

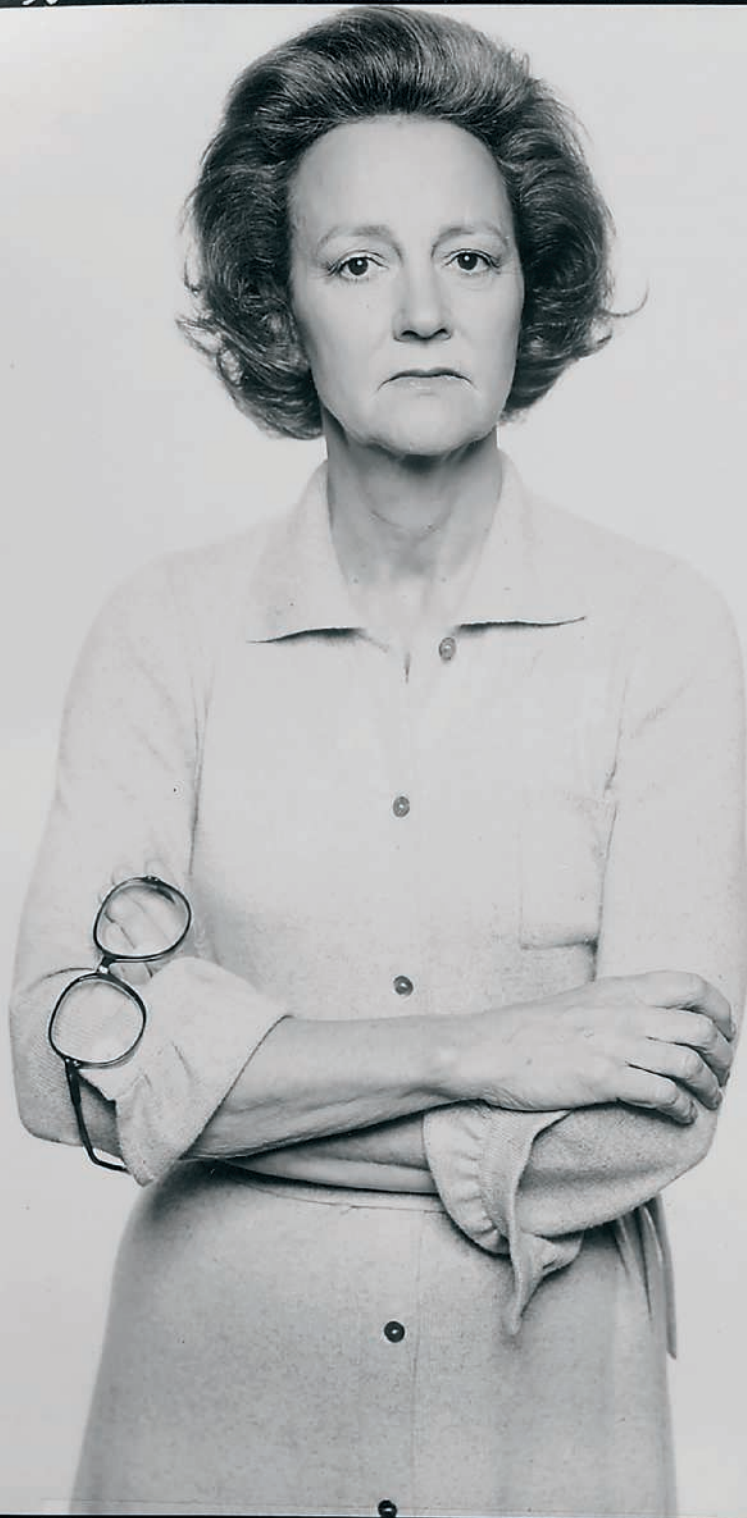
# PHOTOGRAPHS

New York 2 October 2019

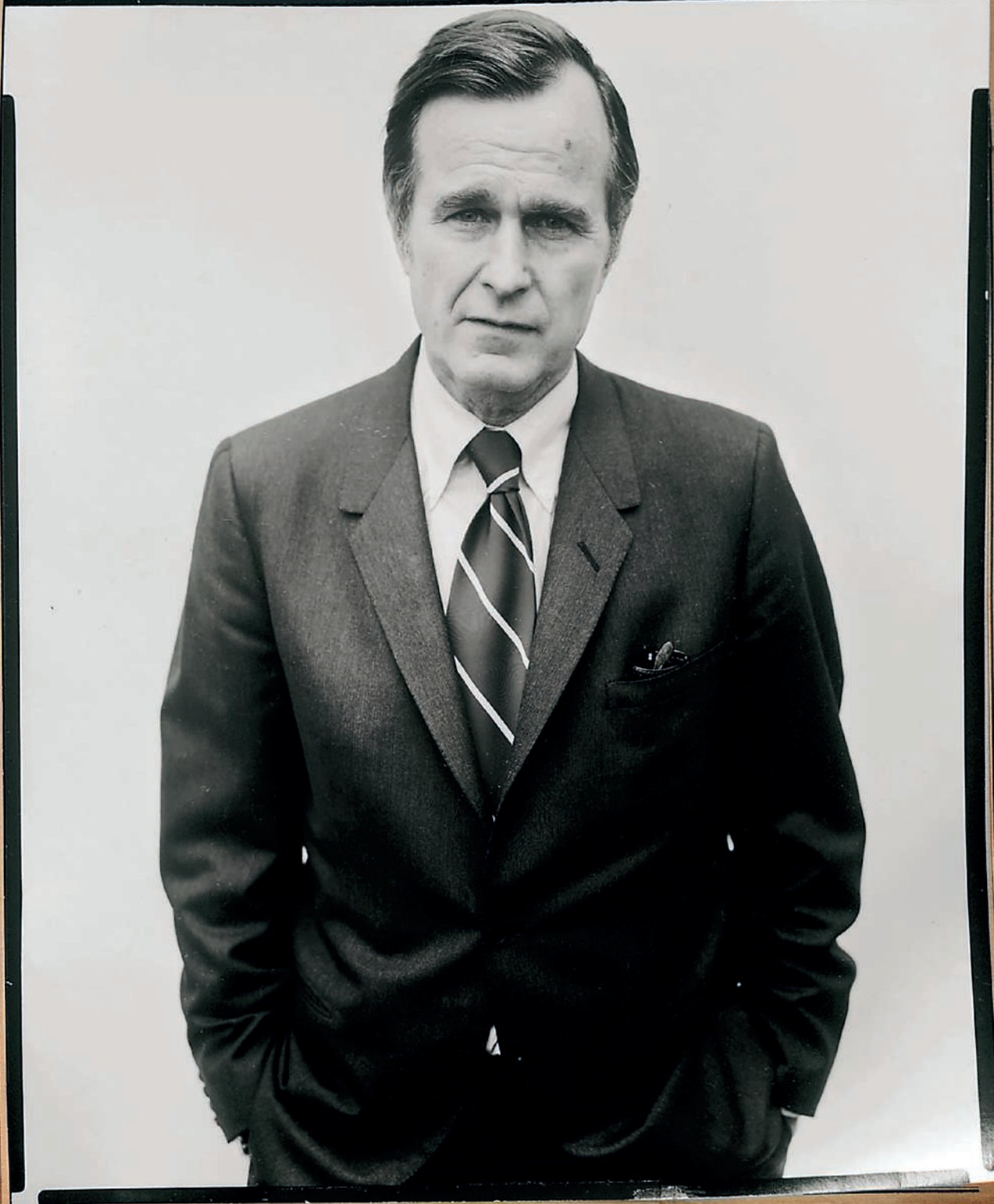


CHRISTIE'S

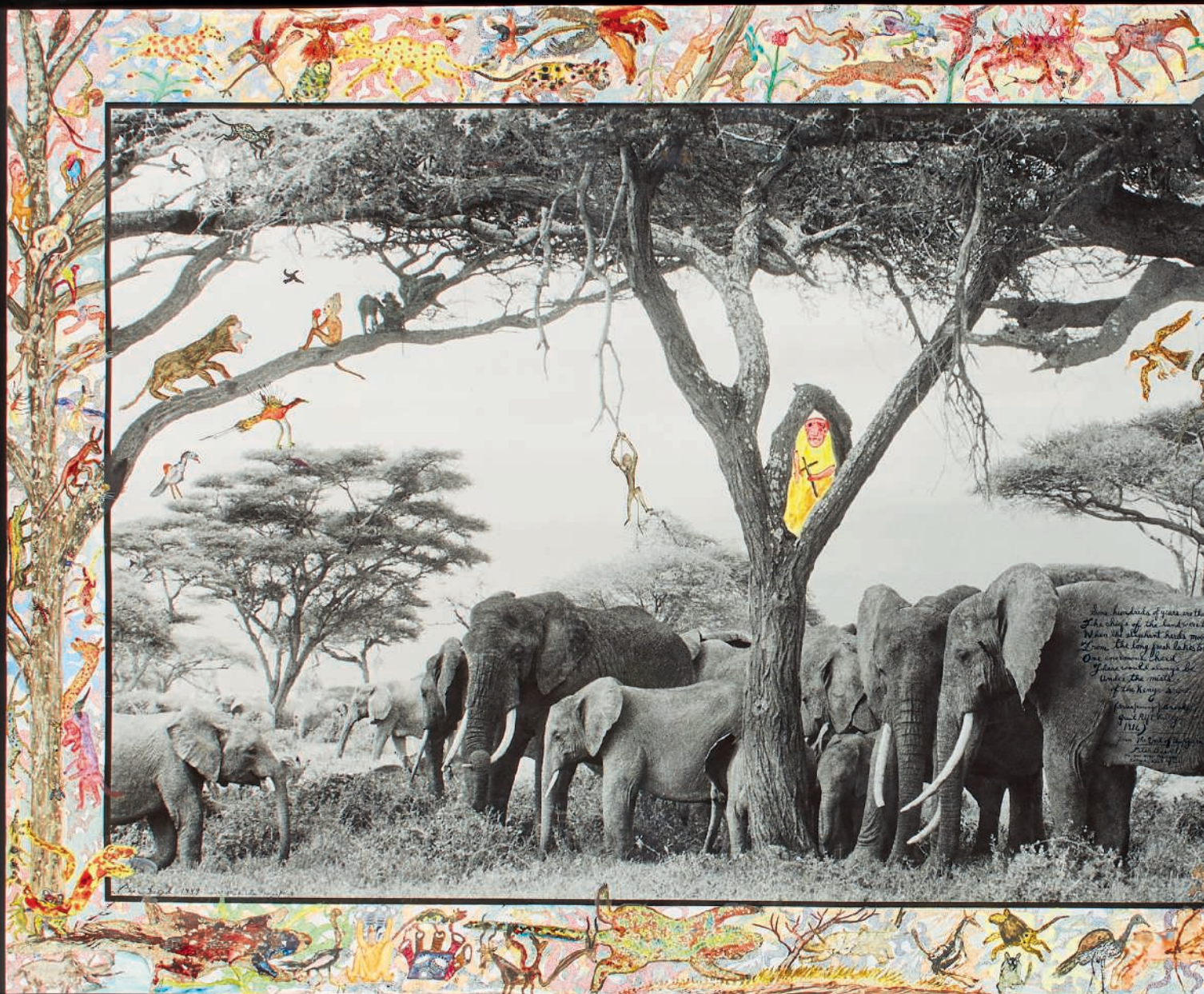
52











Some hundreds of years ago the  
The chiefs of the land were  
When all elephant herds were  
From the long grassy lakes to  
One enormous herd  
I have written down the  
of the Kenya area  
&  
from the 1st of January  
1911 to the 31st of December  
1912





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## INTERNATIONAL CALENDAR PHOTOGRAPHS

PARIS

5 NOVEMBER 2019  
PHOTOGRAPHIES









# PHOTOGRAPHS

WEDNESDAY 2 OCTOBER 2019

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The Collection of Alexander Kaplen  
The Collection of Michael Scharf  
The Collection of Sharon Stone

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Lot 144  
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Lot 349  
Helmut Newton, Panoramic Nude, Woman  
with Gun, Villa d'Este, Como, 1989  
© The Helmut Newton Estate

Inside Back Cover: Lot 136  
© The estate of Edward S. Curtis

Back Cover: Lot 139  
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9/10/18

## AUCTION

Wednesday 2 October 2019  
at 10.00 am (Lots 1-85); (Lots 101-165)  
at 2.00 pm (Lots 201-254); (Lots 301-395)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Saturday	28 September	10.00 am - 5.00 pm
Sunday	29 September	1.00 pm - 5.00 pm
Monday	30 September	10.00 am - 5.00 pm
Tuesday	1 October	10.00 am - 5.00 pm

## AUCTIONEERS

Tash Perrin (#1039052)  
Richard Lloyd (#1459445)  
Robbie Gordy (#2033717)  
Gemma Sudlow (#2016494)

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Christie's (#1213717)

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In sending absentee bids or making enquiries, this sale should be referred to as **CURTIS-17600**

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# CHRISTIE'S





**LADIES AND GENTLEMEN, OLD AND YOUNG ALIKE,  
1840s TO MODERN TIMES: A SALUTATION**

FROM THE COLLECTION OF  
A PROMINENT AMERICAN FAMILY

Photographs  
Wednesday 2 October 2019 10.00 am  
Lots 1-85



**1**

**DAVID OCTAVIUS HILL (1802-1870)**

*Portrait of Fox Maule, 1843*

salt print from a calotype negative, flush-mounted on linen  
 titled, dated and annotated 'at Glasgow' (in the negative); variously annotated  
 in an unknown hand in ink (mount, verso)  
 image/sheet/flush mount: 8½ x 6 in. (21.6 x 15.1 cm.)

\$8,000-12,000

Fox Maule, the 11th Earl of Dalhousie, was active in British politics throughout most of his adult life (first as a member of the House of Commons, then as Under-Secretary of State for the Home Department, and later as Secretary of War). He also was a strong supporter of the Free Church of Scotland, after its separation from the Church of Scotland.





## 2

### **JULIA MARGARET CAMERON (1815-1879)**

*A Study of the Cenci, May Prinsep, 1870*

albumen print, mounted on board, in original overmat with gilded border variously annotated and inscribed to the original owner, 'Miss Calloway', by the artist in pencil (mount, verso)  
image/sheet: 13 x 10 in. (33 x 25.5 cm.)  
mount: 14½ x 11¼ in. (37 x 28.5 cm.)  
overmat: 21½ x 17½ in. (54.5 x 43.7 cm.)

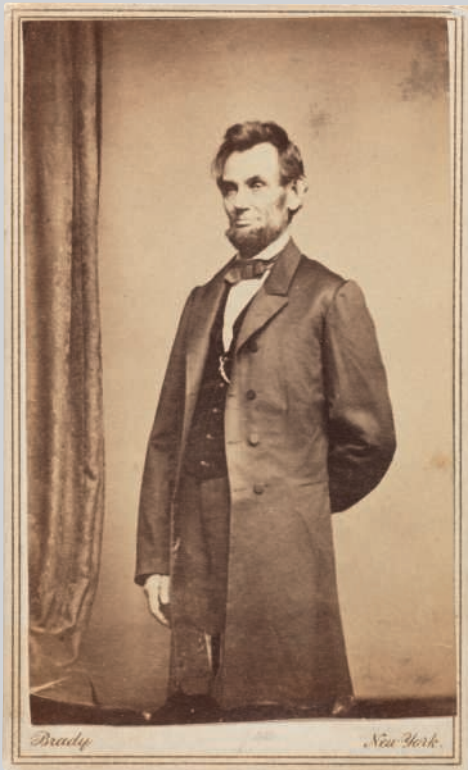
\$10,000-15,000

#### **LITERATURE:**

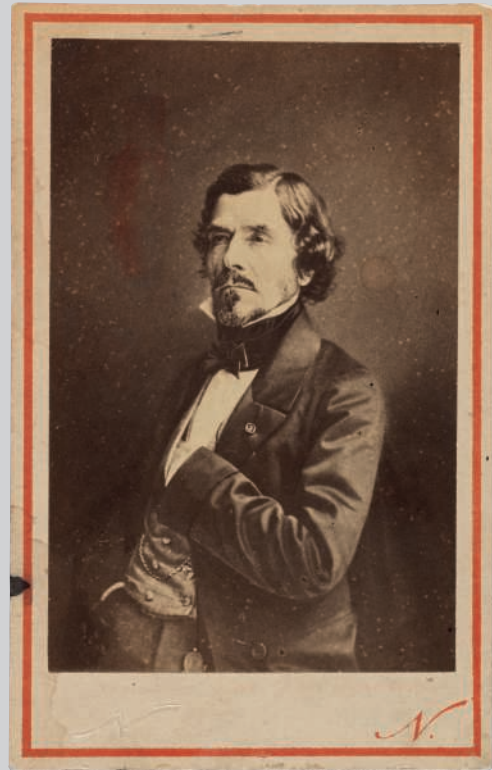
Sylvia Wolf, *Julia Margaret Cameron's Women*, Art Institute of Chicago, 1998, p. 23.

Julian Cox et al., *Julia Margaret Cameron: The Complete Photographs*, Getty Publications, Los Angeles, 2003, cat. no. 412, p. 246.

Another print of this image resides in the collection of the Victoria and Albert Museum, London.



3 (actual size)



4 (actual size)

### 3

#### MATTHEW BRADY STUDIO (ACTIVE 1860–1873)

*Abraham Lincoln, Standing, 1864*

albumen print, mounted on Brady's printed card  
printed with photographer's credit and 'New York' (margin); printed with  
Brady's logo (verso)  
image/sheet: 3¾ x 2¼ in. (9.4 x 5.7 cm.)  
mount: 4 x 2½ in. (10.1 x 6.3 cm.)

\$5,000–7,000

#### LITERATURE:

Charles Hamilton and Lloyd Ostendorf, *Lincoln in Photographs, an Album of Every Known Pose*, University of Oklahoma Press, 1963, p. 384.

### 4

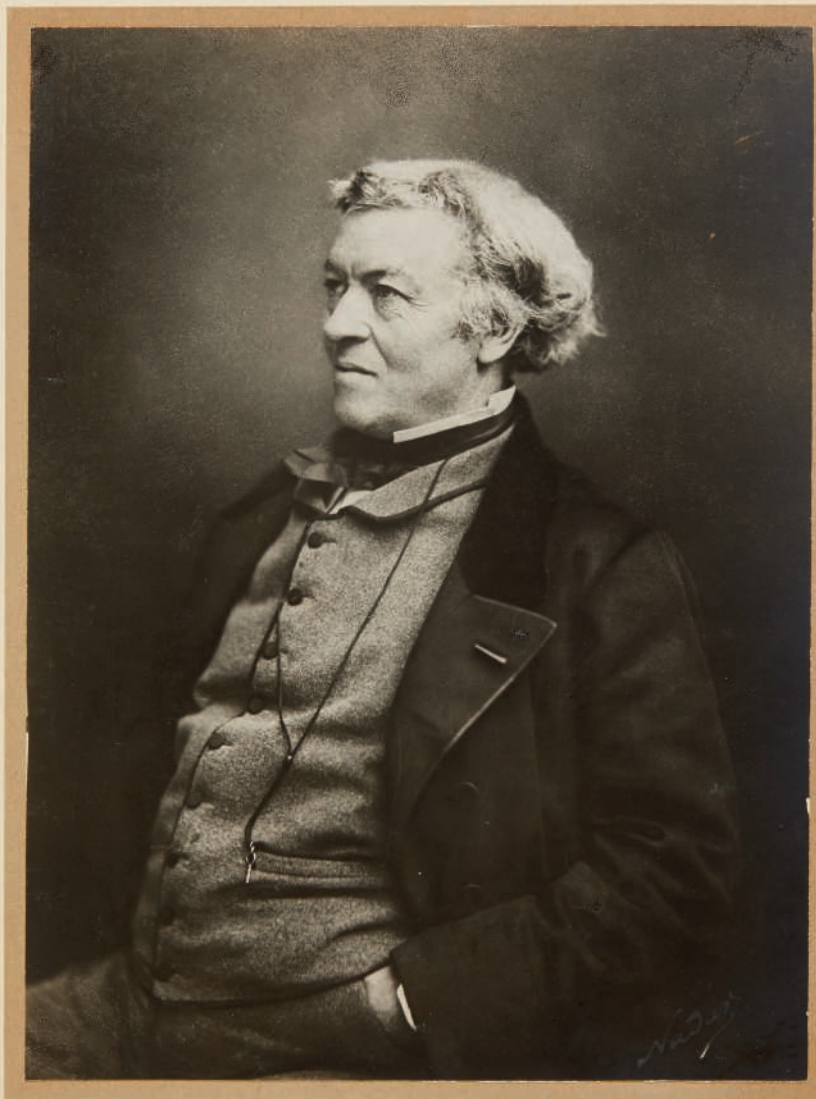
#### NADAR [GASPARD-FELIX TOURNACHON] (1820–1910)

*Portrait of Eugene Delacroix, 1858*

albumen print, mounted on a carte-de-visite  
blindstamped 'N' and also printed in red ink (mount, recto); printed  
photographer's credit and address details in red ink (mount, verso)  
image/sheet: 3¼ x 2⅞ (8.1 x 5.4 cm.)  
mount: 4 x 2½ (10 x 6.4 cm.)

\$4,000–6,000





5

**NADAR [GASPARD-FELIX TOURNACHON] (1820–1910)**

*Jean-Baptiste-Camille Corot, c. 1860*

gelatin silver print, on a layered mount  
signed in white ink (recto); titled in pencil, titled and dated in ink  
(secondary mount, verso)

image/sheet: 8½ x 6¾ in. (21.5 x 16.1 cm.)

primary mount: 9 x 6¾ in. (22.7 x 17.1 cm.)

secondary mount: 14½ x 10¾ in. (35.8 x 26.3 cm.)

\$8,000-12,000



6

**NADAR [GASPARD-FELIX TOURNACHON] (1820–1910)**

*Mikhail Bakunin, c. 1860*

gelatin silver print, mounted on board, printed 1900–1930 by Paul Nadar  
signed in ink (mount, recto); titled and dated in pencil (mount, verso)  
image/sheet: 9¼ x 6½ in. (23.2 x 16.5 cm.)  
mount: 13¼ x 9¾ in. (33.7 x 24.7 cm.)

\$8,000–12,000

Bakunin was one of the most famous revolutionary anarchists in 19th century Russia. He was the founder of 'collectivist anarchism' which advocated the abolishment of both state and private ownership, with proceeds going instead to the workers.





7

**NADAR [GASPARD-FELIX TOURNACHON] (1820–1910)**

*Gioachino Rossini, 1856*

gelatin silver print, mounted on board, printed 1900–1930 by Paul Nadar  
signed in ink (mount, recto); titled and dated in ink, titled in pencil  
(mount, verso)

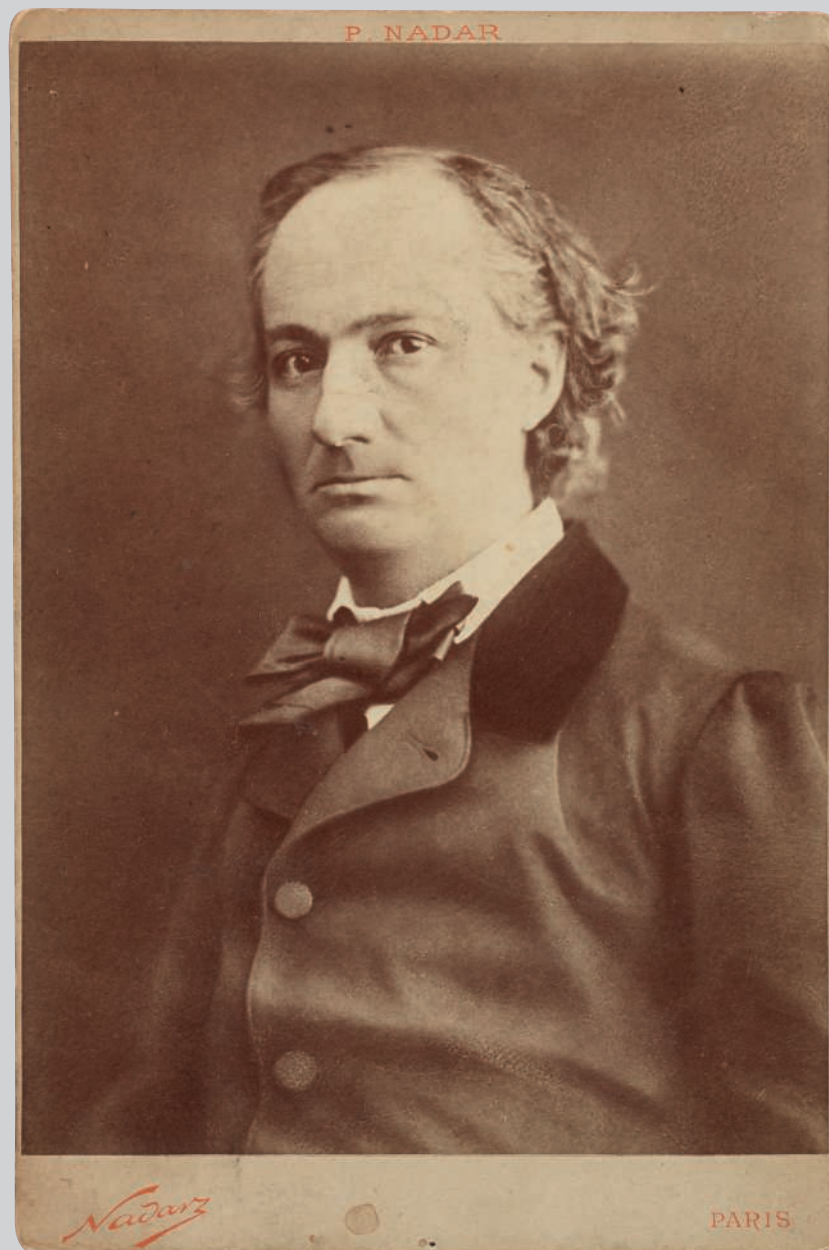
image/sheet: 9 x 6 $\frac{3}{4}$  in. (22.7 x 16 cm.)

mount: 13 $\frac{3}{4}$  x 9 $\frac{1}{4}$  in. (34.7 x 24.7 cm.)

\$8,000–12,000

Rossini was an important Italian composer, known mostly for his operas, such as *The Barber of Seville* and *La Cenerentola*; he was also a celebrated contemporary song writer.

Other prints of this image reside in institutional collections including the Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; the National Portrait Gallery, London; the J. Paul Getty Museum, Los Angeles; and the Philadelphia Museum of Art.



(actual size)

8

**NADAR [GASPARD-FELIX TOURNACHON] (1820-1910)**

*Baudelaire, c. 1855*

albumen print, mounted cabinet card

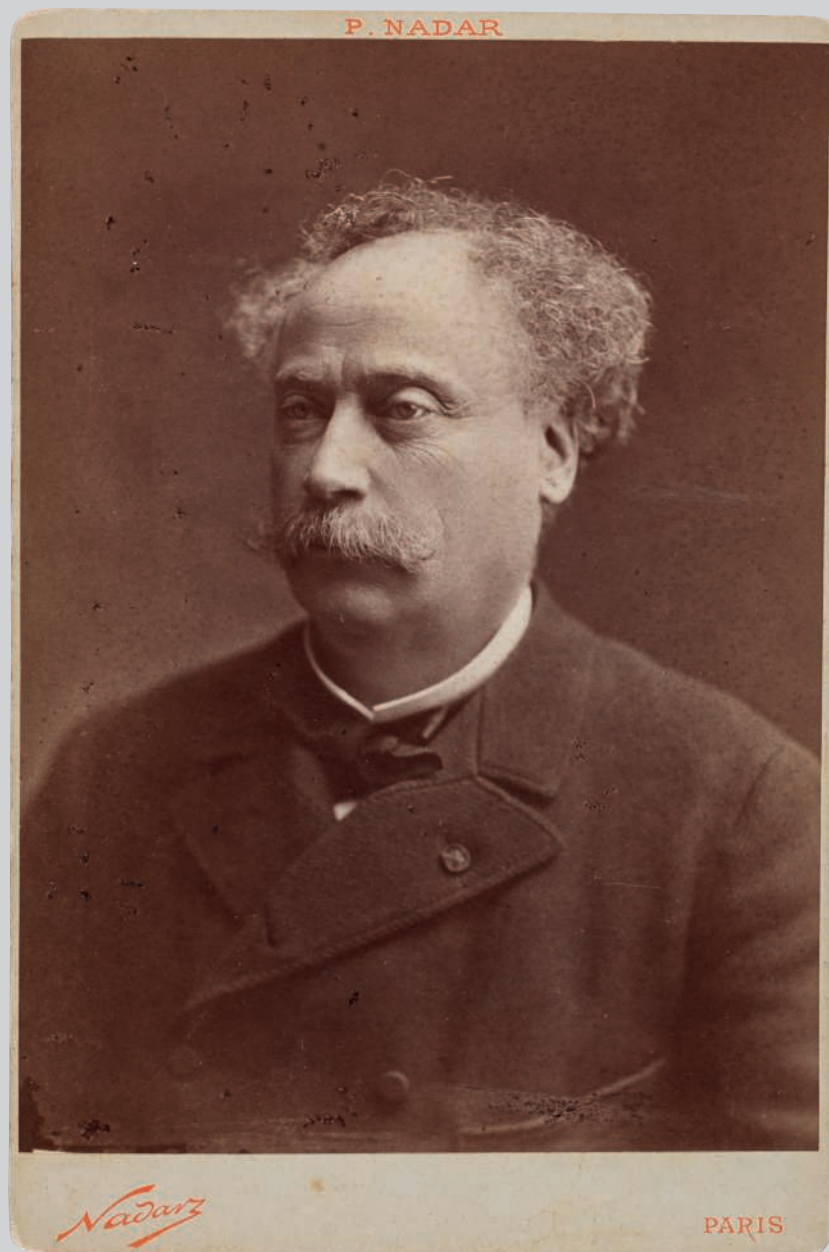
printed 'P. NADAR' credit, facsimile signature and 'Paris' in red ink (margin);  
titled and annotated in ink with printed credit and address details in red ink  
(mount, verso)

image/sheet: 5¼ x 4¼ in. (14.5 x 10.4 cm.)

mount: 6½ x 4¼ in. (16.4 x 10.7 cm.)

\$5,000-7,000





(actual size)

**9**

**PAUL NADAR (1856–1939)**

*Alexandre Dumas, fils, c. 1886*

albumen print, mounted on the photographer's cabinet card  
printed photographer's credit, facsimile signature and 'Paris' in red ink  
(margin); titled in pencil, printed photographer's credit, studio address  
details and exhibition information, all in red ink, and with a 'Gaston Bernard/  
Photographies/ 174, Rue Rivoli, Paris' affixed label (mount, verso)  
image/sheet: 5¾ x 4¼ in. (14.5 x 10.5 cm.)  
mount: 6½ x 4¼ in. (16.5 x 10.7 cm.)

\$4,000–6,000



(actual size)

## 10

### LEWIS CARROLL [CHARLES LUTWIDGE DODGSON] (1832-1898)

*Mrs. Rogers and Annie (aged 5), 1861*

albumen print, mounted on carte-de-visite

titled and dated in black ink, inscribed 'Dodgson photo' in red ink (mount, verso)

image/sheet: 3 $\frac{3}{8}$  x 2 $\frac{1}{4}$  in. (9 x 5.6 cm.)

mount: 3 $\frac{7}{8}$  x 2 $\frac{5}{8}$  (9.8 x 6.6 cm.)

\$8,000-12,000

#### LITERATURE:

Roger Taylor/Edward Wakeling, *Lewis Carroll: Photographer*, Princeton University Press, 2002, p. 174.

Mrs. Rogers and Annie (Annie Mary Ann Henley Rogers, 1856-1937) were respectively, the wife and daughter of Professor James Edwin Thorold Rogers (1823-1890), professor of Political Economy at Oxford.





(actual size)

**11**

**LEWIS CARROLL [CHARLES LUTWIDGE DODGSON] (1832-1898)**

*Xie Kitchin, July 17, 1878*

albumen print, mounted on cabinet card  
numbered '2541' in ink (mount, verso)  
image/sheet: 5½ x 4 in. (14 x 10 cm.)  
mount: 6¾ x 4¼ in. (16.6 x 10.6 cm.)

\$10,000-15,000

**LITERATURE:**

Roger Taylor/Edward Wakeling, *Lewis Carroll: Photographer*, Princeton University Press, 2002, p. 237.

According to Taylor and Wakeling's *Lewis Carroll: Photographer*, the actual day of the sitting was July 17th, 1878.



(actual size)

**12**

**NADAR [GASPARD-FELIX TOURNACHON] (1820-1910)**

*Sarah Bernhardt, c. 1865*

albumen print, mounted on carte-de-visite  
 printed with studio information (mount, recto); titled in ink  
 (mount, verso)

image/sheet: 3½ x 2 in. (7.8 x 5 cm.)

mount: 4 x 2½ in. (10.1 x 6.3 cm.)

\$4,000-6,000





13

13

**W. & D. DOWNEY (ACTIVE 1855-1920)**

*Sarah Bernhardt (Seated, in a floor-length gown), 1906*

albumen print, mounted on printed Downey Studios card  
signed and dated in ink by the subject (recto); blind stamped studio  
credit (mount, recto); stamped Studio credit (mount, verso)  
image/sheet: 11¼ x 7 in. (28.5 x 17.7 cm.)  
mount: 12¾ x 7¾ in. (32.4 x 18.6 cm.)

\$3,000-5,000



14

14

**W. & D. DOWNEY (ACTIVE 1855-1920)**

*Sarah Bernhardt (In fitted jacket and floor length skirt, with  
bouquet of flowers), 1875*

albumen print, mounted on Downey studios deluxe gold-edged card  
credited in gold-leaf blind stamp (mount, recto)  
image/sheet: 11½ x 7 in. (29.5 x 17.7 cm.)  
mount: 12½ x 7¼ in. (31.9 x 18.3 cm.)

\$3,000-5,000

**PROVENANCE:**

Collection of Jeanne Coëdès, Paris;  
Collection of Varga, Paris;  
Private Collection, Paris.



15

15

**L.H. SCHOLLENBERGER (ACTIVE 1880S)**

*Santa Fe Trail, entering into mountains near Albuquerque, New Mexico, 1880*

cyanotype

titled and dated in ink and pencil, stamped with photographer's credit (verso)

image/sheet: 7½ x 4¾ in. (19.8 x 12.2 cm.)

\$2,000-3,000

16

**JOHN THOMSON (1837-1921)**

*'Strawberries, All Ripe! All Ripe!' from Street Life in London, c. 1877*

woodburytype, mounted on original card with printed red border

printed title in red ink (mount, recto)

image/sheet: 3½ x 4½ in. (9.2 x 11.5 cm.)

mount: 8¼ x 10½ in. (21 x 27 cm.)

\$1,500-2,500

17

**EADWEARD MUYBRIDGE (1830-1904)**

*Horse and Rider from Animal Locomotion, Plate 625, 1887*

collotype print

printed title, plate number, date and copyright credit (margin)

image: 7¾ x 14½ in. (19.6 x 36.7 cm.)

sheet: 18¾ x 23¾ in. (47.6 x 59.9 cm.)

\$3,000-5,000



"STRAWBERRIES, ALL RIPE! ALL RIPE!"



16



17



**18**

**NAPOLEON SARONY (1821-1896)**

*Portrait of Oscar Wilde, 1882*

albumen print, mounted on card  
printed with photographer's copyright credit, facsimile signature and title  
(mount, recto)

image/sheet: 5¼ x 4¼ in. (14.3 x 10.4 cm.)

mount: 6¾ x 4¼ in. (6 x 10.8 cm.)

\$4,000-6,000

The present photograph was taken in the Sarony Studio, New York, by its proprietor, Napoleon Sarony, during Wilde's visit to America in 1882. It was on Wilde's arrival in New York during this trip that he was asked by a customs official if he had anything to declare; to which Wilde replied: 'only my genius'.





**19**

**BACARD FILS (ACTIVE 1870S-1900s)**

*Grille d'Égout, c. 1885*

albumen print, mounted on card

credited and titled in pencil, printed 'AU JARDIN DES TUILERIES / 204, RUE  
DE RIVOLI / Bte GUERARD, ESTAMPES, GRAVURES, PHOTOGRAPHIES'

on affixed label (mount, verso)

image/sheet: 5½ x 3¾ in. (13.7 x 9.8 cm.)

mount: 6¾ x 4¼ in. (16 x 10.6 cm.)

\$2,500-3,500

One of the two most famous Can Can dancers at the Moulin Rouge (Paris),  
alongside La Goulue.



**20**

**ALFRED STIEGLITZ (1864-1946)**

*The Steerage, 1907*

large format photogravure on Japan tissue, printed 1915-1916

image: 13 x 10½ in. (33 x 26.5 cm.)

sheet: 15¾ x 11 in. (40 x 27.7 cm.)

\$18,000-22,000

**LITERATURE:**

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

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.

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.



**21**

**ALFRED STIEGLITZ (1864-1946)**

*Marie Rapp, 1913*

platinum print, tipped to original mount  
dated 'May 1913' and annotated '291' in ink (recto); signed and variously  
annotated in pencil (mount, verso)  
image/sheet: 9½ x 7⅞ in. (24.1 x 19.3 cm.)  
mount: 9⅞ x 7¾ in. (24.3 x 19.7 cm.)

\$12,000-18,000

**PROVENANCE:**

The Collection of Dorothy Norman, New York;  
Private Collection, New York.





22

**GERTRUDE KÄSEBIER (1852-1934)**

*Two women by trout stream, 1904*

platinum print, on a layered mount, with original heavy brown paper presentation cover

signed and dated in Roman numerals in pencil (tertiary mount, recto); stamped photographer's personal monogram (on original presentation cover)

image/sheet: 5 $\frac{5}{8}$  x 8 in. (14.3 x 20.2 cm.)

mount: 6 $\frac{7}{8}$  x 9 $\frac{1}{8}$  in. (17.3 x 25 cm.)

secondary mount: 7 x 10 in. (17.7 x 25.3 cm.)

tertiary mount: 17 $\frac{3}{4}$  x 14 $\frac{1}{8}$  in. (44.1 x 35.7 cm.)

\$8,000-12,000



presentation cover



23

**23**

**EDWARD SHERIFF CURTIS (1858-1952)**

*Night Scout - Nez Percé, 1911*

platinum print  
numbered 'x2928-10' (in the negative); titled in pencil (verso)  
image/sheet: 8 x 6 in. (20.2 x 15 cm.)

\$5,000-7,000

**LITERATURE:**

Edward S. Curtis, *The North American Indian*, 1907-1930, Portfolio 8, pl. 260.  
Edward Curtis, *Chiefs and Warriors*, Little, Brown, Boston, 1996, p. 79.  
Edward Curtis, *Sacred Legacy: Edward S. Curtis and the North American Indian*, Simon & Schuster, New York, 2000, p. 151.  
Edward Curtis, *The North American Indian: The Complete Portfolios: Edward S. Curtis*, Taschen, Cologne, 2016, p. 310.



24

**24**

**EDWARD SHERIFF CURTIS (1858-1952)**

*Variant of The Shores of Nootka, 1915*

platinum print  
signed in ink (recto)  
image: 7½ x 5½ in. (19 x 14 cm.)  
sheet: 10 x 8 in. (25.5 x 20.5 cm.)

\$5,000-7,000

**25**

**ANONYMOUS**

*Kaloma, 1914*

gelatin silver print

embossed title, date and 'P. N. Co.' copyright credit (recto)

image/sheet: 11¾ x 5 in. (29.8 x 12.7 cm.)

\$4,000-6,000

The subject of this portrait was always assumed to be Josephine Sarah Earp, wife of the western lawman Wyatt Earp. It has since been suggested that it is in fact a portrait of a friend of the Earps, but as Josephine liked the portrait so much she claimed it was her in the photograph. This discussion still remains unresolved.







26

**EUGÈNE ATGET (1857-1927)**

*Prostitute (with fox fur stole) soliciting in doorway, c. 1911*

gelatin silver print, printed later by Berenice Abbott  
stamped 'Eugène Atget Photograph/ printed by Berenice Abbott' (verso)  
image: 9 x 7 in. (22.6 x 17.6 cm.)  
sheet: 9 7/8 x 7 7/8 in. (25 x 20 cm.)

\$6,000-8,000

Berenice Abbott, who had worked briefly for Man Ray as a darkroom assistant in the early 1920s in Paris, was subsequently introduced by Man Ray to the work of Eugene Atget. Fascinated by his work, she sought out the aging man and finally befriended him in 1927—unfortunately also the year of his death. The following year Abbott arranged to buy all the photographs and negatives that remained in Atget's estate. Soon after, short of funds, she sold half of the works she had purchased to a young, wealthy visitor to Paris, Julien Levy. From time to time Abbott printed from Atget's original negatives, always with great care and dexterity. This print clearly stamped with an attribution to Atget, is an example of Abbott's superior darkroom work.



**27**

**BARON ADOLPH DE MEYER (1868–1946)**

*Mrs. Lily Havemeyer, c. 1905*

gelatin silver print

titled in pencil (verso)

image: 9 $\frac{5}{8}$  x 7 $\frac{5}{8}$  in. (24.3 x 19.3 cm.)

sheet: 10 x 8 in. (25.3 x 20.2 cm.)

\$4,000–6,000

"Lily" is presumably the nickname for Adeline, the first of three children born to the great collectors, and patrons of Impressionist art, Louisine and Henry O. Havemeyer—a quantity of works from whose collection form the nucleus of the Impressionist collection at the Metropolitan Museum of Art. "Lily" in her own right, was a quite acceptable painter of rural landscapes. She passed away in 1963.



28

**ALICE BOUGHTON (1866-1943)**

*Lady Gregory, 1930*

gelatin silver print

signed in pencil (recto); titled in pencil (verso)

image/sheet: 7 $\frac{5}{8}$  x 5 $\frac{3}{4}$  in. (19.3 x 14.5 cm.)

\$3,000-5,000

Alice Boughton was a prominent member of Alfred Stieglitz's circle from the beginning, participating in the inaugural exhibition of his Little Galleries of the Photo-Secession, and four years after that (1906) being appointed by him a Fellow of the Photo-Secession. Her photographs were published in *Camera Work* (notably in issue No. 26). Boughton was probably the most important female portrait photographer of her time.

Lady Augusta Gregory (1852-1932) was one of the most important champions and patrons of the theatre in Ireland. She was born to Irish gentry, and was always a staunch and proud supporter of her country and its culture. She married a very cultivated gentleman (Sir William Henry Gregory) much her senior, and by his side, hosted one of the most elite literary salons, both in Ireland and in London, where they kept a second home. Lady Gregory's involvement in the Irish theatre included both her role as a playwright and as a patron. Together with the poet, William Butler Yeats, and another friend, she founded the Irish Literary Theatre, and following its demise, the more successful, world-famous, Abbey Theatre. George Bernard Shaw once referred to Lady Gregory as "the greatest living Irish woman".





(actual size)

## 29

### LEWIS WICKES HINE (1874-1940)

*Noon Hour at Massachusetts Mill, Lindale, Georgia, April 1913*

gelatin silver print

numbered 'N.3365' in pencil (verso)

image: 4½ x 3½ in. (11.4 x 8.9 cm.)

sheet: 7 x 5 in. (17.9 x 12.8 cm.)

\$6,000-8,000

#### PROVENANCE:

Lunn Gallery, Washington, D.C.

Hine's accompanying inventory note states: 'during the days following this, I proved the ages of nearly a dozen of those children, by gaining access to family records. Insurance papers and through conversations with the children and parents, and found those that I could prove to be working now, or during the past year, at ten and eleven years of age, some of them having begun before they were ten. Further research would reveal dozens more.'

30

**LEWIS WICKES HINE (1874-1940)**

*A tiny eight-year-old carrying home a load of flowers, Thompson Street N.Y., Feb. 1912*

gelatin silver print

numbered '2847' in ink (verso)

image/sheet: 4½ x 6⅝ in. (11.4 x 16.7 cm.)

\$6,000-8,000

**PROVENANCE:**

Lunn Gallery, Washington, D.C.



30

31

**LEWIS WICKES HINE (1874-1940)**

*An 11 year old delivery boy for an Opelika Meat Market [Opelika, Alabama], Oct. 1914*

gelatin silver print

numbered '3823' in pencil (verso)

image/sheet: 4½ x 6⅝ in. (11.4 x 16.5 cm.)

\$6,000-8,000

**PROVENANCE:**

Lunn Gallery, Washington, D.C.



31



**32**

**ALFRED CHENEY JOHNSTON (1885-1971)**

*Marion Davies, 1920*

gelatin silver print

stamped photographer's credit and titled in pencil (verso)

image: 12 $\frac{7}{8}$  x 9 $\frac{7}{8}$  in. (32.6 x 25 cm.)

sheet: 13 $\frac{1}{4}$  x 10 $\frac{1}{4}$  in. (33.5 x 26 cm.)

\$3,000-4,000





33

**ALFRED CHENEY JOHNSTON (1885–1971)**

*The Costello Sisters (Dolores and Helen), 1920s*

gelatin silver print

titled in pencil (verso)

image/sheet: 13 $\frac{1}{8}$  x 9 $\frac{3}{4}$  in. (33.2 x 24.7 cm.)

\$3,000–4,000

**LITERATURE:**

Charles Isaacs Gallery, Malvern, Pennsylvania, *Alfred Cheney Johnston: Women of Talent and Beauty, 1917–1920*, 1987, p. 33.

Dolores Costello was a film star of the silent era, eventually nicknamed “the Goddess of the Silver Screen”. John Berrymore fell in love with her and they married in 1928. Helen (or Helen) Costello, the younger sister of Dolores, was also an actress of the silent era, but because of an undistinguished speaking voice her career waned with the introduction of talking movies.



**34**

**PAUL OUTERBRIDGE JR. (1896–1958)**

*Man Ray, 1926*

platinum print, mounted on paper  
 signed in pencil (mount, recto)  
 image/sheet: 6¾ x 4¾ in. (17 x 12 cm.)  
 mount: 15 x 11 in. (38 x 28 cm.)

\$12,000–18,000

**LITERATURE:**

Elaine Dines and Paul Howe, *Paul Outerbridge: A Singular Aesthetic*, Laguna Beach Museum of Art, Laguna Beach, 1981, no. 254, p. 172.



(actual size)

**35**

**BERENICE ABBOTT (1898-1991)**

*Léonard Tsuguharu Foujita, Paris, 1926*

gelatin silver print

signed, titled and dated in pencil (verso)

image/sheet: 3 $\frac{5}{8}$  x 2 $\frac{1}{2}$  in. (9.1 x 6.2 cm.)

\$7,000-9,000

**LITERATURE:**

*Berenice Abbott: Photographs*, Horizon Press, New York, 1970, p. 39.





**36**

**ROGER PARRY (1905-1977)**

*Georges Pomies, 1928*

gelatin silver print, mounted on card  
 signed in ink (mount, recto); titled and dated in pencil (mount, verso)  
 image/sheet: 9 x 6 $\frac{7}{8}$  in. (22.8 x 17.3 cm.)  
 mount: 12 $\frac{1}{2}$  x 9 $\frac{5}{8}$  in. (36.1 x 24.5 cm.)

\$6,000-8,000

Georges Pomies (1902-1933) lived to the age of 31, but filled that short life with a talented career in the music halls of Paris as a singer, dancer and actor. His great love and main dancing partner (with whom he is posed in this image) was Lisa Duncan, the adopted daughter of Isadora Duncan.

**37**

**PAUL ÉLUARD (1985-1952)**

*Self portrait, 1928-1929*

unique gelatin silver photobooth strip  
image/sheet: 5⅞ x 1½ in. (14.9 x 3.8 cm.)

\$10,000-15,000

Paul Éluard, alongside André Breton, Philippe Soupault and Louis Aragon, was one of the most important poets of the French Dada and Surrealist era.



(actual size)



**38**

**ANDRÉ KERTÉSZ (1894-1985)**

*Lunchtime Rush Hour, Paris, 1922*

gelatin silver print

stamped photographer's credit with affixed copyright credit label (verso)

image/sheet: 9 $\frac{3}{8}$  x 7 in. (23.6 x 17.7 cm.)

\$8,000-12,000





**39**

**MARIANNE BRESLAUER (1909 -2001)**

*Sur les Quais (Paris), 1929*

gelatin silver print

signed, dated and annotated 'Paris' in pencil (verso)

image: 6¾ x 9⅞ in. (17 x 23.1 cm.)

sheet: 7 x 9½ in. (17.6 x 24.1 cm.)

\$4,000-6,000



**40**

**MAN RAY (1890–1976)**

*Two Women Playing Chess in Man Ray's Studio, 1928*

gelatin silver print

signed and dated by subjects in ink (recto); signed in pencil (original mount remnant, recto); annotated 'Le Jeu d'eches est bien de Man Ray' in ink (verso)

image/sheet: 6½ x 8¾ in. (16.6 x 22.1 cm.)

overall: 7½ x 8¾ in. (19 x 22.1 cm.)

\$15,000–25,000



41

**LAURA GILPIN (1891-1979)**

*Lillian Gish in Camille (Central City, Colorado), 1932*

gelatin silver print, with original overmat  
 signed and dated in pencil (overmat); stamped photographer's 'Colorado  
 Springs, Colo.' credit (verso); printed credit, title and numbers 'PRINT No. 1'  
 and 'Picture No. 5' on affixed photographer's label (overmat, verso)  
 image/sheet: 11 $\frac{1}{8}$  x 9 $\frac{7}{8}$  in. (30.2 x 25 cm.)  
 original overmat: 18 x 14 in. (45.7 x 35.5 cm.)

\$4,000-6,000



42

**CONSTANTIN BRÂNCUȘI (1876-1957)**

*Self-portrait, with Polaire, c. 1925*

gelatin silver print

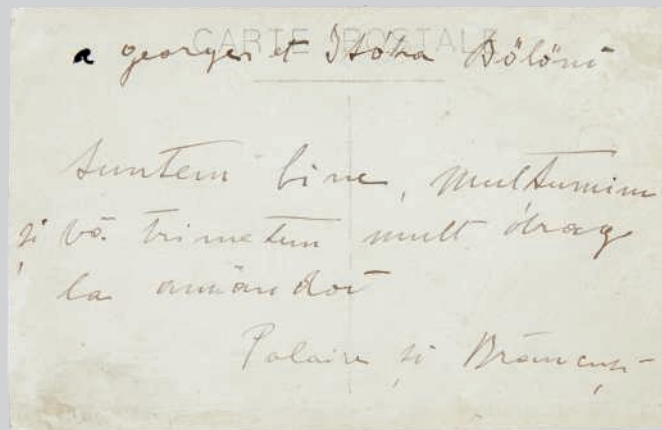
inscribed 'Isokai/ with love/ me and my she-dog' in ink (recto); signed and inscribed 'To George and Isokai Dölöni/ We are well, we thank you/ And we're sending much love to you both/ Brancusi and Polaire' (translation from original note written in Romanian) in ink (verso)

image/sheet: 5 $\frac{1}{4}$  x 3 $\frac{3}{4}$  in. (13.5 x 8.5 cm.)

\$15,000-25,000

**PROVENANCE:**

Descendants of the Doloni family;  
Private Collection, Paris.



(verso)



(actual size)



**43**

**LOTTE JACOBI (1896–1990)**

*Lotte Lenya, Berlin, 1930*

gelatin silver print, printed later

signed in pencil (recto)

image/sheet: 7½ x 9¾ in. (19 x 24.7 cm.)

\$6,000–8,000





**44**

**HENRI CARTIER-BRESSON (1908–2004)**

*Calle Cuauhtemoczin, Mexico City, 1934–1935*

gelatin silver print, printed later

signed in ink and embossed photographer's copyright credit (margin)

image: 14 x 9 $\frac{3}{8}$  in. (35.5 x 23.7 cm.)

sheet: 15 $\frac{1}{4}$  x 11 $\frac{1}{8}$  in. (39.9 x 30.1 cm.)

\$7,000–9,000

**LITERATURE:**

Peter Galassi, *Henri Cartier-Bresson: The Early Work*, Museum of Modern Art, New York, 1987, p. 129.



**45**

**JAMES VAN DER ZEE (1886–1983)**

*Portrait of a young woman, 1928*

warm-toned gelatin silver contact print

signed and dated (in the negative)

image: 9½ x 7½ in. (24 x 19 cm.)

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

\$6,000–8,000



**46**

**JAMES VAN DER ZEE (1886-1983)**

*Elegant young man with cigar, 1932*

warm-toned gelatin silver contact print

signed and dated (in the negative); stamped photographer's 'GGG PHOTO  
STUDIO credit' (verso)

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

\$6,000-8,000





47

**JAMES VAN DER ZEE (1886–1983)**

*Loyalty Social Club, 1935*

gelatin silver print

signed and dated (in the negative); stamped photographer's 'G.G.G. Photo studio' credit (verso)

image/sheet: 7 $\frac{7}{8}$  x 9 $\frac{7}{8}$  in. (20 x 25 cm.)

\$6,000–8,000



**48**

**JAMES VAN DER ZEE (1886–1983)**

*Well-dressed young man with boutonnière, 1934*

warm-toned gelatin silver contact print

signed and dated (in the negative)

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

\$6,000–8,000





49

**49**

**JACQUES-HENRI LARTIGUE (1894–1986)**

*Renée Perle au miroir, c. 1930*

gelatin silver print, mounted on paper  
titled in an unknown hand in pencil (mount, recto)  
image/sheet: 4¾ x 7 in. (11 x 17.6 cm.)  
mount: 7¾ x 10¼ in. (19.7 x 26 cm.)

\$10,000–15,000



50

**50**

**BRASSAI (1899–1984)**

*Gala and Salvador Dali, 1932*

gelatin silver print, printed later  
stamped with photographer's Rue du Faubourg  
St. Jacques (verso)  
image/sheet: 9 x 11½ in. (23 x 29.1 cm.)

\$10,000–15,000

Brassai, holding his camera, is clearly visible in  
the reflection of the background mirror.





51

**WALKER EVANS (1903–1975)**

*Citizen in Downtown Havana, 1933*

gelatin silver print

numbered 'I-52' in pencil and variously annotated in an unknown hand in pencil (verso)

image: 7 $\frac{3}{8}$  x 4 $\frac{3}{4}$  in. (18.7 x 12 cm.)

sheet: 9 $\frac{7}{8}$  x 7 $\frac{7}{8}$  in. (25 x 20 cm.)

\$18,000–22,000

**PROVENANCE:**

The Collection of James Agee (1909–1955);

The Collection of Timothy Baum, New York;

Private collection, New York.

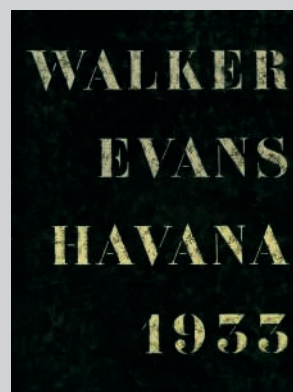
**LITERATURE:**

Jerry L. Thompson, *Walker Evans at Work*, Thames and Hudson, London, 1984, p. 89.

Gilles Mora and John T. Hill, *Walker Evans Havana 1933*, Pantheon Books, 1989, p. 14.

Andrei Codrescu and Judith Keller, *Walker Evans Cuba*,

The J. Paul Getty Museum, Los Angeles, 2001, pl. 23 (variant).





**52**

**GERMAINE KRULL (1897-1985)**

*Ragpicker (Paris), c. 1930*

gelatin silver print

stamped photographer's copyright credit (verso)

image/sheet: 8 x 5 $\frac{5}{8}$  in. (20.3 x 13.5 cm.)

\$6,000-8,000



53

**GERMAINE KRULL (1897-1985)**

*Chef examining freshly delivered produce for the day ahead (Paris), c. 1931*

gelatin silver print

stamped photographer's copyright credit (verso)

image/sheet: 8 $\frac{1}{8}$  x 5 $\frac{7}{8}$  in. (20.5 x 14.8 cm.)

\$6,000-8,000





(actual size)

**54**

**MAN RAY (1890–1976)**

*Model Alongside Pedestal with Urn Atop, 1935*

gelatin silver print

stamped 'MAN RAY - 8/DU VAL-DE-GRAVE/PARIS 5e - FRANCE/

DANTON 92-25' [Manford M9] (verso)

image/sheet: 4 $\frac{3}{8}$  x 3 $\frac{1}{4}$  in. (10.8 x 8.1 cm.)

\$10,000-15,000



55

**GERMAINE KRULL (1897–1985)**

*Reflections (Paris), c. 1930*

gelatin silver print

stamped photographer's credit (verso)

image/sheet: 6 $\frac{5}{8}$  x 6 in. (16.7 x 14 cm.)

\$8,000–12,000



56

**CARL VAN VECHTEN (1880–1964)**

*Portrait of Man Ray, Paris, 1934*

gelatin silver print

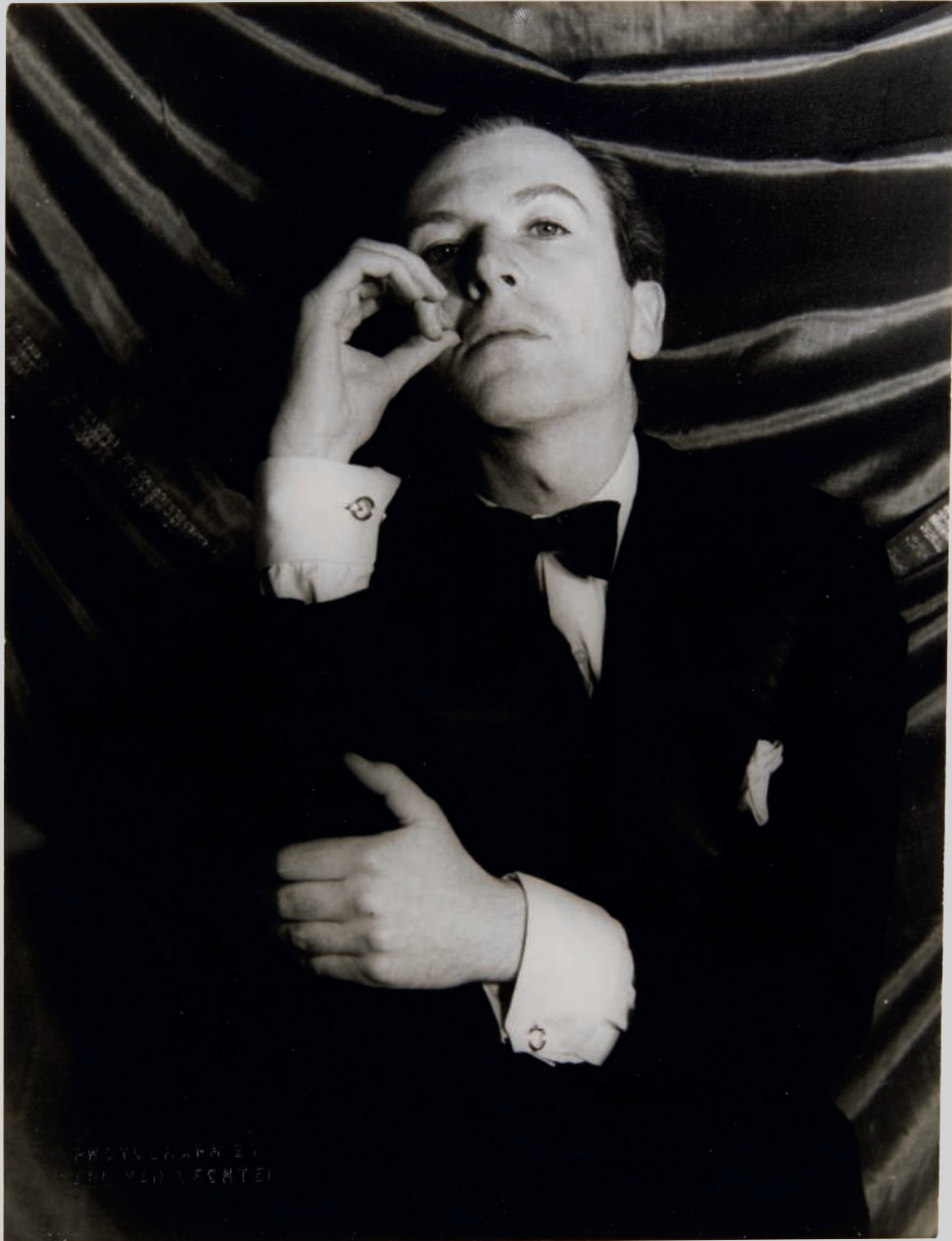
titled in pencil, dated and numbered in red ink in photographer's

credit stamp (verso)

image/sheet: 9¼ x 6½ in. (23.4 x 16.5 cm.)

\$5,000–7,000





**57**

**CARL VAN VECHTEN (1880-1964)**

*Portrait of Cecil Beaton, 1937*

gelatin silver print

embossed photographer's credit (recto); stamped photographer's credit and  
numbered 'XXV:21' in green ink (verso)

image/sheet: 9 $\frac{3}{4}$  x 7 $\frac{7}{8}$  in. (24.6 x 18.7 cm.)

\$4,000-6,000



**58**

**FLORENCE HENRI (1893–1982)**

*Portrait of Sonia Delaunay, 1931*

gelatin silver print, mounted on board  
signed, titled 'Paris' and dated in pencil (mount, recto); stamped  
photographer's credit (mount, verso)  
image/sheet: 11½ x 9¼ in. (29.1 x 23.4 cm.)  
mount: 21¼ x 14½ in. (53.9 x 36.8 cm.)

\$8,000–12,000

**PROVENANCE:**

*Barry Friedman: The Eclectic Eye*, Christie's, New York, March 26, 2014, lot 124;  
Timothy Baum, New York;  
Private Collection, New York.

**EXHIBITED:**

New York, Cooper Hewitt National Design Museum, *Color Moves: Art And Fashion By Sonia Delaunay*, March–June 2011.



59

**BRASSAÏ (1899–1984)**

*Picasso in his studio at 23 Rue La Boetie, Paris, 1932*

gelatin silver print, printed late 1960s–early 1970s

signed in ink (margin)

image: 13 $\frac{5}{8}$  x 10 $\frac{3}{8}$  in. (34.5 x 26.1 cm.)

sheet: 15 $\frac{1}{2}$  x 11 $\frac{1}{4}$  in. (39.3 x 29.7 cm.)

\$10,000–15,000

**LITERATURE:**

Brassaï, *Brassaï: The Artists of My Life*, Thames and Hudson, London, 1982, p. 157.

Exhibition catalogue, *Brassaï: From Surrealism to Art Informal*, Fundació Antoni Tàpies, Barcelona, 1993, p. 49.

Bernadette Caille and Anne Baldassari, *Brassaï, Picasso: Conversations avec la lumière*, Réunion des Musées Nationaux, Paris, 2000, p. 316.

Picasso's studio was next door to the gallery of his primary dealer at that time, Paul Rosenberg, whose gallery was at No. 21.





**60**

**PAUL CITROEN (1896–1983)**

*Modell, 1933*

gelatin silver print

signed, titled and dated in pencil (verso)

image: 9 $\frac{3}{8}$  x 6 $\frac{1}{2}$  in. (23.7 x 16.5 cm.)

sheet: 9 $\frac{7}{8}$  x 7 in. (25.1 x 17.7 cm.)

\$5,000–7,000

**LITERATURE:**

Paul Citroen, *Paul Citroen*, Focus, Amsterdam, 1997, p. 83.



61

**MARTA HOEPFFNER (1912-2000)**

*Selbstbildnis (Solarisation), 1938*

vintage solarized gelatin silver print

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

image/sheet: 14¼ x 11½ in. (36.1 x 29.5 cm.)

\$10,000-15,000

Hoepffner originally studied painting at the Bauhaus, and then turned her attention to the art of photography instead. She attained a high level of proficiency in both the realm of the photogram, and also, solarisation, as this present work demonstrates.



**62**

**HEINZ HAJEK-HALKE (1898-1983)**

*Autumn, c. 1930*

gelatin silver print

stamped photographer's copyright credit and typed annotations on affixed label (verso)

image/sheet: 9 x 6 $\frac{7}{8}$  in. (22.7 x 17.4 cm.)

\$8,000-12,000

**LITERATURE:**

Klaus Honnef and Michael Ruetz, *Heinz Hajek-Halke*, Steidl, Göttingen, 2006, p. 47.





63

**WALKER EVANS (1903-1975)**

*Subway Portrait, January 13, 1941*

gelatin silver print

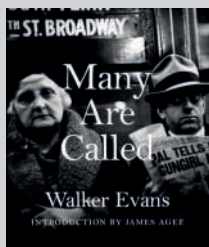
numbered 'VI' and '96' in pencil in Lunn Gallery stamp (verso)  
image/sheet: 6 $\frac{3}{4}$  x 8 in. (16.1 x 20.3 cm.)

\$18,000-22,000

**LITERATURE:**

Gilles Mora, *Walker Evans: The Hungry Eye*, Harry N. Abrams, New York, 1993, p. 231.

Walker Evans, *Many are Called*, The Metropolitan Museum of Art, New York, 2004, p. 49.





**64**

**MAN RAY (1890–1976)**

*Dorothea Tanning, 1942*

gelatin silver print

embossed 'MAN RAY' [Manford M20] (recto); stamped 'MAN RAY/ PARIS' [Manford M31] (verso)

image/sheet: 9 $\frac{7}{8}$  x 7 $\frac{7}{8}$  in. (25 x 19.3 cm.)

\$15,000–25,000

**PROVENANCE:**

Collection of the artist, Paris;  
Timothy Baum, New York;  
Private Collection, New York.

**LITERATURE:**

Exhibition catalogue, *Man Ray: Portraits, Paris-Hollywood-Paris*,  
Centre Pompidou, 2010, p. 283.

Terence Pepper and Marina Warner, *Man Ray Portraits*,  
National Portrait Gallery, London, 2013, pl. 138.



65

**WALKER EVANS (1903-1975)**

*Bridgeport, Connecticut, 1941*

gelatin silver print

numbered 'VIII' and '34' in pencil in Lunn Gallery stamp, variously annotated in an unknown hand in pencil (verso)

image: 6¾ x 9½ in. (17 x 24 cm.)

sheet: 7⅞ x 9⅞ in. (20 x 25 cm.)

\$7,000-9,000

**PROVENANCE:**

The Estate of the artist;  
Lunn Gallery, Washington, D.C.

**LITERATURE:**

"In Bridgeport" War Factories", *Fortune Magazine*, September, 1941.





**66**

**MAN RAY (1890–1976)**

*Self-portrait with pipe in California Studio, 1941*

gelatin silver print

stamped 'PHOTOGRAPH / BY MAN RAY' [Manford M24] and 'A.D.A.G.P.'

copyright credit [Manford M29] (verso)

image/sheet: 4 $\frac{5}{8}$  x 6 $\frac{1}{2}$  in. (11.7 x 16.5 cm.)

\$8,000–12,000



(actual size)

**67**

**MAN RAY (1890–1976)**

*Self-Portrait in Turban, c. 1948*

gelatin silver print

variously numbered in pencil (verso)

image/sheet: 4½ x 3¼ in. (11.3 x 8.2 cm.)

\$8,000–12,000

**PROVENANCE:**

Acquired directly from the artist by Timothy Baum, New York;  
Private Collection, New York.



**68**

**MAN RAY (1890–1976)**

*Stravinsky and others at a luncheon party (with Juliet Man Ray seated at extreme right), Los Angeles, 1945*

gelatin silver print

initialed in pencil and stamped 'PHOTOGRAPH/ BY MAN RAY/ 1234 Vine Street/ Hollywood, Calif' [Manford M23], also titled in pencil (verso)

image/sheet: 9 $\frac{7}{8}$  x 7 $\frac{7}{8}$  in. (25 x 19.4 cm.)

\$8,000–12,000

**PROVENANCE:**

Private Collection, Los Angeles.





69

**PAUL OUTERBRIDGE JR. (1896-1958)**

*Dinner Table Foursome, 1940*

carbro print

signed in yellow ink (recto)

image: 12 x 15¼ in. (30.4 x 38.5 cm.)

sheet: 15½ x 19¾ in. (39 x 49.1 cm.)

\$25,000-30,000

**PROVENANCE:**

Estate of the artist;

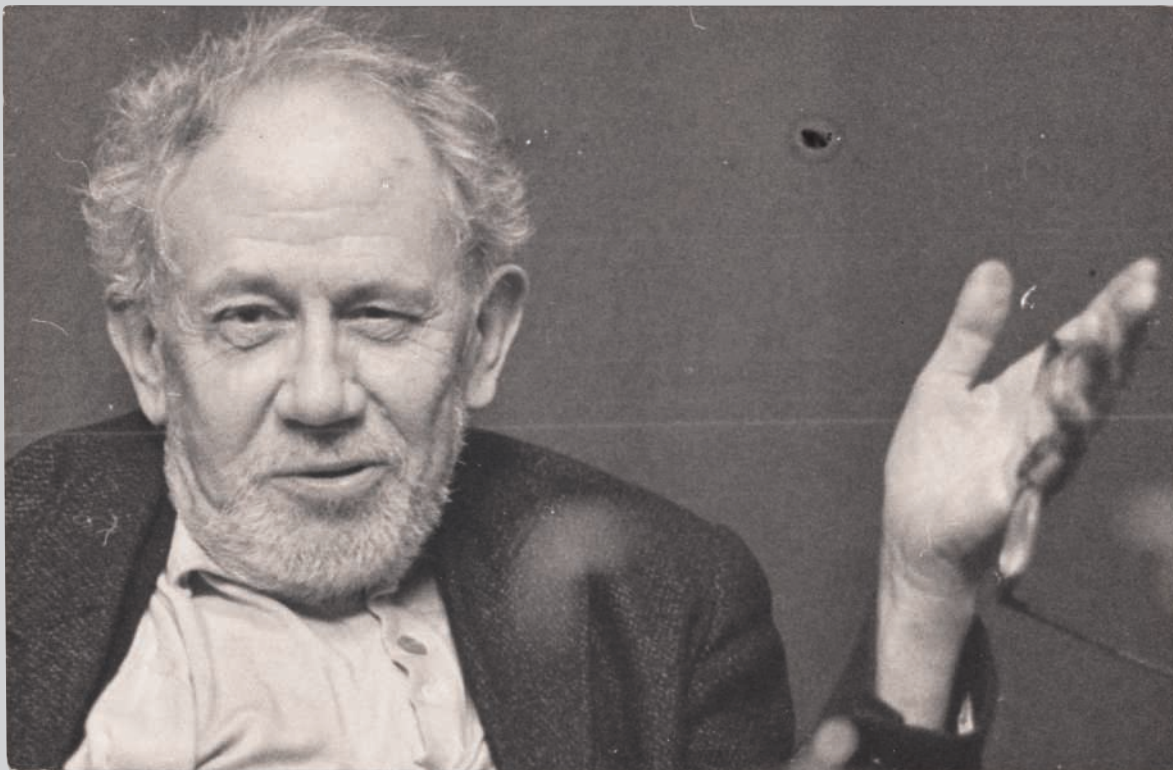
Private Collection, New York.

**EXHIBITED:**

New York, Robert Mann Gallery, *Food for Thought*,  
March 14-31, 2011.

**LITERATURE:**

Elaine Dines and Paul Howe, *Paul Outerbridge: A Singular  
Aesthetic*, Laguna Beach Museum of Art, Laguna Beach,  
1981, no. 499, p. 198.



**70**

**JOSEF S. KROFTA (1943–2015)**

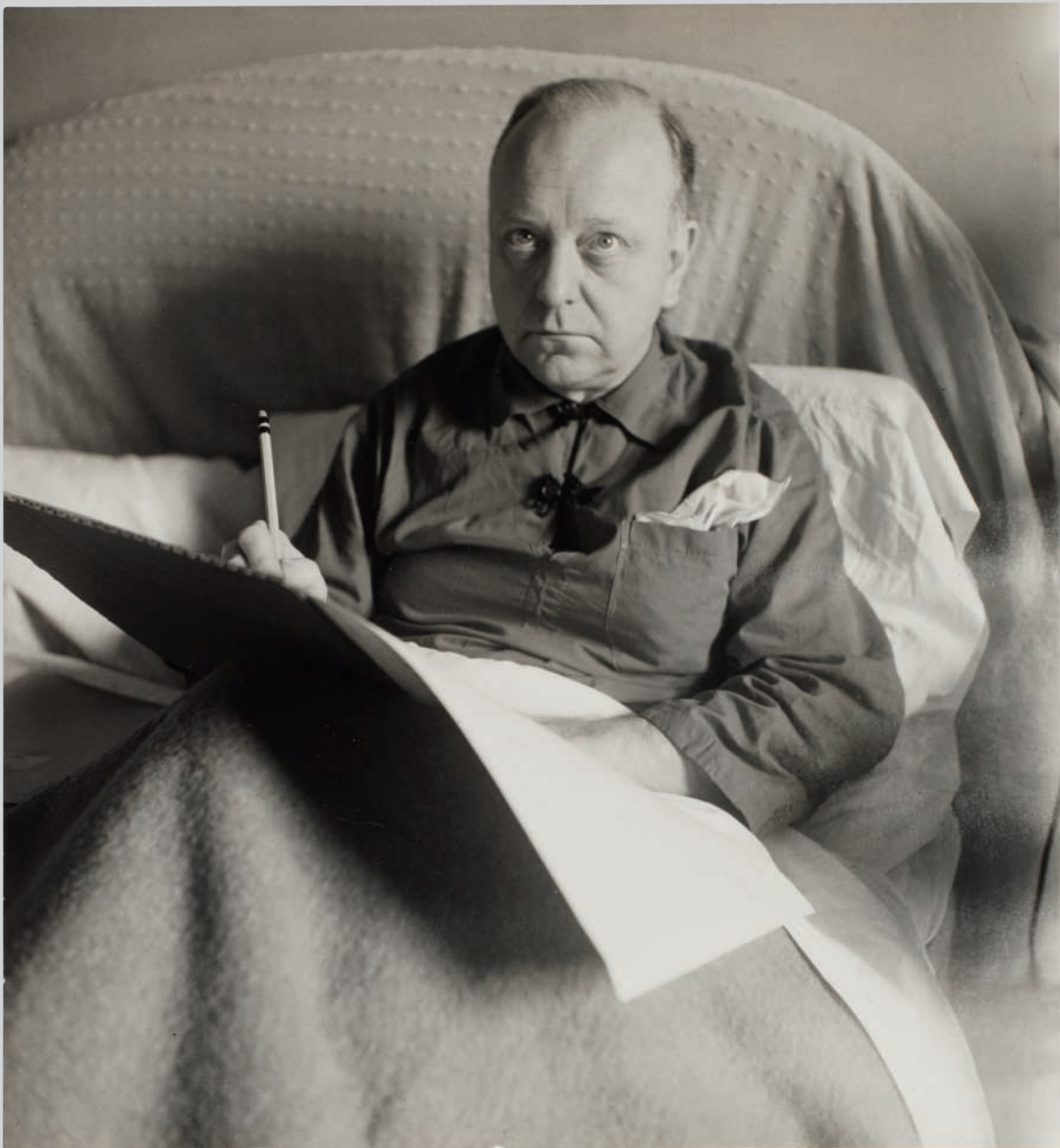
*Portrait of photographer Josef Sudek, 1964*

gelatin silver print

stamped photographer's copyright credit and variously annotated in ink (verso)

image/sheet: 3½ x 5¼ in. (8.7 x 13.4 cm.)

\$3,000–5,000



71

**IRVING PENN (1917-2009)**

*Virgil Thomson (Composing in Bed), 1947*

gelatin silver print, mounted on board

signed and dated in ink (mount, recto); stamped photographer's/Condé Nast  
credit (mount, verso)

image/sheet: 8 x 7<sup>3</sup>/<sub>8</sub> in. (20.3 x 18.7 cm.)

mount: 15 x 11 in. (38 x 27.8 cm.)

\$10,000-15,000





72

**HANS NAMUTH (1915–1990)**

*Jackson Pollock, 1950*

gelatin silver print, flush-mounted on board  
 stamped photographer's credit (flush mount, verso)  
 image/sheet/flush mount: 16½ x 13¾ in. (41.9 x 34.5 cm.)

\$6,000–8,000

**LITERATURE:**

'Evergreen Review', Vol. I, No. 3, Grove Press Inc., New York, cover.





73

**ROBERT FRANK (B. 1924)**

*Indianapolis, 1956*

gelatin silver print, printed 1979

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

image: 8½ x 12¼ (21.5 x 32.3 cm.)

sheet: 11 x 14 in. (28 x 35.5 cm.)

\$50,000-70,000

**LITERATURE:**

Robert Frank and Jack Kerouac, *The Americans*, Grove Press, New York, 1959, p. 173.

Sarah Greenough, *Looking In: Robert Frank's The Americans*, National Gallery of Art, Washington, D.C., 2009, pp. 309, 482, and 483, and Contact no. 82.

'The Highway: Four Photographs by Robert Frank,' *Current*, November 1960, p. 36.

Willy Rotzler, 'Der Photograph Robert Frank,' *Du*, January 1962, p. 18.

*Robert Frank*, Aperture, Millerton, 1976, p. 37.

Sarah Greenough et al., *Robert Frank: Moving Out*, National Gallery of Art, Washington, D.C., 1994, p. 195.

Ian Penman, *Robert Frank: Storylines*, Tate Modern, London, 2004, frontispiece 2.

Sarah Greenough, *Looking in: Robert Frank's The Americans*, National Gallery of Art, Washington, 2009, p. 309.



**74**

**ANDRÉ KERTÉSZ (1894–1985)**

*Broken Bench, Long Island, 1962*

gelatin silver print, mounted on board, printed 1970s

signed in pencil (mount, recto)

image/sheet: 6½ x 9½ in. (16.5 x 24 cm.)

mount: 14 x 18 in. (35.5 x 45.7 cm.)

\$6,000–8,000

**LITERATURE:**

Paul Dermée, *André Kertész: Sixty Years of Photography*,  
New York, Penguin, 1978, p. 202.





**75**

**ANDRÉ KERTÉSZ (1894–1985)**

*Tuileries, Paris, 1980*

gelatin silver print

signed, titled, dated and numbered '#34' in pencil (verso)

image: 9¾ x 7¼ in. (24.8 x 18.4 cm.)

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

\$4,000–6,000

**LITERATURE:**

Exhibition catalogue, *André Kertész, Jeu de Paume*,  
Paris, 2010, p. 285.



WAITRESS, NUDIST CAMP N.J. 1963  
 DIANE ARBUS  
 NOT TO BE REPRODUCED  
 dear Chrystia, would you between  
 now and May 7 go to the Museum  
 of modern art (main floor west  
 wing) where there is a roomful  
 of my photographs. I'd really  
 like you to see them,  
 Diane

76

**DIANE ARBUS (1923–1971)**

*A young waitress at a nudist camp, N.J. 1963*

gelatin silver print, printed 1967  
 titled, dated, annotated with reproduction limitation  
 and personal inscription, all in ink (verso)  
 image: 2¾ x 2¾ in. (7 x 7 cm.)  
 sheet: 4 x 5 in. (10.1 x 12.6 cm.)

\$20,000–30,000

**LITERATURE:**

Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York,  
 2003, p. 72.

This work is one of two images printed by Arbus in this small format and sent to various friends at the time of the first presentation of her works at the Museum of Modern Art, New York: the 'New Documents' exhibition of 1967. On the reverse of this print, Arbus urges her friend, identified as 'Chrystia', to come to the museum's main floor, west wing to see the 'roomful' of her photographs.



**77**

**DIANE ARBUS (1923-1971)**

*Two girls in matching bathing suits, Coney Island, N.Y., 1967*

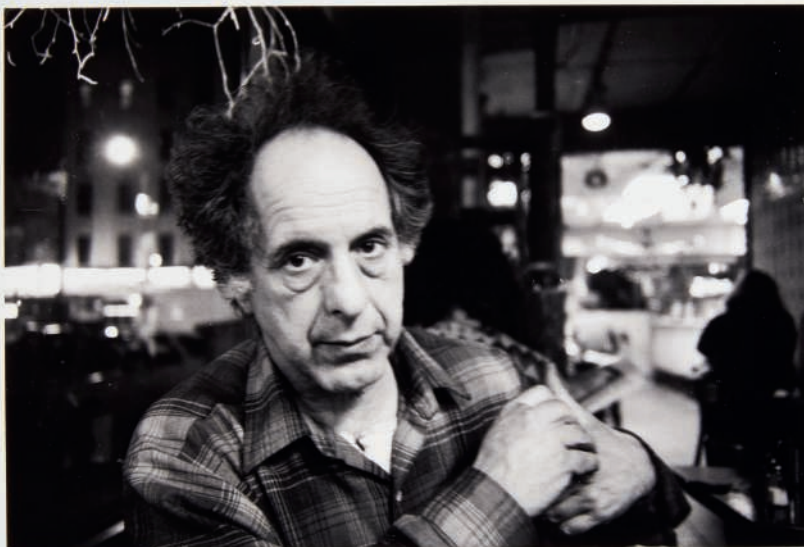
gelatin silver print, printed later by Neil Selkirk  
stamped 'A Diane Arbus photograph', signed, titled, dated by Doon Arbus,  
Administrator, in ink, and stamped Estate copyright credit (verso)  
image: 14½ x 14½ in. (36.7 x 36.7 cm.)  
sheet: 19¾ x 15¾ in. (50.2 x 50.2 cm.)

\$8,000-12,000

**LITERATURE:**

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





Robert Frank, Kiev Restaurant, March 1984—that week he took photo for back cover of my Collected Poems. We eat there a lot.  
Allen Ginsberg

78

# ALLEN GINSBERG (1926-1997)

Robert Frank, 1984

gelatin silver print  
signed, titled, dated and extensively annotated in ink  
(margin); signed, titled and dated in pencil (verso)  
image: 6½ x 9 in. (15.5 x 22.8 cm.)  
sheet: 8 x 10 in. (20.2 x 25.2 cm.)

\$4,000-6,000

Inscription in the photographer's hand: 'Robert Frank, Kiev Restaurant, March 1984—that week he took photo for back cover of my collected poems. We eat there a lot.'

78



William S. Burroughs, February 1984 New York in his old Bunker (once a locker room) on the Bowery, examining a book I just bought at the Strand—probably Ensor. Allen Ginsberg

79

# ALLEN GINSBERG (1926-1997)

William S. Burroughs, 1984

gelatin silver print  
signed, titled, dated and extensively annotated in ink  
(margin); initialed, titled and dated in pencil (verso)  
image: 6½ x 9 in. (15.4 x 22.6 cm.)  
sheet: 8 x 10 in. (20.3 x 25.3 cm.)

\$3,000-5,000

Inscription in the photographer's hand: 'William S. Borroughs, February 1984, New York in his old Bunker (once a locker room) on the Bowery, examining a book I just bought at the Strand—probably Ensor.'

79

80

# ALLEN GINSBERG (1926-1997)

*Kathy Acker, 1985*

gelatin silver print, printed later  
signed, titled, dated and extensively annotated in  
ink (margin)

image: 6 5/8 x 6 5/8 in. (17.4 x 17.4 cm.)

sheet: 8 x 10 in. (20.3 x 25.3 cm.)

\$3,000-5,000

Kathy Acker was one of the most versatile writers of the 1970s-1990s: poet, novelist, playwright and essayist. She was highly regarded as a staunch and devout spokesperson for Feminism, and was also a standard-bearer during the Punk era. She died of cancer, sadly, at the age of 50, in 1997.

Inscription in the photographer's hand: 'Kathy Acker, backstage Green Room, Detroit Institute of the Arts. We gave a reading together, February 14, 1985.'



*Kathy Acker, Backstage Green Room, Detroit Institute of the Arts. We gave a reading together, February 14, 1985. Allen Ginsberg*

80

81

# ALLEN GINSBERG (1926-1997)

*Young Friend at Ellie Dorfman's Home, 1985*

gelatin silver print  
signed, titled, dated and extensively annotated in  
ink (margin); signed, titled, dated and annotated in  
pencil (verso)

image: 7 1/2 x 7 1/2 in. (19 x 19 cm.)

sheet: 8 x 10 in. (20.2 x 25.2 cm.)

\$3,000-5,000

Inscription in the photographer's hand: 'Young Friend at Ellie Dorfman's House, Saturday Night, February 2 1985, 603 Frontier Street, Cambridge, Mass. I asked him to hold still for Hand Held Camera, New Rolfix. This was the first naked model I tried to photograph since taking myself seriously as a photographer.'



*Young Friend at Ellie Dorfman's House, Saturday Night, February 2 1985, 603 Frontier Street, Cambridge, Mass.*

*I asked him to stay still for Hand Held Camera, New Rolfix.*

*This was the first naked model I tried to photograph since taking myself seriously as a photographer.*

*3/29/85*

*Allen Ginsberg  
Fecit*

81



**82**

**IRA COHEN (1935–2011)**

*William Burroughs and his Gilded Cobra, c. 1968*

Cibachrome print

signed and numbered 'artist's proof 1' (overmat); signed in colored pencil (verso)

image: 14 x 9½ in. (35.5 x 24 in.)

sheet: 14 x 11 in. (35.5 x 27.8 cm.)

This work is an artist's proof aside from the four or five prints of this image made by the artist.

\$7,000–9,000

This photo was taken in the special "Mylar Chamber", constructed by Cohen in the late 1960s, to which he invited interesting people of that period to visit and pose. An important book on these Mylar Portraits will be published in London later this year.



83

**ANDY WARHOL (1928–1987)**

*Susan Bottomly ('International Velvet') and Gerard Malanga, 1968*

unique gelatin silver photobooth strip  
signed and dated in ink (verso)  
image/sheet: 8 x 1½ in. (20.4 x 2.8 cm.)

\$10,000-15,000

**PROVENANCE:**

Gerard Malanga (B. 1943), New York;  
acquired from the above by Timothy Baum, New York, 1970s;  
acquired from the above by the present owner, 1990s.





84 (actual size)

**84**

**ANDY WARHOL (1928–1987)**

*Rudolf Nureyev, early 1970s*

unique Polaroid print

image: 3¾ x 2⅞ in. (9.5 x 7.3 cm.)

sheet: 4¼ x 3⅝ in. (10.7 x 8.5 cm.)

\$10,000–15,000

**PROVENANCE:**

Gotham Book Mart, New York;  
acquired from the above by the present owner, 1974.

**EXHIBITED:**

New York, Gotham Book Mart, *Andy Warhol Polaroid Portraits*,  
September 1974.

**85**

**CINDY SHERMAN (B. 1954)**

*Untitled (under the WTC), 1980*

gelatin silver print, printed 2001

signed, titled, dated and numbered '6/12 AP' in pencil (verso)

image: 7⅞ x 5½ in. (18.7 x 13.8 cm.)

sheet: 9⅞ x 8 in. (25 x 20.2 cm.)

This work is artist's proof number six of twelve aside from an edition of 100.

\$20,000–30,000

**PROVENANCE:**

Metro Pictures, New York;  
Private Collection, New York.



85 (actual size)



# DOWN TO EARTH:

## THE PAUL ALLAIRE COLLECTION

Paul Allaire's photography collection, a thoughtful and striking selection, suggests a mind intimately connected to images and the stories they tell. An illustrious career at Xerox—spanning thirty-five years and an extraordinary rise from financial analyst to Chairman and CEO—demonstrates Paul Allaire's multifaceted dedication to mechanical reproduction; a quality that inevitably deepens and adds dynamism to his relationship with the photographic image. Allaire led Xerox through its transition from black and white to color. He bolstered those around him and passionately championed for women's rights in the workplace. As an active advisor and supporter of political entities, such as the Board of Competitiveness and the Council of Foreign Relations, Allaire engaged with the world around him—a catalyst for ethical awareness and corporate responsibility.

This selection from his collection mirrors a life filled with social engagement, artistic patronage and a love of the natural world. These images document a period in history defined by community, shared values and American progress, a time when the arts were considered to be an instrumental tool in capturing the collective consciousness of a nation. The arresting portraits and scenes depicted in the images that Allaire selected adorned his office and reminded him of his modest rural beginnings and the farm home he would again retreat to upon retirement. The candid and earnest nature of these images reflect the gravity and humility that Paul Allaire carried throughout his remarkable life and career.

DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

**101**

**DORIS ULMANN (1882–1934)**

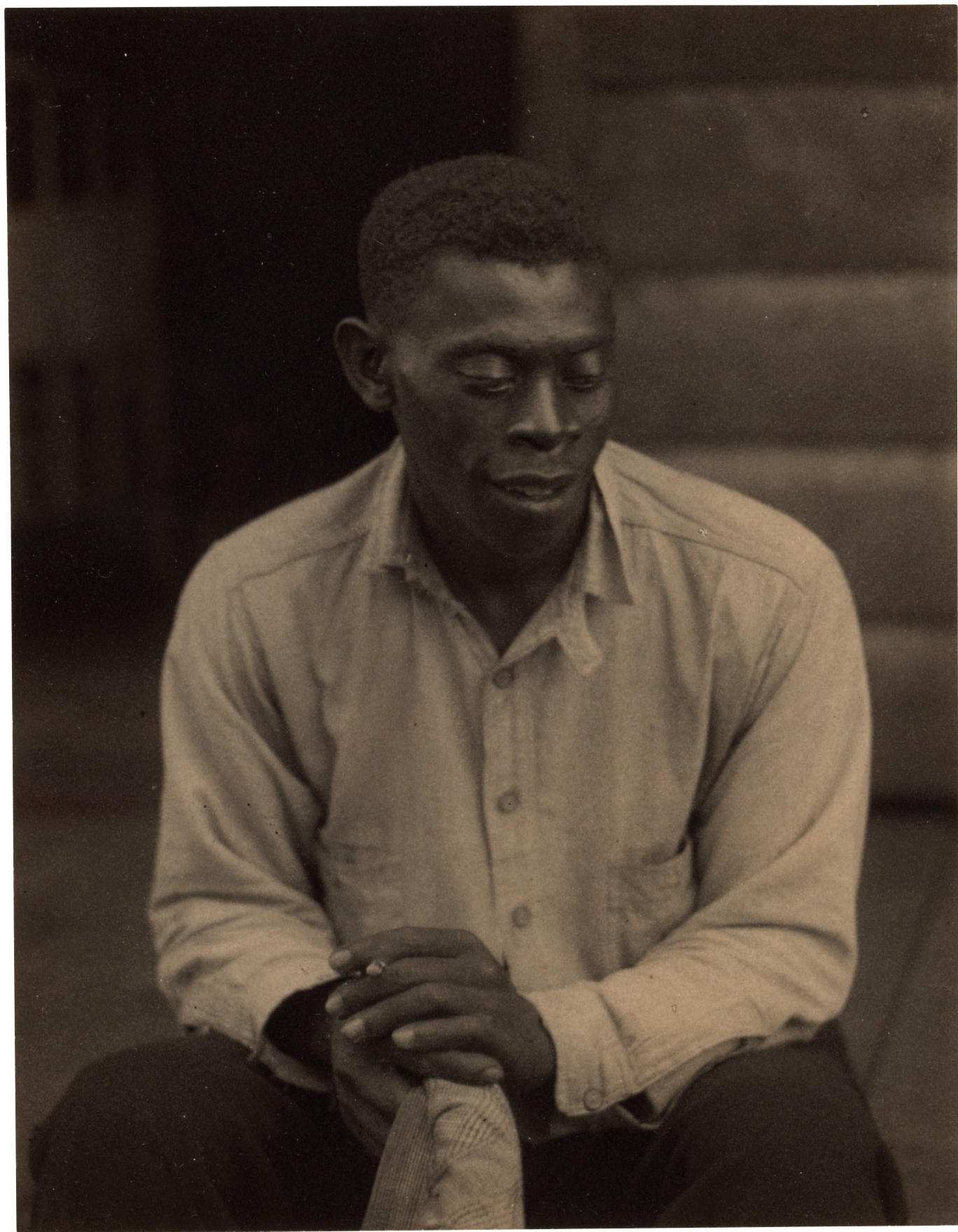
*Lang Syne Plantation, South Carolina, c. 1927*

platinum print, mounted on card  
signed in pencil (mount, recto); credited, titled and dated on affixed gallery  
label (frame backing board)  
image/sheet: 8 x 6 in. (20.2 x 15.2 cm.)  
mount: 14¼ x 11¼ in. (36.1 x 28.5 cm.)

\$5,000–7,000

**PROVENANCE:**

Lieberman & Saul Gallery, New York.







DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

**102**

**DORIS ULMANN (1882-1934)**

*Lang Syne Plantation, South Carolina, c. 1927*

platinum print, mounted on card

signed in pencil (mount, recto); credited, titled and dated on  
affixed gallery label (frame backing board)

image/sheet: 8 x 6¼ in. (20.2 x 15.9 cm.)

mount: 14¼ x 11¼ in. (36.1 x 28.5 cm.)

\$5,000-7,000

**PROVENANCE:**

Lieberman & Saul Gallery, New York.





DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

**103**

**DORIS ULMANN (1882–1934)**

*Lang Syne Plantation, South Carolina, c. 1927*

platinum print, mounted on card  
signed in pencil (mount, recto); credited, titled and dated  
on affixed gallery label (frame backing board)  
image/sheet: 8 x 6 in. (20.2 x 15.2 cm.)  
mount: 14¼ x 11¼ in. (36.1 x 28.5 cm.)

\$5,000–7,000

**PROVENANCE:**

Lieberman & Saul Gallery, New York.



#### FLORIDA TO NEW JERSEY

Factory farms along the eastern coast depend on wandering workers. This group from Florida was on its way to pick potatoes in New Jersey.

FARM SECURITY ADMINISTRATION. PHOTO BY [illegible]



#### CRANBERRY WORKERS

Children also work in the New Jersey cranberry bogs. The more cranberries gathered, the more cash for food, gas and tires.



#### ARKANSAS TO MICHIGAN

Families from Arkansas come to Michigan to pick cherries.

FARM SECURITY ADMINISTRATION. PHOTO BY [illegible]



#### MIGRANT CHILD

Youngest member of a footloose family that found work in Belle Glade, Florida. Six people sleep on the mattress when rolled out.

FARM SECURITY ADMINISTRATION. PHOTO BY [illegible]



**WASH TUBS FOR MIGRANTS**  
FSA camps for migratory workers provide tubs where women can do the family laundry.

FARM SECURITY ADMINISTRATION — PHOTO BY [unclear]

DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

**104**

**JACK DELANO (1914–1997); DOROTHEA LANGE (1895–1965);  
MARION POST WOLCOTT (1910–1990); ARTHUR ROTHSTEIN  
(1915–1985) AND JOHN VACHON (1914–1975)**

*Five Farm Security Administration Exhibition Prints, 1930s*

five gelatin silver prints, each mounted on board

Jack Delano: *Florida to New Jersey, 1930s*

typed artist's/F.S.A. credit, title and caption on affixed label (mount, recto)

image: 9 $\frac{7}{8}$  x 12 $\frac{1}{2}$  in. (25 x 31.7 cm.)

mount: 20 x 15 in. (50.7 x 38 cm.)

Dorothea Lange: *Wash Tubs for Migrants, 1930s*

typed artist's/F.S.A. credit, title and caption on affixed label (mount, recto);

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

image: 10 $\frac{1}{4}$  x 13 $\frac{3}{8}$  in. (26 x 33.9 cm.)

mount: 20 x 15 in. (50.7 x 38 cm.)

Marion Post Wolcott: *Migrant Child, 1930s*

typed artist's/F.S.A. credit, title and caption on affixed label (mount, recto);

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

image: 10 $\frac{1}{4}$  x 13 $\frac{3}{8}$  in. (26 x 33.9 cm.)

mount: 20 x 15 in. (50.7 x 38 cm.)

Arthur Rothstein: *Cranberry Workers, 1930s*

typed title and caption on affixed label (mount, recto)

image: 13 $\frac{3}{4}$  x 9 in. (33.6 x 22.8 cm.)

mount: 20 x 15 in. (50.7 x 38 cm.)

John Vachon: *Arkansas to Michigan, 1930s*

typed artist's/F.S.A. credit, title and caption on affixed label (mount, recto)

image: 10 $\frac{1}{4}$  x 13 $\frac{3}{8}$  in. (26 x 33.9 cm.)

mount: 20 x 15 in. (50.7 x 38 cm.)

(5)

\$15,000–20,000

**PROVENANCE:**

Jack Delano: *Florida to New Jersey, 1930s*

Mack Lee Gallery, Winchester, Massachusetts;

acquired from the above by the present owner.

Dorothea Lange: *Wash Tubs for Migrants, 1930s*

Mack Lee Gallery, Winchester, Massachusetts;

acquired from the above by the present owner.

Marion Post Wolcott: *Migrant Child, 1930s*

Howard Greenberg Gallery, New York;

acquired from the above by the present owner.

John Vachon: *Arkansas to Michigan, 1930s*

Howard Greenberg Gallery, New York;

acquired from the above by the present owner.





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DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

**105**

**SID GROSSMAN (1913-1955)**

*Arkansas Farmer, 1940*

gelatin silver print  
annotated '7 west 24 st' in ink in photographer's  
credit stamp, and titled, dated in ink (verso)  
image/sheet: 10¼ x 11 in. (26 x 27.9 cm.)

\$2,000-3,000



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DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

**106**

**ARTHUR ROTHSTEIN (1915-1985)**

*Weathered Shanties, 1936*

gelatin silver print, mounted on board  
signed in pencil (mount, recto); credited and  
annotated 'Information Division/ Resettlement  
Administration/ Washington, D.C.' in ink with  
affixed 1936 Delaware Camera Club exhibition  
label (mount, verso)  
image/sheet: 10¼ x 13 in. (25.7 x 33 cm.)  
mount: 12½ x 15 in. (30.8 x 38 cm.)

\$3,000-5,000

**PROVENANCE:**

Robert Mann Gallery, New York.

**EXHIBITED:**

Wilmington, The Delaware Camera Club, *The 3rd  
Annual Wilmington Salon of Photography*, 1936.





DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

**107**

**SID GROSSMAN (1913–1955)**

*Mr. Parr and his boys, c. 1940*

gelatin silver print

stamped photographer's credit and titled, annotated in pencil (verso)

image/sheet: 11 x 11¼ in. (27.8 x 28.5 cm.)

\$3,000–5,000



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DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

**108**

**MARION POST WOLCOTT (1910-1990)**

*Migrant picking beans, near Trenton, N.J., 1942*

gelatin silver print

signed, titled, dated and annotated 'An original vintage FSA print' in pencil (verso)

image/sheet: 10½ x 14 in. (26.6 x 35.5 cm.)

\$4,000-6,000

**PROVENANCE:**

Yancey Richardson Gallery, New York;

acquired from the above by the present owner.



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DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

**109**

**MARION POST WOLCOTT (1910-1990)**

*Shoes made of old tire treads, Near Homestead, Fla., 1939*

gelatin silver print

signed, titled, numbered '51856D' and annotated 'An original vintage FSA print/from the personal collection of M. P. W.' in pencil (verso); credited, titled and dated on affixed gallery label (frame backing board)

image: 10½ x 13½ in. (25.6 x 34.2 cm.)

sheet: 11 x 14 in. (27.9 x 35.5 cm.)

\$5,000-7,000

**PROVENANCE:**

Yancey Richardson Gallery, New York;

acquired from the above by the present owner.



110

**MARION POST WOLCOTT (1910–1990)**

*FSA Client Borrower, Greene County, GA,  
rural rehabilitation client, 1939*

gelatin silver print, mounted on board  
signed, titled, variously numbered and annotated  
'An original vintage FSA print' in pencil (verso);  
credited, titled and variously numbered in pencil,  
stamped 'This print is from Marion Post Wolcott's/  
own collection and is signed on the back by her  
[1976]' and also with Witkin Gallery stamp (mount,  
verso); credited, titled and dated on affixed gallery  
label (frame backing board)  
image/sheet: 10½ x 13 in. (26.6 x 33 cm.)  
mount: 16 x 20 in. (40.7 x 50.9 cm.)

\$6,000-8,000

**PROVENANCE:**

Lieberman & Saul Gallery, New York.

**LITERATURE:**

F. Jack Hurley, *Marion Post Wolcott: A Photographic  
Journey*, University of New Mexico Press,  
Albuquerque, 1989, p. 34.



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111

**MARION POST WOLCOTT (1910–1990)**

*Man picking green beans, 1930s*

gelatin silver print  
signed and annotated 'An original vintage FSA  
print/ from the personal collection of Marion Post  
Wolcott' in pencil (verso)  
image/sheet: 10¾ x 13¼ in. (27.3 x 33.6 cm.)

\$4,000-6,000

**PROVENANCE:**

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



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DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

**112**

**ARTHUR ROTHSTEIN (1915–1985)**

*Migrant Children, California, 1938*

gelatin silver print, flush-mounted on card  
signed, titled and dated in pencil (flush mount, verso)  
image/sheet/flush mount: 13½ x 10¾ in.  
(34.2 x 27.2 cm.)

\$2,000–3,000

**PROVENANCE:**

Robert Mann Gallery, New York.

**LITERATURE:**

Arthur Rothstein, *The Depression Years as Photographed by Arthur Rothstein*, Dover Publications, New York, 1978, p. 11 (as, *Children of rehabilitation clients, Yakima, Washington, 1936*).

DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

**113**

**ELIOT ELISOFON (1911–1973)**

*Two school children, 1930s*

gelatin silver print  
stamped photographer's credit (verso)  
image: 10½ x 13½ in. (26.6 x 34.2 cm.)  
sheet: 11 x 14 in. (28 x 35.7 cm.)

\$1,000–1,500



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DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

**114**

**DOROTHEA LANGE (1895–1965)**

*Man at General Strike, San Francisco, 1934*

gelatin silver print, printed probably before 1955  
stamped photographer's 'Euclid Avenue' credit,  
also with 'Ron Partridge/12 Hilcrest Court'  
collection stamp, annotated 'printed by D. Lange'  
and variously otherwise annotated in pencil (verso)  
image: 9¾ x 7½ in. (23.7 x 19 cm.)  
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$8,000–12,000

**PROVENANCE:**

The collection of Rondal Partridge;  
Howard Greenberg Gallery, New York;  
acquired from the above by the present owner.









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DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

**115**

**WALKER EVANS (1903-1975)**

*Mule Team and Poster, Demopolis, Alabama, 1936*

gelatin silver print  
numbered '385' and 'III' in pencil in Lunn Gallery stamp (verso); credited, titled  
and dated on affixed gallery label (frame backing board)  
image/sheet: 12¼ x 15½ in. (31 x 39.3 cm.)

\$10,000-15,000

**PROVENANCE:**

Lieberman & Saul Gallery, New York.

**LITERATURE:**

Walker Evans, *Walker Evans: Photographs for the Farm Security Administration*,  
Da Capo Press, New York, 1973, n.p.  
Walker Evans, *Walker Evans, America*, Rizzoli, New York, 1991, p. 72.  
Judith Keller, *Walker Evans*, The J. Paul Getty Museum, Malibu, 1995, p. 164.

DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

**116**

**WALKER EVANS (1903-1975)**

*Steel Mill Workers, Birmingham, Alabama, 1936*

gelatin silver contact print  
numbered 'III' and '219' in pencil in Lunn Gallery stamp (verso); credited, titled  
and dated on affixed gallery label (frame backing board)  
image: 8⅞ x 7¾ in. (22.5 x 19.6 cm.)  
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$6,000-8,000

**PROVENANCE:**

Robert Mann Gallery, New York.

**LITERATURE:**

Judith Keller, *Walker Evans*, The J. Paul Getty Museum, Malibu, 1995, p. 160.







DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

117

**BERENICE ABBOTT (1898-1991)**

*Lyric Theater, 3rd Avenue between 12th and 13th Streets, April 24, 1936*

gelatin silver contact print

stamped photographer's 'Federal Art Project/Changing New York' and '50 commerce street' credits, also stamped 'DUPLICATE', and titled, dated and annotated in pencil (verso); credited, titled and dated on affixed gallery label (frame backing board)

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

\$5,000-7,000

**PROVENANCE:**

Lieberman & Saul Gallery, New York.

**LITERATURE:**

Hank O'Neal, *Berenice Abbott, American Photographer*, McGraw-Hill, New York, 1982, p. 160.

Bonnie Yochelson, *Berenice Abbott: Changing New York*, New Press, New York, 1997, p. 127.





DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

**118**

**MARION POST WOLCOTT (1910–1990)**

*Miami Beach, Florida, 1939*

gelatin silver print

signed, titled, dated and inscribed 'Original vintage FSA print/ from the personal collection of Marion Post Wolcott' in pencil (verso)

image/sheet: 10½ x 14 in. (26.6 x 35.5 cm.)

\$4,000-6,000



DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

119

# **BERENICE ABBOTT (1898-1991)**

*Hot Dog Stand, West Street and North Moore Streets, Manhattan, 1936*  
*and Roast Corn Man, Orchard and Hester Streets, Manhattan, 1938*

*Hot Dog Stand, West Street and North Moore Streets, Manhattan, 1936*

gelatin silver print

titled and dated in pencil, stamped photographer's 'Federal Art Project/ Changing New York' and '50 commerce st.' credits (verso); credited, titled and dated on affixed gallery labels (mat verso & frame backing board)

image/sheet: 8½ x 7½ in. (21.5 x 19 cm.)

*Roast Corn Man, Orchard and Hester Streets, Manhattan, 1938*

gelatin silver print

titled and dated in pencil in photographer's stamp, also stamped photographer's 'Federal Art Project/ Changing New York' stamp (verso); credited, titled and dated on affixed gallery label (frame backing board)

image: 10 x 7¾ in. (25.3 x 19.6 cm.)

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

(2)

\$10,000-15,000

## **PROVENANCE:**

Lieberman & Saul Gallery, New York.

## **LITERATURE:**

*Hot Dog Stand, West Street and North Moore Streets, Manhattan, 1936:*

Elizabeth McCausland and Berenice Abbott, *New York in the Thirties*, Dover Publications, New York, 1973, n.p.

Hank O'Neal, *Berenice Abbott: Volume II*, Steidl, New York, 2008, p. 121.

*Roast Corn Man, Orchard and Hester Streets, Manhattan, 1938:*

Elizabeth McCausland and Berenice Abbott, *New York in the Thirties*, Dover Publications, New York, 1973, n.p.

Hank O'Neal, *Berenice Abbott, American photographer*, McGraw-Hill, New York, 1982, p. 145.

Bonnie Yochelson, *Berenice Abbott: Changing New York*, New Press, New York, 1997, p.103.

Hank O'Neal, *Berenice Abbott: Volume II*, Steidl, New York, 2008, p. 267.



DOWN TO EARTH: THE PAUL ALLAIRE COLLECTION

**120**

**WALKER EVANS (1903–1975)**

*Lunchroom Buddies, New York City, 1931*

gelatin silver contact print

numbered '88' and '1' in pencil in Lunn Gallery stamp (verso); credited, titled and dated on affixed gallery label (frame backing board)

image/sheet: 8½ x 7 in. (21.5 x 17.8 cm.)

\$10,000–15,000

**PROVENANCE:**

Lieberman & Saul Gallery, New York.

**LITERATURE:**

Lincoln Kirstein, *Walker Evans: American Photographs*, The Museum of Modern Art, New York, 1938, Part I, pl. 40.

Walker Evans, *Walker Evans: First and Last*, Harper & Row, New York, 1978, p. 60.

Judith Keller, *Walker Evans*, J. Paul Getty Museum, Malibu, 1995, p. 48.

Maria Morris Hambourg, *Walker Evans*, The Metropolitan Museum of Art, New York, 1999, n.p.

Peter Galassi, *Walker Evans & company*, Museum of Modern Art, New York, 2000, p. 119.



## 121

### WALKER EVANS (1903–1975)

*Alabama cotton tenant farmer family (Fields family), 1936*

gelatin silver print, mounted on board  
credited, titled and dated on affixed Museum of Modern Art label, stamped with  
Museum of Modern Art collection stamp (mount, verso)  
image/sheet: 7¼ x 9¼ in. (18.5 x 23.4 cm.)  
mount: 16¼ x 14 in. (41.2 x 35.5 cm.)

\$50,000–70,000

#### PROVENANCE:

Acquired directly from the artist by The Museum of Modern Art, New York, 1956;  
*Photographs from the Museum of Modern Art*, Sotheby's, New York, October 22,  
2002, lot 62;  
acquired from the above sale by the present owner.

#### EXHIBITED:

New York, Metropolitan Museum of Art, *Walker Evans*, June–September 2000, and  
thereafter to San Francisco Museum of Modern Art and the Museum of Fine Arts,  
Houston, 2000–2001.

#### LITERATURE:

Exhibition catalogue, *Walker Evans*, Museum of Modern Art, New York, 1971, p. 79.  
Jerald C. Maddox, *Walker Evans: Photographs for the Farm Security Administration, 1935–1938*, Da Capo Press, New York, 1975, p. 327 and cover.  
Jerry L. Thompson, *Walker Evans at Work*, Thames and Hudson, London, 1984, p. 133.  
Gilles Mora and John T. Hill, *Walker Evans: The Hungry Eye*, Harry N. Abrams, Inc.,  
New York, 1993, pl. 50, p. 177.  
Belinda Rathbone, *Walker Evans: A Biography*, Houghton Mifflin, Boston, 1995, n.p.  
Exhibition catalogue, *Walker Evans*, The Metropolitan Museum of Art, New York,  
2000, pl. 103 (this print).

In the summer of 1936, Walker Evans traveled to the South with friend and writer  
James Agee on assignment for *Fortune* magazine for a piece on tenant farmers.  
While the article was never published in the magazine, the lengthy text and  
photographs were published five years later as *Let Us Now Praise Famous Men*.  
Focusing on three families in Alabama, Agee's text and Evans' photographs came  
to represent the entire tragedy of the Great Depression in the eyes of many.

This exquisite mounted print of Bud Fields and his family was acquired directly  
from the artist by the Museum of Modern Art, New York.





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122

**BEN SHAHN (1898-1969)**

*Bowery, 1933*

gelatin silver print  
signed and dated by Mrs. Shahn in pencil (verso);  
credited, titled and dated on affixed gallery label  
(frame backing board)  
image: 7¼ x 9¼ in. (19.7 x 24.7 cm.)  
sheet: 8½ x 10 in. (20.5 x 25.3 cm.)

\$5,000-7,000

**PROVENANCE:**

Christie's New York, February 20, 2008, lot 41;  
acquired from the above sale by the present owner.

**LITERATURE:**

Deborah Martin Kao et al., *Ben Shahn's New York: The Photography of Modern Times*, Fogg Art Museum, Cambridge, 2000, pp. 74, 87.

123

**DOROTHEA LANGE (1895-1965)**

*The General Strike, Policeman, San Francisco, 1934*

gelatin silver print  
annotated 'Photograph by Dorothea Lange/ from the collection of her son./ Daniel Dixon' in an unidentified hand in pencil (verso)  
image: 9¾ x 7¼ in. (24.7 x 18.3 cm.)  
sheet: 10 x 7¾ in. (24.5 x 18.6 cm.)

\$50,000-70,000

**PROVENANCE:**

The collection of the artist's son, Daniel Dixon;  
Edwynn Houk Gallery, Chicago;  
Private collection;  
Phillips de Pury & Company, New York, October 8, 2010, lot 143;  
acquired from the above sale by the present owner.

**LITERATURE:**

*Dorothea Lange: Photographs of a Lifetime*, Aperture, New York, 1984, p. 47.  
Milton Meltzer, *Dorothea Lange: A Photographer's Life*, Farrar Straus & Giroux, New York, 1985, p. 118.  
Sandra Phillips, John Szarkowski et al., *Dorothea Lange: American Photographs*, Chronicle Books, San Francisco, 1994, pl. 10.  
Keith F. Davis, *The Photographs of Dorothea Lange*, Harry N. Abrams, Kansas City, 1995, p. 23.  
Judith Keller, *Dorothea Lange, Photographs from The J. Paul Getty Museum*, Oxford University Press, 2002, pl. 6.







124

**EDWARD WESTON (1886-1958)**

*La Tina, 1924*

gelatin silver print, mounted on card  
titled, initialed and dated in pencil (mount, recto)  
image/sheet: 3½ x 2½ in. (8.8 x 6.3 cm.)  
mount: 9 x 7 in. (22.8 x 17.7 cm.)

\$20,000-30,000

**PROVENANCE:**

From the artist to friends Jean Roy and Lester Carter;  
by descent to the present owners.





125

**ALFRED STIEGLITZ (1864-1946)**

*Poplars, Lake George, 1932*

gelatin silver print, flush-mounted on card  
variously annotated by Doris Bry in pencil (flush mount, verso)  
image/sheet/flush mount: 9½ x 7¾ in. (24.1 x 19.3 cm.)

\$20,000-30,000

**PROVENANCE:**

Directly from the photographer to Georgia O'Keeffe;  
Doris Bry, New York, as agent;  
acquired from the above by the Gilman Paper Company, 1976;  
*Important Photographs from the Metropolitan Museum of Art, Including Works from the Gilman Paper Company Collection*; Sotheby's New York, February 14, 2006;  
acquired from the above sale by the present owner.

**LITERATURE:**

Doris Bry, *Alfred Stieglitz: Photographer*, Museum of Fine Arts, Boston, 1965 and 1996, pl. 56.  
Dorothy Norman, *Alfred Stieglitz: An American Seer*, Random House, New York, 1973, pl. 74.  
Exhibition catalogue, *Alfred Stieglitz: Photographs from the Collection of Georgia O'Keeffe*, Pace/MacGill Gallery, New York, 1993, pl. 16.  
John Szarkowski, *Alfred Stieglitz at Lake George*, The Museum of Modern Art, New York, 1995, pp. 89 and 106.  
Therese Mulligan (ed.), *The Photography of Alfred Stieglitz: Georgia O'Keeffe's Enduring Legacy*, George Eastman House, Rochester, 2000, fig. 16, pl. 25, and nos. 181 and 182.  
Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*, Abrams/National Gallery of Art, Washington, D.C., 2002, cat. no. 1468, p. 836.

Greenough locates prints of this image in the following institutional collections: Cincinnati Art Museum; Museum of New Mexico, Museum of Fine Arts, Santa Fe; National Gallery of Canada, Ottawa; Saint Louis Art Museum.



**EDWARD WESTON (1886–1958)***Two Shells, 13S, 1927*

gelatin silver print, on a layered mount  
 inscribed 'Lester and Jean Roy/ from Edward --/ January 1928' by the artist in  
 pencil (secondary mount, verso)  
 image/sheet: 9 $\frac{1}{8}$  x 7 $\frac{7}{8}$  in. (23.1 x 18.7 cm.)  
 primary mount: 9 $\frac{1}{4}$  x 7 $\frac{1}{2}$  in. (23.4 x 19 cm.)  
 secondary mount: 16 $\frac{1}{2}$  x 13 in. (41.8 x 33 cm.)

\$100,000–200,000

**PROVENANCE:**

From the artist to friends Jean Roy and Lester Carter;  
 by descent to the present owners.

**LITERATURE:**

Peter C. Bunnell, *EW 100: Centennial Essays in honor of Edward Weston*,  
 Friends of Photography, New York, 1986, p. 86.  
 Amy Conger, *Edward Weston: Photographs*, Center for Creative Photography,  
 Tuscan, 1992, fig. 545/1927.

The present lot possesses exceedingly rare provenance, coming directly from the family of Mr. and Mrs. Lester and Jean Roy Carter of San Francisco. The Carters were dear friends of Edward Weston's and are mentioned throughout the artist's published Daybooks. The Carter family have in their possession several fondly written letters from Weston to Jean Roy and Lester that reflect their close friendship. Likewise, this print has remained with the family since it was originally acquired from Weston in 1928, as evidenced by the artist's inscription on the reverse of the mount.

Recounts of intimate, blithesome evenings of dancing and lively debate with Jean Roy and Lester, and even of playdates with Weston and their children, are found throughout the artist's diaries. In a letter to Modotti in 1925, Weston wrote, '*Neil goes to play every day at the Carter's with their little girl, four; when he starts to leave she threatens with tears,*' (Edward Weston, *The Daybooks of Edward Weston*, Vol. I Mexico, Aperture, Millerton, 1973, p. 118). Later, on November 14, 1928, he wrote in his diary, 'We danced!—tangos & danzóns...Jean Roy furnished a bottle of wine, to help along a good cause' (Weston, *The Daybooks of Edward Weston*, Vol. II California, Aperture, Millerton, 1973, p. 91).

Perhaps most telling of how truly loving their friendship was, is a letter written by Weston to Jean Roy on June 16, 1925, just after his departure from San Francisco, as he headed back for Mexico via Los Angeles. His letter to Jean Roy reads as follows:

*Lovely-lovely Jean Roy—a thousand years from now I will remember our parting at the train—it was an exquisite—perfect gesture from you—I saw there on the platform all the way to Monterey—looking out upon the changing landscape—which I hardly saw—for my eyes were dimmed—This sounds like a love letter! And in truth it is! For I do love you and Lester and little Collier with deep tenderness—If I say that my leaving Mexico has been compensated for by finding you—please believe me—all your thoughtfulness towards me—and the fine times I have had with you shall be cherished memories no matter where I go.*

During his sojourn in Mexico with Tina Modotti, Weston built on the foundations set by Stieglitz and his New York circle. Stieglitz's mission was for fine art photography to depart from its previously dominant aesthetic of painterly Pictorialism, in favor of new modernist modalities for the medium. By the time Weston returned to California permanently at the end of 1926, his style, inspired and informed by Cubism, Dada and Mexican Social Realism, was emphatically modern, displaying a fondness for crisp lines, abstract forms and wide-ranging tonality.

Weston had begun photographing shells in March, 1927. His inspiration for the shell images was likely derived from a variety of sources. Weston biographer Amy Conger notes that toward the end of his stay in Mexico, the artist is likely to have seen oversized granite nautilus shell sculptures by the Aztecs. Another probable source was Canadian-born artist Henrietta Shore who, by 1927, had achieved critical acclaim with an exhibition at the San Diego Art Museum. Weston knew Shore, and took his first shell photographs in Shore's studio in March of 1927. Within a few months, Weston wrote in his Daybook:

*I was awakened to shells by the painting of Henry [Henrietta Shore]. I never saw a Chambered Nautilus before. If I had, my response would have been immediate! If I merely copy Henry's expression, my work will not live. If I am stimulated and work with real ecstasy it will live. (Weston, *The Daybooks of Edward Weston*, Vol. II California, Aperture, Millerton, 1973, p. 21). Weston took great pride in this early body of work, stating on March 20th of that year, 'The shells I photographed were so marvelous one could not do other than something of interest.'*

The print in the present lot is on matte paper and unnumbered, as is consistent with Weston's prints of the image made immediately after the 1927 negative date. It was in 1930, when Weston joined the f/64 photography group with Ansel Adams and Imogen Cunningham, that he began printing his images on a semi-gloss paper like his contemporaries; he also began numbering prints of this image for a projected edition of fifty. Thus, early prints of shells that are signed and on matte-surface paper are extremely rare; the artist's dated inscription on the reverse of this print makes it even more so.



127

**EDWARD WESTON (1886–1958)**

*Pepper (No. 14), 1929*

gelatin silver print, mounted on board  
signed, dated '1930' and numbered '12 - 50' by the photographer in pencil  
(mount, recto); credited, titled, dated and annotated in an unknown hand in  
pencil (mount, verso)

image/sheet: 8¼ x 7¾ in. (20.9 x 18.6 cm.)

mount: 12⅝ x 10⅞ in. (30.8 x 27.6 cm.)

This work is number twelve from a projected edition of fifty.

\$70,000-90,000

**PROVENANCE:**

Gifted by Merle Armitage to The Museum of Modern Art, New York, 1935;  
*Photographs from the Museum of Modern Art*, Sotheby's, New York, April 25,  
2001, lot 179;  
acquired from the above sale by the present owner.

**LITERATURE:**

Kathy Kelsey Foley, *Edward Weston's Gifts to His Sister*, Dayton Art Institute,  
Dayton, p. 8 and pp. 23-24.  
Amy Conger, *Edward Weston: Photographs from the Collection of the Center  
for Creative Photography*, Center for Creative Photography, Tucson, 1992, fig.  
562/1929.  
Gilles Mora (ed.), *Edward Weston: Forms of Passion*, Harry N. Abrams,  
New York, 1995, p. 158.

*I have worked with peppers again, surprising myself! Sonya brought several  
home, and I could not resist, though I thought to have finished with peppers.  
But peppers never repeat themselves: shells, bananas, melons, so many forms,  
are not inclined to experiment – not so the pepper, always excitingly individual.  
So I have three new negatives, and two more under way.* – Edward Weston

The summer of 1929 was a particularly significant and prolific period of work  
for Weston. He devoted much of his time to photographing textured, twisted  
vegetables, notably peppers of 'marvelous convolutions.' The first photograph  
of a pepper had been made two years earlier, but according to his *Daybooks*,  
it had received a mixed response. This particular photograph was the most  
popular pepper made that year. While it may look like two figures embracing,  
he was quite specific in his thoughts about what one sees in the images:

'The creative is of course aware of universal spiritual connotations in his work,  
but is never concerned with literary allusions ... The peppers which are more  
libeled than anything I have done, in them has been found vulvas, penises  
or combinations, sexual intercourse, Madonna with child, wrestlers, modern  
sculpture, African carving, ad nauseam, according to the state of mind of the  
spectator: and I have a lot of fun sizing people up from their findings!'





12-50

Edward Weston 1930



PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

**128**

**PAUL STRAND (1890–1976)**

*Wire Wheel, New York, 1917*

gelatin silver print, flush-mounted on paper, printed late 1960s–early 1970s credited, titled, dated '1920' and initialed by Hazel Strand in pencil (flush mount, verso)

image: 13¼ x 10¼ in. (33.7 x 26.7 cm.)

sheet/flush mount: 13¾ x 11 in. (33 x 28 cm.)

\$8,000–12,000

**PROVENANCE:**

Sotheby's, New York, October 6 1999, Lot 83;  
acquired from the above sale by the present owner.

**LITERATURE:**

Sarah Greenough, *Paul Strand: An American Vision*, National Gallery of Art, Washington D.C., 1990, pl. 21.

Maria Morris Hambourg, *Paul Strand circa 1916*, The Metropolitan Museum of Art, New York, 1998, pl. 49.



129

**IMOGEN CUNNINGHAM (1883-1976)**

*Two Callas, c. 1929*

gelatin silver print, mounted on board, printed c. 1955  
signed and dated in pencil (mount, recto)  
image/sheet: 11 $\frac{7}{8}$  x 8 $\frac{7}{8}$  in. (30.1 x 22.5 cm.)  
mount: 19 $\frac{7}{8}$  x 15 in. (50.5 x 38.1 cm.)

\$30,000-50,000

**PROVENANCE:**

Edwynn Houk Gallery, New York;  
*Modern Visions: Exceptional Photographs*, Christie's New York,  
February 17, 2016, lot 33;  
acquired from the above sale by the present owner.

**LITERATURE:**

*Film und Foto*, Internationale Ausstellung des Deutschen Werkbundes,  
Stuttgart, 1929, p. 93.  
Margery Mann, *Imogen Cunningham: Photographs*, University of Washington  
Press, Seattle, 1970, pl. 13.  
Richard Lorenz, *Imogen Cunningham: Ideas without End: A Life in Photographs*,  
Chronicle Books, San Francisco, 1993, fig. 40.  
Richard Lorenz, *Imogen Cunningham: Flora*, Bulfinch, New York, 1996, pl. 10.  
Barbara Haskell, *The American Century: Art & Culture 1900-1950*, The Whitney  
Museum of American Art, New York, 1999, p. 202, pl. 389.





**130**

**WALKER EVANS (1903-1975)**

*Connecticut Frame House, 1933*

gelatin silver print

stamped photographer's East 94th Street credit, numbered 'II-20' in pencil  
and also numbered 'I' and '150' in Lunn Gallery stamp (verso)

image/sheet: 6 x 4½ in. (15.2 x 11.3 cm.)

\$10,000-15,000

**PROVENANCE:**

Sotheby's Paris, May 15, 2012, lot 78;

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 II, pl. 20.

Judith Keller, *Walker Evans: The Getty Museum Collection*, The J. Paul Getty  
Museum, Malibu, 1995, no. 196, p. 53.



**Δ131**

**EDWARD STEICHEN (1879-1973)**

*Bricks (West 86th Street), New York, 1922*

palladium print

titled, dated and annotated in pencil (verso)

image: 9 $\frac{7}{8}$  x 7 $\frac{3}{4}$  in. (25 x 19.7 cm.)

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

\$40,000-60,000

**EXHIBITED:**

New York, International Center of Photography, *Modernist Masterworks to 1925 from 'the deLIGHTed eye', A Private Collection*, May 15-June 16, 1985.

**LITERATURE:**

Exhibition catalogue, *Stieglitz, Steichen, Strand, Masterworks from the Metropolitan Museum of Art*, New York, 2010, p. 87.

Exhibition catalogue, *Shape of Light: 100 Years of Photography and Abstract Art*, Tate Modern, London, 2018, p. 16.

THE MICHAEL SCHARF FAMILY COLLECTION

**132**

**ALFRED STIEGLITZ (1864–1946)**

*The Terminal, New York, 1893*

large-format photogravure on tissue, mounted on board, in original An American Place frame, printed c. 1910  
signed, titled and dated '1892' by the artist in pencil (margin); titled in an unknown hand in pencil (mount, verso); annotated by Dorothy Norman in ink (frame backing board)  
image: 10⅞ x 13¼ in. (25.7 x 33.6 cm.)  
sheet: 11 x 15½ in. (27.9 x 39.4 cm.)  
mount: 14¾ x 19½ in. (37.4 x 49.3 cm.)

\$150,000-250,000

**PROVENANCE:**

Directly from the artist to Dorothy Norman (1905–1997);  
Amy Wolf Fine Art, New York;  
acquired from the above by the present owner.

**LITERATURE:**

Alfred Stieglitz, *Camera Work*, no. 36, October 1911, pl. XV.  
Marianne Fulton Margolis (ed.), *Camera Work: A Pictorial Guide*, Dover, New York, 1978, p. 101.  
William Innes Homer, *Alfred Stieglitz and the Photo-Secession*, Little Brown and Co., Boston, 1983, p. 18.  
Weston Naef, *In Focus: Alfred Stieglitz: Photographs from the J. Paul Getty Museum*, J. Paul Getty Museum, Malibu, 1995, pl. 2, p. 12.  
Richard Whelan, *Alfred Stieglitz: A Biography*, Little Brown and Co., Boston, 1995, n.p.  
Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*, Abrams/National Gallery of Art, Washington, D.C., 2002, pp. 56-59, cat. nos. 92-96.  
Malcolm Daniel, *Stieglitz, Steichen, Strand: Masterworks From The Metropolitan Museum of Art*, The Metropolitan Museum of Art, New York, 2010, pl. 5.

*The Terminal* is one of the earliest and most important of Stieglitz's New York City images. Taken five years before Eugène Atget famously began documenting the streets of old Paris, *The Terminal* speaks to the dawning realization in Stieglitz of the potential for artistic expression in his hometown.

'From 1893 to 1895 I often walked the streets of New York downtown, near the East River, taking my hand camera with me. I wandered around the Tombs [jailhouse], the old Post Office, Five Points. I loathed the dirty streets, yet I was fascinated. I wanted to photograph everything I saw,' he recounted to a friend. '[One day] I found myself in front of the old Post Office. The Third Avenue street railway and the Madison Avenue car systems had their terminals there, opposite the old Astor House. It was extremely cold. Snow lay on the ground. A driver in a rubber coat was watering his steaming car horses. How fortunate the horses seemed, having a human being to tend them ... The steaming horses being watered on a cold winter day, the snow-covered streets ... [expressed] my own sense of loneliness in my own country' (as quoted in Naef, *In Focus: Alfred Stieglitz*, p. 12).

Having returned from almost a decade in Europe, lower Manhattan, with its throngs of workers and construction projects, docks, subways and dirty streets, was an utter contrast to picturesque Europe. The grandeur and forces of modernity coarsing through the city, however, inspired a body of work that blazed a trail for the fledgling art of photography. *The Terminal*, along with *The Hand of Man* (Lot 133) and *The Steerage*.

Greenough locates nine large-format photogravures of *The Terminal* in the following Stieglitz collections: The National Gallery of Art, Washington D.C.; The Art Institute of Chicago; Carl Van Vechten Gallery, Fisk University, Nashville; Library of Congress, Washington, D.C.; The Metropolitan Museum of Art, New York; The Museum of Fine Arts, Boston; Philadelphia Museum of Art; National Museum of Modern Art, Tokyo; and San Francisco Museum of Modern Art (Greenough, *The Key Set*, p. 58).

Please see Lot 133 for notes regarding this lot's important provenance, belonging originally to Stieglitz's close friend and partner, Dorothy Norman.





THE MICHAEL SCHARF FAMILY COLLECTION

**133**

**ALFRED STIEGLITZ (1864–1946)**

*The Hand of Man, 1902*

large-format photogravure on tissue, mounted on board, printed c. 1910  
signed, titled, dated [twice] and annotated 'very rare proof' by the artist in  
pencil (margin); signed, titled, dated, annotated 'original photogravure' and  
inscribed 'For D.S.N.' by the artist in ink (mount, verso)  
image: 9½ x 12½ in. (24 x 31.7 cm.)  
sheet: 14 x 18½ in. (35.5 x 47 cm.)  
mount: 16 x 20 in. (40.7 x 50.9 cm.)

\$70,000-90,000

**PROVENANCE:**

Directly from the artist to Dorothy Norman (1905–1997);  
Amy Wolf Fine Art, New York;  
acquired from the above by the present owner.

**LITERATURE:**

Alfred Stieglitz, *Camera Work*, New York, no. 1, January 1903, p. 47 & no. 36,  
October 1911, pl. XIII.  
Waldo Frank et al. (eds.), *America & Alfred Stieglitz: A Collective Portrait*,  
Doubleday, Doran & Company, Garden City, 1934, pl. XXV, B.  
Dorothy Norman, *Alfred Stieglitz: An American Seer*, Random House/Aperture,  
New York, 1960, pl. X.  
Doris Bry, *Alfred Stieglitz: Photographer*, Museum of Fine Arts, Boston, 1965, pl. 7.  
Sarah Greenough & Juan Hamilton, *Alfred Stieglitz: Photographs & Writings*,  
Bulfinch Press/National Gallery of Art, Washington, D.C., 1999, pl. 15.  
Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*,  
Abrams/National Gallery of Art, Washington, D.C., 2002, pp. 164-66, cat.  
nos. 277-280.

Along with *The Terminal* (see Lot 132), *The Hand of Man* was considered  
by Stieglitz to be one of his most seminal images. Made while standing on  
the back of a train as it entered the rail yard of the Long Island City station  
(Greenough, *The Key Set*, p. 164), the image has long been widely interpreted,  
always with a view to the symbolic nature of the machine and its eventual  
permutations in man's hands. Made in 1902, Stieglitz immediately produced  
an exhibition print for the show at the National Arts Club in New York that  
coincided with the founding of the Photo-Secession, all in the same year of  
1902. He then went on to include the image in the inaugural issue of *Camera  
Work* in January, 1903.

Mounted, signed and titled examples are extremely rare.

Greenough locates nine large-format photogravures of *The Hand of  
Man* in the following Stieglitz collections: The National Gallery of Art,  
Washington, D.C.; The Art Institute of Chicago; Beinecke Rare Book and  
Manuscript Library, Yale University, New Haven; Carl Van Vechten Gallery,  
Fisk University, Nashville; Library of Congress, Washington, D.C.; The  
Metropolitan Museum of Art, New York; The Museum of Fine Arts, Boston;  
Philadelphia Museum of Art; and San Francisco Museum of Modern Art  
(Greenough, *The Key Set*, p. 165).

The present example benefits from excellent provenance, coming from  
the collection of Dorothy Norman. Norman and Stieglitz enjoyed a close  
relationship beginning in the year they met, 1927, when she visited his art  
gallery, the Intimate Gallery on Park Avenue. Stieglitz became her mentor,  
encouraging her own interest in taking photographs and Norman supported  
and helped raise funds for Stieglitz to open his third and final gallery, An  
American Place, in 1932. Norman oversaw most of the gallery's operations,  
and in 1973 published the biography 'Alfred Stieglitz: An American Seer',  
based mostly on notes she made during her time working at the gallery. The  
two remained close until Stieglitz's death in 1946.







**134**

**CARLETON E. WATKINS (1829–1916)**

*The Sentinel, Yosemite, 1878–1881*

mammoth-plate albumen print, mounted on board  
signed, titled and annotated 'New Series #830' by the artist in pencil (mount, verso)  
image/sheet: 21½ x 15¾ in. (54.5 x 39.9 cm.)  
mount: 28 x 22 in. (71.1 x 55.9 cm.)

\$8,000–12,000

**PROVENANCE:**

Acquired by a private collector, France, 1920s;  
by descent to the present owner.

**LITERATURE:**

Weston Naef and Christine Hult Lewis, *Carleton Watkins: The Complete Mammoth Photographs*, The J. Paul Getty Museum, Los Angeles, 2001, cat. no. 183, p. 84.



**135**

**CARLETON E. WATKINS (1829–1916)**

*The Three Brothers, Yosemite, 1878–1881*

mammoth-plate albumen print, mounted on board

signed, titled and annotated 'New Series #829' in pencil by the artist (mount, verso)

image/sheet: 21½ x 15¾ in. (54.5 x 40 cm.)

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

\$10,000–15,000

**PROVENANCE:**

Acquired by a private collector, France, 1920s;  
by descent to the present owner.

**LITERATURE:**

Weston Naef and Christine Hult Lewis, *Carleton Watkins: The Complete Mammoth Photographs*, The J. Paul Getty Museum, Los Angeles, 2001, cat. no. 173, p. 79.









136

**EDWARD SHERIFF CURTIS (1858-1952)**

*The North American Indian, Being a Series of Volumes Picturing and Describing the Indians of the United States and Alaska.* Cambridge, Mass.: University Press; and Norwood, Mass.: Plimpton Press, 1907-1930.

A COMPLETE SET OF CURTIS'S MASTERPIECE, LIMITED EDITION, number 88 of a proposed 500 sets.

20 PORTFOLIOS AND 20 TEXT VOLUMES. 723 Large-format photogravures in 20 portfolios, printed by John Andrew & Son, 1907-1916 (nos. 1-11), and Suffolk Engraving Co., 1922-1930 (nos. 12-20); each plate printed on Van Gelder paper with letterpress copyright credit, title, plate numbers and printers' credit on margin; each image approximately 15½ x 11 in. (39.3 x 2 cm.) or inverse; each sheet 18 x 22½ in. (45.7 x 57 cm.); each in half-morocco portfolio case with gilt-impressed portfolio number. Bookplates, ownership stamps and marks of New Bedford Free Public Library and Reed College Library on all portfolios and on each plate, not affecting image.

Accompanied by 20 quarto text volumes (12¼ x 9⅞ in., 31.3 x 23.9 cm.) printed by University Press, Cambridge, Mass., 1907-1910 (vols. 1-5), and Plimpton Press, Norwood, Mass., 1911-1930 (vols. 6-20); each volume printed on Japanese vellum, containing a total of 1,511 illustrations, comprising 1,505 photogravures, 4 maps and 2 diagrams; edited by Frederick Webb Hodge, with foreword by Theodore Roosevelt; signed and dated '1907' by Curtis in ink (vol. 1, p. xvii); each volume numbered '88' in ink (on the inside title page and on the colophon); each bound in original brown three-quarter Levant morocco gilt by Henry Blackwell (vols. 1-14) and Whitman Bennett (vols. 15-20). Bookplates, ownership stamps and marks of New Bedford Free Public Library and Reed College on preliminary leaves and title pages.

\$600,000-900,000

**PROVENANCE:**

The Free Public Library New Bedford, Massachusetts (original subscriber), 1908; gifted by Louise G. Harper to Reed College, Portland, Oregon; acquired from the above by the present owner.





Edward Sherriff Curtis's vastly intimate ethnography of North American native tribes, assembled here as one of a few complete sets (the other extant set are largely dispersed into separate volumes, with 85 complete sets in the care of institutions) is a testament to his enduring spirit and obsession with detail. The genius of Curtis's generously illustrated masterwork, which took over two decades to complete and led to immense financial and mental challenges for the artist, is its unsurpassed quality and depth.

Edward Sheriff Curtis was born in White Water, Wisconsin in 1868 but his great interest in American Indians developed after his family moved to Minnesota. Here, Curtis lived near the Chippewa, Menominee, and Winnebago tribes. Through instruction manuals available at the time, the teenage Curtis built crude cameras and taught himself the rudiments of photography. In 1887, the Curtises moved to Washington Territory in order to find a more temperate climate for Curtis's ailing father. There Edward Curtis encountered many of the Native American tribes of the Pacific Northwest. The sudden death of his father left Curtis responsible for the family, and he provided for them by farming, fishing, digging clams and doing chores for neighbors. Throughout this time Curtis continued to hone his photographic skills and in 1891 purchased a share in a photographic studio for \$150. This venture lasted less than a year, but Curtis soon formed a partnership with Thomas Guptill, building both a photographic and photograving studio in Seattle.

His first Indian portrait was taken in 1895—a portrait of 'Princess Angeline,' daughter of Chief Seattle (plate 314, portfolio IX). 'I paid the princess a dollar for each picture I made,' Curtis recalled many years later. 'This seemed to please her greatly, and she indicated that she preferred to spend her time having pictures taken to digging clams.' These early portraits of Princess Angeline fueled Curtis's interest in Indians, and soon he aspired to document Native American tribes through a large-scale project. In 1898, near tragedy dovetailed into good fortune when Curtis rescued several important naturalists and ethnologists from the peak of Mount Rainier: Gifford Pinchot, the Chief of the U.S. Division of Forestry, C. Hart Merriam, the Chief of the U.S. Division of Biological Survey, and George Bird Grinnell, an acknowledged expert on Plains Indians and then the editor of *Forest & Stream*. Within two years, Curtis was invited to accompany Grinnell to Montana to study the Blackfoot and Algonquin and the following year he accompanied Merriam on the historic Harriman expedition to Alaska.

In 1904, Curtis's portrait skills came to the attention of President Theodore Roosevelt, whose children Curtis photographed for 'The Prettiest Children in America,' a contest sponsored by the *Ladies Home Journal*. Roosevelt learned of Curtis's need for financial support of his ambitious project to document every Native American tribe east of the Mississippi and introduced the photographer to J. Pierpont Morgan. Impressed with Curtis's work, the formidable financier offered \$75,000 for a series on the North American Indian to contain 1,500 photographs in 20 volumes. Morgan was to receive 25 sets and 300 prints. Work began with the printing of the photogravures handled by John Andrew & Son and The Suffolk Engraving Company; the text was printed by The University Press in Cambridge and the Plimpton Press in Norwood, Mass.

The first volume appeared in 1907 to a favorable review in *The New York Herald*, which called it 'the most gigantic undertaking in the making of books since the King James edition of the Bible.' Morgan died in 1913, just before the completion of the ninth volume. In the end, Morgan and his son, J.P. Morgan, Jr., provided at least half of the total \$1.5 million it took to complete the work, but the debts which remained crippled Curtis's business. Soon after volumes 19 and 20 were completed in 1930, his North American Indian Company went bankrupt, after failing to sell enough subscriptions to pay the printing costs. The photogravure printing plates and all other artifacts became the property of Curtis's creditors, the printing companies and publishers he used.

Alongside the breathtaking photographs, Curtis's text provides a veritable wealth of detail, touching on social hierarchies, sociology, costume, ceremonies and, something rarely documented before in Western literature, mythical and spiritual practices. His motives were complex, reflecting a

romantic belief that his subjects were the original, noble peoples of North America. The reception to his work was, not surprisingly, controversial. Nevertheless, the work, seen in total, powerfully reflects an ideal of Native American nobility and dignity. Though his scholarship was self-taught and somewhat erratic, Curtis presents a view of the Indian, and of America itself, that is at once expansive and intimate. As he wrote in his Introduction: 'While primarily a photographer, I do not see or think photographically; hence the story of Indian life will not be told in microscopic detail, but rather will be presented as a broad and luminous picture' (vol. I, p. xv).



#### PRODUCTION OF THE NORTH AMERICAN INDIAN

The process of making photogravures was developed in the 1850s as a means to produce a photographic image from an engraving plate. The process allowed for the consistent production of multiple prints necessary for large-scale book production. Once a photograph is exposed, a glass transparency is made from the negative. A series of chemical transfers to a copper plate produces an etched copper plate of the original photographic image. From 1896 to 1930 Curtis photographed every major Native American tribe west of the Mississippi, taking over 40,000 negatives of 80 tribes. Curtis selected just one twentieth of his graphic record to represent his artistic vision of North American tribes.

Of the planned 500 sets, only 272 were finished and an estimated 225 sets are currently still in existence. Issues were produced on Van Gelder paper; Japan vellum; and on Japanese tissue. Many sets are a mixture of two or more types, like the set offered here which was issued with Japan vellum for the text volumes and Van Gelder paper for the portfolios.

*References: The Curtis Census* (online); Howes C-965; Roosens & Salu 2702; *Truthful Lens* 40



137

**AN AMERICAN OAK BOOK CABINET FROM THE PERSONAL LIBRARY OF EDWARD S. CURTIS, BUILT TO HOLD THE VOLUMES AND SUPPLEMENTAL FOLIOS OF THE NORTH AMERICAN INDIAN**

STICKLEY BROTHERS, GRAND RAPIDS, MICHIGAN, EARLY 20TH CENTURY

55 ¾ in. (141.6 cm.) high, 47 ⅞ in. (120.3 cm.) wide, 19 ¼ in. (50.1 cm.) deep

\$30,000-50,000

**PROVENANCE:**

Marah Ellis Ryan (c. 1866-1934);

gifted by the above to Edward S. Curtis (1858-1952), c. 1930;

acquired from the above by the artist's daughter, Beth Curtis Magnuson, 1935;

acquired from the family of the above by the present owner, 1980.

In the March 1906 issue of *The Craftsman* magazine, an article about Edward S. Curtis's work appeared. The editor of the magazine at the time was the notable advocate of the Arts & Crafts movement, Gustav Stickley, oldest of the Stickley brothers. Gustav was an admirer of Curtis' work and so it is likely that he wrote the piece himself. Later, at some point during the making of Curtis' monumental *North American Indian* project (1907-1930), the photographer started advertising a cabinet designed by the Stickley Brothers, Grand Rapids, Michigan, a company started by Gustav's brothers Albert and John George (see Fig. 1). The cabinet would be custom-made to hold the full set of books and portfolios and was apparently available in two versions: a larger cabinet as well as a smaller 'more compact' version. The copy for the advertisement was as follows:

'A book and folio cabinet to hold the volumes and supplemental folios of "The North American Indian."

The centre space of the cabinet contains the twenty portfolios, each on a separate shelf, giving easy access to the material. The side wings of the case give three book compartments on either side, furnishing ample space for four volumes in each, thus containing the complete work, and furnishing room for other volumes of like size. Many subscribers to the work will use this space for a scrapbook containing references to the work, and such fragmentary material as has a direct bearing on the subject. The cabinet is small, considering the material contained, its sloping side panels give splendid lines, and it is a well-made, beautiful piece of furniture, suitable for either the city residence, the bungalow, or the public library. It is from the shop of Stickley Brothers, Grand Rapids, Michigan. The dimensions are forty-eight inches by fifty-eight inches, and it can be had in either mahogany or oak. Mr. Curtis will gladly act as the subscriber's agent in securing one of these cabinets...'

This particular cabinet was gifted to Curtis by the writer Marah Ellis Ryan. She and Curtis were both ardent supporters of causes for indigenous peoples of the Americas and had become close friends. Curtis supplied the illustrations for one of her books, *The Flute of the Gods* (New York & Toronto, 1909). Shortly before Ryan's death in 1934, she gifted both this cabinet and a set of *The North American Indian* to the photographer.



**Fig. 1 cabinet illustration from original advertisement**



PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

**138**

**MARGARET BOURKE-WHITE (1904-1971)**

*George Washington Bridge, 1933*

gelatin silver print

stamped photographer's credit, titled, variously numbered and annotated

'used Fortune/July 1939' in pencil (verso)

image/sheet: 13% x 9 in. (34.6 x 22.9 cm.)

\$40,000-60,000

**PROVENANCE:**

Sotheby's, New York, October 6, 1999, lot 122;

acquired from the above sale by the present owner.

**LITERATURE:**

'Port of New York Authority,' *Fortune*, September 1933, vol. 8, no. 3, p. 29.

Sean Callahan, *The Photographs of Margaret Bourke-White*, New York Graphic Society, Greenwich, 1972, p. 43.

Constance Sullivan (ed.), *Women Photographers*, Virago Press, New York, 1990, pl. 56.

Exhibition catalogue, *The Photography of Design 1927-1936: Margaret Bourke-White*, The Phillips Collection, Washington, D.C., 2003, p. 125.

*'The bridge was under construction then and  
breathtakingly beautiful, with no floor yet built but  
with gossamerlike cables gracefully strung from bank  
to bank. I had been waiting for just this phase of the  
construction, and ... it came in midwinter on a zero  
day ... I spent the morning perched high over the ice-  
flecked Hudson River on the mighty cables ...'*

—Margaret Bourke-White, 1963





PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

**139**

**LEWIS W. HINE (1874-1940)**

*New York City from the Empire State Building, 1931*

gelatin silver print, mounted on board  
signed in white ink (recto); credited on affixed artist's 'Interpretive  
Photography' label, and typed caption on affixed label (mount, verso)  
image/sheet: 19¼ x 15½ in. (48.9 x 39.4 cm.)  
mount: 21 x 17½ in. (53.3 x 44.4 cm.)

\$40,000-60,000

**PROVENANCE:**

Private collection, Chicago;  
Sotheby's, New York, October 31, 1989, lot 161;  
acquired from the above by a private collector;  
Christie's, New York, October 6, 1998, lot 4;  
acquired from the above sale by the present owner.

**LITERATURE:**

Judith Mara Gutman, *Lewis W. Hine, and the American Social Conscience*,  
Walker, New York, 1967, p. 144.  
Lewis W. Hine, *Lewis W. Hine: The Empire State Building*, Prestel, Munich,  
1998, p. 79.

*'Cities do not build themselves, machines cannot make machines, unless back  
of them all are the brains and toil of men. We call this the Machine Age. But  
the more machines we use the more do we need real men to make and direct  
them.'* —Lewis Hine

Lewis Wickes Hine intensely followed and intimately photographed the  
construction of the Empire State Building, the tallest building in the world,  
for six months during 1930 and 1931. In many respects, the stateliness of the  
edifice and the design of its façade was lost on Hine; his interest was almost  
exclusively reserved for the men engaged in erecting the skyscraper, and the  
methods they employed.

This view of lower Manhattan in the background, with the Flatiron Building  
and Madison Square Park at the bottom of the picture, is nausea-inducing  
for most. For Hine, the experience of this project was life-changing. 'I have  
always avoided dare-devil exploits and do not consider these experiences  
as going quite that far—but they have given me a new zest, and perhaps a  
different note in my interpretation of Industry.'





# MODERNIST MASTERPIECES

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## The Alexander Kaplen Collection

Alexander Kaplen began collecting photographs in 1991 and continued until his passing in 2015. His primary interest in all that he collected was Modernism; within photography, he was particularly interested in European Modernism from between the two World Wars. Kaplen (or, 'Lex', as he was known to close family and friends) had a passion for life in all its diverse aspects, ranging from designing his own furniture to appreciating the music of Aaron Copland, Claude Debussy and Hector Berlioz. Kaplen was fiercely intelligent, amply demonstrated by his graduating from Harvard University and Yale University Law School, and supremely magnanimous and philanthropic, supporting such organizations as New York Public Radio (WNYC), the New York Philharmonic, the Film Forum, New York Presbyterian Hospital and the Greenwich Village Society for Historic Preservation.

From the very start of his time collecting, Kaplen purchased only what he considered the best examples by the photographers and designers he admired. Over the course of his twenty-five years collecting photographs, he bought a total of only eleven, demonstrating his highly discerning eye. Christie's is honored to be able to offer seven of these exceptional photographs for auction here.



## MODERNIST MASTERPIECES

The Alexander Kaplen Collection

140

### LÁSZLÓ MOHOLY-NAGY (1895–1946)

*From the Radio Tower, Berlin, 1928*

ferrotyped gelatin silver print, mounted on board, printed c. 1941  
signed and dated in pencil (mount, recto); titled in pencil with typed credit, title and date on affixed Museum of Modern Art exhibition label (mount, verso)  
image/sheet: 9⅞ x 7½ in. (24.4 x 19.05 cm.)  
mount: 17½ x 13½ in. (44.5 x 34.2 cm.)

This print is one from an edition of ten, produced exclusively for the Museum of Modern Art.

\$200,000–300,000

#### PROVENANCE:

The Museum of Modern Art, New York;  
acquired from the above by Eliot Noyes, Director of Industrial Design,  
Museum of Modern Art, 1941–1942;  
gifted from the above to a private collector;  
Christie's New York, October 6, 1998, lot 261;  
acquired from the above sale by the present owner.

#### EXHIBITED:

New York, The Museum of Modern Art, *American Photographs at \$10*,  
December 1941–January 1942.

#### LITERATURE:

*Telehor*, #1–2, 1936, pl. 52.  
László Moholy-Nagy, *Vision in Motion*, Institute of Design, Chicago, 1947, fig. 226.  
Sybil Moholy-Nagy, *Experiment in Totality*, MIT Press, Cambridge, 1969, p. 73.  
Krisztina Passuth, *Moholy-Nagy*, Thames and Hudson, New York, 1985, p. 79.  
Exhibition catalogue, *László Moholy-Nagy: Retrospective*, Schirn Kunsthalle  
Frankfurt, 2009, p. 51.  
Hattula Moholy-Nagy, *László Moholy-Nagy: A Life in Motion*, Annely Juda Fine  
Art, London, 2004, fig. 15.  
Exhibition catalogue, *Moholy-Nagy: Future Present*, Solomon R. Guggenheim,  
New York, 2016, pl. 169, p. 136.

In 1940, Beaumont Newhall, newly appointed as the first curator of photographs at the Museum of Modern Art, purchased the entire exhibition of works by László Moholy-Nagy at the Delphic Studio Galleries, signaling his strong support for the artist. The following year, *From the Radio Tower, Berlin, 1928* was chosen by co-curators Newhall and Ansel Adams for inclusion in the inaugural exhibition of the Department of Photographs, titled *Sixty Photographs: A Survey of Camera Esthetics*, which opened that December. The goal of the exhibition was to highlight the power of photography as fine art, 'not to define but to suggest the possibilities of photographic vision,' Newhall stated.

On December 2, 1941, MoMA then installed three new 'selling exhibitions' aimed at encouraging visitors to consider various forms of inexpensive art as holiday gifts. These three exhibitions, *Useful Objects Under \$10*, *Silk*

*Screen Prints Under \$10* and *American Photographs At \$10*, were modelled on a successful selling exhibition held the previous year of silk screenprints. The photography exhibition was considered 'an experimental project'. All proceeds were to go to the artists; the Museum earned no commission.

For *American Photographs At \$10*, Newhall invited nine photographers to participate, and each were asked to produce their submission in an edition of ten prints. Aside from Moholy, the roster and the titles were: Ansel Adams, *Utah Farm, 1941*; Berenice Abbott, *Midtown, 1933*; Walker Evans, *Interior, Cape Cod, 1931*; Helen Levitt, *Tacubaya, Mexico City, 1941*; Arnold Newman, *Violins, 1941*; Charles Sheeler, *Bucks County Barn, 1915*; Brett Weston, *Ocean, 1939*; and Edward Weston, *Yosemite Snow, 1938*.

The results of the exhibition were decidedly mixed. As might be expected, Abbott's view of Midtown, New York sold the most, at four prints. Only one print by Moholy was sold, and it is the print now offered here.

The purchaser of the print in 1941 was the thirty-one year-old director of Industrial Design at MoMA, Eliot Noyes (1910–1977), who had also been newly appointed to his role. A 1938 Master's candidate from the Harvard Graduate School of Design, Noyes had studied at Harvard with Moholy's former Bauhaus colleagues, Walter Gropius and Marcel Breuer. He was thus well-versed in Moholy's modern aesthetic of the 'New Vision'. Recommended for the museum position by Breuer and Gropius, Noyes held a two-year tenure at the museum, from 1940–1942, during which time he organized the first Organic Design in Home Furnishings competition and exhibition. He would go on to have an illustrious career as a master of corporate industrial design. He is well remembered for his career at IBM where he instituted America's premiere integrated corporate design system and, most notably, for designing the iconic Selectric typewriter in 1961.

In an era of world turmoil and a high influx of war scarred refugees, Moholy, director of the School of Design in Chicago, was a recent immigrant himself. For Newhall to have included him in an exhibition devoted specifically to American photographs must have been somewhat of a risk. In a letter from Newhall to Moholy, held in the Museum's exhibition files and dated January 14, 1942, the curator regrets that only one print sold and that he was shipping the remaining nine back to the artist.

Christie's is grateful to Susan Kismaric, for her assistance in the research into the history of this photograph in 1998, when this photograph was last offered at auction.

Other prints of this image reside in public collections including The Museum of Modern Art, New York and The Metropolitan Museum of Art, New York.





L. Mohr: Nafy 1928

## MODERNIST MASTERPIECES

The Alexander Kaplen Collection



(actual size)

141

### LÁSZLÓ MOHOLY-NAGY (1895–1946)

*Climbing the Mast*, c. 1926

gelatin silver contact print, tipped on board

stamped photographer's credit (verso)

image: 3½ x 2½ in. (7.9 x 5.3 cm.)

sheet: 3¼ x 2¼ in. (8.2 x 5.7 cm.)

\$15,000–20,000

#### PROVENANCE:

Ubu Gallery, New York;

acquired from the above by the present owner, early 2000s.

#### LITERATURE:

Laszlo Moholy-Nagy and Franz Roh, *Fototek 1: L. Moholy-Nagy: 60 Fotos / 60 photos / 60 photographies*, Klinkhardt & Biermann, Berlin, 1930, p. 43.

Beke László, *Moholy-Nagy Laszlo: munkássága*, Corvina, Budapest, 1980, p. 15.

Exhibition catalogue, *Moholy-Nagy: Future Present*, Solomon R. Guggenheim, New York, 2016, p. 138.

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





(actual size)

**142**

**GYÖRGY KEPES (1906–2001)**

*Juliet's Shadow Caged (Solarized)*, 1939

gelatin silver print with hand-applied pigment, flush-mounted on card  
signed, dated and annotated in pencil (flush mount, verso)  
image/sheet/flush mount: 4¼ x 3½ in. (10.8 x 8.9 cm.)

\$4,000-6,000

**PROVENANCE:**

Brent Sikkema Fine Art, New York;  
Christie's, New York, October 4, 1994, lot 35;  
acquired from the above sale by the present owner.



## MODERNIST MASTERPIECES

The Alexander Kaplen Collection

143

### ANDRÉ KERTÉSZ (1894–1985)

#### *Arm and Ventilator, New York, 1937*

gelatin silver print, mounted on board  
signed and dated in pencil (mount, recto); titled and variously annotated in pencil (mount verso)  
image/sheet: 8½ x 7¾ in. (21.5 x 19.6 cm.)  
mount: 17 x 14 in. (43 x 35.5 cm.)

\$50,000–70,000

#### PROVENANCE:

Christie's New York, April 20, 1994, lot 47;  
acquired from the above sale by Nathalie Karg, Ltd., as agent;  
*A Show of Hands: Photographs from the Collection of Henry Buhl*, Sotheby's New York, December 12, 2012, lot 4;  
acquired from the above sale by the present owner.

#### EXHIBITED:

New York, Guggenheim Museum, *Speaking with Hands: Photographs from The Buhl Collection*, June–September 2004.  
Washington, D. C., National Gallery of Art; Los Angeles County Museum of Art, *André Kertész*, February–September 2005.  
Kunsthalle Museum Bielefeld, Germany, 1937, *Perfection and Destruction*, September 2007–January 2008.  
Palm Beach Photographic Centre, *In Good Hands: Selected Works from the Buhl Collection*, March 2011.  
Middletown, Delaware, Warner Gallery at St. Andrew's School, *In Good Hands: Selected Works from the Buhl Collection*, October–November 2011.

#### LITERATURE:

John Szarkowski, *André Kertész, Photographer*, The Museum of Modern Art, New York, 1964, p. 46.  
André Kertész, *Sixty Years of Photography, 1912–1972*, New York, 1972, p. 179.  
Jane Corkin, *André Kertész: A Lifetime of Perception*, New York, 1982, p. 157.  
Cornell Capa, Susan Harder and Hal Hinson, *André Kertész: Diary of Light 1912–1985*, Aperture, New York, 1987, pl. 103.  
Pierre Borhan, *André Kertész: His Life and Work*, New York, 1994, p. 249.  
Exhibition catalogue, *In Focus: André Kertész*, The J. Paul Getty Museum, Los Angeles, 1994, cover and pl. 41.  
Gordon Baldwin, *Masterpieces of the J. Paul Getty Museum: Photographs*, The J. Paul Getty Museum, Los Angeles, 1999, p. 43.  
Jennifer Blessing, *Speaking with Hands: Photographs from The Buhl Collection*, Guggenheim Foundation, New York, 2004, pp. 115 and 225 (this print).  
Sarah Greenough, Robert Gurbo and Sarah Kennel, *André Kertész*, National Gallery of Art, Washington D.C., 2005, pl. 81 (this print).

Upon arriving to America in 1936, Kertész began to explore New York with the same keen eye he had to applied to the streets of Paris, always seeking the striking inconsistencies nestled within the quotidian. *Arm and Ventilator, New York* was captured in a drugstore in Greenwich Village, right as a repairman reaches through to replace a part; cloaked in the darkness of the vent only his extended arm is visible through the blades. By highlighting this image of the isolated limb, Kertész participates in the canonical dialogue of the uncanny and surreal, incited and most epitomized by Gericault's paintings of corpse fragments. These visuals trigger mortal fear as well as a morbid curiosity within the viewer, jarring the psychological aspects of perception with an incompleteness that is shocking to behold.

In this image, Kertész puts a unease and tension at the center of his composition. The arm in the image is visually disembodied, not truly in danger but pushed against an imposing blade edge. Dominique Baqué remarks upon this sensation in stating that, 'Kertész's attentive and modest gaze, while seeking to capture "the right moment", rejected the effect of the punctum so overwhelmingly present in most of the photo-essays of the time, as well as in the dramatic composition deployed in the work of Henri Cartier-Bresson. In Kertész, there was neither dramatization of the fact nor monumentalization of memory, but rather something more tenuous, more fragile.' ('Paris, Kertész: Elective Affinities', p. 90). Kertész's photographs are striking in that they highlight the liminal space between reaction and impression.

Other prints of this image reside in public collections including The J. Paul Getty Museum, Los Angeles, and the Detroit Museum of Art.



full mount



## MODERNIST MASTERPIECES

The Alexander Kaplen Collection

144

### EL LISSITZKY (1890–1941)

#### *Footballer, 1926*

gelatin silver print

image: 5¼ x 4¾ in. (13.3 x 11.1 cm.)

sheet: 5½ x 4½ in. (13.9 x 11.4 cm.)

\$80,000–120,000

#### PROVENANCE:

Descended from the artist to Jen Lissitzky, the artist's son;  
*The Image as Object: Photographs from the Collection of Barry Friedman*,  
Christie's New York, October 5, 1998, lot 68;  
acquired from the above sale by the present owner.

#### EXHIBITED:

Hannover, Sprengel Museum, *El Lissitzky: Beyond the Abstract Cabinet: Photography, Design, Collaboration*, 1999.

#### LITERATURE:

Exhibition catalogue, *El Lissitzky 1890–1941*, Municipal Van Abbemuseum, Eindhoven, 1990, cat. no. 113.

Exhibition catalogue, *El Lissitzky, Experiments in Photography*, Houk/Friedman, New York, 1991, pl. 13, p. 32.

Margarita Tupitsyn, *El Lissitzky: Beyond the Abstract Cabinet: Photography, Design, Collaboration*, Yale University Press, New Haven, 1999, pl. 42, cat. no. 45, p. 107.

*In our country the main emphasis is placed not on the "sports record" but on "physical culture," that is, the culture of the body.* —El Lissitzky, 1930

The 1920s marked a turning point for the arts in the Soviet Union, following the Russian Revolution. Practitioners of the arts, from poets to musicians and filmmakers, were conscious of the previous distance between the fine arts and the public, and in an effort to minimize said distance, turned to ways in which the arts could be accessed by the masses. Accordingly, murals gained in popularity, and in 1925 the poet Vladimir Mayakovsky celebrated Diego Rivera's sprawling frescos at the Secretariat of Public Education in Mexico City as "the world's first Communist mural." The following year, Lissitzky, himself an avant-garde designer, was inspired to apply the power of the photographic image to the fresco in two notable commissions, *Record* (depicting a hurdles runner), and, as seen in the current lot, *Footballer*. In so doing, Lissitzky launched his signature style of 'monumental photography', installing mural-sized photographs for the International Press Exhibition in Cologne in 1928, the International Hygiene Exhibition in Dresden in 1930, and the International Fur Trade Exhibition in Leipzig, 1930. The effectiveness of the mural was its ability to be seen and understood by the masses—including the uneducated and the illiterate—an unapologetic nationalist propaganda. *Record* and *Footballer* were likely intended to be installed in a (never realized) sweeping sports stadium and performance space in southwest Moscow. The stadium, *Mezhdunarodnyi krasnyi stadion* (International red stadium, or MKS), was a major project within the physical-culture movement of the Soviet Union. It was intended to improve the health and productivity of Russian workers by encouraging participation in organized physical activities; host future Olympic Games; and provide unprecedentedly large spaces to host spectacles for the masses.

*Footballer* depicts a hyper-dramatic moment in a soccer game, in which a number of players jockey for the ball. The pyramidal composition is dominated by a central figure, who hovers almost preternaturally above the group, appearing more superhero than athlete. He is captured at the brink of kicking a ball, a pre-victorious adrenaline rush that is undoubtedly meant to excite the viewers. The underlying drama is heightened by the chiaroscuro lighting and the graphic design of the uniforms. And perhaps what brings the image to even greater heights is the graphic collaging woven throughout. The image is 'sliced' into strips that elongate the composition and emphasize its verticality. The bright floodlights inject an electric shock that ripples through the scene and exaggerates the theatricality of this public display of strength and domination. This image is not about sports, but about the constellation of emotions—from pride to awe and excited anticipation—that surround it.

As of the time of this writing, this is believed to be the only print of this image.





(actual size)

## MODERNIST MASTERPIECES

The Alexander Kaplen Collection



145

**MAURICE TABARD (1897–1984)**

*Portrait of Georges Pomies, c. 1929*

gelatin silver print

credited and numbered '85.030' in pencil (verso)

image/sheet: 9 $\frac{5}{8}$  x 8 in. (24.4 x 20.2 cm.)

\$10,000–15,000

**PROVENANCE:**

Christie's, New York, October 3, 1996, lot 328;  
acquired from the above sale by the present owner.

Georges Pomies was a dancer and member of the bohemian artistic circles in Paris frequented by Tabard. Both Tabard and Roger Parry photographed Pomies in the late 1920s.

Another print of this image resides in the collection of the Museum of Fine Arts, Houston.



**146**

**STANISLAW IGNACY WITKIEWICZ (1885–1939)**

*Jadwiga Janczewska II, Zakopane, c. 1913*

gelatin silver contact print, presumably with sulphur and gold tone,  
mounted on board  
variously annotated with pencil (verso)  
image/sheet: 7 x 4 $\frac{7}{8}$  in. (17.8 x 12.4 cm.)  
mount: 9 x 7 in. (22.9 x 17.8 cm.)

\$25,000-35,000

**PROVENANCE:**

Galerie Kicken, Berlin;  
Private collection, Germany;  
Grisebach GmbH, November 25, 2015, lot 2155;  
acquired from the above sale by the present owner.

Polish artist Stanisław Ignacy Witkiewicz (known as Witkacy) produced a series of technically innovative portraits just prior to World War I, mostly of members of his family and close friends. Like the present lot, the portraits were often tightly framed and variously toned.

The subject of the present portrait is Jadwiga Janczewska, the artist's fiancé. Her suicide, which occurred approximately just one year after this portrait was taken, deeply affected the artist and led to a period of international travel and of increased focus on his writings about art and philosophy. In these years that followed, Witkacy would articulate his complex thoughts about how to visualize the mystery of existence within a work of art.



**LÁSZLÓ MOHOLY-NAGY (1895–1946)***Kinder in Ascona, 1926*

gelatin silver print

signed and titled in ink and stamped photographer's credit (verso)

image: 9¼ x 6⅞ in. (23.5 x 17.3 cm.)

sheet : 10 x 7¼ in. (25.3 x 19.6 cm.)

\$25,000–35,000

**LITERATURE:**Laszlo Moholy-Nagy and Franz Roh, *Fototek 1: L. Moholy-Nagy: 60 Fotos / 60 photos / 60 photographies*, Klinkhardt & Biermann, Berlin, 1930, p. 37.Laszlo Moholy-Nagy, *Moholy-Nagy: Fotos und Fotogramme*, Schirmer-Mosel, München, 1978, n.p.Exhibition catalogue, *Moholy-Nagy: Future Present*, Solomon R. Guggenheim, New York, 2016, p. 130.

Sigfried Giedion was a German-speaking Swiss historian of art and architecture. He and his wife, Carola, were close friends of Lucia and Laszlo Moholy-Nagy, often spending summers together vacationing during which they would seek out inspiring buildings and structures that Giedion wanted to see. In his essay, 'The Old Bridge, The Historian, and the New Photographer,' Olivier Lugon writes that 'Giedion was present at a key moment in Moholy's artistic development, in the summer of 1925, when the two men and their spouses traveled to Belle-Ile-en-Mer, off the coast of Brittany. It was during this trip that Moholy began to work intensively with a camera—he had previously concentrated on photograms and photomontages—and discovered the potential of bird's- and worm's-eye views.'

According to Giedion himself, he recalls 'I remember Moholy taking a photograph of the terrace from a window high above it which annulled the perspective as it forced objects and proportions into the two-dimensional plane. No interesting motif—this concrete slab, a railing, a few chairs, a round table. But it was a completely new beginning. The camera had never been used like that before.'

The following summer, while vacationing in Ascona, Switzerland on the northern shore of Lake Maggiore near the Italian border, Moholy made a number of images that stand out from this period. Several were made on the balcony of a residence and feature the artist Oskar Schlemmer in repose, Schlemmer's two daughters asleep, or dolls on a blanket. All utilize the bright raking light, the shadows cast through the grating of the balcony, and strong angles. The present lot, made on that same trip to Ascona, and also made from a bird's-eye view, features a diagonal wall split evenly in light and dark, and in the shadow of which sit and stand two little boys, gazing up in curiosity at the picture-maker.

A print of this image is in the permanent collection of the Museum of Modern Art, NY, and a variant (reversed) is in the Eastman House collection, Rochester.



## Δ148

### ANDRÉ KERTÉSZ (1894–1985)

Pitcher, 1926

gelatin silver print, mounted on vellum  
signed and dated '1930' in pencil (mount, recto); stamped photographer's '75.  
Bould. Montparnasse' credit and reproduction limitation (mount, verso)  
image/sheet: 9½ x 7¼ in. (24.2 x 18 cm.)  
mount: 13¼ x 10½ in. (33.6 x 26.6 cm.)

\$70,000–90,000

#### PROVENANCE:

Christie's, New York, November 10, 1981, lot 133;  
acquired from the above sale by the Emily and Jerry Spiegel Collection.

#### LITERATURE:

Exhibition catalogue, *André Kertész: Observations, thoughts, reflections*,  
Stephen Daiter Gallery, Chicago, 2005, p. 27.

*"I am an amateur and I intend to be one all my life. For me, photography should capture the true personality of things...Remember the reporters and the amateurs—both of them want only to make a souvenir or a document: that is pure photography."*—André Kertész, 1930

The photograph offered in the current lot is a rare print of the image in this cropping. An alternate image, offered at Phillips de Pury in 2005, is the only other known print from this negative, and appears to show the original full frame. The tighter cropping and shifted angle of the present image is imbued with a sense of immediacy and a more Modernist sensitivity that reflects the rigor of the Bauhaus aesthetic.

While both prints are mounted on vellum, a treatment that Kertész reserved for exhibition prints, the difference in styles between these two prints from the same negative mark his artistic evolution at a critical pivot in his life. Kertész left his native Budapest for Paris in 1925, two years after winning the silver medal at the Hungarian Amateur Photographers' Association. He chose to forgo the award following the Association's stated requirement that he print his image in bromoil, a favored method of the Pictorialists. For him, a photograph was meant to celebrate—not obfuscate, through atmospheric tricks in the darkroom—its mechanical origin and strengths, emphasizing line, volume and form.

In Paris, Kertész found a cadre of likeminded Modernists whose vision aligned with his own. Within eighteen months, Kertész became enmeshed in the artistic milieu, settling at the Hôtel des Terraces, a hub for avant-garde thinkers. Among them was Michel Seuphor, a Dutch émigré who, from 1921 to 1925, was the editor of the Dutch literary publication *Het Overzicht* (the Survey), which championed Constructivism and dada. In 1926, Seuphor introduced Kertész to his fellow Dutchman, Piet Mondrian. The contact with Mondrian, the leading abstract artist in Paris, left a profound impression on Kertész, who subsequently infused his intimate, personal compositions with

a more geometric, formalist approach. It was in 1926 that Kertész produced some of his most iconic images, including *Chez Mondrian*; *Satiric Dancer, Paris*; *Cello*; *The Stairs of Montmartre, Paris*; and *Mondrian's pipe and glasses, Paris*. The image in the current lot, *Pitcher*, is believed to have been taken the same year.

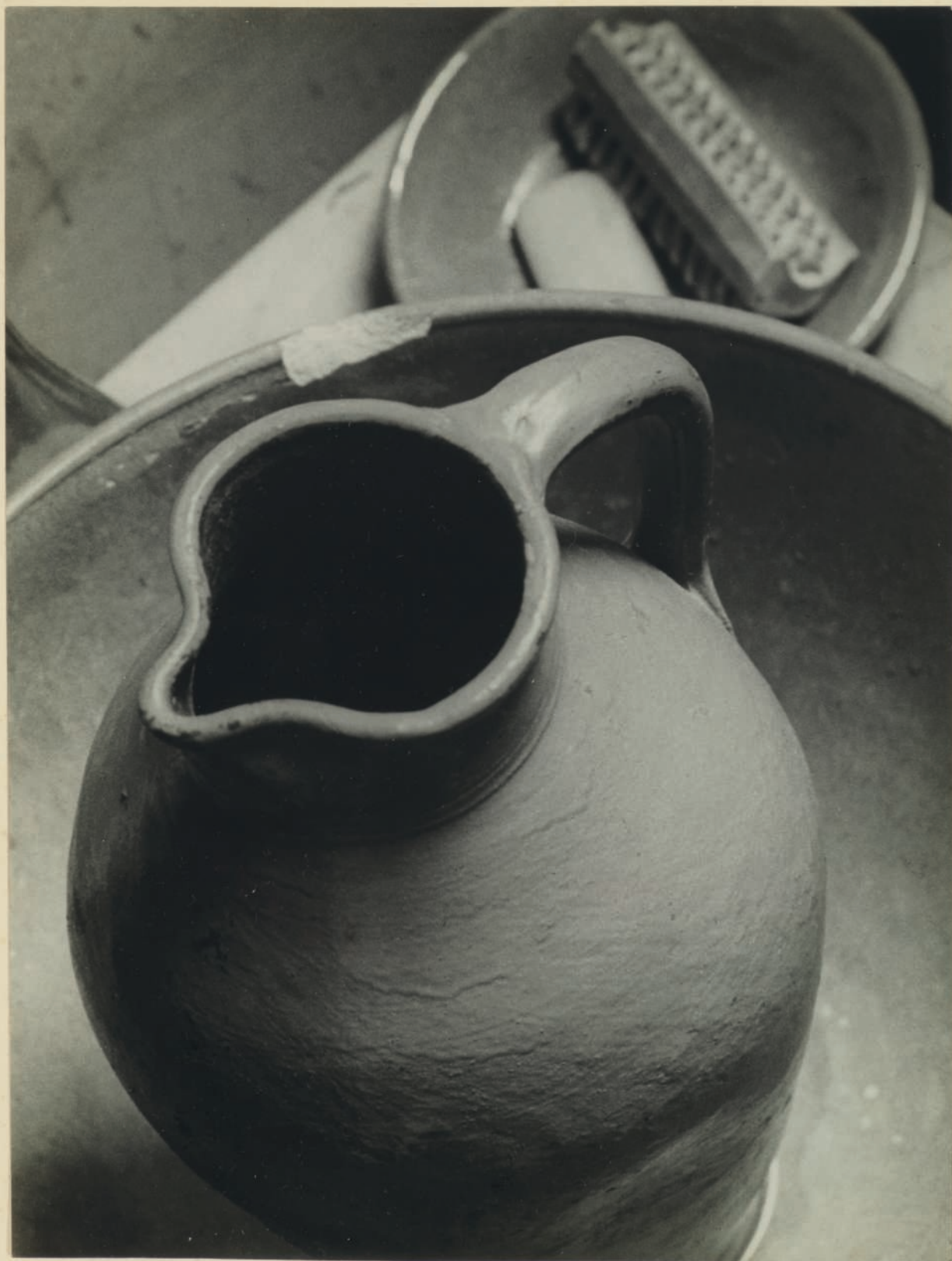
According to Sandra Phillips, Kertész's new approach during these years is reflected in two new subjects: 'the detail that is both an abstraction and a kind of document, and the found still life' (Phillips, *André Kertész, Of Paris and New York*, p. 52). The attraction to still-life is understandable for according the opportunity to defamiliarize the quotidian through an abstract filter. The camera was adept at compressing depth of field into a single flattened plane, resulting in an image that was at once recognizable and alien. Kertész developed a manner that was uniquely his own, later lauded for its 'mystery of the object' by the reviewer Rolf Henkl. Establishing his success as a quintessential Modernist, in 1927 Kertész was granted an exhibition at the gallery Au Sacre du Printemps, owned by Jean Slivinsky, a close friend of Michel Seuphor. The following year Kertész was given a second exhibition, held at the Théâtre des Champs-Élysées, titled '1er Salon Indépendant de la Photographie.' (Paul Outerbridge's *Ide Collar*, 1922, lot 20, was also shown at the same exhibition.) It may be the case that the original cropping of *Pitcher* (fig. 1) was shown in that exhibition given the date annotated on the mount.

In 1929 Kertész's work was first included in an international photography exhibition, the 'International Ausstellung von Film und Foto' in Stuttgart. The exhibition was overseen by László Moholy-Nagy, who was renowned for his tenure at the Bauhaus (which had ended in 1928) and his prolific experimentation in photography, print making, collage and painting. The formal introduction between Kertész and Moholy-Nagy, however, did not happen until the following year, when the latter came to Paris to help install the Deutscher Werkbund exhibition at the Grand Palais. That exhibition was the first time that Parisians were exposed to the unified German modernist vision, with its emphasis on the industrial, mechanical, serious and polished. Moholy-Nagy asked Kertész to photograph his Light Modulator, which Kertész did. That same year, 1930, Kertész moved to 75, boulevard Montparnasse, the same address noted in the stamp on the back of the current lot.

It is noteworthy that Kertész chose to revisit his *Pitcher* negative from 1926 four years later. By then, he had established his reputation as a leading Modernist photographer; had met many of the leading figures in abstraction; refined his lyrical vision of found objects, exhibited alongside the most prominent figures in the Parisian art scene, and granted the opportunity to compare his personalized sensitivity with the cold, flawless Utopian vision that permeated across German Modernist photography.

It is not known for which exhibition the current enlargement print, signed and mounted on vellum, was made in 1930, but through its disoriented angle, tight cropping and underlying Modernist appeal—depicting the artist's personal belongings—this print presents Kertész at his prime.





A. Kertész

1930.



Δ149

**FRANTIŠEK DRTIKOL (1883–1961)**

*Nude Abstraction, c. 1925*

gelatin silver print

credited in pencil, stamped 'Rudolf Skopec Collection' and also annotated 'Skopec Collection' in ink (verso)

image: 11¼ x 9⅞ in. (29.7 x 23.8 cm.)

sheet: 11⅞ x 9½ in. (30.2 x 24.1 cm.)

\$15,000–25,000

**PROVENANCE:**

The Collection of Rudolf Skopec, noted Czech photographs historian;  
The Collection of Colin Osman, London;  
With Anderson and Hershkowitz, London;  
With Sander Gallery, Washington, D.C.;  
With Schürmann and Kicken, Aachen;  
acquired from the above by a private collector.

**EXHIBITED:**

*Modernist Masterworks to 1925 from 'the deLIGHTed eye', A Private Collection*,  
International Center of Photography, New York, May 15–June 16, 1985.

**LITERATURE:**

Exhibition catalogue, *Modernist Masterworks to 1925 from 'the deLIGHTed eye', A Private Collection*, International Center of Photography, New York, 1985, p. 11.  
Anna Fárová, *František Drtikol Stages of Life and Work*, Svět, Prague, 2013,  
pl. 330, n.p. (variant).

The present lot is one of Drtikol's finest nude studies, presenting an eloquent balance of form and content. While the mood of the picture is erotic and theatrical--key ingredients in all of his nudes--it is also a work of tremendous formal complexity. Drtikol achieved this through positioning the figurehead-like model and surrounding drapery on five overlapping planes, all illuminated by a hard light to create strong cast shadows. To Drtikol shadow played 'an independent role, especially so far as the flat picture surface is concerned; it gives life; it draws attention; it is equally important as the object itself.'

This print belonged to Rudolf Skopec (1913–1975) who was immersed in photography throughout his life. Born to a photographer father, he studied the medium in Munich and later became a photographer himself. Above all, he was a noted collector, historian and professor of photography. He began collecting photographs, cameras and photographic apparatus as early as his teen years and was instrumental in developing the collections of the National Technical Museum in Prague.



**150**

**MAN RAY (1890-1976)**

*Double profile, solarized, 1932*

ferrotyped gelatin silver print, printed 1960s  
 stamped photographer's 'MAN RAY - 8 RUE/ DU VAL-DE-GRACE/ PARIS 5e  
 - FRANCE/ DANTON 92-25' credit [Manford M9] and Paris ADAGP copyright  
 [Manford M30], credited and titled in pencil and also stamped 'A M EDVINA' (verso)  
 image/sheet: 9 $\frac{7}{8}$  x 7 $\frac{7}{8}$  in. (25 x 19.3 cm.)

\$6,000-8,000

**PROVENANCE:**

Sotheby's, New York, April 14, 1992, lot 316A;  
 acquired from the above by a private collector;  
 Sotheby's, New York, April 22, 2006, lot 154;  
 acquired from the above sale by the present owner.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**151**

**MAN RAY (1890–1976)**

*Pablo Picasso, 1924*

gelatin silver print

annotated 'Credit Man Ray' in ink and variously otherwise annotated in pencil (verso)

image/sheet: 8 x 6<sup>5</sup>/<sub>8</sub> in. (20.2 x 16.8 cm.)

\$10,000–15,000

**PROVENANCE:**

Sotheby's, London, May 2, 1997, lot 445;

acquired from the above sale by the present owner.

*'Who sees the human face correctly: the photographer,  
the mirror, or the painter?'*

—Pablo Picasso





**152**

**MAN RAY (1890-1976)**

*Untitled (Standing woman, interior scene), 1920s*

gelatin silver print

stamped 'PHOTO/ MAN RAY/ PARIS' [Manford M1] and '31bis,  
RUE CAMPAGNE-PREMIERE [XIV]' in red ink (verso)

image/sheet: 11 $\frac{1}{8}$  x 8 $\frac{7}{8}$  in. (28.2 x 22.5 cm.)

\$10,000-15,000

**PROVENANCE:**

Directly from the artist to Gaspar Cassadó, Spanish cellist;  
by descent to the son of the above;  
gifted by the above to the present owner.





**153**

**MAN RAY (1890-1976)**

*Alice Prin (Kiki de Montparnasse), c. 1924*

gelatin silver print

titled 'Kiki' in pencil (verso)

image/sheet: 9 x 6 $\frac{5}{8}$  in. (23 x 16.7 cm.)

\$20,000-30,000

**PROVENANCE:**

Directly from the artist to Gaspar Cassadó, Spanish cellist;  
by descent to the son of the above;  
gifted by the above to the present owner.

**LITERATURE:**

Timothy Baum, *Man Ray's Paris Portraits: 1921-39*, Middendorf Gallery,  
Washington D.C., 1989, pl. 22.



PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

**154**

**RUDOLF KOPPITZ (1884-1936)**

*Head of man in armor, c. 1925*

gelatin silver print, mounted on paper  
 signed in pencil (overmat); stamped photographer's credit, and annotated  
 in German on affixed label (overmat, verso)  
 image/sheet: 11½ x 9¼ in. (26.5 x 23.5 cm.)  
 mount: 13 x 11½ in. (33 x 29 cm.)  
 overmat: 19½ x 19½ in. (49 x 49 cm.)

\$10,000-15,000

**PROVENANCE:**

Estate of the artist;  
 Galerie Kicken, Berlin;  
 acquired from the above by the present owner.



PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

**155**

**OTTO STEINERT (1915–1978)**

*Appel*, 1950

gelatin silver print, flush-mounted on masonite  
image/sheet/flush mount: 23¾ x 18½ in. (60.3 x 47 cm.)

\$12,000–18,000

**PROVENANCE:**

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







156

## WEEGEE (1899-1968)

### *Weegee Portfolio*

New York: The Weegee Collection, 1982. Images from 1936-1952. Portfolio of forty-five gelatin silver prints, printed 1982 by Sid Kaplan; each blindstamped 'The Weegee Collection' (margin); each numbered sequentially '1-45' and '7' in an unknown hand in pencil (verso); each image approximately 16 x 12½ in. (40.6 x 32.1 cm.) or the inverse; each sheet 20 x 16 in. (50.8 x 40.7 cm.) or the inverse; together with printed title page with number '7' in ink, foreword by Louis Stettner and plate list; number seven from a projected edition of twenty numbered copies and six *hors serie*; contained in gray cloth covered clamshell box with black lettering.

\$20,000-30,000

The titles are as follows:

1. U.S. Hotel
2. Performers at Sammy's-on-the-Bowery, 1944-45
3. Bagel Man, Second Avenue, 1940
4. Crowd at Coney Island, July 28, 1940
5. Police Helping Wife of Murdered Man, 1938
6. Lovers on Park Bench
7. Peddler with Dangling Dry Goods
8. 10 Shots, 10 Cents
9. Passage to Pennsylvania Hotel
10. Human Cannon Ball, 1952
11. Religious Men in Restaurant, 1943
12. Lovers with 3-D Glasses at the Palace Theater (Infrared), 1943
13. Two Young Girls at the Palace Theatre (Infrared), 1943
14. Summer, The Lower East Side, 1937
15. Mother and Baby in front of Yiddish Theatre
16. Woman with Violin Rescued from Fire
17. Clothing Has Been Saved, 1945
18. Tenement Fire, Harlem, 1942
19. Line-Up for Night Court
20. Mother and Child through Broken Window, Harlem, 1939
21. Soldiers in front of Metropolitan Opera, 1943
22. Rehearsal, Metropolitan Opera, 1943
23. Corpse with Revolver, 1940



24. To Hats at the Opera, 1943
25. The Critic, 1943. Mrs. Cavanaugh and friend entering the opera
26. Alfred Stieglitz
27. Booked on Suspicion of Killing a Policeman, 1939
28. Teen-age Boy Arrested for Strangling a little Girl, 1944
29. Burlesque Queen, Transvestite in Paddy Wagon, 1941
30. Joy of Living, Accident on 42nd Street and 3rd Avenue, 1946
31. Easter Sunday in Harlem, 1940
32. Simply Add Boiling Water
33. Two Men Covering Faces in Police Wagon
34. Murdered While Playing Bocci, 1938
35. Under the Third Avenue El, 1938
36. Heatspell, 1938
37. Transvestite in Fur Coat Leaving Paddy Wagon
38. Sleeping Circus People, Madison Square Garden, 1944
39. Mending Coney Island, 1940
40. The Ambulance Will Come, 1940
41. Last Rites
42. Vegetable Peddler with Horse, 1946
43. Little Italy, War Rally
44. Woman with Broken Umbrella
45. New Year's Eve at Sammy's-on-the-Bowery, 1943





(i)



(iii)



(ii)

## 157

### BERENICE ABBOTT (1898–1991)

#### *Selected Images, 1930s*

three gelatin silver prints, each mounted on board, each printed later

titles are as follows:

(i) *Hoboken Railroad Yards, New Jersey, 1935*

(ii) *Pennsylvania Station, 1936*

(iii) *Barclay Street, Hoboken Ferry, 1931*

#### *Hoboken Railroad and Pennsylvania Station*

each signed and numbered in pencil (mount, recto); each stamped artist's/Parasol Press, LTD. credit stamp (mount, verso)  
each image/sheet: approximately 15 x 19 in. (38 x 48.2 cm.) or inverse  
each mount: 24 x 30 in. (61 x 76.3 cm.) or inverse  
*Hoboken Railroad* is number eighteen from an edition of sixty and  
*Pennsylvania Station* is number twenty-eight from an edition of sixty.

#### *Barclay Street*

signed in pencil (mount, recto); stamped photographer's Abbot, Maine credit (mount, verso)  
image/sheet: 15½ x 19½ in. (39.3 x 49.4 cm.)  
mount: 20 x 24 in. (50.8 x 61 cm.)

(3)

\$12,000-18,000



158

**MARGARET BOURKE-WHITE (1904–1971)**

*A DC-4 Flying Over New York City, 1939*

gelatin silver print, printed 1999  
embossed photographer's facsimile signature  
and numbered '165/250' in ink (margin); stamped  
photographer's/LIFE Gallery of Photography credit and  
credited, titled, dated and annotated 'print made in Time  
Life Photo Lab, 1999' with Time Inc. copyright credit, all in  
pencil (verso)  
image: 16 x 20 in. (40.7 x 50.9 cm.)  
sheet: 20¼ x 24 in. (51.3 x 60.8 cm.)  
This work is number 165 from an edition of 250.

\$6,000-9,000

**PROVENANCE:**

The Picture Collection Inc., New York;  
acquired from the above by the present owner, 2002.



158

159

**BERENICE ABBOTT (1898–1991)**

*Pennsylvania Station Interior, July 14, 1936*

gelatin silver print, mounted on board, printed later  
signed and numbered '6/24' in pencil (mount, recto)  
image/sheet: 37¼ x 29½ in. (94.5 x 75 cm.)  
mount: 49 x 40 in. (19.3 x 15.8 cm.)  
This work is number six from an edition of twenty-four.

\$6,000-8,000

**PROVENANCE:**

Christie's, New York, September 29, 2014, lot 159;  
acquired from the above sale by the present owner.

**LITERATURE:**

Berenice Abbott, *Photographs*, Horizon Press, New York,  
1970, p. 100.  
Berenice Abbott, *Berenice Abbott*, Commerce Graphics,  
East Rutherford, 1988, n.p.  
Hank O'Neal, *Berenice Abbott: Volume II*, Steidl, New York,  
2008, p. 161.



159



**160**

**ANSEL ADAMS (1902-1984)**

*San Francisco from Twin Peaks, 1952-1953*

gelatin silver print, mounted on board, printed probably 1963-1970  
signed in ink (mount, recto); titled in ink in photographer's Carmel credit  
stamps [BMFA stamps 7 & 8] (mount, verso)  
image/sheet: 15¼ x 19¼ in. (38.7 x 48.8 cm.)  
mount: 22 x 28 in. (55.8 x 71 cm.)

\$10,000-15,000

**PROVENANCE:**

*The Range of Light: Photographs by Ansel Adams*, Christie's, New York,  
April 3, 2014, lot 24;  
acquired from the above sale by the present owner.





**161**

**ANSEL ADAMS (1902-1984)**

*Dunes, Oceano, California, 1963*

gelatin silver print, mounted board  
signed in ink (mount, recto); credited, titled and numbered '201' on Portfolio  
Four label (mount, verso)

image/sheet: 7 $\frac{7}{8}$  x 7 $\frac{3}{4}$  in. (18.7 x 17.6 cm.)

mount: 18 x 14 in. (45.7 x 35.5 cm.)

This work is number 201 from the edition of 260 from *Portfolio Four: What  
Majestic Word by Ansel Adams In Memory of Russell Varian* (San Francisco:  
The Sierra Club, 1963).

\$6,000-8,000

**PROVENANCE:**

Christie's, New York, October 15, 2006, lot 252;  
acquired from the above sale by the present owner.

**LITERATURE:**

Andrea G. Stillman, *Ansel Adams: 400 Photographs*, Little, Brown & Co.  
New York, 2007, p. 403.





162

**ANSEL ADAMS (1902–1984)**

*Mount Williamson, Sierra Nevada, from Manzanar, California, 1944*

gelatin silver print, mounted on board, printed 1973–1977

signed in pencil (mount, recto); titled in ink in photographer's Carmel stamp [BMFA Stamp 11] (mount, verso)

image/sheet: 15 $\frac{5}{8}$  x 18 $\frac{3}{4}$  in. (40 x 47.5 cm.)

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

\$15,000–20,000

**PROVENANCE:**

Gilbert Gallery, San Francisco;

acquired from the above by the present owner, 1973.

**LITERATURE:**

Beaumont Newhall, *The History of Photography from 1839 to the present day*, The Museum of Modern Art, New York, 1964, p. 133.

James Alinder, *Ansel Adams: 1902–1984*, The Friends of Photography, Carmel, 1984, p. 16.

Anne Hammond, *Ansel Adams: Divine Performance*, Yale University Press, New Haven, 2002, p. 116.

Andrea G. Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Company, New York, 2007, p. 261.

Andrea G. Stillman, *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Company, New York, 2012, p. 159.



**163**

**ANSEL ADAMS (1902–1984)**

*Winter Sunrise, Sierra Nevada, From Line Pine, California, 1944*

gelatin silver print, mounted on board, printed 1973–1977

signed in pencil (mount, recto); titled and dated in ink in photographer's Carmel credit stamp [BMFA Stamp 11] (mount, verso)

image/sheet: 15 x 19½ in. (38 x 49.5 cm.)

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

\$25,000–35,000

**PROVENANCE:**

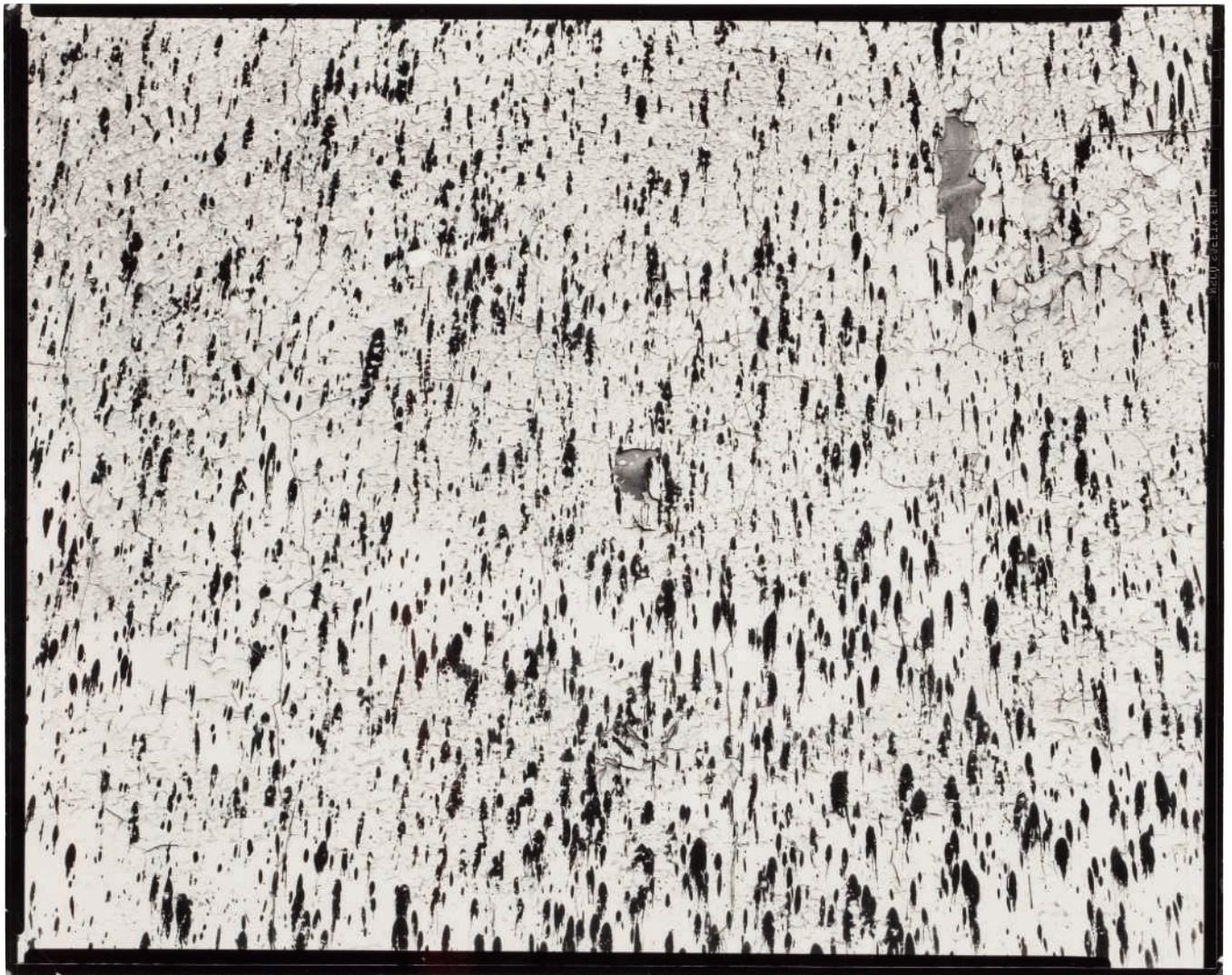
Christie's, New York, October 5, 1995, lot 311;  
acquired from the above sale by the present owner.

**LITERATURE:**

Andrea Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., London, 2007, p. 245.

Andrea Stillman, *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Co., London, 2012, p. 128.





**164**

**HARRY CALLAHAN (1912-1999)**

*Wall, Chicago, 1957*

gelatin silver contact print, printed later

signed with stylus (margin)

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

\$8,000-12,000





**165**

**HARRY CALLAHAN (1912–1999)**

*Chicago, 1950*

gelatin silver contact print, printed later  
signed with stylus (margin)  
image/sheet: 8 x 10 in. (20.4 x 25.5 cm.)

\$7,000–9,000

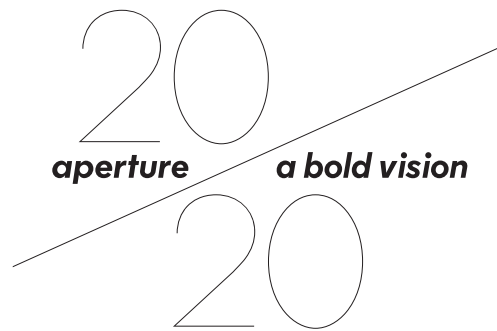
**LITERATURE:**

Exhibition catalogue, *Harry Callahan*, The Museum of Modern Art, New York, 1967, p. 65.

John Szarkowski, *Callahan*, Aperture, New York, 1976, p. 63.

Sarah Greenough, *Harry Callahan*, Bulfinch Press, Boston, 1996, p. 73.

Britt Salvesen, *Harry Callahan: The Photographer at Work*, Center for Creative Photography, Tucson, 2006, pl. 21, p. 73.



## PHOTOGRAPHS SOLD TO BENEFIT APERTURE

Since 1952, through its not-for-profit publishing and public programs, Aperture has propelled the vision, and dialogue, that have shaped the course of photography.

In 2020, Aperture Foundation will create a new not-for-profit hub for photography, in New York City, for the next generation of artists and thinkers to drive the medium forward.

*Aperture 20/20: A Bold Vision* is a campaign to raise the resources needed to make this a reality. The proceeds of this auction of photographs, all generously donated by artists, collectors, and gallerists, will contribute critical funds toward purchasing Aperture a permanent home in Manhattan—a flexible meeting, education, exhibition, and event space, that will also serve as the HQ of Aperture’s editorial think-tank and global publishing operations.

*Aperture* magazine was first published in 1952, created by photographers and historians as “common ground for the advancement of photography.” And, as the founders—including Ansel Adams, Dorothea Lange, Beaumont Newhall, and Minor White—described in the first issue: “a mature journal in which photographers can talk straight to each other, comment on what goes on, descry the new potentials.” While the character of art photography has utterly transformed since *Aperture* began, these ideas continue to resonate and motivate *Aperture*’s work today: advancing the art, story, and community of photography.

In 1965, *Aperture* began to publish books in addition to the magazine, establishing itself as the great photography publisher of its time. Noted for its bold editorial decisions—publishing the first books by Diane Arbus, Nan Goldin, Hank Willis Thomas, and LaToya Ruby Frazier, among many others—and its exquisite design and production values, *Aperture* has helped pioneer the photobook as a vehicle with which a photographer could most perfectly express their ideas.

Today, reaching broader and more diverse global audiences, and more inclusive than ever before, *Aperture* is a multiplatform publisher and center for the photo community, engaging audiences with the vision of artists and the story of photography, online and in person, as well as in print. The magazine drives thinking about photography, while the book program (featuring about twenty new books each year) serves as the platform for the visions of individual artists, and the evolving story of the field. Its publishing programs are supported by exhibitions, *Aperture Conversations* and other events, educational programs, a print program featuring emerging and established artists, award programs (including the world’s leading photobook award in partnership with Paris Photo), and a dynamic patron program.



William Wegman and friend signing his children’s book, *Flo & Wendell*, at Aperture in 2013



Hank Willis Thomas and Dr. Deborah Willis, honorees, at the 2018 Aperture Gala

“Aperture has literally defined the standards of quality and excellence in photography publishing. Year after year, it has presented the most important image-makers, and provided a forum for the most pertinent discourse.”

Richard Misrach, artist



Tilda Swinton, guest editor and curator of the “Orlando” issue of *Aperture* magazine (Summer 2019), with photographs by Viviane Sassen

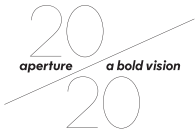
“As Executive Director of Aperture since 2011, I have felt a great sense of gratitude and responsibility to this family of artists, readers, students, patrons, and so many others, and to its through line deep into the history of the medium. Against the backdrop of constant change—in photography and in publishing—we have the honor and obligation to adapt this institution, so that it may serve the next generation of photographers, and the ones after that.

I don’t know where photographers and editors will take us in the future, but I do know from working with many brilliant young photographers, that their vision will shape our consciousness. At Aperture, our job is to nurture their talent and to transmit and amplify their voices. By building Aperture today, we build on the legacy of the visionaries who came before us, and we provide the next generation of artists and storytellers with a global platform to convey their thoughts and imagination.

We hope you will help us reach our goals by acquiring one of these amazing photographs. Thank you, sincerely, to all the artists, collectors and gallerists, and to Christie’s, for your belief in Aperture and for helping us put together this very special collection of pictures. If you would like more information on how you can help our campaign, please call me at 212-946-7115 or email [cboot@aperture.org](mailto:cboot@aperture.org).”

—Chris Boot, Executive Director





Aperture wishes to thank all participating artists and galleries for their support and generosity in making this auction possible. We also wish to thank our Auction Committee for all of their efforts, as well as the collectors who very generously have given work from their personal collections.

**Aperture Campaign Auction Committee:**

Michael Hoeh (Cochair)  
Cathy Kaplan (Cochair)  
Joe Baio  
Melissa Harris  
Elizabeth Kahane  
Noel Kirnon  
Lisa Rosenblum

**With special thanks to:**

Joe Baio  
Peter Barbur and Tim Doody  
Elaine Goldman  
Michael Hoeh  
Elizabeth Kahane  
Cathy Kaplan  
Noel Kirnon  
Philippe Laumont  
Celina Lunsford  
Sarah Anne McNear  
Evan Mirapaul  
Anthony Nicholas and The Lapis Press  
Meg Partridge  
Lisa Rosenblum  
Julie Saul  
Thomas R. Schiff  
Glen Serbin  
Etheleen Staley  
And all of our anonymous contributors



201

**PAUL OUTERBRIDGE JR. (1896-1958)**

*Untitled (Beach equipment), 1936*

carbro print  
stamped and numbered '800' in pencil in photographer's Estate credit (verso);  
credited, titled and dated on affixed gallery label (mat, verso)  
image: 15 x 11 $\frac{1}{8}$  in. (38 x 30.1 cm.)  
sheet: 16 $\frac{1}{2}$  x 14 in. (41.8 x 35.5 cm.)

\$20,000-30,000

**PROVENANCE:**

Julie Saul Gallery, New York;  
Courtesy of Ms. Cathy Kaplan, New York.

**LITERATURE:**

Paul Outerbridge, *Paul Outerbridge: A Singular Aesthetic*, Arabesque, Santa Barbara, 1981, p. 186.

Elaine Dines-Cox, *Paul Outerbridge 1896-1958*, Taschen, Cologne, 1999, n.p.

Paul Martineau, *Paul Outerbridge: Command Performance*, The J. Paul Getty Museum, Los Angeles, 2009, n.p.

*"During the thirties and forties Paul Outerbridge was a famous and successful commercial photographer, noted especially for the high quality of his color illustrations, which were done in those years by means of an extremely complex and recalcitrant process called the carbro print. In all the arts, work that is praised when new because of its difficulty is often forgotten once the technical problem has been simplified. Such is the case with most color photography of a quarter century ago, including that of Outerbridge."* —John Szarkowski



**202**

**HORST P. HORST (1906-1999)**

*Mainbocher Corset, Paris, 1939*

gelatin silver print, printed 1980s  
embossed photographer's credit (margin); signed in pencil (verso)  
image: 12 x 8¾ in. (30.4 x 22.2 cm.)  
sheet: 14 x 11 in. (35.7 x 28 cm.)

\$8,000-12,000

**PROVENANCE:**

Courtesy of Ms. Etheleen Staley, New York.

**LITERATURE:**

Valentine Lawford, *Horst, His Work and His World*, Viking Penguin Inc., New York, 1984, p. 184.

Richard J. Tardiff and Lothar Schirmer (eds.), *Horst, Sixty Years of Photography*, Universe Publishing, New York, 1996, pl. 8.

Susanna Brown, *Horst, Photographer of Style*, V&A Publishing, London, 2014, p. 77.





**203**

**IMOGEN CUNNINGHAM (1883-1976)**

*Banana Plant in Garden, late 1920s*

gelatin silver print

signed, dated and numbered '10072' in ink by Meg Partridge,  
director of the Imogen Cunningham Trust, on accompanying  
certificate of authenticity

image: 9 $\frac{3}{4}$  x 7 $\frac{3}{4}$  in. (24.7 x 19.6 cm.)

sheet: 9 $\frac{3}{4}$  x 7 $\frac{3}{4}$  in. (25 x 20 cm.)

\$25,000-35,000

**PROVENANCE:**

Courtesy of the Imogen Cunningham Trust.









205

## 204

### PAUL STRAND (1890–1976)

*Dark Forest, Georgetown, Maine, 1928*

gelatin silver contact print, flush-mounted on paper,  
printed late 1940s–early 1950s  
signed, titled and dated in ink, variously annotated in pencil  
(flush mount, verso)  
image: 9½ x 7½ in. (24 x 19 cm.)  
sheet/flush mount: 9¾ x 8 in. (25 x 20.5 cm.)

\$15,000–20,000

#### PROVENANCE:

Courtesy of The Paul Strand Archive / Aperture  
Foundation.

#### LITERATURE:

Kaspar Fleischmann, *Paul Strand*, Galerie Zur Stockeregg,  
Zürich, 1990, p. 66.

## 205

### PAUL STRAND (1890–1976)

*Peat cutting, South Uist, Hebrides, 1954*

gelatin silver print, flush-mounted on paper  
signed, titled and dated in ink (verso)  
image/sheet: 4½ x 5¾ in. (11.5 x 14.5 cm.)

\$10,000–15,000

#### PROVENANCE:

Courtesy of The Paul Strand Archive / Aperture Foundation.





206

**WALKER EVANS (1903-1975)**

*The Breakfast Room at Belle Grove Plantation, White Chapel, Louisiana, 1935*

gelatin silver print, mounted on board, printed 1974

signed and numbered '71/75' (mount, recto)

image/sheet: 10¼ x 12¾ in. (26 x 32 cm.)

mount: 14¾ x 18 in. (37.5 x 45.5 cm.)

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

\$5,000-7,000

**PROVENANCE:**

Courtesy of Howard Greenberg Gallery, New York.

**LITERATURE:**

John Szarkowski, *Walker Evans*, Museum of Modern Art, New York, 1971, p. 77.

Walker Evans, *First and Last*, Harper and Row, New York, 1978, pl. 125.

Jerry L. Thompson, *Walker Evans at Work*, Harper and Row, New York, 1982, p. 110.

Judith Keller, *Walker Evans: The Getty Museum Collection*, The J. Paul Getty Museum, Malibu, 1995, fig. 464, p. 148.

Peter Galassi, *Walker Evans and Company*, Museum of Modern Art, New York, 2000, pl. 42.

Maria Morris Hambourg and Jeff Rosenheim, *Walker Evans*, The Metropolitan Museum of Art, New York, 2000, pl. 46.

Gilles Mora and John T. Hill, *Walker Evans; The Hungry Eye*, Thames and Hudson, London, 2004, p. 131.



**207**

**RICHARD MISRACH (B. 1949)**

*Untitled (Saguaro), 1975*

split-toned selenium gelatin silver print  
signed, dated and numbered 'plate #1' in pencil (verso); credited, titled  
and dated on affixed gallery label (frame backing board)  
image: 14½ x 14½ in. (36.8 x 36.8 cm.)  
sheet: 20 x 16 in. (50.8 x 40.7 cm.)

\$10,000-15,000

**PROVENANCE:**

Fraenkel Gallery, San Francisco;  
Courtesy of Ms. Cathy Kaplan, New York.

**LITERATURE:**

Exhibition catalogue, *Richard Misrach*, April-May, Grapestake Gallery,  
San Francisco, 1979, cover.  
Richard Misrach, *Chronologies*, D.A.P./Fraenkel Gallery, San Francisco,  
2005, pl. 2.





**208**

**AARON SISKIND (1903–1991)**

*Chicago 20, 1960*

gelatin silver print

signed, titled and dated in ink (margin)

image: 9 $\frac{3}{4}$  x 7 $\frac{1}{2}$  in. (23.8 x 18.7 cm.)

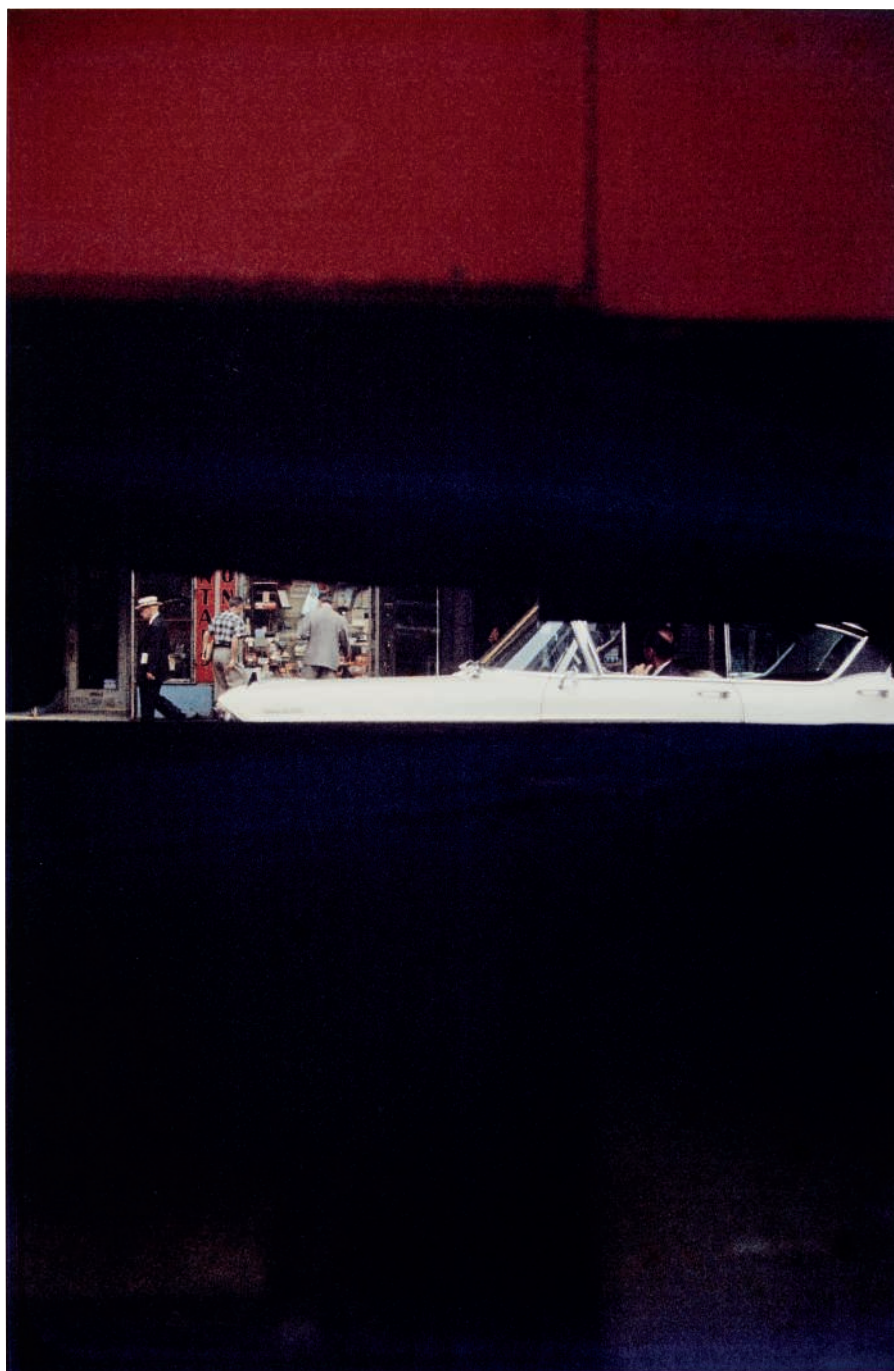
sheet: 10 x 8 in. (25.4 x 20.3 cm.)

\$3,000–5,000

**PROVENANCE:**

Acquired from Walt Burton, Cincinnati, 1985;  
Courtesy of a Private Collector, Cincinnati.





**209**

**SAUL LEITER (1923–2013)**

*Through Boards, 1957*

Fuji Crystal Archive print, printed later  
signed in ink (verso)

image: 13½ x 8⅞ in. (34 x 22.5 cm.)

sheet: 14 x 10⅞ in. (35.5 x 27.5 cm.)

\$7,000–9,000

**PROVENANCE:**

Courtesy of Mr. Philippe Laumont, New York.

**LITERATURE:**

Martin Harrison and Saul Leiter, *Saul Leiter: Early Color*, Steidl, Göttingen, 2015, cover.



**210**

**WILLIAM KLEIN (B. 1928)**

*Tatiana, Marie Rose, Picnic, Camels, Morocco, 1958*

dye transfer print

signed and numbered '14/20' in pencil (verso)

image: 19½ x 20¾ in. (49.5 x 51 cm.)

sheet: 21½ x 22½ in. (54 x 57 cm.)

This work is number fourteen from an edition of twenty.

\$8,000-12,000

**PROVENANCE:**

Courtesy of Howard Greenberg Gallery, New York.





**211**

**RICHARD AVEDON (1923–2004)**

*Suzy Parker and Mike Nichols, Coat by Saint Laurent, The American Hospital, Paris, August 1962*

gelatin silver print

signed and numbered '7/12' in pencil and stamped title, date and reproduction limitation (verso)

image: 13 $\frac{7}{8}$  x 19 $\frac{1}{8}$  in. (35.2 x 49 cm.)

sheet: 15 $\frac{7}{8}$  x 19 $\frac{1}{8}$  in. (40.4 x 50.3 cm.)

This work is number seven from an edition of twelve.

\$12,000–18,000

**PROVENANCE:**

Fraenkel Gallery, San Francisco;

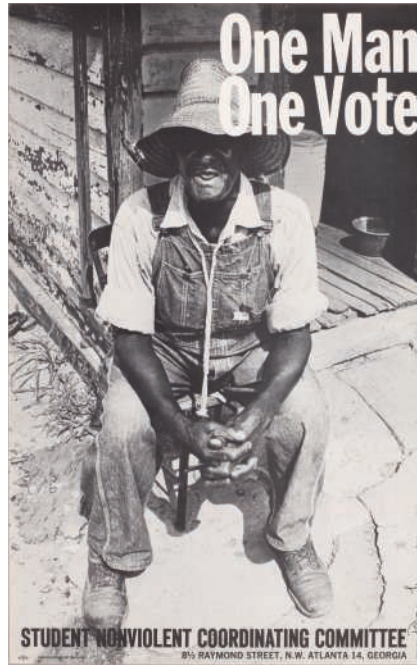
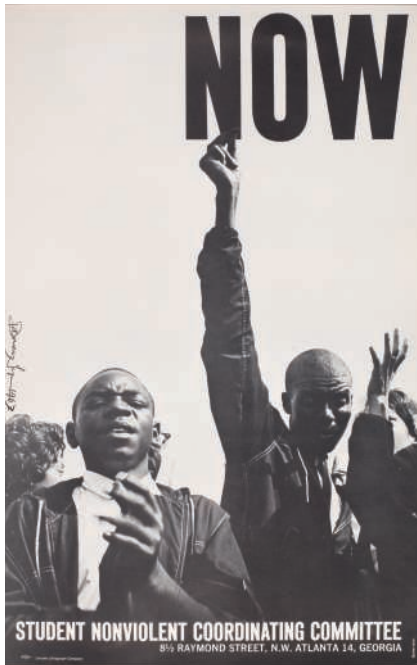
Courtesy of Ms. Cathy Kaplan, New York.

**LITERATURE:**

Richard Avedon, *Avedon: Photographs, 1947–77*, Farrar, Straus & Giroux, New York, 1978, n.p.

Richard Avedon, *Woman in the Mirror*, Harry N. Abrams, New York, 2005, p. 110.







213

## 212

### DANNY LYON (B. 1942)

*Bob Dylan behind the SNCC office, Greenwood, Mississippi, 1963, accompanied by three Student Nonviolent Coordinating Committee (SNCC) posters*

*Bob Dylan behind the SNCC office, Greenwood, Mississippi, 1963*

gelatin silver print

signed, titled, and dated in pencil, dated in pencil in artist's Bleak Beauty credit stamp (verso)

image: 12 $\frac{5}{8}$  x 8 $\frac{7}{8}$  in. (32 x 22 cm.)

SNCC Posters

*Now, 1963; One Man, One Vote, 1963; and Bleak Beauty Presents the Films of Danny Lyon, 1979*

each signed and dated in ink (recto)

image/sheet sizes ranging from 22 x 14 in. (56 x 36 cm.) to 27 x 16 in. (39 x 40.5 cm.)

\$10,000-15,000

#### PROVENANCE:

Courtesy of the artist.

In 1962, twenty-year-old Danny Lyon traveled to Cairo, Illinois, to capture the desegregation movement. The Student Nonviolent Coordinating Committee (SNCC) had been founded two years prior but was still largely unknown. Centered on advancing racial equality, SNCC's mission deeply resonated with the young photographer. Subsequently, Lyon's photographs of the movement formed its defining visuals, increasing the group's visibility and helping promulgate en masse its purpose and accomplishments.

Signed SNCC posters in good condition are exceedingly rare. The posters offered in the current lot come from the artist's personal collection, adding to their exceptional status.

## 213

### DANNY LYON (B. 1942)

*Cairo, Illinois, from Memories of the Southern Civil Rights Movement, 1962*

gelatin silver print, printed 1996

signed and numbered '3' in pencil, dated in pencil in photographer's Bleak Beauty credit stamp (verso)

image: 9 x 13 $\frac{1}{8}$  in. (22.6 x 33.3 cm.)

sheet: 10 $\frac{7}{8}$  x 13 $\frac{7}{8}$  in. (27.5 x 35.3 cm.)

\$4,000-6,000

#### PROVENANCE:

Courtesy of Etherton Gallery, Tucson.





**214**

**ROBERT MAPPLETHORPE (1946-1989)**

*Leaf, 1986*

gelatin silver print, flush-mounted on board  
signed, dated and numbered '2/10' in ink (margin); signed and dated in ink in  
photographer's copyright credit stamp, titled and numbered '2/10' and '1700'  
in ink (flush mount, verso)  
image: 19 x 19 in. (48 x 48 cm.)  
sheet/flush mount: 23¾ x 20 in. (60.3 x 51 cm.)  
This work is number two from an edition of ten plus two artist's proofs.

\$10,000-15,000

**PROVENANCE:**

Swann Galleries, February 17, 2004, lot 109;  
Courtesy of Mr. Michael Hoeh, New York.

**LITERATURE:**

Arthur C. Danto, *Mapplethorpe*, Random House, New York, 1992, p. 248.





**215**

**ROBERT MAPPLETHORPE (1946–1989)**

*Flower, 1983*

gelatin silver print, flush-mounted on board

signed, dated and numbered '2/10' in ink (margin); signed and dated in ink in photographer's copyright credit stamp, titled, dated and numbered '2/10' and '1104' in ink (flush mount, verso)

image: 15 $\frac{1}{8}$  x 15 $\frac{1}{8}$  in. (38.8 x 38.8 cm.)

sheet/flush mount: 19 $\frac{7}{8}$  x 15 $\frac{1}{8}$  in. (50.5 x 40.5 cm.)

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

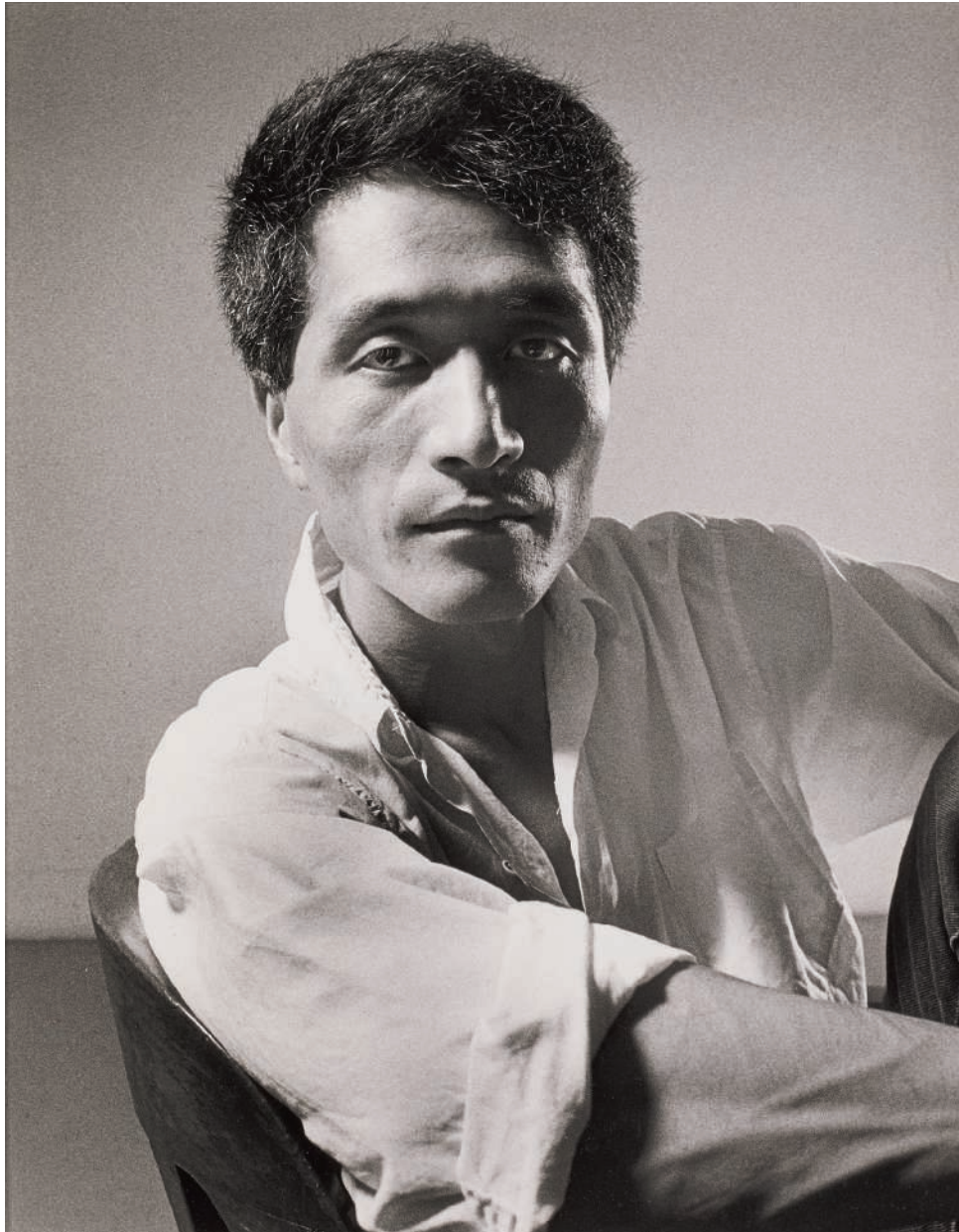
\$15,000–25,000

**PROVENANCE:**

Phillips de Pury & Company New York, April 24, 2004, lot 210;  
Courtesy of Mr. Michael Hoeh, New York.

**LITERATURE:**

Herbert Muschamp, *Mapplethorpe, The Complete Flowers*, teNeues, Paris, 2006, n.p.



**216**

**PETER HUJAR (1934–1987)**

*'Kaz', Dianne B.'s design assistant, 1983*

gelatin silver print

stamped 'AUTHENTICATED/ THE PETER HUJAR ARCHIVE, LLC/ Vintage Silver Print/ Made by the artist' and signed by Stephen Koch, Executor, with number 'EPH 5395-3' in pencil (verso)

image: 10 $\frac{7}{8}$  x 8 $\frac{1}{2}$  in. (27.5 x 21.5 cm.)

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

\$8,000-12,000

**PROVENANCE:**

Acquired directly from the artist by Dianne Benson, 1983.  
Courtesy of Mr. Michael Hoeh, New York.





217

**DIANE ARBUS (1923-1971)**

*Mae West in her bedroom, Santa Monica, Cal. 1965*

gelatin silver print, printed later by Neil Selkirk  
stamped 'A Diane Arbus photograph', signed, titled, dated and numbered  
'27/75' by Doon Arbus, Administrator, in ink, stamped Estate copyright credit  
and annotated in pencil (verso)

image: 14½ x 14⅞ in. (36.8 x 37.8 cm.)

sheet: 20 x 16 in. (50.8 x 40.6 cm.)

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

\$7,000-9,000

**PROVENANCE:**

The estate of the artist;  
Fraenkel Gallery, San Francisco, 2008;  
Courtesy of Fraenkel Gallery, San Francisco.

**LITERATURE:**

Aperture, *Diane Arbus: Magazine Work*, 1984, front cover





218

**HERB RITTS (1952–2002)**

*Madonna, True Blue, Hollywood, 1986*

gelatin silver print  
embossed photographer's copyright credit (margin); signed, titled, dated and  
numbered '6/25' in pencil (verso)  
image: 22 $\frac{3}{4}$  x 18 $\frac{1}{4}$  in. (57.5 x 46.3 cm.)  
sheet: 23 $\frac{3}{4}$  x 19 $\frac{3}{4}$  in. (60 x 50 cm.)  
This work is number six from an edition of twenty-five.

\$10,000–15,000

**PROVENANCE:**

Phillips de Pury & Company New York, April 26, 2006, lot 354;  
Courtesy of Mr. Michael Hoeh, New York.

**LITERATURE:**

Trevor Fairbrother, *Herb Ritts: Work*, Little, Brown and Co.: Museum of Fine  
Arts, Boston, 1996, n.p.  
Herb Ritts, *Herb Ritts: L.A. Style*, J. Paul Getty Museum, Los Angeles, 2012, p. 165.



219

**HERB RITTS (1952–2002)**

*Christy Turlington, Hollywood, 1988*

gelatin silver print, mounted on board  
signed, titled, dated and numbered '15/25' in pencil (mount, verso)  
image: 22¼ x 17½ in. (56.5 x 44.3 cm.)  
sheet: 23¾ x 18¾ in. (60.2 x 47.5 cm.)  
mount: 25¼ x 20¼ in. (64 x 51 cm.)  
This work is number fifteen from an edition of twenty-five.

\$25,000–35,000

**PROVENANCE:**

Phillips de Pury & Company New York, April 26, 2006, lot 86;  
Courtesy of Mr. Michael Hoeh, New York.

**LITERATURE:**

*Herb Ritts: Pictures*, Twin Palms Publishers, Altadena, 1988, n.p.  
Trevor Fairbrother, *Herb Ritts: Work*, Little, Brown and Co., Boston, 1996, n.p.  
*Herb Ritts*, Fondation Cartier pour l'art contemporain, Paris, 1999, n.p.  
*Herb Ritts: L.A. Style*, The J. Paul Getty Museum, Los Angeles, 2012, p. 127.



i



ii



iii



iv

## 220

### MARK RUWEDEL (B. 1954)

#### *Selected Images from Westward the Course of Empire, 1996-2004*

twelve gelatin silver prints, each mounted on board  
each titled in pencil (mount, recto); each signed, titled, dated and some also  
numbered in pencil (mount, verso)

each image/sheet: 7½ x 9½ in. (19 x 24 cm.)

each mount: 16 x 20 in. (40.7 x 50.9 cm.)

These works are each from an edition of ten plus two artist's proofs.

(12)

\$15,000-25,000

#### PROVENANCE:

Acquired directly from the artist;

Courtesy of Mr. Peter Barbur and Mr. Tim Doody, New York.

The titles are as follows:

*Colorado Springs and Cripple Creek District #3, 1996*

*Seattle Portland and Spokane #5, 1996*

*Virginia and Truckee #10, 1996*

*Sevier Railway #2, 1999*

*Kettle Valley #44, 2000*

*Picacho and Colorado River #3, 2000*

*Northern Pacific #2, 2001*

*Everett and Monte Cristo #15, 2001*

*Death Valley #16, 2001*

*Comox Logging and Railway Co. #5, 2002*

*Kettle Valley #78, 2003*

*Chicago Milwaukee St. Paul and Pacific #19, 2004*





v



vi



vii



viii



ix



x



xi



xii









**221**

**RICHARD MISRACH (B. 1949)**

*Untitled (20402#FC), 2011*

archival pigment print, flush-mounted on Dibond  
signed, titled, dated and numbered '3/7' in ink on affixed label  
(flush mount, verso); credited, titled and dated on affixed gallery  
label (frame backing board)

image/sheet/flush mount: 40 x 59½ in. (101.4 x 151.1 cm.)

This work is number three from an edition of seven plus one  
artist's proof.

\$30,000-40,000

**PROVENANCE:**

Courtesy of the artist and Fraenkel Gallery, San Francisco, Pace/  
MacGill Gallery, New York, and Marc Selwyn Fine Art, Los Angeles.





**222**

**LEE FRIEDLANDER (B. 1934)**

*New City, 1999*

gelatin silver print, printed 2004  
signed, titled and dated in pencil and stamped with photographer's  
Estate copyright credit and print date (verso); credited, titled and  
dated on affixed gallery label (frame backing board)  
image: 18 $\frac{5}{8}$  x 18 $\frac{7}{8}$  in. (47.3 x 47.9 cm.)  
sheet: 24 x 20 in. (60.9 x 50.8 cm.)

\$5,000-7,000

**PROVENANCE:**

Fraenkel Gallery, San Francisco;  
Courtesy of Ms. Cathy Kaplan, New York.





**223**

**DOUG & MIKE STARN (B. 1961)**

*Structure of Thought 19, 2001-2007*

Epson K3 ultra chrome inkjet prints on cotton rag paper and varnished

Kozo paper

image/sheet: 23 x 27 in. (58.3 x 68.5 cm.)

This work is the third artist's proof aside from an edition of five.

\$8,000-12,000

**PROVENANCE:**

Courtesy of the artists.





224

**EDWARD BURTYNSKY (B. 1955)**

*Iberia Quarries #8, Cochicho Co., Pardais, Portugal, 2006*

chromogenic print, flush-mounted on board, printed 2007

signed in ink, credited, titled, dated and numbered '4/9' on affixed artist label  
(frame backing board)

image/sheet/flush mount: 39 x 49 in. (99 x 124.5 cm.)

This work is number four from an edition of nine.

\$10,000-15,000

**PROVENANCE:**

Robert Koch Gallery, San Francisco;  
Courtesy of Mr. Michael Hoeh, New York.

**LITERATURE:**

Edward Burtynsky and Michael Mitchell, *Edward Burtynsky Quarries*, Steidl,  
Göttingen, 2007, p. 24, 151, 180.





**225**

**EDWARD BURTYNSKY (B. 1955)**

*Silver Lake Operations #1, Lake Lefroy, Western Australia, 2007*

chromogenic print, flush-mounted on board, printed 2008

signed in ink, credited, titled, dated and numbered '6/9' on affixed artist label  
(frame backing board)

image/sheet/flush mount: 39 x 49 in. (99 x 124.5 cm.)

This work is number six from an edition of nine.

\$10,000-15,000

**PROVENANCE:**

Flowers Gallery, New York;

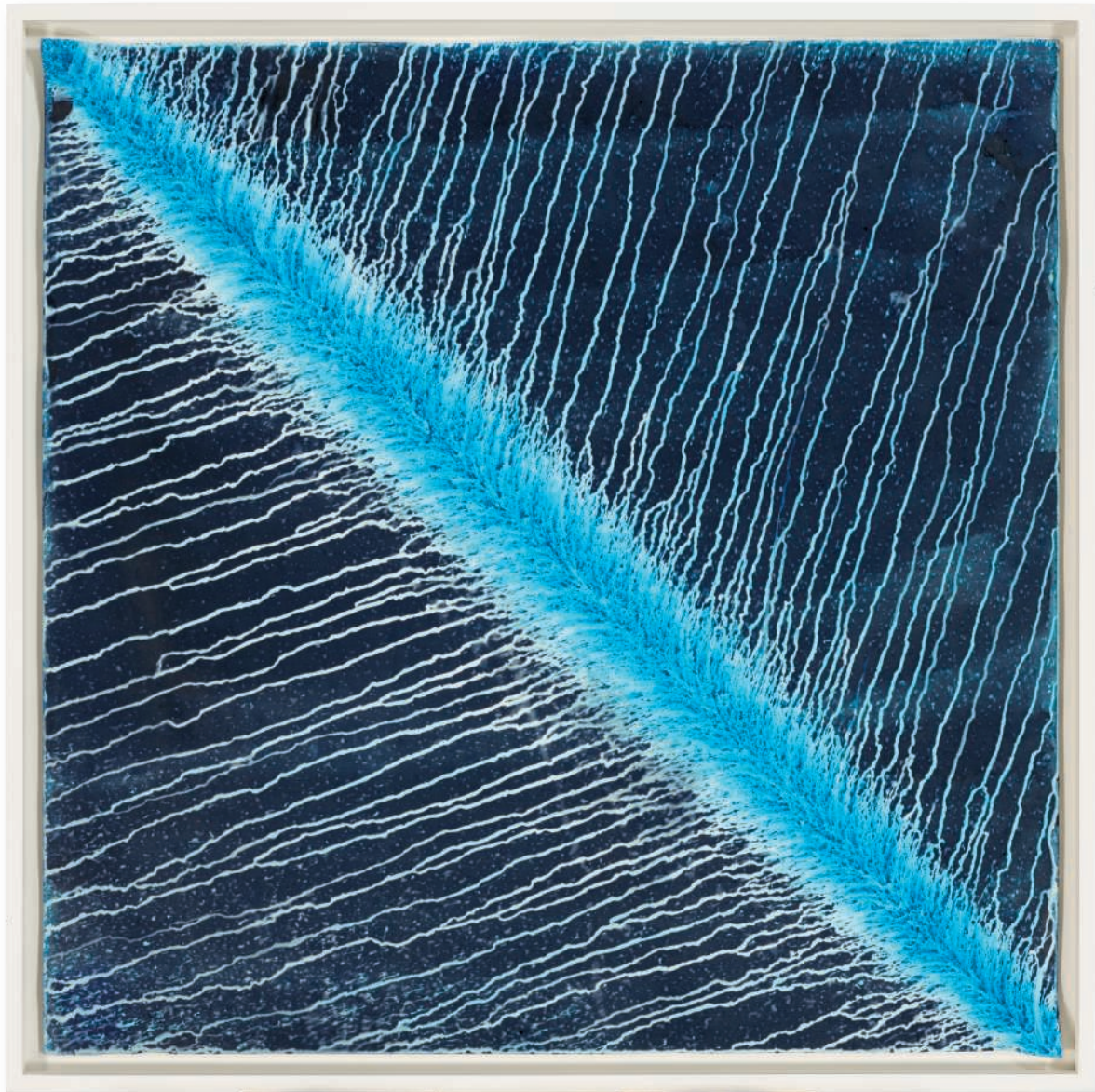
Courtesy of Mr. Michael Hoeh, New York.

**LITERATURE:**

Edward Burtynsky *Edward Burtynsky: Australian Minescapes*, Western Australian Museum, Perth, 2009, p. 49, 89, 92.

Another print of this image resides in the permanent collection of the Western Australian Museum.





**226**

**MEGHANN RIEPENHOFF (B. 1979)**

*Ecotone #645 (Brainbridge Island, WA 03.11.19, Rain and Hail), 2019*

dynamic cyanotype

signed in pencil (verso); typed credit, title and date on affixed gallery label  
(framed backing board)

image/sheet: 42 x 42 in. (106.6 x 106.6 cm.)

sheet depth: 2 in. (5 cm.)

This work is unique.

\$8,000-12,000

**PROVENANCE:**

Courtesy of the artist and Yossi Milo Gallery, New York.



**227**

**JUDY GLICKMAN LAUDER (B. 1939)**

*Bird Migration, Quebec, 1998*

archival pigment print, flush-mounted on board, printed later  
signed in ink, credited, titled, and numbered '4/12' on affixed labels  
(frame backing board)

image/sheet/flush mount: 30 x 45 in. (76.2 x 114.3 cm.)

This work is number four from an edition of twelve plus three artist's proofs.

\$8,000-12,000

**PROVENANCE:**

Courtesy of the artist and Howard Greenberg Gallery, New York.





**228**

**ALISON ROSSITER (B. 1953)**

*Lumière Lumitra (Chamois), exact expiration date unknown, ca. 1940s, processed 2015 (#7)*

four gelatin silver prints, mounted together on board  
each signed, titled and dated in pencil (verso); credited, titled and dated on  
affixed label (frame backing board)  
each image/sheet: 9½ x 7 in. (24.1 x 17.7 cm.)  
overall: 21 x 16.5 in. (53.5 x 42 cm.)  
This work is unique.

\$8,000-12,000

**PROVENANCE:**

Courtesy of the artist and Yossi Milo Gallery, New York.



**229**

**PAOLO VENTURA (B. 1968)**

*Domenica Pomeriggio, 2019*

photocollage with acrylic paint

stamped photographer's credit and titled in ink (recto)

image/sheet: 49% x 58% in. (126 x 149 cm.)

This work is unique.

\$12,000-18,000

**PROVENANCE:**

Courtesy of the artist and Edwynn Houk Gallery, New York.



**230**

**MATTHEW BRANDT (B. 1982)**

*000263751, Demolition of L.A. High School, from Dust, 2013*

gum bichromate print made with dust swept from entrance of main office  
signed, titled and dated in pencil (verso); printed credit, title and date on affixed  
gallery label (frame backing board)

image/sheet: 58¼ x 43½ in. (148 x 110.5 cm.)

This work is unique.

\$10,000-15,000

**PROVENANCE:**

Courtesy of the artist and Yossi Milo Gallery, New York.





**231**

**TODD HIDO (B. 1968)**

*#2319-b, from House Hunting, 1999*

archival pigment print, printed 2019  
signed, titled, dated and numbered 'AP' in pencil on artist's label  
(frame backing board)

image: 47 $\frac{3}{4}$  x 37 $\frac{3}{4}$  in. (121.2 x 95.8 cm.)

sheet: 50 x 43 $\frac{3}{4}$  in. (127 x 111.1 cm.)

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

\$6,000-8,000

**PROVENANCE:**

Courtesy of the artist and Bruce Silverstein Gallery, New York.



**232**

**ABELARDO MORELL (B. 1948)**

*Camera Obscura Image of the Brooklyn Bridge in Bedroom, 1999*

gelatin silver print, flush-mounted on aluminum  
signed, titled and dated in ink (margin); credited, titled, dated and numbered  
'14/15' on affixed gallery label (frame backing board)  
image/sheet/flush mount: 30 x 40 in. (76 x 101.5 cm.)  
This work is number fourteen from an edition of fifteen.

\$4,000-6,000

**PROVENANCE:**

Benrubi Gallery, New York;  
Courtesy of Mr. Michael Hoeh, New York.

**LITERATURE:**

Abe Morell, *Camera Obscura*, Boston: Bulfinch, 2004, p. 47.





**233**

**JOEL MEYEROWITZ (B. 1938)**

*New York City, 8th Ave, 1974*

archival pigment print, printed 2005  
signed, titled, dated and numbered '1/15' in ink (verso)

image: 15 $\frac{3}{8}$  x 23 $\frac{3}{8}$  in. (39 x 59.5 cm.)

sheet: 20 x 24 in. (50.5 x 61 cm.)

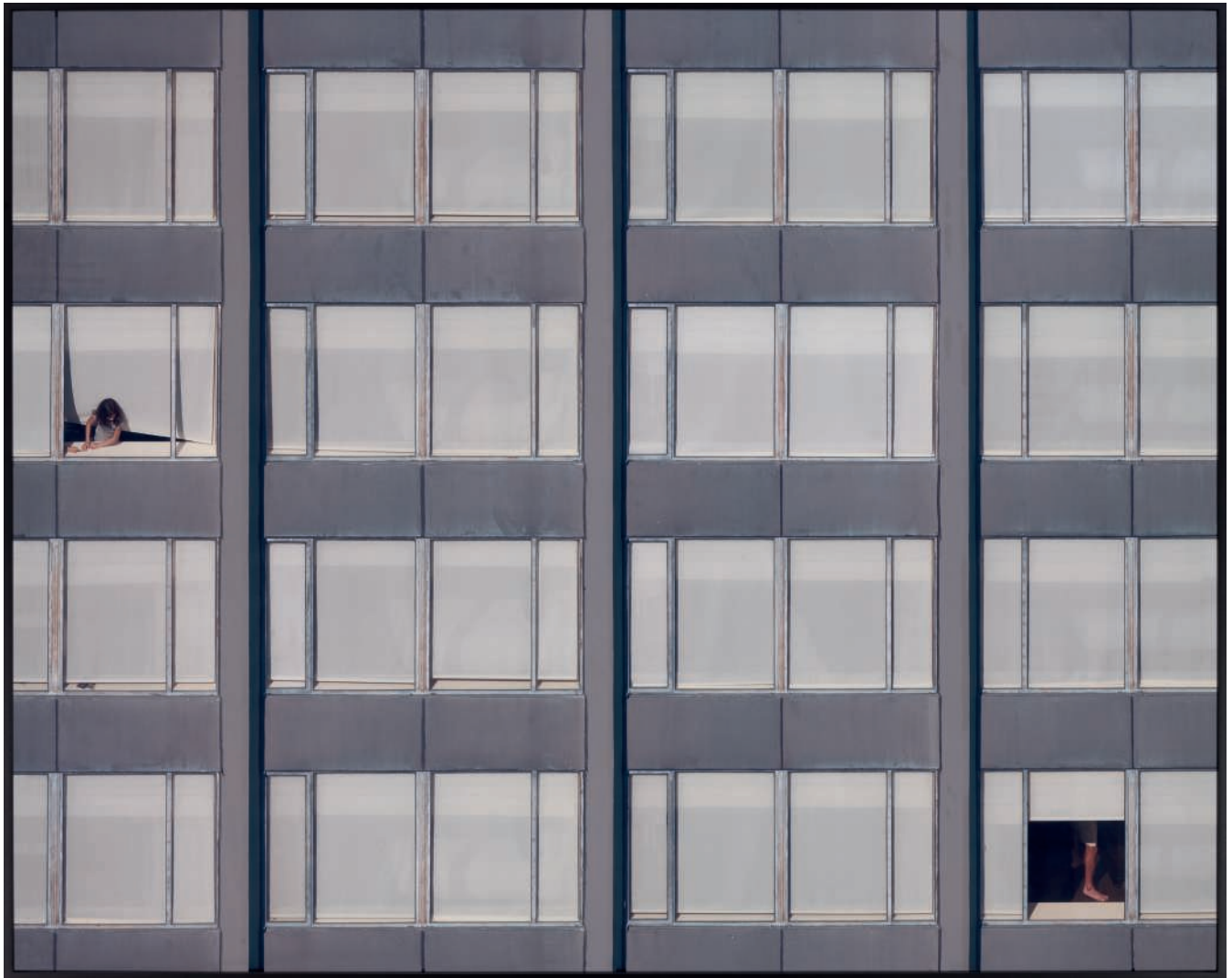
This work is number one from an edition of fifteen.

\$7,000-9,000

**PROVENANCE:**

Courtesy of Ms. Elaine Goldman, New York.





**234**

**MICHAEL WOLF (1954–2019)**

*Transparent City #39, 2007*

Lambda print

signed in ink, titled, dated and numbered '2/9' on affixed artist's label;  
credited, titled, dated and numbered '2/9' on affixed gallery label  
(frame backing board)

image/sheet: 48 x 60 in. (121.7 x 152.4 cm.)

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

\$10,000–15,000

**PROVENANCE:**

Courtesy of Mr. Joseph T. Baio, New York.



**235**

**STEPHEN SHORE (B. 1947)**

*Taylor Street and West 5th Street, Fort Worth, Texas, June 13, 1976*

chromogenic print, printed 2014

signed in ink, credited, titled, dated and numbered '1 of 8' on accompanying gallery label (frame backing board)

image: 17 x 21¼ in. (43.2 x 55.2 cm.)

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

This work is number one from an edition of eight plus two artist's proofs.

\$15,000-30,000

**PROVENANCE:**

Courtesy of the artist and 303 Gallery, New York.



**236**

**ROBERT POLIDORI (B. 1951)**

*Hotel Suite #1, The Ambassador Hotel, Los Angeles, CA, 2005*

archival pigment print

signed in ink on artist's label (frame backing board)

image: 27 $\frac{7}{8}$  x 40 in. (70.8 x 101.6 cm.)

sheet: 32 $\frac{1}{4}$  x 44 in. (81.9 x 111.7 cm.)

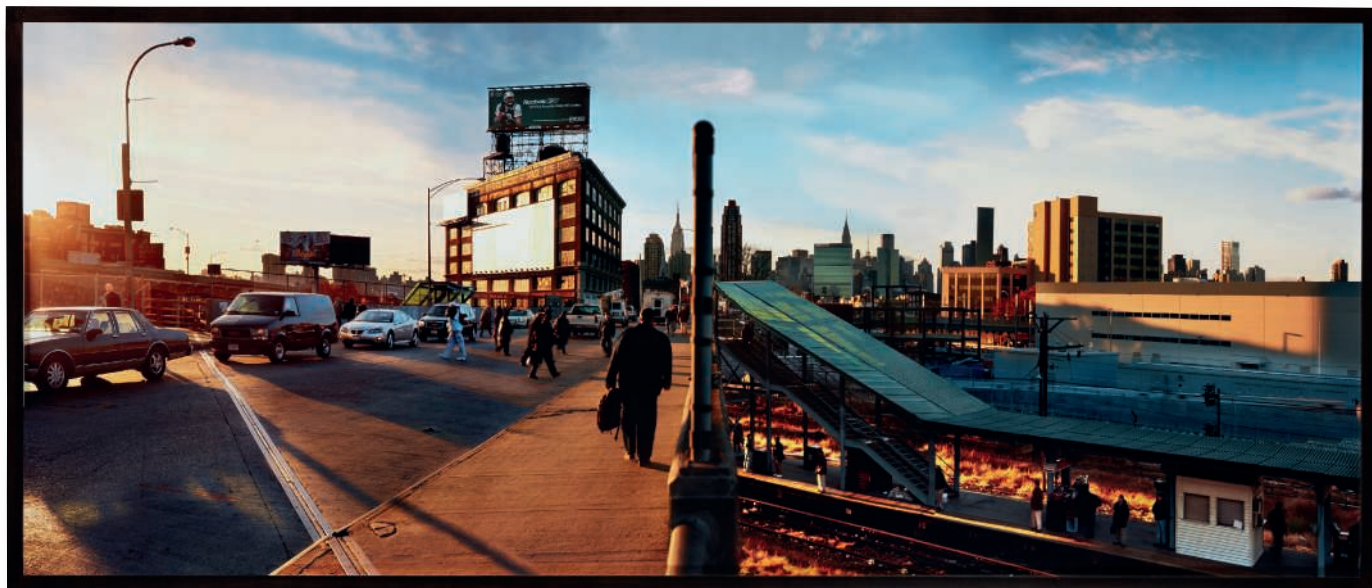
This work is number one from an edition of seven.

\$6,000-8,000

**PROVENANCE:**

Courtesy of the artist and The Lapis Press.





**237**

**JEFF CHIEN-HSING LIAO (B. 1977)**

*LIRR, Hunter's Point, 2004*

archival pigment print, flush-mounted on board  
signed and dated in ink, credited, titled, dated and numbered '10/12' on affixed  
gallery label (flush mount, verso)

image/sheet/flush mount: 20 x 48 in. (50.8 x 121.9 cm.)

This work is number ten from an edition of twelve.

\$6,000-8,000

**PROVENANCE:**

Courtesy of Julie Saul Projects, New York.

**LITERATURE:**

Jeff Chien-Hsing Liao, *Habitat 7*, Nazraeli Press, Portland, 2007, n.p.

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



**238**

**JAMES WELLING (B. 1951)**

*Fountain, 2015*

archival pigment print on Museo Silver Rag Paper

signed, titled, dated and numbered 'Aperture Edition 1/1' in pencil (margin)

image: 31 $\frac{1}{8}$  x 21 $\frac{1}{8}$  in. (79 x 53.5 cm.)

sheet: 34 $\frac{3}{8}$  x 23 $\frac{3}{8}$  in. (87.2 x 58.5 cm.)

This work is unique.

\$10,000-15,000

**PROVENANCE:**

Courtesy of Ms. Elaine Goldman, New York.



**239**

**MATTHEW PILLSBURY (B. 1973)**

*iPhone 5 Launch Day, Apple Store, 5th Ave, September 21st, 2012*

archival pigment print

signed, titled, dated and numbered (recto); credited, titled, dated and numbered '1 of 3' on affixed gallery label (frame backing board)

image: 42½ x 53½ in. (108 x 135.9 cm.)

sheet: 50 x 60 in. (126.9 x 152.4 cm.)

This work is number one from an edition of three.

\$6,000-8,000

**PROVENANCE:**

Benrubi Gallery, New York;

Courtesy of Mr. Michael Hoeh, New York.





**240**

**SALLY MANN (B. 1951)**

*Virginia at 9, 1994*

gelatin silver contact print

signed, titled, dated and numbered '8/25' with copyright insignia and edition information in pencil (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

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

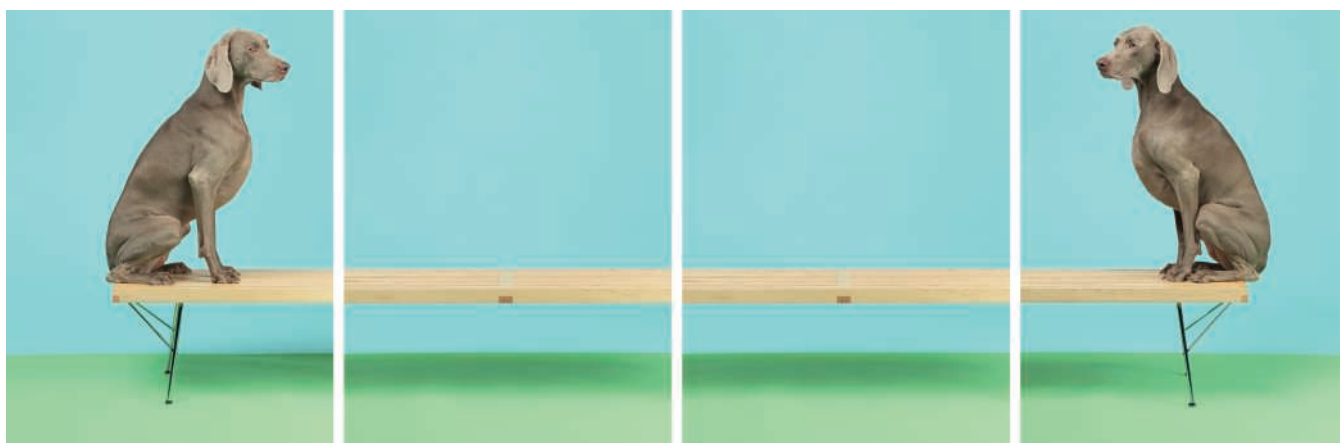
This work is number eight from an edition of twenty-five.

\$8,000-12,000

**PROVENANCE:**

Edwynn Houk Gallery, New York;

Courtesy of Ms. Cathy Kaplan, New York.



**241**

**WILLIAM WEGMAN (B. 1943)**

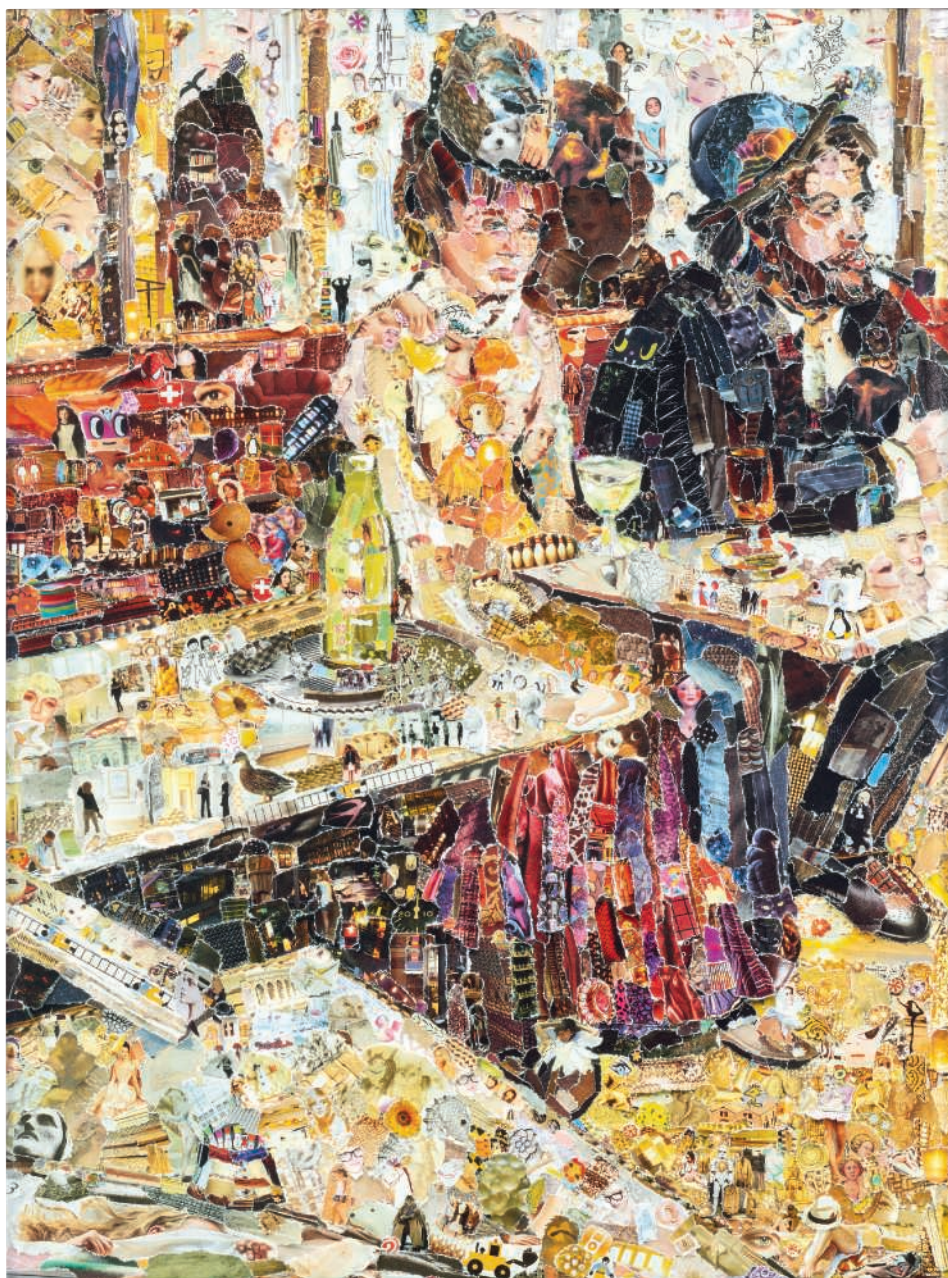
*On and On, 2015*

four archival pigment prints  
signed in ink, credited, titled, dated and numbered '1/7' on affixed artist label  
(frame backing board)  
each image/sheet: 30 x 23 in. (76.1 x 58.4 cm.)  
This work is number one from an edition of seven.

\$12,000-18,000

**PROVENANCE:**

Courtesy of the artist.



**242**

**VIK MUNIZ (B. 1961)**

*The Absinthe Drinker, after Edgar Degas, from Pictures of Magazines 2, 2011*

chromogenic print, flush-mounted on aluminum

signed and dated in ink with typed credit, title, date and number on affixed gallery label

(flush mount, verso)

image/sheet/flush mount: 54 x 40 in. (137.2 x 101.6 cm.)

This work is number two from an edition of six.

\$25,000-35,000

**PROVENANCE:**

Sikkema Jenkins & Co., New York;

Courtesy of Mr. Michael Hoeh, New York.

**LITERATURE:**

Vik Muniz, *Vik Muniz: Everything So Far: Catalogue Raisonné 1987-2015*, Capivara Editora, Rio de Janeiro, 2016, p. 775.





**243**

**LAURIE SIMMONS (B. 1949)**

*How We See/Anmari (Pink/Black Shirt), 2015*

archival pigment print, flush-mounted on aluminum  
signed in ink, credited, titled, dated and numbered '4/10' on affixed gallery  
label (flush mount, verso)

image/sheet/flush mount: 28¾ x 20 in. (73 x 50.8 cm.)

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

\$12,000-18,000

**PROVENANCE:**

Courtesy of the artist and Salon 94, New York.



244

**ALEX PRAGER (B. 1979)**

*Envy #1, 2005*

chromogenic print  
signed, titled, dated and numbered '4/7' in ink on affixed artist label  
(frame backing board)  
image/sheet: 23½ x 35½ in. (59.5 x 90 cm.)  
This work is number four from an edition of seven.

\$10,000-15,000

**PROVENANCE:**

M+B Gallery, Los Angeles;  
Courtesy of Mr. Michael Hoeh, New York.

**LITERATURE:**

Alex Prager and Mercedes Helnwein, *Book of Disquiet (an immoral drama)*,  
Devil's Porchlight Press, Los Angeles, 2005, pp. 4-5.



**245**

**NAN GOLDIN (B. 1953)**

*Self-Portrait in Kimono with Brian, NYC, 1983*

Cibachrome print

signed, titled, dated and numbered 'A.P. 4' in ink (verso)

image: 15 x 23½ in. (38 x 58.5 cm.)

sheet: 20 x 24 in. (51 x 61 cm.)

This work is artist's proof number four aside from an edition of twenty-five.

\$12,000-18,000

**PROVENANCE:**

Courtesy of Mr. Michael Hoeh, New York.

**LITERATURE:**

David Armstrong and Hans Werner Holzwarth, *Nan Goldin: I'll Be Your Mirror*, Scalo Verlag Ac, Zürich, 1996, p. 192

*Nan Goldin: Couples and Loneliness*, Korinsha Press, Japan, 1999, p. 39

Another print of this image resides in the permanent collection of the National Museum of Women in the Arts, Washington, D.C.





246

**HANK WILLIS THOMAS (B. 1976)**

*Basketball and Chain, 2003*

Lambda print

signed and dated by the artist in ink on accompanying certificate of authenticity (frame backing board)

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

This work is number three from an edition of five plus two artist's proofs.

\$15,000-20,000

**PROVENANCE:**

Jack Shainman Gallery, New York;

Courtesy of a Private Collector and Jack Shainman Gallery, New York.

**LITERATURE:**

*Pitch Blackness*, Aperture, 2008, n.p.

Another print of this image is included in the *30 Americans* traveling exhibition, which features artwork by leading African American artists from the Rubell Family Collection, Miami. Since 2011, the exhibition has traveled to over a dozen museums, including the Corcoran Gallery of Art, Washington, D.C.; Chrysler Museum of Art, Norfolk, Virginia; Milwaukee Art Museum, Wisconsin; Frist Center for the Visual Arts, Nashville; Detroit Institute of Arts, Michigan; and the Nelson-Atkins Museum of Art, Kansas City, Missouri.



247

**VIK MUNIZ (B. 1961)**

*Chicago, after Aaron Siskind, from Pictures of Chocolate, 1999*

nine Ilfochrome prints

each signed, titled, dated and numbered '14/15' in ink (verso)

each image: 19 x 19 in. (48 x 48 cm.)

each sheet: 24 x 20 in. (61 x 51 cm.)

These works are each number fourteen from an edition of fifteen.

\$30,000-50,000

**PROVENANCE:**

Phillips de Pury & Company New York, April 23, 2004, lot 15;  
Courtesy of Mr. Michael Hoeh, New York.

**LITERATURE:**

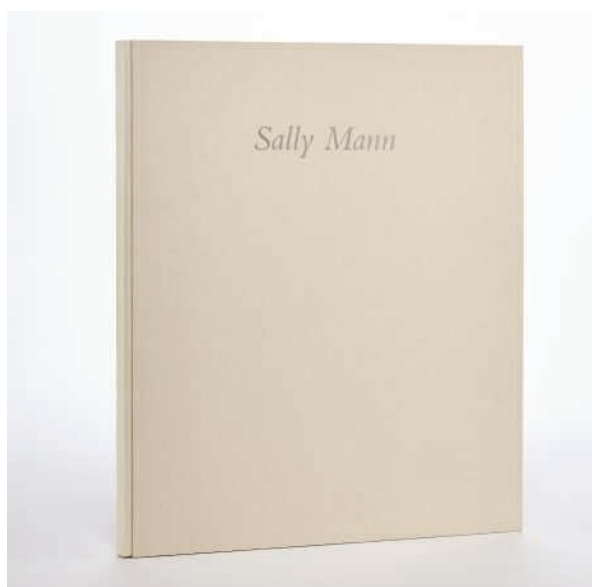
Vik Muniz, *Vik Muniz: Obra Completa 1987-2009*, Capivara Editora, Rio de Janeiro, 2009, p. 240.

Vik Muniz, *Vik Muniz: Everything So Far: Catalogue Raisonné 1987-2015*, Capivara Editora, Rio de Janeiro, 2016, p. 278.

(9) Other editions of this suite can be found in the permanent collection of the Israel Museum, Jerusalem, and the Rhode Island School of Design Museum, Providence.

# **ARTIST PORTFOLIOS and Special Editions**





## 248

### SALLY MANN (B. 1951)

*Book of Ten Photographs and Poems with accompanying platinum print*

Somerville, Massachusetts: Kat Ran Press, 2005. Ten bound platinum prints accompanied by text, with one additional unbound platinum print; each signed in pencil (margin); each bound print image approximately  $9\frac{7}{8} \times 7\frac{7}{8}$  in. (25 x 20 cm.); each bound sheet approximately  $13\frac{7}{8} \times 11\frac{7}{8}$  in. (35.2 x 30.2 cm.); unbound print image  $10 \times 7\frac{1}{2}$  in. (25.3 x 19 cm.); unbound sheet  $14 \times 12$  in. (35.5 x 30.5 cm.); signed, credited and numbered '63' in printed text in inside back cover; number sixty-three from an edition of one hundred, with an additional lettered edition of twenty; contained in wooden box. (11)

\$7,000-9,000

#### PROVENANCE:

Leo & Wolfe Photography, South Dennis, MA;  
Courtesy of Mr. Evan Mirapaul, Pittsburgh.



249

**VIK MUNIZ (B. 1961)**

*The White Iris, after Edward Weston, 2012; The Daybooks of Edward Weston: Volume 1, Mexico, 1973*

*The White Iris, after Edward Weston, 2012*

digital gelatin silver print, accompanied by book encased in glass vitrine  
signed and dated in ink, credited, titled, dated, and numbered 'AP3/3' on  
affixed photographer's studio label (frame backing board)  
image/sheet: 30 x 24 in. (76.2 x 60.9 cm.)

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

*The Daybooks of Edward Weston: Volume 1, Mexico, 1973*

New York: Aperture, 1973. Trim size approximately 10¼ x 8¾ in. (26 x 22.2 cm.);  
case size approximately 16⅞ x 24⅞ x 3⅞ (42.8 x 62.5 x 7.9 cm.); numbered 'AP  
of 5' in colophon

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

\$12,000-18,000

**PROVENANCE:**

Courtesy of Aperture Foundation.



Vik Muniz's *White Iris* was created in conjunction with Aperture's sixtieth anniversary as part of *Aperture Remix*, a project in which a select group of contemporary photographers paid artistic homage to an Aperture publication that inspired their work. Muniz's selection—*The Daybooks of Edward Weston: Volume 1, Mexico*—accompanies his print, presented in a decorative vitrine. In keeping with his practice, Muniz has torn and arranged selected fragments from the book to employ as raw materials in creating a unique appropriation of the original Weston *White Iris* image.



250

ROBERT HEINECKEN (B. 1931)

*Recto/Verso*

Portland: Nazraeli Press/The Estate of Robert Heinecken, 2006. First-edition casebound book with original signed Cibachrome print. Text by Rod Slemmons. Contained in cloth clamshell with credit and title on cover. This book is printed in a first edition of 1,000.

*PP/Surrealism - H*

Cibachrome print, printed 1991

signed and dated in pencil (verso)

image: 10 $\frac{7}{8}$  x 9 $\frac{7}{8}$  in. (27.5 x 25 cm.)

sheet: 14 x 11 in. (35.5 x 28 cm.)

overall: 16 x 12 x 1 in. (40.5 x 30.5 x 2.5 cm.)

This book is from the first edition of 1,000 casebound copies.

\$4,000-6,000

**PROVENANCE:**

Vincent Borrelli Books, Albuquerque, NM;

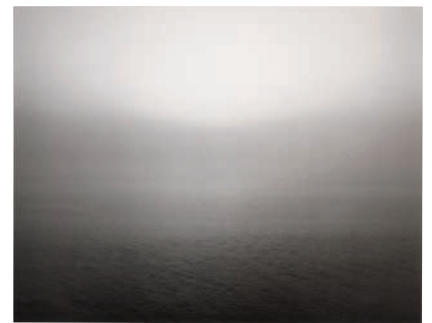
Courtesy of Mr. Michael Hoeh, New York.

**LITERATURE:**

Lynne Warren, *Robert Heinecken: Photographer*, Museum of Contemporary Art, Chicago, 1999, pp. 53-59, 86 and 87

Jennifer Jae Gutierrez, *Robert Heinecken: Object Matter*, The Museum of Modern Art, New York, 2014, pp. 50-59, 134-139





## 251

### HIROSHI SUGIMOTO (B. 1948)

#### *Time Exposed, 1991*

Tokyo: Kyoto Shoin Co. Ltd., 1991. Portfolio of fifty-one offset lithographs, each tipped on card; each blindstamped title, date and number (mount, recto); each image/sheet approximately 9½ x 12½ in. (24.1 x 31.1 cm.), each mount 13 ¾ x 18 ¼ in. (34 x 46.4 cm); together with title page, plate list and colophon credited, titled and dated; from the edition of 500; contained in aluminum portfolio.

(51)

\$15,000-25,000

#### PROVENANCE:

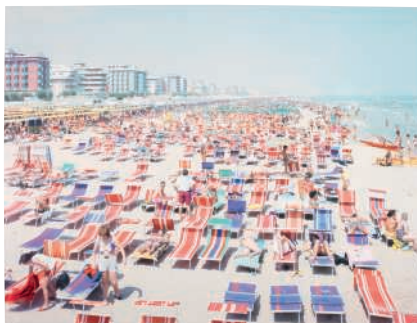
Courtesy of Mr. Michael Hoeh, New York.

#### LITERATURE:

Martin Parr and Gerry Badger, *The Photobook: A History. Volume I*, London, Phaidon, 2004, p. 308.

Hiroshi Sugimoto and Kerry Brougher, *Hiroshi Sugimoto*, Hatje Cantz Verlag, Ostfildern 2007, p. 108-143.

Hiroshi Sugimoto, *Hiroshi Sugimoto: seascapes*, Paris, Éditions Xavier Barral, 2015.



252

**MASSIMO VITALI (B. 1944)**

*A Portfolio of Landscapes and Figures*

Göttingen: Steidl Verlag for Brancolini Grimaldi Gallery, 2006. Portfolio of fifty-two color offset lithographs; each numbered and credited in ink artist's credit stamp (verso); each image approximately 25% x 33% in. (65.7 x 85.4 cm.); each sheet 27½ x 35% in. (70 x 90 cm.); signed and numbered '25/120' in ink on title page; number twenty-five from a limited edition of 120 with twenty artist's proofs; contained in linen clamshell portfolio. (52)

\$20,000-30,000

**PROVENANCE:**

Brancolini Grimaldi Gallery, London;  
Courtesy of Mr. Michael Hoeh, New York.

**LITERATURE:**

Massimo Vitali, *Massimo Vitali: Landscape with Figures*, Steidl Verlag, Göttingen, 2004.  
James Lingwood, *Beach & Disco: Massimo Vitali*, Steidl Verlag, Göttingen, 2000.



## 253

### VARIOUS PHOTOGRAPHERS

#### *Magnum Founders, In Celebration of Sixty Years*

Somerville, Massachusetts: Kat Ran Press, 2007. Twelve bound platinum prints by Robert Capa, Henri Cartier-Bresson, George Roger and David Seymour, accompanied by text, with one additional unbound platinum print; each bound print embossed with photographer's Estate copyright credit (margin); each bound print image ranging from 6½ x 9¾ in. (16.5 x 24.6 cm.) to 10 x 8 in. (25.2 x 20.2 cm.); each bound sheet approximately 16 x 14 in. (40.5 x 35.5 cm.); signed by various Magnum photographers in pencil on inner back page; credited, numbered '32' in printed text in inside back cover; number twenty-three from an edition of seventy-five numbered copies, with an additional hors commerce edition of seven; contained in linen clamshell.

Robert Capa (1913–1954)

*Pablo Picasso, Françoise Gilot and Javier Vilato, France, 1951*

platinum print

embossed with photographer's Estate copyright credit stamp (margin)

image: 9¾ x 7¾ in. (25 x 18.7 cm.)

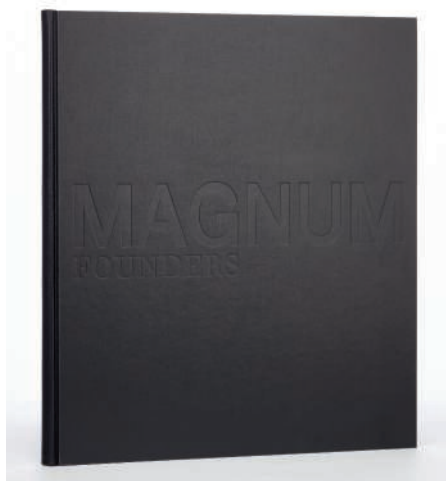
sheet: 16 x 14 in. (40.6 x 35.5 cm.)

(13)

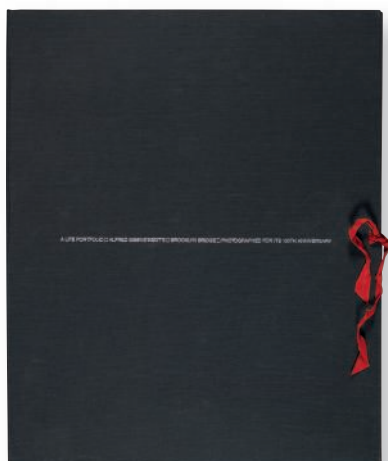
\$10,000–15,000

#### PROVENANCE:

Courtesy of Verso Limited Editions.







## 254

### ALFRED EISENSTAEDT (1898–1995)

#### *Brooklyn Bridge 100th Anniversary LIFE Portfolio*

New York: LIFE, Time Inc., 1983. Portfolio of twelve gelatin silver prints, each signed in ink (margin); each image approximately 14 $\frac{3}{8}$  x 9 $\frac{7}{8}$  in. (36.6 x 24.5 cm.); each sheet 20 x 16 in. (50.5 x 40.5 cm.); credited and numbered in printed text in colophon; together with a separate printed foreword; number twenty from a limited edition of one hundred, and twenty artist's proofs. Contained in linen clamshell case with embossed lettering. (12)

\$4,000–6,000

#### PROVENANCE:

Courtesy of Mr. Michael Hoeh, New York.

Another edition of this portfolio resides in the permanent collection of The Brooklyn Museum.



**301**

**FAN HO (1931-2016)**

*Fisherman's Return, 1957*

gelatin silver print  
stamped photographer's credit, and credited, titled and dated in ink,  
with affixed 1967 'Internationale Fotoausstellung Frechen' label (verso)  
image/sheet: 19¼ x 12 in. (48.9 x 30.4 cm.)

\$10,000-15,000

**PROVENANCE:**

Susan Spiritus Gallery, Los Angeles;  
acquired from the above by the present owner, c. 2005.

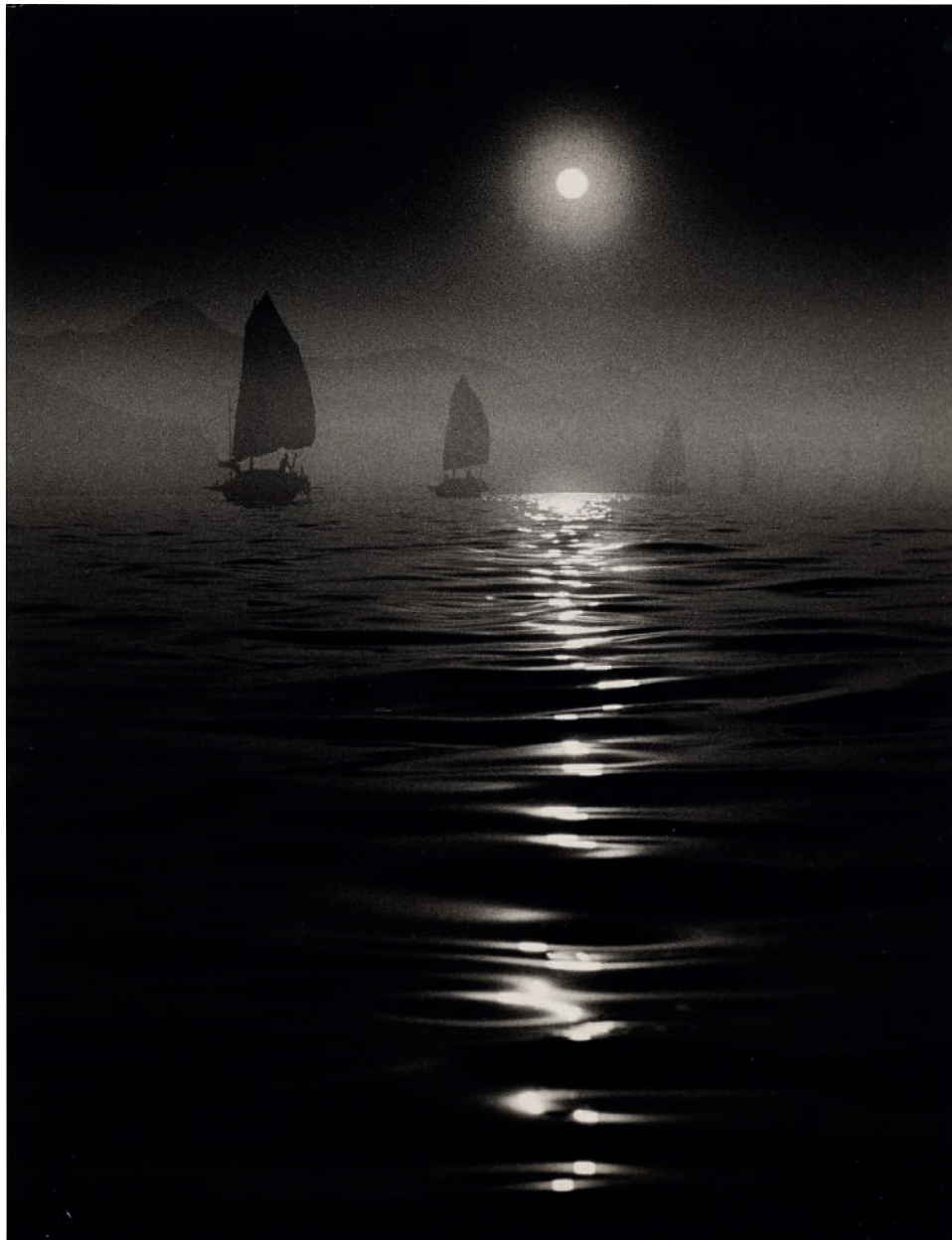
**EXHIBITED:**

Frechen, *Internationale Fotoausstellung*, 1967.

**LITERATURE:**

Fan Ho, *The Living Theatre*, Modernbook Editions, San Francisco, 2009, p. 65.





**302**

**FAN HO (1931-2016)**

*Moonrise, 1961*

gelatin silver print

stamped photographer's credit, and credited, titled, annotated and dated in ink, with multiple salon, exhibition and competition submission stamps (verso)  
image/sheet: 19 x 14 $\frac{3}{4}$  in. (48.2 x 37.4 cm.)

\$10,000-15,000

**PROVENANCE:**

Susan Spiritus Gallery, Los Angeles;  
acquired from the above by the present owner, c. 2005.

**LITERATURE:**

Fan Ho, *Fan Ho: Hong Kong Yesterday*, Modernbook Editions, San Francisco, 2017, p. 61.





**303**

**HENRI CARTIER-BRESSON (1908-2004)**

*Last Days of the Kuomintang, Peking, 1949*

gelatin silver print, printed later

signed and inscribed in ink with embossed photographer's copyright

credit (margin)

image: 9½ x 14 in. (24 x 35.5 cm.)

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

\$8,000-12,000

**PROVENANCE:**

Gifted by the photographer to the present owner.

**LITERATURE:**

Yves Bonnefoy, *Henri Cartier Bresson Photographer*, New York Graphic Society, Boston, 1979, p. 74.

Jean-Pierre Montier, *Henri Cartier-Bresson and the Artless Art*, Bulfinch Press, Boston, 1996, p. 246.



**304**

**HENRI CARTIER-BRESSON (1908-2004)**

*Near Juvisy-sur-Orge, France, 1955*

gelatin silver print, printed later

signed and inscribed in ink with embossed photographer's copyright  
credit (margin)

image: 9½ x 14 in. (24.1 x 35.5 cm.)

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

\$8,000-12,000

**PROVENANCE:**

Gifted by the photographer to the present owner.

**LITERATURE:**

Peter Galassi, *Henri Cartier-Bresson: The Modern Century*, Thames & Hudson, London, 2010, p. 156.





305

**305**

**ROBERT FRANK (B. 1924)**

*On the Morning Congressional, 1955*

gelatin silver print

signed twice and dated '1979' in ink with photographer's archive and copyright credit stamps (verso); credited, titled, and dated on affixed gallery label (frame backing board)

image: 9 x 13½ in. (22.8 x 34.2 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.

**306**

**ROBERT FRANK (B. 1924)**

*The Congressional, 1955*

gelatin silver print

initialed in ink (margin); signed and dated '1980' in ink in photographer's copyright stamp and annotated 'Washington, D.C.' in pencil in photographer's Archive stamp (verso)

image: 14 x 9½ in. (35.5 x 24.1 cm.)

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

\$15,000-20,000

**PROVENANCE:**

Butterfield & Butterfield, New York, May 23, 1994, lot 871;  
acquired from the above by the present owner.







**307**

**FREDERICK SOMMER (1905–1999)**

*Untitled (Smoke on Cellophane #3), 1961*

gelatin silver print, mounted on board

signed and dated in pencil (mount, verso); credited, titled and dated on affixed  
Museum of Fine Arts, Museum of New Mexico label (frame backing)

image/sheet: 10½ x 13½ in. (26.5 x 34.1 cm.)

mount: 16 x 19¼ in. (40.5 x 50 cm.)

\$10,000–15,000

**EXHIBITED:**

Exhibition catalogue, *Venus, Jupiter & Mars: The Photographs of Frederick Sommer*, Delaware Art Museum, Wilmington, 1980, p. 70.



308

**WILLIAM EGGLESTON (B. 1939)**

*Untitled (Memphis), 1970*

dye-transfer print, printed in 2002

signed in ink (margin); titled, dated and numbered '6/9' in ink in Eggleston Artistic Trust stamp (verso)

image: 14 $\frac{5}{8}$  x 21 $\frac{1}{8}$  in. (37 x 55.5 cm.)

sheet: 19 x 23 in. (48 x 58 cm.)

This work is number six from an edition of nine.

\$30,000-50,000

**PROVENANCE:**

Cheim & Read, New York;

acquired from the above by the present owner, 2010.

**LITERATURE:**

Exhibition catalogue, *How you look at it. Photographs of the 20th Century*, Sprengel Museum, Hannover, 2000, p. 231.

Hervé Chandès, *William Eggleston*, Fondation pour l'Art Contemporain, Paris, 2001, p. 104.

John Szarkowski, *William Eggleston's Guide*, Museum of Modern Art, New York, 2002, p. 99.

Exhibition catalogue, *Cruel and Tender: The Real in the 20th Century Photograph*, Tate Modern, London, 2003, n.p.

Exhibition catalogue, *William Eggleston: Democratic Camera, Photographs and Video, 1961-2008*, Whitney Museum of American Art, New York, 2008, pl. 30.

Exhibition catalogue, *At War with the Obvious*, Metropolitan Museum of Art, New York, 2013, n.p.



**309**

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

*Three Hot Blast Stove details: Steel Plant,  
Georgsmarienhütte, Osnabrück, W.G.; Steel  
Plant, Boël, La Louvière, Belgium; Steel Plant,  
Neuves-Maisons, France, 1988*

three ferrotyped gelatin silver prints, each mounted  
on board

each annotated 'BHB 63' in pencil (mount, verso)

each image/sheet: 15 $\frac{7}{8}$  x 12 $\frac{1}{8}$  in. (40.2 x 30.7 cm.)

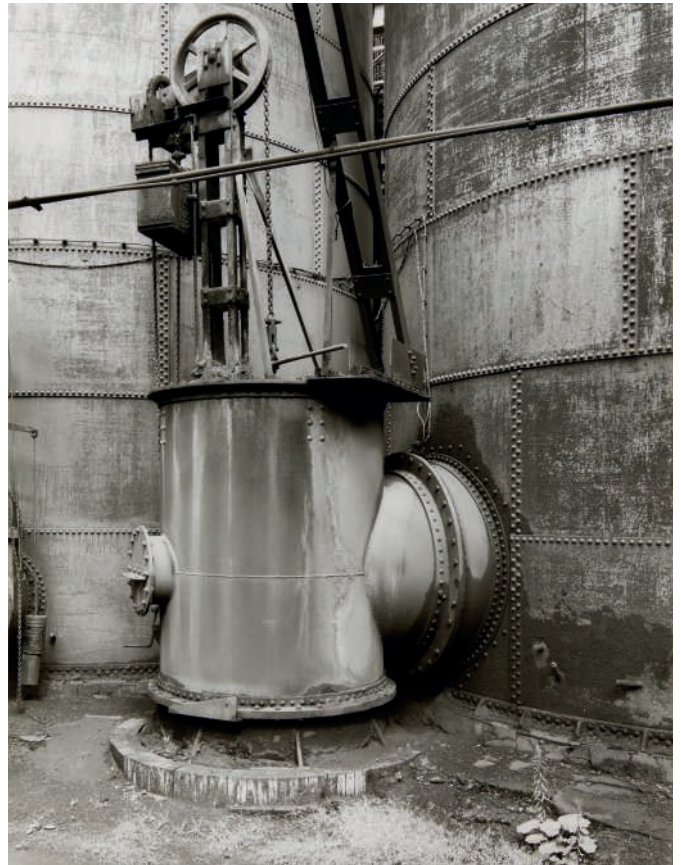
each mount: 19 $\frac{7}{8}$  x 16 (50.4 x 40.5 cm.)

\$18,000-25,000

**PROVENANCE:**

Sonnabend Gallery, New York;

acquired from the above by the present owner, 1988.



(i)



(ii)



(iii)



**310**

**ROBERT ADAMS (B. 1937)**

*Santa Ana Wash, San Bernardino County, California, 1983*

gelatin silver print, printed 1989

signed, titled, dated and numbered '1/30' in pencil (verso)

image: 15 x 18 $\frac{7}{8}$  in. (38.1 x 48 cm.)

sheet: 16 x 19 $\frac{7}{8}$  in. (40.7 x 50.6 cm.)

This work is number one from an unrealized edition of thirty.

\$12,000-18,000

**PROVENANCE:**

Fraenkel Gallery, San Francisco;

Timothy Taylor Gallery, London.

**LITERATURE:**

Robert Adams, *California*, Fraenkel Gallery, San Francisco, 2000, p. 29.

Robert Adams, *Robert Adams: The Place We Live: Volume II*, Yale University Art Gallery, New Haven, 2010, p. 27.





**311**

**ROBERT ADAMS (B. 1937)**

*Longmont, Colorado, 1979*

gelatin silver print, printed 1989

signed, titled, dated and numbered '12/30' in pencil with artist's copyright credit stamp (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

image: 15 x 15 in. (38 x 38 cm.)

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

This work is number twelve from an edition of thirty.

\$25,000-35,000

**PROVENANCE:**

Fraenkel Gallery, San Francisco;

acquired from the above by the present owner.

**LITERATURE:**

Robert Adams, *Summer Nights*, Aperture, New York, 1985, n.p.

Robert Adams, *Robert Adams: To Make it Home*, Aperture Foundation, Inc, New York, 1989 p. 115.

Keith F. Davis, *An American Century of Photograph, From Dry-Plate to Digital: The Hallmark Photographic Collection*, Harry N. Abrams Inc., 1995, pl. 472.

Robert Adams, *Summer Nights, Walking*, Yale University Art Gallery, New Haven, 2009, pl. 1.

Robert Adams, *Robert Adams: The Place We Live: Volume I*, Yale University Art Gallery, New Haven, 2010, p. 201.

Robert Adams, *What Can We Believe Where?*, Yale University Art Gallery, New Haven, 2010, p. 66.



312

**DIANE ARBUS (1923-1971)**

*Outer display on 42nd St. for 'New Orleans After Dark', N.Y.C., 1958*

gelatin silver print

stamped 'a diane arbus print', signed and numbered '#560-33-1U-1114' by Doon Arbus, Administrator, in ink, stamped Estate copyright credits and titled on affixed label (verso); credited, titled and dated on affixed gallery label (frame backing board)

image: 9 $\frac{7}{8}$  x 6 $\frac{1}{2}$  in. (25 x 16.5 cm.)

sheet: 13 $\frac{7}{8}$  x 10 $\frac{1}{8}$  in. (35.3 x 27.5 cm.)

This work was printed by Diane Arbus and is accompanied by a Certificate of Authenticity from the Estate of the artist, signed by Doon Arbus.

\$20,000-30,000

**PROVENANCE:**

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

**LITERATURE:**

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





**313**

**DIANE ARBUS (1923–1971)**

*A Widow in her bedroom, N.Y.C., 1963*

gelatin silver print, printed 1963–1965

stamped 'a diane arbus print', signed and numbered '#1896-7-15U-1114' by Doon Arbus, Administrator, in ink, stamped Estate copyright credits (verso)

image: 9 x 8¾ in. (22.8 x 22.2 cm.)

sheet: 14 x 11 in. (35.6 x 27.9 cm.)

This work was printed by Diane Arbus and is accompanied by a Certificate of Authenticity from the Estate of the artist, signed by Doon Arbus.

\$40,000–60,000

**PROVENANCE:**

Fraenkel Gallery, San Francisco;  
Timothy Taylor Gallery, London.

**LITERATURE:**

Diane Arbus, *Diane Arbus: Revelations*, Random House, New York, 2003, p. 44.





314

**DIANE ARBUS (1923-1971)**

*A young Negro boy, Washington Square Park, N.Y.C., 1965*

gelatin silver print, printed later by Neil Selkirk  
stamped 'A Diane Arbus photograph', signed, titled, dated and numbered  
'12/75' by Doon Arbus, Administrator, in ink, stamped Estate copyright credit  
and annotated in pencil (verso); credited, titled, dated and numbered on affixed  
gallery label (frame backing board)  
image: 14½ x 14½ in. (36.8 x 36.8 cm.)  
sheet: 19¾ x 15¾ in. (50.3 x 40.2 cm.)

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

\$6,000-8,000

**PROVENANCE:**

The estate of the artist;  
to the present owner, New York.

**LITERATURE:**

Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York,  
2003, p. 114.



**315**

**DIANE ARBUS (1923-1971)**

*Woman on a park bench on a sunny day, N.Y.C., 1969*

gelatin silver print, printed later by Neil Selkirk  
 stamped 'A Diane Arbus photograph', signed, titled, dated and numbered  
 '23/75' by Doon Arbus, Administrator, in ink, stamped Estate copyright credit  
 and annotated in pencil (verso); credited, titled, dated and numbered on affixed  
 label (frame backing board)

image: 14 x 14 $\frac{1}{4}$  in. (35.5 x 37.5 cm.)

sheet: 19 $\frac{3}{4}$  x 15 $\frac{7}{8}$  in. (50.3 x 40.2 cm.)

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

\$7,000-9,000

**PROVENANCE:**

Yossi Milo Gallery, New York;

acquired from the above by the present owner, 2006.

**LITERATURE:**

Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York,  
 2003, p. 64.

**316**

**DIANE ARBUS (1923-1971)**

*Teenage boy on a bench in Central Park, N.Y.C., 1962*

gelatin silver print

stamped 'a diane arbus print', signed and numbered '#1271-1-1U-1114' by Doon Arbus, Administrator, in ink and stamped Estate copyright credits (verso); credited, titled, dated on affixed gallery label (frame backing board)

image: 8½ x 8 in. (21.6 x 20.3 cm.)

sheet: 14 x 11 in. (35.6 x 27.9 cm.)

This work was printed by Diane Arbus and is accompanied by a Certificate of Authenticity from the Estate of the artist, signed by Doon Arbus.

\$25,000-35,000

**PROVENANCE:**

The estate of the artist;  
to the present owner, New York.

*'I hung around a lot. They were a lot like sculptures in a funny way. I was very keen to get close to them, so I had to ask to photograph them. You can't get that close to somebody and not say a word...although I have done that.'*

—Diane Arbus









PRIVATE COLLECTION OF SHARON STONE

317

**RICHARD AVEDON (1923–2004)**

*The Family*, 1976

twenty gelatin silver contact prints  
16 sheets: 12 x 9 $\frac{1}{2}$  in. (30.5 x 24.4 cm.)  
4 sheets: 6 x 5 in. (15.2 x 12.6 cm.)

\$200,000–300,000

**PROVENANCE:**

Christie's, New York, April 24, 2006, lot 18;  
acquired from the above sale by the present owner.

**LITERATURE:**

Richard Avedon, 'The Family', *Rolling Stone*, Issue no. 224, October 21, 1976.

*The Family* was published in *Rolling Stone* magazine as a seventy-three image picture story by Richard Avedon on October 21st, 1976, in issue no. 224. It was produced against the backdrop of a particularly tumultuous period in American life—societal trauma from the recently ended Vietnam War, and disillusionment from the Watergate scandal which had consumed the entirety of President Richard Nixon's second term in office, resulting in his resignation in August of 1974. The country was wounded and deeply divided. The story was accompanied by the following text:

'Early this year we asked Richard Avedon—one of the world's greatest photographers—to cover America's bicentennial presidential election. Our original idea was to publish a chronicle of the campaign—the candidates and the conventions—from beginning to end. Shortly after accepting our commission, Mr. Avedon called to say that there was more to the election than met the eye; that the real story was not simply the candidates, but a

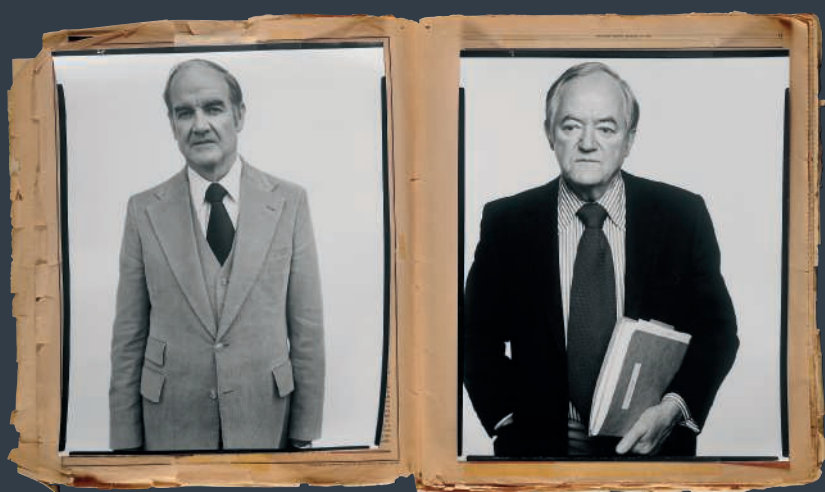
*"Historical art reminds us of our choices by reminding us of our best and worst selves."*

—Sharon Stone

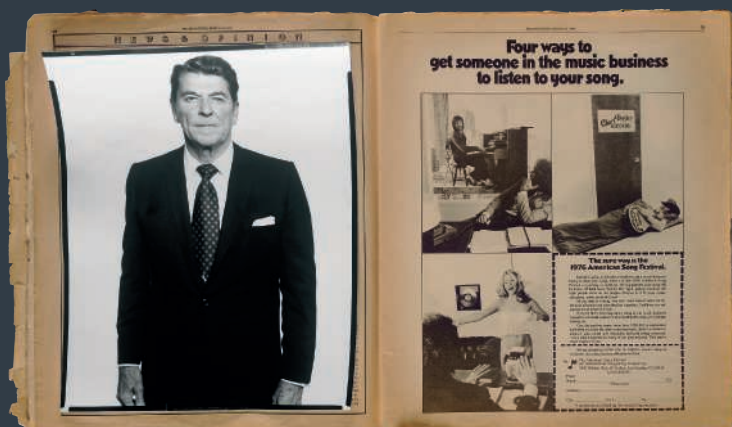
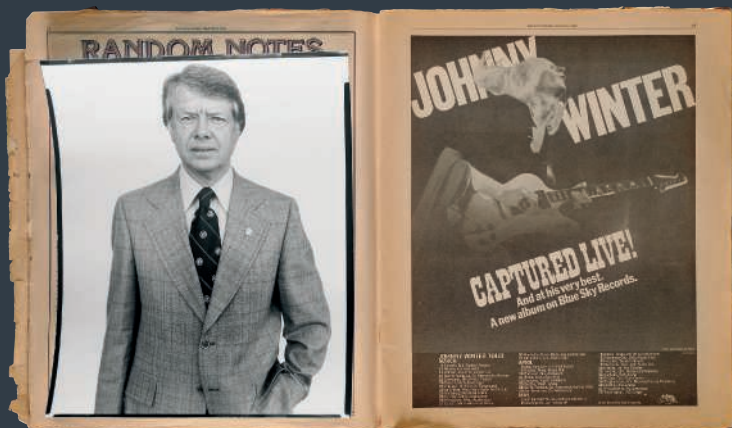
(20) broad group of men and women--some of whom we had never heard of before--who constitute the political leadership of America. Thus began a special issue of *Rolling Stone*, a collection of seventy-three portraits. The project was edited by Renata Adler, author of *Toward a Radical Middle* and the recently published novel, *Speedboat*. Aside from the accompanying *Who's Who* biographies, there is no text; we think the portraits speak for themselves' (*Rolling Stone*, October 21, 1976, no. 224, p. 5).

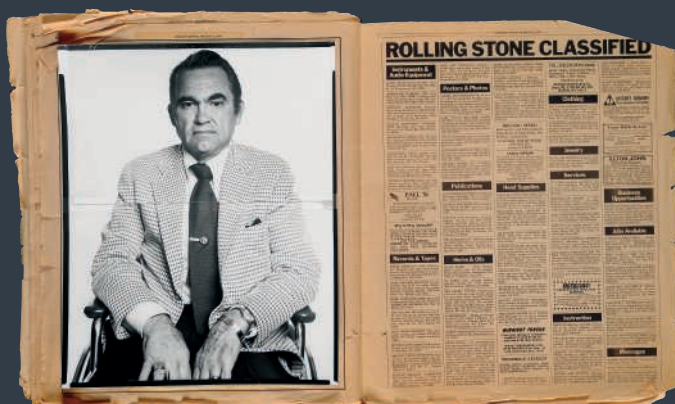
On October 25, 2002, a working maquette for *The Family* consisting of thirty-one gelatin silver prints paper-clipped onto sheets of paper was sold for the then world record price for Richard Avedon's work at auction. The present lot is an earlier incarnation of that object, and one of the first 'rough sketches' for the picture story. In this earlier maquette, highly typical of Avedon's process in developing ideas for stories, twenty gelatin silver contact prints were fixed (with scotch tape) into a March 13, 1976 copy of *Rolling Stone* that Avedon received in the mail (the 407 East 75th Street subscription label remains affixed to the cover). This maquette provides an excellent opportunity to chart, in a linear fashion, the development of Avedon's ideas from near inception into a final, published product.

A portfolio titled *The Family*, consisting of sixty-nine gelatin silver prints was produced by Avedon in 1976 in an edition of twenty-six. Complete sets have been located in the following collections: The Metropolitan Museum of Art, New York; The National Portrait Gallery, Washington D.C.; Hasselblad Center Collection, Göteborg, Sweden.









PROPERTY OF A DISTINGUISHED COLLECTOR

**318**

**RICHARD AVEDON (1923-2004)**

*Francis Bacon, Paris, 1979*

gelatin silver print, mounted on linen

signed and numbered '3/10' in pencil with stamped title, date, edition and copyright credit (mount, verso)

image: 40¼ x 30¾ in. (102.3 x 80.7 cm.)

sheet: 41 x 32½ in. (104.2 x 82.5 cm.)

mount: 47⅞ x 37½ in. (119.6 x 97.7cm.)

This work is number three from an edition of ten.

\$70,000-90,000

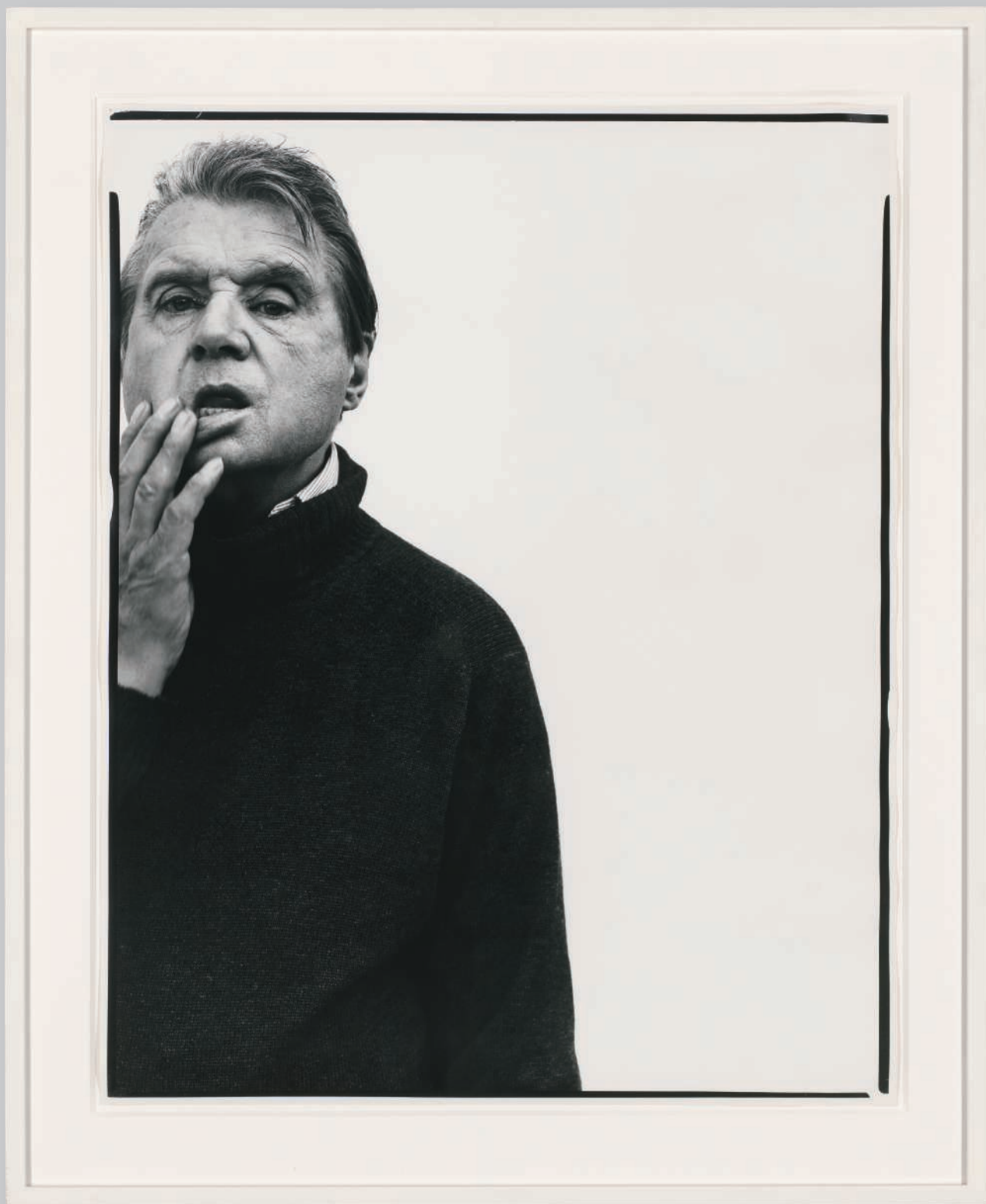
**LITERATURE:**

Adam Gopnik and Jane Livingston, *Richard Avedon, Evidence*, Random House, New York, 1994, pp. 56 and 161.

*Richard Avedon Portraits*, Harry N. Abrams, New York, 2002, n.p.

Exhibition catalogue, *Richard Avedon Photographies, 1946-2004*, Jeu de Paume, Paris, 2008, n.p.







319

**RICHARD AVEDON (1923–2004)**

*Andy Warhol and Members of the Factory, October 30, 1969*

triptych of gelatin silver prints, flush-mounted together on linen  
signed and stamped photographer's copyright credit with negative  
numbers '48', '21', and '68' and edition information in ink (flush mount,  
verso); credited, titled, dated and numbered '44/50' on affixed gallery  
label (frame backing board)

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

overall: 8 x 30 in. (20.4 x 76 cm.)

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

\$40,000–60,000

**PROVENANCE:**

Fraenkel Gallery, San Francisco;  
acquired from the above by the present owner, 2004.

**LITERATURE:**

Richard Avedon and Harold Rosenberg, *Portraits*, Farrar, Straus and  
Giroux, New York, 1976, n.p.  
Richard Avedon, *An Autobiography*, Random House, New York, 1993,  
no. 131, n.p.  
Jane Livingston and Adam Gopnik, *Evidence: 1944–1994*, Random House,  
New York, 1994, pp. 74–75 and 151.  
Richard Avedon and Doon Arbus, *Avedon: The Sixties*, Random House,  
New York, 1999, pp. 78–83.

A list of subjects include, from left to right:

Paul Morrissey, Director; Joe Dallesandro, actor; Candy Darling, actor;  
Eric Emerson, actor; Jay Johnson, actor; Tom Hempertz, actor; Gerard  
Malanga, poet; Viva, actress; Paul Morrissey; Taylor Mead, actor; Brigid  
Polk, actress; Joe Dallesandro; Andy Warhol, artist.







PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**320**

**CARLO MOLLINO (1905-1973)**

*Untitled (Seated blonde, black bustier), c. 1960-1973*

Polaroid print, flush-mounted on card stamped 'C. M. Torino' in red ink and numbered '433' in pencil (flush mount, verso); credited, titled, dated and numbered 'CM 1306' on affixed gallery label (frame backing board)

image: 3¼ x 3 in. (9.5 x 7.6 cm.)

sheet/flush mount: 4¼ x 3½ in. (10.9 x 8.8 cm.)

This is a unique print.

\$8,000-12,000

**PROVENANCE:**

Fulvio Ferrari Gallery, Turin, 1985-1995;

Salon 94, New York;

acquired from the above by the present owner, 2003.

**EXHIBITED:**

New York, Robert Miller Gallery, *Carlo Mollino: Women*, October 17-November 25, 1995.

**LITERATURE:**

Fulvio Ferrari & Napoleone Ferrari, *Carlo Mollino Polaroids*, Arena Editions, Santa Fe, 2002, p. 173.

The present Polaroid is registered in the library of the Museo Casa Mollino, Turin, as number CM 1306.

Christie's wishes to thank Fulvio Ferrari and Napoleone Ferrari, Museo Casa Mollino, Turin, for their assistance with the cataloguing of this lot.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**321**

**CARLO MOLLINO (1905-1973)**

*Untitled (Seated brunette with necklace), c. 1960-1973*

Polaroid print, flush-mounted on card stamped 'C. M. Torino' in red ink and numbered '566' in pencil (flush mount, verso); credited, titled, dated and numbered 'CM 1274' on affixed gallery label (frame backing board)

image: 3¼ x 3 in. (9.5 x 7.6 cm.)

sheet/flush mount: 4¼ x 3½ in. (10.9 x 8.8 cm.)

This is a unique print.

\$8,000-12,000

**PROVENANCE:**

Fulvio Ferrari Gallery, Turin, 1985-1995;

Salon 94, New York;

acquired from the above by the present owner, 2003.

**EXHIBITED:**

New York, Robert Miller Gallery, *Carlo Mollino: Women*, October 17–November 25, 1995.

**LITERATURE:**

Fulvio Ferrari & Napoleone Ferrari, *Carlo Mollino Polaroids*, Arena Editions, Santa Fe, 2002, p. 165.

The present Polaroid is registered in the library of the Museo Casa Mollino, Turin, as number CM 1274.

Christie's wishes to thank Fulvio Ferrari and Napoleone Ferrari, Museo Casa Mollino, Turin, for their assistance with the cataloguing of this lot.



322

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

**322**

**ROBERT MAPPLETHORPE (1946–1989)**

*Ken Moody, 1983*

gelatin silver print, flush-mounted on board  
signed, dated and numbered '3/10' in ink (margin); signed and dated in  
ink in photographer's copyright credit stamp, titled, dated and numbered  
'3/10', '1283' in ink (flush mount, verso)  
image: 15 x 15 in. (38 x 39 cm.)  
sheet/flush mount: 20 x 16 in. (50.8 x 40.6 cm.)  
This work is number three from an edition of ten plus two artist's proofs.

\$10,000-15,000

**PROVENANCE:**

Barry Singer Gallery, Petaluma, California;  
acquired from the above by the present owner.

**LITERATURE:**

Arthur C. Danto, *Mapplethorpe*, Random House, New York, 1992, p. 225.



323

**323**

**ROBERT MAPPLETHORPE (1946–1989)**

*Cock, 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 '4/10', '1498' in pencil (flush  
mount, verso)  
image: 15¼ x 15¼ in. (38.7 x 38.7 cm.)  
sheet/flush mount: 20 x 16 in. (50.8 x 40.7 cm.)  
This work is number four from an edition of ten plus two artist's proofs.

\$8,000-12,000

**PROVENANCE:**

Baudoin Lebon, Paris;  
acquired from the above by the present owner, October 28, 1995.

**LITERATURE:**

Arthur C. Danto, *Mapplethorpe*, Random House, New York, 1992, p. 118.





324

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

**324**

**ROBERT MAPPLETHORPE (1946–1989)**

*Belly Button, 1986*

gelatin silver print, flush-mounted on board  
signed, dated and numbered '6/10' (margin); signed and dated in ink in  
photographer's copyright credit, titled, dated and numbered '6/10', '1666' in ink  
(flush mount, verso)

image: 19 $\frac{1}{8}$  x 19 $\frac{1}{8}$  in. (48.5 x 48.5 cm.)

sheet/flush mount: 23 $\frac{3}{4}$  x 20 in. (60.3 x 51 cm.)

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

\$7,000–9,000

**PROVENANCE:**

Baudoin Lebon, Paris;  
acquired from the above by the present owner, 1997.

**LITERATURE:**

Arthur C. Danto, *Mapplethorpe*, Random House, New York, 1992, p. 279.



325

PROPERTY FROM A PRIVATE MIDWEST COLLECTION

**325**

**ROBERT MAPPLETHORPE (1946–1989)**

*Lisa Lyon, 1982*

gelatin silver print, flush-mounted on board, printed 1990  
signed by Michael Ward Stout, Executor, and dated '1982' and '1990' in ink in  
Estate copyright credit stamp, and titled, dated, numbered '9/10', '835' in ink  
(flush mount, verso); credited, titled, dated and numbered on affixed gallery  
label (frame backing board)

image: 15 $\frac{3}{8}$  x 15 $\frac{1}{4}$  in. (39.1 x 38.7 cm.)

sheet/flush mount: 19 $\frac{3}{4}$  x 16 in. (50.1 x 40.5 cm.)

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

\$10,000–15,000

**PROVENANCE:**

Sean Kelly Gallery, New York;  
acquired from the above by the present owner, 2013.

**LITERATURE:**

Robert Mapplethorpe and Bruce Chatwin, *Lady Lisa Lyon*, St. Martin's Press,  
New York, 1983, p. 25.



326

**326**

**HERB RITTS (1952–2002)**

*Duo I, Mexico, 1990*

platinum print  
embossed photographer's copyright credit  
(margin); signed, titled, dated and numbered  
'13/25' in pencil (verso)  
image: 15 x 18¼ in. (38 x 46.3 cm.)  
sheet: 18 x 22½ in. (45.6 x 56.1 cm.)  
This work is number thirteen from an edition of  
twenty-five.

\$4,000–6,000

**PROVENANCE:**

Allene Lapides Gallery, Santa Fe;  
acquired from the above by the present owner, 1991.

**LITERATURE:**

Herb Ritts, *Herb Ritts Work*, Bulfinch Press,  
St. Paul, 1996, n.p.  
Herb Ritts, *Herb Ritts*, Fondation Cartier, Paris,  
1999, n.p.



327

**327**

**HERB RITTS (1952–2002)**

*Duo IV, Mexico, 1990*

platinum print  
embossed photographer's copyright credit  
(margin); signed, titled, dated and numbered  
'12/25' in pencil (verso)  
image: 14¾ x 18½ in. (37.4 x 46.9 cm.)  
sheet: 18¾ x 22½ in. (46 x 56.1 cm.)  
This work is number twelve from an edition of  
twenty-five.

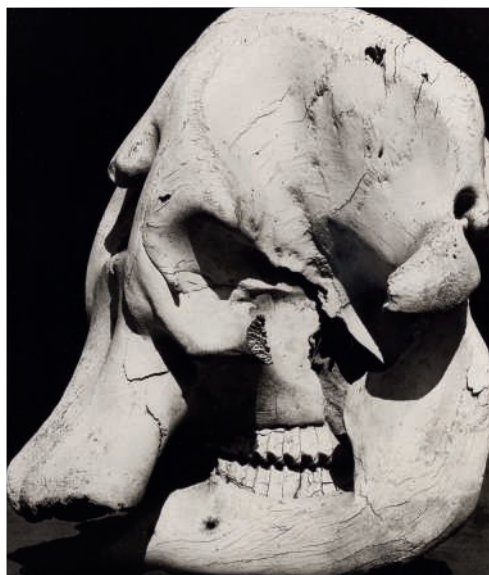
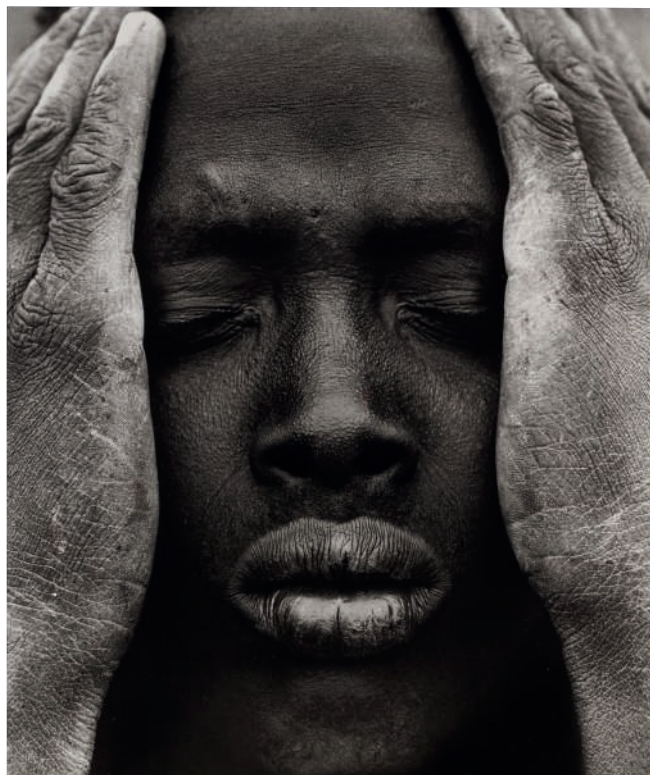
\$7,000–9,000

**PROVENANCE:**

Allene Lapides Gallery, Santa Fe;  
acquired from the above by the present owner, 1991.

**LITERATURE:**

Herb Ritts, *Herb Ritts Work*, Bulfinch Press,  
St. Paul, 1996, n.p.



**328**

**HERB RITTS (1952-2002)**

*Selected Images, 1993*

three gelatin silver prints

each with embossed photographer's credit (margin); each signed, titled, dated and numbered '6/25' in pencil (verso)

*Eona, Holding Zebra Skull, Africa, 1993 and Correya, Africa, 1993:*

each image: 17 $\frac{7}{8}$  x 15 $\frac{1}{8}$  in. (45.5 x 38.8 cm.)

each sheet: 19 $\frac{3}{4}$  x 16 in. (50 x 40.6 cm.)

*Elephant Skull, Africa, 1993:*

image: 18 $\frac{1}{2}$  x 11 $\frac{1}{4}$  in. (47 x 30 cm.)

sheet: 19 $\frac{3}{4}$  x 16 in. (50 x 40.6 cm.)

Each work is number six from an edition of twenty-five.

(3)

\$10,000-15,000

**PROVENANCE:**

Allene Lapides Gallery, Santa Fe;

acquired from the above by the present owner, October, 1994.





329

### 329

#### IRVING PENN (1917-2009)

*Sewing Machine with 13 Objects, New York, 1979*

platinum-palladium print, flush-mounted on aluminum, printed 1981  
signed, titled, dated and numbered '6/75' and numbered '1033' in pencil,  
stamped photographer's copyright credit and edition information (flush  
mount, verso); credited, titled, dated and numbered on affixed gallery label  
(mat, verso)

image: 11 $\frac{1}{8}$  x 19 $\frac{3}{8}$  in. (29 x 49.1 cm)

sheet/flush mount: 16 x 24 in. (40.5 x 61 cm.)

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

\$15,000-25,000

#### PROVENANCE:

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

#### LITERATURE:

*Irving Penn: Recent Still Life*, Marlborough Gallery Inc., New York, 1982,  
cat. no. 3.  
John Szarkowski and Irving Penn, *Still Life*, Little, Brown and Co., New York,  
2001, n.p.

### 330

#### IRVING PENN (1917-2009)

*Two Guedras, Morocco, 1971*

platinum-palladium print, flush-mounted on aluminum, printed 1978  
signed, titled, dated and numbered '10/40' and '1014' in pencil, stamped  
photographer's/Condé Nast credit and stamped edition information  
(flush mount, verso); credited, titled and dated on affixed gallery labels  
(frame backing board)

image: 21 x 17 in. (53.2 x 43 cm.)

sheet/flush mount: 25 $\frac{3}{8}$  x 22 in. (64.5 x 55.7 cm.)

This work is number ten from an edition of forty.

\$40,000-60,000

#### PROVENANCE:

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

#### LITERATURE:

*Irving Penn, Worlds in a Small Room*, Penguin Books, New York, 1980,  
front cover and p. 83.

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





**331**

**ROBERT MAPPLETHORPE (1946-1989)**

*Flowers, 1980*

gelatin silver print, flush-mounted on board  
signed, dated and numbered '9/15' in ink (margin); signed and dated in ink in  
photographer's copyright credit stamp, numbered '9/15' ink, and titled, dated  
and numbered '514' in pencil (flush mount, verso)

image: 14 x 14 in. (35.5 x 35.5 cm.)

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

This work is number nine from an edition of fifteen plus three artist's proofs.

\$12,000-18,000

**PROVENANCE:**

Robert Miller Gallery, New York;  
acquired from the above by the present owner, 1980s.

**LITERATURE:**

Herbert Muschamp, *Mapplethorpe, The Complete Flowers*, teNeues, Paris,  
2006, pl. 37.





**332**

**ROBERT MAPPLETHORPE (1946-1989)**

*Parrot Tulip, 1987*

gelatin silver print, flush-mounted on board  
 signed, dated and numbered '3/10' in ink (margin); signed and dated in ink in  
 photographer's copyright credit stamp and titled, dated and numbered '3/10',  
 '1752' in ink (flush mount, verso); credited, titled, dated and numbered on  
 affixed gallery label (frame backing board)  
 image: 19 $\frac{3}{8}$  x 19 $\frac{3}{8}$  in. (49.1 x 49.1 cm.)  
 sheet/flush mount: 24 x 20 in. (61 x 50.8 cm.)

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

\$20,000-30,000

**PROVENANCE:**

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

**LITERATURE:**

Herbert Muschamp, *Mapplethorpe, The Complete Flowers*, teNeues, Paris,  
 2006, pl. 146.



**333**

**ROBERT MAPPLETHORPE (1946–1989)**

*Calla Lily, 1987*

toned photogravure

signed, dated '88' and numbered 'AP 2/5' in pencil (margin)

image: 19 x 19 in. (48.2 x 48.2 cm.)

sheet: 35¾ x 24⅞ in. (90.7 x 63.1 cm.)

This work is artist's proof two of five, aside from an edition of twenty-five from the *Flowers* portfolio.

\$10,000–15,000

**LITERATURE:**

Patti Smith, *Flowers, Mapplethorpe*, Bulfinch Press/Little, Brown and Company, Boston, 1990, pl. 30 (variant).

John Ashbery, *Mapplethorpe, Pistils*, Random House, New York, 1996, slipcase back cover and p. 155.

Herbert Muschamp, *Mapplethorpe, The Complete Flowers*, teNeues, Paris, 2006, pl. 156.



**334**

**ROBERT MAPPLETHORPE (1946–1989)**

*Two Glass Vases and Flower, 1985*

dye-transfer print, flush-mounted on board  
signed, dated and numbered '2/7' in ink (margin); signed and dated in ink  
in photographer's copyright credit stamp, titled, dated and numbered '2/7',  
'DT1852' in ink (flush mount, verso); credited, titled, dated and numbered on  
affixed gallery label (frame backing board)

image: 19 x 18½ in. (48.2 x 47 cm.)

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

This work is number two from an edition of seven plus one artist's proof.

\$20,000–30,000

**PROVENANCE:**

Robert Miller Gallery, New York;  
acquired from the above by the present owner, 1980s.

**LITERATURE:**

Patti Smith, *Flowers, Mapplethorpe*, Bulfinch Press/Little, Brown and  
Company, Boston, 1990, pl. 24.

John Ashbery, *Mapplethorpe, Pistils*, Random House, New York, 1996,  
p. 75 (variant).

Herbert Muschamp, *Mapplethorpe, The Complete Flowers*, teNeues,  
Paris, 2006, pl. 122.





**335**

**SALLY MANN (B. 1951)**

*Emmett and Garter Belt, 1990*

Cibachrome print

signed, dated and numbered '2/10' with copyright insignia in pencil (verso)

image: 19½ x 19½ in. (49.5 x 49.5 cm.)

sheet: 23¾ x 20 in. (60.2 x 50.7 cm.)

This work is number two from an edition of ten.

\$8,000-12,000

**PROVENANCE:**

Edwynn Houk Gallery, New York;

acquired from the above by the present owner, 2001.



**336**

**SALLY MANN (B. 1951)**

*Untitled (Deep South #27), 1998*

tea-toned gelatin silver print, flush-mounted on board  
signed, titled, dated and numbered in pencil (flush mount, verso); credited,  
titled, dated and numbered 'No. 4 from a limited edition of 10' on affixed gallery  
label (frame backing board)

image/sheet/flush mount: 37¼ x 47 in. (94.6 x 119.4 cm.)

This work is number four from an edition of ten.

\$12,000-18,000

**PROVENANCE:**

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



PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

**337**

**SALLY MANN (B. 1951)**

*Untitled (Antietam #16), 2000*

gelatin silver print from wet-plate collodion negative, flush-mounted on board and varnished

signed, titled, dated and numbered in pencil (flush mount, verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

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

This work is number one from an edition of five.

\$10,000-15,000

**PROVENANCE:**

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

**LITERATURE:**

Sally Mann, *Deep South*, Bulfinch Press, New York, 2005, p. 93.





PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

**338**

**SALLY MANN (B. 1951)**

*Untitled (Deep South #1, Scarred Tree), 1998*

tea-toned gelatin silver print, flush-mounted on board, printed 1999  
 signed, titled, dated and numbered in pencil (flush mount, verso); credited,  
 titled, dated and numbered on affixed gallery label (frame backing board)  
 image/sheet/flush mount: 37¼ x 47 in. (94.6 x 119.4 cm.)  
 This work is number nine from an edition of ten.

\$10,000-15,000

**PROVENANCE:**

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

**LITERATURE:**

Sally Mann, *Deep South*, Bulfinch Press, New York, 2005, p. 83.  
 Exhibition catalogue, *Sally Mann: A Thousand Crossings*, National Gallery of  
 Art, Washington, D.C., 2018, pl. 29, p. 119.



**339**

**LYNN DAVIS (B. 1944)**

*Iceberg #30, Disko Bay, Greenland, 2000*

selenium-toned gelatin silver print, flush-mounted on board, printed 2001  
signed and dated in ink, dated and numbered '7/10' in ink in photographer's  
stamp (flush mount, verso)

image/sheet/flush mount: 40 x 40 in. (101.6 x 101.6 cm.)

overall: 56 x 53 in. (142.2 x 134.6 cm.)

This work is number seven from an edition of ten.

\$7,000-9,000

**PROVENANCE:**

Edwynn Houk Gallery, New York;

acquired from the above by the present owner.



**340**

**LYNN DAVIS (B. 1944)**

*Iceberg #27, Disko Bay, Greenland, 2000*

selenium-toned gelatin silver print, flush-mounted on board, printed 2001  
signed and dated in ink, dated and numbered '2/10' in ink in photographer's  
stamp (flush mount, verso); credited, titled, dated and numbered on affixed  
gallery label (frame backing board)

image/sheet/flush mount: 40 x 40 in. (101.6 x 101.6 cm.)

overall: 55 x 52 in. (139.7 x 132.1 cm.)

This work is number two from an edition of ten.

\$7,000-9,000

**PROVENANCE:**

Edwynn Houk Gallery, New York;

acquired from the above by the present owner.



**341**

**PETER BEARD (B. 1938)**

*Gardeners of Eden, 1984*

gelatin silver print with watercolor and ink, printed later  
signed, dated and extensively annotated in ink (recto)  
image/sheet: 52½ x 123½ in. (133.4 x 313.7 cm.)  
overall: 54½ x 125½ in. (138.4 x 318.8 cm.)

\$300,000-500,000

**PROVENANCE:**

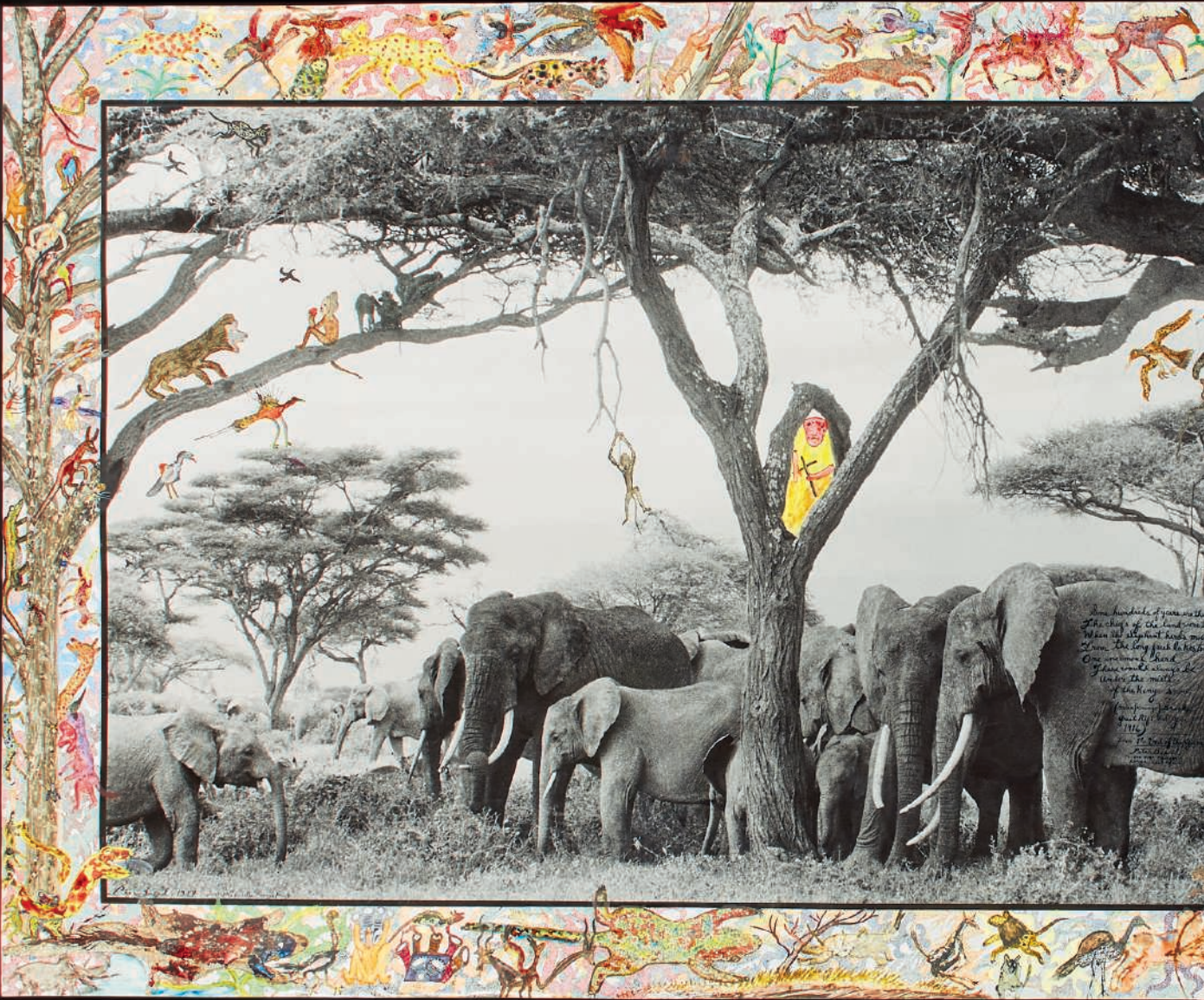
Acquired directly from the artist's studio by the present owner.

Peter Beard's photography explores the dividing line between the flaws and limitations of humanity and our collective impact on the world. Beard moved to Kenya in the 1960s and established Hog Ranch—which remains his home and studio—and 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. Beard exposes himself fully in his work; to know a piece intimately is to understand a part of his mind and personal philosophy. He treats each print as a fresh canvas, creating a distinct narrative with collage, ephemera and illustrations, applied by Beard while the intricate paintings and pointillism are worked on by local workers at Hog Ranch. The photographs are framed within a vibrant world of flying, swimming, prancing Animalia, their swirling forms both real and imaginary. This ongoing dialogue keeps us returning to Peter Beard's infectious work, in which there is always a new connection to be made. The affecting tapestries of ink and color that Beard creates are a genuine testament to the artist's lifelong commitment to environmental consciousness and a challenge to honor life as a gift.



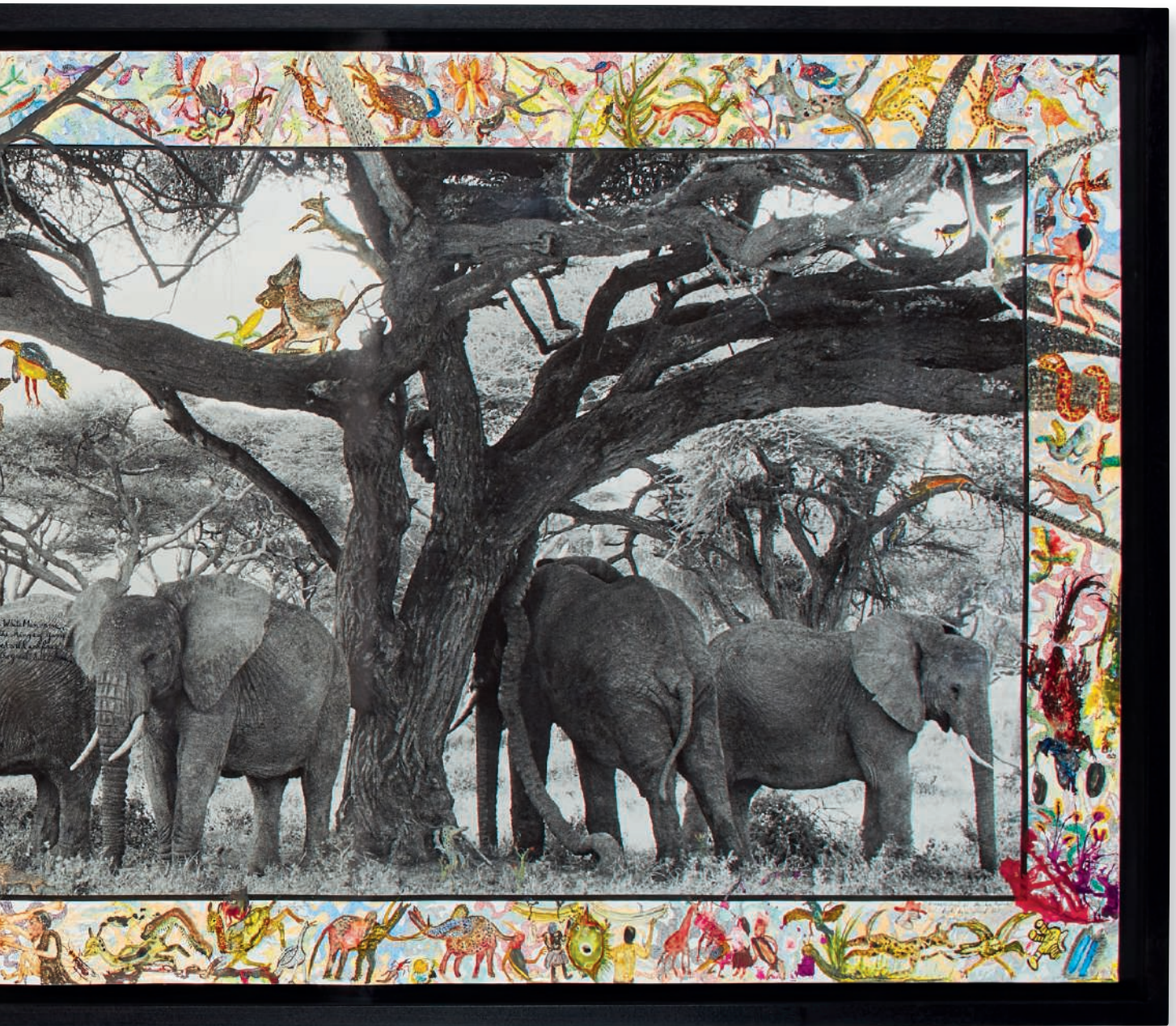






Some hundreds of years ago  
The chiefs of the land were  
When the elephant herds were  
Then the long path to the  
One enormous herd  
These were the  
Under the milk  
of the King's  
and  
quail  
1916  
The King of the  
1916









342

**PETER BEARD (B. 1938)**

*Large tusker (c. 150 lbs per side), Tsavo North, near hunting block 33/ Ithumber Hill on the Athi-Tiva dry river, February, 1965*

toned gelatin silver print, printed later

signed 'Peter Beard [with galo-galo-guyu]', titled, dated and inscribed 'for LIFE magazine cover-story "LETTER TO AN ELEPHANT" with Romain Gary' in ink (recto)

image: 42 x 62 in. (106.7 x 157.5 cm.)

sheet: 48 x 67 in. (121.9 x 170.2 cm.)

overall: 51 x 70 in. (129.5 x 177.8 cm.)

\$40,000-60,000

**PROVENANCE:**

Acquired directly from the artist's studio by the present owner.

**LITERATURE:**

Peter Beard, *Peter Beard: The End of the Game*, Doubleday, Garden City, 1977, n.p.



**343**

**PETER BEARD (B. 1938)**

*World-Class Black Rhino, Aberdare Forest, 1972*

toned gelatin silver print, printed later

signed, titled, dated and inscribed "I was up at a great height, upon the roof of the world, a small figure in the tremendous retort of earth and air yet one with it, I did not know that I was at the height and upon the roof of my own life."

[Karen Blixen from Out of Africa]' in ink (recto)

image: 42 x 51 in. (106.7 x 129.5 cm.)

sheet: 47½ x 57½ in. (120.6 x 146 cm.)

overall: 50½ x 59½ in. (128.3 x 151.1 cm.)

\$40,000-60,000

**PROVENANCE:**

Acquired directly from the artist's studio by the present owner.

**LITERATURE:**

*Peter Beard*, Taschen, Cologne, 2013, p. 631.



344

**PETER BEARD (B. 1938)**

*Orphaned Cheetah Cubs, Mweiga, Kenya, 1968*

toned gelatin silver print with gelatin silver print collage elements,  
printed later

signed, dated and inscribed 'baby cheetahs at feeding time/  
Mweiga nr. Nyeri via Nairobi, Kenya' in ink (recto)

image: 42 x 62 in. (106.7 x 157.5 cm.)

sheet: 48 x 67 in. (121.9 x 170.2 cm.)

overall: 51 x 70 in. (129.5 x 177.8 cm.)

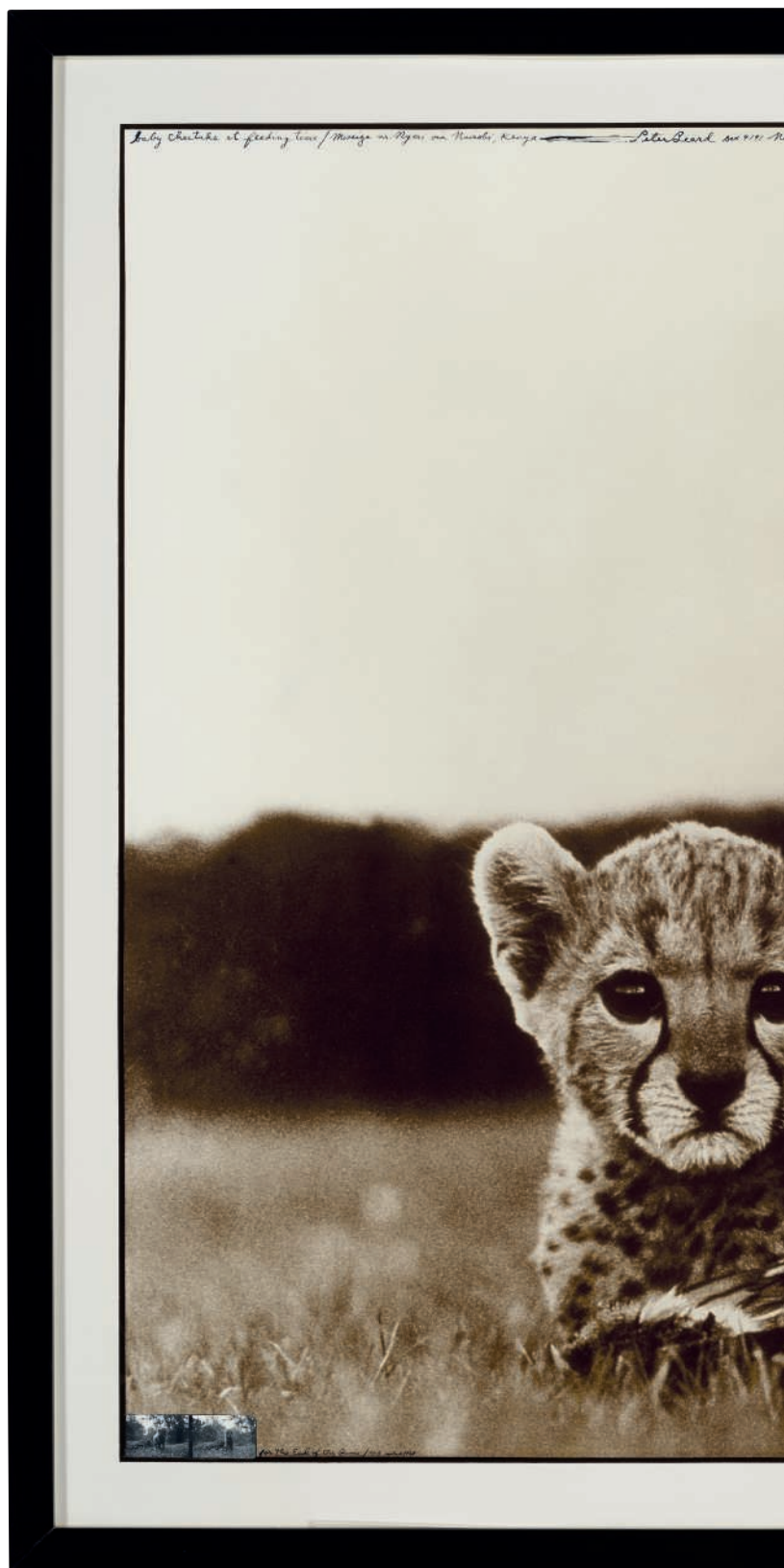
\$200,000-300,000

**PROVENANCE:**

Acquired directly from the artist's studio by the present owner.

**LITERATURE:**

*Peter Beard*, Taschen, Cologne, 2013, p. 627.



March 1968





345

**PETER BEARD (B. 1938)**

*Giraffes in Mirage on the Taru Desert, Kenya, 1960*

toned gelatin silver print, printed later  
signed, titled, dated and inscribed "A Giraffe is so much a lady one refrains from thinking of her legs, but remembers her as floating over the plains in long garbs, draperies of morning mist and mirage" Karen Blixen [from Out of Africa]' in ink (recto)

image: 44 x 66 in. (111.7 x 167.6 cm.)

sheet: 48 x 69½ in. (121.9 x 176.5 cm.)

overall: 51 x 73 in. (129.5 x 185.4 cm.)

\$70,000-90,000

**PROVENANCE:**

Acquired directly from the artist's studio by the present owner.

**LITERATURE:**

*Peter Beard*, Taschen, Cologne, 2013, p. 631.





346

PETER BEARD (B. 1938)

*Diary Page, April 18, 1976, 1989*

chromogenic print, flush-mounted on board, mounted on paper and wooden stretcher

signed and dated 'December 25, 1989' in ink (mount, recto)

image: 16½ x 20 in. (41.9 x 50.7 cm.)

sheet/flush mount: 18 x 23½ in. (45.7 x 59.6 cm.)

mount: 26½ x 30 in. (67.2 x 76 cm.)

\$10,000-15,000

**PROVENANCE:**

Gifted by the artist's family to the present owner, 1980s.



**347**

**DAVID SIMS (B. 1966)**

*Kate Moss, for W, 2006*

archival pigment print, printed 2010

signed and numbered '6 of 30' in pencil (verso)

image: 26 x 19½ in. (66 x 49.5 cm.)

sheet: 30 x 24 in. (76.2 x 61 cm.)

This work is from *The Kate Moss Portfolio*, published by Danziger Projects, New York, and is number six from an edition of thirty.

\$12,000-18,000

**PROVENANCE:**

Danziger Gallery, New York;

acquired from the above by the present owner.

**LITERATURE:**

Fabien Baron (ed.), *Kate Moss*, Rizzoli, New York, 2012, p. 423.



**348**

**BRUCE WEBER (B. 1946)**

*Kate Moss, Golden Beach, Florida, 1997*

archival pigment print, printed 2010

signed, titled, dated and numbered '6 of 30' in pencil (verso)

image: 26 x 21½ in. (66 x 54.5 cm.)

sheet: 30 x 24 in. (76.2 x 61 cm.)

This work is from *The Kate Moss Portfolio*, published by Danziger Projects, New York, and is number six from an edition of thirty.

\$12,000-18,000

**PROVENANCE:**

Danziger Gallery, New York;

acquired from the above by the present owner.

**LITERATURE:**

*Vogue Hommes International*, September 2006, p. 4 (with collaged additions).

Fabien Baron (ed.), *Kate Moss*, Rizzoli, New York, 2012, p. 313.



# SPOTLIGHT: HELMUT NEWTON

349

## HELMUT NEWTON (1920–2004)

*Panoramic Nude, Woman with Gun, Villa d'Este, Como, 1989*

gelatin silver print, flush-mounted on board  
signed and dated (verso); credited, titled, dated and numbered on affixed  
gallery label (frame backing board)  
image: 59 x 19 $\frac{1}{8}$  in. (149.7 x 50.5 cm.)  
sheet/flush mount: 62 $\frac{1}{2}$  x 22 in. (158.8 x 55.9 cm.)  
This work is number two from an edition of three.

\$300,000-500,000

### PROVENANCE:

Hamiltons Gallery, London;  
acquired from the above by a private collector;  
Sotheby's, New York, April 22, 2006, lot 196;  
acquired from the above sale by the present owner.

### LITERATURE:

José Alvarez, *Helmut Newton Archives de Nuit*, Schirmer Art Books, Munich, 1992, pl. 42.  
Manfred Heiting (ed.), *Helmut Newton: Work*, Taschen, Cologne, 2000, p. 227.  
Helmut Newton, *Helmut Newton: XL*, Hamiltons, London, 2007, n.p.

*“My job as a portrait photographer is to seduce,  
amuse and entertain.”*

—Helmut Newton

Erotic and resplendent in stature, Helmut Newton's nudes are subjects of desire and sovereign agents, boldly exploring the fantastical milieus that Newton constructs. The subject of *Panoramic Nude, Woman with Gun, Villa d'Este, Como, 1989* finds herself in a fraught, beatific scene, armed with a pistol while ascending the steps of an Italian villa, tensed and poised for action. Architectural in pose, her towering contrapposto is complemented by the classical steps beneath her and echoed by the lofty palm trees behind her.

This photoshoot was originally commissioned in 1989 for *Max* magazine, an Italian glossy, and Newton chose the Hotel Villa d'Este for its spectacular 16th-century architecture, beautifully preserved and still accessible in Lake Como. It was a favored location for Newton, having shot there in 1975 and again in 1980. Four variations of this image exist. All four were published in 1992 in the book *Archives de Nuit*, and were intended to be printed in an edition of 10 (at a smaller size, about 22 x 8 in.) and an edition of 3 (approx. 60 x 20 in.) It is not known if all four images, were, in fact, realized in their originally intended editions. The year after this image was taken, *Max* magazine came out with a calendar, and included the image in the current lot as the month of March.

The subject of *Panoramic Nude, Woman with Gun, Villa d'Este, Como, 1989* wears a discreet veil across her face, complete with oversize cat-eyed sunglasses, sleek dark hair and pointed pumps. This image hails from a later period of Newton's output, more distanced from work with commercial or editorial undertones and imbued with rich performativity. She is an imagined character in a storyline shared by photographer and viewer, a titillating snapshot from a choose-your-own-adventure narrative. The male figure in the background, ominously cloaked in an overcoat, peers through dark glasses over the shoulder of the central *femme fatale*—a reminder of the ambiguity of the viewer's own voyeurism. The monumental scale of the print further emphasizes the underlying drama and the model's commanding, Amazonian qualities.

*‘It seemed Newton was able to catch a moment of a reality about to happen. The adventure could go on or not. He starts imagination – the spectator is left with desire to pursue the narrative, complete the scenario. So Newton awakens desire, he gives the spectator an appetite for a good story’* (Marshall Blonsky, ‘What Newton's “Pornography” Means’, p. 9).



## SPOTLIGHT: HELMUT NEWTON



**350**

### HELMUT NEWTON (1920–2004)

*Yves St. Laurent, Rue Aubriot, French Vogue, Paris, 1975*

gelatin silver print, printed 1980s  
signed, titled, dated in pencil (verso)  
image: 12¾ x 8¼ in. (31.2 x 21 cm.)  
sheet: 14 x 10⅞ in. (35.5 x 27.3 cm.)

\$15,000–25,000

#### PROVENANCE:

Sotheby's, New York, April 27, 1989, lot 599;  
acquired from the above sale by the present owner.

#### LITERATURE:

Helmut Newton, *White Women*, Congreve, New York, 1976, pl. 23.  
Manfred Heiting (ed.), *Helmut Newton: Work*, Taschen, Cologne, 2000, p. 95.





**351**

**HELMUT NEWTON (1920–2004)**

*Yves St. Laurent, Rue Aubriot, French Vogue, Paris, 1975*

gelatin silver print, printed c. 1988

signed, titled, dated and numbered '1/10' in pencil and stamped  
photographer's Monte Carlo copyright credit and reproduction limitation (verso)

image: 22 $\frac{5}{8}$  x 14 $\frac{3}{4}$  in. (57.4 x 37.4 cm.)

sheet: 23 $\frac{3}{4}$  x 19 $\frac{3}{4}$  in. (60.3 x 50.1 cm.)

This work is number one from an edition of ten.

\$15,000–25,000

**PROVENANCE:**

Goro International Press, Tokyo;  
acquired from the above by the present owner, 1989.

**LITERATURE:**

Manfred Heiting (ed.), *Helmut Newton: Work*, Taschen, Cologne, 2000, p. 94.

**SPOTLIGHT: HELMUT NEWTON**



**352**

**HELMUT NEWTON (1920–2004)**

*Mannequins, Quai d'Orsay II, Paris, 1977*

gelatin silver print, printed 1980s  
signed, titled and dated in pencil (verso)  
image: 12 $\frac{3}{4}$  x 8 $\frac{1}{4}$  in. (31.5 x 20.7 cm.)  
sheet: 14 x 11 in. (35.5 x 28 cm.)

\$20,000–30,000

**PROVENANCE:**

Sotheby's, New York, April 27, 1989, lot 599;  
acquired from the above sale by the present owner.





**353**

**HELMUT NEWTON (1920–2004)**

*Rosalynne, by fireplace, Arcangues, France, 1975*

gelatin silver print, printed late 1980s–1990s

signed, titled, dated and numbered '1/10' in pencil (verso)

image: 22 $\frac{3}{4}$  x 15 in. (57.4 x 39 cm.)

sheet: 23 $\frac{3}{4}$  x 19 $\frac{1}{2}$  in. (60.5 x 49.7 cm.)

This work is number one from an edition of ten.

\$12,000–18,000

**PROVENANCE:**

*Icons of Glamour and Style: The Constantiner Collection*, Christie's, New York, December 16, 2008, lot 6;

acquired from the above sale by the present owner.

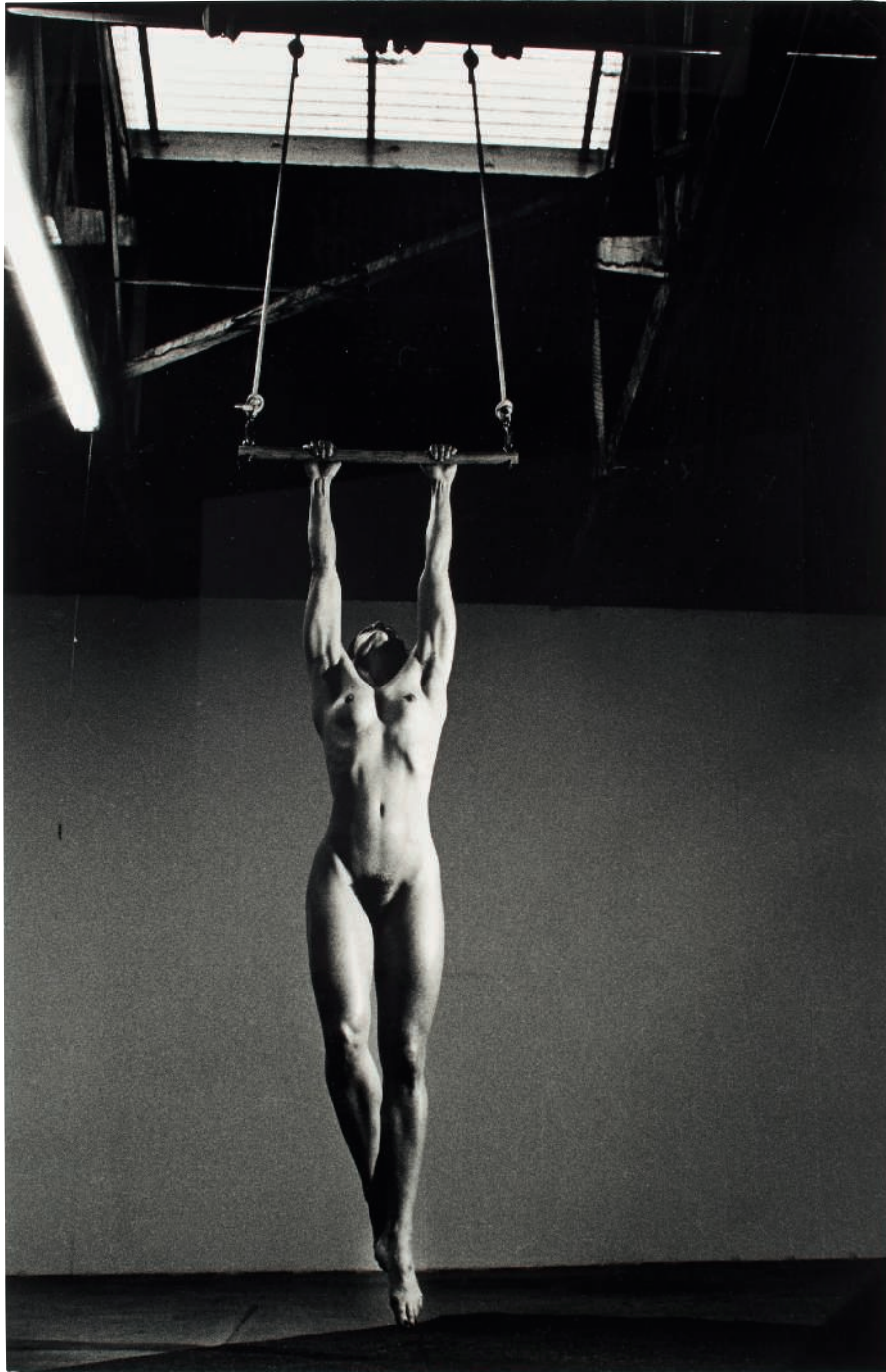
**LITERATURE:**

Helmut Newton, *White Women*, Congreve, New York, 1976, pl. 63.

Marshall Blonsky, *Helmut Newton: Private Property*, W.W. Norton, New York, 1990, pl. 43 (variant).



## SPOTLIGHT: HELMUT NEWTON



354

### HELMUT NEWTON (1920–2004)

*Lisa Lyon at home, Venice, California, 1981*

gelatin silver print, printed c. 1988

signed, titled, dated and numbered '2/10' in pencil and stamped  
photographer's Monte Carlo copyright credit and reproduction limitation (verso)

image: 22¾ x 14¾ in. (57.7 x 37.4 cm.)

sheet: 23¾ x 19¾ in. (60.3 x 50.1 cm.)

This work is number two from an edition of ten.

\$20,000–30,000

#### PROVENANCE:

Goro International Press, Tokyo;  
acquired from the above by the present owner, 1989.

#### LITERATURE:

Karl Lagerfeld, *Helmut Newton: Big Nudes*, Schirmer Art Books,  
London, 1990, n.p.



**355**

**HELMUT NEWTON (1920–2004)**

*Bridgett Nielson at the Hermitage Hotel, Monte Carlo, 1987*

gelatin silver print, printed late 1980s–1990s  
signed, titled, dated and numbered '2/10' in pencil, stamped photographer's  
Monte Carlo copyright credit (verso)

image: 19 $\frac{3}{8}$  x 13 $\frac{3}{4}$  in. (44 x 48 cm.)

sheet: 23 $\frac{7}{8}$  x 19 $\frac{3}{4}$  in. (60.6 x 50 cm.)

This work is number two from an edition of ten.

\$25,000–35,000

**PROVENANCE:**

*Icons of Glamour and Style: The Constantiner Collection*, Christie's, New York,  
December 16, 2008, lot 6;

acquired from the above sale by the present owner.

**LITERATURE:**

Helmut Newton, *Helmut Newton: Naked and Dressed in Hollywood*, Pascal de  
Sarthe Gallery, Los Angeles, 1992, n.p.





**356**

**HELMUT NEWTON (1920–2004)**

*Sie Kommen, Dressed and Naked, Paris, 1981*

two gelatin silver prints, printed c. 1988  
 each signed, titled, dated and numbered '2/10' and '4/10', respectively,  
 in pencil and stamped photographer's Monte Carlo copyright credit and  
 reproduction limitation (verso)  
 each image: 18½ x 18¾ in. (47 x 47.6 cm.)  
 each sheet: 23⅞ x 19⅞ in. (60.6 x 50.4 cm.)  
*Sie Kommen, Dressed, Paris, 1981* is number two from an edition of ten.  
*Sie Kommen, Naked, Paris, 1981* is number four from an edition of ten.

\$150,000–250,000

**PROVENANCE:**

Goro International Press, Tokyo;  
 acquired from the above by the present owner, 1989.

**LITERATURE:**

Helmut Newton, *World Without Men*, Xavier Moreau, New York, 1984, p. 72.  
 Helmut Newton, *Helmut Newton in Moskau: Das Photographische Werk, Staatliches Puschkin Museum der Darstellenden Künste Erste Galerie Dekorative Kunst*, 1989, p. 41.  
 Marshall Blonsky, *Helmut Newton: Private Property*, W.W. Norton & Company New York, London, 1990, pl. 37.  
 Karl Lagerfeld, *Helmut Newton: Big Nudes*, Schirmer Art Books, London, 1990, n.p.  
 Martin Harrison, *Appearances: Fashion Photography Since 1945*, Rizzoli, New York, 1991, p. 24.  
 Helmut Newton et al., *Helmut Newton: Aus Dem Photographischen Werk*, Schirmer Mosel, Munich, 1993, pp. 31–32.  
 Helmut Newton, *Pages From The Glossies: Facsimiles 1956–1998*, Scalo, New York, 1998, p. 43.  
 Manfred Heiting (ed.), *Helmut Newton: Work*, Taschen, Cologne, 2000, p. 188

(2)





*'Inspired by the German police's life-size identity photographs of political terrorists, I began in 1980 two of my most successful series of nudes. Because of the liberal attitudes of both French and Italian Vogue, they agreed to feature these photographs prominently, giving them a great number of editorial pages. The Big Nudes were some of my rare photographs taken in the studio. The Naked and Dressed presented probably the biggest technical problems... there was a considerable time lag between the two versions. I had to match the exact movement of the model to each version with the help of many Polaroids.'*

—Helmut Newton

## SPOTLIGHT: HELMUT NEWTON



357

### HELMUT NEWTON (1920–2004)

*Evi as Cop, Half-Naked and Dressed, Beverly Hills, March, 1998*

gelatin silver print diptych

each signed, titled, dated and numbered '1/6' in pencil (verso)

each image/sheet: approximately 60 x 40 in. (152.4 x 101.6 cm.)

This work is number one from an edition of six.

\$80,000–120,000

#### PROVENANCE:

A Gallery for Fine Photography, New Orleans;  
*Triple XXX: Photographs from the Collection of Don Sanders*, Christie's,  
New York, September 29, 2014, lot 305;  
acquired from the above sale by the present owner.

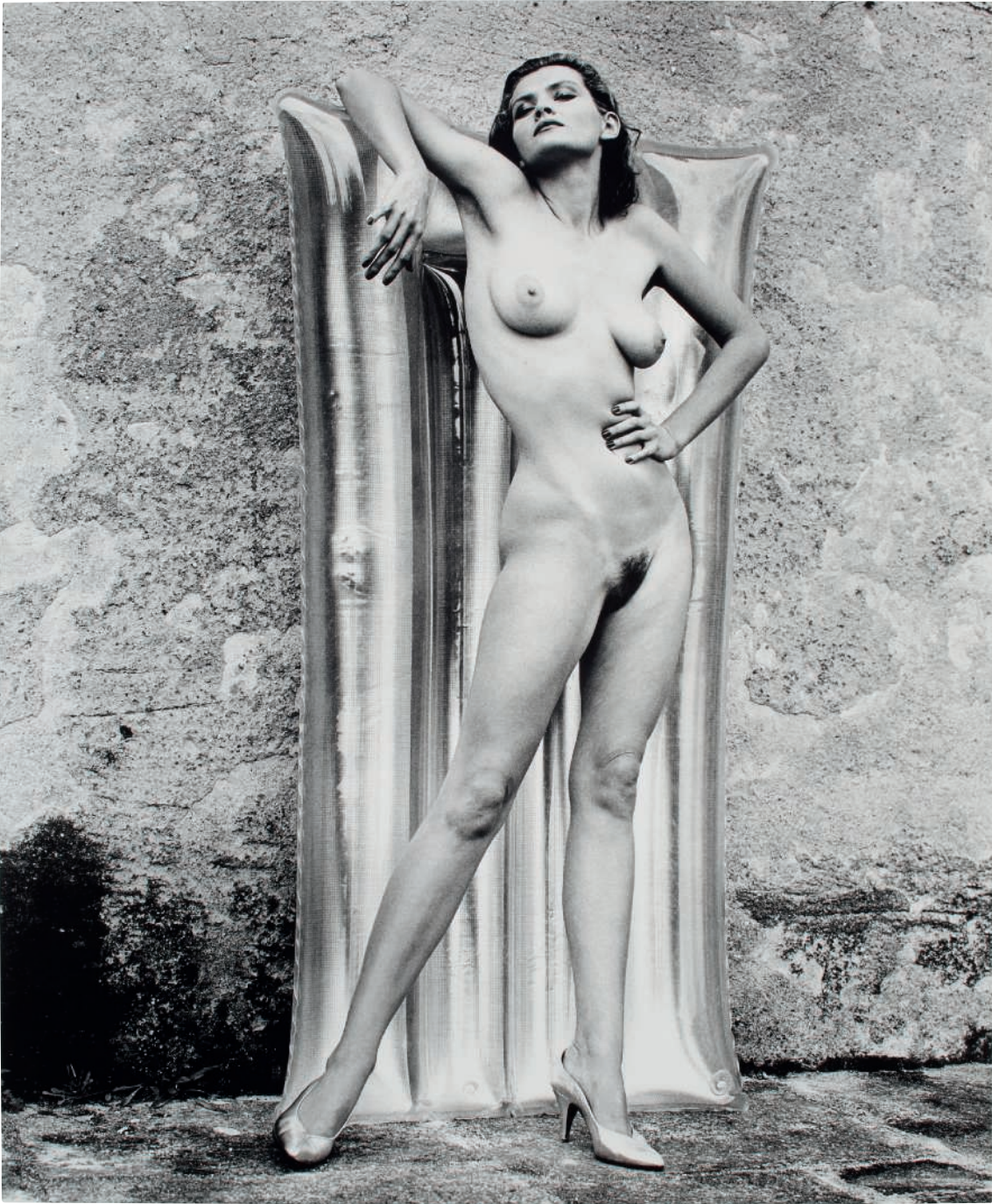
#### LITERATURE:

Manfred Heiting (ed.), *Helmut Newton: Work*, Taschen, 2000, pp. 190–191.





## SPOTLIGHT: HELMUT NEWTON



**358**

### HELMUT NEWTON (1920–2004)

#### *Nude with air mattress, Ramatuelle, 1981*

gelatin silver print, printed c. 1988

signed, titled, dated and numbered '1/10' in pencil and stamped  
photographer's Monte Carlo copyright credit and reproduction limitation (verso)

image: 22 $\frac{5}{8}$  x 18 $\frac{5}{8}$  in. (57.4 x 47.3 cm.)

sheet: 23 $\frac{3}{4}$  x 19 $\frac{1}{2}$  in. (60.6 x 50.4 cm.)

This work is number one from an edition of ten.

\$15,000–25,000

#### PROVENANCE:

Goro International Press, Tokyo;  
acquired from the above by the present owner, 1989.

#### LITERATURE:

Karl Lagerfeld, *Helmut Newton: Big Nudes*, Schirmer Art Books,  
London, 1990, n.p.



**359**

**HELMUT NEWTON (1920–2004)**

*Arielle after haircut, Paris, 1982*

gelatin silver print, printed c. 1988

signed, titled, dated and numbered '1/10' in pencil and stamped  
photographer's Monte Carlo copyright credit and reproduction limitation (verso)

image: 22 $\frac{5}{8}$  x 15 in. (57.4 x 38.1 cm.)

sheet: 23 $\frac{7}{8}$  x 19 $\frac{1}{8}$  in. (60.6 x 50.4 cm.)

This work is number one from an edition of ten.

\$20,000–30,000

**PROVENANCE:**

Goro International Press, Tokyo;

acquired from the above by the present owner, 1989.



## SPOTLIGHT: HELMUT NEWTON



360

**360**

**HELMUT NEWTON (1920–2004)**

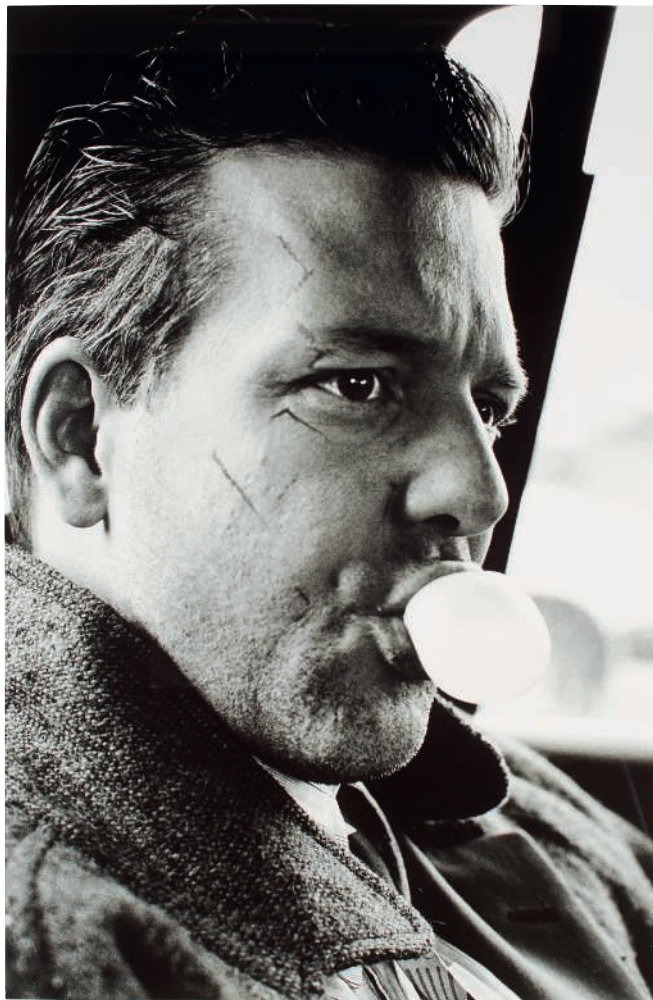
*Princesse de Polignac, Paris, 1979*

gelatin silver print, printed c. 1988  
signed, titled, dated and numbered '1/10' in pencil and stamped  
photographer's Monte Carlo copyright credit and reproduction  
limitation (verso)  
image: 22¾ x 14¾ in. (57.7 x 37.4 cm.)  
sheet: 23¾ x 19¾ in. (60.3 x 50.1 cm.)  
This work is number one from an edition of ten.

\$10,000–15,000

**PROVENANCE:**

Goro International Press, Tokyo;  
acquired from the above by the present owner, 1989.



361

**361**

**HELMUT NEWTON (1920–2004)**

*Mickey Rourke as Private Eye in Angel Heart, New York, 1986*

gelatin silver print, printed c. 1988  
signed, titled, dated and numbered '1/10' in pencil and stamped  
photographer's Monte Carlo copyright credit and reproduction  
limitation (verso)  
image: 22¾ x 14¾ in. (57.7 x 37.4 cm.)  
sheet: 23¾ x 19¾ in. (60.3 x 50.1 cm.)  
This work is number one from an edition of ten.

\$6,000–8,000

**PROVENANCE:**

Goro International Press, Tokyo;  
acquired from the above by the present owner, 1989.





362

**362**

**HELMUT NEWTON (1920–2004)**

*Ava Gardner, London, 1984*

gelatin silver print, printed c. 1988  
signed, titled, dated and numbered '1/10' in pencil and stamped  
photographer's Monte Carlo copyright credit and reproduction  
limitation (verso)  
image: 22 $\frac{3}{4}$  x 14 $\frac{3}{4}$  in. (57.4 x 37.4 cm.)  
sheet: 23 $\frac{3}{4}$  x 19 $\frac{3}{4}$  in. (60.3 x 50.1 cm.)  
This work is number one from an edition of ten.

\$8,000–12,000

**PROVENANCE:**

Goro International Press, Tokyo;  
acquired from the above by the present owner, 1989.



363

**363**

**HELMUT NEWTON (1920–2004)**

*Nastassja Kinski, Los Angeles, 1983*

gelatin silver print, printed c. 1988  
signed, titled, dated and numbered '1/10' in pencil and stamped  
photographer's Monte Carlo copyright credit and reproduction  
limitation (verso)  
image: 22 $\frac{3}{4}$  x 14 $\frac{3}{4}$  in. (57.4 x 37.7 cm.)  
sheet: 23 $\frac{3}{4}$  x 19 $\frac{3}{4}$  in. (60.3 x 50.1 cm.)  
This work is number one from an edition of ten.

\$7,000–9,000

**PROVENANCE:**

Goro International Press, Tokyo;  
acquired from the above by the present owner, 1989.

**LITERATURE:**

Marshall Blonsky, *Helmut Newton: Private Property*, W.W. Norton & Company  
New York, London, 1990, pl. 8.

**SPOTLIGHT: HELMUT NEWTON**



**364**

**HELMUT NEWTON (1920-2004)**

*Paloma Picasso, Saint Tropez, 1973*

gelatin silver print, printed c. 1988

signed, titled, dated and numbered '1/10' in pencil and stamped  
photographer's Monte Carlo copyright credit and reproduction  
limitation (verso)

image: 22 $\frac{5}{8}$  x 14 $\frac{7}{8}$  in. (57.4 x 37.7 cm.)

sheet: 23 $\frac{3}{8}$  x 19 $\frac{1}{8}$  in. (60.6 x 50.4 cm.)

This work is number one from an edition of ten.

\$10,000-15,000

**PROVENANCE:**

Goro International Press, Tokyo;  
acquired from the above by the present owner, 1989.

**LITERATURE:**

Helmut Newton, *White Women*, Congreve, New York, 1976, pl. 27.



**365**

**HELMUT NEWTON (1920–2004)**

*16th Arrondissement, Paris, 1975*

gelatin silver print, printed late 1980s–1990s  
signed, titled and numbered '2/10' in pencil, stamped photographer's  
Monte Carlo copyright credit (verso)  
image: 22¼ x 15½ in. (56.3 x 38.3 cm.)  
sheet: 23⅞ x 19¾ in. (60.6 x 50.2 cm.)  
This work is number two from an edition of ten.

\$8,000–12,000

**PROVENANCE:**

*Icons of Glamour and Style: The Constantiner Collection*, Christie's, New York,  
December 16, 2008, lot 214;  
acquired from the above sale by the present owner.

**LITERATURE:**

Manfred Heiting (ed.), *Helmut Newton: Work*, Taschen, Cologne, 2000, p. 100.





**366**

**LARRY SULTAN (1946–2009)**

*Sharon Wild from The Valley, 2001*

Fuji Crystal Archive print

signed in ink (recto)

image: 28½ x 36 in. (72.3 x 91.5 cm.)

sheet: 29¾ x 39¾ in. (75.5 x 101.3 cm.)

This work is from an edition of ten.

\$20,000–30,000

**PROVENANCE:**

Janet Borden, New York;

acquired from the above by the present owner.



**367**

**ANNIE LEIBOVITZ (B. 1949)**

*Karl Lagerfeld, Monte Carlo, 1985*

dye destruction print

signed, titled, dated and numbered '3/40' in ink (margin)

image: 9 $\frac{3}{4}$  x 9 $\frac{3}{4}$  in. (24.7 x 24.3 cm.)

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

This work is number three from an edition of forty.

\$6,000-8,000

**PROVENANCE:**

Acquired directly from the artist by the present owner, 1986.



**368**

**YOUSSEF NABIL (B. 1972)**

*Salim Kechiouche, Paris, 2005*

hand-colored gelatin silver print

signed, dated and numbered '8/10' in pencil (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

image/sheet: 15 $\frac{3}{4}$  x 10 $\frac{1}{4}$  in. (39 x 26 cm.)

This work is number eight from an edition of ten.

\$8,000-12,000

**PROVENANCE:**

Yossi Milo Gallery, New York;

acquired from the above by the present owner.





**369**

**YOUSSEF NABIL (B. 1972)**

*Amani by Window, Cairo, 1993*

hand-colored gelatin silver print  
signed, dated and numbered '8/10' in pencil (verso); credited, titled, dated and  
numbered on affixed gallery label (frame backing board)  
image/sheet: 15 $\frac{3}{8}$  x 10 $\frac{1}{4}$  in. (39 x 26 cm.)

This work is number eight from an edition of ten.

\$15,000-20,000

**PROVENANCE:**

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



**370**

**HENDRIK KERSTENS (B. 1956)**

*Green Turban, 2018*

archival pigment print, flush-mounted on board  
signed in pencil with fingerprint, credit, title, date and number '6/10'  
on affixed artist's label (frame backing board)  
image/sheet/flush mount: 41 x 38 in. (104.2 x 96.4 cm.)  
This work is number six from an edition of ten.

\$10,000-15,000



Δ371

**GREGORY CREWDSON (B. 1962)**

*Untitled (Sod Man), from Twilight, 1999*

archival pigment print, flush-mounted on Dibond, printed later  
signed in ink with typed credit, title, date and number '6/10' on affixed gallery  
label (frame backing board)

image/sheet/flush mount: 48 x 60 in. (121.9 x 152.5 cm.)

overall: 53¼ x 65½ in. (135.3 x 166.1 cm.)

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

\$15,000-20,000

**PROVENANCE:**

Luhring Augustine, New York;  
acquired from the above by the present owner, 2000.

**LITERATURE:**

Rick Moody, *Twilight: Photographs by Gregory Crewdson*, Harry N. Abrams,  
New York, 2002, pl. 30.

Stephan Berg et al., *Gregory Crewdson: 1985-2005*, Hatje Cantz, Berlin,  
2005, pl. 49.

Jonathan Lethem, Melissa Harris et al., *Gregory Crewdson*, Rizzoli, New York,  
2013, pl. 15, p. 137.





**372**

**MARCO BREUER (B. 1966)**

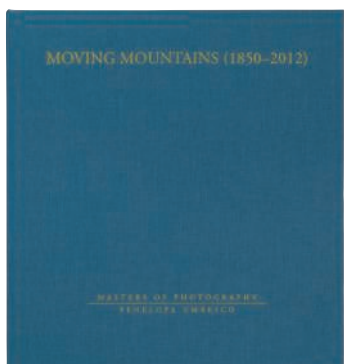
*Match #11, 2002*

gelatin silver print, struck with match  
signed, titled and dated in pencil (verso)  
image/sheet: 8½ x 5½ in. (21.5 x 14 cm.)  
This is a unique print.

\$3,000-5,000

**PROVENANCE:**

Traywick Gallery, Berkeley;  
acquired from the above by the present owner, 2003.



**373**

**PENELOPE UMBRICO (B. 1957)**

*Moving Mountains (1850-2012), 2012*

sixteen chromogenic prints, together with Aperture Remix publication of *Moving Mountains (1850-2012)* in cloth clamshell  
each print inscribed sequentially '1-16' in pencil (frame backing board); print #16 signed, titled, dated and numbered in ink on affixed label (frame backing board); publication signed by artist in ink (title page); numbered '3' of five (colophon)  
each image: 8 x 8 in. (20.3 x 20.3 cm.)

This work is number three from an edition of five plus three artist's proofs.

\$6,000-8,000

**PROVENANCE:**

Aperture Foundation, New York;  
acquired from the above by the present owner, 2003.



PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

**374**

**ADAM FUSS (B. 1961)**

*Untitled, from My Ghost, 2000*

daguerreotype

credited, titled, dated and numbered 'AF#D28.7' on affixed gallery label  
(frame backing board)

image/plate: 11 x 14 in. (27.9 x 35.6 cm.)

This is a unique work.

\$10,000-15,000

**PROVENANCE:**

Cheim & Read, New York;  
acquired from the above by the present owner, 2003.

**LITERATURE:**

Adam Fuss, *My Ghost*, Twin Palms Publishers, Santa Fe, 2002, n.p (variant).





**375**

**ADAM FUSS (B. 1961)**

*Untitled, from My Ghost, 2000*

daguerreotype

credited and titled on affixed label (frame backing board)

image/plate: 31 $\frac{1}{8}$  x 27 in. (79 x 68.5 cm.)

This is a unique work.

\$15,000-25,000

**PROVENANCE:**

Sotheby's, New York, October 2, 2012, lot 15;

acquired from the above sale by the present owner.



**376**

**VIK MUNIZ (B. 1961)**

*Madea, about to Kill her Children, after Eugène Delacroix, from Pictures of Junk, 2006*

chromogenic print, flush-mounted on aluminum  
signed and dated in ink with typed credit, title, date and number on affixed  
gallery label (flush mount, verso)  
image/sheet/flush mount: 53 x 40 in. (134.6 x 101.6 cm.)  
overall: 57 x 44 in. (144.8 x 111.8 cm.)

This work is number two from an edition of four.

\$20,000-30,000

**PROVENANCE:**

Sikkema Jenkins & Co, New York;  
acquired from the above by the present owner.



**377**

**ANNE COLLIER (B. 1970)**

*Studio Floor #1 (Marilyn, Norman Mailer), 2009*

chromogenic print

image: 42 x 54¾ in. (106.7 x 139.1 cm.)

sheet: 46½ x 58¾ in. (118.1 x 149.2 cm.)

This work is number five from an edition of five.

\$20,000-30,000

**PROVENANCE:**

Anton Kern Gallery, New York;

acquired from the above by the present owner, 2013.



378

**VIK MUNIZ (B. 1961)**

*Flag, after Jasper Johns, from Pictures of Pigment, 2007*

chromogenic print

signed and dated in ink with typed credit, title, date and number on affixed gallery label (frame backing board)

image/sheet/flush mount: 40 x 58 in. (101.6 x 147.3 cm.)

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

\$80,000-120,000

**PROVENANCE:**

Ben Brown Fine Arts, London;

acquired from the above by the present owner.

**LITERATURE:**

Pedro Corrêa do Lago and Vik Muniz, *Vik Muniz: Obra Completa 1987-2009*, Rio de Janeiro, 2009, p. 576.







**379**

**ANDY WARHOL (1928–1987)**

*Self-Portrait with Cigar, 1970*

Polaroid print

stamped Estate and Foundation credits, numbered 'FB01.00192' in pencil (verso)

image: 3¾ x 3 in. (9.5 x 7.6 cm.)

sheet: 4¼ x 3½ in. (10.9 x 8.8 cm.)

This is a unique print.

\$20,000-30,000

**PROVENANCE:**

*Andy Warhol @ Christie's: Studio 54*, Christie's Online, April 26–May 2, 2013, lot 176;  
acquired from the above sale by the present owner.







**380**

**ANDY WARHOL (1928–1987)**

*Grace Jones, 1984*

two Polaroid prints

each stamped Estate and Foundation credits and numbered in pencil (verso)

each image: 3¾ x 3 in. (9.5 x 7.6 cm.)

each sheet: 4¼ x 3½ in. (10.9 x 8.8 cm.)

These are unique prints.

\$12,000–18,000

**PROVENANCE:**

*Andy Warhol @ Christie's: Studio 54, Christie's Online,*  
April 26–May 2, 2013, lot 46;  
acquired from the above sale by the present owner.



**381**

**ANDY WARHOL (1928–1987)**

*Grace Jones, 1984*

two Polaroid prints

each stamped Estate and Foundation credits and numbered in pencil (verso)

each image: 3¾ x 3 in. (9.5 x 7.6 cm.)

each sheet: 4¼ x 3½ in. (10.9 x 8.8 cm.)

These are unique prints.

\$12,000–18,000

**PROVENANCE:**

*Andy Warhol @ Christie's: Studio 54, Christie's Online,*  
April 26–May 2, 2013, lot 48;

acquired from the above sale by the present owner.





**382**

**ANDY WARHOL (1928–1987)**

*Bianca Jagger, 1975*

two Polaroid prints  
each stamped Estate and Foundation credits and numbered in pencil (verso)  
each image: 3¾ x 3 in. (9.5 x 7.6 cm.)  
each sheet: 4¼ x 3½ in. (10.9 x 8.8 cm.)  
These are unique prints.

\$10,000-15,000

**PROVENANCE:**

*Andy Warhol @ Christie's: Studio 54, Christie's Online,*  
April 26–May 2, 2013, lot 5;  
acquired from the above sale by the present owner.



**383**

**ANDY WARHOL (1928–1987)**

*Self-Portrait, 1972*

Polaroid print

inscribed 'Jennifer' in ink (margin); stamped Estate and Foundation credits, numbered 'FB01.00195' in pencil (verso)

image: 3¾ x 3 in. (9.5 x 7.6 cm.)

sheet: 4¼ x 3½ in. (10.9 x 8.8 cm.)

This is a unique print.

\$15,000–25,000

**PROVENANCE:**

*Andy Warhol @ Christie's: Studio 54*, Christie's Online, April 26–May 2, 2013, lot 44;  
acquired from the above sale by the present owner.



**384**

**ANDY WARHOL (1928–1987)**

*Diana Ross, 1981*

three Polaroid prints  
each blindstamped photographer's credit (margin); each stamped  
Estate and Foundation credits and numbered in pencil (verso)  
each image: 3¾ x 3 in. (9.5 x 7.6 cm.)  
each sheet: 4¼ x 3½ in. (10.9 x 8.8 cm.)  
These are unique prints.

\$12,000–18,000

**PROVENANCE:**

*Andy Warhol @ Christie's: Studio 54*, Christie's Online,  
April 26–May 2, 2013, lot 182;  
acquired from the above sale by the present owner.

**385**

**ANDY WARHOL (1928–1987)**

*Cheryl Tiegs, 1984*

four Polaroid prints  
each stamped Estate and Foundation credits and numbered in pencil (verso)  
each image: 3¾ x 3 in. (9.5 x 7.6 cm.)  
each sheet: 4¼ x 3½ in. (10.9 x 8.8 cm.)  
These are unique prints.

\$18,000–22,000

**PROVENANCE:**

*Andy Warhol @ Christie's: Always in Fashion*, Christie's Online,  
October 9–21, 2014, lot 121;  
acquired from the above sale by the present owner.



384







386



387



**386**

**ANDY WARHOL (1928-1987)**

*Committee 2000 Champagne Glasses, 1982*

two Polaroid prints  
each blindstamped photographer's credit (margin);  
each stamped Estate and Foundation credits and  
numbered in pencil (verso)  
each image: 3¾ x 3 in. (9.5 x 7.6 cm.)  
each sheet: 4¼ x 3½ in. (10.9 x 8.8 cm.)  
These are unique prints.

\$6,000-8,000

**PROVENANCE:**

*Andy Warhol @ Christie's: Studio 54, Christie's  
Online, April 26-May 2, 2013, lot 155;  
acquired from the above sale by the present owner.*

**387**

**ANDY WARHOL (1928-1987)**

*Committee 2000 Champagne Glasses, 1982*

two Polaroid prints  
each blindstamped photographer's credit (margin);  
each stamped Estate and Foundation credits and  
numbered in pencil (verso)  
each image: 3¾ x 3 in. (9.5 x 7.6 cm.)  
each sheet: 4¼ x 3½ in. (10.9 x 8.8 cm.)  
These are unique prints.

\$6,000-8,000

**PROVENANCE:**

*Andy Warhol @ Christie's: Studio 54, Christie's  
Online, April 26-May 2, 2013, lot 93;  
acquired from the above sale by the present owner.*

**388**

**ANDY WARHOL (1928-1987)**

*Barbara Allen, 1977*

four Polaroid prints  
one blindstamped photographer's credit (margin);  
each stamped Estate and Foundation credits and  
numbered in pencil (verso)  
each image: 3¾ x 3 in. (9.5 x 7.6 cm.)  
each sheet: 4¼ x 3½ in. (10.9 x 8.8 cm.)  
These are unique prints.

\$12,000-18,000

**PROVENANCE:**

*Andy Warhol @ Christie's: Studio 54, Christie's  
Online, April 26-May 2, 2013, lot 103;  
acquired from the above sale by the present owner.*



OLIVIA AGUIAR





**389**

**ANDY WARHOL (1928–1987)**

*Jean Paul Gaultier, 1984*

two Polaroid prints  
 each stamped Estate and Foundation credits and numbered in pencil (verso)  
 each image: 3¾ x 3 in. (9.5 x 7.6 cm.)  
 each sheet: 4¼ x 3½ in. (10.9 x 8.8 cm.)  
 These are unique prints.

\$6,000–8,000

**PROVENANCE:**

*Andy Warhol @ Christie's: Studio 54, Christie's Online,*  
 April 26–May 2, 2013, lot 94;  
 acquired from the above sale by the present owner.



**390**

**ANDY WARHOL (1928-1987)**

*Jerry Hall, 1984*

two Polaroid prints

each stamped Estate and Foundation credits and numbered in pencil (verso)

each image: 3¾ x 3 in. (9.5 x 7.6 cm.)

each sheet: 4¼ x 3½ in. (10.9 x 8.8 cm.)

These are unique prints.

(2)

\$12,000-18,000

**PROVENANCE:**

*Andy Warhol @ Christie's: Studio 54, Christie's Online,*  
April 26–May 2, 2013, lot 121;

acquired from the above sale by the present owner.



391



392



391

**ANDY WARHOL (1928-1987)**

*Warren Beatty, c. 1971*

Polaroid print  
stamped Estate and Foundation credits, numbered 'FB05.00039' in pencil (verso)  
image: 3¼ x 3 in. (9.5 x 7.6 cm.)  
sheet: 4¼ x 3½ in. (10.9 x 8.8 cm.)  
This is a unique print.

\$6,000-8,000

**PROVENANCE:**

*Andy Warhol @ Christie's: Studio 54, Christie's Online, April 26-May 2, 2013, lot 51; acquired from the above sale by the present owner.*

392

**ANDY WARHOL (1928-1987)**

*Truman Capote, 1977*

two Polaroid prints  
each blindstamped photographer's credit (margin); each stamped Estate and Foundation credits and numbered in pencil (verso)  
each image: 3¼ x 3 in. (9.5 x 7.6 cm.)  
each sheet: 4¼ x 3½ in. (10.9 x 8.8 cm.)  
These are unique prints.

\$5,000-7,000

**PROVENANCE:**

*Andy Warhol @ Christie's: Studio 54, Christie's Online, April 26-May 2, 2013, lot 119; acquired from the above sale by the present owner.*





**393**

**ANDY WARHOL (1928–1987)**

*Daniela Morera, 1981*

four Polaroid prints

each blindstamped photographer's credit (margin); each stamped Estate and Foundation credits and numbered in pencil (verso)

each image: 3¾ x 3 in. (9.5 x 7.6 cm.)

each sheet: 4¼ x 3½ in. (10.9 x 8.8 cm.)

These are unique prints.

\$6,000–8,000

**PROVENANCE:**

*Andy Warhol @ Christie's: Studio 54, Christie's Online, April 26–May 2, 2013, lot 146; acquired from the above sale by the present owner.*



**394**

**ANDY WARHOL (1928-1987)**

*Andy and Ryan O'Neal, 1972*

two Polaroid prints

one titled and dated in ink (margin); each stamped Estate and Foundation  
credits and numbered in pencil (verso)

each image: 3¾ x 3 in. (9.5 x 7.6 cm.)

each sheet: 4¼ x 3½ in. (10.9 x 8.8 cm.)

These are unique prints.

\$6,000-8,000

**PROVENANCE:**

*Andy Warhol @ Christie's: Studio 54, Christie's Online,*  
April 26-May 2, 2013, lot 206;  
acquired from the above sale by the present owner.



**395**

**ANDY WARHOL (1928-1987)**

*Andy and Paloma Picasso, c. 1973*

two Polaroid prints

the portrait of Paloma Picasso without Andy inscribed 'P.P.' (margin); each stamped Estate and Foundation credits and numbered in pencil (verso)

each image: 3¼ x 3 in. (9.5 x 7.6 cm.)

each sheet: 4¼ x 3½ in. (10.9 x 8.8 cm.)

These are unique prints.

\$10,000-15,000

**PROVENANCE:**

*Andy Warhol @ Christie's: Studio 54, Christie's Online, April 26-May 2, 2013, lot 71; acquired from the above sale by the present owner.*



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## 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".
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## 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.
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- (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.
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## 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 Client Services Department at +1 212-636-2000.

## 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 Client Services Department at +1 212-636-2000.

## 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](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

## 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

### (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](http://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 CONDUCTING 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

## 4 BIDDING

The **auctioneer** accepts bids from:

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

## 5 BIDDING ON BEHALF OF THE SELLER

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

## 6 BID INCREMENTS

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

## 7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send 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\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York. 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 give notice to 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else. (h) In order to claim under the **authenticity warranty** you must: (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim; (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, photographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; (iii) books not identified by title; (iv) **lots** sold without a printed **estimate**; (v) books which are described in the catalogue as sold not subject to return; or (vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale. (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes. (b) where you are bidding on behalf of another person, you warrant that: (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so; (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes; (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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. 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. (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. (iv) Bank Checks. You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed. (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

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you 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 Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
  - (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will 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.

H TRANSPORT AND SHIPPING  
1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.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 Post-Sale Services Department at +1 212 636 2650 and [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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 notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

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.CHISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://www.christies.com).

K GLOSSARY

**auctioneer:** the individual **auctioneer** and/or Christie's.  
**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 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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.  
**UPPER CASE type:** means having all capital letters.  
**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# SYMBOLS USED IN THIS CATALOGUE

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

◦

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

△

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

◆

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

□

Bidding by interested parties

•

**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.

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

### IMPORTANT NOTICES

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

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

#### ◦ 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 if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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

#### □ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

### 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.

## 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.

29/03/19

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650

Email: [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com)

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

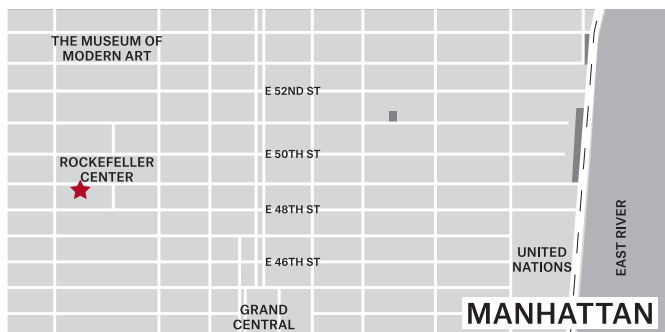
Email: [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com)

## 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](mailto:PostSaleUS@christies.com).

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](mailto: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

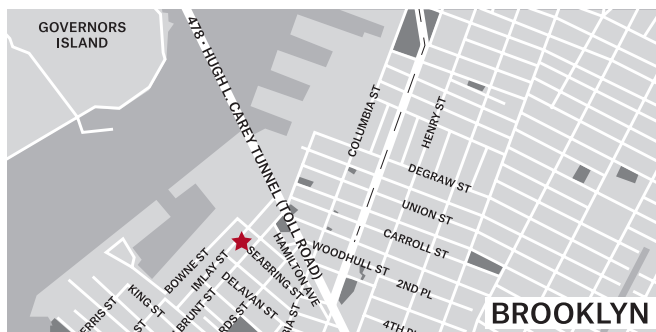
[PostSaleUS@christies.com](mailto:PostSaleUS@christies.com)

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

[PostSaleUS@christies.com](mailto:PostSaleUS@christies.com)

Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**





**THE COLLECTION OF  
LEE BOUVIER RADZIWIŁŁ**

*New York, 17 October 2019*

**VIEWING**

11-16 October 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

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21/02/19





ART FOR TROPICAL FORESTS

THOMAS STRUTH (B. 1954)

*Pond, Anaheim, California*

inkjet print, in artist's frame

sheet: 54 $\frac{3}{8}$  x 77 $\frac{1}{4}$  in. (138 x 196.1cm.)

frame: 57 x 80 in. (144.7 x 202.5cm.)

Executed in 2013, this work is number one from an edition of ten

## POST-WAR AND CONTEMPORARY ART DAY AUCTION

*London, 5 October 2019*

### VIEWING

25 September–4 October 2019

King Street

London SW1Y 6QT

### CONTACT

Zoë Klemme

zklemme@christies.com

+44 207 389 2249

CHRISTIE'S



# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

### PHOTOGRAPHS

WEDNESDAY 2 OCTOBER 2019  
AT 10.00 AM  
AT 2.00 PM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: CURTIS  
SALE NUMBER: 17600

(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\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
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# MODERNIST MASTERPIECES

The Alexander Kaplen Collection



## POST-WAR AND CONTEMPORARY ART NOVEMBER EVENING SALE

*New York, 13 November 2019*

### VIEWING

1-13 November 2019  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

Ana Maria Celis  
acelis@christies.com  
+1 212 641 5774

## DESIGN

*New York, December 2019*

### VIEWING

December 2019  
20 Rockefeller Plaza  
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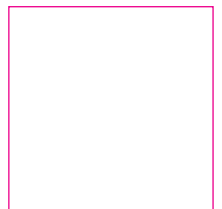
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