy asked him to consider donating ten works to the museum's Print Department. Stieglitz obliged, ultimately choosing twenty-seven works, with the stipulation that they exhibit them at least once every five years; the museum agreed.

Sarah Greenough's *Alfred Stieglitz: The Key Set* locates two additional prints of this image; one in The J. Paul Getty Museum, Los Angeles and another in The Kemper Museum of Contemporary Art, Kansas City. This particular print, re-gifted to Dorothy Norman by Coomaraswamy's widow, was exhibited in 1989 in 'A History of Photography from California Collections' at The San Francisco Museum of Modern Art. That exhibition was the first large-scale curatorial endeavor at SFMoMA by Sandra S. Phillips and was in celebration of the 150th anniversary of the birth of photography.





actual size



EDWARD WESTON (1886-1958)

Nude, 1925

palladium print

signed, dated and annotated 'Edendale' in pencil (verso)
image/sheet: 7 1/8 x 8 7/8 in. (18.1 x 22.6 cm.)

\$400,000-600,000

PROVENANCE:

Gifted by the artist to Miriam Lerner, c. 1925;
Zeitlin & Ver Brugge Booksellers, Los Angeles, California;
acquired from the above by John M. Bransten, San Francisco, 1971;
by descent to the present owner.

LITERATURE:

Charis Wilson, *Edward Weston Nudes*, Aperture, Millerton, New York, 1977, pl. 44.

Exhibition catalogue, *Edward Weston: One Hundred Photographs, From the Nelson-Atkins Museum of Art and the Hallmark Photographic Collection*, Kansas City, Missouri, 1982, p. 12.

Amy Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, Center for Creative Photography, 1992, fig. 168/1925.

Gilles Mora (ed.), *Edward Weston: Forms of Passion*, Harry N. Abrams, Inc., New York, 1995, p. 101.

Edward Weston's *Nude*, depicting Miriam Lerner—a member of the Young Socialists League from Edendale, Los Angeles—is a masterful accomplishment in Modernist photography. This image exemplifies Weston's ability to skillfully overlook subject matter in search of ideal forms, transforming his subject's body into an elegant, streamlined landscape of flesh and skin (*Edward Weston: One Hundred Photographs, From the Nelson-Atkins Museum of Art and the Hallmark Photographic Collection*, p. 13).

Weston first met Lerner four years prior in Los Angeles. Despite her intellectual acumen and physical appeal, Weston did not immediately propose a portrait session in his studio, which had been his common practice. Rather, it was not until 1925, the year Weston returned from his three-year stay in Mexico, when the two reunited for a session and a brief affair. 'I have that kindly feeling towards him,' Lerner confessed in a letter ahead of Weston's arrival, 'so that to hear of his good fortune was a pleasure' (Beth Gates Warren, *Artful Lives*, J. Paul Getty Museum, Los Angeles, 2011, p. 263). Weston was likewise enchanted by Lerner, commenting in a letter on 'the full bloom of Miriam's body—responsive and ever-stimulating' (12 November, 1925, Bancroft Library, University of California, Berkeley). The series of images produced during their collaboration still stands as one of Weston's most successful, partially for being among the first bodies of work Weston produced upon his return from Mexico. Indeed, Mexico had a deep impact on Weston, enriching his knowledge of the arts, culture and politics, especially through the socialist prism of his fellow artists and poets living in Mexico at the time, from Frida Kahlo to Jean Charlot. Upon his return to California, Weston proceeded to destroy his pre-Mexico journals and ceded that he was at the beginning of 'a new period in my approach and attitude towards photography'.

The images of Lerner are all notable for their high degree of cropping, focusing on the hands and torso of his subject. While Weston had previously photographed close-ups of his subjects, perhaps most notably Tina Modotti, those were largely aestheticized with flowing robes or contextualized with

surrounding architectural motifs. Moreover, the subjects were mostly upright and the resulting images vertical. In that regard, the format followed the traditional norms in photography, whereby the subject and photographer faced one another, aware of the other's presence. In the current print, however, Weston broke with convention and captured his subject in a far more radical format: supine and with no discernible horizon line or any surrounding architectural motifs to orient the viewers' attention. The close cropping thrusts the viewers into intimate proximity with the subject and the strategic lighting yields a sculptural quality to the figure. The twisting of the torso adds a rush of movement and vitality to the composition.

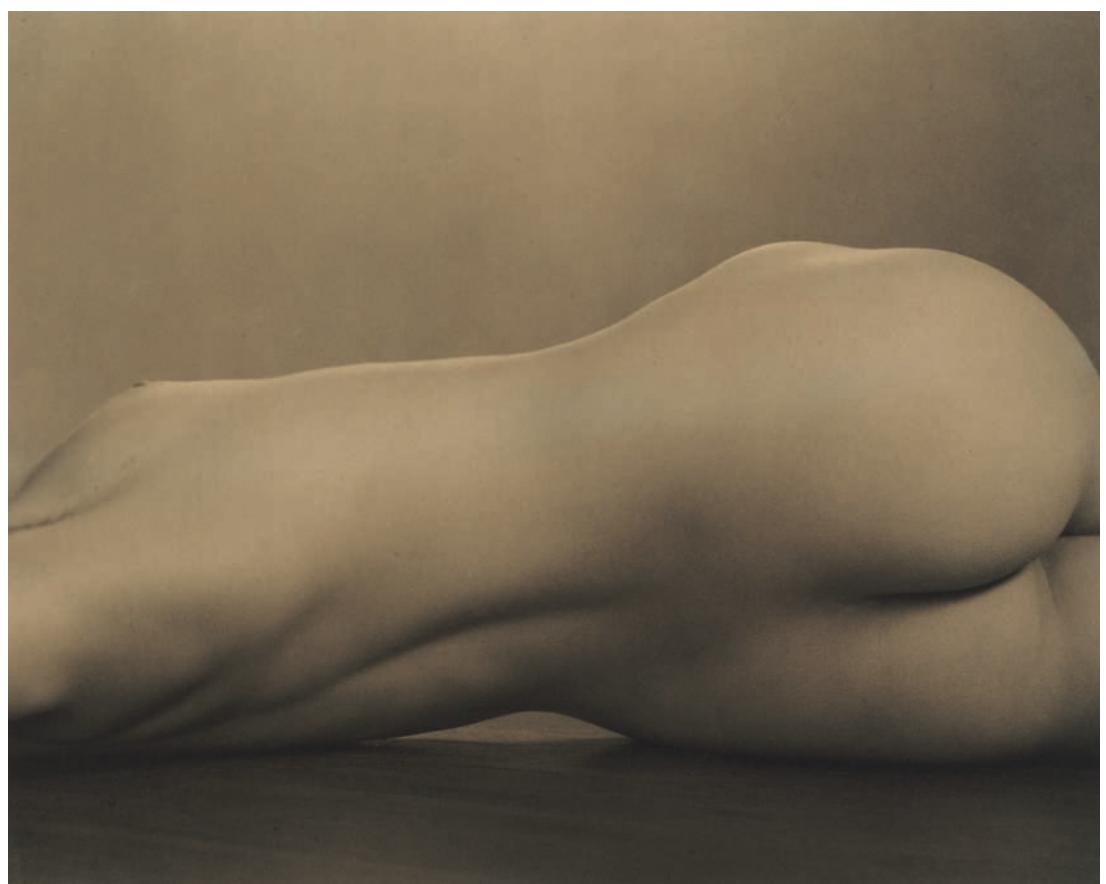


Georgia O'Keeffe, *Sand Hill, Alcalde*, 1930. © 2017 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York

That Weston chose to print this image in palladium is noteworthy. According to Constance McCabe, Weston's 'early exhibition photographs, like those of his more seasoned East Coast peers, were made on platinum and palladium papers; he continued to work in platinum until 1924 and in palladium until 1926' (*Noble Metals for the Early Modern Era: Platinum, Silver-Platinum, and Palladium Prints*, online component of studies of the Thomas Walther Collection at The Museum of Modern Art, p. 6). As a metal, palladium yields a lustrous surface, and allows for a greater range of mid-tone grays that cannot be accomplished with silver. This resulting print of Weston's *Nude*, therefore, is imbued with a painterly quality that lends a soft, delicate glow to the image.

Weston made a small series of nude studies of Lerner; while Conger notates five images, a print of an additional sixth image emerged from Lerner's estate in 2007. Gelatin silver prints of this particular image reside in the collections of The J. Paul Getty Museum and The Los Angeles County Museum of Art, as well as the Special Collections at the University of California, Santa Cruz.

The present photograph was purchased by John M. Bransten from Jacob Zeitlin, of Zeitlin & Ver Brugge Booksellers in Los Angeles, in 1971. Zeitlin was involved with LA's bohemian community during the 1920s and 1930s, had known Weston, and had exhibited the photographer's work during his lifetime. Bearing a full signature, date and the location 'Edendale' (where Lerner lived at the time) on the verso, this exceptional, un-mounted palladium print is believed to be the only example in private hands and is among the most remarkable Weston photographs to come up for auction. At the time of this writing, no other palladium print of this image has ever before come up for public sale.







IMOGEN CUNNINGHAM (1883-1976)*Magnolia Blossom, 1925*

gelatin silver print, mounted on board, printed later
signed and dated in pencil (mount, recto); typed title and date with facsimile
signature on photographer's Folsom Street Trust affixed credit label (mount, verso)
image/sheet: 10 3/4 x 13 3/4 in. (27.3 x 35 cm.)
mount: 15 x 20 in. (38.1 x 50.8 cm.)

\$10,000-15,000

LITERATURE:

Margery Mann, *Imogen Cunningham: Photographs 1910-1973*, University of Washington Press, Seattle, 1970, pl. 11.

Richard Lorenz, *Imogen Cunningham: Ideas without End, a Life in Photographs*, Chronicle Books, San Francisco, 1993, pl. 38, p. 103.

Imogen Cunningham's photographic study of the magnolia flower lasted from 1923 until 1925 and resulted in this stunning, iconic masterwork. *Magnolia Blossom* displays Cunningham's evolution to a more modern approach to her photography. The bold sensuality and oscillation between representation and abstraction that is visible in *Magnolia Blossom* can be observed in other modern artworks of the 1920s, such as Georgia O'Keeffe's early large-scale flower paintings. Further, Cunningham also achieved a surprisingly strong sense of emotional vulnerability in her botanical studies. The way in which the plants spill out toward the viewer, free of inhibition or restraint, elicits an intimacy that relates to her nude self-portraits, so courageously made for a woman photographer at the beginning of the 20th century. In this respect, Cunningham's impact on photography continues later into the 20th century. Robert Mapplethorpe's focus on eroticism that links his floral studies to his confrontational figurative works and Irving Penn's elegant exploration of the innards of flowers, for just two examples, are in many ways born out of Cunningham's adventurous work.



PAUL STRAND (1890-1976)

Virgin, San Felipe, Oaxaca, 1933

platinum print, mounted on card

signed, titled, dated and annotated 'platinum print' by the artist in ink
(mount, verso)

image: 9 3/4 x 7 3/4 in. (24.8 x 19.7 cm.)

sheet: 10 x 8 in. (25.5 x 20.4 cm.)

mount: 10 1/4 x 8 in. (26.1 x 20.4 cm.)

This print is accompanied by a facsimile signed letter from the artist to John M. Bransten, confirming the date and platinum printing.

\$10,000-15,000

PROVENANCE:

Light Gallery, New York;

acquired from the above by John M. Bransten, San Francisco, 1973;
by descent to the present owner.

LITERATURE:

Exhibition catalogue, *Paul Strand: An American Vision*, National Gallery of Art, Washington D.C./Aperture, 1990, pl. 99.

James Krippner et al., *Paul Strand in Mexico*, Aperture Foundation/Fundación Televisa, 2010, pp. 4, 47 and 107.

For six months I worked at still photographs of Mexico... Among other things I made a series of photographs in the churches, of the Christs and Madonnas, carved out of wood by the Indians... These figures [are] so alive with the intensity of the faith of those who made them. That is what interested me, the faith... —Paul Strand, in a letter to the photographer, Irving Browning, late September 1934

Paul Strand's *Virgin, San Felipe, Oaxaca* was photographed during the artist's important sojourn in Mexico, which began in November of 1932 and lasted for two years. Following the dissolution of the two main relationships in his life — with his wife, Rebecca Salsbury, and with his friend and mentor, Alfred Stieglitz — Mexico provided Strand with a revitalizing escape not only from these recent personal losses, but also from an American culture that he was finding increasingly restrictive.

Upon arriving in Mexico, Strand was immediately compelled to start taking pictures. This was uncommon behavior for the artist, who typically took his time first to become familiar with a new country before starting to

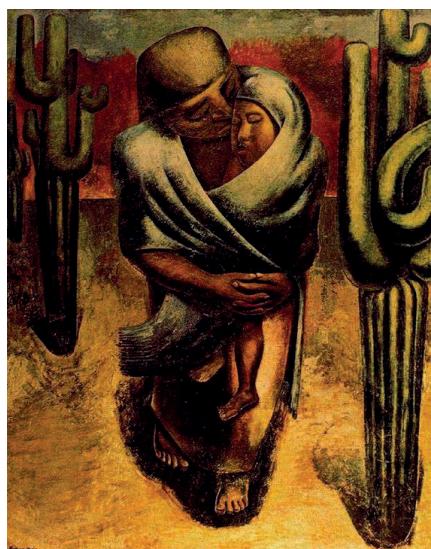
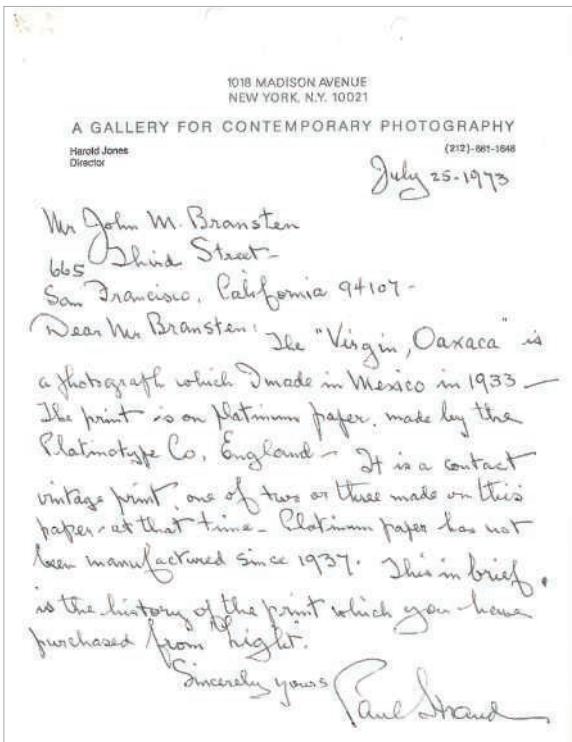


fig. 1. David Alfaro Siqueiros, *Madre Campesina*, 1929. © David Alfaro Siqueiros / 2017 Artists Rights Society (ARS), New York



Paul Strand in correspondence with John Bransten.

photograph. The culture of post-revolutionary Mexico was dynamic and progressive, thanks largely to the socially engaged murals and paintings by José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros, who played a key role in the new national identity of Mexico. Strand was enthusiastic about these painters, and would eventually become friendly with Siqueiros, whose work shares with Strand's an emotional intensity through stark, austere composition (see fig. 1). In the 1967 reissue of Strand's portfolio, *Photographs of Mexico* (then re-titled, *The Mexican Portfolio*), Siqueiros dramatically praised Strand's contribution to 'our Mexican pictorial movement with its plastic concepts and new realism in open rebellion against formalism' and the application of this pictorial vocabulary to 'Man, the physical world in which he moves, struggles and dies'.

In post-revolutionary Mexico, practical, decorative and ritual objects were celebrated as evidence of the unique and inherent creativity of Mexican people and were regarded as integrated with the fine arts. In the catalog for Strand's 1945 exhibition at The Museum of Modern Art, New York, Nancy Newhall wrote of Strand's series, 'In the dark churches, Strand found the *bulbos*, strange images of Christ and the Virgin... which seem to symbolize, like the brief glimpses of the land and the architecture in this series, the emotional preoccupations of the people. The Mexicans themselves acknowledge the depth of Strand's realization' (as quoted by Katherine Ware, 'Photographs in Mexico', *Paul Strand in Mexico*, p. 270).

Through sensitive composition and tight cropping, Strand's eerily beautiful representations of religious figurative sculptures, such as that of this present image, express a timeless Mexico, which in reality was in the midst of radical transition. The present vintage print of this dignified and evocative image, which appeared as the third plate in *Photographs of Mexico* (1940), was luxuriously printed in platinum metals and likely toned with gold in order to intensify the blacks.

Other platinum prints of this image in institutional collections reside at the National Gallery of Art, Washington D.C., the Philadelphia Museum of Art, and The George Eastman House, Rochester.





10

LEE FRIEDLANDER (B. 1934)

Hollywood, California, 1970

gelatin silver print, flush-mounted on board

signed in pencil and stamped photographer's copyright credit,

annotated 'print made 1973' in an unknown hand in pencil (flush mount, verso)

image: 6 1/4 x 9 1/2 in. (15.9 x 24.1 cm.)

sheet/flush mount: 10 3/4 x 14 in. (27.3 x 35.7 cm.)

\$8,000-12,000

LITERATURE:

Exhibition catalogue, *Friedlander*, The Museum of Modern Art, New York, 2005, pl. 248, p. 169.



11

LEE FRIEDLANDER (B. 1934)

Cincinnati, Ohio, 1963

gelatin silver print, mounted on board

signed in pencil (mount, recto); signed in pencil, stamped photographer's

copyright credit, numbered '3' in ink, and numbered '88';

annotated 'print made in 1960's' in an unknown hand in pencil (mount, verso)

image/sheet: 9 1/4 x 6 1/8 in. (23.6 x 15.6 cm.)

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

\$10,000-15,000

LITERATURE:

Exhibition catalogue, *Friedlander*, The Museum of Modern Art, New York, 2005,
pl. 67, p. 88.

12

DIANE ARBUS (1923-1971)

Child with a toy hand grenade in Central Park, N.Y.C., 1962

gelatin silver print

signed, titled 'Exasperated boy with a toy hand grenade, NYC' and dated '1963' by the artist in pencil (verso)

image: 13 1/8 x 12 3/4 in. (33.4 x 32.4 cm.)

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

This work was printed by Diane Arbus.

\$400,000-600,000

PROVENANCE:

The Estate of Diane Arbus;

acquired from the above by Amanda Pope, San Francisco, 1972-1973;

gifted by the above to John M. Bransten, San Francisco by December, 1973;

by descent to the present owner.

EXHIBITED:

San Francisco, California, The Focus Gallery, *Collector's Choice II*,

December 4, 1973-January 5, 1974.

LITERATURE:

Diane Arbus, Aperture, Millerton, 1972, n.p.

Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York, 2003, pp. 104-105.





In the fall of 1962, Diane Arbus submitted a portfolio of photographs as part of an application for a Guggenheim Fellowship for Photography. Various friends and photographers—Walker Evans, Robert Frank and Lee Friedlander among them—offered to write letters of recommendation, including her teacher, the photographer Lisette Model. Model's letter of recommendation, dated January 4, 1963, begins as follows: 'Photographers can be good, bad, excellent, first rate, or tops, but there are hardly any artists among them. Here is an exception.'

Born Diane Nemerov in New York City in 1923, Arbus first began taking pictures in the early 1940s. With no lengthy formal training but a voracious intellectual and artistic appetite, she found her way into classes with two notable photographers, Berenice Abbott and Lisette Model, as well as the legendary art director Alexey Brodovitch. During these formative years, she regularly found inspiration at An American Place, Alfred Stieglitz's gallery of photography and modernist and avant-garde art, as well as through conversations with him and other notable figures like Nancy Newhall, Acting Curator of Photography at the Museum of Modern Art, taking such opportunities to present and discuss her own work.

In 1956, the commercial photographic partnership that she and her husband Allan Arbus had maintained for roughly ten years was ended. She was thirty-three years old. Though not unfamiliar with the exacting level of detail provided by large-format sheet-film cameras used by most fashion and commercial photographers, when Arbus begins to establish her own creative voice and consciousness, she favors a 35mm Nikon camera. 'Although she has been photographing since the early 1940s, Diane now, and apparently for the first time, starts numbering her negatives and corresponding contact sheets beginning with #1. She will maintain this system for the rest of her career' (Doon Arbus, *Revelations*, p. 139).

While the handheld 35mm camera is her tool of choice for the next seven years, 'the dissatisfaction with her relationship to the camera will recur at various intervals throughout her career, often signaling an impending change in her work' (*ibid.*, p. 154). In 1962, that change occurs, ushered in by a permanent switch to a different creative tool, a twin-lens Rolleiflex camera which uses the 2 1/4 x 2 1/4 inch film format. A 35mm camera is used by holding the camera up to one's face and by looking through the viewfinder in order to focus on the subject. By contrast, a Rolleiflex camera is equipped with a viewfinder which is brought to eye-level only for an initial focus. Once focused, the camera is held at waist level, the photographer's gaze directed downward, resulting in a drastically different vantage point.



Diane Arbus Revelations, Random House, New York, 2003, pp.164.

The transition to this new camera was not smooth, as evidenced by her thoughts in a letter to Lyn and Bob Meserve, circa January, 1962. 'I am very gloomy and scared. Maybe I have discovered that I have to use the 2 1/4 x 2 1/4 instead of the 35mm, but the only tangible result so far is that I can't photograph at all. I am inept and hopeless with the bigger [camera] and I no longer believe the language of the littler one, which I so loved' (*ibid.*, p. 159). By summer, however, her confidence is buoyed and she has made several notable images in the direct style and square format that come to characterize her mature work. These include *Two boys smoking*, *A castle in Disneyland*, *Man and boy on a bench*, and most famously the present work, *Child with a toy hand grenade in Central Park, N.Y.C. 1962*.



Diane Arbus holding her picture of *Child with a toy hand grenade in Central Park, N.Y.C. 1962*. Photo by © Stephen A. Frank. Artwork: © Diane Arbus.

The contact sheet of that particular roll of film, with its characteristic twelve exposures, shows it to be a sunny day in the Park. In the last frame of the roll, two women with several children and strollers pass by, a young girl openly crying. The first eleven exposures, however, are exclusively of a playful boy in dark shorts, patterned short-sleeved shirt buttoned to the top, and wearing dark sneakers and socks. From these photographs, it is unclear that he is accompanied by any adults or playmates.

In the first four exposures, he appears flattered by the attention and dutifully poses for his portrait, as any child would, performing for the camera in the manner that the world of adults has trained him to: right foot forward, hands on hips, a gentle smile and an air of confidence, holding still for as long as is needed. In frame five we see him standing somewhat awkwardly at a drinking fountain, clearly waiting to have his picture taken, still giving Arbus his full attention. And then, in frame six, with a mischievous grin, a toy hand grenade has appeared from somewhere—a friend or guardian out-of-frame, perhaps? We see him dangle it from his fingertips with a hint of theatrical danger.

Arbus keeps her lens trained on him—perhaps cajoling him or encouraging him or responding to others out of view—and two exposures later, the eighth on the roll, the boy faces his portraitist directly, his left overall strap dangling at his side, the toy grenade clasped in his right hand with his left hand openly clenched. His face wears a grimace of exasperation. This is the moment when the boy slips from posing 'as he should' and what he reveals is both unexpected and menacing. Arbus releases the shutter and in that fraction of a second produces an image that has transfixed the world for over fifty years. It is a powerful symbol that will be interpreted in multitudinous ways over the ensuing years, but most particularly of a country on the brink of war and social unrest.

The print being offered was a gift from Amanda Pope, an intimate friend of Mr. Bransten at the time. Signed lifetime prints of this image are exceedingly rare; only three known prints have come up for public sale to date. A world record for the artist was set in these salerooms with another lifetime print of this image in May of 2015.

13

DIANE ARBUS (1923-1971)

Nudist lady with swan sunglasses, Pa., 1965

gelatin silver print

signed, titled 'Nudist woman with swan sunglasses (reminiscent of Myrna Loy and Betty Gable), Pennsylvania' and dated by the artist in ink (verso)

image: 16 x 15 1/2 in. (40.7 x 39.4 cm.)

sheet: 19 3/4 x 16 in. (50.2 x 40.7 cm.)

This work was printed by Diane Arbus.

\$70,000-100,000

PROVENANCE:

The Witkin Gallery, New York;
acquired from the above by John M. Bransten, San Francisco, 1972;
by descent to the present owner.

LITERATURE:

Diane Arbus, Aperture, Millerton, 1972, n.p.

Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York, 2003, p.176.

Throughout her career, as it was for most of her colleagues, Arbus's livelihood as an artist, and specifically as a photographer, came from magazine assignments. While partially sustained by two Guggenheim fellowships in the early to mid-1960s, she relied financially on the major publications of the era. Her work regularly appeared in *Harper's Bazaar*, *Esquire* and elsewhere, and the assignments were often of her own devising and suggestion. Her 1963 Guggenheim application had been an appeal to photograph *American Rites*; applying for a renewal of her 1963 fellowship, she provides a list of twenty four of her photographic subjects including: *Evangelist*, *Faith Healer*; *Nudists (convention, portraits, family groups, homes)*; *Burlesque Show (stars, strippers, comics, the performance)* (Sandra Phillips, *Revelations*, Chronology, p. 176).

In July of 1965, deep in a project about Washington Square Park and the people who congregated there, she departed for a nudist camp in Pennsylvania called *Sunnyrest* where she captured the picture illustrated here. It is the only image she made of the woman in the photograph; she decided to print it that same year. Writing to John Szarkowski months later, she explained, 'I am now for one thing a member of the movement and following where it leads in civilian life... This may sound nutty but I have discovered that life really is a melodrama.'

The print offered here was purchased by John M. Bransten in 1972, the year after Arbus's death. Lifetime prints of this image are exceedingly rare, and at the time of this writing, it is believed that none have ever come up for public sale.

Like a poet, Arbus understood not only the reverberation of irony but also the potency of metaphor, of coupling within the presumed reality of the photograph the fantastic and the actual, as if to prove the authenticity of both.

—Sandra S. Phillips, *Revelations*, p. 56.



AUGUST SANDER (1876-1964)

Secretary at West German Radio, Cologne, 1931

gelatin silver print, mounted on card, printed late 1940s-early 1950s
signed and dated '1932' in pencil and titled in German on affixed typed label
(mount, recto); numbered 'M207/07' in pencil (mount, verso)
image/sheet: 10 7/8 x 6 1/2 in. (27.6 x 16.5 cm.)
mount: 17 1/4 x 13 3/8 in. (43.9 x 34 cm.)

\$80,000-120,000

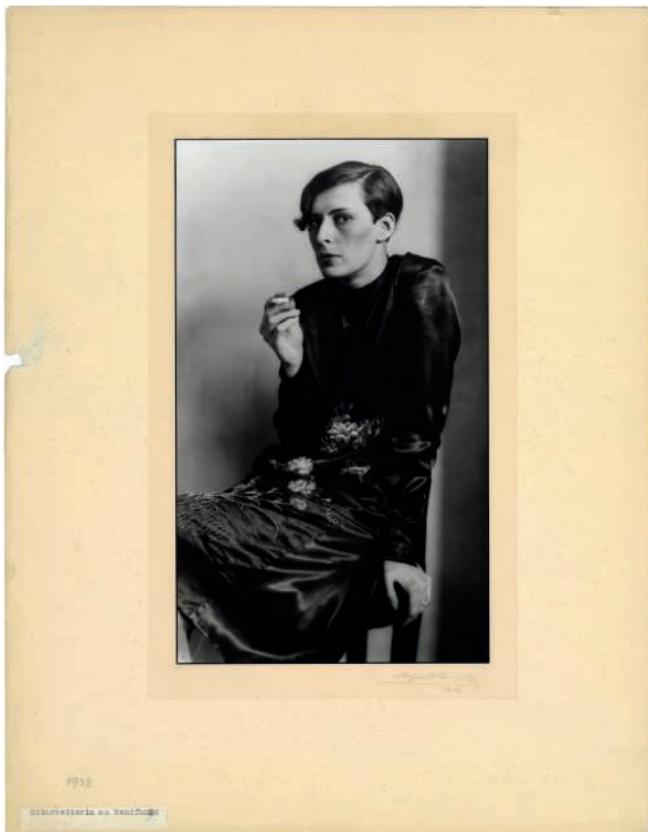
PROVENANCE:

The Collection of Ileana Sonnabend, New York and Paris;
Sonnabend Gallery, New York;
acquired from the above by John M. Bransten, San Francisco, 1973;
by descent to the present owner.

LITERATURE:

Gunther Sander (ed.), *August Sander: Citizens of the Twentieth Century, Portrait Photographs, 1892-1952*, The MIT Press, Cambridge, Massachusetts, 1986, pl. 191.

August Sander and Gabriele Conrath-Scholl, *August Sander: Seeing, Observing and Thinking*, Schirmer/Mosel, Munich, 2009, pl. 52.



August Sander's portrait of *Secretary at West German Radio* is a superlative example of the artist's ability to capture the essence of an individual. Likely printed in the late 1940s or early 1950s, the present lot is one of Sander's most iconic images and is representative of the vision and artistic enterprise that cemented his status as Germany's most influential photographer of the 20th Century. Apparently mounted for an exhibition, the string hanging mechanism on the reverse of the mount points to the scarcity of metal during the immediate post-war years; metal frames and wire were unavailable.



fig 1. Otto Dix, *Portrait of the Journalist Sylvia von Harden*, 1926.
© 2017 Artists Rights Society (ARS),
New York / VG Bild-Kunst, Bonn

mechanism on the reverse of the mount points to the scarcity of metal during the immediate post-war years; metal frames and wire were unavailable.

Sander, well-versed in the German philosophical tradition and European studies of societal 'trade' during the 15th and 16th centuries, focused mostly on the notion of *wahrheit*, or truth, in his writings which then guided his vast photographic endeavor to 'speak the truth in all honesty about our age and the people of our age.' From the third of seven volumes that constituted Sander's

momentous lifetime project *Citizens of the 20th Century (Menschen des 20. Jahrhunderts)*, the *Secretary at West German Radio* typifies a woman 'In Intellectual and Practical Occupation.' The sitter appears gracefully confident and comfortable, her legs crossed casually while leaning intimately toward the viewer. Her gaze is unwavering, challenging and powerful; her haircut and style indicative of the legal and societal progress made by women in the 1920s. The composition itself is notable as a compelling deviation from Sander's typical, straightforward approach. The influence of Sander's artistic peers is most evident in this image, which is directly comparable to Otto Dix's *Portrait of the Journalist Sylvia von Harden* from 1926 (fig. 1). The two were intimate friends—indeed, Dix's portrait is featured in two of the seven volumes—their mutual influence clear.

The dedicated section in *Citizens of the 20th Century* of seventy-four images representing 'The Woman' focused primarily on women's relationships with men and children, an indication of the societal environment in which he worked. As the section evolves, however, subgroups of 'The Elegant Woman' and working women are portrayed independently. This decision to grant women the same objective gaze and documentary style as men was progressive and remarkable in itself during this period. Sander was ardently devoted to an unbiased representation of individuality, ahead of his time. This arresting depiction of the secretary embodies the enduring timelessness of Sander's radical and progressive vision of Germany in the 20th Century.





15

JULIA MARGARET CAMERON (1815-1879)

Henry Taylor, 1865

albumen print, mounted on card

signed, titled and annotated 'From Life' in ink, embossed 'MESSRS COLNAGHI' credit with printer's notations in pencil (mount, recto); credited and titled in ink on affixed gallery label (mount, verso)
image/sheet: 9 7/8 x 7 7/8 in. (25.1 x 20.1 cm.)
mount: 19 3/4 x 14 3/4 in. (50.2 x 37.5 cm.)

\$5,000-7,000

PROVENANCE:

The Witkin Gallery, New York;
acquired from the above by John M. Bransten, San Francisco, 1973;
by descent to the present owner.

LITERATURE:

Julian Cox et al., *Julia Margaret Cameron: The Complete Photographs*, Getty Publications, Los Angeles, 2003, cat. no. 781, p. 350.

While living in Turnbridge Wells, the Camerons were neighbors with Sir Henry Taylor, respected civil servant at the Colonial Office and author of the verse drama *Philip van Artevelde* (1834) and the satirical essay *The Statesman* (1836). The Camerons and the Taylors became so friendly that eventually the Camerons moved to Upper East Sheen Lodge in East Sheen to be near the Taylor's year-round home in Mortlake.

Other prints of this image reside in the collections of The J. Paul Getty Museum, Los Angeles; The George Eastman House, Rochester; the National Portrait Gallery, London; the Royal Photographic Society, Bath; and the Victoria and Albert Museum, London.



16

JULIA MARGARET CAMERON (1815-1879)

Mrs. Ewen Hay Cameron (Annie Chinery Cameron), 1869

albumen print, mounted on card

copyright credited 'From Life, Registered Photograph Copyright Julia Margaret Cameron', titled and annotated 'given to Maud Peacocke/ by Mrs. Cameron with her love' in ink with printer's notations in pencil (mount, recto)
image/sheet: 12 x 10 1/2 in. (30.6 x 26.7 cm.)
mount: 17 1/2 x 14 5/8 in. (44.5 x 37.2 cm.)

\$5,000-7,000

PROVENANCE:

Robert Schoelkopf Gallery, New York;
acquired from the above by John M. Bransten, San Francisco, 1971;
by descent to the present owner.

LITERATURE:

Julian Cox et al., *Julia Margaret Cameron: The Complete Photographs*,
Getty Publications, Los Angeles, 2003, cat. no. 192, p. 191.

Other prints of this image reside in the collections of the Art Institute of Chicago; the National Portrait Gallery, London; and the Philadelphia Museum of Art.



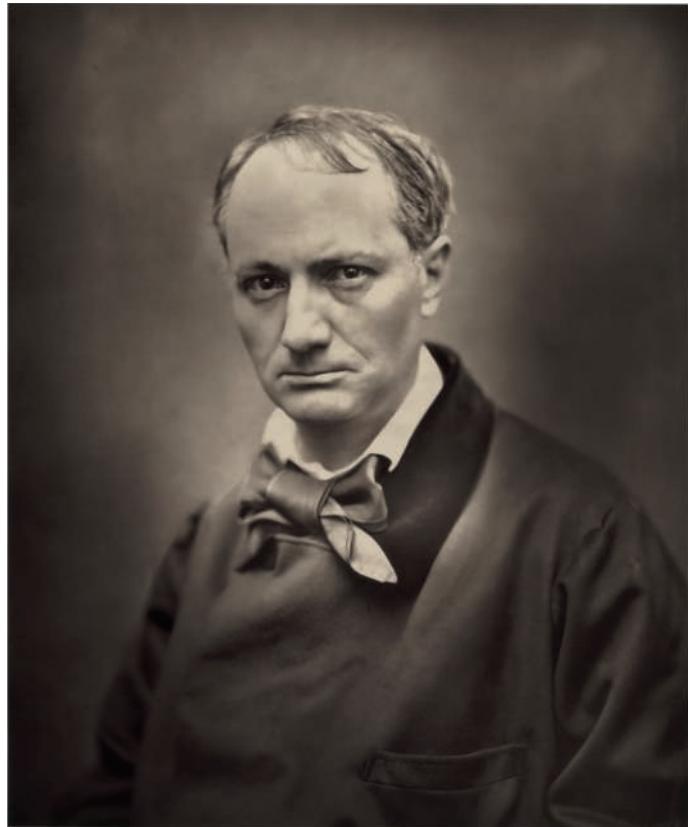
17

JOHN THOMSON (1837-1921)

'Hookey Alf,' of Whitechapel from Street Life in London, c. 1877

woodburytype, mounted on original card with printed red border
printed title in red ink (mount, recto)
image/sheet: 4 1/2 x 3 3/8 in. (11.5 x 8.7 cm.)
mount: 10 1/8 x 8 1/4 in. (27 x 21 cm.)

\$1,000-1,500



18

ETIENNE CARJAT (1828-1906)

Charles Baudelaire, c. 1862

woodburytype, mounted on board, printed c. 1878
printed 'Cliché Carjat et Cie' credit, title and 'Ch. Baudelaire, Né à Paris, en 1821;
mort en 1867', 'Galerie Contemporain' (mount, recto)
image/sheet: 9 x 7 1/4 in. (22.9 x 18.5 cm.)
mount: 13 1/4 x 10 1/4 in. (33.7 x 26.1 cm.)

\$1,000-1,500

PROVENANCE:

George R. Rinhart, New York;
acquired from the above by John M. Bransten, San Francisco, 1972;
by descent to the present owner.

LITERATURE:

Galerie Contemporaine, Littéraire, Artistique, Paris, 1878.

Beaumont Newhall, *The History of Photography: From 1839 to the Present Day*, The Museum of Modern Art/George Eastman House, New York, 1964, p. 54.

Exhibition catalogue, *Etienne Carjat 1828-1906: Photographe*, Musée Carnavalet, Paris, 1983, cat. no. 98, p. 46.



19

EUGÈNE ATGET (1857-1927)

Versailles, Parc, 1901

albumen print

titled and numbered '6077' by the artist in pencil and annotated 'Le Sphinx/
PAR SERAMHERT' in an unknown hand in pencil (verso)

image: 7 x 8 5/8 in. (17.9 x 21.9 cm.)
sheet: 7 1/4 x 8 5/8 in. (18.5 x 21.9 cm.)

\$8,000-12,000

PROVENANCE:

Robert Schoelkopf Gallery, New York;
acquired from the above by John M. Bransten, San Francisco, 1971;
by descent to the present owner.

Another print of this image resides in the collection of The Museum of
Modern Art, New York.



20

FREDERICK H. EVANS (1853-1943)

Ely Cathedral: Evening View from the East, 1916

platinum print, mounted on paper

signed, titled in pencil and blindstamped initials (mount, recto)

image/sheet: 7 1/4 x 9 3/8 in. (18.4 x 25.1 cm.)

mount: 14 1/2 x 20 in. (36.9 x 50.9 cm.)

\$5,000-7,000

PROVENANCE:

Evan Evans, the artist's son;

acquired from the above by John M. Bransten, San Francisco, 1973.

When Frederick Evans was traveling throughout Europe photographing medieval cathedrals, such as those in the two works offered here, he would typically stay in the vicinity for several weeks, and would return to the site multiple times, ardently studying scenes from dawn until dusk. On these trips he would make meticulous notes, both written and photographic, to carefully observe the way that light in the naves and cloisters of the churches changed throughout the day. To best capture these subtle variations while

retaining as much detail as possible in both the bright and shadowy areas, Evans began experimenting with exposing techniques that involved faster and slower emulsions layered on top of each other on his glass plate negatives. Eventually he was able to perfectly expose particularly the interior scenes where there were ample areas of bright light, deep shadow and many gradations in between. Platinum was Evans' preferred printing medium, as he believed it had the greatest power to render an image with clarity, complexity and density. An extensive writer on the art of photography, Evans had very clear ideas about what the medium's unique values were to the fine arts.

Cathedrals were Evans' favored subjects, but not simply because of their long existing tradition in the literary and visual arts; his engagement with this subject was highly emotional. Evans once said of his love for photographing cathedrals, 'there are no more abiding memories of peace, deep joy, and satisfaction, of a calm realization of an order of beauty... than those given by a prolonged stay in a cathedral vicinity' (Exhibition catalogue, *The Photographs of Frederick H. Evans*, the J. Paul Getty Museum, Los Angeles, 2010, p. 15).

Another platinum print of this image resides in the collection The Royal Photographic Society at the Victoria and Albert Museum, London.

21

**FREDERICK H. EVANS
(1853-1943)**

*Height and Light in Bourges
Cathedral, 1900*

platinum print, mounted on paper,
mounted on card
blindstamped initials (mount, recto); titled
'Bourges Cathedral' in pencil (secondary mount,
recto); credited on photographer's Ex Libris
affixed label and titled 'Height + Light' in pencil
(secondary mount, verso)
image/sheet: 9 3/4 x 5 3/4 in. (24.8 x 14.6 cm.)
mount: 10 1/4 x 6 1/2 in. (27.3 x 16.6 cm.)
secondary mount: 20 1/2 x 12 3/4 in. (52.1 x 32.4 cm.)

\$10,000-15,000

PROVENANCE:

The Witkin Gallery, New York;
acquired from the above by John M. Bransten,
San Francisco, 1972;
by descent to the present owner.

EXHIBITED:

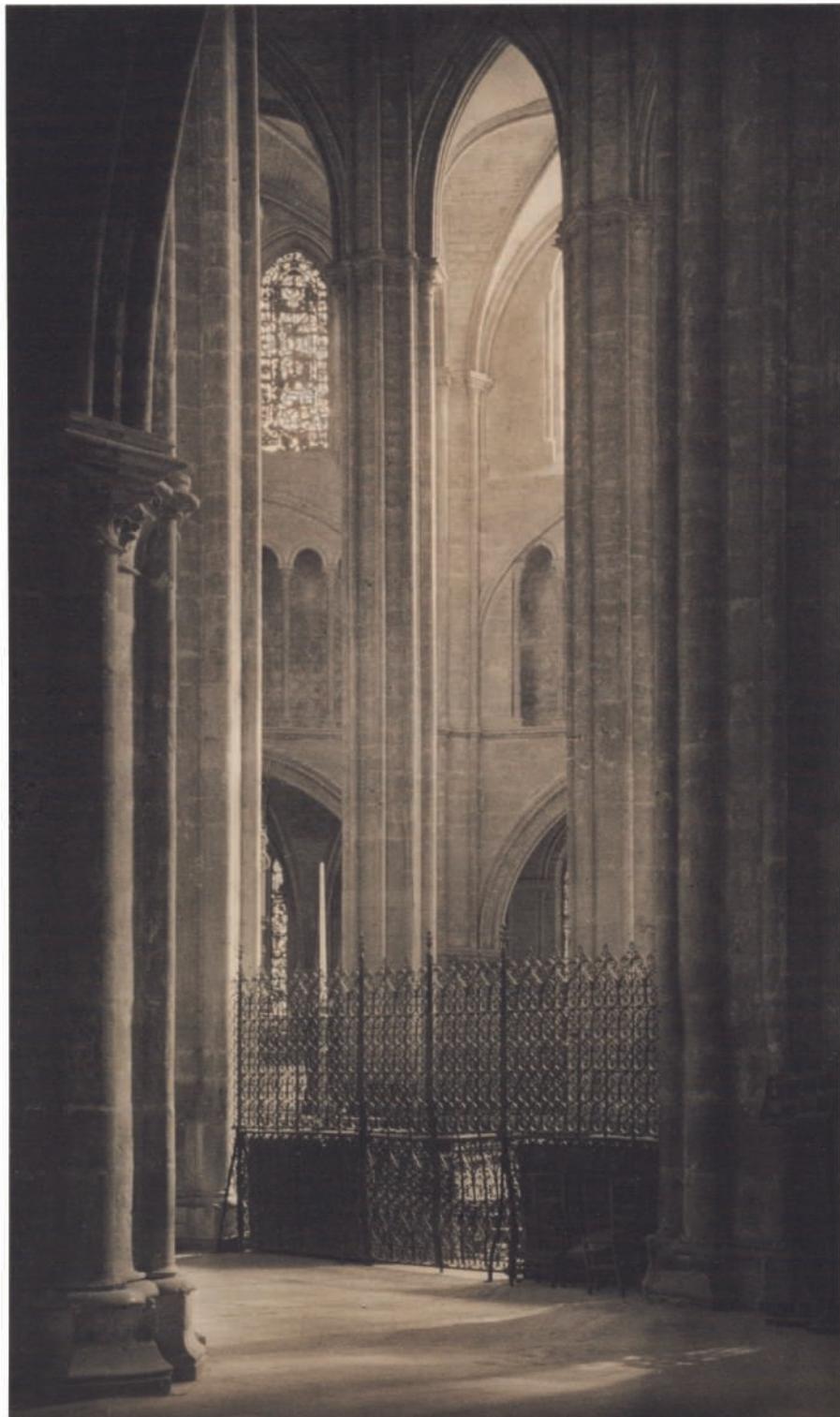
San Francisco, California, The Focus Gallery,
Collector's Choice II, December 4, 1973-January
5, 1974.

LITERATURE:

Alfred Stieglitz, *Camera Work*, New York, no. 4,
October 1903, pl. III (variant).

Beaumont Newhall, *Frederick H. Evans*, Aperture,
Millerton, 1973, cover.

Exhibition catalogue, *The Photographs of
Frederick H. Evans*, the J. Paul Getty Museum,
Los Angeles, 2010, fig. 21, p. 22 (variant) and
pl. 77, p. 106.



22

AUGUST SANDER (1876-1964)

Art Dealer, Cologne, 1927

gelatin silver print, mounted to card

signed and dated in pencil (mount, recto); titled 'Kunsthändler' in pencil
(mount, verso)

image: 8 1/2 x 5 3/4 in. (21.6 x 14.6 cm.)

mount: 15 5/8 x 12 7/8 in. (39.7 x 32.7 cm.)

\$100,000-150,000

PROVENANCE:

Sonnabend Gallery, New York;

acquired from the above by John M. Bransten, San Francisco, 1972;

by descent to the present owner.

LITERATURE:

Gunther Sander (ed.), *August Sander: Citizens of the Twentieth Century, Portrait Photographs, 1892-1952*, The MIT Press, Cambridge, Massachusetts, 1986, pl. 283.



actual size



Teneale
1925



fig 1. Edouard Vuillard, *Portrait of Sam Salz*, 1939.

Art Dealer, Cologne, 1927 marks the convergence of two artistic German stalwarts from the first decades of the twentieth-century: photographer August Sander and art dealer Sam Salz. Taken in 1927 during the Weimer republic's *Goldene Zwanziger* (Golden Twenties), a period of cultural, artistic and economic boom, this image embodies Sander's skillfulness as a photographer. His style would go on to influence future generations of photographers, from Bernd and Hilla Becher to Diane Arbus.

The present print, made at the time of the negative, is mounted, signed and retains its original vellum overmat. In general, prints from before WWII are exceptionally rare. It is known that window mats of this type were not used by the artist after the War. According to the family of the artist, this is likely the only vintage print of this image to have survived.

Sander's early experience with the medium dates back to his time as a photographer's assistant in the military from 1897-1899. The following decade Sander set up his own studio and in the 1910s embarked on his first major project, *Antlitz der Zeit* [Face of the Time] a compendium of sixty photographs that served as an objective and neutral depiction of the people in his native Westerwald, near Cologne. Published in 1929, the project served as the foundation for *Menschen des 20. Jahrhunderts* [Citizens of the Twentieth Century], an ambitious typological survey of the German population ('physiognomy of people,' as he called it), capturing six-hundred subjects who were subsequently divided into seven distinct groups, or types. *Kunsthändler* [Sam Salz] was among the portraits who comprised the fourth group, 'Occupations', under the subgroup 'Teachers'.



fig 2. James Ensor, *Portrait of Sam Salz*, 1929. Lithograph of original watercolor.

Sam Salz (1894-1981) was born in present-day Poland, and at age seventeen left home, first to Austria and later France before settling in Cologne. Despite his early aspirations to become an artist, in the 1920s Salz opened his own gallery and began dealing in some of the leading avant-garde Modernists, from Chaïm Soutine to Marc Chagall and Georges Braque. Following his popularity among artists, Salz became the subject of a number of portraits, including a pastel drawing by Édouard Vuillard (fig. 1), a watercolor by James Ensor (fig. 2) and, as seen in the current lot, August Sander. Salz's appeal to Sander was evident and expected: both were at the forefront of their respective fields, eschewing traditional norms and aesthetics in favor of a more radical style. Just as Salz was championing artists at the forefront of Modern art, Sander socialized with the 'Cologne Progressives', a group of artists in the Cologne area who worked in the Post-Expressionist spirit.

Sander was careful and clear in his intention to show each of his subjects in their natural environment, stating, 'We can tell from appearance the work someone does or does not do; we can read in his face whether he is happy or troubled.' In the current portrait, Salz is in a stylish herringbone coat, confidently leaning against a grand entrance, framed artwork hanging in the background. In his hands is a publication rolled to strategically reveal an Art Deco illustration of a young fashionable woman, an emblem of Germany's gilded era. This print, among the earliest by Sander to come up for auction, offers an intimate glimpse into the great talent of Sander, the established success of Salz and a brief period of Germany's artistic flourishing between the Wars.



23

**DAVID OCTAVIUS HILL (1802-1870) AND
ROBERT ADAMSON (1821-1848)**

Master Hope Finlay, 1843-1847

salt print from a calotype negative, mounted on paper
annotated with strikethrough in pencil (mount, recto); titled in pencil
(mount, verso)
image/sheet: 8 x 5 7/8 in. (20.4 x 15 cm.)
mount: 14 x 10 1/4 in. (35.6 x 26.1 cm.)

\$3,000-5,000

PROVENANCE:

Sotheby's Belgravia, December 4, 1974, lot 124;
acquired from the above sale by John M. Bransten, San Francisco;
by descent to the present owner.

LITERATURE:

Colin Ford and Roy Strong, *An Early Victorian Album: The Hill/Adamson Collection*, Jonathan Cape Ltd, London, 1974, p. 274.

24

ALVIN LANGDON COBURN (1882-1966)

St. Paul's Cathedral from Ludgate Circus, London, 1905

photogravure
image: 15 1/4 x 11 5/8 in. (38.8 x 28.9 cm.)
sheet: 16 x 12 in. (40.7 x 30.5 cm.)

\$6,000-8,000

PROVENANCE:

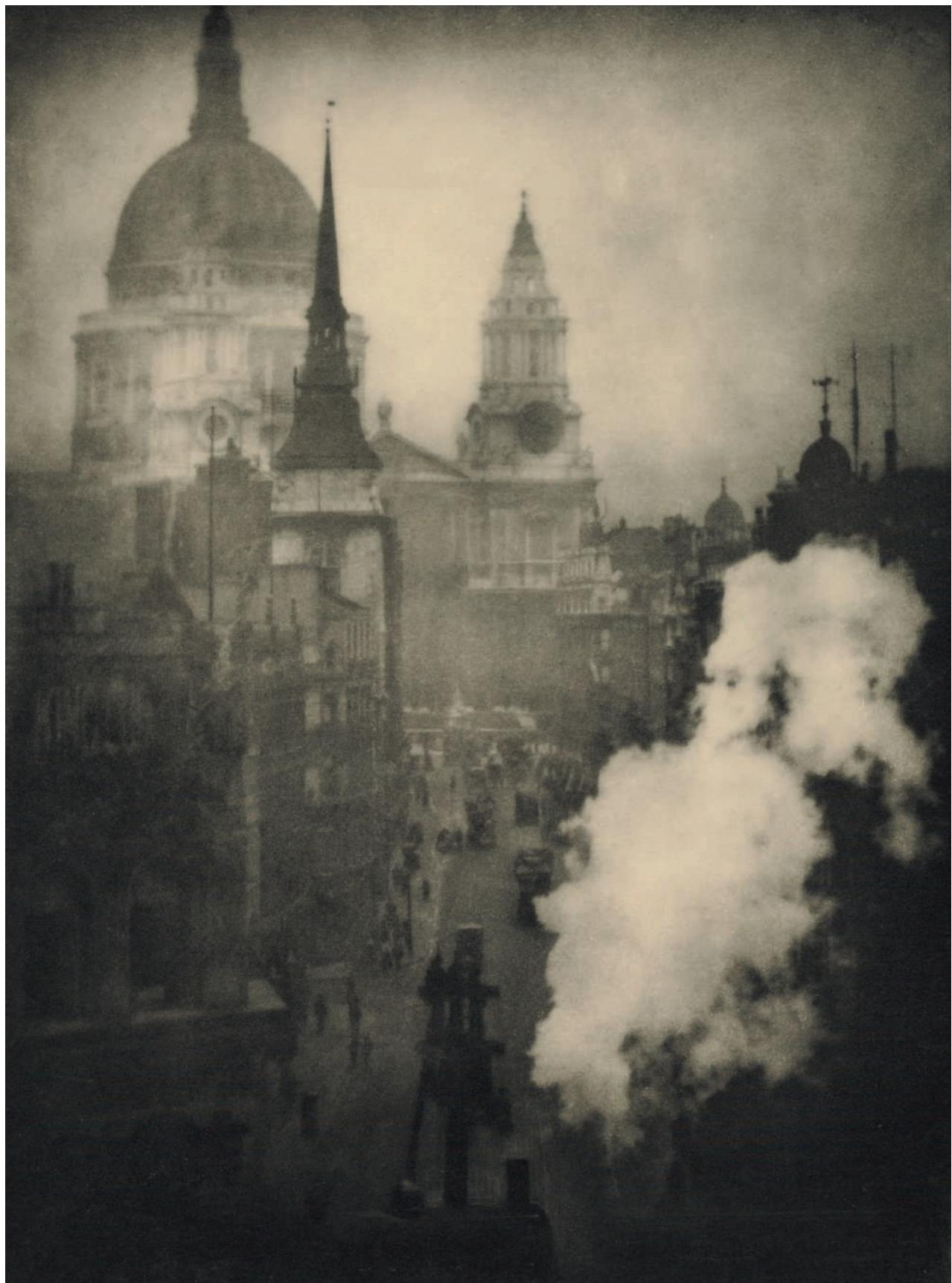
Acquired from the artist's Estate by the George Eastman House,
Rochester, New York;
The Witkin Gallery, New York;
acquired from the above by John M. Bransten, San Francisco, 1973;
by descent to the present owner.

EXHIBITED:

San Francisco, California, The Focus Gallery, *Collector's Choice II*,
December 4, 1973-January 5, 1974.

LITERATURE:

Alvin Langdon Coburn, *London, 1905*, pl. 20.



25

JOSEF SUDEK (1896-1976)

The Window of My Studio, 1940-1954

gelatin silver contact print
signed and annotated in pencil (margin)
image: 9 x 6 7/8 in. (22.9 x 17.5 cm.)
sheet: 11 1/8 x 9 in. (28.9 x 22.9 cm.)

\$10,000-15,000

PROVENANCE:

Light Gallery, New York;
acquired from the above by John M. Bransten, San Francisco, 1975;
by descent to the present owner.

LITERATURE:

Sonja Bullatý and Anna Fárová, *Sudek*, Clarkson N. Potter, New York, 1986, pl. 16.

Anna Fárová, *Josef Sudek*, Torst, Prague, 1995, p. 92.

Anna Fárová, *Josef Sudek: The Window of My Studio*, Torst, Prague, 2007, pl. 22.

Ann Thomas et al., *The Intimate World of Josef Sudek*, Canadian Photography Institute of the National Gallery of Canada, 2016, pl. 16, p. 115.

Josef Sudek began working from his Újezd studio in June of 1927. He also lived there until 1959, though he continued to use the darkroom in studio until the end of his life. For Sudek, the studio was not only utilitarian, but also a fundamental source of inspiration. Many of the photographer's major series of works were shot in and around the building, including the series to which this present lot belongs, *The Window of My Studio* (1940-1954).

When the window of Sudek's studio was fully or partially covered in dew, as it is in the present image, the view takes on a mysterious and evocative tone. The concept of 'mystery' was dominant for Sudek throughout his photographic career. Towards the end of his life, his close friend and leading Czech historian, Anna Fárová, spoke with Sudek about the recondite and hard to communicate aspects of photography that he was interested in and about how the window of his studio became for him 'a magical stained-glass window in the humble church of his home, a place to concentrate, meditate and dream' (Anna Fárová, *Josef Sudek: The Window of My Studio*, p. 7).

The window-niches of his studio were constant frames through which Sudek would observe and endure several difficult historical periods including the German occupation and the Second World War as well as the Communist regime in Czechoslovakia during the 1950s. Throughout this all, the windows were not at all ordinary for Sudek, but were spiritual symbols of worlds before and behind; external and internal; permeable and impermeable (*ibid*, pp. 7-8).



ANDRÉ KERTÉSZ (1894-1985)*Avenue de L'Opera, 1929*

ferrotyped gelatin silver print, printed late 1930s-1940s
stamped 'PHOTO BY/ANDRÉ KERTÉSZ' and dated in pencil [both later] (verso)
image/sheet: 7 3/8 x 9 3/8 in. (18.8 x 24.5 cm.)

\$20,000-30,000

PROVENANCE:

Light Gallery, New York;
acquired from the above by John M. Bransten, San Francisco, 1973;
by descent to the present owner.

LITERATURE:

Nicolas Ducrot (ed.), *J'aime Paris: Photographs since the Twenties by André Kertész*, Grossman Publishers, New York, 1974, pl. 59.

Pierre Borhan, *André Kertész: His Life and Work*, Bulfinch, New York, 1994, p. 183.

André Kertész was enamored of Paris from the moment he emigrated there from Hungary in 1925. In his new city, he would roam the streets, frequently choosing to frame scenes that presented a world that he was both embedded in but also at a distance from. Especially toward the end of the 1920s, Kertész came to achieve this effect often by photographing scenes from windows, many times from the stairwell of his apartment at 5, rue de Vanves, providing a bird's eye view of the city. In *Avenue de L'Opera*, Kertész utilizes Modernist modalities by slightly disorienting perspective, calling attention to line, space and light, but he also expresses an emotional solitude through the sharing of his vantage point as a withdrawn observer.

This print of *Avenue de L'Opera* is believed to be the only early print of the image in existence.





27

EADWEARD MUYBRIDGE (1830-1904)

*Tenaya Canyon: Valley of the
Yosemite, 1872*

mammoth-plate albumen print,
mounted on board
blindstamped date, number 'No. 70' and 'B F
K Rives' (recto); printed photographer's and
'BRADLEY & RULOFSON' credits and title
(mount, recto)
image/sheet: 17 x 21 1/2 in. (43.2 x 54.6 cm.)
mount: 24 1/2 x 29 1/2 in. (62.3 x 75 cm.)

\$5,000-7,000

PROVENANCE:

The Witkin Gallery, New York;
acquired from the above by John M. Bransten,
San Francisco, 1972;
by descent to the present owner.

Muybridge was photographing in Yosemite Valley, California in the summer of 1867 and then again in April of 1872. After this second visit in 1872, the artist stated that within the next year he would produce a series of eighteen-by-twenty-two-inch prints of Yosemite Valley. From this trip to the region he had forty-five large view negatives, thirty-six full-plates, and 379 stereographs. In 1873 Muybridge agreed to publish a selection of these Yosemite photographs with the San Francisco based studio of Bradley and Rulofson in the form of a fifty-three page catalogue (Peter E. Palmquist and Thomas R. Kalbourn, *Pioneer Photographers of the Far West: A Biographical Dictionary, 1849-1865*, Stanford University Press, 2000, pp. 409-414). The issuing of this 1873 catalogue, of which the present lot was a part, propelled the prestige of the Bradley and Rulofson studio.

Henry William Bradley arrived in California from North Carolina during the Gold Rush and opened his photography studio in 1850. William Herman Rulofson arrived in 1849 from Canada. He began photographing miners in 1850 from a mobile daguerreotype wagon in Sonora and in 1863 joined partnership with Bradley.

28

CARLETON E. WATKINS (1829-1916)

Bridalveil Fall, Yosemite, 1865-1866
albumen print, mounted on board
titled 'Bridal Veil' in pencil (mount, verso)
image/sheet: 20 3/4 x 15 3/4 in. (52.8 x 40.1 cm.)
mount: 24 x 19 1/4 in. (61 x 48.9 cm.)

\$5,000-7,000

PROVENANCE:

Jeffrey Fraenkel, San Francisco;
acquired from the above by John M. Bransten,
San Francisco, 1988;
by descent to the present owner.

LITERATURE:

Weston Naef and Christine Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs*, The J. Paul Getty Museum, Los Angeles, 2011,
pl. 142, p. 68.



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the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send our invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obliged to honour the **authenticity warranty**.

(b) It is given only for information shown in

UPPERCASE type in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE** type.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading

to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) You only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profit or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**: Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This **additional warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

Immediately following the auction, you must pay the **purchaser price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;

Account # 957-107978,

for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:

Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date;

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:

- (i) charge you storage fees while the **lot** is still at our saleroom; or
- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

(b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** and **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered as auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

● **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◆ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◆ next to the lot number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

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All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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ADMINISTRATION FEE, STORAGE & RELATED CHARGES

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1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

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GUY BOURDIN (1928-1991)

French Vogue, March 1972

Fujiflex Crystal Archive print

signed in ink by Samuel Bourdin and Guy Bourdin Estate stamp on a label (flush-mount, verso)

image/sheet: 35 x 48 1/2 in. (88.9 x 123.2 cm).

This work is number fifteen from an edition of eighteen.

£12,000-18,000

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