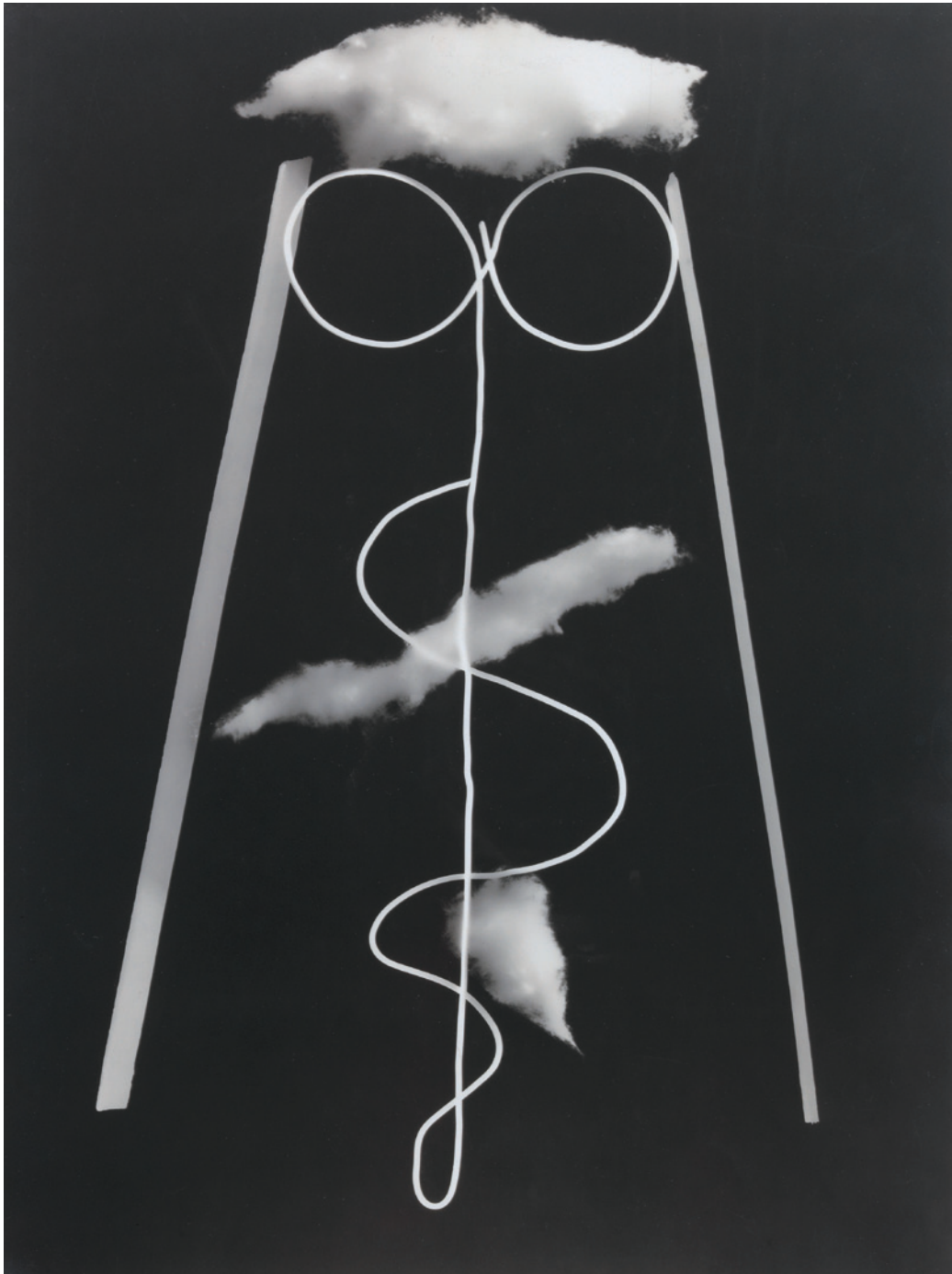
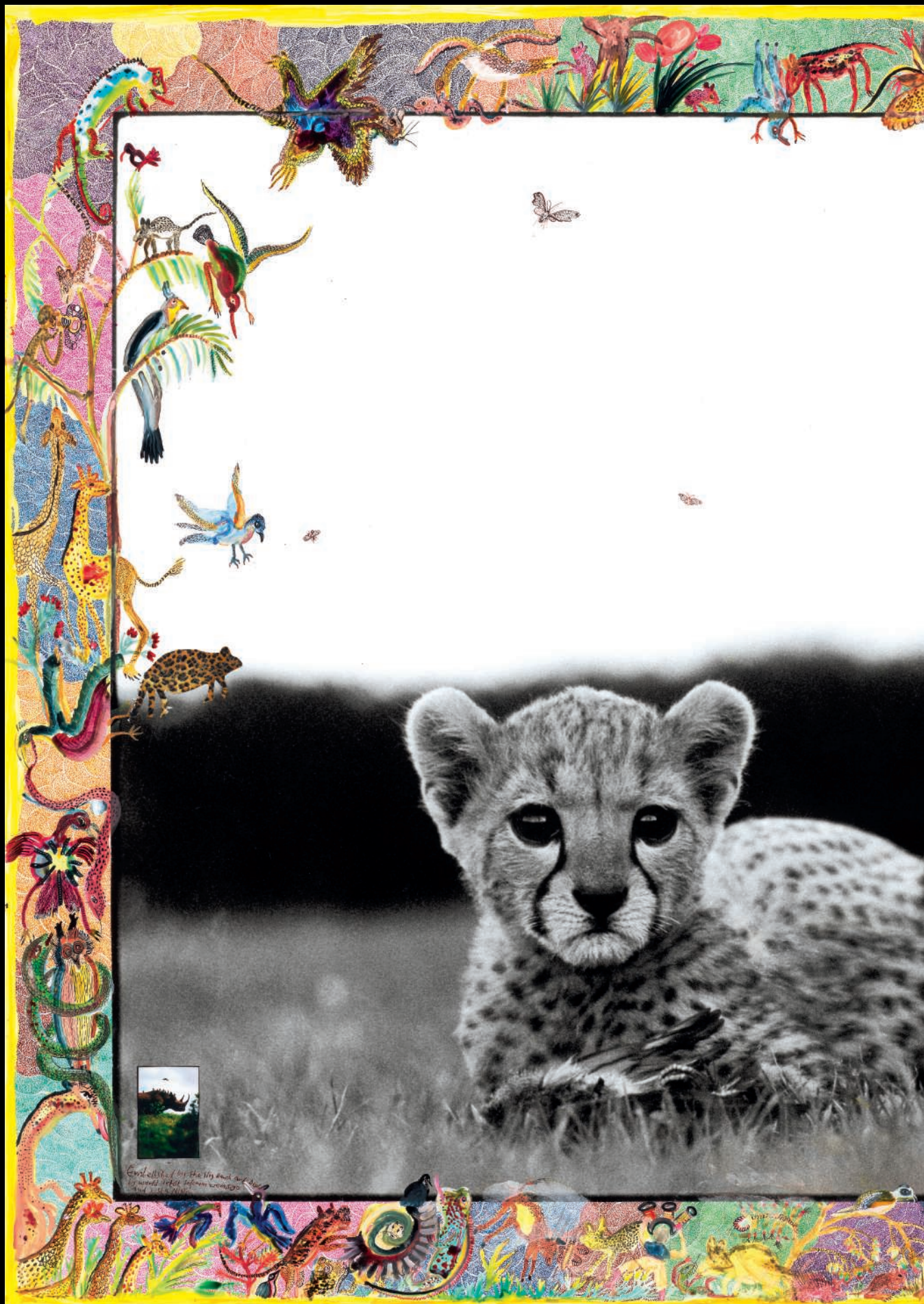


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ENQUIRIES



Darius Himes
INTERNATIONAL HEAD
OF DEPARTMENT
+1 212 636 2324
dhimes@christies.com



Shlomi Rabi
HEAD OF SALE
+1 212 636 2447
srabi@christies.com



Anne Bracegirdle
SPECIALIST
+1 212 636 2509
abracegirdle@christies.com



Elodie Morel
HEAD OF DEPARTMENT,
PARIS
+33 140 768 416
emorel@christies.com



Jude Hull
SPECIALIST
+44 207 389 2315
jhull@christies.com



Rebecca Jones
CATALOGUER
+1 212 636 2567
rjones@christies.com



Philippe Garner
CONSULTANT



Matthieu Humery
CONSULTANT

INTERNATIONAL DEPARTMENT PHOTOGRAPHS

**INTERNATIONAL HEAD
OF DEPARTMENT**
Darius Himes

CONSULTANTS
Philippe Garner
Matthieu Humery

WORLDWIDE

LONDON
Jude Hull
+44 (0) 207 389 2315

NEW YORK
Shlomi Rabi
Anne Bracegirdle
Rebecca Jones
Leslie Rothenberg
+1 212 636 2330

PARIS
Elodie Morel
Fannie Bourgeois
+33 (1) 40 76 84 16

SALE COORDINATOR
Leslie Rothenberg
+1 212 636 2326
lrothenberg@christies.com

**REGIONAL MANAGING
DIRECTOR**
Cara Walsh
+1 212 484 4849
cwalsh@christies.com

**HEAD OF SALE
MANAGEMENT**
Danielle Mosse
+1 212 636 2110
dmosse@christies.com

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AND PHOTOGRAPHY**
3 OCTOBER

PARIS

AVANT-GARDE
19 OCTOBER

**STRIPPED BARE—
PHOTOGRAPHS FROM
THE COLLECTION OF
THOMAS KOERFER**
9 NOVEMBER

PHOTOGRAPHS
10 NOVEMBER

UPCOMING ONLINE SALES

SEPTEMBER
**PROPERTY FROM THE
SHPILMAN INSTITUTE**

OCTOBER
PHOTOGRAPHS FROM THE
MUSEUM OF MODERN ART
MoMA: **PICTORIALISM
INTO MODERNISM**

MoMA: **HENRI
CARTIER-BRESSON**

DECEMBER
MoMA: **WOMEN IN
PHOTOGRAPHY**

JANUARY 2018
MoMA: **GARRY WINOGRAND**
MoMA: **BILL BRANDT**

APRIL 2018
MoMA: **WALKER EVANS**
MoMA: **TRACING
PHOTOGRAPHY'S HISTORY**

Properties From:

The Museum of Modern Art
 Sempervirens Fund Sold to Benefit Castle
 Rock State Park
 The Collection of Ileana Sonnabend and the
 Estate of Nina Castelli Sundell
 The Emily and Jerry Spiegel Collection

Front Cover:

Lot 102
 Man Ray
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Inside Front Cover:

Lot 190
 Peter Beard
 Courtesy Peter Beard Studio, © Peter Beard,
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Inside Back Cover:

Lot 129
 Peter Lindbergh
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Back Cover:

Lot 197
 Todd Hido
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Outside Wrap Left Panel:

Lot 15
 André Kertész
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Outside Wrap Center Panel:

MoMA: Henri Cartier-Bresson online
 auction
 © Henri Cartier-Bresson/Magnum Photos

Outside Wrap Right Panel:

Lot 351
 Gustave Le Gray

Inside Wrap Left Panel:

Lot 101
 Constantin Brâncuși
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Inside Wrap Center Panel:

Lot 10
 František Drtíkol
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Inside Wrap Right Panel:

Lot 336
 Pierre Dubreuil

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PHOTOGRAPHS INCLUDING PROPERTY FROM THE MUSEUM OF MODERN ART

TUESDAY 10 OCTOBER 2017

AUCTION

Tuesday 10 October 2017

at 10.00 am (Lots 101-211)

20 Rockefeller Plaza

New York, NY 10020

VIEWING

Thursday	5 October	10.00 am - 5.00 pm
Friday	6 October	10.00 am - 5.00 pm
Saturday	7 October	10.00 am - 5.00 pm
Sunday	8 October	1.00 pm - 5.00 pm
Monday	9 October	10.00 am - 5.00 pm

AUCTIONEER

David Kleiweg (#1365999)

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 such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **MOMA-14977**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.
 [40]

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CHRISTIE'S

PHOTOGRAPHS FROM THE MUSEUM OF MODERN ART

Christie's is honored to offer for sale a selection of over 400 photographs from The Museum of Modern Art, New York, being sold to benefit the acquisition fund for the Museum's Department of Photography. In 1940, The Museum of Modern Art (MoMA) became the first museum in the country to establish a department devoted to photography, effectively cementing the importance of this art form in the eyes of the world. With over 30,000 works, the Museum's holdings constitute one of the most important collections of modern and contemporary photography internationally. The artists represented in this series of live and online auctions will be deeply familiar to all students of photography, and their place in photographic history was often established through MoMA's exhibition program, which helped bring their work to audiences in New York and worldwide. They include Alfred Stieglitz, Edward Steichen, Ansel Adams, Berenice Abbott, Man Ray, Dorothea Lange, Edward Weston, Henri Cartier-Bresson and Walker Evans, among many others.

The Museum has been collecting works of art since its founding in 1929; the first photographs were acquired in 1930. This active acquisition program has always been complemented by strategic reviews of the collection across all media. "The Museum continually reviews and refines its collection, identifying works whose deaccession and disposal will help enhance and improve the quality and scope of the collection, by supporting the acquisition of additional works in furtherance of other strategic priorities and the Museum's mission," states Sarah Meister, Curator in the Department of Photography. "With photography, it is occasionally the case that we have duplicate material or that the Museum has such depth with a photographer's body of work that we are in the privileged position to deaccession works, making possible other important acquisitions."

The Museum's ambitious program was supported early on by several visionary collectors whose names are synonymous with the rise of the medium, including Lincoln Kirstein, James Thrall Soby, and David H. McAlpin among others. The Museum's curatorial staff, working closely with a group of dedicated donors and notable support from the artists themselves are responsible for the extensive holdings that MoMA now enjoys. That the majority of the photographers included in these sales were represented in Beaumont Newhall's 1937 exhibition, *Photography 1839-1937* is one indication of the longstanding nature of these relationships.

While MoMA may own more than one print of any given image, it should not be assumed that large numbers of these prints exist. It was common practice, particularly in the 1950s and 60s, to make new prints from the photographers' original negatives for the Museum's exhibitions: many of the works being offered for sale by Henri Cartier-Bresson, Bill Brandt, and Walker Evans, for instance, were made in preparation for their MoMA exhibitions in 1968, 1969 and 1971 (respectively).

The photographic prints offered here (lots 101-104), and over the course of seven subsequent online sales, are each and every one from the Museum, reflecting the close relationships between the artists and the institution that supported their work. The proceeds from the sale of these prints will be used exclusively for the acquisition of other photographs for the Museum. The established reputation of the photographers, the quality of the prints themselves, and the spotless provenance of these works provides a unique and compelling opportunity for new and established collectors to add a piece of history to their own collections.

For all related information to these sales, visit christies.com/moma



Installation views of *Bill Brandt*, September 15 – November 30, 1969 and *Walker Evans*, January 27 – April 12, 1971.
Courtesy of The Museum of Modern Art.

PROPERTY FROM THE MUSEUM OF MODERN ART

101

CONSTANTIN BRÂNCUȘI (1876–1957)

Léda, 1920–1921

gelatin silver print, mounted on card
blindstamped photographer's initials (mount, recto)
image/sheet: 6 ¾ x 9 in. (17.1 x 22.9 cm.)
mount: 15 x 18 ½ in. (38 x 46.9 cm.)

\$70,000–90,000

PROVENANCE

Acquired from the artist by Agnes Ernst Meyer (1887–1970);
by descent to Elizabeth Meyer Lorentz (1914–2001);
gifted by the above, 1996.

LITERATURE

Pontus Hulten et al., *Brâncuși as Photographer*, Agrinde, New York, 1979, pl. 72.
Friedrich Teja Bach, *Brâncuși: Photo Reflexion*, Didier Imbert Fine Art, Paris,
1991, pl. 48, p. 88.

Some of the earliest supporters of Brâncuși's work were artists, photographers, writers and intellectuals. His first one-man exhibition at Photo-Secession Gallery in New York in 1914 was coordinated by photographer Edward Steichen, a capable liaison between Paris and New York, and a well-connected Stieglitz.

The sculpture portrayed here is titled *Léda*, an explicit reference to classical Greek mythology, in which Zeus transforms himself into a swan in order to seduce the beautiful Léda, Spartan queen and mother of Helen, over whose kidnapping the Trojan war was fought. Brâncuși often told those visiting his studio that, rather than depicting Zeus as a swan, he instead chose to depict Léda as such. 'I never could imagine a male being turned into a swan, impossible, but a woman, yes, quite easily,' he explained. The circular concrete base upon which the sculpture rests (and which is integral to the work) was conceived and designed by 1916 and commonly used by the artist to display his sculptures.

Brâncuși's earliest photographs of his sculptures were taken around 1905, and by the 1920s a full-fledged documentation began. Printed in a makeshift darkroom built by Brâncuși in the corner of his studio, the prints generally all bear distinct marks of their maker. The artist's photographs of his work are a portal to see through the great master's own eyes.

The present photograph, printed in the early 1920s, was donated to the Museum by Elizabeth Meyer Lorentz (1914–2001), the second daughter of Agnes Ernst Meyer (1887–1970). As a journalist in New York, the young Meyer met Stieglitz, Steichen and other artists within their circle; it was through this connection that she first met Brâncuși while on a trip to France in 1908, establishing what became a lifelong friendship. After her marriage to Eugene Meyer, Jr., a wealthy financier, she found herself in the position to collect the work of various significant artists of the time, including Paul Cézanne, John Marin, and Brâncuși.

The sculpture, *Léda*, resides in the permanent collection of The Art Institute of Chicago, a bequest of Katherine S. Dreier.



102

MAN RAY (1890–1976)

Rayograph, 1928

gelatin silver print
signed in pencil (recto); variously annotated in pencil (verso);
credited, titled and dated on affixed Museum label (inside mat)
image/sheet: 15 ½ x 11 ¾ in. (39.2 x 29.8 cm.)

\$150,000–250,000

PROVENANCE

Acquired from the artist by James Thrall Soby (1906–1979);
Gifted by the above, 1940.

EXHIBITED

New York, The Museum of Modern Art, (Circulating Exhibition),
Leading Photographers: Man Ray, June 1948–January 1957.
Washington, D.C., The Phillips Collection, *Americans in Paris: Man Ray*,
Gerald Murphy, *Stuart Davis*, April 27–August 25, 1996.

LITERATURE

Man Ray, *Photographs by Man Ray 1920 Paris 1934*, James Thrall Soby,
Hartford, Connecticut, 1934, pl. 97, and in all subsequent editions.
Janus, *Man Ray L'Immagine Fotografica*, La Biennale di Venezia, 1977, pl. 67
(dated c. 1927).
Man Ray, Paul Éluard, André Breton et al., *Photographs by Man Ray: 105 Works*,
1920–1934, Dover Publications, New York, 1979, pl. 97.
Exhibition catalogue, *Photographies de Man Ray*, The Bunkamura Museum
of Art, Tokyo, 2002, pl. 199, p. 134.
Emmanuelle de L'Ecotais, *Man Ray: Rayographies*, Editions Leo Scheer, Paris,
2002, cat. 220, p. 140.

James Thrall Soby (1906–1979) was a scholar, collector and patron of the arts who was deeply involved with The Museum of Modern Art (MoMA) from the 1940s through the 1960s. An important and early supporter of the Department of Photography, Soby was appointed as a founding member of the Acquisitions and Photography committees in 1940, and remained on the committee through 1967.

A prolific writer, Soby contributed a monthly column on art to *The Saturday Review of Literature* and was editor of *Magazine of Art*. He authored numerous books on contemporary artists of his day, including Dali, Miro, Shahn, and Tanguy, many of which accompanied MoMA exhibitions. Having passed in 1979, the Soby Papers are now housed at MoMA and reveal just how influential he was in making Surrealism more widely known, especially in America. Soby is often credited as the figure most responsible for Man Ray's reputation. It was Soby who in 1934 organized Man Ray's first solo exhibition in an American museum. The exhibition, *Man Ray Photographs* opened at the Wadsworth Athenaeum in Hartford, Connecticut that year and on this occasion, Soby published the continually influential and coveted book, *Photographs by Man Ray 1920 Paris 1934*, reproducing one hundred of Man Ray's photographs from his own personal collection. The Rayograph offered in the present lot is one of the works reproduced therein.

Rayographs—a personalized term given by the artist to his prints—are 'photograms' made by a darkroom technique that involves placing objects on a sheet of photo-sensitized paper. When exposed to light, shadows are cast both around and through the arrangement of objects on the paper. Depending on the relative opacity and transparency of the objects chosen and the way light refracts through them, distortions, shadows and a range of



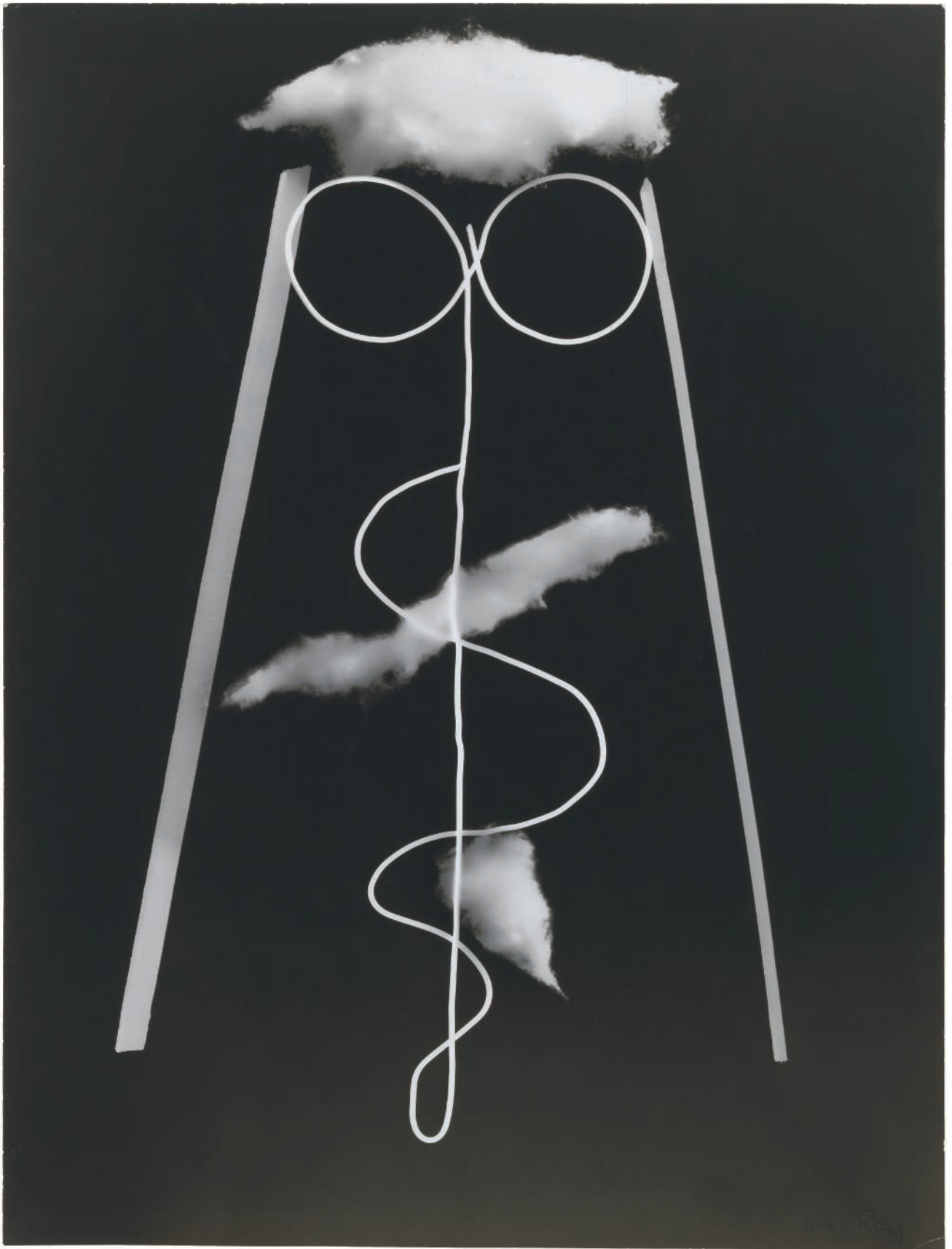
René Magritte, *The False Mirror*, 1929

tonalities are made visible. After a brief exposure, or several brief exposures, the sheet of paper is processed in photographic chemistry, revealing the latent image. As there is no negative involved, the technique yields a unique, one-of-a-kind photographic print.

Even before Soby's appointment, and before the establishment of the Department of Photography, MoMA had expressed enthusiasm for Man Ray's unique, cameraless images. In 1935 the Museum purchased an edition of Man Ray's important 1922 album of Rayographs, *Les champs délicieux* (MoMA 253.1935.1–12), as well as an untitled Rayograph dating from 1927 (MoMA 252.1935).

The magnificent print offered here demonstrates Man Ray's refinement of his most famous technique; it also suggests the erstwhile avant-garde art transition from Dadaism to Surrealism. The 'clouds'—apparently manipulated cotton balls—recall René Magritte's Surrealist paintings and the whimsical resemblance to an abstracted, human face is suggestive, like figural works by Paul Klee or Joan Miró.

In 1940 Soby donated to the Museum the one hundred works by Man Ray that were included in the Wadsworth Athenaeum exhibition. This generous group of works, of which the present lot was a part, is considered to be one of the most important collections of Man Ray's photographic work in a public institution. The print offered here is somewhat oversized, is signed by the artist in pencil on the recto and is in excellent condition. It was exhibited in MoMA's circulating exhibition, *Leading Photographer: Man Ray* (1948–1957) and later at the The Phillips Collection in Washington, D.C. for the exhibition, *Americans in Paris: Man Ray, Gerald Murphy, Stuart Davis* (1996).



103

MAN RAY (1890–1976)

Rayograph, 1923

gelatin silver print, mounted on card
signed and dated in pencil (mount, recto); annotated 'Tzara' in pencil (verso);
titled in pencil (mount, verso); credited, titled and dated on affixed Museum
label (mat, verso)
image/sheet: 11 ¾ x 9 ½ in. (29.9 x 24.1 cm.)
mount: 14 ¾ x 11 in. (37.4 x 27.9 cm.)

\$200,000–300,000

PROVENANCE

Acquired from Tristan Tzara (1896–1963), 1937.

EXHIBITED

New York, The Museum of Modern Art, *Fantastic Art, Dada, Surrealism*,
December 7, 1936–January 17, 1937.

LITERATURE

Emmanuelle de L'Ecotais, *Man Ray: Rayographies*, Editions Leo Scheer,
Paris, 2002, cat. no. 76, p. 51.

When Man Ray stumbled upon his monumental discovery of what he came to term the 'rayograph' one night during the winter of 1921–1922, his friend, the Dada poet Tristan Tzara was the first to see the provocative new work, according to biographer Neil Baldwin. His earliest rayographs, such as the present lot, are splendid examples of an artist at the inception of an important new artistic stage. These early rayographs tended to combine household objects, such as kitchen utensils, with unrecognizable forms to comprise mysterious and suggestive images.

Tzara, himself the previous owner of this work, was clearly enthralled by this new technique and wrote the following as part of his poetic preface to *Les champs délicieux* (MoMA 253.1935.1–12), Man Ray's seminal 1922 portfolio of rayographs:

'When everything we call art had become thoroughly arthritic, a photographer invented a force that surpassed in importance all the constellations intended for our visual pleasure. Is it a spiral of water or the tragic glitter of a revolver, an egg, a shimmering arch, or a dam of reason, a thin ear with a mineral or a whirlwind of algebraic formulas?'

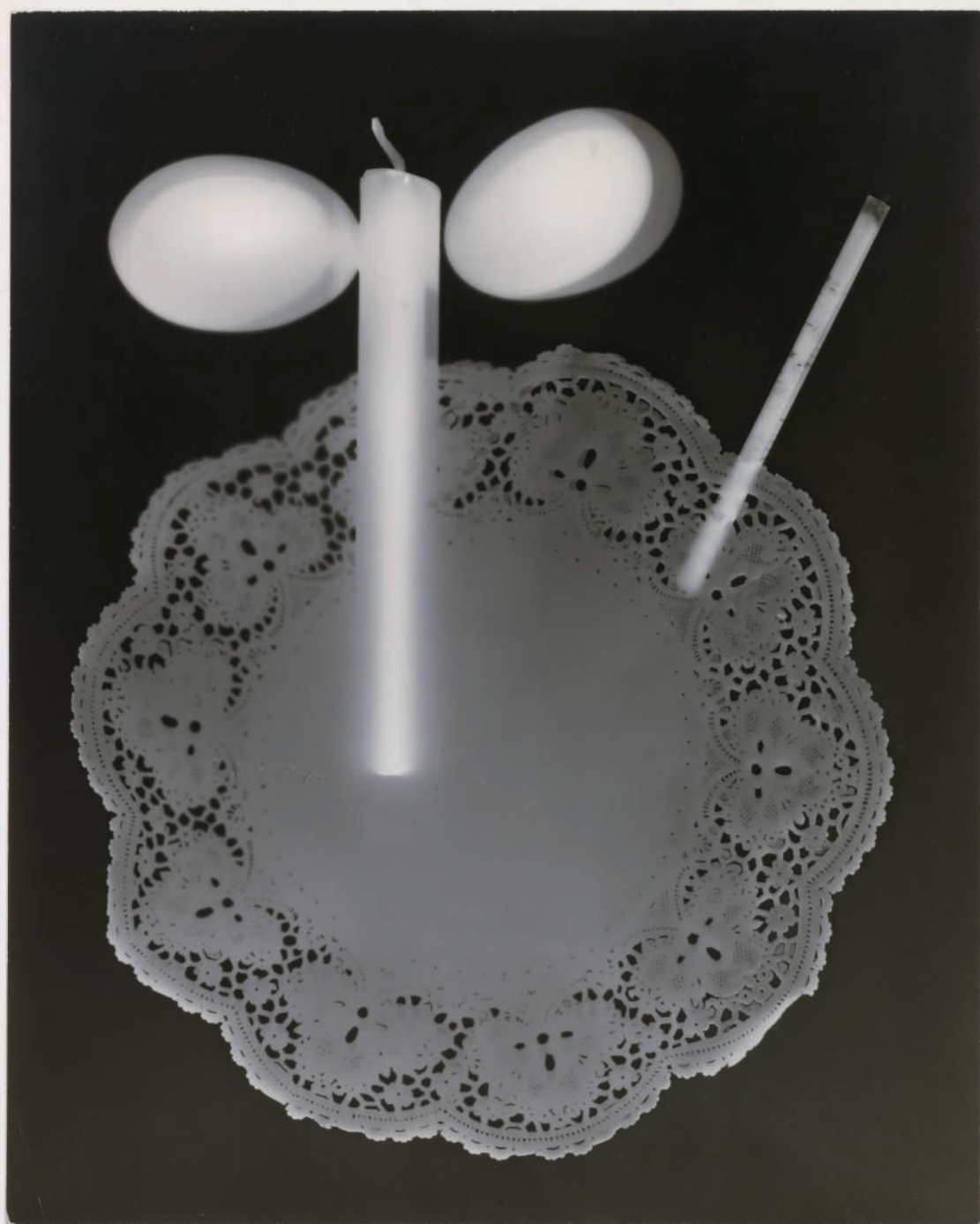
The egg features prominently in this particular image and was a popular subject of Man Ray's, symbolizing for the artist continuity and a perfected, natural Form. The overtly phallic arrangement placed over top the lace doily in this particular image suggests eroticism, regeneration or procreation.

During 1923, the year of the present work, Man Ray and Tzara were neighbors in Paris, and were deeply involved in the many Dada events, performances and exhibitions taking place around the city. In the summer of 1923, Tzara invited Man Ray to create a film for the notorious Dada-art soirée at the Théâtre Michel that would end in riots broken up by the police. Famously, Man Ray responded to this invitation by cutting up sections of twenty meters worth of celluloid film and treating each of the sections like rayographs, sprinkling salt, pepper and various objects directly atop the film sections and developing them. He then glued the sections back together to form a reel and entitled the resulting 'film', *Le Retour à la raison* (MoMA 38722). As this action demonstrates, Man Ray was committed at this time to liberating photography and film from their rigid, 'arthritic' boundaries.

The present work, unique as all original rayographs are by nature of the technique, was purchased by The Museum of Modern Art from Tristan Tzara in 1937, and bears his name on the reverse of the print along with Man Ray's signature and date on the recto of the original mount.



Man Ray, *Tristan Tzara*, 1924.
© 2017 Man Ray Trust / Artists Rights Society (ARS), New York /
ADAGP, Paris



Man Ray Paris 1923

104

ANSEL ADAMS (1902–1984)

Clearing Winter Storm, Yosemite National Park, California, 1938

gelatin silver print, mounted on board, printed c. 1960
signed in ink (mount, recto); stamped Carmel credit [BMFA 5] with title
'Yosemite/ Gates of the Valley' in ink and 'Winter Storm' in pencil, credited,
titled and dated '1936' in pencil, credited, titled, and dated '1944' on affixed
Museum label and with affixed secondary Museum loan label (mount, verso)
image/sheet: 12 1/8 x 14 7/8 in. (30.8 x 37.8 cm.)
mount: 22 x 28 in. (55.9 x 71.1 cm.)

\$60,000–80,000

PROVENANCE

Acquired from the artist, 1966.

EXHIBITED

New York, The Museum of Modern Art, *The Photographer and the American Landscape*, September 24–December 1, 1963, no. 9.

New York, The Museum of Modern Art, *American Landscapes*, July 9–October 4, 1981.

New York, The Museum of Modern Art, *Ansel Adams at 100*, July 11–November 3, 2003.

LITERATURE

Nancy Newhall, *Ansel Adams: The Eloquent Light*, Sierra Club, San Francisco, 1963, pp. 88–89.

Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Co., New York, 1983, p. 102.

James Alinder (ed.), *Ansel Adams: 1902–1984 (Untitled 37)*, The Friends of Photography, San Francisco, 1984, p. 34.

Exhibition catalogue, *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, National Gallery of Art, Washington D.C., 1989, fig. 13, p. 247.

Ansel Adams and Paul Brooks, *Yosemite and the Range of Light*, Little, Brown and Co., New York, 1992, cover and frontispiece.

John Szarkowski, *Ansel Adams at 100*, Little, Brown and Co., New York, 2001, pl. 89.

Andrea Stillman, *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Co., New York, 2012, p. 102.

When The Museum of Modern Art established its first Committee on Photography in 1940, Ansel Adams was appointed the vice-chairman. The committee oversaw the newly formed Department of Photography, which was under the leadership of Beaumont and Nancy Newhall. It was during their years together that the museum would exhibit major retrospectives of Paul Strand (1945), Edward Weston (1946) and Alfred Stieglitz (1947) as well as important thematic exhibitions including *How to Make a Photogram* (1942), *New Workers* (1944) and *French Photographs: Daguerre to Atget* (1945).

In his capacity as vice-chairman, Adams had a strong hand in shaping the new department. Although he, like Beaumont Newhall, strongly preferred 'straight photography', the department did incorporate other styles in their programming—especially when Newhall was enlisted in the military at the onset of World War II and the department began to solicit the opinions of external photographers, critics and curators (Quentin Bajac, 'Modern Photography at MoMA', *Photography at MoMA 1920–1960*, The Museum of Modern Art, New York, 2016, p. 14).

Referring to the very view of Yosemite Valley depicted in the present lot, *Clearing Winter Storm*, Ansel Adams once described it as 'one of the most wonderful viewpoints in the whole world.' Taken around noon on a December day, Adams waited for a snowstorm to clear so he could capture what would become one of his most iconic compositions (Ansel Adams, 'Yosemite', *Travel and Camera Magazine*, October 1946). The vantage point was difficult to navigate but optimal; the weather and light ideal for making a 'fairly strong' negative, which Adams considered the canvas on which he burned and dodged his final creation (Stillman, *Looking at Ansel Adams: The Photographs and the Man*, p. 105).

It is no surprise that Adams, with a lifelong affinity for classical music, astronomy and a deep philosophical drive, was capable of imbuing his prints with a sense of existential realism that went far beyond documentation. As a young man Adams admired Beethoven and his ability to convey 'a world of thought of the loftiest nature' bringing the listener 'so much closer to an understanding of the Great Mystery' (Anne Hammond, *Ansel Adams: Divine Performance*, Yale University Press, 2002, p. 4). This is arguably what Adams achieved for his viewers. With superlative technical skill and the intellectual rigor necessary to evoke such raw emotion from a photograph, he successfully crafted experiences.

This present print of *Clearing Winter Storm* was included in the 1963 exhibition, *The Photographer and the American Landscape* and is believed to have been printed at approximately that time. It was subsequently included in the exhibitions, *American Landscapes* (1981) and *Ansel Adams at 100* (2003).





105

ANSEL ADAMS (1902–1984)

Moonrise, Hernandez, New Mexico, 1941

gelatin silver print, mounted on board, printed 1978
signed in pencil (mount, recto); stamped photographer's Carmel credit
[BMFA Stamp I] with title, date of image and of print in ink (mount, verso)
image/sheet: 15 7/8 x 19 in. (39 x 48.2 cm.)
mount: 22 x 28 in. (55.9 x 71.1 cm.)

\$30,000–50,000

PROVENANCE

Light Gallery, New York;
acquired from the above by the present owner, 1983.

LITERATURE

Liliane De Cock (ed.), *Ansel Adams*, Morgan & Morgan, Hastings-on-Hudson, New York, 1972, pl. 63.
Robert M. Doty, *Photography in America*, Whitney Museum of American Art, New York, 1974, pp. 130–131.
Martha A. Sandweiss (ed.), *Masterworks of American Photography: The Amon Carter Museum Collection*, Birmingham, 1982, pl. 125.
James Alinder and John Szarkowski, *Ansel Adams: Classic Images*, Little, Brown & Co., Boston, 1985, pl. 32.
Andrea Stillman, *Ansel Adams: The Grand Canyon and the Southwest*, Little Brown & Co., Boston, 2000, frontispiece.
Therese Mulligan and David Wooters, *Photography from 1839 to Today*, George Eastman House, Taschen, Cologne, 2000, p. 643.
John Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern Art/Little, Brown & Co., Boston, 2001, pl. 96.
Ansel Adams, *Ansel Adams, Examples: The Making of 40 Photographs*, Little, Brown & Co., Boston, 2002, p. 40.
Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*, Museum of Fine Arts, Boston, 2005, pl. 37.
Andrea Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown & Co., Boston, 2007, p. 175.



106

ANSEL ADAMS (1902-1984)

Clearing Storm, Sonoma County Hills, California, 1951

gelatin silver print, mounted on board

signed in pencil (mount, recto); stamped photographer's Carmel credit [BMFA 11] with title, date and annotation 'vintage' in ink, stamped 'The Ansel Adams Gallery' Yosemite National Park credit and titled again in pencil (mount, verso)

image/sheet: 14 x 19 ¼ in. (35.5 x 48.8 cm.)

mount: 22 x 28 in. (55.9 x 71.1 cm.)

\$25,000-35,000

PROVENANCE

The estate of the artist;

acquired from the above by Shapiro Gallery, San Francisco, 1995;

acquired from the above by the present owner, 1996.

LITERATURE

John Szarkowski, *The Portfolios of Ansel Adams*, Little Brown and Company, New York, 1998, IV, pl. 7.

107

ANSEL ADAMS (1902–1984)

*Portfolio Four: What Majestic Word,
In Memory of Russell Varian*

San Francisco: Sierra Club, 1963. 15 gelatin silver prints, each mounted on board; each signed in ink (mount, recto); each credited, titled and numbered '234' in red ink on affixed Portfolio label (mount, verso); each image/sheet approximately 8 x 10 in. (20.4 x 25.5 cm.) or inverse; each mount 14 x 18 in. (35.5 x 45.7 cm.) or inverse; printed paper wrappers; plate list, text inserts, numbered '234' in red ink (colophon); number 234 from an edition of 260; contained in folio folding case with cloth ties.

\$50,000–70,000

PROVENANCE

Gifted by the artist to Dorothy Varian, Founding Director of Sempervirens Fund and widow of Russell Varian, to whom Portfolio Four is dedicated; gifted to Varian Associates, San Carlos, California; gifted to Sempervirens Fund, 1992.

LITERATURE

John Szarkowski, *The Portfolios of Ansel Adams*, Little Brown and Company, New York, 1998, n.p.

Sempervirens Fund is a non-profit organization whose mission is to protect and permanently preserve coast redwood forests, wildlife habitat, watersheds, and other natural and scenic features of California's Santa Cruz Mountains, and to encourage public appreciation and enjoyment of that environment.

List of plates:

I. Teklanika River, Mount McKinley National Park, Alaska

II. Sequoia Roots, Mariposa Grove, Yosemite National Park, California

III. Leaf, Glacier Bay National Monument, Alaska

IV. Dunes, Oceano, California

V. Cathedral Peak and Lake, Yosemite National Park, California

VI. Vernal Falls, Yosemite Valley, California

VII. Clearing Storm, Sonoma County Hills, California

VIII. Oak Tree, Sunset City, Sierra Foothills, California

IX: Castle Rock, Summit Road Above Saratoga, California

X. Northern California Coast Redwoods

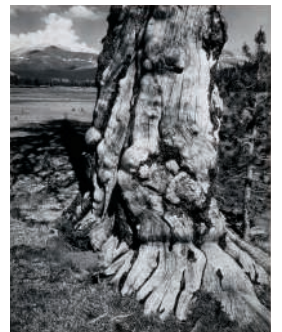
XI. Orchard, Early Spring, Near Stanford University, California

XII. Siesta Lake, Yosemite National Park, California

XIII. Storm Surf, Timber Cove, California

XIV. Tuolumne Meadows, Yosemite National Park, California

XV. Sierra Nevada, Winter Evening from the Owens Valley, California



PROPERTY FROM THE PRIVATE COLLECTION OF A GENTLEMAN

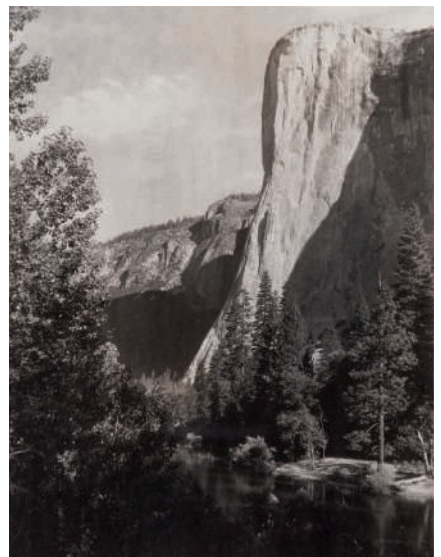
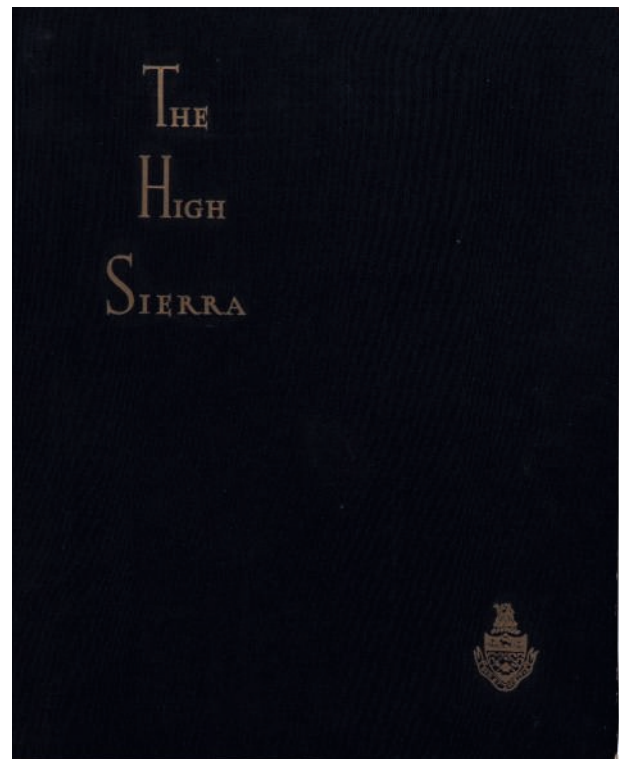
108

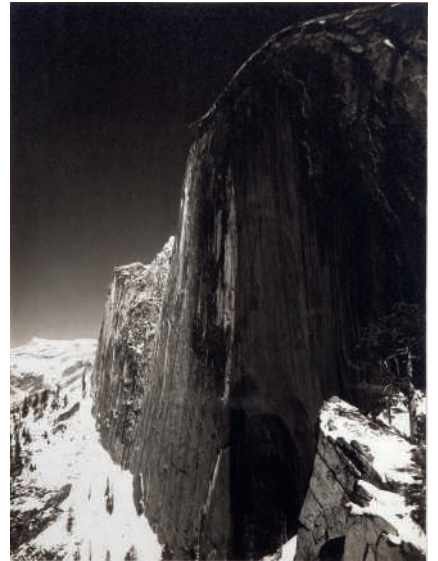
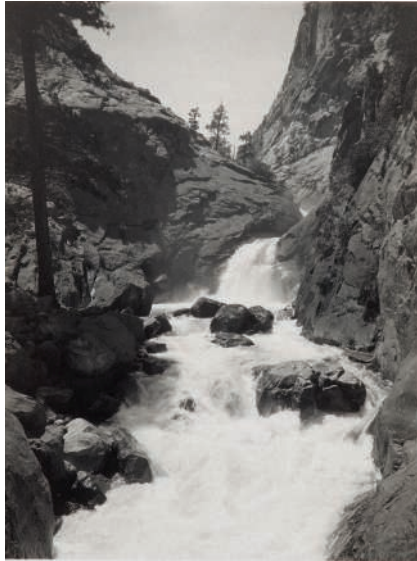
ANSEL ADAMS (1902–1984)

Parmelian Prints of the High Sierras

San Francisco: Grabhorn Press, 1927. 18 gelatin silver prints; each signed 'A.E. Adams' in pencil with letterpressed title (margin); each image approximately 6 x 8 in. (15.2 x 20.4 cm.) or inverse; each sheet 10 x 12 in. (25.4 x 30.5 cm.) or inverse; each with paper wrapper with printed title; texts inserts; plate list; contained in a black linen folding portfolio case with debossed title in gold on cover.

\$30,000–50,000







109

ROBERT ADAMS (B. 1937)

Catholic church, Ramah, Colorado, 1965–1966

gelatin silver print, mounted on board

signed, titled and dated by the artist in pencil (mount, verso)

image/sheet: 7 $\frac{3}{8}$ x 9 $\frac{1}{2}$ in. (18.7 x 24.1 cm.)

mount: 14 x 15 $\frac{1}{2}$ in. (35.5 x 39.3 cm.)

\$12,000–18,000

PROVENANCE

Fraenkel Gallery, San Francisco;

acquired from the above by the present owner, 2011.

LITERATURE

Robert Adams, *Robert Adams: Prairie*, Denver Art Museum, Denver/Fraenkel Gallery, San Francisco, 2011, pl. 6.



110

ROBERT ADAMS (B. 1937)

Thurman, Colorado, 1969

gelatin silver print, printed c. 1977
signed, dated and initialed in pencil (verso)
image: 6 ¼ x 8 in. (15.8 x 20.3 cm.)
sheet: 8 x 10 in. (20.4 x 25.5 cm.)

\$20,000–30,000

PROVENANCE

Fraenkel Gallery, San Francisco;
acquired from the above by the present owner, 2011.

LITERATURE

Robert Adams, *Robert Adams: Prairie*, Denver Art Museum,
Denver/Fraenkel Gallery, San Francisco, 2011, pl. 31.



111

111

ROBERT ADAMS (B. 1937)

Genoa, Colorado, 1970

gelatin silver print, printed 1980
signed and dated in pencil (verso)
image: 9 x 9 in. (22.9 x 22.9 cm.)
sheet: 11 x 14 in. (28 x 35.7 cm.)

\$10,000–15,000

PROVENANCE

Fraenkel Gallery, San Francisco;
acquired from the above by the
present owner, 2011.

LITERATURE

Robert Adams, *The Place We Live: Volume I*, Yale
University Art Gallery, New Haven, 2010, p. 12.
Robert Adams, *Robert Adams: Prairie*, Denver
Art Museum and Fraenkel Gallery,
Denver/San Francisco, 2011, pl. 2.



112

112

HENRY WESSEL (B. 1942)

Night Walk, Los Angeles, No. 14, 1996

gelatin silver print
signed, titled and dated in pencil (verso)
image: 12 1/8 x 17 7/8 in. (30.8 x 45.3 cm.)
sheet: 16 x 20 in. (40.7 x 50.9 cm.)

\$6,000–8,000

PROVENANCE

Rena Bransten Gallery, San Francisco;
acquired from the above by the
present owner, 2007.



113

ROBERT FRANK (B. 1924)

Chicago Loop, c. 1955

gelatin silver print, printed 1970s

signed and titled 'Chicago' in ink (margin); stamped photographer's archive credit with title and numbered '2' in pencil (verso)

image: 12 ¾ x 19 in. (32.3 x 48.2 cm.)

sheet: 16 x 20 in. (40.7 x 50.9 cm.)

\$20,000–30,000

PROVENANCE

Graphics International Ltd., Washington, D.C.;
acquired from the above by the present owner, 1978.

LITERATURE

Robert Frank and Walter Keller, *Robert Frank: The Lines of My Hand*,
Pantheon Books, New York, 1989, n.p.



114

**BERND AND HILLA BECHER (1931–2007
AND 1934–2015)**

Engine Houses, 1986

six ferrotyped gelatin silver prints, each mounted on board
the first print ['H1'] signed with installation diagram in pencil and
each numbered 'H1' - 'H6' in pencil (mount, verso)
each image/sheet: 12 ¼ x 16 in. (31 x 40.6 cm.)
each mount: 16 x 20 in. (40.7 x 50.9 cm.)

\$50,000–70,000

PROVENANCE

Acquired by a private collector, Japan, 1990s.

115

**HIROSHI SUGIMOTO
(B. 1948)**

Al Ringling, Baraboo, 1995

gelatin silver print, mounted on card
signed in pencil (mount, recto); blindstamped title,
date and numbers '10/25', '258' (margin); credited,
titled, dated and numbered on affixed gallery label
(frame backing board)

image: 16 5/8 x 21 1/2 in. (42.3 x 54.6 cm.)

sheet: 18 1/2 x 23 3/4 in. (47.4 x 60.4 cm.)

mount: 19 1/8 x 25 in. (48.7 x 63.5 cm.)

This work is number ten from an edition of
twenty-five.

\$12,000–18,000

PROVENANCE

Fraenkel Gallery, San Francisco;
acquired from the above by the present
owner, 1997.



115

116

**HIROSHI SUGIMOTO
(B. 1948)**

Grand Lake, Oakland, 1992

gelatin silver print, mounted on card
signed in pencil (mount, recto); blindstamped title,
date and numbers '14/25', '240' (margin); credited,
titled, dated and numbered on affixed gallery label
(frame backing board)

image: 16 3/4 x 21 1/2 in. (42.5 x 54.5 cm.)

sheet: 18 1/2 x 23 in. (47 x 58.3 cm.)

mount: 20 x 24 in. (50.8 x 61 cm.)

This work is number fourteen from an edition of
twenty-five.

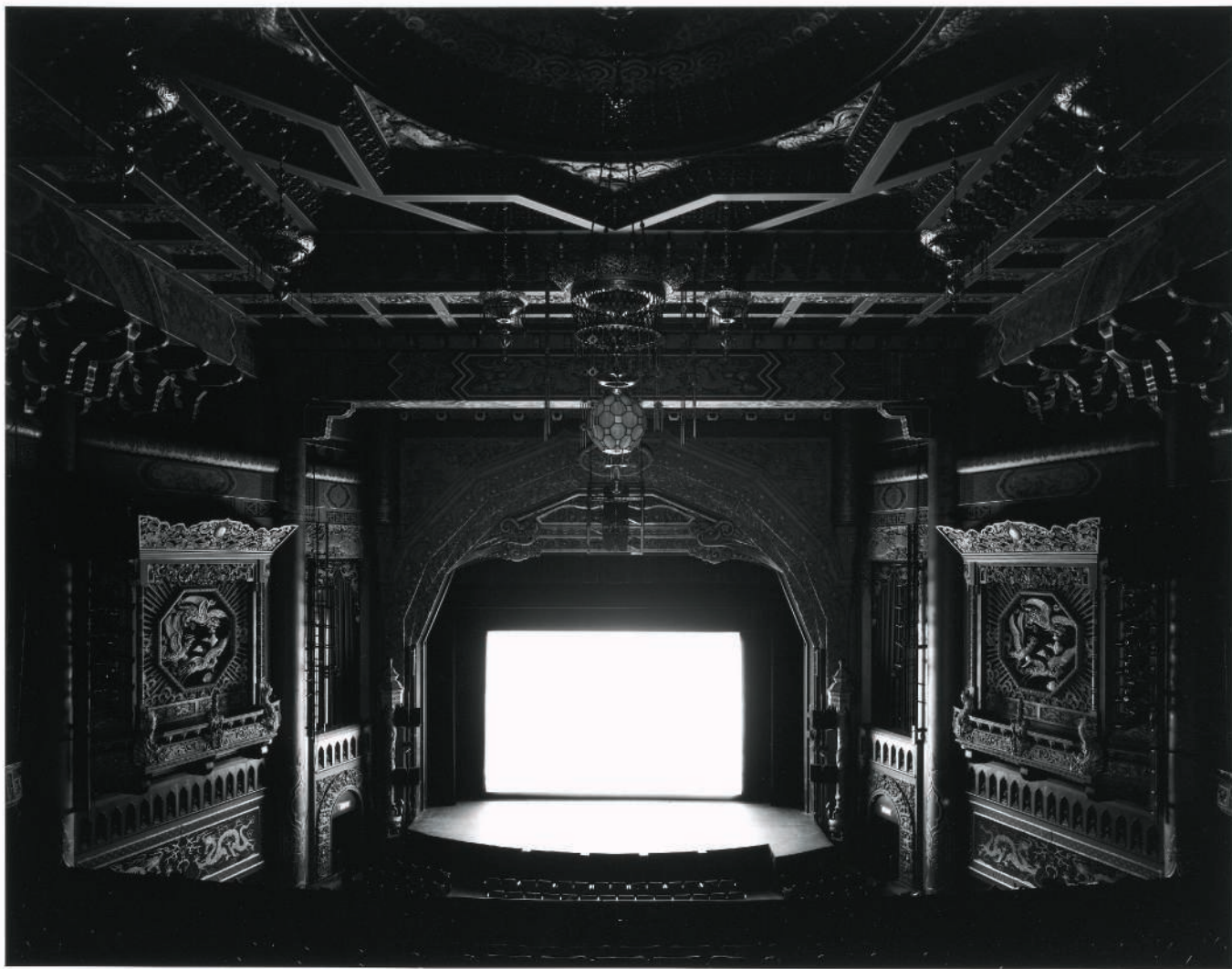
\$12,000–18,000

PROVENANCE

Sonnabend, New York;
acquired from the above by the present
owner, 1998.



116



IMPORTANT PHOTOGRAPHS FROM AN AMERICAN COLLECTION

117

HIROSHI SUGIMOTO (B. 1948)

Fifth Avenue Theatre, Seattle, 1997

gelatin silver print, mounted on card
 signed in pencil (mount, recto); blindstamped title, date and numbers '13/25',
 '266' (margin); credited, titled, dated and numbered on affixed gallery label
 (frame backing board)
 image: 16 3/4 x 21 1/2 in. (42.5 x 51.8 cm.)
 sheet: 18 3/4 x 22 3/4 in. (47.5 x 57.8 cm.)
 mount: 20 x 24 in. (50.8 x 61 cm.)

This work is number thirteen from an edition of twenty-five.

\$12,000–18,000

PROVENANCE

Sonnabend, New York;
 acquired from the above by a private collector;
 Sotheby's, New York, November 12, 2008, lot 532;
 acquired from the above sale by the present owner.



118

HIROSHI SUGIMOTO (B. 1948)

Dead Sea, Ein Gedi, 1992

gelatin silver print, mounted on card

signed, titled, dated and numbered '8/25', '375' in pencil (mount, recto);
blindstamped title and numbers '8/25', '375' (margin); credited, titled, dated
and numbered on affixed gallery label (frame backing board)

image: 16 $\frac{5}{8}$ x 21 $\frac{1}{2}$ in. (42.2 x 54.3 cm.)

sheet: 19 $\frac{1}{4}$ x 23 $\frac{3}{4}$ in. (49 x 60.3 cm.)

mount: 20 x 25 $\frac{1}{4}$ (50.9 x 65.5 cm.)

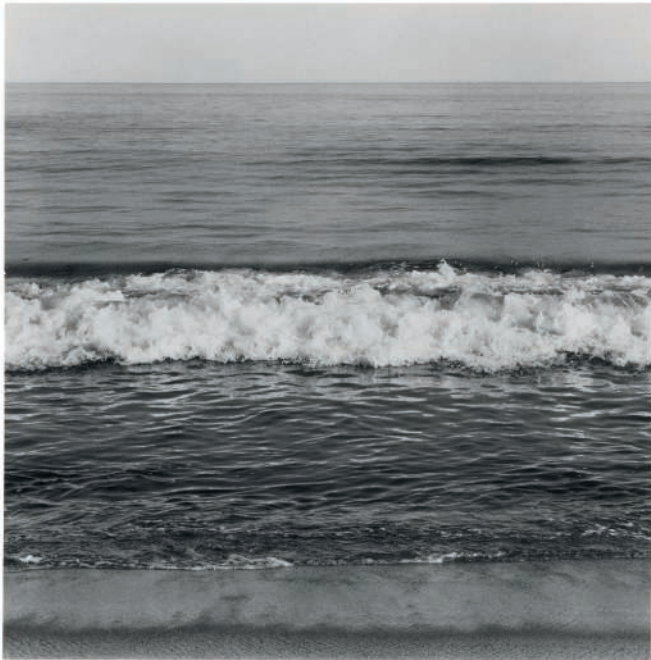
This work is number eight from an edition of twenty-five.

\$20,000–30,000

PROVENANCE

Fraenkel Gallery, San Francisco;

acquired from the above by the present owner, 1996.



119

IMPORTANT PHOTOGRAPHS FROM AN AMERICAN COLLECTION

119

ROBERT MAPPLETHORPE (1946–1989)

Waves, 1980

gelatin silver print, flush-mounted on board
signed, dated and numbered '1/15' in ink (margin); signed and dated in pencil
in photographer's copyright credit stamp, titled, dated and numbered
'MAP #577'; '1/15' in pencil (flush mount, verso); credited, titled, dated and
numbered on affixed gallery label (frame backing board)
image: 14 1/8 x 14 in. (35.8 x 35.5 cm.)
sheet/flush mount: 20 x 15 7/8 in. (50.8 x 40.4 cm.)
This work is number one from an edition of fifteen.

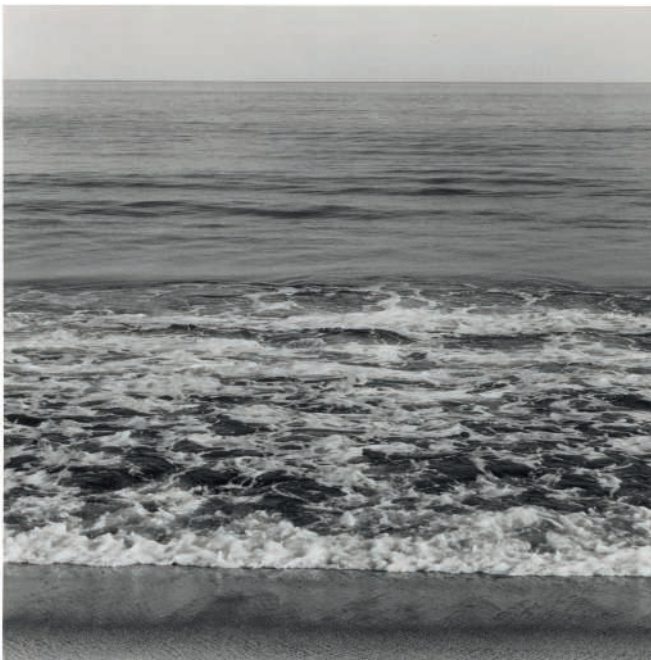
\$10,000–15,000

PROVENANCE

Baldwin Gallery, Aspen, Colorado;
acquired from the above by the present owner, 2008.

LITERATURE

Arthur C. Danto, *Mapplethorpe*, Random House, Inc., New York, 1992, pl. 2.



120

IMPORTANT PHOTOGRAPHS FROM AN AMERICAN COLLECTION

120

ROBERT MAPPLETHORPE (1946–1989)

Waves, 1980

gelatin silver print, flush-mounted on board
signed, dated and numbered '1/15' in ink (margin); signed and dated in ink in
photographer's copyright credit and titled, dated and numbered 'MAP #575';
'1/15' in pencil (flush mount, verso); credited, titled, dated and numbered on
affixed gallery label (frame backing board)
image: 14 1/8 x 14 1/8 in. (35.8 x 35.8 cm.)
sheet/flush mount: 20 x 16 in. (50.8 x 40.7 cm.)
This work is number one from an edition of fifteen.

\$10,000–15,000

PROVENANCE

Baldwin Gallery, Aspen, Colorado;
acquired from the above by the present owner, 2008.

121

ROBERT MAPPLETHORPE (1946–1989)

Robert Rauschenberg, 1983

gelatin silver print, flush-mounted on board
signed by Michael Ward Stout, Executor, in ink and dated in pencil in Estate
copyright credit stamp, and titled, dated and numbered '2/10', 'MAP #1159' in
pencil (flush mount, verso)
image: 19 ¼ x 15 ¼ in. (48.8 x 38.7 cm.)
sheet/flush mount: 20 x 16 in. (50.8 x 40.7 cm.)
This work is number two from an edition of ten.

\$10,000–15,000

PROVENANCE

Acquired directly from The Robert Mapplethorpe Foundation by the
present owner.



121

122

HORACE BRISTOL (1908–1997)

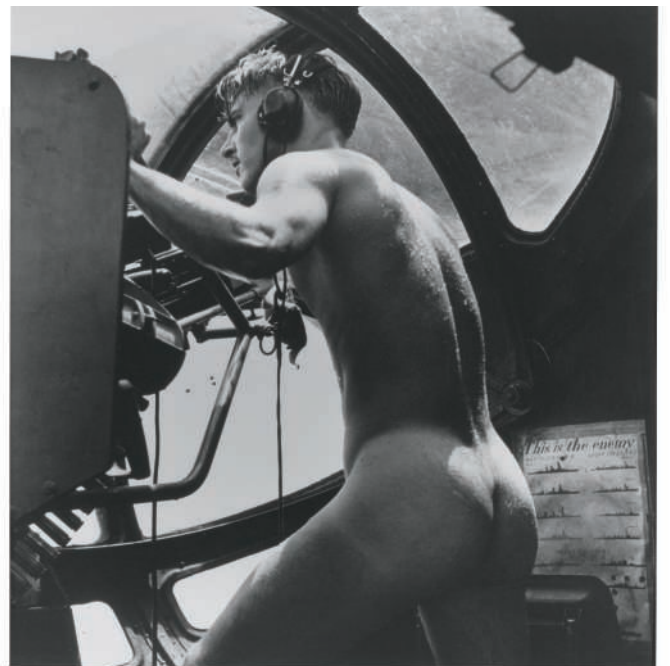
PBY Blister Gunner, Rescue at Rabaul, 1944

gelatin silver print, printed later
signed and annotated 'printer's proof' in ink (verso)
image: 16 x 15 ½ in. (40.5 x 39.3 cm.)
sheet: 19 ¾ x 16 ⅞ in. (50.1 x 40.9 cm.)

\$7,000–9,000

PROVENANCE

Private Collection, New York.



122



123

PROPERTY FROM A DISTINGUISHED PRIVATE AMERICAN COLLECTION

123

ROBERT MAPPLETHORPE (1946–1989)

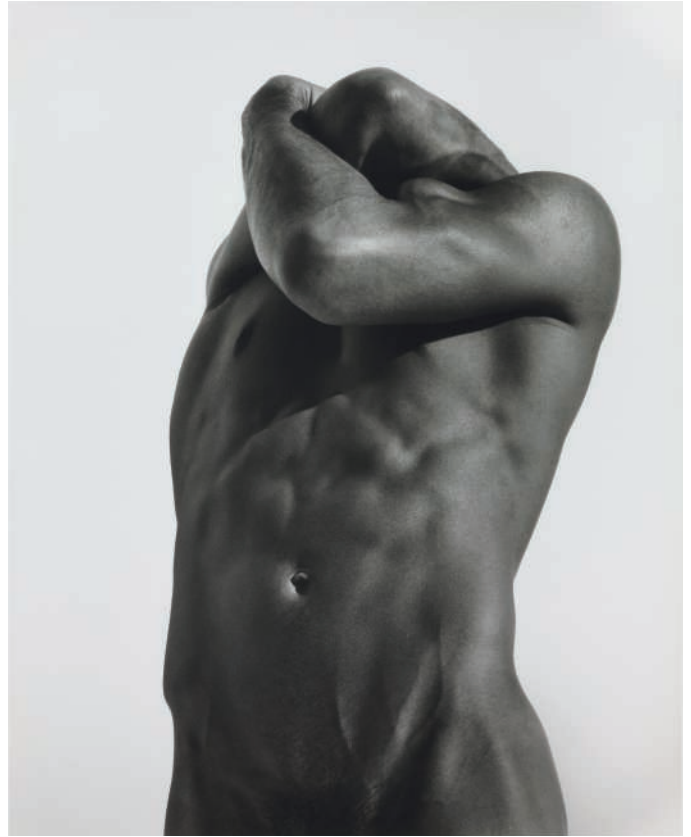
Lisa Lyon, 1981

gelatin silver print, flush-mounted on board
signed and dated in ink in photographer's copyright credit stamp and
titled, dated, and numbered '5/10', '1124' in ink (flush mount, verso)
image: 19 ¼ x 15 ¼ in. (48.9 x 38.7 cm.)
sheet/flush mount: 19 7/8 x 16 in. (50.4 x 40.6 cm.)
This work is number five from an edition of ten.

\$8,000–12,000

PROVENANCE

Fay Gold Gallery, Atlanta, Georgia;
acquired from the above by the present owner, 1992.



124

124

HERB RITTS (1952–2002)

Headless Male Nude, Hollywood, 1988

gelatin silver print
embossed photographer's copyright credit (margin); signed, titled,
dated and numbered 'AP 1/3' in pencil (verso)
image: 19 1/8 x 15 1/2 in. (48.5 x 39.3 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)
This work is artist's proof one of three from an edition of twenty-five.

\$4,000–6,000

PROVENANCE

Fahey/Klein Gallery, Los Angeles;
acquired from the above by the present owner, 1994.



125

125

HERB RITTS (1952–2002)

Tony, Black Torso, Los Angeles, 1986

gelatin silver print
embossed photographer's copyright credit (margin); signed, titled,
dated and numbered '20/25' in pencil (verso)
image: 18 ½ x 15 ½ in. (47 x 38.4 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)
This work is number twenty from an edition of twenty-five.

\$4,000–6,000

PROVENANCE

Fahey/Klein Gallery, Los Angeles;
acquired from the above by the present owner, 1991.



126

126

CHRIS VON WANGENHEIM (1942–1981)

Jane Forth, c. 1970

gelatin silver print
signed, titled and dated '8/6/76' in pencil, stamped photographer's credit
and reproduction limitation (verso)
image: 13 ¾ x 13 ½ in. (35 x 34.5 cm.)
sheet: 18 ¾ x 15 ¾ in. (46.4 x 40.4 cm.)

\$5,000–7,000

PROVENANCE

Acquired directly from the artist by the present owner, 1976.

EXHIBITED

Mauricio Padilha and Roger Padilha, *Gloss: The Work of Chris von Wangenheim*, Rizzoli, New York, 2015, pp. 16 & 17 (variations).



The thing was to try to shock... And as the images got more and more shocking, it got to the point where they became a bit disturbing. Photographers like Chris first and foremost wanted to do pictures that were page stoppers. You would look through a magazine and literally stop in your tracks once you got to his photos and, once you had stopped, a dialogue could ensue.

Christie Brinkley

127

CHRIS VON WANGENHEIM (1942–1981)

Gia Carangi and Juli Foster, Harper's Bazaar Italia, 1978

two chromogenic prints
each signed, dated '9/4/80' and inscribed in pencil (overmat); each signed, dated and inscribed in ink and stamped photographer's copyright credit, reproduction limitation (verso)
each image: 6 x 8 7/8 (15.3 x 22.5 cm.)
each sheet: 11 x 14 in. (28 x 35.6 cm.)

\$8,000–12,000

PROVENANCE

Acquired directly from the artist by the present owner, 1980.

LITERATURE

Mauricio Padilha and Roger Padilha, *Gloss: The Work of Chris von Wangenheim*, Rizzoli, New York, 2015, pp. 117 and 118–119 (variations).

(2)



IMPORTANT PHOTOGRAPHS FROM AN AMERICAN COLLECTION

128

HELMUT NEWTON (1920–2004)

Elsa Peretti, New York, 1975

gelatin silver print

signed and dated in ink (margin); stamped photographer's copyright credit and titled, dated in ink (verso)

image: 13 ¼ x 9 ⅞ in. (33.6 x 23.1 cm.)

sheet: 16 x 12 ⅞ in. (40.6 x 30.7 cm.)

\$30,000–50,000

PROVENANCE

Acquired directly from the artist;
Sotheby's, London, May 13, 2008, lot 151;
acquired from the above sale by the present owner.

LITERATURE

Helmut Newton, *White Women*, Congreve Publishing Company, Inc.,
New York, 1976, pl. 15.

Marshall Blonsky, *Helmut Newton: Private Property*, W.W Norton & Company,
New York/London, 1990, pl. 13.

The signature on the recto of this print, along with its ferrotyped surface, indicate that this is an early print by the artist. During the 1970s Newton preferred the hard, glossy surface of ferrotyped prints, and the way that it intensified the blacks of the image.



IMPORTANT PHOTOGRAPHS FROM AN AMERICAN COLLECTION

129

PETER LINDBERGH (B. 1944)

Cindy Crawford, Tatjana Patitz, Helena Chirstensen, Linda Evangelista, Claudia Schiffer, Naomi Campbell, Karen Mulder & Stephanie Seymour, for Vogue, Brooklyn, New York, 1991

gelatin silver print

signed, titled, dated and numbered '15/25', 'PL 1756/11' in pencil, stamped photographer's copyright credit (verso)

image: 12 ¼ x 9 ¾ in. (31.1 x 24.8 cm.)

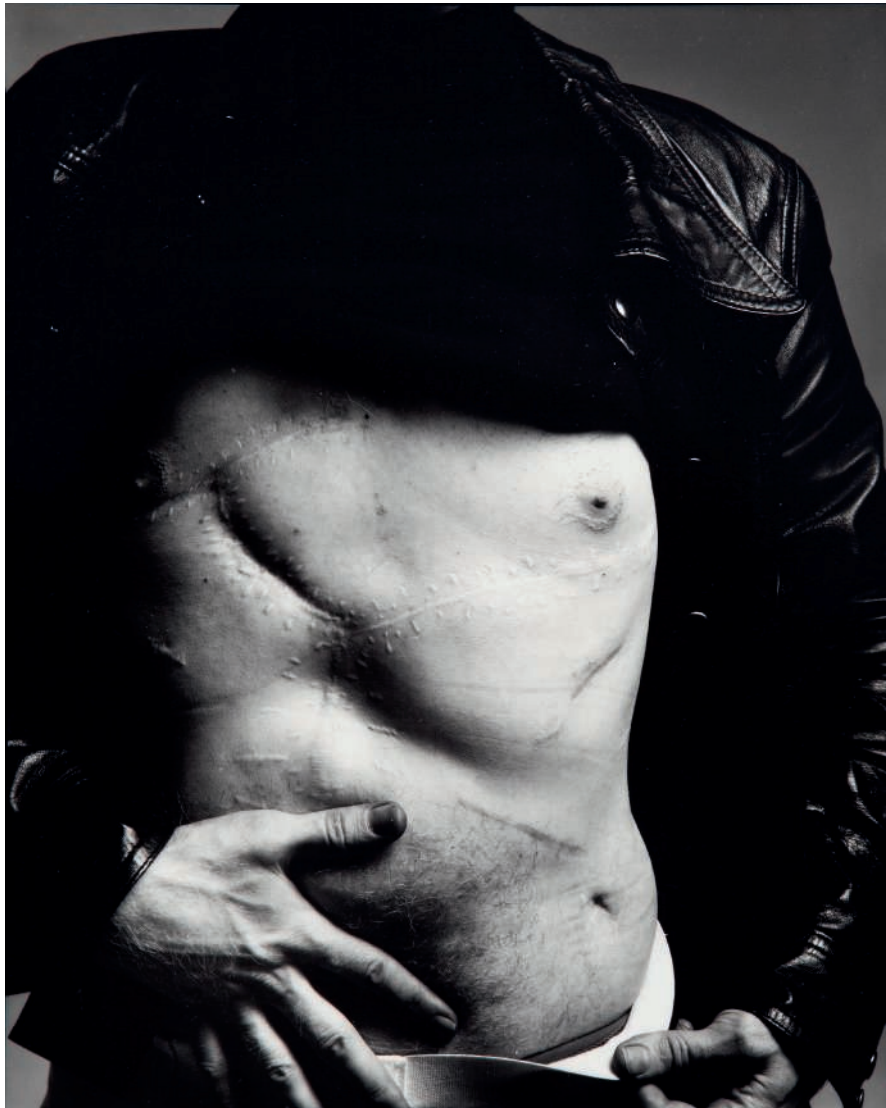
sheet: 16 x 12 in. (40.7 x 30.5 cm.)

This work is number fifteen from an edition of twenty-five.

\$12,000–18,000

PROVENANCE

Christie's, New York, October 14, 2008, lot 344;
acquired from the above sale by the present owner.



130

RICHARD AVEDON (1923–2004)

Andy Warhol, artist, New York City, August 20, 1969

gelatin silver print, printed 1975

signed and numbered 'edition of 50, number 13' and 'neg. no. 82' in ink,
stamped title, date, copyright credit and reproduction limitation (verso)
image/sheet: 9 7/8 x 7 15/16 in. (25.1 x 20.3 cm.)

This work is number thirteen from an edition of fifty.

\$12,000–18,000

LITERATURE

Richard Avedon & Harold Rosenberg, *Portraits*, Farrar, Straus and Giroux,
New York 1976, n.p..

Richard Avedon, *An Autobiography*, Jonathan Cape, London, 1993, pl. 51.

Exhibition catalogue, *Evidence, 1944–1994*, Whitney Museum of American Art,
New York, 1994, p. 150.

Maria Morris Hambourg and Mia Fineman, *Richard Avedon Portraits*,
Harry N. Abrams, New York, 2002, n.p.

SPOTLIGHT: IRVING PENN

Christie's is pleased to announce *Spotlight: Irving Penn*, a celebration of the legendary photographer's indelible impression on photography. The photographs offered herein reflect Penn's scalpel-sharp ability to present a familiar subject in a refreshingly unexpected way. Be it in his intimate

portraits of public figures, laudatory portraits of everyday people, monumental depiction of flowers or his sculptural rendition of still-life compositions, Penn created an idiosyncratic visual language that appears as innovative and timeless as the time it was created.

IMPORTANT PHOTOGRAPHS FROM AN AMERICAN COLLECTION

131

IRVING PENN (1917–2009)

The Hand of Miles Davis, New York, 1986

gelatin silver print, mounted on board
signed, titled and dated in ink, stamped photographer's
copyright credit (mount, verso)
image/sheet: 14 ⁷/₈ x 14 ⁷/₈ in. (37.7 x 37.7 cm.)
mount: 17 x 17 in. (43.1 x 43.1 cm.)

\$80,000–120,000

PROVENANCE

Quintenz Gallery, Aspen, Colorado;
acquired from the above by the present owner, 2008.

LITERATURE

Exhibition catalogue, *Irving Penn: A Career in Photography*,
Art Institute of Chicago, 1997, p. 78.
Alexander Libermann, *Irving Penn: Passage*, Knopf, New York, 1991, p. 259.
Exhibition catalogue, *Irving Penn: Centennial*, The Metropolitan
Museum of Art, New York, pl. 71, p. 191.

Then, for about an hour, [Miles Davis and I] went to work. At the end, I said, 'Thank you very much.' He got up, came over to me, and kissed me on the mouth. I didn't know what to say. We shook hands, and he left. Later, I got the chance to know his music, and it struck me as being visual art of a most profound kind. How terrible I couldn't share that with him then. This is one of the heartbreaks of the profession, I have only the kiss to remember.

Irving Penn





In portrait photography there is something more profound that we seek inside a person, while being painfully aware that a limitation of our medium is that the inside is recordable only insofar as it is apparent on the outside...Very often what lies behind the facade is rare and more wonderful than the subject knows or dares to believe.

Irving Penn

132

IRVING PENN (1917–2009)

Francis Bacon, London, June 1962

platinum–palladium print, printed 1968
signed, titled, dated, numbered '16/30', 'P156' in pencil, stamped
photographer's/Condé Nast copyright credit and edition (verso);
credited, titled, dated and numbered on affixed gallery label
(frame backing board)

image: 13 x 13 in. (32.9 x 32.9 cm.)

sheet: 22 ½ x 20 in. (57 x 50.7 cm.)

This work is number sixteen from an edition of thirty numbered
prints in platinum.

\$30,000–50,000

PROVENANCE

Pace/MacGill Gallery, New York;
acquired from the above by the present owner, 2003.

LITERATURE

Merry A. Foresta and William F. Stapp, *Irving Penn: Master Images*,
Smithsonian Institution Press, Washington, D.C., 1990, pl. 35, p. 48.
Irving Penn, *Irving Penn: Passage: a work record*, Knopf: Callaway,
New York, 1991, p. 136.

Sarah Greenough, *Irving Penn: Platinum Prints*, National Gallery of Art,
Washington, D.C., 2005, pl. 42.

Merry A. Foresta, *Irving Penn: Beyond Beauty*, Yale University Press,
New Haven and London, 2015, pl. 102, p. 151.

Maria Morris Hambourg and Jeff L. Rosenheim, *Irving Penn: Centennial*,
The Metropolitan Museum of Art, New York, 2017, pl. 127, p. 206.



...their contrasting textures and vivid colors, enhanced by the sparkling white seamless background paper, and the wit and poise of their compositions, seemed like art, and almost out of place in a magazine. They evoked the still lifes of Chardin and Manet, but were now and new, with a refinement of detail and color that only a camera could manage.

Roberta Smith, *The New York Times*

IMPORTANT PHOTOGRAPHS FROM AN AMERICAN COLLECTION

133

IRVING PENN (1917-2009)

Frozen Food (With String Beans), New York, 1977

dye transfer print, printed 1993

signed, titled, date of image and of print, and numbered 'REF 11186' in pencil, stamped photographer's/Vogue copyright credits and edition (verso)

image: 22 x 17 ¼ in. (55.8 x 43.7 cm.)

sheet: 22 ¾ x 19 ⅝ in. (57.7 x 49.1 cm.)

This work is from an edition of twenty-one dye transfer prints.

\$70,000-90,000

PROVENANCE

A Gallery For Fine Photography, New Orleans, Louisiana; acquired from the above by the present owner, 2008.

LITERATURE

John Szarkowski, *Still Life by Irving Penn*, Little, Brown and Co., Boston, New York, London, 2001, cover, n.p.



Sometime in 1948 I began photographing portraits in a small corner space made of two studio flats pushed together, the floor covered with a piece of old carpeting. A very rich series of pictures resulted [...] This confinement, surprisingly, seemed to comfort people, soothing them. The walls were a surface to lean on or push against. For me the picture possibilities were interesting; limiting the subjects' movement seemed to relieve me of part of the problem of holding on to them.

Irving Penn

134

IRVING PENN (1917–2009)

Marcel Duchamp, New York, April 30, 1948

gelatin silver print, printed 1983

signed, titled, date of image and of print, and numbered

'12275' in pencil, stamped

photographer's/Vogue copyright credit and edition (verso);

credited, titled and dated on affixed exhibition label (frame backing board)

image: 9 ½ x 7 ½ in. (24 x 19 cm.)

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

This work is from an edition of twenty-five signed, silver prints.

\$20,000–30,000

PROVENANCE

Acquired from a private collection, 2005.

LITERATURE

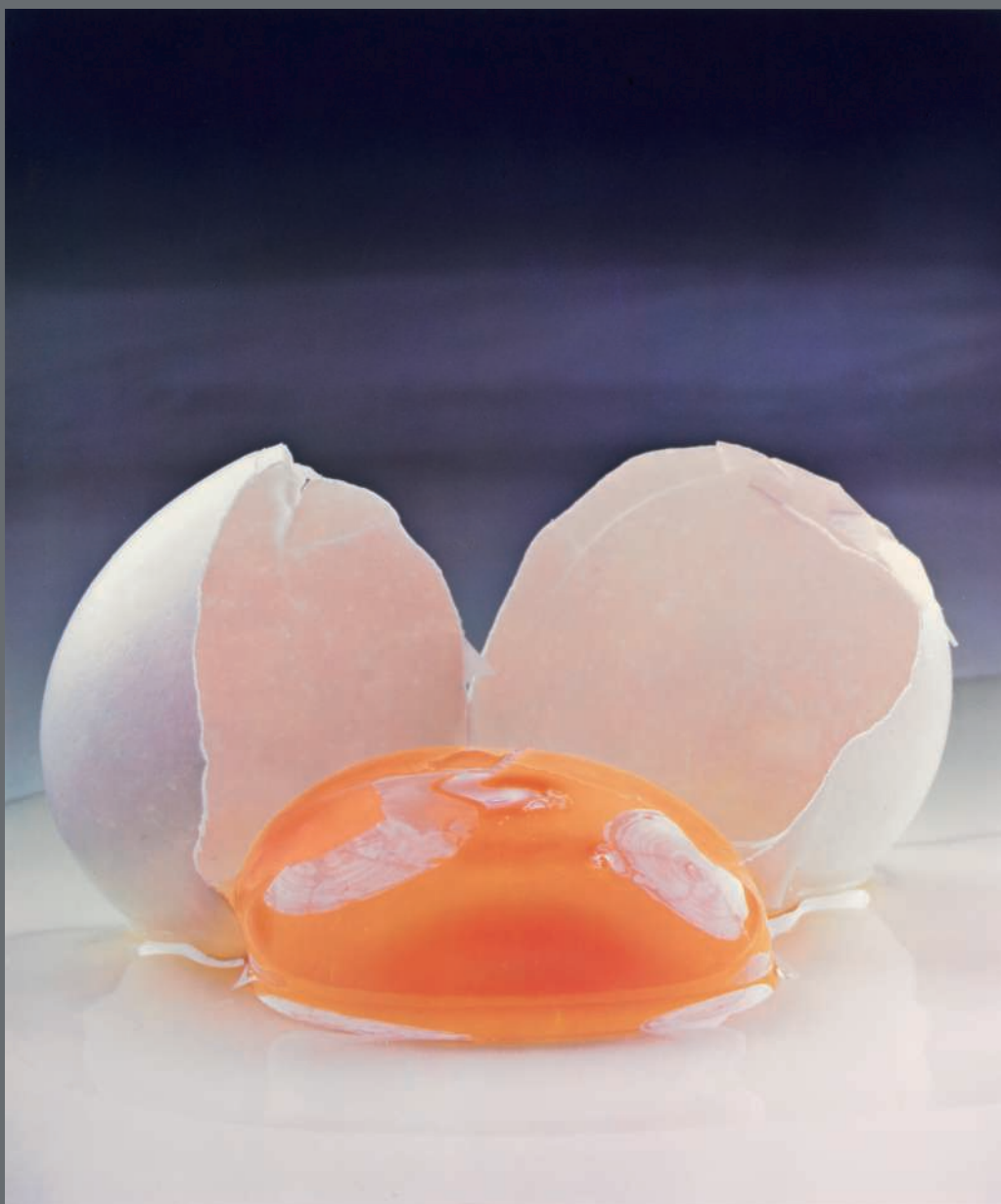
Irving Penn, *Moments Preserved*, Simon and Schuster, New York, 1960, p. 128.

John Szarkowski, *Irving Penn*, Museum of Modern Art, New York, 1984, pl. 13.

Exhibition catalogue, *Irving Penn photographs*, Wildenstein Tokyo, Tokyo, 1997, pl. 4, p. 16.

Colin Westerbeck, *Irving Penn: A Career in Photography*, Art Institute of Chicago, Chicago, 1997, pl. 19, p. 67.

Sarah Greenough, *Irving Penn: Platinum Prints*, National Gallery of Art, Washington, D.C., 2005, pl. 18.



[His style] is all rooted in still life, in a genuine sense. It's very carefully balanced, very precise. The other part of it is, is that one of the central issues of his photographs has to do with beauty and the different ways one perceives beauty.

William Stapp, founding curator of the National Portrait Gallery's Department of Photographs

IMPORTANT PHOTOGRAPHS FROM AN AMERICAN COLLECTION

135

IRVING PENN (1917-2009)

Broken Egg, New York, 1959

dye transfer print, mounted on board
signed and dated '1960' in ink (mount, recto)
image: 22 ¼ x 18 ¾ in. (56.5 x 47.6 cm.)
mount: 28 x 22 in. (71.1 x 55.9 cm.)

\$30,000-50,000

PROVENANCE

Phillips de Pury & Company, London, May 17, 2008, lot 238;
acquired from the above sale by the present owner.

136

IRVING PENN (1917–2009)

Poppy: Glowing Embers, New York, 1968

dye transfer print, printed 1989

signed, titled, date of image and of print, and numbered 'REF: 15549' in pencil,
stamped photographer's/Vogue copyright credits and edition (verso)

image: 16 ½ x 21 ¼ in. (41.9 x 53.9 cm.)

sheet: 19 ¾ x 22 ¾ in. (49.1 x 57.7 cm.)

This work is from an edition of nineteen.

\$150,000–250,000

PROVENANCE

Phillips de Pury & Luxembourg New York, October 26, 2002, lot 149;

Christie's, New York, October 14, 2008, lot 376;

acquired from the above sale by the present owner.

LITERATURE

Alexander Libermann, *Irving Penn: Passage*, Knopf, New York, 1991, p. 177.

John Szarkowski, *Still Life by Irving Penn*, Little, Brown and Co., Boston,
New York, London, 2001, n.p.

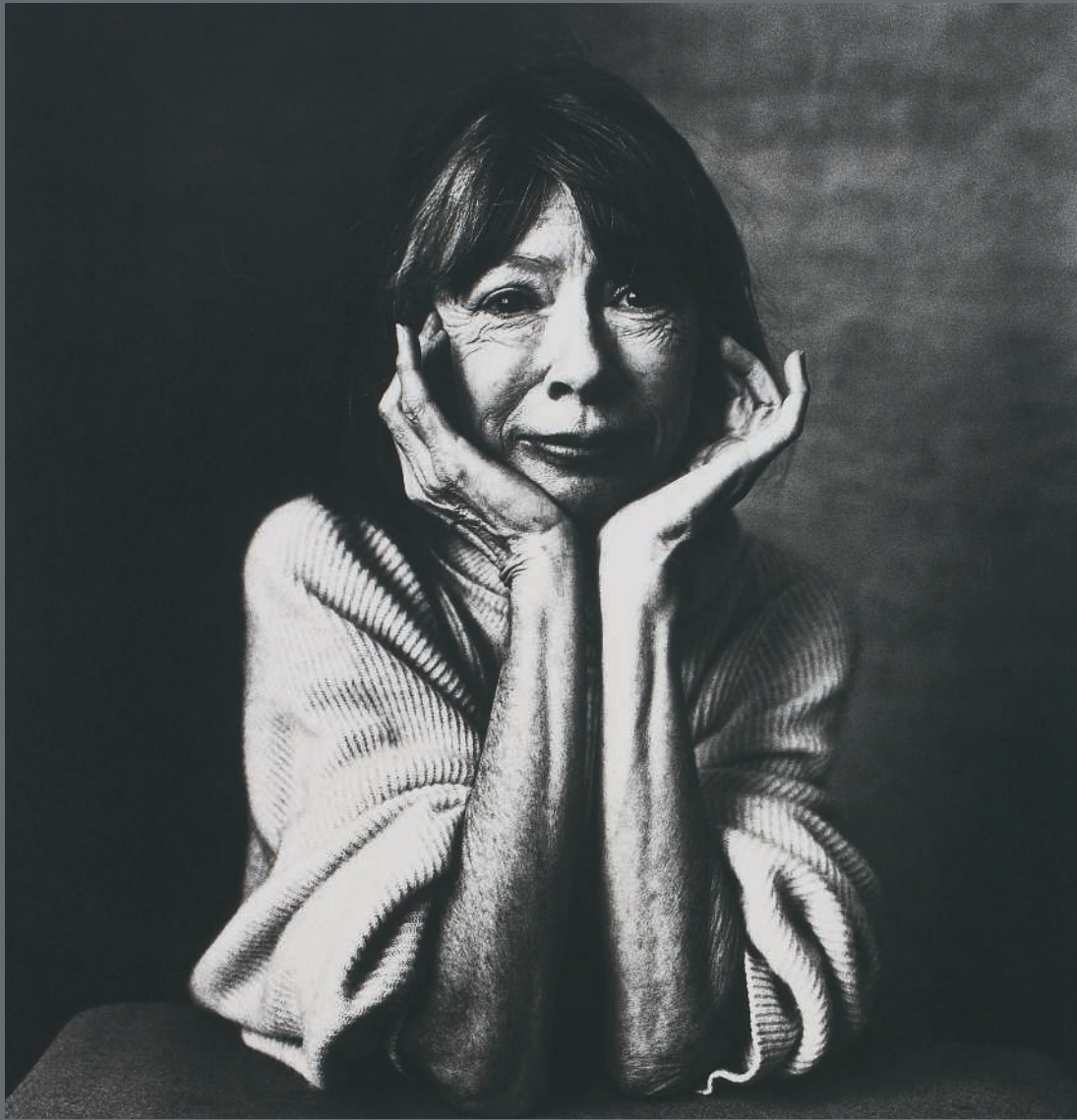
I claim no special knowledge of horticulture that the reader might believe he has a right to expect of someone making a book of flowers. I even confess to enjoying that ignorance since it has left me free to reach with simple pleasure just to form and color, without being diverted by consideration of rarity or tied to the convention that a flower might be photographed at its moment of unblemished, nubile perfection.

Irving Penn









What I really try to do is photograph people at rest, in a state of serenity.

Irving Penn

137

IRVING PENN (1917-2009)

Joan Didion, New York, April 18, 1996

platinum-palladium print, flush-mounted on aluminum
signed, titled, dated, numbered '2/7', '4168' and annotated in pencil, stamped
photographer's/Condé Nast copyright credit (flush mount, verso); credited,
titled and dated on affixed gallery label (frame backing board)
image: 17 ¾ x 17 in. (45 x 43 cm.)

sheet: 22 ½ x 18 ¼ in. (57 x 46.3 cm.)

This work is number two from an edition of seven.

\$10,000-15,000

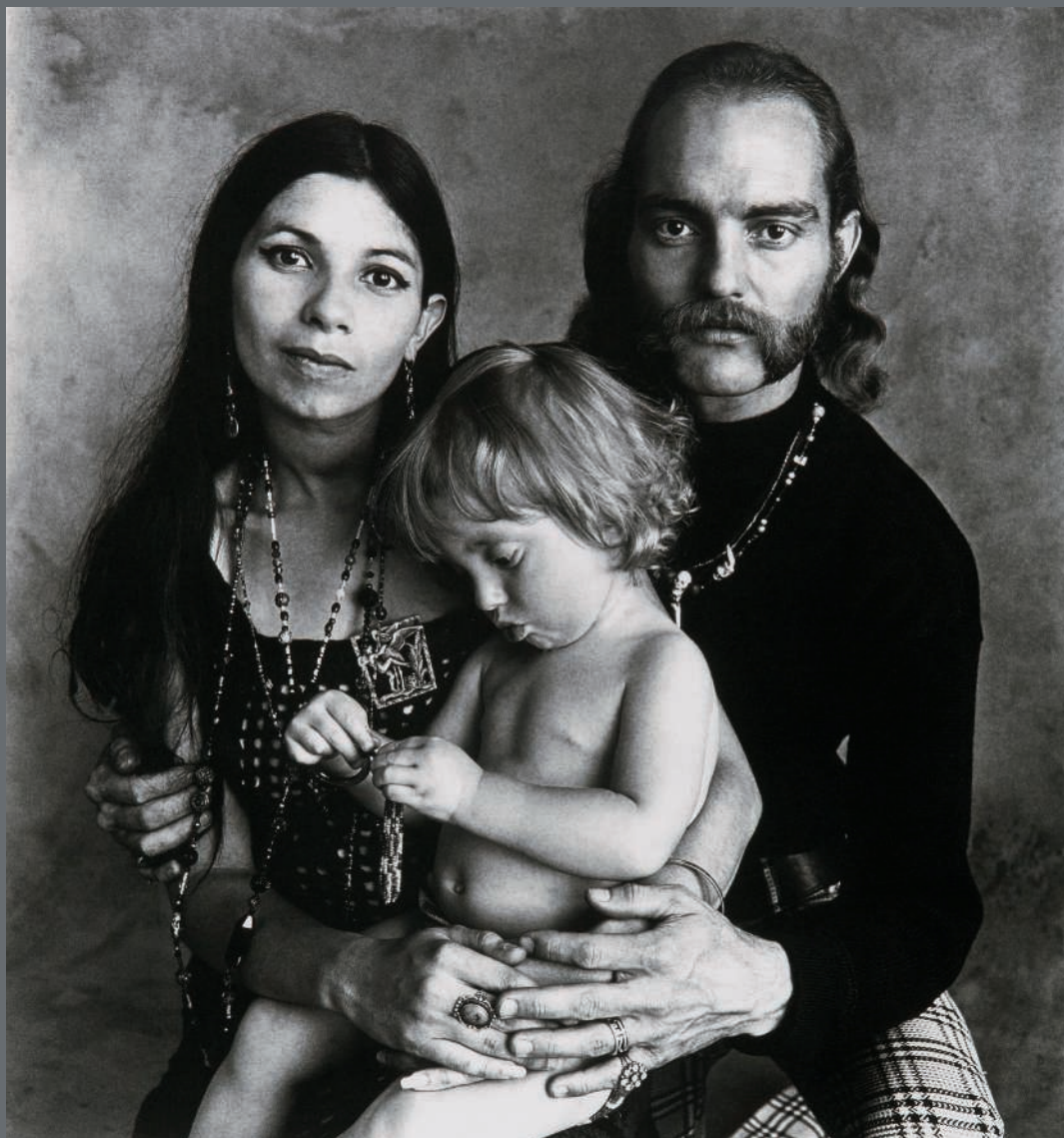
PROVENANCE

Acquired from a private collection, 2012.

LITERATURE

Exhibition catalogue, *Irving Penn photographs*, Wildenstein Tokyo, Tokyo, 1997, pl. 15, p. 27.

Exhibition catalogue, *Irving Penn: Centennial*, The Metropolitan Museum of Art, New York, 2017, pl. 181, p. 279.



During the actual photographing, the hippies and the rock groups surprised me with their concentration. Their eyes remained riveted on the camera lens; I found them patient and gentle. There was not the distracted quality I might have expected in them.

Irving Penn

138

IRVING PENN (1917-2009)

Hippie Family (F), San Francisco, 1967

platinum-palladium print, printed 1976
signed, titled, dated '1976' and numbered '8/48', 'P1749' in pencil,
stamped photographer's copyright credit (verso)
image: 21 ¾ x 19 ½ in. (55.2 x 49.5 cm.)
sheet: 25 ¼ x 22 ½ in. (64 x 57 cm.)
This work is number eight from an edition of forty-eight signed prints
in platinum.

\$15,000-25,000

PROVENANCE

Jane Corkin Gallery, Toronto;
acquired from the above by the present owner, 1995.

139

IRVING PENN (1917–2009)

Picasso at La Californie, Cannes, France, 1957

platinum–palladium print, printed 1974

signed, titled, dated '1974', numbered '6/45', 'P970' and annotated in pencil, stamped photographer's/Condé Nast copyright credit and edition (verso);

credited, titled, dated and numbered on affixed gallery label (frame backing board)

image: 19 ½ x 20 in. (49.4 x 50.7 cm.)

sheet: 23 ¾ x 22 ½ in. (60.2 x 57 cm.)

This work is number six from an edition of forty-five numbered prints in platinum.

\$70,000–90,000

PROVENANCE

Pace/MacGill Gallery, New York;

acquired from the above by the present owner, 2003.

LITERATURE

Irving Penn, *Moments Preserved*, Simon and Schuster, New York, 1960, p. 39.

John Szarkowski, *Irving Penn*, Museum of Modern Art, New York, 1984, p. 27.

Irving Penn, *Irving Penn: Passage: a work record*, Knopf: Callaway, New York, 1991, p. 125.

Exhibition catalogue, *Irving Penn photographs*, Wildenstein Tokyo, Tokyo, 1997, pl. 9, p. 21.

Colin Westerbeck, *Irving Penn: A Career in Photography*,

Art Institute of Chicago, Chicago, 1997, pl. 64, p. 114.

Sarah Greenough, *Irving Penn: Platinum Prints*, National Gallery of Art, Washington, D.C., 2005, pl. 37.

Magdalene Keaney, *Irving Penn: Portraits*, National Portrait Gallery, London, 2010, pl. 17.

As the outfit gave Penn nothing to work with, Picasso playfully donned a hat and a Spanish cape. Bearing down and working the pose to rotate away from costume play, Penn gradually drew closer and isolated the artist's left eye, making it the riveting focus point of his boldly cropped, starkly elemental picture. Although Picasso gave him only ten minutes, Penn, undeterred, was so practiced in his deft procedure that he was able to carve the essence of the artist out of his coy deflections.

Maria Morris Hambourg, founder of the Metropolitan Museum of Art's Department of Photographs



IMPORTANT PHOTOGRAPHS FROM AN AMERICAN COLLECTION

140

ROBERT MAPPLETHORPE (1946–1989)

Flag, 1987

gelatin silver print, flush-mounted on board
signed and dated in ink in photographer's copyright credit stamp and titled,
dated and numbered '1/10', 'MAP #1750' in ink (flush mount, verso)
image: 19 ¼ x 23 ⅞ in. (48.9 x 58.7 cm.)
sheet/flush mount: 20 x 23 ⅞ in. (50.8 x 60.5 cm.)
This work is number one from an edition of ten.

\$80,000–120,000

PROVENANCE

Quintenz Gallery, Aspen, Colorado;
acquired from the above by the present owner, 2010.

LITERATURE

Exhibition catalogue, *Robert Mapplethorpe Retrospective*, curated
by Toshio Shimizu, Museum of Contemporary Art, Sapporo, Japan, 2002.





141

IMPORTANT PHOTOGRAPHS FROM AN AMERICAN COLLECTION

141

ROBERT MAPPLETHORPE (1946–1989)

Iris, 1982

gelatin silver print, flush-mounted on board
signed by Michael Ward Stout, Executor, in ink and dated in pencil in Estate
copyright credit stamp and titled, dated and numbered '4/10' in pencil and
'MAP #1110' in ink (flush mount, verso); credited, titled, dated and numbered
on affixed gallery label (frame backing board)

image: 15 1/8 x 15 1/4 in. (38.3 x 38.7 cm.)

sheet/flush mount: 19 7/8 x 15 7/8 in. (50.4 x 40.3 cm.)

This work is number four from an edition of ten.

\$12,000–18,000

PROVENANCE

Baldwin Gallery, Aspen, Colorado;
acquired from the above by the present owner, 2008

LITERATURE

Patti Smith, *Flowers: Mapplethorpe*, Bulfinch Press/Little, Brown
and Company, New York, 1999, pl. 5, n.p.
Herbert Muschamp, *Mapplethorpe: The Complete Flowers*, teNeues,
New York, 2006, pl. 59, n.p.



142

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

142

ROBERT MAPPLETHORPE (1946–1989)

Flower, 1984

gelatin silver print, flush-mounted on board
signed by Michael Ward Stout, Executor, and dated in ink in Estate
copyright credit stamp, and titled, dated and numbered '5/10', 'MAP #1413'
in ink (flush mount, verso); credited, titled, dated and numbered on affixed
gallery label (frame backing board)

image: 15 1/8 x 15 1/4 in. (38.4 x 38.7 cm.)

sheet/flush mount: 19 7/8 x 16 in. (50.4 x 40.7 cm.)

This work is number five from an edition of ten.

\$10,000–15,000

PROVENANCE

Marc Selwyn Fine Art, Los Angeles;
acquired from the above by the present owner, 2007.

LITERATURE

John Ashbery, *Mapplethorpe: Pistils*, Random House, Inc.,
New York, 1996, pl. 161.
Herbert Muschamp, *Mapplethorpe: The Complete Flowers*, teNeues,
New York, 2006, pl. 93.



143

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

143

ROBERT MAPPLETHORPE (1946–1989)

Wheat, 1985

gelatin silver print, flush-mounted on board
signed by Michael Ward Stout, Executor, and dated in ink in Estate copyright
credit stamp, and titled, dated and numbered '9/10', 'MAP #1585' in pencil
(flush mount, verso); credited, titled, dated and numbered on affixed gallery
label (frame backing board)

image: 15 1/8 x 15 1/4 in. (38.4 x 38.7 cm.)

sheet/flush mount: 19 7/8 x 16 in. (50.4 x 40.6 cm.)

This work is number nine from an edition of ten.

\$10,000–15,000

PROVENANCE

Marc Selwyn Fine Art, Los Angeles;
acquired from the above by the present owner, 2007.



144

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

144

ROBERT MAPPLETHORPE (1946–1989)

Flower, 1984

gelatin silver print, flush-mounted on board
signed by Michael Ward Stout, Executor, and dated in ink in Estate copyright
credit stamp, and titled, dated and numbered '10/10', 'MAP # 1471' in pencil
(flush mount, verso); credited, titled, dated and numbered on affixed gallery
label (frame backing board)

image: 15 1/8 x 15 1/4 in. (38.7 x 38.7 cm.)

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

This work is number ten from an edition of ten.

\$10,000–15,000

PROVENANCE

Marc Selwyn Fine Art, Los Angeles;
acquired from the above by the present owner, 2007.



145

145

EDWARD WESTON (1886–1958)

Glass and Lily, 1939

gelatin silver print, mounted on board, printed 1955 by Brett Weston signed by Cole Weston, titled, dated and numbered 'C39-Mi-1', all in pencil, and stamped Estate credit (mount, verso); credited, titled, dated and numbered 'Estate #2526', 'one of an edition of six from this negative' on accompanying portfolio label

image/sheet: 7 ½ x 9 ½ in. (19 x 24 cm.)

mount: 13 ¾ x 15 in. (33.9 x 38 cm.)

This work is one from an edition of six.

\$10,000–15,000

PROVENANCE

Pace/MacGill, New York;

acquired from the above by the present owner, 1983.

LITERATURE

Ben Maddow, *Edward Weston: Fifty Years*, Aperture, Inc., Millerton, 1973, pl. 242.

Peter C. Bunnell and David Featherstone, *EW: 100: Centennial Essays in Honor of Edward Weston*, Untitled 41, The Friends of Photography, 1986, pl. 9, p. 117.

Gilles Mora, *Edward Weston: Forms of Passion*, Harry N. Abrams, Inc./Thames and Hudson Ltd., London, 1995, p. 297.

David Travis, *Edward Weston: The Last Years in Carmel*, Art Institute of Chicago, Chicago, 2001, pl. 18, p. 72.



146

146

HARRY CALLAHAN (1912–1999)

Chicago, 1950

gelatin silver contact print, printed 1970s

signed with stylus (margin); variously numbered in pencil (verso)

image: 7 ⅝ x 9 ⅝ in. (19.4 x 24.4 cm.)

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

\$10,000–15,000

PROVENANCE

Quintenz Gallery, Aspen, Colorado;

acquired from the above by the present owner, 2008.

LITERATURE

Sherman Paul, *Harry Callahan*, The Museum of Modern Art, New York, 1967, p. 65.

Exhibition catalogue, *Harry Callahan*, National Gallery of Art, Washington D.C., 1996, p. 73.

Britt Salvesen, *Harry Callahan: The Photographer at Work*, Yale University Press, New Haven, 2006, pl. 21, p. 73.



147

147

HARRY CALLAHAN (1912–1999)

Cuzco, Peru, 1974

gelatin silver print
signed in pencil (margin); numbered '#495' in pencil (verso)
image: 9 3/8 x 9 1/4 in. (23.8 x 23.4 cm.)
sheet: 12 x 11 in. (30.4 x 27.9 cm.)

\$7,000–9,000

PROVENANCE

Robert Mann Gallery, New York;
acquired from the above by the present owner, 2004.



148

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

•148

ILSE BING (1899–1998)

Central Park from Fifth Avenue, 1936

gelatin silver print, mounted on paper
signed and dated in ink (recto)
image/sheet: 8 3/8 x 11 1/4 in. (21.2 x 28.5 cm.)
mount: 11 x 14 in. (28 x 35.7 cm.)

\$4,000–6,000

PROVENANCE

Victoria Hagan Interiors, New York;
acquired from the above by the present owner, 1999.



149

149

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 ⅞ x 11 ⅞ in. (40.4 x 28.2 cm.)

\$12,000–18,000

PROVENANCE

Fairfield Auction, Monroe, Connecticut;
acquired from the above by the present owner.

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, D.C., 1999, pl. 18.
Sarah Greenough, *Modern Art and America: Alfred Stieglitz and his New York
Galleries*, Bulfinch Press/National Gallery of Art, Washington, D.C., 2000,
p. 140, pl. 30.
Exhibition catalogue, *Modern Art And America: Alfred Stieglitz and his New
York Galleries*, National Gallery of Art, Washington, D.C., 2001, pl. 30, p. 140.
Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886–1922*,
Abrams/National Gallery of Art, Washington, D.C., 2002,
pp. 190–94, cat. nos. 310–14.



150

IMPORTANT PHOTOGRAPHS FROM AN AMERICAN COLLECTION

150

ANDREAS FEININGER (1906–1999)

New York, Fifth Avenue, 1950

ferrotyped gelatin silver print

signed, titled and annotated in pencil, stamped photographer's/Life Photo
credit and date 'June 22 1950' (verso)

image/sheet: 13 ½ x 10 ¾ in. (34.3 x 27.3 cm.)

\$8,000–12,000

PROVENANCE

Private Collection, New York;
Sotheby's, New York, April 8, 2008, lot 181;
acquired from the above sale by the present owner.

LITERATURE

Exhibition catalogue, *The Family of Man*, The Museum of Modern Art,
New York, 1955, p. 142.
Andreas Feininger, *Andreas Feininger*, Morgan & Morgan, Inc., Dobbs Ferry,
New York, 1973, p. 105.
Andreas Feininger, *Andreas Feininger: Photographer*, Harry N. Abrams, Inc.,
New York, 1986, pp. 124–125.



151

ILSE BING (1899–1998)

Paris Windows with Flags, Bastille Day, 1933

gelatin silver print

signed and dated in white ink (recto)

image/sheet: 8 $\frac{3}{4}$ x 11 $\frac{1}{8}$ in. (22.2 x 28.2 cm.)

\$12,000–18,000

PROVENANCE

The artist;

Edwynn Houk Gallery, New York;

acquired from the above by the present owner, 2012.

LITERATURE

Exhibition catalogue, *Ilse Bing: Paris 1931–1952*, Musée Carnavalet, Paris, 1987, pl. 20.

Larisa Dryansky and Edwynn Houk, *Ilse Bing: Photography Through the Looking Glass*, Abrams, New York, 2006, p. 149.

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



152

152

**ALBERT RENGER-PATZSCH
(1897–1966)**

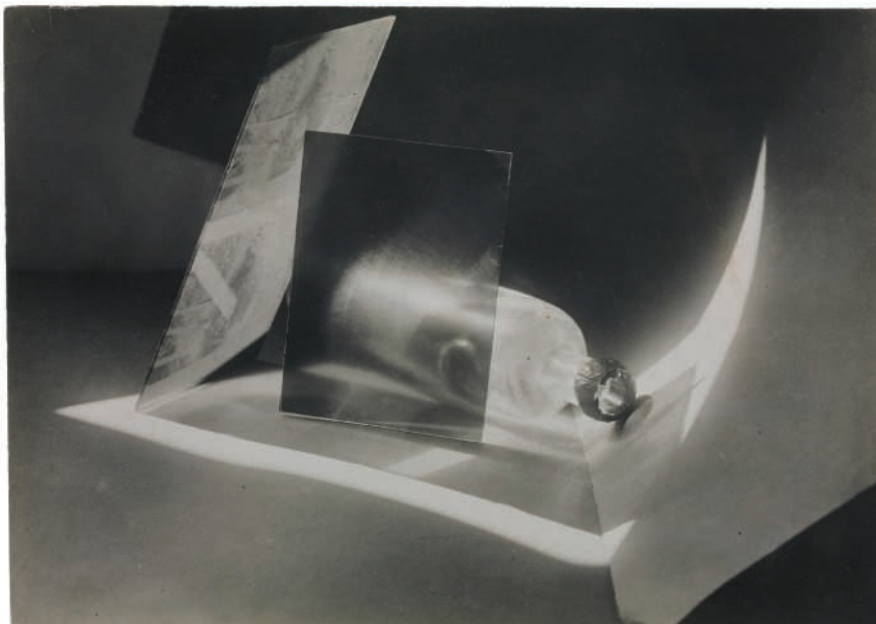
Kohlenturm von unten gesehen
(*Coal tower seen from below*), 1925–1928

gelatin silver print
stamped photographer's 'Bad Harzburg' credit
and reproduction limitation, titled, annotated 'Prof.
Fischer, Essen' and numbered 'W/T22' in pencil
and typed printer's notations on affixed paper
label (verso)
image: 9 x 6 5/8 in. (22.9 x 16.8 cm.)
sheet: 9 1/8 x 6 3/4 in. (23.2 x 17.1 cm.)

\$15,000–25,000

PROVENANCE

Galerie Berinson, Berlin;
acquired from the above by the
present owner, 2008.



153

153

**JAROMÍR FUNKE
(1896–1945)**

Still Life, 1924

gelatin silver print
image/sheet: 4 3/4 x 6 1/2 in. (12 x 16.5 cm.)

\$12,000–18,000

PROVENANCE

Robert Koch Gallery, San Francisco;
acquired from the above by the
present owner, 2008.

LITERATURE

Exhibition catalogue, *Jaromír Funke Fotografie 1919–1943 Photographs, Glass and Ordinary Things*, Prague House of Photography, 1995, n.p. (titled and dated, *Composition*, 1927).

Exhibition catalogue, *Jaromír Funke (1896–1945): Pioneering Avant-Garde Photography*, Moravská galerie, Brno, 1996, cat. no. 23, p. 96.



PROPERTY FROM A DISTINGUISHED PRIVATE AMERICAN COLLECTION

154

MAN RAY (1890–1976)

La Prière, 1930

gelatin silver print on linen, printed late 1960s

signed and numbered 'I/VII' in pencil (recto); numbered 'I/VII' in ink (stretcher bar, verso); credited, titled and numbered on affixed gallery label (frame backing board)

image/stretched canvas: 13 x 9 ¼ x ½ in. (33 x 23.4 x 1.3 cm.)

This work is number one from an edition of seven.

\$50,000–70,000

PROVENANCE

Cordier & Ekstrom, New York;
Timothy Baum, New York;
Karen Amiel Modern & Contemporary Art, New York;
acquired from the above by the present owner, 1994.

LITERATURE

Janus, *Man Ray L'Immagine Fotografica*, La Biennale di Venezia, 1977, pl. 90.
Exhibition catalogue, *Man Ray: Vintage Photographs, Solarizations and Rayographs*, Kimmel/Cohn Photography Arts, New York, 1977, pl. 83.
Jean-Hubret Martin et al., *Man Ray Photographs*, Thames and Hudson, New York, 1982, p. 191, p. 157.
Exhibition catalogue, *Perpetual Motif: The Art of Man Ray*, National Museum of American Art, Smithsonian Institution, Washington D.C., 1988, fig. 190, p. 216.
Exhibition catalogue, *Man Ray: 1870–1976*, Ronny Van de Velde, Antwerp, 1994, cat. no. 60, p. 90.
Exhibition catalogue, *Man Ray: La photographie à l'envers*, Centre Georges Pompidou, Paris, 1998, pp. 164–165.
Emmanuelle de l'Ecotais et al., *Man Ray, 1890–1976*, Taschen, Cologne, New York, 2000, p. 63.
Erin C. Garcia, *Man Ray in Paris*, J. Paul Getty Museum, Los Angeles, 2011, pl. 48, p. 86.
Exhibition catalogue, *Man Ray/Lee Miller: Partners in Surrealism*, Peabody Essex Museum, Salem, London, New York, 2011, p. 76.
Exhibition catalogue, *Man Ray*, Museo d'Arte della Città di Lugano, Switzerland, 2011, pl. 132, p. 142 (variant).

PROPERTY FROM A DISTINGUISHED PRIVATE AMERICAN COLLECTION

155

MAN RAY (1890–1976)

Électricité

Paris: Commissioned by La Compagnie Parisienne de Distribution d'Electricité, 1931. 10 photogravures after Rayographs, each hinged to paper; each signed (in the negative); each image/sheet approximately 10 $\frac{1}{4}$ x 8 $\frac{1}{8}$ in. (26 x 20.6 cm.) or inverse, each paper mount 14 $\frac{3}{4}$ x 10 $\frac{7}{8}$ in. (37.4 x 27.6 cm.); proof set aside from the numbered edition of 500.

\$30,000–50,000

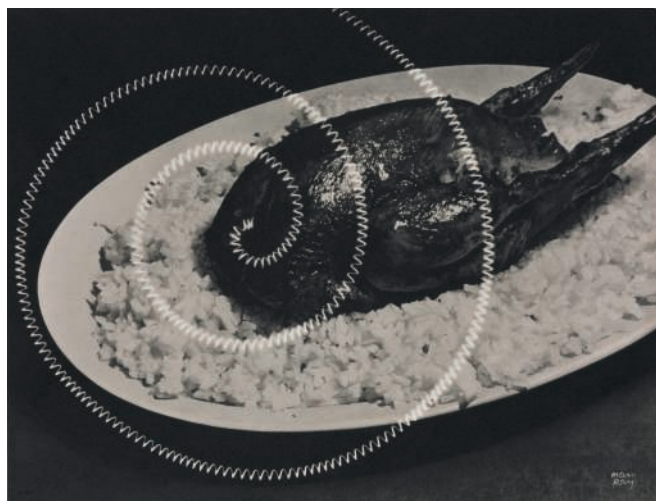
PROVENANCE

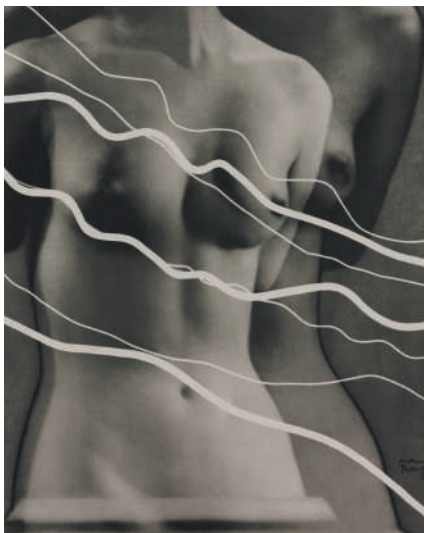
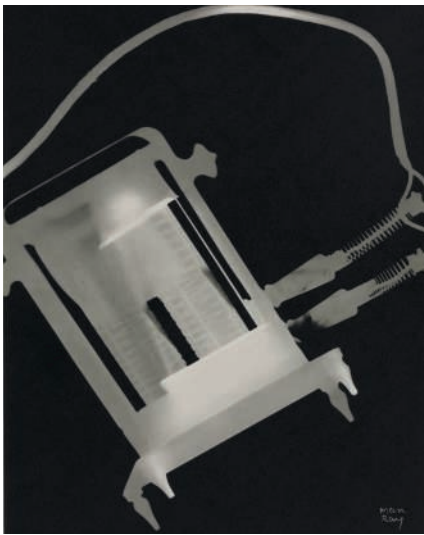
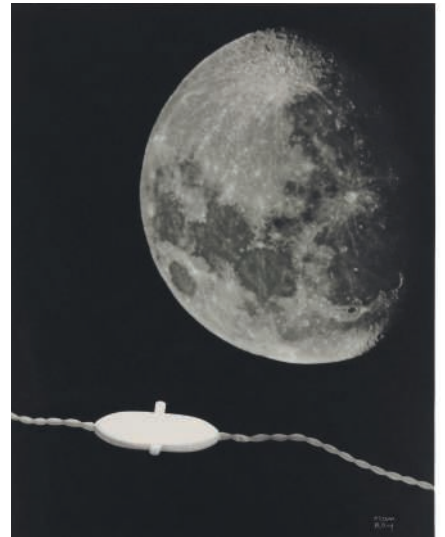
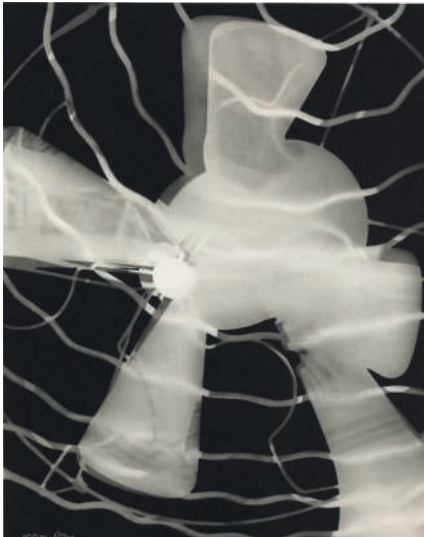
Acquired directly from the artist by a private collector, France;
Karen Amiel Modern & Contemporary Art, New York;
acquired from the above by the present owner, 1993.

LITERATURE

Martin Parr and Gerry Badger, *The Photobook: A History*, vol. II, Phaidon, New York, 2006, pp. 182–183.

Électricité is Man Ray's highly renowned portfolio of ten exquisite photogravures of the artist's 'rayograph' images, printed in 1931 as a commission for the French power company, La Compagnie Parisienne de Distribution d'Electricité. The private company commissioned this work in an edition of 500 to be distributed to their executives and top customers as part of an effort to promote the use of electricity in French households. Ever on the forefront of innovation, the project provided Man Ray with the opportunity to beautifully incorporate several modes of modernity: Technologically, he used various avant-garde photographic methods such as cameraless images, which he called 'rayographs', as well as solarization and collage. Graphically, he sought to represent interactions between invisible electric currents and everyday domestic objects and scenes—a notably modern concept in a culture that was still reliant primarily on gas, wood and coal for daily household energy.







156

WORKS FROM THE COLLECTION OF ILEANA SONNABEND AND
THE ESTATE OF NINA CASTELLI SUNDELL

156

AUGUST SANDER (1876–1964)

Painter's Wife (Helene Abelen), c. 1926

gelatin silver print, mounted on board, printed by Gunther Sander
(the artist's son) 1950s–mid-1970s
blindstamped 'Aug. Sander Köln–Lindenthal' credit (recto);
numbered '2616' in pencil (mount, verso)
image/sheet: 13 1/8 x 8 in. (33.4 x 20.3 cm.)
mount: 17 x 12 3/4 in. (43.2 x 32.4 cm.)

\$10,000–15,000

PROVENANCE

The artist;
acquired directly from the above by the Estate of Ileana Sonnabend;
by descent to the present owner.

LITERATURE

August Sander: Photographs of an Epoch 1904–1959, Aperture,
Millerton, 1980, p. 57.
Gunther Sander, *August Sander: Citizens of the Twentieth Century*,
Massachusetts Institute of Technology Press, Cambridge, 1986, p. 188.
Weston Naef, *The J. Paul Getty Museum Handbook of the Photographs
Collection*, The J. Paul Getty Museum, Malibu, California, 1995, p. 171.
Susanne Lange and Manfred Heiting, *August Sander*, Taschen,
Cologne, 1999, p. 75.
Gregory A. Dobie, *In Focus: August Sander*, J. Paul Getty Museum,
Los Angeles, 2000, pl. 21, p. 48.



157

WORKS FROM THE COLLECTION OF ILEANA SONNABEND AND
THE ESTATE OF NINA CASTELLI SUNDELL

157

AUGUST SANDER (1876–1964)

The Painter, Heinrich Hoerle, 1928

gelatin silver print, mounted on board, printed by Gunther Sander
(the artist's son) 1950s–mid-1970s
blindstamped 'Aug. Sander Köln–Lindenthal' credit (recto);
numbered '2628' in pencil (mount, verso)
image/sheet: 14 1/2 x 10 3/4 in. (36.8 x 27.2 cm.)
mount: 17 x 12 3/4 in. (43.1 x 32.3 cm.)

\$15,000–20,000

PROVENANCE

The artist;
acquired directly from the above by the Estate of Ileana Sonnabend;
by descent to the present owner.

LITERATURE

August Sander: Photographs of an Epoch 1904–1959, Aperture,
Millerton, 1980, p. 27.
Gunther Sander, *August Sander: Citizens of the Twentieth Century*,
Massachusetts Institute of Technology Press, Cambridge, 1986, p. 323.
Christoph Schreier, *August Sander: 'In photography there are no unexplained
shadows!'*, National Portrait Gallery, London, 1997, p. 139.
Susanne Lange and Manfred Heiting, *August Sander*, Taschen,
Cologne, 1999, p. 125.



158

158

LEWIS WICKES HINE (1874–1940)

Untitled (Empire State Building Construction), c. 1931

gelatin silver print

stamped photographer's Interpretive Photography credit (verso)

image/sheet: 3 3/8 x 4 1/2 in. (8.5 x 11.4 cm.)

\$8,000–12,000

PROVENANCE

Howard Greenberg Gallery, New York;
acquired from the above by the present owner, 2001.

EXHIBITED

San Francisco, M. H. de Young Memorial Museum, Fine Arts Museums of San Francisco, *American Modernism, 1910–1950*, January 28–May 20, 2007.

Freddy Langer, Lewis W. Hine: *The Empire State Building*, Prestel, Munich/New York, 1998, p. 100 (variant).

Monica Fuentes Santos and Luis Miguel Garcia Mora, *Lewis Hine: From the collections of George Eastman House, International Museum of Photography and Film*, Distributed Art Publishers, New York, 2012, p. 198 (variant).



159

159

BEN SHAHN (1898–1969)

Deckhand aboard the Queen of Dycusburg, Memphis, Tennessee, 1935

gelatin silver print, mounted on card

signed 'Mrs. Shahn' and dated by the artist's wife in pencil (mount, recto);

annotated 'Property of Warren & Margot Coville' in pencil (mount, verso)

image/sheet: 7 1/2 x 8 5/8 in. (19 x 21.9 cm.)

mount: 15 x 11 in. (38 x 27.9 cm.)

\$8,000–12,000

PROVENANCE

The Collection of Warren and Margot Coville;
Howard Greenberg Gallery, New York;
acquired from the above by the present owner, 2002.



160

160

**DOROTHEA LANGE
(1895-1965)**

*May Day Demonstration,
San Francisco, 1933*

gelatin silver print
stamped photographer's 'Euclid Avenue'
credit (verso)
image: 4 $\frac{5}{8}$ x 3 $\frac{5}{8}$ in. (11.1 x 9.2 cm.)
sheet: 5 x 4 $\frac{1}{8}$ in. (12.7 x 10.4 cm.)

\$15,000-25,000

PROVENANCE

Lee Gallery, Winchester, Massachusetts;
acquired from the above by the
present owner, 2003.

EXHIBITED

San Francisco Museum of Modern Art,
The View from Here: 75 Years of Looking Forward,
January 16-June 27, 2010.



161

161

WALKER EVANS (1903-1975)

Birmingham Boarding House, 1936

gelatin silver print
credited, titled, dated and annotated 'MoMA 1938
page 101' in pencil (verso)
image: 7 $\frac{5}{8}$ x 9 $\frac{1}{2}$ in. (19.3 x 24.1 cm.)
sheet: 8 x 10 in. (20.4 x 25.5 cm.)

\$15,000-25,000

PROVENANCE

The Dorothy C. Miller Collection; Christie's,
New York, November 12, 2003, lot 198;
acquired from the above sale by the present owner.

LITERATURE

Lincoln Kirstein, *Walker Evans: American
Photographs*, The Museum of Modern Art,
New York, 1938, Part I, pl. 46.
Judith Keller, *Walker Evans: The Getty Museum
Collection*, The J. Paul Getty Museum, Malibu,
1995, pl. 514, p. 160.

162

HELEN LEVITT (1913–2009)

New York, 1940

gelatin silver print, mounted on card
signed, titled, dated and numbered 'v 27' in pencil
(mount, verso)
image/sheet: 7 x 9 in. (17.7 x 22.8 cm.)
mount: 14 x 11 1/8 in. (35.5 x 28.2 cm.)

\$10,000–15,000

PROVENANCE

Acquired by a private collector,
San Francisco, 2005.

EXHIBITED

San Francisco Museum of Modern Art,
Picturing Modernity: The Photography Collection,
June–October, 2006.



162

163

HELEN LEVITT (1913–2009)

New York, c. 1940

gelatin silver print
initialed and numbered '63A' in pencil (verso)
image: 2 1/4 x 1 7/8 in. (5.7 x 4.8 cm.)
sheet: 2 3/4 x 2 in. (7 x 5 cm.)

\$2,000–3,000

PROVENANCE

Laurence Miller Gallery, New York;
acquired from the above by the
present owner, 1998.



163

actual size



PROPERTY OF A GENTLEMAN

164

WALKER EVANS (1903-1975)

Window Display of Household Supply Store, East 4th Street, South Bethlehem, Pennsylvania, November 10, 1935

gelatin silver print, mounted on board
signed in pencil (mount, recto); stamped photographer's credit, titled
'Bethlehem Pa.', dated '1936' and variously numbered in pencil (mount, verso)
image/sheet: 8 7/8 x 6 1/4 in. (21.9 x 15.9 cm.)
mount: 12 7/8 x 13 3/4 in. (32.6 x 34.9 cm.)

\$12,000-18,000

LITERATURE

Jerald C. Maddox, *Walker Evans: Photographs from the Farm Security Administration 1935-1938*, Da Capo, New York, 1973, no. 64.

Judith Keller, *Walker Evans: The Getty Museum Collection*, The J. Paul Getty Museum, Los Angeles, 1995, fig. 440, p. 143.

Other prints of this image reside in the collections of The Museum of Modern Art, New York; the J. Paul Getty Museum, Los Angeles; and The Cleveland Museum of Art, Cleveland. The 8x10 negative of this image resides in the collection of the Metropolitan Museum of Art, New York.



165

MANUEL ÁLVAREZ BRAVO (1902-2002)

Recuerdo de Atzompan (Remembrance from Atzompan), 1943

gelatin silver print, mounted on card
 signed and annotated 'P.L.' in pencil (mount, recto); numbered 106543
 in pencil (mount, verso)
 image/sheet: 6 7/8 x 9 3/4 in. (17.5 x 24.4 cm.)
 mount: 12 1/2 x 15 3/4 in. (31.7 x 40 cm.)

\$40,000–60,000

PROVENANCE

Swann Galleries, New York, February 14, 2005, lot 65;
 acquired from the above sale by the present owner.

LITERATURE

Exhibition catalogue, *Manuel Álvarez Bravo*, The Museum of Modern Art,
 New York, 1997, p. 161 (variant).
 Colette Alvarez Urbajtel et al., *Manuel Álvarez Bravo: Photopoetry*,
 Chronicle Books, San Francisco, 2008, p. 124 (variant).



PROPERTY FROM THE ESTATE OF A GENTLEMAN

166

AARON SISKIND (1903–1991)

Untitled, 1950s

gelatin silver print, mounted on board

signed in pencil (mount, recto)

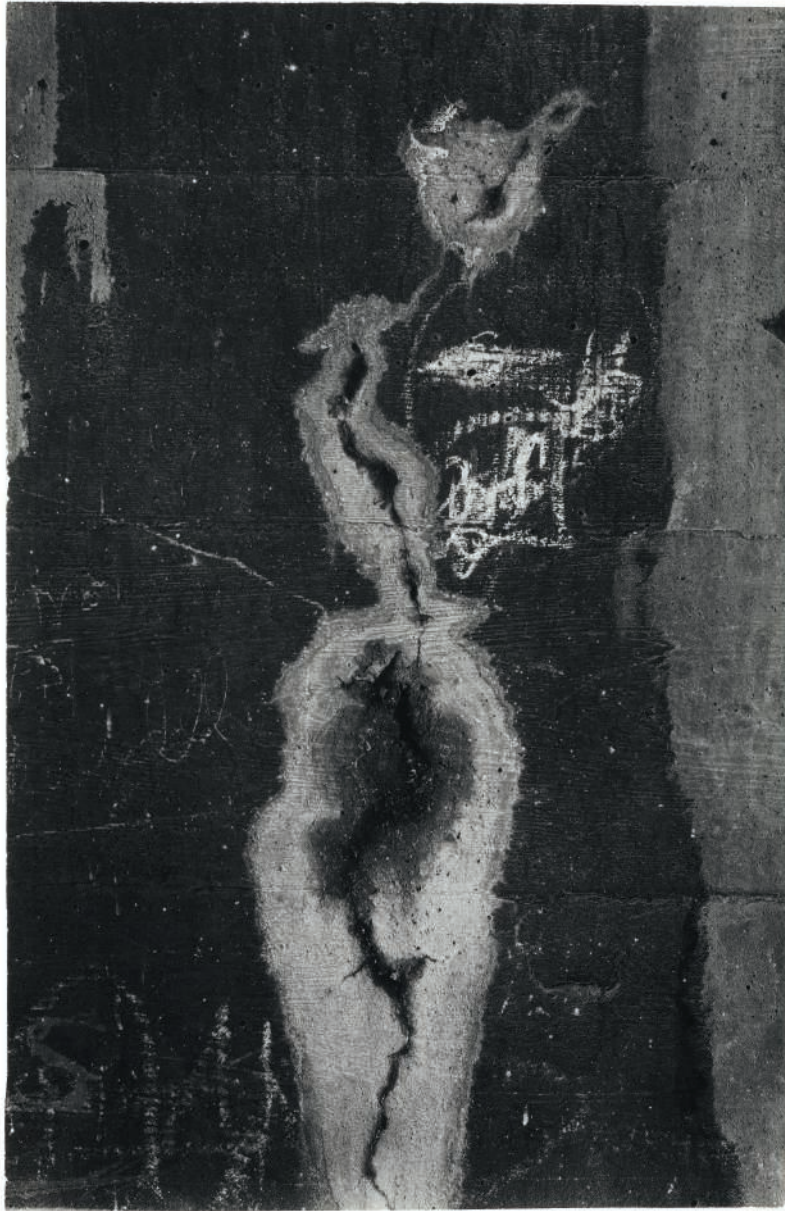
image/sheet: 15 ½ x 12 ¾ in. (39.2 x 31.4 cm.)

mount: 26 x 20 in. (66 x 50.8 cm.)

\$10,000–15,000

PROVENANCE

Gifted from the artist.



PROPERTY FROM THE ESTATE OF A GENTLEMAN

167

AARON SISKIND (1903-1991)

Chicago 10, 1948

gelatin silver print, printed 1957

signed later with date '1-2-83', titled 'Ch 10C' with dates '48' and '2/57'
and various numbers, annotations all in pencil (verso)

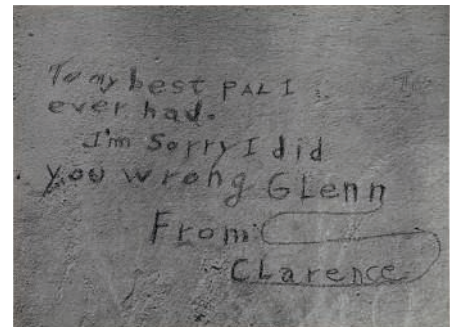
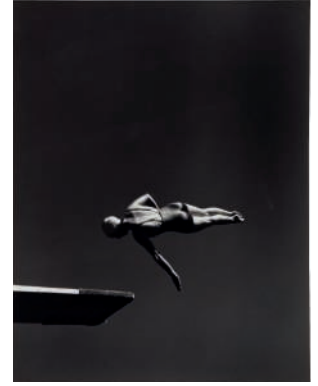
image/sheet: 13 ½ x 8 ¾ in. (34.2 x 22.2 cm.)

\$7,000-9,000

PROVENANCE

Gifted from the artist.

Another print of this image resides in the collection of the
J. Paul Getty Museum, Los Angeles.



168

JOHN GUTMANN (1905–1998)

Ten Photographs, 1982

San Francisco and New York: Fraenkel/Heifman Publications, 1982. Portfolio of 10 gelatin silver prints; each signed, titled, dated and numbered '36/50' in pencil (verso); each image approx. 14 1/2 x 11 1/2 (36.9 x 29.3 cm.) or inverse, each sheet approx. 17 x 14 in. (43.3 x 35.6 cm.) or inverse; number thirty-six from an edition of fifty plus eight artist's proofs. (10)

\$8,000–12,000

PROVENANCE

Fraenkel Gallery, San Francisco;
acquired from the above by the present owner, 1989.

The plates are as follows:

1. Omen, 1934
2. Lunch Hour, San Francisco, 1934
3. Elevator Garage, Chicago, 1936
4. "Yes, Columbus Did Discover America!," San Francisco, 1938
5. Apology, 1938
6. "Switch to Dodge," Detroit, 1936
7. The Fleet is In, San Francisco, 1934
8. Class. Olympic High Diving Champion Marjorie Gestring, 1936
9. In the Background: The Pimp, New Orleans, 1937
10. The Oracle, 1949



169

169

BRUCE DAVIDSON (B. 1933)

East 100th Street, New York, 1966–1968

gelatin silver print
signed and numbered '403/5' in pencil, stamped
photographer's/Magnum copyright credit with number
'66-46-403/5' in ink (verso)
image: 10 x 7 ¾ in. (25.4 x 19.6 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

\$8,000–12,000

PROVENANCE

Howard Greenberg Gallery, New York;
acquired from the above by the present owner, 2003.

LITERATURE

Bruce Davidson, *Bruce Davidson Photographs*, Agrinde/Summit,
New York, 1978, p. 134.
Bruce Davidson, *Bruce Davidson*, Thames and Hudson, London, 1984, pl. 44.



170

170

BRUCE DAVIDSON (B. 1933)

East 100th Street, New York, 1966–1968

gelatin silver print, printed 1970s
stamped photographer's/Magnum copyright credit and numbered '114/36'
in pencil (verso)
image: 8 ¾ x 7 in. (22.2 x 17.7 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

\$6,000–8,000

PROVENANCE

Howard Greenberg Gallery, New York;
Selections From The Baio Collection Of Photography; Christie's,
New York, April 15, 2010, lot 121;
acquired from the above sale by the present owner.

LITERATURE

Bruce Davidson, *East 100th Street*, Harvard University Press,
Cambridge, 1970, p. 145.



171

IMPORTANT PHOTOGRAPHS FROM AN AMERICAN COLLECTION

171

HENRI CARTIER-BRESSON (1908–2004)

Rue Mouffetard, Paris, 1954

gelatin silver print, printed later
signed in ink and embossed photographer's copyright credit (margin)
image: 17 7/8 x 11 1/4 in. (44.7 x 29.8 cm.)
sheet: 19 3/4 x 15 3/4 in. (50.1 x 40 cm.)

\$15,000–25,000

PROVENANCE

A Gallery For Fine Photography, New Orleans, Louisiana;
acquired from the above by the present owner, 2008.

LITERATURE

Yves Bonnefoy, *Henri Cartier-Bresson Photographer*, Delpeire, Paris, 1979, pl. 140.
Peter Galassi et al., *Henri Cartier-Bresson: The Man, the Image and the World*, Thames and Hudson, London, 2003, pl. 65.
Peter Galassi, *Henri Cartier-Bresson, The Modern Century*, The Museum of Modern Art, New York, 2010, pl. 65.
Jean-Pierre Montier, *Henri Cartier-Bresson and The Artless Art*, Flammarion, Paris, 1995, p. 157.



172

172

ALFRED EISENSTAEDT (1898–1995)

Ballerinas, the Balanchine School of American Ballet Theater, New York, 1936

ferrotyped gelatin silver print
stamped photographer's credits and Time Inc. copyright/
reproduction limitation, titled and dated in ink (verso)
image/sheet: 10 x 8 1/8 in. (25.3 x 20.6 cm.)

\$6,000–8,000

PROVENANCE

Howard Greenberg Gallery, New York;
acquired from the above by the present owner, 2001.



173

173

ALFRED EISENSTAEDT (1898–1995)

V-J Day, Times Square, 1945

gelatin silver print, printed 1991
signed and numbered '198/250' in ink (margin); credited, titled
and dated with Time Warner Inc. copyright in pencil (verso)
image: 17 ¾ x 11 ¾ in. (45.1 x 29.1 cm.)
This work is number 198 from an edition of 250.

\$8,000–12,000

PROVENANCE

Circle Gallery, Troy, Michigan;
acquired from the above by the present owner.



174

174

MALICK SIDIBÉ (1936–2016)

Soirée familiale, 1974

gelatin silver print, printed 2010
signed, titled with date of image and of print in ink (margin)
image: 18 ¾ x 12 ½ in. (47.3 x 31.7 cm.)
sheet: 19 ¾ x 15 ¾ in. (50.1 x 40 cm.)

\$3,000–5,000

PROVENANCE

Le Musée des arts derniers, Paris;
acquired from the above by the present owner, 2010.



175

175

**PHILIPPE HALSMAN
(1906–1979)**

Marilyn Monroe, 1954

hand-colored gelatin silver print
stamped photographer's credit and credited,
titled and dated in pencil (verso)
image/sheet: 20 x 24 in. (50.8 x 61 cm.)

\$12,000–18,000

PROVENANCE

Editions West, Tahoe City, California;
acquired from the above by the
present owner, 1994.



176

176

BURT GLINN (1925–2008)

Marilyn Monroe, c. 1960

gelatin silver print
signed in ink and stamped photographer's/
Magnum credit with various annotations, numbers
in pencil/ink and various Magnum stamps
and labels (verso)
image/sheet: 7 ¾ x 11 ¾ in. (19.6 x 29.8 cm.)

\$4,000–6,000

PROVENANCE

The Photographer's Gallery, London;
acquired from the above by the
present owner, 2003.



177

DIANE ARBUS (1923-1971)

*Mrs. T. Charlton Henry in an evening gown,
Philadelphia, PA., 1965*

gelatin silver print, printed later by Neil Selkirk
stamped 'A Diane Arbus photograph', signed, titled, dated and numbered
'7/75' by Doon Arbus, Administrator, in ink and stamped Estate copyright
credit (verso); credited, titled, dated and numbered on affixed gallery label
(frame backing board)

image: 14 ½ x 15 in. (36.7 x 38 cm.)

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

This work is number seven from an edition of seventy-five.

\$10,000–15,000

PROVENANCE

Fraenkel Gallery, San Francisco;
acquired from the above by the present owner, 2003.

LITERATURE

Thomas W. Southhall, *Diane Arbus Magazine Work*, Aperture, New York,
1984, p. 73.



178

178

DIANE ARBUS (1923–1971)

Untitled (8), 1970–1971

gelatin silver print, printed later by Neil Selkirk
stamped 'A Diane Arbus photograph', signed, titled, dated and numbered
'54/75' by Doon Arbus, Administrator, in ink, stamped Estate copyright
credit and numbered '9' in pencil (verso)
image: 14 ½ x 14 ¼ in. (36.7 x 36.2 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)

This work is number fifty-four from an edition of seventy-five.

\$8,000–12,000

PROVENANCE

Robert Miller Gallery, New York;
acquired from the above by the present owner, 2004.

LITERATURE

Sandra Phillips et al., *Diane Arbus: Revelations*, Random House,
New York, 2003, pp. 204, 263.
Diane Arbus, Untitled, Aperture, New York, 2005, cover.



179

179

DIANE ARBUS (1923–1971)

Female impersonators' dressing room, N. Y. C., 1958

gelatin silver print, printed later by Neil Selkirk
stamped 'A Diane Arbus photograph', signed, titled, dated and
numbered '6/75' by Doon Arbus, Administrator, in ink, and stamped
Estate copyright credit (verso)
image: 8 ¾ x 5 ¾ in. (21.9 x 14.5 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

This work is number six from an edition of seventy-five.

\$5,000–7,000

PROVENANCE

Julie Saul Gallery, New York;
acquired from the above by the present owner, 2011.

LITERATURE

Diane Arbus: A Monograph of Seventeen Photographs, Picture
Magazine, Inc., Issue #16, Los Angeles, 1980, n.p.
Sandra Phillips et al., *Diane Arbus: Revelations*, Random House,
New York, 2003, p. 23



180

DIANE ARBUS (1923–1971)

Two ladies at the automat, N. Y. C., 1966

gelatin silver print, printed later by Neil Selkirk
stamped 'A Diane Arbus photograph', signed, titled, dated and
numbered '52/75' by Doon Arbus, Administrator, in ink and stamped
Estate copyright credit (verso)

image: 14 ½ x 14 ½ in. (36.7 x 36.7 cm.)

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

This work is number fifty-two from an edition of seventy-five.

\$20,000–30,000

PROVENANCE

English Literature, History, Children's Books, Illustrations and Photographs;
Sotheby's, London, July 8, 2004, lot 426;
acquired from the above sale by the present owner.

LITERATURE

Picture Magazine, Diane Arbus: A Monograph of Seventeen Photographs,
Issue #16, 1980, pl. 1.
Sandra Phillips et al., *Diane Arbus: Revelations*, Random House, New York,
2003, p. 94.



Emily and Jerry Spiegel, 1986. Photographer unknown, courtesy of the Spiegel family.

Emily and Jerry Spiegel were internationally recognized as vanguard collectors of postwar and contemporary art. For over half a century, they devoted themselves to business, philanthropy, and artistic patronage, creating a lasting legacy that reaches from their native Long Island to the wider world. The Spiegels' significant collection of painting, sculpture, and photography embodies the vibrancy and depth of two individuals at the forefront of culture.

**Works from the
Emily and Jerry Spiegel
Collection**

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My mother had a deep and innate love of the classics. From a young age my grandfather, who was a self-taught amateur photographer and painter, proudly shared his artistic passions with her and she soaked it all in. He constantly took photographs of the family and always had a brush and canvas by his side to capture their life together. He proudly displayed his work at their home in Forest Hills, Queens, which became my mom's earliest experience of living with art.

My mother's earliest cultural focus was on classical music. When I was young, my mother would recount to me stories of herself as a young girl, closing her bedroom door and alone with her eyes shut listening to music inside the quiet respite of her room. She described the magic to her of being swept away to a different world by the music that filled her solitude. Through this deep seeded interest, my mother would develop a deep knowledge about many of the arts she loved and would refine her aesthetic sensibilities, a journey that would become her life long pursuit of post-war and contemporary arts.

My parents married in 1954. It was their deep devotion and commitment to one another that laid the foundation of a life together that would revolve around family and their shared interests. Every piece of their life reflected who they were. Their home, for which they together designed both the architectural and exterior landscape elements, was unique at the time as it was one of the few modern, single level, glass-enclosed structures in the area. The house was a place of warmth and love, rooted in my parents



Left: Emily and Jerry Spiegel. Photographer unknown, courtesy of the Sanders family.

Below Left: Anselm Kiefer, *Flügel*, 1981. Lot 759 in Sale 14189.

Right: Emily Spiegel. Photographer unknown, courtesy of the Sanders family.

deep respect for each other and in particular my mother's appreciation of all things that were beautiful in all ways.

Because my mother was fully committed to her family, she spent much of her days as a parent and it was only when she became an empty nester that she ventured out with curiosity to see and learn about contemporary art. Her introduction to Ethel and Robert Scull planted the seed for this interest. A few years after meeting them, Mom made one of her first forays to the galleries in New York City and purchased work by a then fairly unknown German artist here in America, Anselm Kiefer as well as works by Louise Bourgeois and photographers Diane Arbus and Man Ray. These purchases were among the earliest of her risk-taking journeys into the complex and enervating relationship she would have with the world of contemporary art.

I remember going to galleries with my mother and Robert Pincus-Witten, and in a matter of seconds they both knew which was the best work in a show. There was never a back room too private for their adventuring, nor a dealer or artist too busy to engage in conversation or a director or curator who would not seek them out when they were visiting a museum. And it was this on-going dialogue with people she respected that would last throughout her life.

Together with Robert's help, my mother and father began to acquire work across every medium. Nothing was too large or too small in scale. My mother would hang work every place she could find or create a wall. In the late 80's, nevertheless running out of space and yearning to be close to her growing life in New York City's art world, my parents, purchased an apartment overlooking the Solomon R. Guggenheim Museum. It was designed as a gallery itself so that Mom could wake up every morning to walk amongst her treasured artwork.

For my mother, collecting works of art began as a hobby but became her life's pursuit and commitment. Most uniquely, Mom welcomed artists and all sorts of art world people into her life with a humility and a curiosity unlike anyone I have ever known. She entertained them warmly, and made sure they knew that the doors in her home were always open. She understood the importance of a loan request to an artist's career and she obliged graciously in order to support the work, the artists and curators she respected.



Her sense of purpose also led her to support many institutions in addition to the Museum of Modern Art, where she served as a Trustee and member of the Painting and Sculpture Committee for many years until she passed away. As a Trustee at MoMA, they gifted important work that my mother loved in an effort to support the curators whose counsel she sought and admired. This fulfilled her in ways that deeply affected her view of the world and allowed her to give back to the art world just as much as she had received from it, selflessly and without an agenda.

My mother's art journey was extraordinary and became legendary; her deep passion for the works she collected and the artists she befriended culminated in a highly cohesive collection of American and European fine art. Paintings and photography found a home on her walls, and together they tell a story that transcends a moment in time. Her legacy was one of connoisseurship, purity and refinement. The joy my mother experienced in the art world everyday of her life, and her curiosity about culture, prevailed until her last days and that is how I will always remember her.

This sale is a testament to her extraordinary ability to change the discourse over her lifetime of collecting. She was influential, legendary, risk-taking and for me, these works represent a commitment of the purest level and highest quality. Now, that commitment will be made available to the world to enjoy... I truly do hope that these extraordinary works end up in the hands of collectors as thoughtful and caring as my mother was.

Pamela Sanders



VISIONARIES: PHOTOGRAPHS FROM THE EMILY AND JERRY SPIEGEL COLLECTION

°181

JAN GROOVER (1943-2012)

Untitled no. 77-1, 1979

chromogenic print

signed, titled, dated and numbered '3/3' in ink (margin)

image: 18 7/8 x 15 in. (47.9 x 38.1 cm.)

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

This work is number three from an edition of three.

\$5,000-7,000

PROVENANCE

Sonnabend, New York;

acquired from the above by the present owner, 1982.

VISIONARIES: PHOTOGRAPHS FROM
THE EMILY AND JERRY SPIEGEL COLLECTION

°182

TINA BARNEY (B. 1945)

The Reception, 1985

chromogenic print, flush-mounted on Dibond,
printed later
signed, dated and numbered '9/10', '#2044'
with copyright insignia in ink (recto)
image/sheet/flush mount: 47 ¼ x 60 in.
(120 x 152.4 cm.)

This work is number nine from an edition of ten.

\$10,000–15,000

PROVENANCE

Janet Borden, New York;
acquired from the above by the
present owner, 1990.

LITERATURE

Tina Barney and Andy Grundberg,
Tina Barney Photographs: Theater of Manners,
Scalo, Zurich, 1997, pp. 88–89.



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VISIONARIES: PHOTOGRAPHS FROM
THE EMILY AND JERRY SPIEGEL COLLECTION

°183

TINA BARNEY (B. 1945)

The Graham Cracker Box, 1983

chromogenic print, flush-mounted on Dibond,
printed later
signed, dated and numbered '4/10', '#533' with
copyright insignia in ink (recto); credited, titled,
dated and numbered on affixed gallery label
(frame backing board)
image/sheet/flush mount: 46 ¾ x 60 ¾ in.
(118.8 x 154.3 cm.)

This work is number four from an edition of ten.

\$8,000–12,000

PROVENANCE

Janet Borden, New York;
acquired from the above by the
present owner, 1990.

EXHIBITED

Denver, The Denver Art Museum,
An American Family: Tina Barney Photographs,
September 2–December 3, 1989.

LITERATURE

Tina Barney and Andy Grundberg,
Tina Barney Photographs: Theater of Manners,
Scalo, Zurich, 1997, pp. 56–57.



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185

VISIONARIES: PHOTOGRAPHS FROM THE EMILY AND JERRY SPIEGEL COLLECTION

°184

JAN GROOVER (1943–2012)

Untitled (Henderson, Nevada), 1977

three chromogenic prints, mounted on board
signed, dated and numbered '1/3' and '495.30', '496.25', '495.14' in pencil
(mount, verso); credited, titled, dated and numbered on affixed gallery labels
(frame backing board)

each image/sheet: 11 ½ x 17 in. (29.2 x 43.2 cm.)

mount: 19 ½ x 59 ½ in. (49.5 x 151.1 cm.)

This work is number one from an edition of three.

\$5,000–7,000

PROVENANCE

Robert Miller Gallery, New York;

Janet Borden, New York;

acquired from the above by the present owner, 1990.

VISIONARIES: PHOTOGRAPHS FROM THE EMILY AND JERRY SPIEGEL COLLECTION

°185

JAN GROOVER (1943–2012)

Untitled (New Jersey Turnpike), 1975

three chromogenic prints, mounted on board
signed, dated and numbered '1/3' and '107.7.27.10' in pencil, credited, titled,
dated and numbered on affixed gallery label (mount, verso); credited, titled,
dated and numbered on affixed gallery labels (frame backing board)

each image: 6 ¼ x 9 ¼ in. (15.8 x 23.5 cm.)

each sheet: 6 ¾ x 9 ½ in. (17.2 x 24 cm.)

mount: 16 ½ x 40 ½ in. (40.9 x 101.8 cm.)

This work is number one from an edition of three.

\$5,000–7,000

PROVENANCE

Sonnabend, New York;

Robert Miller Gallery, New York;

Janet Borden, New York;

acquired from the above by the present owner, 1990.



186

HIROSHI SUGIMOTO (B. 1948)

North Atlantic Ocean, Cape Breton Island, 1996

gelatin silver print, mounted on card
signed in pencil (mount, recto); blindstamped title, date and numbers '16/25',
'464' (margin); credited, titled, dated and numbered on affixed gallery label
(frame backing board)

image: 16 $\frac{3}{4}$ x 21 $\frac{1}{2}$ in. (42.5 x 54.5 cm.)

sheet: 18 $\frac{3}{4}$ x 23 $\frac{3}{4}$ in. (47.6 x 60.2 cm.)

mount: 19 $\frac{7}{8}$ x 25 in. (50.4 x 63.4 cm.)

This work is number sixteen from an edition of twenty-five.

\$25,000–35,000

PROVENANCE

Sonnabend, New York;

acquired from the above by the present owner.



187

DAVID HOCKNEY (B. 1937)

*Sunday Morning, Mayflower Hotel, New York,
November 28, 1982*

photocollage of chromogenic prints, mounted together on board
signed, titled, dated and numbered '3' in white ink (mount, recto);
credited, titled and dated on affixed gallery label (frame, verso)

image/collage: approximately 40 x 72 in. (101.6 x 182.9 cm.)

mount: 49 ¾ x 76 ½ in. (126.4 x 194.3 cm.)

This work is number three from an edition of twenty.

\$30,000–50,000

PROVENANCE

André Emmerich Gallery, New York;
acquired from the above by the present owner, 1983.

LITERATURE

Lawrence Weschler, *Cameraworks, David Hockney*, Alfred A. Knopf,
New York, 1984, pl. 75.

188

**HIROSHI SUGIMOTO
(B. 1948)**

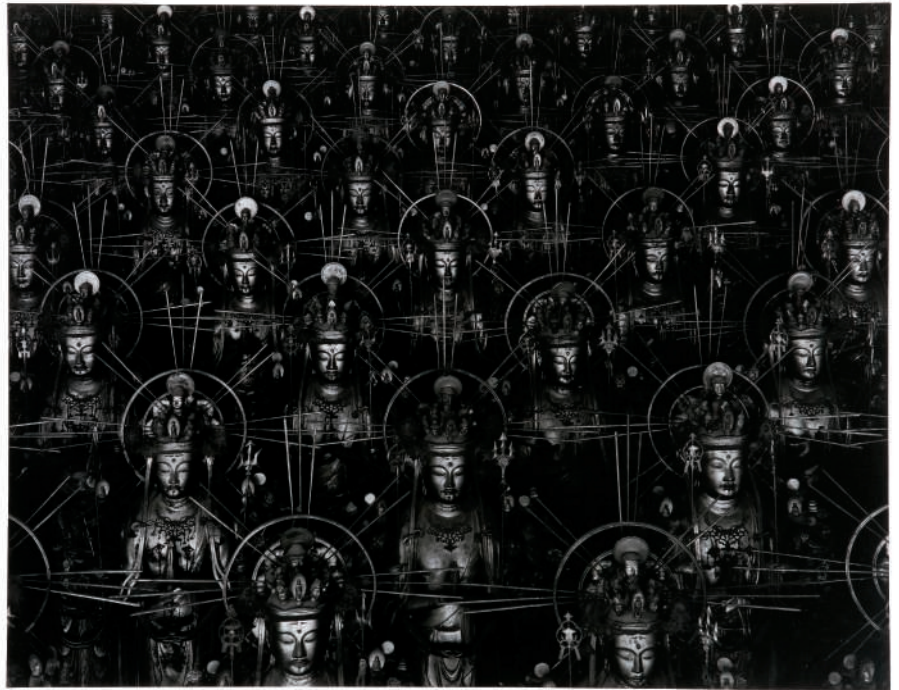
Sea of Buddha, Kyoto, 1995

gelatin silver print, mounted on card
signed in pencil (mount, recto); blindstamped
numbers '5/25', '030' (margin)
image: 16 7/8 x 21 1/2 in. (42.3 x 54.2 cm.)
sheet: 18 7/8 x 22 3/4 in. (48 x 57.9 cm.)
mount: 20 x 23 1/2 (50.9 x 59.4 cm.)
This work is number five from an edition of
twenty-five.

\$12,000–18,000

PROVENANCE

Acquired directly from the artist by
a private collector;
gifted by the above to the present owner.



188

189

**ABELARDO MORELL
(B. 1948)**

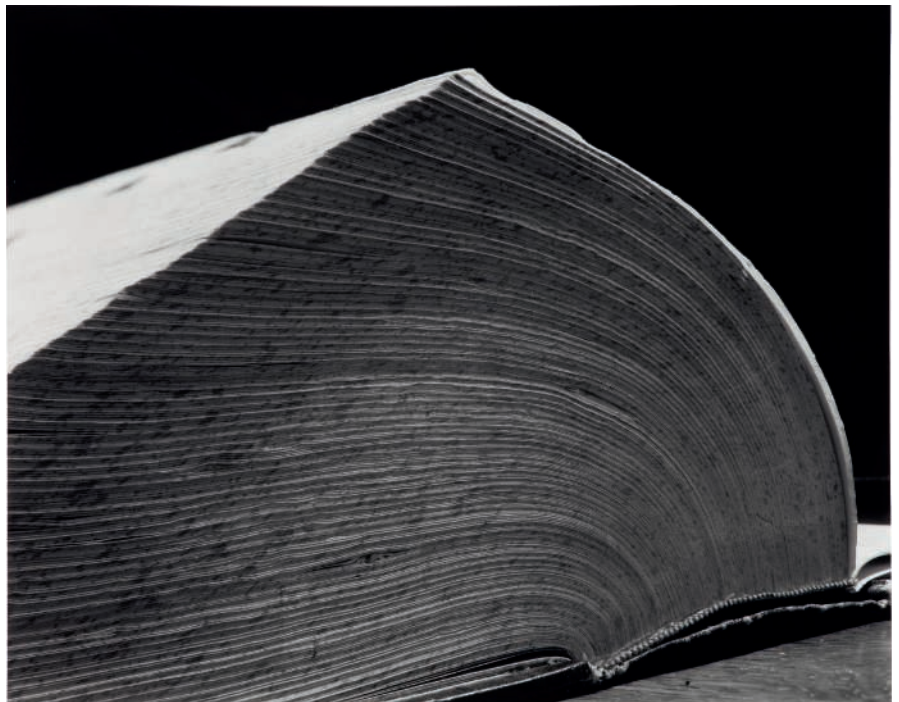
Dictionary, 1994

gelatin silver print
signed, titled and dated in pencil (verso)
image: 17 7/8 x 22 1/2 in. (45.5 x 57.2 cm.)
sheet: 19 3/4 x 23 7/8 in. (50.3 x 60.7 cm.)
This work is number twenty-one from an
edition of thirty.

\$10,000–15,000

PROVENANCE

Bonni Benrubi Gallery, New York;
acquired from the above by the
present owner, 1996.



189

190

PETER BEARD (B. 1938)

*Orphaned Cheetah Cubs, Mweiga, near Nyeri, Kenya,
March 1968*

gelatin silver print with archival pigment print collage, paper
ephemera, watercolor, gouache and colored inks, printed later
signed, titled, dated and inscribed 'Embellished by the Hog Ranch art.
Dept./ by world artist Solomon Wamisigo/ and Esta Njoki' in ink (recto);
stamped photographer's studio credit (verso)
image: 40 ¼ x 59 ½ in. (102.2 x 151.1 cm.)
sheet: 48 ½ x 67 ½ in. (123.2 x 171.5 cm.)
This is a unique work.

\$300,000–500,000

PROVENANCE

Peter Beard Studio, New York;
acquired from the above.

LITERATURE

Nejma Beard (ed.), *Peter Beard*, Taschen, Cologne, 2013, no. 180, p. 627.

Peter Beard has spent his life exploring the boundaries between Man and Nature. Living on the edge of this dividing line, Beard has explored humanity's limitations and its impact on the world. Indeed, Beard implores us to remember 'the grandeur of human futility' when faced with the reality of our powerlessness against the natural forces of this great planet and treat it with the respect and delicacy that it merits (Peter Beard, *Zara's Tales*, Knopf, New York, 2004, p. 152).

The artist's initial compulsion was fueled upon countless visits to the Natural History Museum and Central Park Zoo as a child living in New York City. He then read Karen Blixen's *Out of Africa* at the age of sixteen, which instilled a guiding principle in him: 'Her writing tells us that nature is the most important thing in our lives, and the closer people and animals are related, the more meaningful, genuine, authentic, relaxing, and life-enhancing it will all be' (Jon Bowermaster, *The Adventures and Misadventures of Peter Beard in Africa*, Little, Brown and Company, Boston, 1993, p. 33). Beard moved to Kenya in the 1960s and established Hog Ranch, which remains a home and a studio.

For the next fifty years, Beard immersed himself in writing books and documenting his local environment. He cultivated profound connections with the people, habitat and wildlife around him, involving himself in politics and environmental conservation. He resolved to exist there in harmony with his surrounding, determined to 'listen rather than to tell' while fully committed to preserving wilderness and spreading awareness of man's impact on nature. Within this narrative, each piece contains elements of both life and death. Over multiple decades of growth and experiences in Kenya, Beard has communicated on behalf of the endangered through a lens of African sensibility.

This tireless dedication and passion is imbued in Beard's artwork, which partially accounts for its powerful presence and impact. His artistic methodology has never wavered—his drive and perspective simply expands, his work tackling ever more profound and complex ideas, stories and emotions.

Beard exposes himself fully in his work—to know a piece intimately is to understand a part of his mind and personal philosophy. His awe, enthusiasm, hopes and fears are palpable in the striking images and meticulous handwork.

Beard treats each print as a fresh canvas, creating a distinct narrative around each work with collage, ephemera and illustrations. The resulting piece attests to a committed collaboration and synthesis, as the collage-work is applied by Beard while the intricate paintings and pointillism are worked on by local workers at Hog Ranch. Beginning with Kamante Gatura in 1962 (who was Karen Blixen's majordomo and moved in with the Beards upon her death), Beard has collaborated with and trained locals as artists who embellish the works and enhance them with an authentic sense of their circumstances and surrounding flora. They do not come to Beard as artists, but evolve into them; he guides them in their drawings, teaching and assisting along the way. Thus, their handwork is authentically Beard and is a natural complement to his art. He then finalizes each work himself. The exquisitely vibrant handwork on the present work was completed in approximately six months by Solomon Wamisigo and Esta Njoki, who have been working with Beard since 1999 and 2015, respectively.

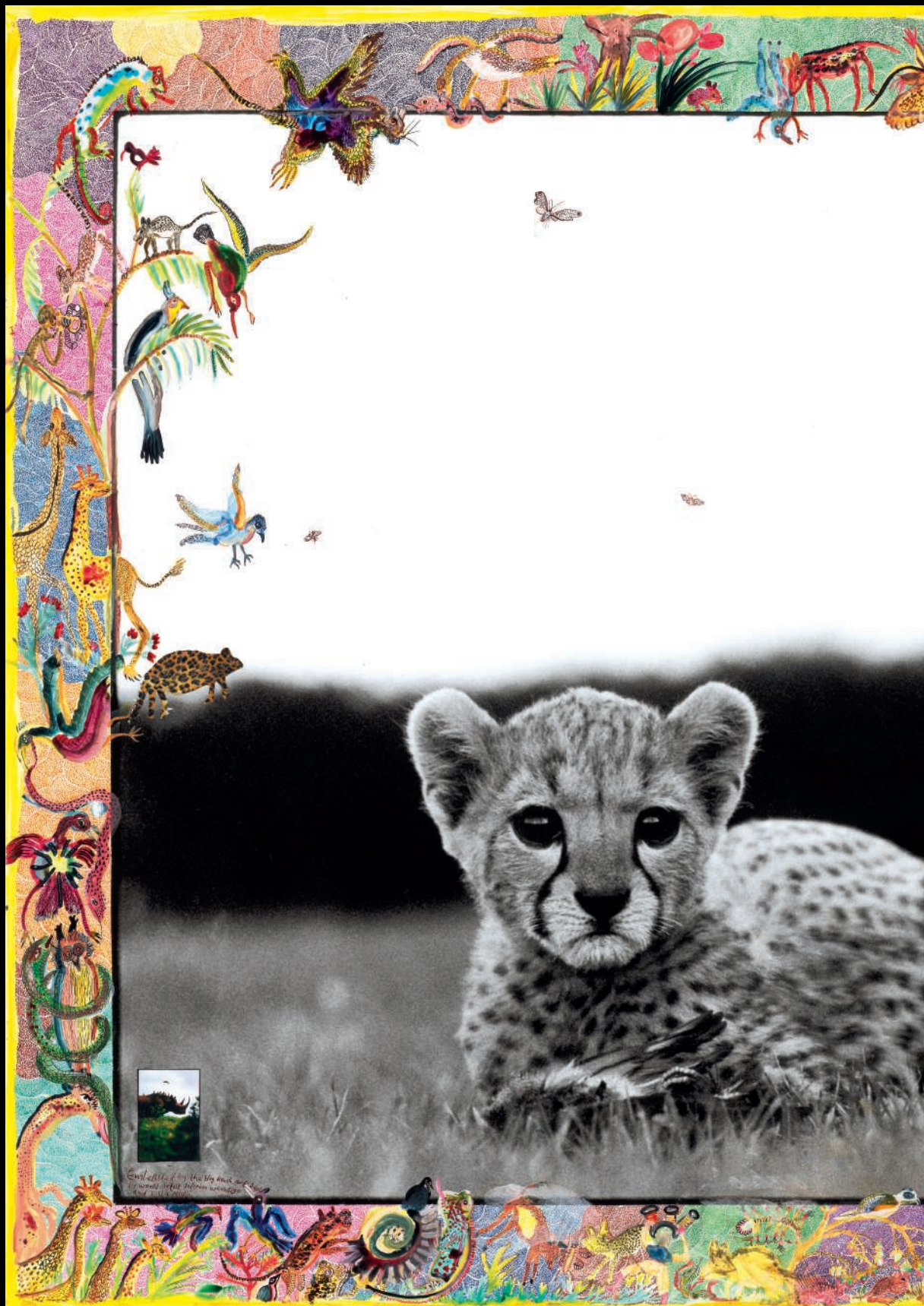
The image depicted in the present lot—of two orphaned cubs, their fate uncertain, gazing directly into the camera—is arguably the artist's most iconic. This work is extraordinary in its entirety: the cheetahs are framed within a margin of vibrantly colored animals and flora, a swirling world of fantastical creatures that inject an undeniable energy. The layered work is so intricate and abundant that one sees something new upon each viewing. The artist himself is depicted along the central right edge, aiming his camera toward the cheetahs. Quintessentially Peter Beard, *Orphaned Cheetah Cubs* is a testament to a lifelong commitment to environmental consciousness and a celebration of life: 'The biggest and best homework assignment in life and art, and I'll give it to you right now, is to keep yourself excited, going *forward*, happy, *enthusiastic*.'

***And as this world shrinks and turns and changes in front of your
eyes, try and remember that what I've put down here is true and that
Nature's truth is always greater, stranger, more complex, and more
incredible than mankind's make-believe.***

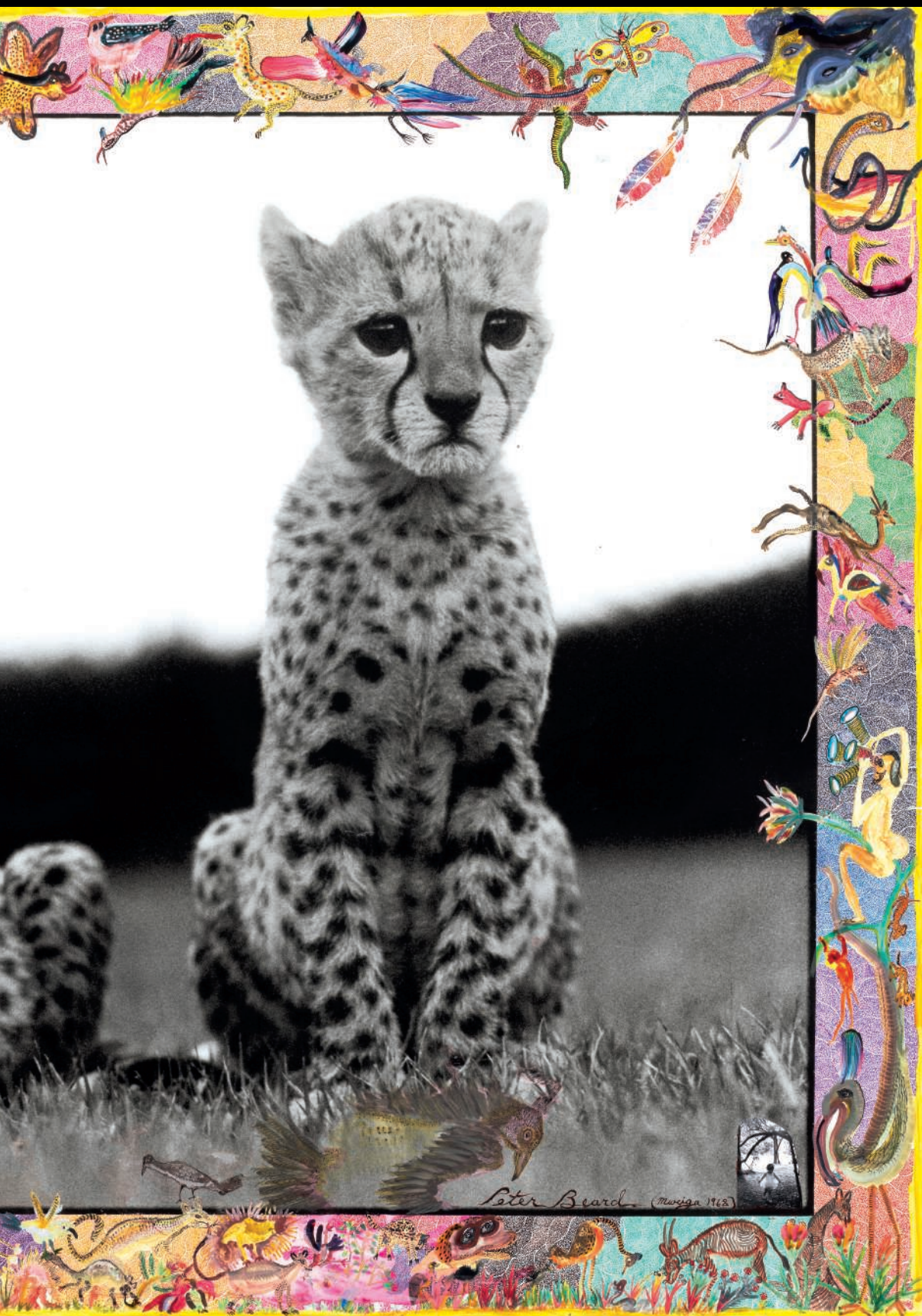
Peter Beard



Peter Beard (Mureiga 1962)



Emblazoned by the big hunt, and
by words of fire, before a million
and a million eyes.





■191

SIMEN JOHAN (B. 1973)

Untitled #153, from Until the Kingdom Comes, 2008

digital chromogenic print, flush-mounted on board
signed, titled, dated and numbered '3/5' in ink on affixed label
(flush mount, verso)

image: 64 x 95 ½ in. (162.5 x 245 cm.)

sheet/flush mount: 71 x 103 ½ in. (130.3 x 263 cm.)

overall: 74 x 106 ¾ in. (188 x 271.1 cm.)

This work is number three from an edition of five.

\$18,000–22,000

PROVENANCE

Yossi Milo Gallery, New York;
acquired from the above by the present owner, 2009.



192

PETER BEARD (B. 1938)

I'll Write Whenever I Can..., 1965

platinum print with snakeskin and pencil, printed later
signed, titled, dated and annotated 'for Eyelids of Morning/
The mingled destinies of crocodiles + man' in pencil (recto)

image: 13 x 19 ¼ in. (33 x 48.7 cm.)

sheet: 22 ½ x 30 in. (57.2 x 72.2 cm.)

This work is an artist's proof from an edition of fifteen.

\$20,000–30,000

PROVENANCE

The Time is Always Now, New York;
acquired from the above by the present owner, c. 2000.



193

193

PETER BEARD (B. 1938)

Waterbuck Family, 1968

toned gelatin silver print with ink, printed later
signed, titled, dated and inscribed in ink (margin);
credited, titled and dated
with copyright on affixed gallery label
(frame backing board)
image: 8 1/8 x 12 1/4 in. (20.6 x 31.1 cm.)
sheet: 11 x 14 in. (28 x 35.7 cm.)

\$10,000–15,000

PROVENANCE

The Time is Always Now, New York;
Kilshaw's Auctioneers, Victoria, British Columbia,
February 23, 2017, lot 75;
acquired from the above sale by the present owner.

LITERATURE

Peter Beard, *The End of the Game: The Last Word
from Paradise*, Doubleday & Company, Inc.,
Garden City, New York, pp. 168–169.



194

IMPORTANT PHOTOGRAPHS FROM
AN AMERICAN COLLECTION

194

SEBASTIÃO SALGADO (B. 1944)

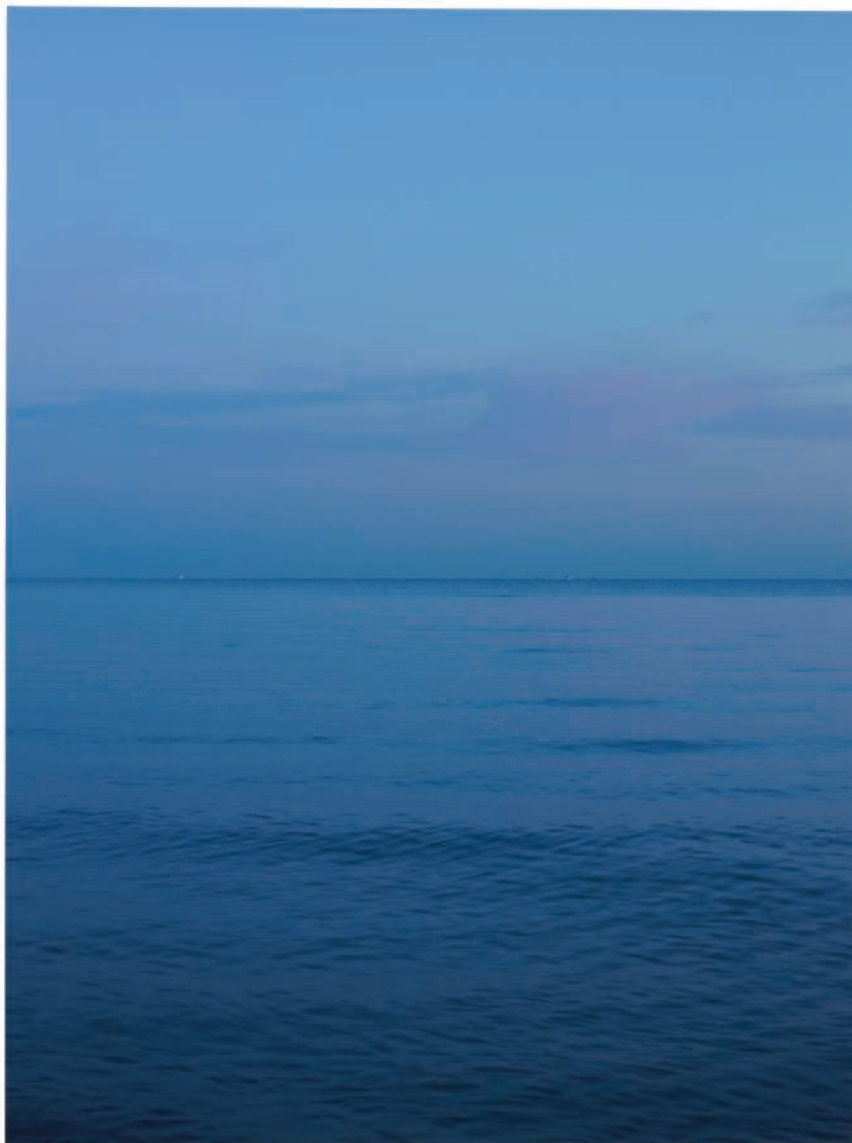
Chinstrap Penguins (Pygoscelis Antarctica), Deception Island, Antarctica, 2005

gelatin silver print
blindstamped photographer's copyright credit
(margin); signed, titled and dated in pencil (verso);
credited, titled and dated on affixed gallery label
(frame backing board)
image: 20 1/4 x 15 in. (51.4 x 38 cm.)
sheet: 24 x 20 in. (61 x 50.8 cm.)

\$6,000–8,000

PROVENANCE

Sotheby's, London, May 13, 2008, lot 133;
acquired from the above sale by the present owner.



IMPORTANT PHOTOGRAPHS FROM AN AMERICAN COLLECTION

195

CATHERINE OPIE (B. 1961)

Untitled #6, 2010

archival pigment print, face-mounted to acrylic, flush-mounted on aluminum
signed, titled, dated and numbered '2/5' in ink (flush mount, verso); credited,
titled, dated and numbered on affixed gallery label (frame, verso)

image/sheet/flush mount: 50 x 37 ½ in. (127 x 95.3 cm.)

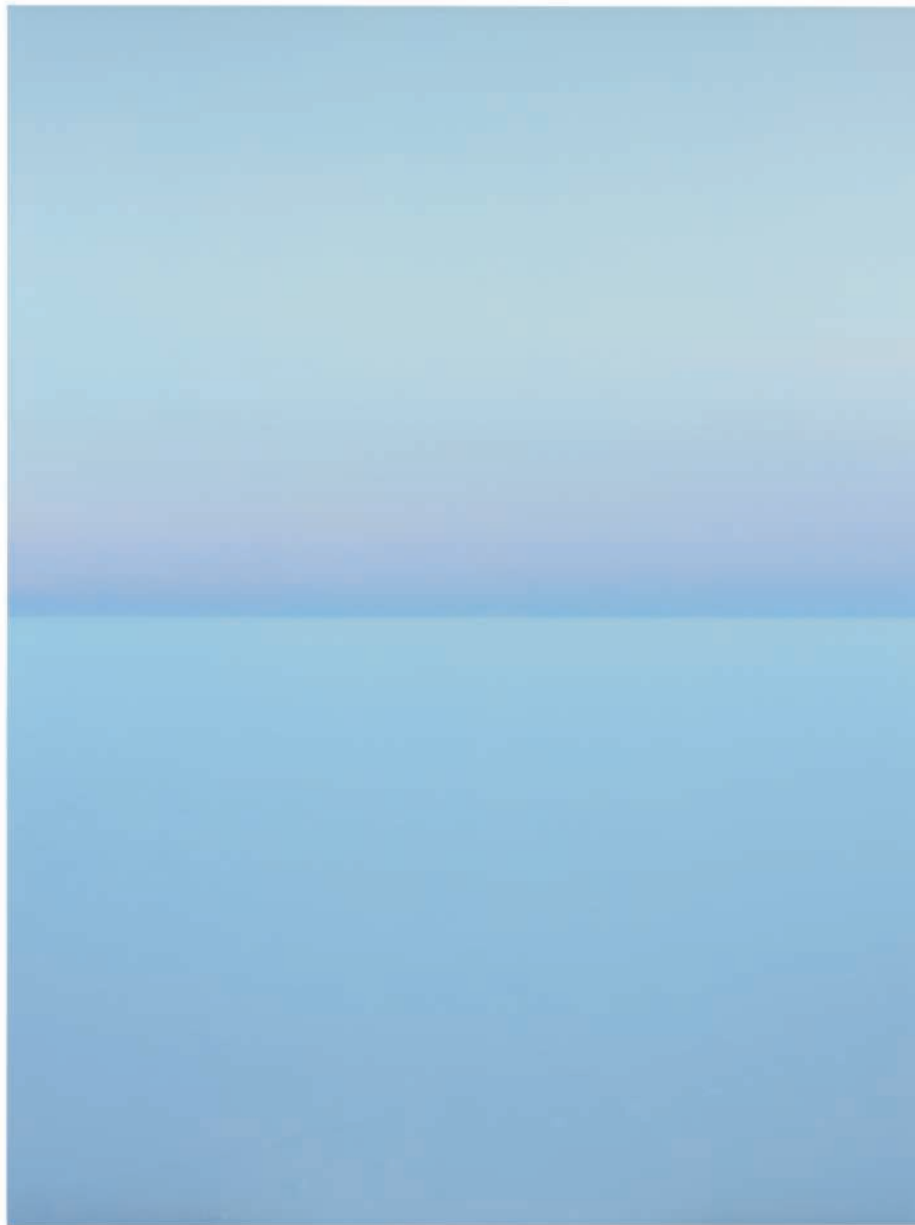
This work is number two from an edition of five.

\$20,000–30,000

PROVENANCE

Mitchell-Innes & Nash, New York;

acquired from the above by the present owner, 2011.



IMPORTANT PHOTOGRAPHS FROM AN AMERICAN COLLECTION

196

CATHERINE OPIE (B. 1961)

Untitled #8, 2011

archival pigment print, face-mounted to acrylic, flush-mounted on aluminum
signed, titled, dated and numbered '2/5' in ink (flush mount, verso); credited,
titled, dated and numbered on affixed gallery label (frame, verso)
image/sheet/flush mount: 50 x 37 ½ in. (127 x 95.3 cm.)

This work is number two from an edition of five.

\$20,000–30,000

PROVENANCE

Mitchell-Innes & Nash, New York;
acquired from the above by the present owner, 2011.



197

IMPORTANT PHOTOGRAPHS FROM AN AMERICAN COLLECTION

197

TODD HIDO (B. 1968)

#2423-a, 1999

chromogenic print, flush-mounted on aluminum
signed, titled, dated and numbered '3/3' in ink (flush mount, verso); credited,
titled, dated and numbered on affixed gallery label (frame backing board)
image/sheet/flush mount: 47 ½ x 37 ½ in. (121 x 95 ¼ cm.)

This work is number three from an edition of three.

\$7,000–9,000

PROVENANCE

Baldwin Gallery, Aspen, Colorado;
acquired from the above by the present owner, 2008.



198

IMPORTANT PHOTOGRAPHS FROM AN AMERICAN COLLECTION

198

TODD HIDO (B. 1968)

#1975-a, 1996

chromogenic print, flush-mounted on aluminum
signed, titled, dated and numbered '1/3' in ink (flush mount, verso); credited,
titled, dated and numbered on affixed gallery label (frame backing board)
image/sheet/flush mount: 47 ¾ x 37 ¾ in. (120.25 x 95 cm.)

This work is number one from an edition of three.

\$7,000–9,000

PROVENANCE

Baldwin Gallery, Aspen, Colorado;
acquired from the above by the present owner, 2008.



199

IMPORTANT PHOTOGRAPHS FROM
AN AMERICAN COLLECTION

199

TODD HIDO (B. 1968)

#1609-a, 1994

chromogenic print, flush-mounted on aluminum
signed, titled, dated and annotated 'AP' in ink
(flush mount, verso); credited, titled, dated
and numbered on affixed gallery label
(frame backing board)
image/sheet/flush mount: 37 ½ x 47 ¼ in.
(95 ¼ x 120 cm.)

This work is an artist's proof from
an edition of three.

\$7,000–9,000

PROVENANCE

Baldwin Gallery, Aspen, Colorado;
acquired from the above by
the present owner, 2008.



200

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

200

SALLY MANN (B. 1951)

*Untitled from Mother Land:
Virginia, 1994*

tea-toned gelatin silver print, mounted on board
signed, titled, dated and numbered '8/10' with
copyright insignia in pencil (verso); credited, titled,
dated and numbered on affixed gallery label
(frame backing board)
image/sheet: 30 x 39 ¼ in. (76.2 x 99.7 cm.)
mount: 32 x 40 in. (81.2 x 101.6 cm.)

This work is number eight from an edition of ten.

\$5,000–7,000

PROVENANCE

Edwynn Houk Gallery, New York;
acquired from the above by the
present owner, 2012.

LITERATURE

Sally Mann, *Deep South: Sally Mann*, Bulfinch
Press, New York, Boston, 2005, p. 39.



201

ALEC SOTH (B. 1969)

Helena, Arkansas, 2002

chromogenic print, mounted on board
signed, titled, dated '2004' and numbered '2/5' in ink on affixed label
(mount, verso)

image/sheet: 40 ½ x 51 in. (102.9 x 129.5 cm.)

mount: 47 x 57 ¼ in. (119.4 x 145.4 cm.)

This work is number two from an edition of five.

\$15,000–25,000

PROVENANCE

Pace/MacGill Gallery, New York;
acquired from the above by the present owner, 2004.



202

CANDIDA HÖFER (B. 1944)

Offentliche Bibliothek der Universität Basel I, 1999

chromogenic print, flush-mounted on board
signed in ink and titled, dated and numbered '5/6' on affixed artist's label
(flush mount, verso); credited, titled, dated and numbered '5/6' on affixed
gallery label (frame backing board)

image: 23 ½ x 23 ½ in. (59.7 x 59.7 cm.)

sheet/flush mount: 33 ½ x 33 ½ in. (85.1 x 85.1 cm.)

This work is number five from an edition of six.

\$10,000–15,000

PROVENANCE

Rena Bransten Gallery, San Francisco;
acquired from the above by the
present owner, 2003.



PROPERTY FROM AN AMERICAN COLLECTION

203

THOMAS RUFF (B. 1958)

Haus Nr. 2 III, 1989

chromogenic print, face-mounted to Diasec
signed, dated and numbered '3/4' in pencil (verso); credited, titled
and dated on affixed collection label (frame backing board)

image: 48 ¼ x 65 ½ in. (123 x 166.4 cm.)

sheet/flush mount: 68 ⅞ x 83 ½ in. (174.9 x 42.2 cm.)

This work is number three from an edition of four.

\$20,000–30,000

PROVENANCE

Margo Leavin Gallery, West Hollywood;
acquired from the above by the present owner, 1989.

LITERATURE

Exhibition catalogue, *Thomas Ruff 1979 to the Present*, Staatliche Kunsthalle,
Baden-Baden, 2001, cat. no. Hau 15, p. 192.



204

RICHARD MISRACH (B. 1949)

*Outdoor Dining, Bonneville
Salt Flats, 1992*

chromogenic print

signed, titled, dated and numbered '10/25'

in ink (margin)

image: 18 ¼ x 23 ¼ in. (46.6 x 59.1 cm.)

sheet: 20 x 24 in. (50.9 x 61 cm.)

This work is number ten from an edition of
twenty-five.

\$10,000–15,000

PROVENANCE

Robert Mann Gallery, New York;
acquired from the above by the present owner, 1998.

LITERATURE

Anne Wilkes Tucker and Rebecca Solnit, *Crimes and Splendors: The Desert
Cantos of Richard Misrach*, Bulfinch Press/Little, Brown and Company,
Boston, 1996, cover and p. 159.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

205

SHARON CORE (B. 1965)

Candy Counter 1969 from Thiebaud, 2003

chromogenic print, face-mounted to acrylic, flush-mounted on aluminum
signed in ink and credited, titled and dated on affixed gallery label
(flush mount, verso)

image/sheet/flush mount: 47 ¾ x 35 ⅝ in. (121.3 x 90.5 cm.)

\$30,000–50,000

PROVENANCE

Yancey Richardson Gallery, New York;
acquired from the above by the present owner.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

206

STAN DOUGLAS (B. 1960)

Every Building on 100 West Hastings, 2001

chromogenic print

signed and numbered '1/7' (verso); credited,
titled, dated and numbered on affixed gallery label
(frame backing board)

image: 12 ¾ x 86 in. (32.4 x 221 cm.)

sheet: 23 ½ x 96 in. (59.7 x 243.8 cm.)

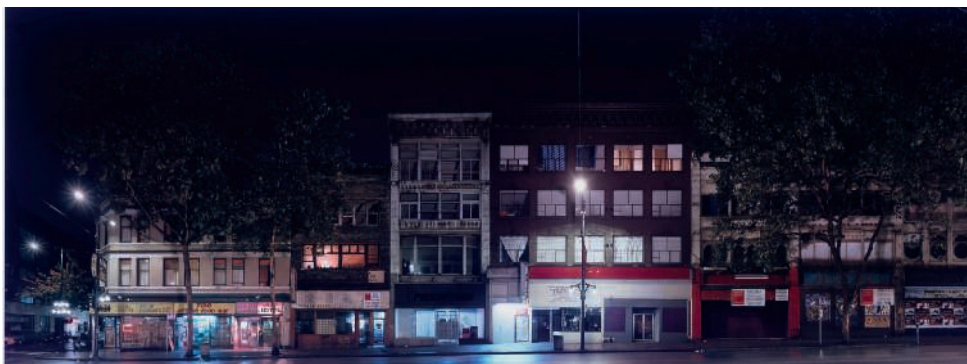
This work is number one from an edition of seven.

\$8,000–12,000

PROVENANCE

Greene Naftali, New York;

acquired from the above by the present owner, 2002.



206



207

PROPERTY FROM AN EAST COAST
PRIVATE COLLECTION

207

NAN GOLDIN (B. 1953)

*Greer and Robert on the bed,
New York City, 1982*

Cibachrome print

signed, titled, dated '1983' and numbered 'P.P.' in
ink (verso); credited, titled and dated on affixed
gallery label (frame backing board)

image: 26 x 38 ½ in. (66 x 97.8 cm.)

sheet: 30 x 40 in. (76.2 x 101.6 cm.)

This work is a printer's proof aside from an
edition of twenty-five.

\$12,000–18,000

PROVENANCE

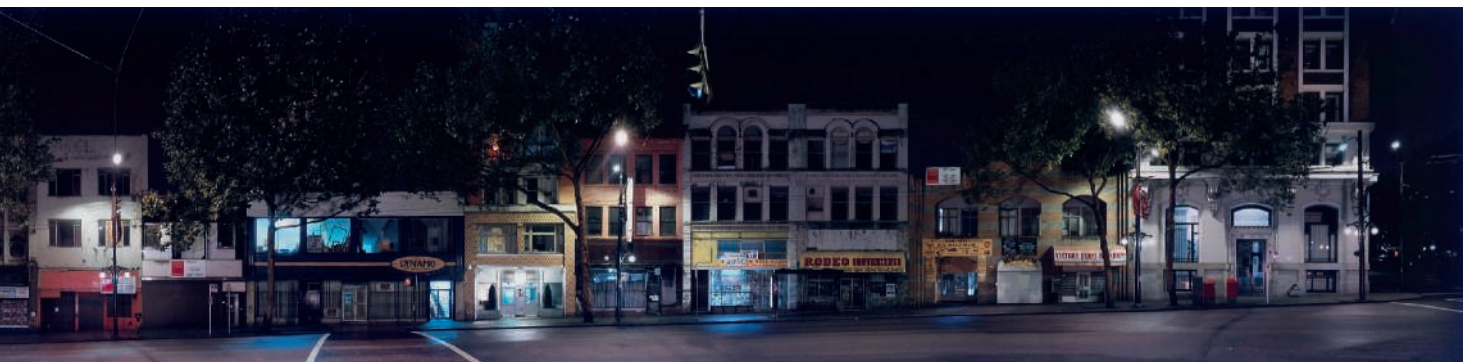
Gifted by the artist to Stuart Ward, New York;
Clamp Art, New York;

acquired from the above by the
present owner, 2002.

LITERATURE

Nan Goldin, *The Ballad of Sexual Dependency*,
Aperture, New York, 1986, frontispiece.

Exhibition catalogue, *Nan Goldin: I'll Be Your
Mirror*, Whitney Museum of Art, New York, 1996,
pp. 176–177.



PROPERTY FROM AN EAST COAST
PRIVATE COLLECTION

208

NAN GOLDIN (B. 1953)

*Misty and Jimmy-Paulette in a taxi,
New York City, 1991*

Cibachrome print, flush-mounted on board
signed, titled, dated and numbered '23/25' in ink
(flush mount, verso)
image: 28 x 40 1/8 in. (71.1 x 101.9 cm.)
sheet/flush mount: 30 x 40 1/8 in. (76.2 x 101.9 cm.)
This work is number twenty-three from
an edition of twenty-five.

\$20,000–30,000

PROVENANCE

Christie's, New York, June 26, 1997, lot 55;
acquired from the above sale by the present owner.

LITERATURE

Exhibition catalogue, *Nan Goldin: The Other Side*,
Cornerhouse Publications, Manchester,
1993, pp. 58–59.

Exhibition catalogue, *Nan Goldin: I'll Be Your
Mirror*, Whitney Museum of Art,
New York, 1996, p. 309.



208



209

PHILIP-LORCA DICORCIA (B. 1951)

W, September 2000, #2, 2000

archival pigment print, mounted on Dibond
signed and numbered '10/15' in ink on affixed photographer's label
(mount, verso); credited, titled, dated and numbered on affixed gallery
label (frame backing board)

image: 32 x 42 in. (81.3 x 106.7 cm.)

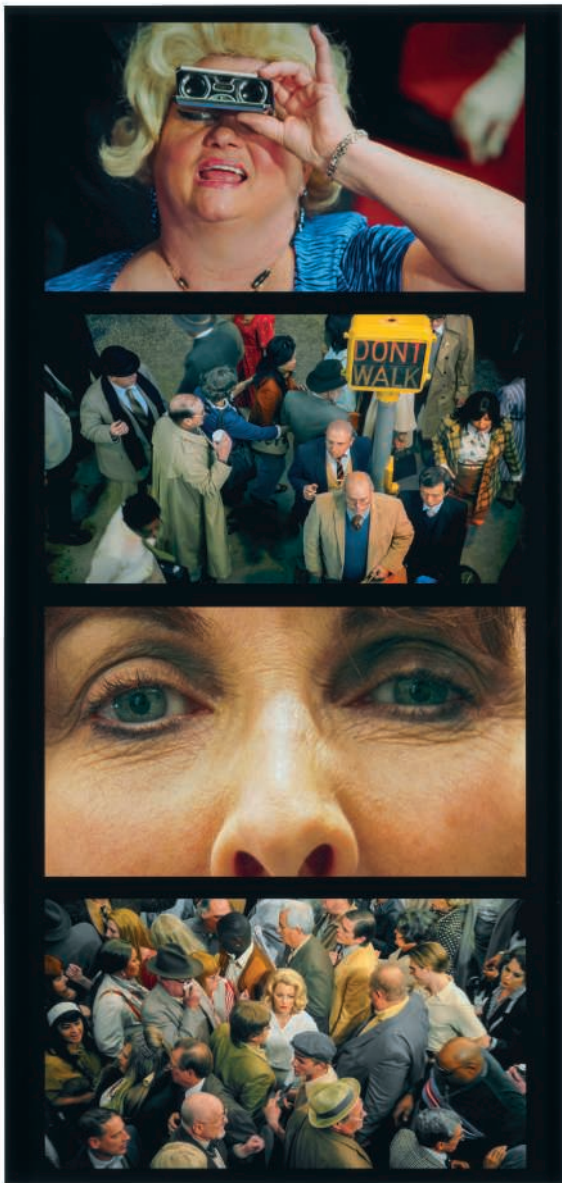
sheet/mount: 38 x 48 in. (96.5 x 121.9 cm.)

This work is number ten from an edition of fifteen plus two artist's proofs.

\$12,000-18,000

PROVENANCE

David Zwirner Gallery, New York;
acquired from the above by the present owner, 2011.



210

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

210

ALEX PRAGER (B. 1979)

Face in the Crowd Film Strip #4, 2013

archival pigment print
credited, titled, dated and numbered on affixed gallery label
(frame backing board)
image: 46 $\frac{3}{4}$ x 19 $\frac{1}{2}$ in. (117.7 x 49.5 cm.)
sheet: 48 x 23 in. (121.9 x 58.4 cm.)
This work is number two from an edition of six, plus two artist's proofs.
\$6,000–8,000

PROVENANCE

Lehmann Maupin Gallery, New York;
acquired from the above by the present owner, 2014.



211

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

211

GILLIAN WEARING (B. 1963)

*Signs that say what you want them to say and not
Signs that say what someone else wants you to say
(Queer and Happy), 1992–1993*

chromogenic print, flush-mounted on aluminum
credited, titled, dated and numbered on affixed gallery labels
(flush mount, verso)
image/sheet/flush mount: 16 $\frac{1}{2}$ x 11 $\frac{3}{4}$ in. (41.8 x 29.8 cm.)
This work is number one from an edition of one, plus one artist's proof.
\$4,000–6,000

PROVENANCE

Jay Gorney, New York;
acquired from the above by the present owner, 2002.

PHOTOGRAPHS FROM THE MUSEUM OF MODERN ART

MoMA: PICTORIALISM INTO MODERNISM

October 5-12, New York

MoMA: HENRI CARTIER-BRESSON

October 5-11, New York

ALL WORKS ON VIEW

October 5-9

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Contact Information

Darius Himes
+1 212 636 2324
dhimes@christies.com

Shlomi Rabi
+1 212 636 2447
srabi@christies.com

Anne Bracegirdle
+1 212 636 2509
abracegirdle@christies.com

PLEASE NOTE

This is not a sale catalogue for the auction. This summary is provided as a courtesy. Please see the sale online for full descriptions, the conditions of sale, and other important information regarding this auction.

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1. How do I register for the online auction?

- Visit christies.com/moma.
- Select any of the lots in the sale and click the "Place Bid" button to either "Sign In" to an existing My Christie's account or "Join Now" to create a new login.*
- Choose your account from the drop-down menu; fill in billing and shipping information and credit card details.
- You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid.

*Please note that even if you have an account with Christie's, you may not have a My Christie's login.

2. How do I bid?

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Once you have registered, go to your desired lot's page and click either the "Next Bid" or "Max Bid" button.

If you submit a Max Bid, Christie's will automatically update your offer in response to competing bids using the lowest possible winning amount at or below your maximum (similar to an absentee bid).

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A detailed description of every work in the sale is available online, along with high-resolution images and condition reports. You can also zoom in on lots to examine condition and quality for yourself.

Works can be viewed in person at the Rockefeller Center galleries; viewing times are listed on the auction calendar online. In addition, our specialists are always on hand to help.

5. What is the final cost of my purchase?

For your convenience, Christie's will calculate all costs associated with your purchase before you bid.

Simply click the "Estimated Cost Calculator" link on any lot page, and the total will include estimated shipping, sales tax, VAT, duties and any additional fees.

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At the conclusion of the online auction, you will receive an email confirming whether or not you have been the successful bidder on an item. The email will direct you to the checkout page to confirm your payment and shipping details. Select the "CHECKOUT" tab under "My Bids and Checkout" to enter any necessary details.

7. How do I bring my purchase home?

After confirming your credit card information, you will be asked to select from options to either ship or collect your purchase. Most items ship within 3-5 business days of payment clearance. You will receive an email with a tracking number upon confirmation of the delivery information. Pick-up is only available at the Christie's location that is in possession of the property; items cannot be shipped to other Christie's offices for pick-up.

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MoMA: PICTORIALISM INTO MODERNISM



ALFRED STIEGLITZ (1864–1946)
Winter, Fifth Avenue, 1893
 photogravure, printed 1897 for *Picturesque Bits of New York and Other Studies*
 \$2,000-3,000



ALFRED STIEGLITZ (1864–1946)
The Letter Box, 1894
 photogravure, printed 1897 for *Picturesque Bits of New York and Other Studies*
 \$1,000-1,500



ALFRED STIEGLITZ (1864–1946)
Three images from Picturesque Bits of New York And Other Studies, 1894–1897
 three photogravures (3)
 \$1,000-1,500



EDWARD STEICHEN (1879–1973)
Portrait of a Young Girl Miss Bessie Woods, Paris, 1901
 platinum print
 \$15,000-25,000



EDWARD STEICHEN (1879–1973)
Rodin – Le Penseur, 1902
 gelatin silver print, printed c. 1961 by Rolf Peterson
 \$10,000-15,000



EDWARD STEICHEN (1879–1973)
Mrs. Condé Nast, c. 1907
 direct carbon print
 \$15,000-25,000



ALVIN LANGDON COBURN (1882–1966)
Beach Huts, c. 1905
 toned gelatin silver print on layered mount
 \$2,000-3,000



ALVIN LANGDON COBURN (1882–1966)
Notre Dame, 1906
 photogravure, mounted on paper
 \$2,000-3,000



ALVIN LANGDON COBURN (1882–1966)
Gothic Cottage, Penn Road, London, 1907
 toned gelatin silver print on layered mount
 \$2,000-4,000



CLARENCE HUDSON WHITE (1871–1925)
The Pool, c. 1907
 platinum print
 \$15,000-25,000



ALFRED STIEGLITZ (1864–1946)
The Steerage, 1907
 large format photogravure on vellum, printed 1915–1916
 \$20,000-30,000



ANNE BRIGMAN (1869–1950)
Untitled, c. 1910
 platinum print
 \$5,000-7,000

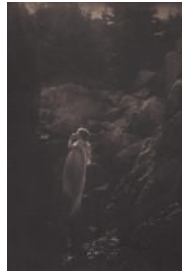


ANNE BRIGMAN (1869–1950)

Untitled, c. 1910

platinum print, mounted on card

\$5,000-7,000

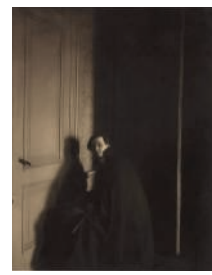


ANNE BRIGMAN (1869–1950)

Untitled, c. 1910

platinum print, mounted on tissue

\$6,000-8,000

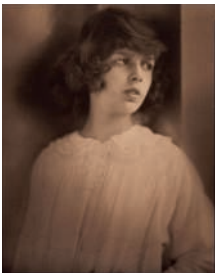


EDWARD STEICHEN (1879–1973)

E. Gordon Craig, 1913

photogravure on tissue

\$2,000-3,000



EDWARD STEICHEN (1879–1973)

Portraits of Natica Nast, 1917

three gelatin silver prints, each on a layered mount

\$15,000-25,000



EDWARD STEICHEN (1879–1973)

Heavy Roses, 1914

toned gelatin silver print, mounted on board, printed probably late 1950s-1960s

\$40,000-60,000



ALFRED STIEGLITZ (1864–1946)

Abraham Walkowitz, Lake George, 1916

platinum print

\$5,000-7,000

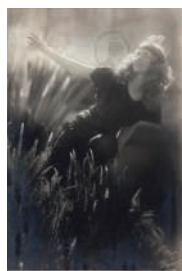


CONSTANTIN BRÂNCUȘI (1876–1957)

Princesse X, 1916

gelatin silver print, mounted on board

\$60,000-80,000

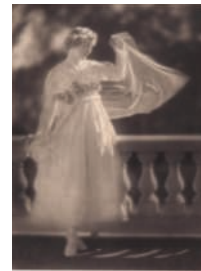


EDWARD WESTON (1886–1958)

Violet Romer, c. 1917

gelatin silver print

\$10,000-15,000



EDWARD WESTON (1886–1958)

Violet Romer, c. 1917

platinum-palladium print, mounted on board

\$10,000-15,000



ALVIN LANGDON COBURN (1882–1966)

Vortograph, 1917

gelatin silver print, printed c. 1958

\$10,000-15,000



ALVIN LANGDON COBURN (1882–1966)

Vortograph, 1917

gelatin silver print, printed before 1953

\$10,000-15,000

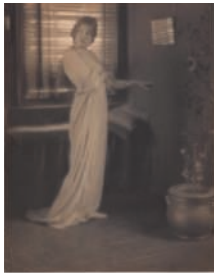


CHARLES SHEELER (1883–1965)

Six West African Figures, 1917–1918

gelatin silver print

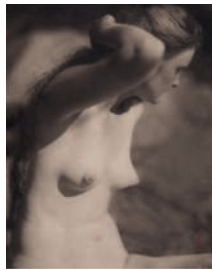
\$7,000-9,000



CLARENCE HUDSON WHITE (1871–1925)

Untitled, c. 1919
platinum print

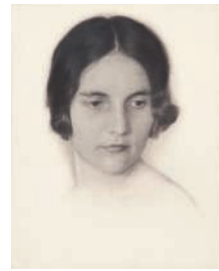
\$20,000–30,000



CLARENCE HUDSON WHITE (1871–1925)

Untitled, 1921
platinum print

\$80,000–120,000



CLARENCE HUDSON WHITE (1871–1925)

Portrait of a Woman (possibly Frances Bode), 1924

platinum print with original overmat

\$5,000–7,000



EDWARD STEICHEN (1879–1973)

Bee on a Sunflower, from Seed to Seed, 1920
gelatin silver print, printed late 1950s–1960s
by Rolf Peterson

\$8,000–12,000



EDWARD STEICHEN (1879–1973)

Isadora Duncan at the Portal of the Parthenon, 1921
gelatin silver print, flush-mounted on board,
printed before 1961

\$15,000–25,000



EDWARD STEICHEN (1879–1973)

Charlie Chaplin, New York, 1925
gelatin silver print, printed later

\$3,000–5,000



MAN RAY (1890–1976)

Lilies, 1925
gelatin silver print

\$20,000–30,000



ANSEL ADAMS (1902–1984)

Monolith, the Face of Half Dome, Yosemite, National Park, California, 1927
gelatin silver print, mounted on board, printed
before 1952

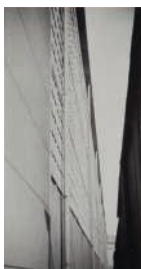
\$30,000–50,000



GERMAINE KRULL (1897–1985)

Untitled from Métal, Hamburg, c. 1925–1928
gelatin silver print

\$10,000–15,000



ALEXANDER RODCHENKO (1891–1956)

Wall of Brianskii Railway Station, Moscow, 1927
gelatin silver print

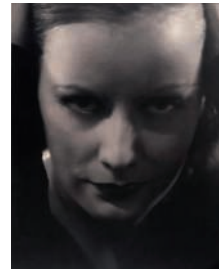
\$20,000–30,000



EDWARD WESTON (1886–1958)

Bertha, Glendale, 1927
gelatin silver print, mounted on board, printed c. 1953
by Brett Weston

\$40,000–60,000



EDWARD STEICHEN (1879–1973)

Greta Garbo, 1928
gelatin silver print, flush-mounted on board, printed 1961

\$10,000–15,000



ILSE BING (1899–1998)
Fence, 1929
 gelatin silver print, mounted on paper
 \$3,000-5,000



ILSE BING (1899–1998)
Leaves behind fence, 1929
 gelatin silver print, mounted on paper
 \$4,000-6,000



RALPH STEINER (1899–1986)
Tree II, 1930
 gelatin silver print
 \$6,000-8,000



ILSE BING (1899–1998)
Hellerhott-Seiflung, 1930
 gelatin silver print
 \$4,000-6,000



ILSE BING (1899–1998)
Heating Pipes, 1930
 gelatin silver print
 \$6,000-8,000



EDWARD STEICHEN (1879–1973)
Self-Portrait with Photographic Paraphernalia, 1929
 gelatin silver print, mounted on board, printed later
 \$6,000-8,000



ALFRED STIEGLITZ (1864–1946)
Equivalent, Series XX No. 9 [226 B], 1929
 gelatin silver print, mounted on board
 \$30,000-50,000



ALFRED STIEGLITZ (1864–1946)
Equivalent [26 E], 1930
 gelatin silver print, flush-mounted on board
 \$20,000-30,000



LÁSZLÓ MOHOLY-NAGY (1895–1946)
After the Bath, before 1931
 gelatin silver print, mounted on card
 \$15,000-25,000



WALKER EVANS (1903–1975)
Truck and Sign, 1930
 gelatin silver print, printed 1969–1970 by James Dow
 \$3,000-5,000



WALKER EVANS (1903–1975)
Main Street, Saratoga Springs, New York, 1931
 gelatin silver print, printed c. 1969 by Charles Rodemeyer
 \$6,000-8,000



ANTON BRUEHL (1900–1982)
Young Girls of the Pueblo, 1932
 gelatin silver print, mounted on board
 \$3,000-5,000



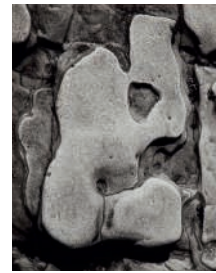
CONSTANTIN BRÂNCUȘI (1876–1957)
Endless Column and the Cock, c. 1935
 gelatin silver print

\$60,000-80,000



WALKER EVANS (1903–1975)
The Breakfast Room at Belle Grove Plantation, White Chapel, Louisiana, 1935
 gelatin silver print, printed 1969–1970 by James Dow

\$6,000-8,000



EDWARD WESTON (1886–1958)
Rock Erosion, Point Lobos, 1935
 gelatin silver print, flush-mounted on board, mounted on board

\$10,000-15,000



ILSE BING (1899–1998)
Chrysler and Daily News, 1936
 gelatin silver print

\$4,000-6,000



ILSE BING (1899–1998)
Empire State Building, 1936
 gelatin silver print

\$5,000-7,000



ILSE BING (1899–1998)
View from Rockefeller Center, 1936
 gelatin silver print

\$5,000-7,000



ALFRED STIEGLITZ (1864–1946)
Portraits of Dorothy Norman, 1941
 four gelatin silver prints, printed by Dorothy Norman

\$50,000-70,000



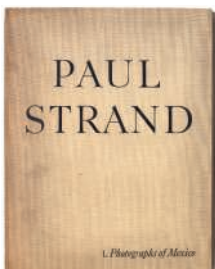
BERENICE ABBOTT (1898–1991)
Grand Ticino interior, Thompson Street, 1940s
 gelatin silver print

\$5,000-7,000



BERENICE ABBOTT (1898–1991)
Wisteria House at 43 King Street, c. 1945
 gelatin silver print

\$4,000-6,000



PAUL STRAND (1890–1976)
Photographs of Mexico
 New York: Virginia Stevens, 1940. First Edition. Portfolio of 20 hand-pulled photogravures.

\$30,000-50,000

MoMA: HENRI CARTIER-BRESSON



HENRI CARTIER-BRESSON (1908-2004)
Budapest, 1931
 gelatin silver print, flush-mounted on board, printed 1968
 \$8,000-12,000



HENRI CARTIER-BRESSON (1908-2004)
Allées du Prado, Marseille, 1932
 gelatin silver print, printed early 1960s
 \$6,000-8,000



HENRI CARTIER-BRESSON (1908-2004)
Behind the Gare St. Lazare, Paris, 1932
 gelatin silver print, mounted on board, printed 1964
 \$15,000-25,000



HENRI CARTIER-BRESSON (1908-2004)
Hyères, France, 1932
 gelatin silver print, printed early 1960s
 \$10,000-15,000



HENRI CARTIER-BRESSON (1908-2004)
Alicante, Spain, 1933
 gelatin silver print, printed 1980s
 \$5,000-7,000



HENRI CARTIER-BRESSON (1908-2004)
Alicante, Spain, 1933
 gelatin silver print, printed 1974
 \$4,000-6,000



HENRI CARTIER-BRESSON (1908-2004)
Tivoli, Lazio, Italy, 1933
 gelatin silver print, printed early 1960s
 \$6,000-8,000



HENRI CARTIER-BRESSON (1908-2004)
Madrid, 1933
 gelatin silver print, flush-mounted on board, printed 1968
 \$40,000-60,000



HENRI CARTIER-BRESSON (1908-2004)
Madrid, 1933
 gelatin silver print, printed early 1960s
 \$8,000-12,000



HENRI CARTIER-BRESSON (1908-2004)
Salerno, Italy, 1933
 gelatin silver print, mounted on board, printed 1963
 \$25,000-35,000



HENRI CARTIER-BRESSON (1908-2004)
Cordoba, Spain, 1933
 gelatin silver print, printed early 1960s
 \$15,000-20,000



HENRI CARTIER-BRESSON (1908-2004)
Valencia, Spain, 1933
 gelatin silver print, printed 1968
 \$30,000-50,000



HENRI CARTIER-BRESSON (1908-2004)
Tivoli, Lazio, Italy, 1933
 gelatin silver print, printed 1960s
 \$4,000-6,000



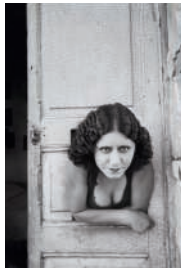
HENRI CARTIER-BRESSON (1908-2004)
Valencia, Spain, 1933
 gelatin silver print, printed 1968
 \$10,000-15,000



HENRI CARTIER-BRESSON (1908-2004)
Mexico City, Mexico, 1934
 gelatin silver print, printed before 1972
 \$15,000-25,000



HENRI CARTIER-BRESSON (1908-2004)
Uruapan, Mexico, 1934
 gelatin silver print, printed 1986
 \$6,000-8,000



HENRI CARTIER-BRESSON (1908-2004)
Calle Cuauhtemotzin, Mexico City, 1934-1935
 gelatin silver print, printed early 1960s
 \$6,000-8,000



HENRI CARTIER-BRESSON (1908-2004)
During the Visit of George VI of England to Versailles, 1938
 gelatin silver print, printed before 1964
 \$25,000-35,000



HENRI CARTIER-BRESSON (1908-2004)
On the Banks of the Marne, France, 1938
 gelatin silver print, flush-mounted on board, printed 1968
 \$50,000-70,000



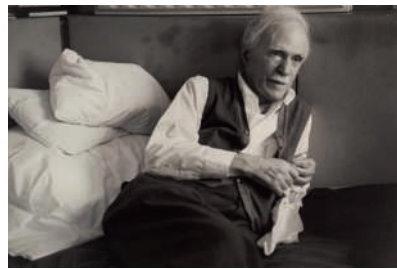
HENRI CARTIER-BRESSON (1908-2004)
Henri Matisse, Vence, France, 1944
 gelatin silver print, printed early 1960s
 \$6,000-8,000



HENRI CARTIER-BRESSON (1908-2004)
Pierre Bonnard at his home, Le Cannet, France, 1944
 gelatin silver print, flush-mounted on board, printed 1968
 \$5,000-7,000



HENRI CARTIER-BRESSON (1908-2004)
Irène Joliot-Curie, Frédéric Joliot-Curie, Paris, 1945
 gelatin silver print, printed 1968
 \$10,000-15,000



HENRI CARTIER-BRESSON (1908-2004)
Alfred Stieglitz, 1946
 gelatin silver print, flush-mounted on Masonite, printed by 1963
 \$20,000-30,000



HENRI CARTIER-BRESSON (1908-2004)
Coney Island, New York, 1946
 gelatin silver print, flush-mounted on Masonite
 \$50,000-70,000



HENRI CARTIER-BRESSON (1908–2004)
*The Prime Minister, Jawaharlal Nehru
 the morning after Gandhi died, Birla House,
 Delhi, 1948*
 gelatin silver print, printed 1968

\$6,000-8,000



HENRI CARTIER-BRESSON (1908–2004)
*Sumatra, Indonesia Rice Fields in the Menanf
 Kabua Country, 1950*
 gelatin silver print, mounted on board,
 printed before c. 1963

\$6,000-8,000



HENRI CARTIER-BRESSON (1908–2004)
Near Gouda, Southern Holland, 1956
 gelatin silver print, printed 1968

\$5,000-7,000



HENRI CARTIER-BRESSON (1908–2004)
A. J. Liebling, New York City, 1959
 gelatin silver print, printed 1968

\$3,000-5,000



HENRI CARTIER-BRESSON (1908–2004)
*Champagne wine grower, region
 of Champagne-Ardenne, France, 1960*
 gelatin silver print, flush-mounted on board, printed 1968

\$8,000-12,000



HENRI CARTIER-BRESSON (1908–2004)
Texas, 1960
 gelatin silver print, flush-mounted on board, printed 1968

\$10,000-15,000



HENRI CARTIER-BRESSON (1908–2004)
Vallée du Queyras, Hautes-Alpes, France, 1960
 gelatin silver print, flush-mounted on board, printed 1968

\$6,000-8,000



HENRI CARTIER-BRESSON (1908–2004)
Los Remedios, Mexico, 1963
 gelatin silver print, flush-mounted on board, printed 1968

\$10,000-15,000



HENRI CARTIER-BRESSON (1908–2004)
Mexico City, Mexico, 1963
 gelatin silver print, flush-mounted on board, printed 1968

\$12,000-18,000



HENRI CARTIER-BRESSON (1908–2004)
Meah Shearim, Jerusalem, 1967
 gelatin silver print, flush-mounted on board, printed 1968

\$6,000-8,000



HENRI CARTIER-BRESSON (1908–2004)
France, near the Belgian Border, 1967
 gelatin silver print, flush-mounted on board, printed 1968

\$6,000-8,000

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are 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 Δ 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 Christie's 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 out 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\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

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 obligated 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) Your 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 profits 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), (g) and (i) also apply to a claim under these categories.

F PAYMENT
1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase 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 any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, 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.

(f) **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 **Ψ** 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** plus **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 at 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.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be 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.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

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

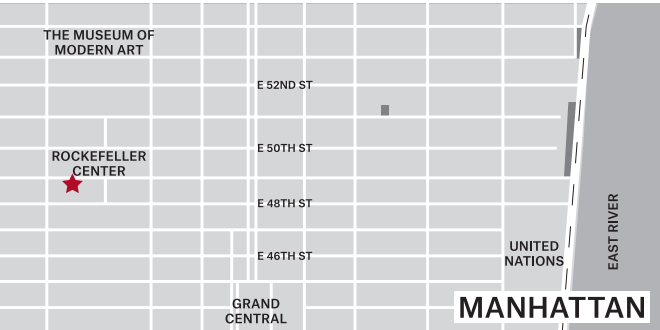
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

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.

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

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**.

◆ 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.

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

~ **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.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ 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 Δ 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.
**“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.

POST 1950 FURNITURE

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.

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
 +54 11 43 93 42 22
 Cristina Carlisle

AUSTRALIA
SYDNEY
 +61 (0)2 9326 1422
 Ronan Sulich

AUSTRIA
VIENNA
 +43 (0)1 533 881214
 Angela Baillou

BELGIUM
BRUSSELS
 +32 (0)2 512 88 30
 Roland de Lathuy

BRAZIL
SÃO PAULO
 +5511 3061 2576
 Nathalie Lenci

CHILE
SANTIAGO
 +56 2 2 2631642
 Denise Ratnoff de Lira

COLOMBIA
BOGOTÁ
 +571 635 54 00
 Juanita Madrinan

DENMARK
COPENHAGEN
 +45 3962 2377
 Birgitta Hillingsø (Consultant)
 +45 2612 0092
 Rikke Juel Brandt (Consultant)

FINLAND AND THE BALTIC STATES

HELSINKI
 +358 40 5837945
 Barbro Schauman
 (Consultant)

FRANCE
BRITTANY AND THE LOIRE VALLEY
 +33 (0)6 09 44 90 78
 Virginie Gregory (Consultant)

GREATER EASTERN FRANCE
 +33 (0)6 07 16 34 25
 Jean-Louis Janin Daviet
 (Consultant)

NORD-PAS DE CALAIS
 +33 (0)6 09 63 21 02
 Jean-Louis Brémilts
 (Consultant)

•PARIS
 +33 (0)1 40 76 85 85

POITOU-CHARENTE AQUITAINE
 +33 (0)5 56 81 65 47
 Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR
 +33 (0)6 71 99 97 67
 Fabienne Albertini-Cohen

RHÔNE ALPES
 +33 (0)6 61 81 82 53
 Dominique Pierron
 (Consultant)

GERMANY
DÜSSELDORF
 +49 (0)214 91 59 352
 Arno Verkade

FRANKFURT
 +49 (0)173 317 3975
 Anja Schaller (Consultant)

HAMBURG
 +49 (0)40 27 94 073
 Christiane Gräfin
 zu Rantzau

MÜNICH
 +49 (0)89 24 20 96 80
 Marie Christine Gräfin Huyn

STUTTGART
 +49 (0)71 12 26 96 99
 Eva Susanne Schweizer

INDIA
MUMBAI
 +91 (22) 2280 7905
 Sonal Singh

INDONESIA
JAKARTA
 +62 (0)21 7278 6268
 Charmie Hamami

ISRAEL
TEL AVIV
 +972 (0)3 695 0695
 Roni Gilat-Baharaff

ITALY
• MILAN
 +39 02 303 2831

ROME
 +39 06 686 3333
 Marina Cicogna

NORTH ITALY
 +39 348 3131 021
 Paola Gradi (Consultant)

TURIN
 +39 347 2211 541
 Chiara Massimello
 (Consultant)

VENICE
 +39 041 277 0086
 Bianca Arrivabene Valenti
 Gonzaga (Consultant)

BOLOGNA
 +39 051 265 154
 Benedetta Possati Vittori
 Venenti (Consultant)

GENOA
 +39 010 245 3747
 Rachele Guicciardi
 (Consultant)

FLORENCE
 +39 055 219 012
 Alessandra Niccolini di
 Camugliano (Consultant)

CENTRAL & SOUTHERN ITALY
 +39 348 520 2974
 Alessandra Allaria
 (Consultant)

JAPAN
TOKYO
 +81 (0)3 6267 1766
 Chie Banta

MALAYSIA
KUALA LUMPUR
 +60 3 6207 9230
 Lim Meng Hong

MEXICO
MEXICO CITY
 +52 55 5281 5546
 Gabriela Lobo

MONACO
 +377 97 97 11 00
 Nancy Dotta

THE NETHERLANDS
•AMSTERDAM
 +31 (0)20 57 55 255

NORWAY
OSLO
 +47 975 800 78
 Katinka Traaseth (Consultant)

PEOPLES REPUBLIC OF CHINA
BEIJING
 +86 (0)10 8583 1766

•HONG KONG
 +852 2760 1766

•SHANGHAI
 +86 (0)21 6355 1766

PORTUGAL
LISBON
 +351 919 317 233
 Mafalda Pereira Coutinho
 (Consultant)

RUSSIA
MOSCOW
 +7 495 937 6364
 +44 20 7389 2318
 Katya Vinokurova

SINGAPORE
SINGAPORE
 +65 6735 1766
 Nicole Tee

SOUTH AFRICA
CAPE TOWN
 +27 (21) 761 2676
 Juliet Lomborg
 (Independent Consultant)

DURBAN & JOHANNESBURG
 +27 (31) 207 8247
 Gillian Scott-Berning
 (Independent Consultant)

WESTERN CAPE
 +27 (44) 533 5178
 Annabelle Conyngham
 (Independent Consultant)

SOUTH KOREA
SEOUL
 +82 2 720 5266
 Hye-Kyung Bae

SPAIN
MADRID
 +34 (0)91 532 6626
 Carmen Schjaer
 Dalia Padilla

SWEDEN
STOCKHOLM
 +46 (0)73 645 2891
 Claire Ahman (Consultant)
 +46 (0)70 9369 201
 Louise Dyhlén (Consultant)

SWITZERLAND
•GENEVA
 +41 (0)22 319 1766
 Eveline de Proyart

•ZÜRICH
 +41 (0)44 268 1010
 Dr. Bertold Mueller

TAIWAN
TAIPEI
 +886 2 2736 3356
 Ada Ong

THAILAND
BANGKOK
 +66 (0)2 652 1097
 Yaovane Nirandara
 Punchalee Phenjati

TURKEY
ISTANBUL
 +90 (532) 558 7514
 Eda Kehale Argün
 (Consultant)

UNITED ARAB EMIRATES
•DUBAI
 +971 (0)4 425 5647

UNITED KINGDOM
• LONDON, KING STREET
 +44 (0)20 7839 9060

• LONDON, SOUTH KENSINGTON
 +44 (0)20 7930 6074

NORTH AND NORTHEAST
 +44 (0)20 3219 6010
 Thomas Scott

NORTHWEST AND WALES
 +44 (0)20 7752 3033
 Jane Blood

SOUTH
 +44 (0)1730 814 300
 Mark Wrey

SCOTLAND
 +44 (0)131 225 4756
 Bernard Williams
 Robert Lagneau
 David Bowes-Lyon (Consultant)

ISLE OF MAN
 +44 (0)20 7389 2032

CHANNEL ISLANDS
 +44 (0)20 7389 2032

IRELAND
 +353 (0)87 638 0996
 Christine Ryall (Consultant)

UNITED STATES

CHICAGO
 +1 312 787 2765
 Catherine Busch

DALLAS
 +1 214 599 0735
 Capera Ryan

HOUSTON
 +1 713 802 0191
 Jessica Phifer

LOS ANGELES
 +1 310 385 2600
 Sonya Roth

MIAMI
 +1 305 445 1487
 Jessica Katz

•NEW YORK
 +1 212 636 2000

SAN FRANCISCO
 +1 415 982 0982
 Ellanor Notides

AUCTION SERVICES
CHRISTIE'S AUCTION ESTIMATES
 Tel: +1 212 492 5485
 www.christies.com

CORPORATE COLLECTIONS
 Tel: +1 212 636 2901
 Fax: +1 212 636 4929
 Email: celkies@christies.com

ESTATES AND APPRAISALS
 Tel: +1 212 636 2400
 Fax: +1 212 636 2370
 Email: info@christies.com

MUSEUM SERVICES
 Tel: +1 212 636 2620
 Fax: +1 212 636 4931
 Email: awhting@christies.com

OTHER SERVICES
CHRISTIE'S EDUCATION
 New York
 Tel: +1 212 355 1501
 Fax: +1 212 355 7370
 Email: christieseducation@christies.edu

Hong Kong
 Tel: +852 2978 6747
 Fax: +852 2525 3856
 Email: hkcourse@christies.com

London
 Tel: +44 (0)20 7665 4350
 Fax: +44 (0)20 7665 4351
 Email: education@christies.com

Paris
 Tel: +33 (0)1 42 25 10 90
 Fax: +33 (0)1 42 25 10 91
 Email: ChristiesEducationParis@christies.com

CHRISTIE'S INTERNATIONAL REAL ESTATE
 New York
 Tel: +1 212 468 7182
 Fax: +1 212 468 7141
 Email: info@christiesrealestate.com

London
 Tel: +44 (0)20 7389 2551
 Fax: +44 (0)20 7389 2168
 Email: info@christiesrealestate.com

Hong Kong
 Tel: +852 2978 6788
 Fax: +852 2845 2646
 Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

New York
 Tel: +1 212 974 4579
 Email: newyork@cfass.com

Singapore
 Tel: +65 6543 5252
 Email: singapore@cfass.com

CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com
 For a complete salerooms & offices listing go to christies.com

05/06/17



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MAN RAY (1890-1976)
Noire et Blanche, 1926
 Gelatin silver print
 Signed and dated in pencil (recto), photographer's stamp [M2] (verso)
 8 1/8 x 10 3/4 in. (20.6 x 27.5 cm.)
 € 1,000,000 – 1,500,000

STRIPPED BARE

PHOTOGRAPHS FROM THE COLLECTION
 OF THOMAS KOERFER

Paris, 9 November 2017

VIEWING

4-9 November 2017
 9, Avenue Matignon
 75008 Paris

CONTACT

Elodie Morel
 emorel@christies.com
 +33 140 768 416

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

PHOTOGRAPHS INCLUDING PROPERTY FROM THE MUSEUM OF MODERN ART

TUESDAY 10 OCTOBER 2017
AT 10.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: MOMA
SALE NUMBER: 14977

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

14977

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (important)

Email

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

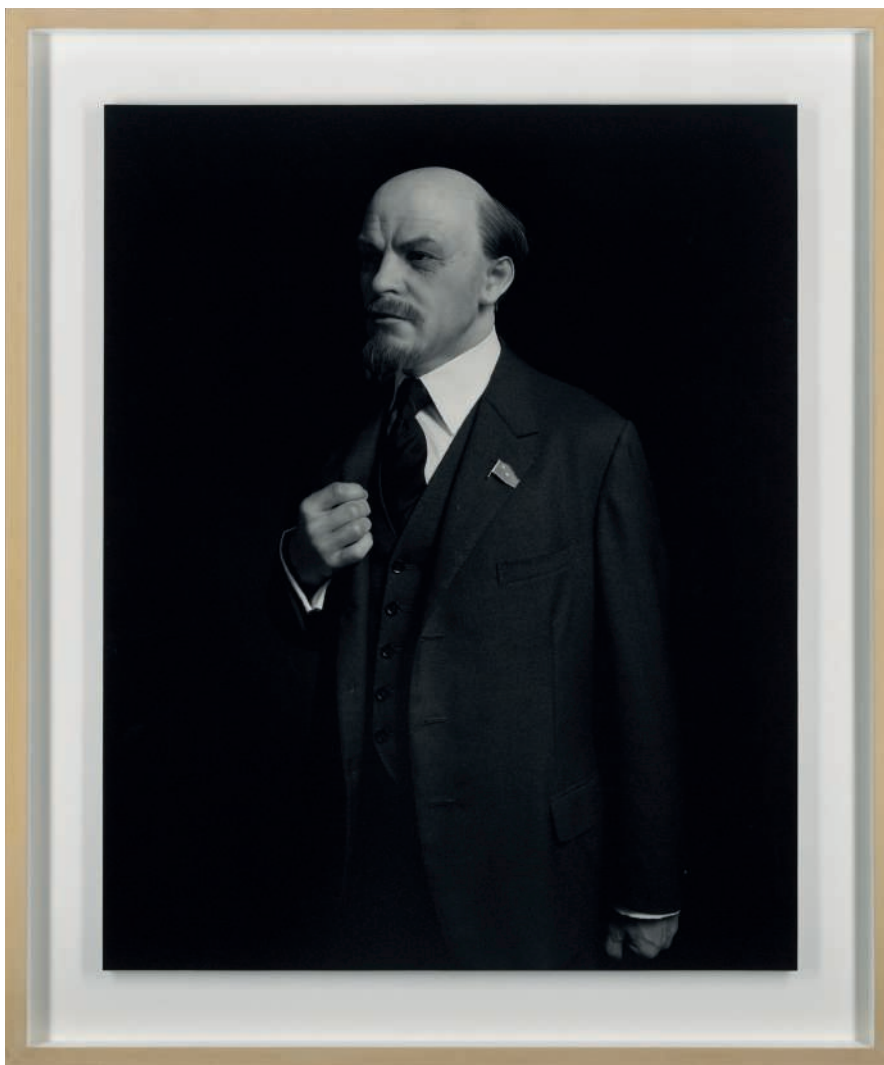
Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



© Hiroshi Sugimoto, courtesy Fraenkel Gallery, San Francisco

HIROSHI SUGIMOTO (B. 1948)
Vladimir Ilyich Lenin
 gelatin silver print laid on board, in artist's frame
 71¼ x 60⅞in. (182.3 x 152.4cm.)
 Executed in 1999, this work is number four from an edition of five
 £70,000–£100,000

POST-WAR AND CONTEMPORARY DAY SALE

London, King Street, 7 October 2017

VIEWING

30 September–7 October 2017
 8 King Street
 London SW1Y 6QT

CONTACTS

Zoë Klemme
 zklemme@christies.com
 +44 (0)20 7389 2249

Alexandra Werner
 awerner@christies.com
 +44 (0)20 7389 2713

CHRISTIE'S



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HANNAH WILKE (1940-1993)

S.O.S. Starification Object Series

gelatin silver print mounted on photographic paper, in twenty-eight parts

each: 6 ¾ x 4 ½ in. (17.1 x 11.4 cm.)

Executed in 1974, printed in 1979. This work is an artist's proof.

\$300,000-500,000

POST-WAR AND CONTEMPORARY ART

New York, 28 September 2017

VIEWING

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CONTACT

Kathryn Widing
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