

PHOTOGRAPHS

New York | 6 April 2021



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PHOTOGRAPHS

6 APRIL 2021

AUCTION

Tuesday 6 April 2021
at 10.00 am (Lots 1-78)
at 2.00 pm (Lots 79-140)

20 Rockefeller Plaza
New York, NY 10020

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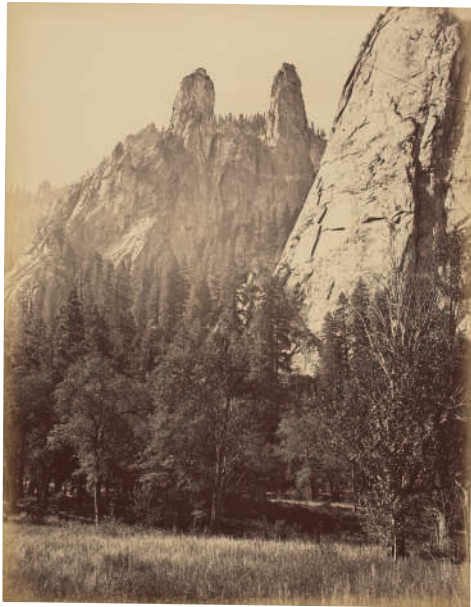
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CHRISTIE'S



1

CARLETON E. WATKINS (1829–1916)

Mount Watkins, Fully Reflected in Mirror Lake, Yosemite, 1865-1866

mammoth-plate albumen print, mounted on board
titled in ink (mount, recto)
image/sheet: 20¼ x 15½ in. (51.4 x 39.3 cm.)
mount: 26¼ x 20½ in. (66.6 x 52 cm.)

\$7,000-9,000



2

CARLETON E. WATKINS (1829–1916)

Yosemite Falls, 1865-1866

mammoth-plate albumen print, mounted on board
titled in ink (mount, recto)
image/sheet: 20¼ x 15½ in. (51.4 x 39.3 cm.)
mount: 26¼ x 20½ in. (66.6 x 52.1 cm.)

\$10,000-15,000



3

CARLETON E. WATKINS (1829–1916)

Cathedral Spires, Yosemite, 1865-1866

mammoth-plate albumen print, mounted on board
titled in ink (mount, recto)
image/sheet: 20¼ x 15¾ in. (51.4 x 40 cm.)
mount: 26¼ x 20½ in. (66.6 x 52 cm.)

\$8,000-12,000



4

ALFRED STIEGLITZ (1864–1946)

The Steerage, 1907

large format photogravure on vellum, printed 1915
variously numbered in pencil (verso)
image: 12⅞ x 10⅞ in. (32.2 x 25.8 cm.)
sheet: 18¼ x 12⅞ in. (46.4 x 32.2 cm.)

\$15,000-25,000



5

BERENICE ABBOTT (1898–1991)

Faces of the 20's

New York: Parasol Press, Ltd., 1981. 12 gelatin silver prints, each mounted on board; each signed and numbered '46/60' in pencil (mount, recto); each stamped photographer's/Parasol Press Ltd. credit, portfolio title, date and reproduction limitation (mount, verso); each image/sheet approximately 13½ x 10½ in. (34.3 x 26.7 cm.); each mount 20 x 16 in. (50.8 x 40.7 cm.); title page with colophon and plate list; number forty-six from the edition of sixty-five, numbered '1-60' and lettered 'A-E'; contained in brown cloth covered clamshell case. (12)

\$12,000-18,000



COLLECTION OF SHARON STONE

6

LEWIS WICKES HINE (1874–1940)

Mechanic and Steam Pump, 1921

gelatin silver print
titled in pencil with artist's 'Interpretive Photography' stamp (verso)
image: 9% x 7 in. (24.5 x 17.8 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$100,000-150,000

PROVENANCE:

Christie's New York, April 20, 1994, lot 15;
acquired from the above sale by the present owner.

LITERATURE:

Judith Mara Gutman, *Lewis W. Hine*, Grossman Publishers, New York, 1974, p. 32 (variation).
Freddy Langer, *Lewis W. Hine: The Empire State Building*, Prestel-Verlag, Munich, 1998, p. 18 (variation).
Alison Nordstrom& Elizabeth McCausland, *Lewis Hine from the Collections of George Eastman House*, International Museum of Photography and Film D.A.P./Distributed Art Publishers, Inc., New York, 2010, p. 159 (variation).

Indisputably one of the most seminal American images of the twentieth-century, on offer in the present lot is a rare vintage print of Lewis W. Hine's *Mechanic and Steam Pump, 1921*.

In this photographic masterwork, a Pennsylvania Railroad mechanic is carefully positioned within the lines and curves of the steam pump, dramatizing the symbiosis of human and industrial strength. While several similar negatives of this scene were made by Hine at the time, each with slight variations to the mechanic's pose and to the camera's angle, the series of variations are collectively regarded as the iconic image, *Mechanic and Steam Pump*.

The immediately evident ethos behind Hine's image exemplifies the artist's recent shift from a harsher documentary style of photography to what he referred to as 'interpretive photography'. During the 1910s, Hine was a photographer for the National Child Labor Committee (NCLC). His documentation was used by the Committee while lobbying to end child labor and, eventually, this led to the Fair Labor Standards Act of 1938, which brought an end to child labor in the United States. Later, during and after the First World War, Hine photographed civilian war refugees in Europe for the Red Cross. It was after this project, around 1919 when he returned from Europe, that Hine decided to no longer engage in 'negative documentary' and stopped advertising his work as 'social photography', choosing now to officially refer to himself as an 'interpretive photographer'—note the stamp on the reverse of the print on offer here. This new approach aimed not to overwhelm with criticism or accusations about American labor practices, but rather to celebrate the industrial workers.

Excited by his new artistic language, Hine embarked upon the 'work portraits'—the series that includes the present image—and in June of 1921 he wrote to social reformer Paul Kellogg, editor of the magazine *The Survey Graphic*, describing the series as: 'the very best thing I have ever done. The industrial lead I have been following, is tremendous and virgin soil.' *The Survey Graphic*, in existence from 1921 until 1952, focused on sociological and political analysis and an enthusiastically receptive Kellogg printed images from the series in an article titled 'Powermakers: Work Portraits by Lewis W. Hine', published on December 31, 1921. The work was immediately regarded as an emotionally powerful statement about the American experience, and it continues to be celebrated as such today.

The rich 'chocolate' tonality of the present lot is characteristic of vintage prints by Hine. Also in keeping with vintage prints by the artist, it is unsigned and captioned on the reverse. Of the various negatives of this scene made, prints from this particular negative are most rarely seen. Other than when this very print sold with Christie's in 1994, no other prints from this particular negative have come to auction.

Another print from this same negative was gifted by Samuel Wagstaff Jr. to the J. Paul Getty Museum in 1984.

LOT ESSAY



MAN RAY (1890–1976)

Le Violon d'Ingres, 1924

gelatin silver print, printed 1950s
signed and dated (in the negative); signed, titled, dated and inscribed 'for Hans Richter, affectionately, Man Ray' by the artist in ink; annotated 'reproduction rights to/ Man Ray/ 4 rue Férou/ PARIS 6' by the artist in pencil; variously otherwise annotated and numbered in pencil and crayon (verso)
image: 5¾ x 4¼ in. (14.6 x 10.8 cm.)
sheet: 5¾ x 4¾ in. (14.6 x 11.1 cm.)

\$200,000-300,000

PROVENANCE:
From the artist to painter and filmmaker, Hans Richter (1888–1976);
Hans Bolliger, Zurich;
Christie's New York, October 5, 1995, lot 14;
acquired from the above sale by the present owner.

LITERATURE:
Arturo Schwarz, *Man Ray: The Rigour of Imagination*, Rizzoli, New York, 1977, p. 255, pl. 415.
Jean-Hubert Martin, *Man Ray Photographs*, Thames and Hudson, New York, 1982, p. 16, pl. 4.
Merry Foresta et al., *Perpetual Motif: The Art of Man Ray*, National Museum of American Art, Smithsonian Institution, Washington D.C., 1988, p. 317, pl. 262.
Man Ray 1890-1976, Harry N. Abrams, New York, 1995, p. 46, pl. 48.
Rudolf Kicken, *Man Ray: 1890–1976*, Hirmer, Munich, 1996, pl. 53.
Alain Sayag and Emmanuelle De l'Ecotais (eds.), *Man Ray: Photography and its Double*, Gingko Press, Corte Madera, 1998, p. 137.
Katherine Ware, *Man Ray In Focus*, The J. Paul Getty Museum, Los Angeles, 1998, p. 40, pl. 17.
Emmanuel Letotais, *Man Ray: 1890–1976*, Taschen, Cologne, 2000, p. 43.
Mason Klein, *Alias Man Ray*, Yale University Press, New Haven, 2009, p. 87, fig. 84.
Andrew Strauss et al., *Man Ray: Human Equations*, Hatje Cantz, Ostfildern, 2015, p. 179, fig. 166.

Le Violon d'Ingres, 1924 is arguably Man Ray's best known work and one of the most recognized and celebrated artworks of the twentieth century. This photograph epitomizes Man Ray's dedication to artistic freedom. It was artist Alice Prin, known as 'Kiki de Montparnasse', Man Ray's muse and lover who posed for his camera in the original sitting for *Le Violon d'Ingres*. An image was first made public in André Breton's Dada and Surrealism focused magazine, *Littérature* issued in June of 1924, the same year as the work's creation. Since this first appearance, *Le Violon d'Ingres* has continually been revered as a Surrealist icon.

Man Ray deftly links the image to painting through an act of homage to the work of painter Jean-Auguste-Dominique Ingres. Inspired by Ingres nude studies—notably *Nude from the back, 1807* and *Baigneuse de Valpinçon, 1808*—Kiki sits in the same pose as Ingres' models for those compositions, completed by the shawl Man Ray asked her to wrap around her head as a turban. Using a combination of techniques in various iterations—including hand-painting, the camera-less 'Rayograph' technique, multiple exposures, and the re-photographing of existing negatives and prints—Man Ray added the f-shaped sound-holes of a violin to Kiki's back, likening her body to that of the instrument. In typical Man Ray fashion, the title involved a play on words in its suggestion of the French idiomatic expression 'violon d'Ingres'. This phrase is a reference to Ingres' desire to be recognized not only as a painter, but also an accomplished violinist, his passionate hobby. Therefore, the vernacular use of the phrase indicates precisely this. Given the confluence of media both used and implied in Man Ray's *Le Violon d'Ingres*, the work seems almost certainly to be concerned with Man Ray's own determination to be seen not exclusively as a photographer, but as a master of many artistic mediums.

Man Ray used a mask to burn the f-hole shapes onto the photographic paper, in the location on Kiki's back. He cut f-holes into a sheet of thick paper, laid

this template over a sheet of photographic paper, and then exposed this to light, causing the f-holes to print onto the photographic paper. The image of Kiki was then printed onto the sheet with the f-holes, by way of the original negative and an enlarger, and the two exposures were thereby combined to create *Le Violon d'Ingres*. It is from a copy negative of this resulting photograph that the present lot, and all other subsequent prints of the image have been made.

Following Man Ray's first and tremendously fruitful period in Paris which lasted from 1921 until 1940, the era which produced *Le Violon d'Ingres*, he was forced to move back to the United States because of the second World War. He settled in Los Angeles, where he met and married Juliet Browner. In 1951, he enthusiastically returned to Paris and set up his studio and home with Juliet at a converted garage on rue Férou. The 'reproduction rights' address which appears written by Man Ray on the reverse of the print offered here is the address next door, a house which we know Man Ray had communications with according to his autobiography. The couple lived and worked at their notoriously private rue Férou studio for twenty-five years, until Man Ray passed away in 1976.

The inscription on the reverse of the print also reads, 'For Hans Richter/ affectionately/ Man Ray'. Man Ray would have first encountered the experimental filmmaker, and fellow DADA artist, Hans Richter likely around the early 1920s. During the summer of 1923, Richter's abstract film *Rhythmus 21* (1923-1925) was screened at the *Coeur à barbe soirée* (*Bearded Heart soirée*) in Paris, alongside Man Ray's first film, *Retour à la raison*. From there, the two artists' paths would cross at several points throughout their lives and careers. Man Ray chronicles, for example, how while he and Kiki lived together in Paris, Richter and the Russian director Sergei Eisenstein once dropped in and in a short sitting, Kiki painted a portrait of the latter (Man Ray, *Self Portrait: Man Ray*, McGraw-Hill Book Company, New York, 1963, p. 148). Later, Man Ray also notes that just after the War and while he was still exiled in California, his 'old friend', Richter, wrote asking for Man Ray to contribute to a film he was preparing. For that movie, *Dreams That Money Can Buy*, Man Ray ended up providing a script for a scenario he titled *Ruth, Roses, and Revolvers* (*Self Portrait: Man Ray*, 1963, p. 361).

Following its ownership by Hans Richter, this print of *Le Violon d'Ingres* was part of the collection of the renowned Dada and Surrealist expert, Hans Bolliger of Zürich. Mr. Bolliger's varied career as a bibliopole, auctioneer and collector has been well documented through his long association with Kornfeld & Klipstein in Berne from 1955 to 1970. His experiences studying in Paris in the mid-1930s and then working at the Zentralbibliothek, Zürich helped fuel Mr. Bolliger's friendships with some of the most notable figures of the European avant-garde: Hans Arp, Sonja Delauney, Max Ernst, Gottfried Honegger, Jean Tinguely and of course, Man Ray. In 1980 Mr. Bolliger completed the sale of portions of his important collection of Dadaist art to the Kunsthau, Zürich where years before he had also been employed. This acquisition by the Kunsthau has become the basis for their well-established collection of Dada—a most appropriate locale as Zürich was the birthplace of Dada.

There is a vintage print of *Le Violon d'Ingres* with f-holes painted onto the photograph in the collection of The Centre Pompidou in Paris, originally in the collection of André Breton. Another mid-1950s print made from the same negative as this example is at the Worcester Art Museum, originally in the collection of Naomi Savage (Man Ray's niece) and her husband David. An edition of eight plus 3 Artist Proofs was made in 1971; an edition of three was made of this image c. 1965 with string elements applied down the center.

No print of *Le Violon d'Ingres* by Man Ray has come to auction in over ten years and, furthermore, no print of the image that predates these later editions has appeared at auction since this very print sold here at Christie's in 1995.





8
CONSTANTIN BRÂNCUȘI (1876–1957)
Autoportrait avec Chien (Self-portrait with dog), 1925
gelatin silver print
inscribed 'Eu si cu Catana' in ink (recto); credited, titled and dated on affixed gallery label (frame backing board)
image/sheet: 7 x 8½ in. (17.7 x 21.5 cm.)
\$8,000-10,000



9
CONSTANTIN BRÂNCUȘI (1876–1957)
Autoportrait avec Chien (Self-portrait with dog), 1925
gelatin silver print
inscribed 'Catana si en mine' in ink (recto); credited, titled and dated on affixed gallery label (frame backing board)
image/sheet: 7 x 8½ in. (17.7 x 21.5 cm.)
\$8,000-10,000



PROPERTY FROM THE ALEXANDER KAPLEN COLLECTION

12
MAURICE TABARD (1897–1984)
Portrait of Georges Pomies, c. 1929
gelatin silver print
credited and numbered '85.030' in pencil (verso)
image/sheet: 9 5/8 x 8 in. (24.4 x 20.2 cm.)
\$7,000-9,000



PROPERTY FROM THE COLLECTION OF DR. ALVIN FRIEDMAN-KIEN

13
EDWARD STEICHEN (1879–1973)
Paul Robeson, 1933
gelatin silver print
stamped with photographer's '80 West 40th Street' credit and Condé Nast copyright credit (verso)
image/sheet: 9½ x 7½ in. (24.1 x 19.1 cm.)
mount: 16 x 12 in. (40.6 x 30.4 cm.)
\$5,000-7,000



10



11

10
CONSTANTIN BRÂNCUȘI (1876–1957)
Torse de jeune femme, (Torso of a young woman) c. 1909
gelatin silver print
credited, titled and dated on affixed gallery labels (frame backing board)
image/sheet: 11½ x 8 in. (29.2 x 20.3 cm.)
\$15,000-20,000

11
FLORENCE HENRI (1893–1982)
Figure composition, reclining woman with shell, 1930
gelatin silver print
stamped with photographer's credit and variously inscribed and annotated in pencil and ink (verso)
image/sheet: 9 x 6¾ in. (22.9 x 17 cm.)
\$15,000-25,000



PROPERTY FROM THE COLLECTION OF DR. ALVIN FRIEDMAN-KIEN

14
ALEXANDER RODCHENKO (1891–1956)
Pioneer Trubach (Bugler), 1930
gelatin silver print, printed 1950s-1960s by the artist's daughter, Varvara Rodchenko, from original negatives
credited and annotated in pencil in an unknown hand, with 'univ. prof. ing. lubomir linhart' address stamp (verso)
image/sheet: 5¼ x 5½ in. (13.3 x 13.9 cm.)
\$8,000-12,000



PROPERTY FROM THE COLLECTION OF DR. ALVIN FRIEDMAN-KIEN

15
ALEXANDER RODCHENKO (1891–1956)
Vladimir Mayakovsky, 1924
gelatin silver print, printed 1950s-1960s by the artist's daughter, Varvara Rodchenko, from original negatives
credited and annotated in pencil in an unknown hand, with 'univ. prof. ing. lubomir linhart' address stamp (verso)
image: 7½ x 5½ in. (19.1 x 13.9 cm.)
sheet: 7¾ x 5¼ in. (19.6 x 14.6 cm.)
\$8,000-12,000

THE AMERICAN SOCIAL LANDSCAPE: PHOTOGRAPHS FROM AN IMPORTANT POST-WAR COLLECTION

Lots 16-73

‘In the 1950s, many Americans believed they were living in paradise. It was an era of almost unbelievable abundance, symbolized by rampant consumerism, car culture and suburban sprawl. But behind the clapboard exterior of those near-identical Levittown-type homes, built across the country, some Americans were starting to suspect it was a lie: perhaps consumption didn’t lead to a happy society, after all.’—Benjamin Genocchio, New York Times, May 25, 2003

Christie’s is proud to present lots 16-73 from an important collection of American photography focused on the post-war period. This significant collection traces a rich history of camera-work that begins with Walker Evans in his role within the FSA agency during the 1930s and 1940s, moves on to the work of influential figures of the immediate post-war period including New York-based Robert Frank and William Klein along with the Philadelphia-based photographer Louis Faurer, and through to Diane Arbus, Garry Winogrand, and Lee Friedlander of New Documents fame. The collection also broadly includes works by Bruce Davidson, Danny Lyon, Larry Fink and Tod Papageorge.

Coming to occupy a mentor-like position within the field of American photography, Walker Evans perfected his work in the documentary style, honed during his FSA years. He ultimately cast a long and generous shadow of influence and encouragement across subsequent generations of photographers. A handwritten letter to Evans from a young Robert Frank, out on the road during his continent-spanning Guggenheim road-trip which resulted in the classic photobook *The Americans*, is but one of the rare offerings included in this historic sale.

As we know, *The Americans* was the result of the artist’s two consecutive Guggenheim Fellowships (1955 and 1956). Several prints made during those years are included here, along with works made both before and after that project, including the rare Lure Camera portfolio, produced in 1980 following an exhibition at the National Film Board of Canada Gallery in Ottawa, Ontario of the

original collages. Evans’s influence was extended to the next generation of photographers as they turned their gaze to America’s social landscape; he was a keen and reliable champion of not only Frank, but also Diane Arbus and Lee Friedlander.

‘In the past decade a new generation of photographers has directed the documentary approach to more personal ends. Their aim has been not to reform life but to know it. Their work betrays a sympathy –almost an affection—for the imperfections and frailties of society. They like the real world, in spite of its terrors, as the source of all wonder and fascination and value—no less precious for being irrational.’—John Szarkowski, in the New Documents press release, 1967

In 1967, the Museum of Modern Art, New York presented the work of three at the time relatively unknown photographers in an exhibition titled *New Documents*. Diane Arbus, Lee Friedlander and Garry Winogrand presented as ‘a new generation of photographers’ who had stepped outside of a strictly documentary focus. Unlike their predecessors, the work presented was more personal and emerged from having inextricably immersed themselves in their surroundings.

At the same time, both Bruce Davidson and Danny Lyon were engaged in a long-form journalistic approach, as were young contemporaries including Susan Meiselas who developed their own unique styles.

This magnificent collection was assembled over the course of thirty years and has been exhibited in a number of museum exhibitions. The prints themselves are in beautiful condition and are deserving of a place within any collection dedicated to great photography of America’s Post-War period. Supplementing the individual prints offered here are a total of nine artist portfolios which were all either printed by or produced under the direct supervision of the artists themselves.

COLLECTION ESSAY



16

WALKER EVANS (1903–1975)

American Legionnaire, Pennsylvania, 1936

gelatin silver print, printed by mid-1950s
numbered 'I' and '72' in pencil in Lunn Gallery stamp (verso)
image/sheet: 7⁷/₈ x 9⁷/₈ in. (20 x 25 cm.)

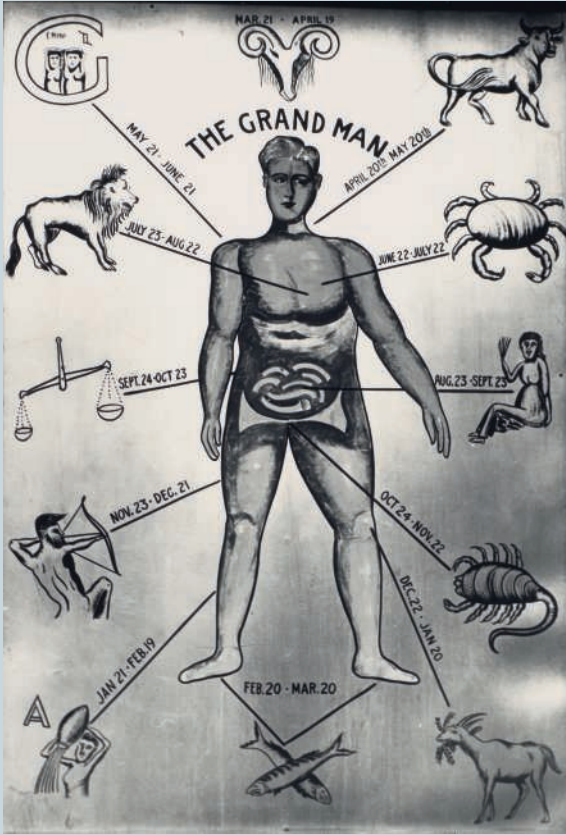
\$3,000-5,000

PROVENANCE:

Collection of the artist;
Lunn Gallery/Graphics International, Washington, D.C.;
Collection of Jeffery and Sheila Metzner, New York;
acquired from the above by the present owner, 2018.

LITERATURE:

Lincoln Kirstein, *Walker Evans: American Photographs*, The Museum of Modern Art, New York, 1938 part I, pl. 32.
Jerald C. Maddox, *Walker Evans Photographs for the Farm Security Administration, 1935-1938*, Da Capo, New York, 1975, pl. 65 (variant).
Jerry L. Thompson, *Walker Evans at Work*, Thames and Hudson, London, 1984, p. 115.
Judith Keller, *Walker Evans: The Getty Museum Collection*, The J. Paul Getty Museum, Malibu, 1995, pls. 437 (variant) and 438, p. 142.
Peter Galassi, *Walker Evans & Company*, The Museum of Modern Art, New York, 2000, fig. 128, p. 121.
Maria Morris Hambourg et al., *Walker Evans*, The Metropolitan Museum of Art, New York, 2000, pl. 54, p. 78.
John T. Hill, *Walker Evans; Lyric Documentary*, 2006, Steidl, Germany, p. 74.



17

WALKER EVANS (1903–1975)

'The Grand Man', Wall Mural, c. 1935

gelatin silver print, printed 1960s-1970s
signed in pencil (mat, recto); numbered 'XXI' and 'I' in pencil in Lunn Gallery stamp (verso); numbered 'XXI' and 'I' in pencil in Lunn Gallery stamp (mat, verso)
image: 7 x 4⁵/₈ in. (17.7 x 11.7 cm.)
sheet: 10 x 8 in. (25.4 x 20.3 cm.)

\$2,000-3,000

PROVENANCE:

Lunn Gallery/Graphics International, Washington, D.C.;
Private Collection, Massachusetts;
acquired from the above by the present owner, 2018.

LITERATURE:

Judith Keller, *Walker Evans*, The J. Paul Getty Museum Collection, Malibu, 1995, p. 177.
John T. Hill, *Walker Evans: Lyric Documentary*, 2006, Steidl, Göttingen, n.p.

18

WALKER EVANS (1903–1975)

Bedroom Dresser, Shrimp Fisherman's House, Biloxi, Mississippi, 1945

gelatin silver print, printed 1960s-1970s
numbered 'II' and '52' in pencil in Lunn Gallery stamp (verso)
image: 9¹/₄ x 7¹/₄ in. (23.4 x 18.4 cm.)
sheet: 9⁷/₈ x 7⁷/₈ in. (25 x 20 cm.)

\$4,000-6,000

PROVENANCE:

Lunn Gallery/Graphics International, Washington, D.C.;
ROSEGALLERY, Santa Monica;
Collection of Bruce and Nancy Berman;
acquired from the above by the present owner, 2011.

LITERATURE:

Walker Evans, *Walker Evans*, Museum of Modern Art, New York, 1971 p. 152.
Judith Keller, *Walker Evans: The Getty Museum Collection*, The J. Paul Getty Museum, Malibu, 1995, p. 310.
James Crump, *Walker Evans: Decade By Decade*, Hatje Cantz, Germany, 2010, p. 157.

Dear Walker -
I hope that you feel all right.
Not because it's Christmas - just
in general.
The house we rent stands on a hill
in Hollywood. The view is beautiful
any time and more so when
the fog comes.
It is a simple house which you
would like. If you can, try
to come here - you would do
Mary a great favor.
After the trip across the country
I am glad to stay here for a while.
I think my photographs on this trip
are better than the ones you have seen.
I keep on taking pictures - I guess
it's lucky I am so stubborn.

What do you do?
And how do you do?
I will soon write you
a more inspiring letter
but the spirit of Christianity
prevents me from doing it
tonight

Bonsoir Monsieur
Evans



19
ROBERT FRANK (1924-2019)

Letter to Walker Evans, 1955

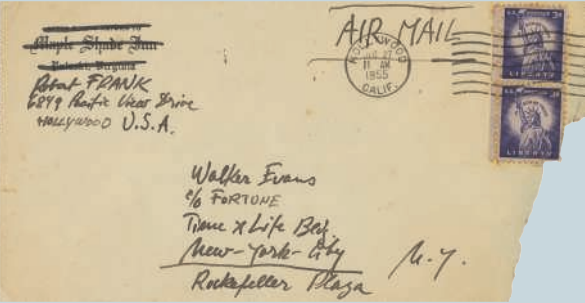
handwritten letter to Walker Evans, with accompanying autographed
envelope; Hollywood, California, December 27, 1955; 2 pages;
letter sheet: 8½ x 5½ in. (21.5 x 13.9 cm.); envelope approximately 5¾ x 7½ in.
(14.6 x 19.1 cm.)

\$3,000-5,000

PROVENANCE:
Walkers Evans, New York;
The Collection of George Rinhart, New York;
acquired from the above by the present owner, 2001.

LITERATURE:
Sarah Greenough et al., *Looking In: Robert Frank's The Americans*, National

Gallery of Art, Washington D.C., 2009, pp. 155-157.
Dear Walker -I hope that you feel all right. Not because it's Christmas - just in
general. The house we rent stands on a hill in Hollywood. The view is beautiful
any time and more so when the fog comes. It is a simple house which you
would like. If you can, try to come here - you would do Mary a great favor.
After the trip across the country I am glad to stay here for awhile. I think my
photographs on this trip are better than the ones you have seen. I keep on
taking pictures - I guess its lucky I am so stubborn. What do you do? And
how do you do? I will soon write you a more inspiring letter but the spirit of
Christianity prevents me from doing it tonight. Bonsoir Monsieur Evans



20
ROBERT FRANK (1924-2019)

Switzerland, 1945-1946

gelatin silver print, printed probably 1950s-1960s
signed in ink, titled and dated in pencil in 'Robert Frank Archive' stamp,
inscribed 'Lines in my Hand 7' in pencil, also with photographer's copyright
credit (verso)
image/sheet: 10 x 8 in. (25.4 x 20.3 cm.)

\$4,000-6,000

PROVENANCE:
Jan Kesner Gallery, Los Angeles;
acquired from the above by the present owner, 1998.

LITERATURE:
Robert Frank, *The Lines Of My Hand*, Lustrum Press,1972, New York City, n.p.
Robert Frank, *The Lines of my Hand*, Steidl, Göttingen, 2017, n.p.

21

ROBERT FRANK (1924–2019)

Men of Air, New York, 1948

gelatin silver print, printed 1960s
signed, titled and dated in ink (margin); variously annotated in pencil (verso)
image: 11¼ x 7½ in. (28.5 x 19.1 cm.)
sheet: 14 x 11 in. (35.5 x 27.9 cm.)

\$30,000-50,000

PROVENANCE:
Robert Koch Gallery, San Fransisco;
acquired from the above by the present owner, 1999.

LITERATURE:
Robert Frank, *The Lines Of My Hand*, Lustrum Press,1972, New York, n.p.
Jane Livinson, *The New York School Photographs, 1936-1963*, Stweart, Tabori & Chang, New York, 1992, p. 91.
Sarah Greenough & Phillip Brookman, *Robert Frank: Moving Out*, National Gallery of Art Scalo, New York, 1994, p. 248.
Robert Frank, *Robert Frank: Black, White and Things*, National Gallery of Art Scalo, Washington, 1994, p. 25.
Sarah Greenough et al., *Looking In: Robert Frank's The Americans*, National Gallery of Art, Washington D.C., 2009, p. 107.

Fiercely independent in his depiction of America, Frank was continually excited by new ways of resisting conventions, both technically and conceptually. When a chance event in the darkroom caused the emulsion on a set of his negatives to reticulate, Frank looked at the effect on a resulting photograph of the image offered here and found it to activate the subject matter in an unexpected way. As described by Sarah Greenough in *Looking In: Robert Frank's The Americans*, 'Frank, recognizing that these defects only intensified the otherworldly aspects of the strongman, the parade, and the city itself, exploited his mistake and printed the negative anyway' (Greenough, *Looking In: Robert Frank's The Americans*, pp. 4 and 5).





22

LOUIS FAURER (1916–2001)

‘Goggle Eyed Man’, 14th St., New York, N.Y., 1947–1948

chromogenic print, printed 1991
signed, titled, dated and numbered '3/10'; inscribed with copyright
insignia,
all in ink (verso)
image: 9¼ x 6¼ in. (23.4 x 15.8 cm.)
sheet: 14 x 11 in. (35.5 x 27.9 cm.)
This work is number three from an edition of ten.

\$3,000-5,000

PROVENANCE:
Collection of the artist;
Deborah Bell Photographs, New York;
acquired by the present owner, 2001.

LITERATURE:
Exhibition catalogue, *Louis Faurer: Photographs from Philadelphia and New York: 1937-1973*, University of Maryland Press, College Park, 1981, cover.
'Louis Faurer', *Deja-Vu No. 16*, Spring 1994.
Anne Wilkes Tucker, *Louis Faurer*, Merrell Publishers/Museum of Fine Arts, Houston, 2002, p. 162.



23

LOUIS FAURER (1916–2001)

‘Mask of the Avenger’, Times Square, New York City, 1947

chromogenic print, printed 1977
signed and dated in pencil (margin); signed and titled, with date of image
and of print all in ink (verso)
image: 7 x 4¾ in. (17.7 x 11.7 cm.)
sheet: 10 x 8 in. (25.4 x 20.3 cm.)

\$6,000-8,000

PROVENANCE:
Collection of the artist;
Deborah Bell Photographs, New York;
acquired from the above by the present owner, 2005.

LITERATURE:
Jane Livinson, *The New York School Photographs, 1936-1963*, Stewart, Tabori & Chang, New York, 1992, p. 93.



24

LOUIS FAURER (1916–2001)

Family, Times Square, 1950

dye-transfer print, printed 1980
signed, titled, dated, numbered '16/25' and annotated 'printed 1980
in an edition of 25' in pencil (verso)
image: 9½ x 13¾ in. (24.1 x 34.9 cm.)
sheet: 16 x 20 in. (40.6 x 50.8 cm.)
This work is number sixteen from an edition of twenty-five.

\$6,000-8,000

PROVENANCE:
Caldecot Chubb Publisher, New York;
Deborah Bell Photographs, New York;
acquired from the above by the present owner, 2001.

LITERATURE:
Exhibition catalogue, *Louis Faurer: Photographs from Philadelphia and New York: 1937-1973*, University of Maryland Press, College Park, 1981, p. 34.
Anne Wilkes Tucker, *Louis Faurer*, Merill Publishing/Museum of Fine Art, Houston, 2002, p. 163.
Lisa Hostetler, *Street Seen: The Psychological Gesture in American Photography, 1940-1959*, Milwaukee Art Museum, 2010, p. 84.
Louis Faurer, *Louis Faurer*, Steidl, Göttingen, 2016, p. 184.

By the mid-twentieth century, New York had become a prominent location for the newest generation of street photographers. One of these emerging artists included Louis Faurer, a Philadelphia-born photographer working in fashion journalism. Taking an interest in the documentary style of his predecessors, Faurer photographed almost daily between 1946 and 1951. Exploring the New York City streets, Faurer developed a fascination for Times Square after the ‘..hypnotic dusk light led’ him to the popular destination. Faurer embraced photography as ‘an act of living’, documenting unique characters scattered across Times Square, Union Square and other lively neighborhoods.

Faurer was known to, at times, carry two cameras--one with colored film and the other black and white. Shooting in color film, Faurer felt he could best encapsulate the unique experience of Times Square, and its perpetual brightness from the billboards and signages above. *Family, Times Square, 1950* (lot 24) is a fine example of this endeavor. Also on offer here is a rarely seen color work by the artist, *‘Mask of the Avender’, Times Square, New York City, 1947*(lot 23).



25

O. WINSTON LINK (1914–2001)

Hot Shot, Eastbound at the laeager Drive-In, West Virginia, 1956

gelatin silver print, printed 1982

signed and dated '10-82' in ink and stamped photographer's copyright credit (verso)

image: 15½ x 19½ in. (39.3 x 49.5 cm.)

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

\$6,000-8,000

PROVENANCE:

Christie's South Kensington, November 26, 2008, lot 1;
acquired from the above sale by the present owner.

LITERATURE:

Tim Hensley, *America's Last Steam Railroad: Steam Steel & Stars, Photographs by O. Winston Link*, Harry N. Abrams, New York, 1987, p. 125.
Peter Galassi, *American Photography 1890-1965*, Museum of Modern Art, New York, 1994, p. 232.



26

LOUIS FAURER (1916–2001)

Garage, Park Avenue, New York, N.Y., 1950

gelatin silver print, printed 1982

signed, titled, with date of image and of print and copyright insignia, all in pencil (verso)

image: 8½ x 12¾ in. (21.5 x 31.4 cm.)

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

\$6,000-8,000

PROVENANCE:

Howard Greenberg Gallery, New York;
Acquired from the above by the present owner, 2006.

LITERATURE:

Exhibition catalogue, *Louis Faurer: Photographs from Philadelphia and New York: 1937-1973*, University of Maryland Press, College Park, 1981, p. 34.
Jane Livinson, *The New York School Photographs, 1936-1963*, Stweart, Tabori & Chang, New York, 1992, p.107.
'Louis Faurer', *Photo Poche*, 1992, p. 38.
'Louis Faurer', *Deja-Vu No. 16*, Spring 1994.
Anne Wilkes-Tucker, *Louis Faurer*, Merrill Publishers/Museum of Fine Arts, Houston, 2002, p. 133.
Louis Faurer, *Louis Faurer*, Steidl, Göttingen, 2016, p. 179.



27

LOUIS FAURER (1916–2001)

Broadway Convertible, New York, N.Y., c. 1948

gelatin silver print, printed 1990

signed, titled, dated, numbered '4/18', inscribed with copyright insignia and annotated 'printed 1990' in pencil (verso)

image: 11¾ x 17¾ in. (28.8 x 45 cm.)

sheet: 15¾ x 19¾ in. (40 x 50.1 cm.)

This work is number four from an edition of eighteen.

\$6,000-8,000

PROVENANCE:

Collection of the artist;
Deborah Bell Photographs, New York;
acquired from the above by the present owner, 2004.

LITERATURE:

Exhibition catalogue, *Louis Faurer: Photographs from Philadelphia and New York: 1937-1973*, University of Maryland Press, College Park, 1981, p. 46.
'Louis Faurer', *Photo Poche*, 1992, p. 35
'Louis Faurer', *Deja-Vu No. 16*, Spring 1994.
Marla Hamburg Kennedy, *Car Culture*, Gibbs Smith, Layton, 1998, cover, p. 62.
Anne Wilkes Tucker, *Louis Faurer*, Merrell Publishers/Museum of Fine Arts, Houston, 2002, p. 128.
Sarah Greenough et al., *Looking In: Robert Frank's The Americans*, National Gallery of Art, Washington D.C., 2009, p. 40.
Louis Faurer, *Louis Faurer*, Steidl, Göttingen, 2016, p. 179.



28

LOUIS FAURER (1916–2001)

Champion, New York, N.Y., 1949-1950

gelatin silver print, printed 1980

signed, titled, with date of image and date of print, and inscribed with copyright insignia in pencil (verso)

image: 7 x 10½ in. (17.7 x 26.6 cm.)

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

\$3,000-5,000

PROVENANCE:

Collection of the artist;
Christie's New York, October 11, 2000, lot 144;
acquired from the above sale by the present owner.

LITERATURE:

Exhibition catalogue, *Louis Faurer: Photographs from Philadelphia and New York: 1937-1973*, University of Maryland Press, College Park, 1981, p. 47.
'Louis Faurer', *Photo Poche*, 1992, p. 44.
'Louis Faurer', *Deja-Vu No. 16*, Spring 1994.
Anne Wilkes Tucker, *Louis Faurer*, Merrell Publishers/Museum of Fine Arts, Houston, 2002, p. 129.
Lisa Hostettler, *Street Seen: The Psychological Gesture in American Photography, 1940-1959*, Milwaukee Art Museum, 2010, p. 80.

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29

LOUIS FAURER (1916–2001)

Eddie, New York, N.Y., 1948

gelatin silver print, printed 1980

signed, titled with date of image and of print and copyright insignia, all in pencil (verso)

image: 11¾ x 7¾ in. (29.8 x 19.6 cm.)

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

\$3,000-5,000

PROVENANCE:

Deborah Bell Photographs, New York;
Collection of Joshua Smith, Washington, DC;
acquired from the above by the present owner, 1999.

LITERATURE:

Exhibition catalogue, *Louis Faurer: Photographs from Philadelphia and New York: 1937-1973*, University of Maryland Press, College Park, 1981, p. 30.
'Louis Faurer', *Photo Poche*, 1992, p. 30.
'Louis Faurer', *Deja-Vu No. 16*, Spring 1994.
Anne Wilkes Tucker, *Louis Faurer*, Merrell Publishers/Museum of Fine Arts, Houston, 2002, p. 45.
Louis Faurer, *Louis Faurer*, Steidl, Göttingen, 2016, p. 141.



30

LOUIS FAURER (1916–2001)

Freudian Handclasp, New York, N.Y., 1946-1949

gelatin silver print, printed 1981

signed in ink (margin); signed, titled with date of image and of print and inscription, all in pencil (verso)

image: 11½ x 7¾ in. (29.2 x 19.6 cm.)

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

\$3,000-5,000

PROVENANCE:

Collection of the artist;
Christie's New York, April 4, 2000, lot 134;
acquired from the above sale by the present owner.

LITERATURE:

Exhibition catalogue, *Louis Faurer: Photographs from Philadelphia and New York: 1937-1973*, University of Maryland Press, College Park, 1981, p. 36.
'Louis Faurer', *Photo Poche*, 1992, p. 25.
'Louis Faurer', *Deja-Vu No. 16*, Spring 1994.
Anne Wilkes Tucker, *Louis Faurer*, Merrell Publishers/Museum of Fine Arts, Houston, 2002, p. 88.
Lisa Hostettler, *Street Seen: The Psychological Gesture in American Photography, 1940-1959*, Milwaukee Art Museum, 2010, p. 76.



31

LOUIS FAURER (1916–2001)

Freudian Woman, NYC, 1948

gelatin silver print, flush-mounted on Masonite

signed, dated and inscribed and otherwise variously annotated in white crayon (flush mount, verso)

image/sheet/flush mount: 12 ¾ x 10 ½ in. (32.2 x 26.9 cm.)

\$10,000-15,000

PROVENANCE:

Gifted by the artist to *The New Yorker* cartoonist, Frank Bruce Modell, New York;
acquired from the above by the present owner, 2015.

LITERATURE:

Louis Faurer, *Louis Faurer*, Steidl, Göttingen, 2016, p. 123.

Faurer's portraits of strangers encountered on city streets celebrate his subjects' often eccentric individualities without encroachment of the photographer's narrative. This approach has gone on to influence many of the photographers that have followed him. Nan Goldin, for example, has credited Faurer with inspiring her to take to the streets with her camera while shooting in Tokyo during the summer of 1993.

The image on offer here is a fine example of Faurer's street photography portraiture and the types of enigmatic characters that caught his eye. This scarcely seen portrait is made all the more rare in that it is a vintage print, flush-mounted on Masonite.



32

LOUIS FAURER (1916–2001)

5th Ave., New York, N.Y., c. 1948

gelatin silver print, printed 1980
signed and titled with date of image and of print all in pencil (verso)
image: 10⅞ x 8¾ in. (26.3 x 22.2 cm.)
sheet: 14 x 11 in. (35.5 x 27.9 cm.)

\$3,000-5,000

PROVENANCE:
Deborah Bell Photographs, NYC;
Collection of Joshua Smith, Washington, DC;
acquired from the above by the present owner, 1999.

LITERATURE:
'Louis Faurer', *Photo Poche*, 1992, p. 23.
Anne Wilkes Tucker, *Louis Faurer*, Merrell Publishers/Museum of Fine Arts,
Houston, 2002, p. 31.
Louis Faurer, *Louis Faurer*, Steidl, Göttingen, 2016, p. 151.

Here, in *5th Ave., New York, N.Y., c. 1948*, Faurer has spotted identical twin sisters in the midst of a sea of faces on a crowded 5th Avenue sidewalk. Their matching side parts, cat-eye glasses and patterned, collared shirts spotlight their presence as a focal point at the foreground of the photograph. The immediacy of their unique appearance is visually contrasted against the anonymity of the blurred faces of busy New Yorkers walking briskly behind them, while the towering skyscrapers of Midtown, classically frame Faurer's subjects in a noteworthy composition of one-point perspective in a Post-War America.



33

LOUIS FAURER (1916–2001)

New York, N.Y., 1949

gelatin silver print, printed 1981
signed in ink (margin); signed and titled with date of image and of print, with
inscription all in pencil (verso)
image: 7½ x 11¼ in. (19 x 28.5 cm.)
sheet: 11 x 14 in. (27.9 x 35.5 cm.)

\$3,000-5,000

PROVENANCE:
Collection of the artist;
Christie's New York, April 4, 2000, lot 134;
acquired from the above sale by the present owner.

LITERATURE:
'Louis Faurer', *Deja-VuNo. 16*, Spring 1994.
Anne Wilkes Tucker, *Louis Faurer*, Merrell Publishers/Museum of Fine Arts,
Houston, 2002, p. 54.
Louis Faurer, *Louis Faurer*, Steidl, Göttingen, 2016, p. 159.



34

ROBERT FRANK (1924–2019)

Sandusky, Ohio, (Breakers Hotel), 1954

gelatin silver print
signed in ink (margin); credited and dated in ink in copyright credit, with
'Robert Frank Archive' stamp (verso)
image: 12¾ x 8¼ in. (32.3 x 20.9 cm.)
sheet: 13⅞ x 10⅞ in. (35.2 x 27.6 cm.)

\$12,000-18,000

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

LITERATURE:
Tom Maloney & Walker Evans, *US Camera* 1958, US Camera Publishing Corp,
New York, Guggenheim Fellows Photography, 1958, pp. 90, 94, 115.
Sarah Greenough et al., *Looking In: Robert Frank's The Americans*, National
Gallery of Art, Washington D.C., 2009, p. 465.

While this work does not appear in *The Americans* it was originally part of
Frank's first sequence for the book, recreated in the seminal publication
Looking In: Robert Frank's The Americans.



35
ROBERT FRANK (1924–2019)
NYC, 1954

 gelatin silver print
signed, titled and dated in ink (margin); credited in copyright credit, with
'Robert Frank Archive' stamp (verso)
image: 9 x 13½ in. (22.8 x 34.2 cm.)
sheet: 14 x 11 in. (35.5 x 27.9 cm.)

\$10,000-15,000

PROVENANCE:
Zabriskie Gallery, New York;
acquired from the above by the present owner, 2002.

In the image offered here, as a vintage print, Frank captures girls
celebrating their first communion. The photograph was taken during
Frank's important Guggenheim-sponsored American trip in 1954.





i

36
BRUCE DAVIDSON (B. 1933)
Brooklyn Gang, Coney Island, New York, 1958
gelatin silver print, printed 1970s
signed, titled and dated in pencil (verso); credited, titled and dated on affixed gallery label (mat, verso)
image:10¾ x 16⅞ in. (27.3 x 40.9 cm.)
sheet: 16 x 19¾ in. (40.6 x 50.1 cm.)
\$5,000-7,000

PROVENANCE:

Paul Kopeikin Gallery, Los Angeles;
acquired from the above by the present owner, 1998.

LITERATURE:

Norman Mailer, 'Brooklyn minority report', *Esquire*, June 1960, pp. 230-231.
Bruce Davidson (Photofile), Thames & Hudson, London, 1968, pl. 7.
Bruce Davidson, *Bruce Davidson: Photographs*, Agrinde Publications, New York, 1978, cover and pp. 38-39.
Bruce Davidson, *Bruce Davidson: Photographs*, Thames and Hudson, London, 1979, cover, p. 38.
Jane Livinson, *The New York School Photographs, 1936-1963*, Stewart, Tabori & Chang, New York, 1992, p. 205.
Peter Galassi, *American Photography 1890-1965*, Museum of Modern Art New York, 1994, p. 226.
Bruce Davidson, *Black and White, Volume 2*, 'Brooklyn Gang', Steidl, Göttingen, 2012, p. 108.

i

37
LEE FRIEDLANDER (B. 1934)
New York City, 1963
gelatin silver print, printed 1970s
signed and titled in pencil and stamped with '52 So. Mountain Road' copyright credit (verso)
image: 8½ x 12¾ in. (21.5 x 32.3 cm.)
sheet: 13⅞ x 10⅞ in. (35.2 x 27.6 cm.)
\$6,000-8,000

PROVENANCE:

Collection of Joshua Smith, Washington, DC;
acquired from the above by the present owner, 2003.

LITERATURE:

Colin Westerbeck & Joel Meyerowitz, *Bystander: a History of Street Photography*, Bulfinch Press, Boston, 1994, p. 389.
Peter Galassi, *Friedlander*, The Museum of Modern Art, 2005, pl. 140, p. 121.
Andy Grundberg, *Streetwise: Masters of 60s Photography*, Modernbooks Editions, San Fransisco, 2010, p. 95.
Sarah Hermanson Meister, *Arbus Friedlander Winogrand: New Documents*, 1967, Museum of Modern Art, New York, 2017, pp. 66, 72.

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38
BRUCE DAVIDSON (B. 1933)
Jimmy Armstrong, the Palisades, New Jersey, 1959

gelatin silver print, printed 1970s
signed and dated in pencil (verso)
image: 9¾ x 6½ in. (24.7 x 16.5 cm.)
sheet: 14 x 11 in. (35.5 x 27.9 cm.)

\$5,000-7,000

PROVENANCE:
Witkin Gallery, New York;
acquired from the above by the present owner, 1998.

LITERATURE:
Bruce Davidson, *Bruce Davidson: Photographs*, Thames and Hudson, London, 1979, p. 23.
Bruce Davidson, *Circus: Bruce Davidson*, Steidl, Göttingen, 2007, cover, p. 9.
Bruce Davidson, Fundación MAPFRE/ Aperture, New York, 2016, p. 79.



39
WILLIAM KLEIN (B. 1928)
4 Heads, New York, 1955

gelatin silver print, printed 1980
signed, titled with date of image and of print in pencil (verso)
image: 12¾ x 9½ in. (32.3 x 24.1 cm.)
sheet: 14 x 11 in. (35.5 x 27.9 cm.)

\$2,000-3,000

PROVENANCE:
Howard Greenberg Gallery, New York;
acquired from the above by the present owner, 2006.

LITERATURE:
William Klien, *William Klien: Photographs*, Aperture, New York, 1981, n.p.
William Klein, *William Klein: New York 1954-55*, Dewi Lewis Publishing, New York, 1995, n.p.
Bob Shamis, *Leon Levinstein: The Moment of Exposure*, National Gallery of Canada, Ottawa, 1995, p. 31.
Rob Bowman, *William Klein: Open City Street Photograps Since 1950*, Museum of Modern Art, New York, 2001, p. 45.
William Klien, *William Klein: Retrospective*, MARVAL, Paris, 2005, p. 35.



40
GARRY WINOGRAND (1928-1984)
Bronx Zoo, New York, 1963

gelatin silver print, printed 1984
signed in pencil in 'Estate of Garry Winogrand' credit stamp by Executor Eileen Adele Hale (verso)
image: 8¾ x 13⅞ in. (22.2 x 33.3 cm.)
sheet: 11 x 14 in. (27.9 x 35.5 cm.)

\$5,000-7,000

PROVENANCE:
Fahey/Klein, Los Angeles;
acquired from the above by the present owner, 1998.

LITERATURE:
Exhibition catalogue, *The Animals*, The Museum of Modern Art, New York, 1969, p. 29.
John Szarkowski, *Winogrand: Figments From the Real World*, The Museum of Modern Art, New York, 1988, p. 117.
Tod Papageorge, *Public Relations*, The Museum of Modern Art, New York, 1977, p. 12.
Leo Rubinflen (ed.), *Garry Winogrand*, San Francisco Museum of Modern Art, San Francisco, 2013, pl. 129.



41
LEE FRIEDLANDER (B. 1934)

Texas, 1965
gelatin silver print, printed mid-1970s
signed in pencil with Friedlander's '44 So. Mountain Road' copyright credit
stamp and also titled and dated in pencil (verso)
image: 7¾ x 11½ in. (18.7 x 28.2 cm.)
sheet: 11 x 14 in. (27.9 x 35.5 cm.)

\$6,000-8,000

PROVENANCE:
Photos Do Not Bend Gallery, Houston;
acquired from the above by the present owner, 2001.

LITERATURE:
Rod Slemmons, *Like a One-Eyed Cat: Photographs by Lee Friedlander 1956-1987*, Harry N. Abrams/Seattle Art Museum, 1989, pl.35.
Peter Galassi, *Friedlander*, Museum of Modern Art, New York, 2005, pl.288, p.123.



42
BRUCE DAVIDSON (B. 1933)

Birmingham, Alabama, 1963
gelatin silver print, printed 1975
signed in ink (margin); signed, titled and dated in
pencil (verso); credited, titled, and dated 'printed c.
1975' on affixed gallery label (mat, verso)
image: 13 x 19½ in. (33 x 49.5 cm.)
sheet: 16 x 20 in. (40.6 x 50.8 cm.)

\$5,000-7,000

PROVENANCE:
Howard Greenberg Gallery, New York;
acquired from the above by the present owner,
2000.

LITERATURE:
Bruce Davidson, *Bruce Davidson: Photographs*,
Thames and Hudson, London, 1979, cover, p. 74.
Bruce Davidson, *Time of Change: Civil Rights
Photographs 1961-1965*, St. Ann's Press, Los
Angeles, 2002, p. 122.



43
DANNY LYON (B. 1942)

*Carmen, The Courtyard at The New Vera
Cruz, 1965*
chromogenic print
signed, dated and numbered '11-1' in ink (verso)
image: 6¾ x 10 in. (17.1 x 25.4 cm.)
sheet: 8 x 10 in. (20.3 x 25.4 cm.)

\$3,000-5,000

PROVENANCE:
Etherton Gallery, Tuscon;
acquired from the above by the present owner,
2007.

LITERATURE:
'Danny Lyon', *Camera Magazine*, 1977, cover.
Danny Lyon, *Memories of Myself: Essays by Danny
Lyon*, Phaidon, London, 2009, p. 51.



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44

DANNY LYON (B. 1942)

Route 12, Wisconsin, 1962

gelatin silver print, printed 1981
signed, titled, and dated in ink (margin); signed
and titled, with date of image and of print in
photographer's 'Bleak Beauty' credit stamp and
annotated 'one of five printed' with photographer's
initials (verso)
image: 12½ x 8¼ in. (31.7 x 20.9 cm.)
sheet: 15¾ x 19¼ in. (40 x 50.1 cm.)

\$4,000-6,000

PROVENANCE:

Witkin Gallery, New York;
acquired from the above by the present owner,
1997.

LITERATURE:

Danny Lyon, *The Bikeriders*, Macmillian Company,
New York, 1968, cover, p. 4.
Danny Lyon, *Pictures from the New World*,
Aperture, New York, 1988, p. 11.
Danny Lyon, *Photo Film 1959-1990*, Edition Braus,
Heidleberg, 1991, p. 57.
Max Kozloff et al., *The Social Scene*, Museum of
Contemporary Art Los Angeles, 2000, p. 11.
Andy Grundberg, *Streetwise: Masters of 60s
Photography*, Modernbooks Editions, San
Fransisco, 2010, p. 113.
Danny Lyon, *The Seventh Dog*, Phaidon, New York,
2014, p. 213.



45

DANNY LYON (B. 1942)

Cal, Elkhorn, Wisconsin, 1966

gelatin silver print
signed and titled in pencil (verso)
image: 8⅞ x 13 in. (22.5 x 33 cm.)
sheet: 11 x 14 in. (27.9 x 35.5 cm.)

\$6,000-8,000

PROVENANCE:

Witkin Gallery, New York;
acquired from the above by the present owner,
1997.

LITERATURE:

Danny Lyon, *The Bikeriders*, Macmillian Company,
New York, 1968, cover, p. 4.
Danny Lyon, *Photo Film 1959-1990*, Edition Braus,
Heidleberg, 1991, p. 52.
Max Kozloff et al., *The Social Scene*, Museum of
Contemporary Art Los Angeles, 2000, p. 113.



46

DANNY LYON (B. 1942)

Crossing the Ohio River from Louisville, 1966

gelatin silver print, printed 1980
signed, titled and dated in ink (recto); initialed with date of image and of print in
'Bleak Beauty' photographer's credit, also annotated 'one of five prints made in
1980' in pencil and (verso)
image: 12½ x 18½ in. (31.7 x 46.9 cm.)
sheet: 15¾ x 19¼ in. (40 x 50.1 cm.)

\$4,000-6,000

PROVENANCE:

Witkin Gallery, New York;
acquired from the above by the present owner, 1997.

LITERATURE:

Danny Lyon, *The Bikeriders*, Macmillian Company, New York, 1968, cover, p. 49.
Danny Lyon, *Photo Film 1959-1990*, Edition Braus, Heidelber, 1991, p. 53.
Andy Grundberg, *Streetwise: Masters of 60s Photography*, Modernbooks
Editions, San Fransisco, 2010, p. 111.
David Campany, *Photography & The American Road, The Open Road*, aperture,
New York, 2014, p. 31.
Julian Cox et al., *Danny Lyon: Message to the Future*, Fine Arts Museum of San
Francisco, San Francisco, 2016, pl. 33, p. 118.

While studying at the University of Chicago, Danny Lyon found a mentor in
Hugh Edwards, then curator of prints and drawings at The Art Institute of
Chicago. This growing friendship gave Lyon the courage to show Edwards
some of his earliest photographs taken of motorcyclists he had met through
'scrambles', a popular dirt track race. Seeing the work for the first time,
Edwards noted that this experience was '...the most stimulating event for
many days...' and immediately saw potential in Lyon.

The bikers Lyon met at the 'scrambles' became not only his subject matter,
but also a group of close friends. This bond continued to grow, resulting in
Lyon joining a motorcycle crew called Outlaws. To Lyon, these motorcyclists
were the closest thing left to the cowboys of the wild west. By 1966, Lyon
hosted his first exhibition at the Art Institute of Chicago and included a
number of photographers from his *Bikeriders* series.

47

GARRY WINOGRAND (1928-1984)

Los Angeles, Sunset Strip, 1964

gelatin silver print, printed 1970s

signed in pencil (verso)

image: 8¾ x 12⅞ in. (22.2 x 32.7 cm.)

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

\$8,000-12,000

PROVENANCE:

Laurence Miller Gallery, New York;

acquired from the above by the present owner, 1998.

LITERATURE:

John Szarkowski, *Winogrand: Figments from the Real World*, The Museum of Modern Art, New York, 1988, p. 149.

Peter Galassi, *American Photography 1890-1965*, Museum of Modern Art New York, 1994, p. 227.

Garry Winogrand, *The Man in The Crowd*, Fraenkel Gallery, San Francisco, 1999, p. 20.

Peter Galassi, *Walker Evans and Company*, Museum of Modern Art, New York, 2000, p. 131.

Rob Bowman, *William Klien: Open City Street Photographs Since 1950*, Museum of Modern Art, New York, 2001, p.72.

Leo Rubinfien (ed.), *Garry Winogrand*, San Francisco Museum of Modern Art, San Francisco, 2013, pl. 173.





48
DANNY LYON (B. 1942)
Ben Alton, Housewrecker, 1967

gelatin silver print
signed, titled and dated in pencil, stamped 'Bleak Beauty' credit, variously
otherwise annotated and numbered in pencil and red ink (verso)
image/sheet: 10¾ x 7¼ in. (26.9 x 18.4 cm.)

\$2,000-3,000

PROVENANCE:
Collection of the artist;
Etherton Gallery, Tuscon;
acquired from the above by the present owner, 1997.

LITERATURE:
Danny Lyon, *The Destruction of Lower Manhattan*, Macmillan Company, New
York, 1968, p. 54.



49
DIANE ARBUS (1923-1971)
Muscle man contestant, NYC, 1968

gelatin silver print, printed later by Neil Selkirk
stamped 'A Diane Arbus photograph', signed, titled, numbered '21/75' by Doon
Arbus, Administrator, in ink and stamped Estate copyright credits (verso)
image: 14¾ x 14¾ in. (37.4 x 37.4 cm.)
sheet: 19¾ x 16 in. (50.1 x 40.6 cm.)
This work is number twenty-one from an edition of seventy-five.

\$6,000-8,000

PROVENANCE:
Robert Miller Gallery, New York;
acquired from the above by the present owner, 2003.

LITERATURE:
Diane Arbus, Aperture, New York, 1972, p. np
Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York,
2003, p. 88.



50

DIANE ARBUS (1923–1971)

Lady in a rooming house parlor, Albion, NY, 1963

gelatin silver print, printed later by Neil Selkirk
stamped 'A Diane Arbus photograph', signed, titled and numbered '29/75' by
Doon Arbus, Administrator, in ink and stamped Estate copyright credits (verso)
image: 14¾ x 14¾ in. (37.4 x 37.4 cm.)
sheet: 19¾ x 15½ in. (50.1 x 40.3 cm.)
This work is number twenty-nine from an edition of seventy-five.

\$7,000–9,000

PROVENANCE:
Robert Miller Gallery, New York;
acquired from the above by the present owner, 2000.

LITERATURE:
Diane Arbus, Aperture, New York, 1972, n.p.
Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York,
2003, p. 106.
Sarah Hermanson Meister, *Arbus Friedlander Winogrand New Documents*,
1967, Museum of Modern Art, New York, 2017, p. 55.



51

BRUCE DAVIDSON (B. 1933)

Mother Brown born 1852, 1962

gelatin silver print
signed in pencil (verso)
image: 12 x 8 in. (30.4 x 20.3 cm.)
sheet: 14 x 11 in. (35.5 x 27.9 cm.)

\$2,000–3,000

PROVENANCE:
Witkin Gallery, New York;
acquired from the above by the present owner, 1998.

LITERATURE:
Bruce Davidson, *Bruce Davidson: Photographs*, Thames and Hudson, London,
1979, p. 67.
Bruce Davidson, *Time of Change: Civil Rights Photographs 1961–1965*, St. Ann's
Press, Los Angeles, 2002, cover.



52

DIANE ARBUS (1923–1971)

The Junior Interstate Ballroom Dance Champions, Yonkers, NY, 1962

gelatin silver print, printed in later by Neil Selkirk
stamped 'A Diane Arbus photograph' and 'print by Neil Selkirk', signed, titled
and numbered '37/75' by Doon Arbus, Administrator, in ink and stamped
Estate copyright credits (verso)
image: 14½ x 14½ in. (36.8 x 36.8 cm.)
sheet: 20 x 16 in. (50.8 x 40.6 cm.)
This work is number thirty-seven from an edition of seventy-five.

\$15,000-25,000

PROVENANCE:
Robert Miller Gallery, New York;
acquired from the above by the present owner 2002.

LITERATURE:
Diane Arbus, Aperture, New York, 1972, p. np.
Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York,
2003, p. 40.
Sarah Hermanson Meister, *Arbus Friedlander Winogrand New Documents*,
1967, Museum of Modern Art, New York, 2017, pp. 33, 64, 155.





53
DIANE ARBUS (1923–1971)

Identical twins, Roselle, NJ, 1967

gelatin silver print, printed later by Neil Selkirk
stamped 'A Diane Arbus photograph', signed, titled and dated by Doon Arbus,
Administrator, in ink, annotated 'NS Printer's Proof #2' by Neil Selkirk in ink
and numbered 'Aperture 10677' in an unknown hand in ink, stamped Estate
copyright credit (verso)
image: 14 1/2 x 15 in. (36.9 x 38.1 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)

\$70,000–90,000

PROVENANCE:
Neil Selkirk, New York;
Edwynn Houk Gallery, Chicago;
Private Collection;
Butterfields, December 14, 1995, lot 1947;
Private Collection;
Joseph Bellows Gallery, San Diego;
acquired from the above by the present owner, 2003.

LITERATURE:
Diane Arbus, Aperture, New York, 1972, cover and n.p.
Max Kozloff et al., *The Social Scene*, Museum of Contemporary Art Los
Angeles, 2000, p. 30.
Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York,
2003, pp. 182, 265, 270–271.
Sarah Hermanson Meister, *Arbus Friedlander Winogrand New Documents*,
1967 Museum of Modern Art, New York, 2017, p. 35.
1966 was a significant year for Diane Arbus. That January she applied for

her second Guggenheim Fellowship, and by mid-March had learned of her
successful application and its accompanying grant of \$7500, a consequential
affirmation of the importance of her work. That year she made some of her
most celebrated images, including *A young man in curlers at home on West
20th Street, N.Y.C.*, *A young Brooklyn family going for a Sunday outing, N.Y.C.*,
and the image being offered here.

During the latter months of 1966, Arbus attended a convention of identical
twins in Roselle, New Jersey. It was there that she made one of the most
indelible works of art of the twentieth century. At the same time, John
Szarkowski was working on an exhibition for The Museum of Modern Art
that would come to be known as 'New Documents,' comprised of works
by Arbus, Lee Friedlander, and Garry Winogrand. By January 1967, in
preparation for that exhibition, Arbus had made a print of *Identical twins*,

printed it as a postcard, and mailed it to various friends and acquaintances to
encourage them to see the show. 'New Documents' opened on February 27,
1967. Fifty years later, the exhibition was to become the subject of a Museum
of Modern Art monograph documenting the exhibition in detail and exploring
its continued significance.

As can be seen in the contact sheet reproduced in the 2003 exhibition
catalogue, *Diane Arbus: Revelations*, Arbus photographed three sets of twin
girls on this roll of medium-format film. Six of the sheet's twelve exposures
are of Cathleen and Colleen Wade, and the now celebrated image can be
seen upside down, as the second image from the bottom on the left negative
strip. The sisters stand shoulder to shoulder in matching corduroy dresses,
white tights, and headbands. As noted on page 182 of *Revelations*, Arbus
wrote on the December 11th page of her appointment book 'GREAT GIRL
TWINS. REN EYES,' a reference to her younger sister, Renne. Arbus's
chosen frame stands out both for its startling directness and the enigmatic,
forever-indecipherable expressions of the twins' faces.
Four years later, Arbus was to choose this image for *A Box of Ten
Photographs*, her only portfolio, which she designed with Marvin Israel and
self-produced in 1970 and 1971. Originally conceived to be an edition of 50,
the printing was not fully realized during her lifetime, and Arbus sold only
four sets: two to Richard Avedon, one to her friend Bea Feitler, and one to
Jasper Johns. In 2018, *A Box of Ten Photographs* will be the focus of a major
exhibition at the Smithsonian American Art Museum in Washington, D.C.

Large format, lifetime prints of *Identical twins* are scarce and rare to the
market. The present lot was printed by Neil Selkirk in the months following
Arbus's death; the notation in the upper left corner, 'NS print' is in Selkirk's
hand and was written long before the Estate stamp was applied, in order to
differentiate the print from lifetime prints. Thus, this 16x20 inch print pre-
dates the Estate decision to print out the edition of 50 that Arbus had begun
in 1970; it is therefore uneditioned.

In the spring of 1972, the Department of Photography at The Museum of
Modern Art, headed by esteemed curator John Szarkowski, mounted a
full-scale retrospective of her work, helping to cement her place in a quickly
evolving canon of great 20th century artists. Subsequent decades have
testified to her lasting influence, and in recent years ambitious surveys of her
work have been mounted by the San Francisco Museum of Modern Art, the
Jeu de Paume, Paris, the Smithsonian Museum of American Art, Washington,
D.C., and the Metropolitan Museum of Art, New York.





54

DIANE ARBUS (1923–1971)

Mother holding her child, NJ, 1967

gelatin silver print, printed 1967-1969
signed by the artist in ink, stamped 'a Diane Arbus print', signed and numbered
'#5173-12-05-114' by Doon Arbus, Administrator, in ink and stamped Estate
copyright credits (verso)
image: 10½ x 10 in. (26.6 x 25.4 cm.)
sheet: 13½ x 11 in. (34.2 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.

\$20,000-30,000

PROVENANCE:
Estate of Diane Arbus;
Robert Miller Gallery, New York;
acquired from the above by the present owner, 2003.

LITERATURE:
Diane Arbus, Aperture, New York, 1972, n.p.
Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York,
2003, p. 37.





55

DIANE ARBUS (1923–1971)

Four people at a gallery opening, NYC, 1968

gelatin silver print, printed later by Neil Selkirk
 stamped 'A Diane Arbus photograph' and 'print by Neil Selkirk', signed, titled
 and numbered '46/75' by Doon Arbus, Administrator, in ink and stamped
 Estate copyright credits (verso)
 image: 14½ x 14½ (36.8 x 36.8 cm.)
 sheet: 19¾ x 15⅞ in. (50.1 x 40.3 cm.)
 This work is number forty-six from an edition of seventy-five.

\$6,000-8,000

PROVENANCE:
 Robert Miller Gallery, New York;
 acquired from the above by the present owner, 2003.

LITERATURE:
Diane Arbus, Aperture, New York, 1972, n.p.
 Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York,
 2003, p. 241.



56

DIANE ARBUS (1923–1971)

Man at a parade on Fifth Avenue, NYC, 1969

gelatin silver print, printed later by Neil Selkirk
 stamped 'A Diane Arbus photograph', signed, titled and numbered '45/75' by
 Doon Arbus, Administrator, in ink and stamped Estate copyright credits (verso)
 image: 14½ x 14½ in. (36.8 x 36.8 cm.)
 sheet: 20 x 16 in. (50.8 x 40.6 cm.)
 This work is number forty-five from an edition of seventy-five.

\$6,000-8,000

PROVENANCE:
 Robert Miller Gallery, New York;
 acquired from the above by the present owner, 1999.

LITERATURE:
Diane Arbus, Aperture, New York, 1972, np.
 Max Kozloff et al., *The Social Scene*, Museum of Contemporary Art Los
 Angeles, 2000, p. 54.
 Peter Galassi, *Walker Evans and Company*, Museum of Modern Art, New York,
 2000, p. 251.
 Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York,
 2003, p. 303.



57

DIANE ARBUS (1923–1971)

Untitled (7), 1970-1971

gelatin silver print, printed later by Neil Selkirk
 stamped 'A Diane Arbus photograph', signed, titled and numbered '35/75' by
 Doon Arbus, Administrator, in ink and stamped Estate copyright credits (verso)
 image: 14¾ x 14½ in. (37.4 x 36.8 cm.)
 sheet: 19¾ x 15¾ in. (50.1 x 40 cm.)
 This work is number thirty-five from an edition of seventy-five.

\$8,000-12,000

PROVENANCE:
 Neil Selkirk, New York;
 acquired from the above by the present owner, 2019.

LITERATURE:
Diane Arbus, Aperture, New York, 1972, p. np.
 Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York,
 2003, p. 290.
 Diane Arbus, *Untitled*, Aperture, New York, 2005, n.p.
 Alexander Nemerow, *Silent Dialogues: Diane Arbus & Howard Nemerow*,
 Fraenkel Gallery, San Fransisco, 2015, p. 18.



58
SUSAN MEISELAS (B. 1948)
Curtain Call, Essex Junction, Vermont, 1973

gelatin silver print, printed 2000
signed, titled and dated in pencil (verso)
image: 8¾ x 12⅞ in. (22.2 x 32.7 cm.)
sheet: 11 x 13⅞ in. (27.9 x 35.2 cm.)

\$2,000-3,000

PROVENANCE:
Danziger Gallery, New York;
acquired from the above by the present owner.

LITERATURE:
Susan Meiselas, *Carnival Strippers*, Farrar, Straus & Giroux,
New York, 1976, p. 59.



59
TOD PAPAGEORGE (B. 1940)
Zuma Beach, CA, 1978

gelatin silver print
signed in pencil (verso)
image: 12⅞ x 18¾ in. (32 x 47.6 cm.)
sheet: 16 x 20 in. (40.6 x 50.8 cm.)

\$2,000-3,000

PROVENANCE:
Jan Kesner Gallery, Los Angeles;
acquired from the above by the present owner, 1998.



60
LARRY FINK (B. 1941)
Studio 54, New York City, May, 1977
gelatin silver print, printed 1997
signed in ink (margin); signed, titled and dated in pencil (verso)
image: 9⅞ x 9⅞ in. (24.4 x 25 cm.)
sheet: 14 x 11 in. (35.5 x 27.9 cm.)

\$1,500-2,500

PROVENANCE:
Acquired directly from the artist by the present owner, 1997.



61
LARRY FINK (B. 1941)
Studio 54, New York City, May, 1977
gelatin silver print, printed 1994
signed, titled and dated in pencil (verso)
image: 9¾ x 9⅞ in. (24.7 x 25 cm.)
sheet: 13⅞ x 10⅞ in. (35.2 x 27.6 cm.)

\$1,500-2,500

PROVENANCE:
Acquired directly from the artist by the present owner, 1994.

LITERATURE:
Larry Fink, *Social Graces: Photographs by Larry Fink*, Aperture, New York, 1984, p. 18.



62
LARRY FINK (B. 1941)
Studio 54, NYC, 1977
gelatin silver print, mounted on board, printed 1983
signed, titled, dated and annotated 'P.T.P. 1983' in pencil (mount, verso)
image: 13¾ x 14 in. (34.9 x 35.5 cm.)
sheet: 19¾ x 15¾ in. (50.1 x 40 cm.)
mount: 20 x 16 in. (50.8 x 40.6 cm.)

\$2,000-3,000

PROVENANCE:
Yancey Richardson Gallery, New York;
acquired from the above by the present owner, 1999.

LITERATURE:
Larry Fink, *Social Graces: Photographs by Larry Fink*, Aperture, New York, 1984, p. 18.

Human honesty and deception have been the core of my work. I am drawn to energy that is both constrained and unbounded and I try with the camera to fix the complexity of the moment: to create an infectious perception, so as to change the viewers' aloof judgment to one of unavoidable, impassioned involvement.

LARRY FINK



63

LEE FRIEDLANDER (B. 1934)

Stamford, Connecticut, 1973

gelatin silver print, printed mid-1980s
signed in pencil in '52 So. Mountain Road' copyright credit and titled and dated
in pencil (verso); credited, titled and dated on affixed gallery label (mat, verso)
image: 8½ x 12¼ in. (21.5 x 32.3 cm.)
sheet: 11 x 14 in. (27.9 x 35.5 cm.)

\$6,000-8,000

PROVENANCE:
Paul Kopeiken Gallery, Los Angeles;
acquired from the above by the present owner, 2003.

LITERATURE:
Rod Slemmons, *Like a One-Eyed Cat: Photographs by Lee Friedlander 1956-1987*, Harry N. Abrams/Seattle Art Museum, 1989, pl.90.
Max Kozloff et al., *The Social Scene*, Museum of Contemporary Art Los Angeles, 2000, p. 90.
Peter Galassi, *Friedlander*, Museum of Modern Art, New York, 2005, pl. 288, p.186.
David Company, *The Open Road: Photography and the American Roadtrip*, Aperture, New York, 2014, p. 30.



64

DANNY LYON (B. 1942)

New Year's Morning, Sucre, Bolivia, 1980

gelatin silver print
signed, titled and dated in ink, and with dotted ink border by the artist (margin);
signed, titled, dated and annotated 5/80' in pencil (verso)
image: 8¾ x 12½ in. (21.2 x 31.7 cm.)
sheet: 10¾ x 13¾ in. (27.6 x 35.2 cm.)
This is a unique, decorated print.

\$4,000-6,000

PROVENANCE:
Ehertson Gallery, Tuscon;
acquired from the above by the present owner, 2007.

LITERATURE:
Danny Lyon, *Photo Film 1959-1990*, Edition Braus, Heidleberg, 1991, p. 127.

THE AMERICAN SOCIAL LANDSCAPE: PHOTOGRAPHS
FROM AN IMPORTANT POST-WAR COLLECTION



65

LEE FRIEDLANDER (B. 1934)

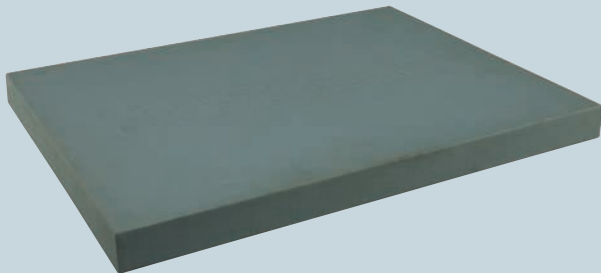
Fifteen Photographs, 1973

New York: Double Elephant Press, 1973. Portfolio of fifteen gelatin silver prints, each mounted on paper with deckled edge; each signed and numbered '35/75' in pencil (mount, recto); image/sheet sizes ranging from 6½ x 9¾ in. (16.5 x 24.8 cm.) to 8½ x 12¾ in. (21.5 x 32.2 cm.) or inverse; each mount 15½ x 20 in. (39.3 x 50.8 cm.); together with colophon, plate list and introduction by Walker Evans; number thirty-five from an edition of seventy-five plus fifteen artist's proofs; contained in silver cloth clamshell portfolio case with embossed lettering.

\$30,000-40,000

The titles are as follows:

1. *T.V. in hotel room - Galax, Virginia, 1962*
2. *Bed in window - Cincinnati, Ohio, 1963*
3. *Women in window - New York City, 1963*
4. *Man in window - New York City, 1964*
5. *Plane over bull - Kansas City, Missouri, 1965*
6. *Flag - New York City, 1965*
7. *Shadow - New York City, 1966*
8. *Party - New York City, 1968*
9. *Filling Station - rear view mirror - Hillcrest, New York, 1970*
10. *Lee Ave - Butte, Montana, 1970*
11. *Car & fence & bush - San Diego, California, 1970*
12. *Street scene, trees & houses - Hollywood, California, 1970*
13. *Statue - New Jersey, 1971*
14. *House, trailer, sign, cloud - Knoxville, Tennessee, 1971*
15. *Street scene - man, pole, etc. - Chicago, 1972*

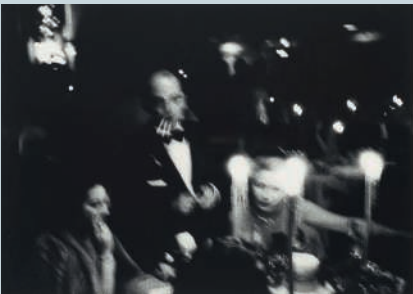
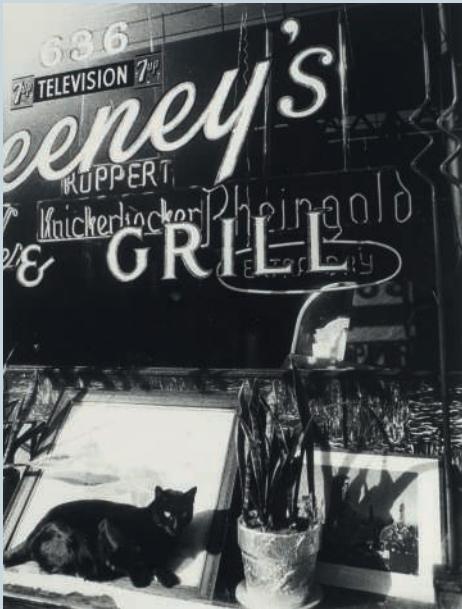


The portfolios featured in this collection, offered in lots #-#, include selections from some of documentary photography's most emblematic players. The portfolios offered here contain images that demonstrate some of these artists' most iconic images as well as some more enigmatic works—the variety offers a striking window into street photography of the twentieth century. Furthermore, within these nine portfolios are a significant number of vintage prints.

Making Out and *Social Context* are both portfolios that demonstrate Larry Fink's shrewd ability to capture indelible flashes of human nature through portraits of intimacy and societal performativity. While Fink finds moments of lively human contact, Lee Friedlander depicts more austere landscapes of quotidian nostalgia in *Fifteen Photographs*, the elegant portfolio of photographs mounted on handmade paper. Issued in 1973, several iconic images included in this Friedlander portfolio were printed notably close to their negative dates.

The *Garry Winogrand Portfolios* successfully demonstrates Winogrand's eye for the bizarre, from fleeting animalistic scenes of the West to the chaos of a crowded New York City street. These streets play the primary role in William Klein's *New York 54/55* portfolio, a dashing and turbulent exploration of the city. In contrast to these bustling scenes brimming with life, Mark Cohen captures fragmented, keyhole perspectives depicting the street-life of his hometown in *Portfolio of Ten Photographs*.

Early Works by Joel Meyerowitz demonstrates the artist working in the less familiar medium of gelatin silver, rendering his usually offbeat scenes in a neutral palette. Similarly, the *Lure Camera Portfolio* is an example of Robert Frank working in a unique method, using an automatic disposable camera to create collages.



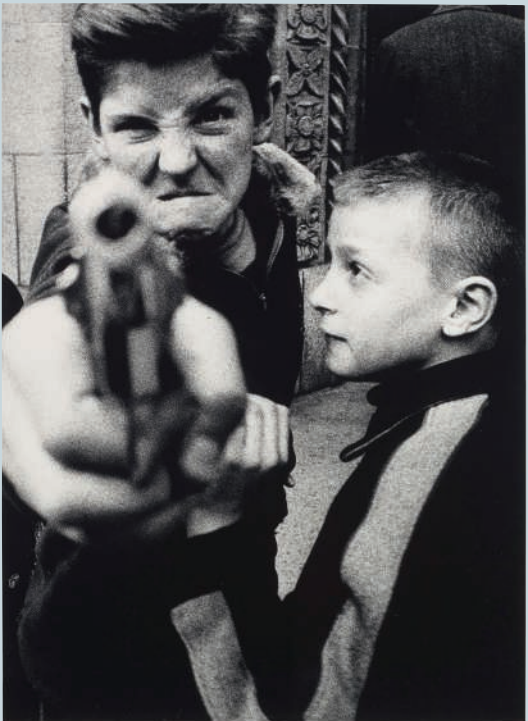
66

WILLIAM KLEIN (B. 1928)

William Klein: New York 54/55, 1954-1955

Paris: Atelier J. M. Bustamante/ Bernard Saint-Genès, 1978. Portfolio of twelve gelatin silver prints; each signed and numbered 'EA VIII' in pencil (verso); each image approximately 8 x 12 in. (20.4 x 30.5 cm.) or inverse; each sheet 12 x 16 in. (30.5 x 40.7 cm.) or inverse; together with title page, plate list, introduction by Alain Jouffroy and colophon signed and numbered 'EA VIII' in pencil; this portfolio is *épreuve d'artiste* number eight of ten aside from an edition of fifty; contained in black linen embossed clamshell box with stamped title.

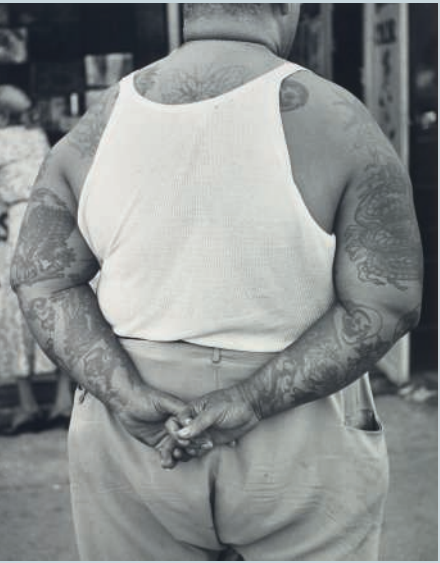
\$15,000-25,000



The titles are as follows:

- Dance in Brooklyn, September 1954*
- Spanish Harlem, September 1954*
- Upper Broadway, October 1954*
- 57th Street, November 1954*
- Horn & Hardart's, November 1954*
- 5th Avenue, November 1954*
- Xmas, Macy's, December 1954*
- First Avenue, January 1955*
- Near the docks, January 1955*
- Sweeney's, 3rd Avenue, February 1955*
- St. Patrick's Day, March 1955*
- Elsa Maxwell's Toy Ball, March 1955*

THE AMERICAN SOCIAL LANDSCAPE: PHOTOGRAPHS
FROM AN IMPORTANT POST-WAR COLLECTION



Originally intended to be a portfolio of twelve images, the present lot represents a partnership between Lunn Gallery and Leon Levinstein. While the project ended dramatically—and without completion—the grouping offered here presents a generous selection of the artist’s famously poetic, oftentimes humorous, scenes from New York streets and Coney Island, each beautifully printed by Sid Kaplan.

The titles are as follows:

- Coney Island, 1980*
- Central Park, 1974*
- Coney Island, 1958*
- Houston Street, New York (Handball Players), 1970*
- Man in Suit, Woman in Fur Coat, 1954*
- Mardi Gras, New Orleans, Louisiana, 1975*
- Tattooed Man. Coney Island, 1958*
- Rockefeller Center, 1956*
- Coney Island, 1956*
- Herald Square, New York, 1955*
- The Screen, Child in the Window, Lower East Side, 1951*



67
LEON LEVINSTEIN (1910–1988)
Selection of 11 Lunn Gallery prints, 1954-1979
eleven gelatin silver prints, printed by Sid Kaplan 1979-1980
each stamped with photographer’s credit (verso)
each image: ranging from approximately 17 x 15¼ in. (43.1 x 38.7 cm.) to 19¼ x 15½ in. (48.8 x 39.3 cm.) or inverse
each sheet: approximately 16 x 19¾ in. (40.6 x 50.1 cm.) or inverse
\$8,000-12,000



68
LARRY FINK (B. 1941)
Making Out Portfolio, 1957

Ridgewood: Karad Inc., 1980. Portfolio of fifteen gelatin silver prints; each signed and numbered '3/75' in ink or pencil; each image ranging from approximately: 14¾ x 14¾ in. (37.4 x 37.4 cm.) to 19¾ x 12¾ in. (50.1 x 32.3 cm.) or inverse; each sheet: 20 x 16 in. (50.8 x 40.6 cm.) or inverse; numbered '3/75' in ink in colophon; with title page, plate list and colophon; number three from an edition of seventy-five plus fifteen artist's proof; contained in green folio clamshell.

\$7,000-9,000

The titles are as follows:

1. *Model-Moses-Soyer Studio*, 1957
2. *Girls on Porch-Martin's Creek, Pa*, 1977
3. *Teen Couple, Allentown Fair*, 1978
4. *Debutante Ball-Hotel Pierre, N.Y.C.*, 1978
5. *Ninth Birthday Party - Sabatine's, Martin's Creek, Pa.*, 1978
6. *Eleventh Birthday Party at the Sabatine's, Martin's Creek, Pa.*, 1980
7. *Couple at the Sabatine's, Martins Creek, Pa.*, 1980
8. *Declaration of Independence, Martins Creek, Pa.*, 1978
9. *Family Group, Boat Train, London-Paris*, 1968
10. *Count & Kelly-Martins Creek, Pa.*, 1977
11. *Gary & Nancy-N.J.*, 1973
12. *Two Women, Debutante Ball, Hotel Pierre, N.Y.C.*, 1978
13. *Parson's School of Design, Costume Party*, 1972
14. *First Communion, Bronx, N.Y.*, 1961
15. *Lovers in a Doorway-Houston, TX.*, 1959

69
LARRY FINK (B. 1941)
Social Context Portfolio, 1975-1991

New York: Double Elephant Editions, 1991. Portfolio of fifteen gelatin silver prints; each signed, titled, dated and numbered '18/25' in pencil (verso); each image ranging from approximately 14¾ x 14¾in. (36.5 x 36.5 cm.) to 12¾ x 18¾ in. (31.8 x 47 cm.) or inverse; each sheet ranging from approximately 19¾ x 15¾ in. (50.1 x 40 cm.) or inverse; with title page and plate list; number eighteen from an edition of twenty-five; contained in a grey linen folio clamshell box.

\$7,000-9,000

The titles are as follows:

1. *Black Hand - Checkered Rump, N.Y.C, May*, 1985
2. *Man with Reefer - Nude on Wall, N.Y.C., April*, 1988
3. *Silk Legs, Regines, N.Y.C., May*, 1977
4. *Wedding - Long Central Neck, N.Y.C., December*, 1988
5. *Wedding - Hands Around Back, N.Y.C., January*, 1988
6. *Peter Beard - Montauk, N.Y, July*, 1977
7. *Lexington, Kentucky - Deals and Blonde, July*, 1987
8. *Military Apparition, N.Y.C., September*, 1987
9. *Trixies, N.Y.C. - Woman Dancing for Small Crowd, May*, 1990
10. *Piano Player from Behind, Wash. D.C., February*, 1990
11. *Spilled Glass and Legs, N.Y.C, April*, 1985
12. *Glass over Face, France, July*, 1988
13. *Sneer and Waitress, Los Angeles, January*, 1991
14. *False Men and their Makers, Studio 54, May*, 1977
15. *Elegant Group and Statue, Washington, D.C., May*, 1975

THE AMERICAN SOCIAL LANDSCAPE: PHOTOGRAPHS
FROM AN IMPORTANT POST-WAR COLLECTION



70

MARK COHEN (B. 1943)

Portfolio of 10 Photographs 1971-81

New York: Janet Borden, 1983. Portfolio of ten gelatin silver prints; each signed and numbered '11/32' in pencil (verso); each image approximately 10¼ x 15¼ in. (26 x 38.7 cm.) or inverse; each sheet approximately 17 x 14 in. (43.1 x 35.5 cm.) or inverse; together with title page, plate list, and colophon numbered '11/32' in ink; number eleven from an edition of thirty-two; contained in wooden clamshell.

\$8,000-12,000

The titles are as follows:

1. *Boy in Pit, April, 1971*
2. *Girls Hiding from Camera, February, 1972*
3. *Legs/Corduroy Shorts, 1972*
4. *Girl Holding Popsicle, May, 1972*
5. *Two Girls/London, June, 1975*
6. *Twisting, 1976*
7. *Paper Hat, March, 1978*
8. *Girl Coming Out of Ocean, July, 1980*
9. *Eye/Ear, July, 1980*
10. *Three Chairs/Mexico, June, 1981*



71

JOEL MEYEROWITZ (B. 1938)

Early Works Portfolio, 1964-1972

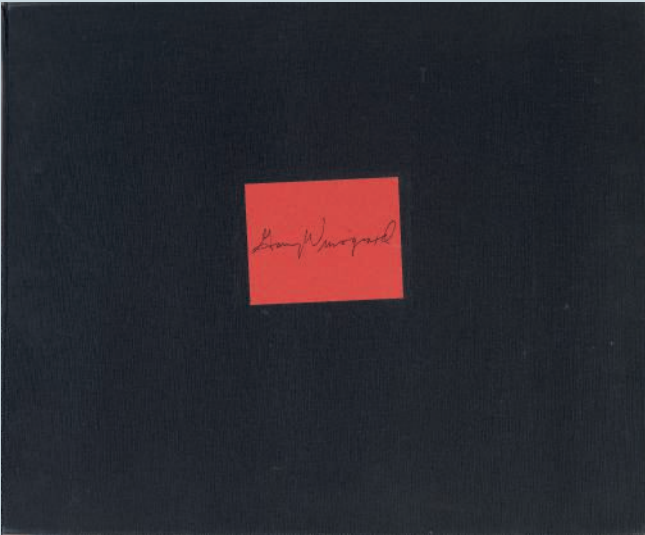
New York: Privately published, 1999. Portfolio of thirteen gelatin silver prints; each signed and dated '64-72' in ink (verso); and each image approximately 8¾ x 13¼ in. (22.2 x 33.6 cm.) or inverse; each sheet 11 x 14 in. (27.9 x 35.5 cm.); together with plate list; contained in black linen clamshell.

\$5,000-7,000

The titles are as follows:

1. *JFK Airport, 1968*
2. *New Jersey Interior, 1965*
3. *Lake in Catskill Mountains, 1971*
4. *World's Fair, NYC, 1964*
5. *Central Park, NYC, 1969*
6. *Fifth Avenue, NYC, 1968*
7. *San Francisco, 1964*
8. *Catskill Mountain Resort, 1965*
9. *Cape Canaveral, Moon Landing, 1968*
10. *New Mexico, 1972*
11. *New Year's Eve, NYC, 1965*
12. *Rockefeller Center, 1970*
13. *Bethesda Fountain, Central Park, 1968*

THE AMERICAN SOCIAL LANDSCAPE: PHOTOGRAPHS
FROM AN IMPORTANT POST-WAR COLLECTION



72
GARRY WINOGRAND (1928–1984)
Garry Winogrand Portfolio, 1978

New York: Hyperion Press Ltd., 1978. Portfolio of fifteen gelatin silver prints, each hinged to mat at upper corners; signed and numbered '40' in pencil (verso); each image approximately 8¾ x 13¼ in. (22.2 x 33.6 cm) or inverse; each sheet 11 x 14 in. (27.9 x 35.5 cm.); number forty from an edition of one-hundred plus thirteen artist's proofs numbered from 'I-XIII'; contained in original black linen clamshell portfolio case with folding plate list and colophon.

\$20,000-30,000

The titles are as follows:

1. *Cape Kennedy, Florida, 1969*
2. *New York City, 1968*
3. *Utah, 1964*
4. *New York City, 1967*
5. *New York City, 1969*
6. *New York City, 1968*
7. *New York City, 1964*
8. *New York City, 1971*
9. *New York City, 1963*
10. *Toronto, 1969*
11. *New York City, 1972*
12. *Austin, Texas, 1974*
13. *Fort Worth, Texas, 1974*
14. *Castle Rock, Colorado, 1960*
15. *New York City, 1968*

THE AMERICAN SOCIAL LANDSCAPE: PHOTOGRAPHS
FROM AN IMPORTANT POST-WAR COLLECTION



73

ROBERT FRANK (1924-2019)

Lure Camera Portfolio, Mabou, Nova Scotia, 1971-1977



Portfolio of six offset lithographs, printed 1980; each signed and numbered 'APXIII/XXX' in pencil and variously inscribed (within lithographic image); each image ranging from approximately: 14 x 12¼ in. (35.5 x 31.1 cm.) to 24 x 16¼ in. (60.9 x 41.2 cm.); each sheet ranging from: 12 x 21 in. (30.4 x 53.3 cm.) to 23 x 39 in. (58.4 x 99.1 cm.); artist's proof number eight of thirty aside from an edition of seventy.

\$8,000-12,000

PROVENANCE:

in Mabou, Nova Scotia in order to establish a second, more remote home and began to split their time between Mabou and New York. The work that followed this shift took on a more introspective tone, seeking inspiration from the artist's personal life and his rough-hewn, natural surroundings in contrast to the crowded, voyeuristic street scenes from the height of his career.

The Lure camera was a type of automatic disposable camera that was sold pre-loaded with color film and once the film was exposed, the entire camera was sent back to the manufacturer in California to be developed and printed. Frank received his first Lure camera as a gift in the early 1970s and for approximately five years this camera was his choice tool with which to capture and create a journalistic series of collages. These works displayed his day-to-day in a way that challenged the visually static nature of the medium—some collages feature images staggered or overlapped atop one another, creating a rough sense of time lapse, while others feature personal inscriptions and imbedded documents.

These collages were ultimately exhibited at the National Film Board of Canada Gallery in Ottawa, Ontario in 1978 and then purchased by the National Gallery of Canada in Ottawa, where the collection remains. In 1980, Mr. Frank, encouraged by the National Film Board's director, Lorraine Monk and the printer Ernie Herzig, produced this portfolio based upon the work he made with the Lure camera.

The titles are as follows:

- A Monument to Electricity + Photography
- Another World (Mabou Harbour, Nova Scotia), 1976-1977
- In Mabou - Wonderful Time - with June, 1977
- Isn't It Wonderful Just To Be Alive, 1971
- Mabou Coal Mines [in collaboration with June Leaf], Winter 1976-1977
- Mailbox + Letters, Winter 1976-1977



74
HARRY CALLAHAN (1912–1999)
Chicago, 1950
gelatin silver contact print, printed 1970s
signed with stylus (recto)
image/sheet: 8 x 10 in. (20.3 x 25.4 cm.)
\$10,000-15,000



75
IRVING PENN (1917–2009)
Chevrier, Paris, 1950
platinum-palladium print, printed 1976
signed, titled, numbered '16/25' and 'P1302', and stamped with
photographer's/Condé Nast copyright credit, with date of image and of print,
all in pencil (verso); credited, titled, dated and numbered on affixed gallery
label (frame backing board)
image: 19½ x 14 in. (49.5 x 35.5 cm.)
sheet: 22¾ x 17¼ in. (56.8 x 43.8 cm.)
This work is number sixteen from an edition of twenty-five.
\$40,000-60,000



76

76
HENRI CARTIER-BRESSON (1908–2004)
Marilyn Monroe in Reno, 1961
gelatin silver print, printed later
signed in ink and embossed photographer's copyright credit (margin)
image: 17½ x 11¾ in. (44.4 x 29.8 cm.)
sheet: 19½ x 15¼ in. (49.5 x 40 cm.)
\$7,000-9,000

77
HENRI CARTIER-BRESSON (1908–2004)
Simiane-la-Rotonde, France, 1969
gelatin silver print, printed later
signed in ink (margin)
image: 9½ x 14 in. (24.1 x 35.5 cm.)
sheet: 12 x 16 in. (30.4 x 40.6 cm.)
\$8,000-12,000

78
GARRY WINOGRAND (1928–1984)
Untitled (Santa Monica Pier), 1964
gelatin silver print, printed before 1973-1974
signed in pencil in Estate credit stamp by Eileen Adele Hale, Executor,
annotated 'Received from Garry Winogrand ca. 1973-74' by Geoff
Winningham and dated '1964' in an unknown hand (verso)
image: 9 x 13½ in. (22.8 x 34.2 cm.)
sheet: 11 x 14 in. (27.9 x 35.5 cm.)
\$5,000-7,000



77



78

SPOTLIGHT
CONTEMPORARY WOMEN PHOTOGRAPHERS

In this section, Christie’s is pleased to present a selection of six contemporary women photographers who represent a segment of artists working within the conceptual and figurative realms of analog and digital photography.

The women featured here began their careers in the early aughts, the last generation to come of age in a pre-internet era, and therefore it is not a coincidence that they utilize and reference both camera-less and analog techniques as an inherent nostalgic response to the digitization of photography driven by the rapid onset of the Information Age in the 1990’s. This is evident in not only the photographic means of production but also in the conceptual relationship each has with materiality and the subject of the screen.

As we move through the post-internet age into the virtual, these noteworthy female photographers continue to re-define and re-invent the photographic process of their predecessors, while successfully traversing the blurred lines of analog and digital into a unique visual language rooted in real life.

CONTEMPORARY WOMEN
PHOTOGRAPHERS

79
MARIAH ROBERTSON (B. 1975)

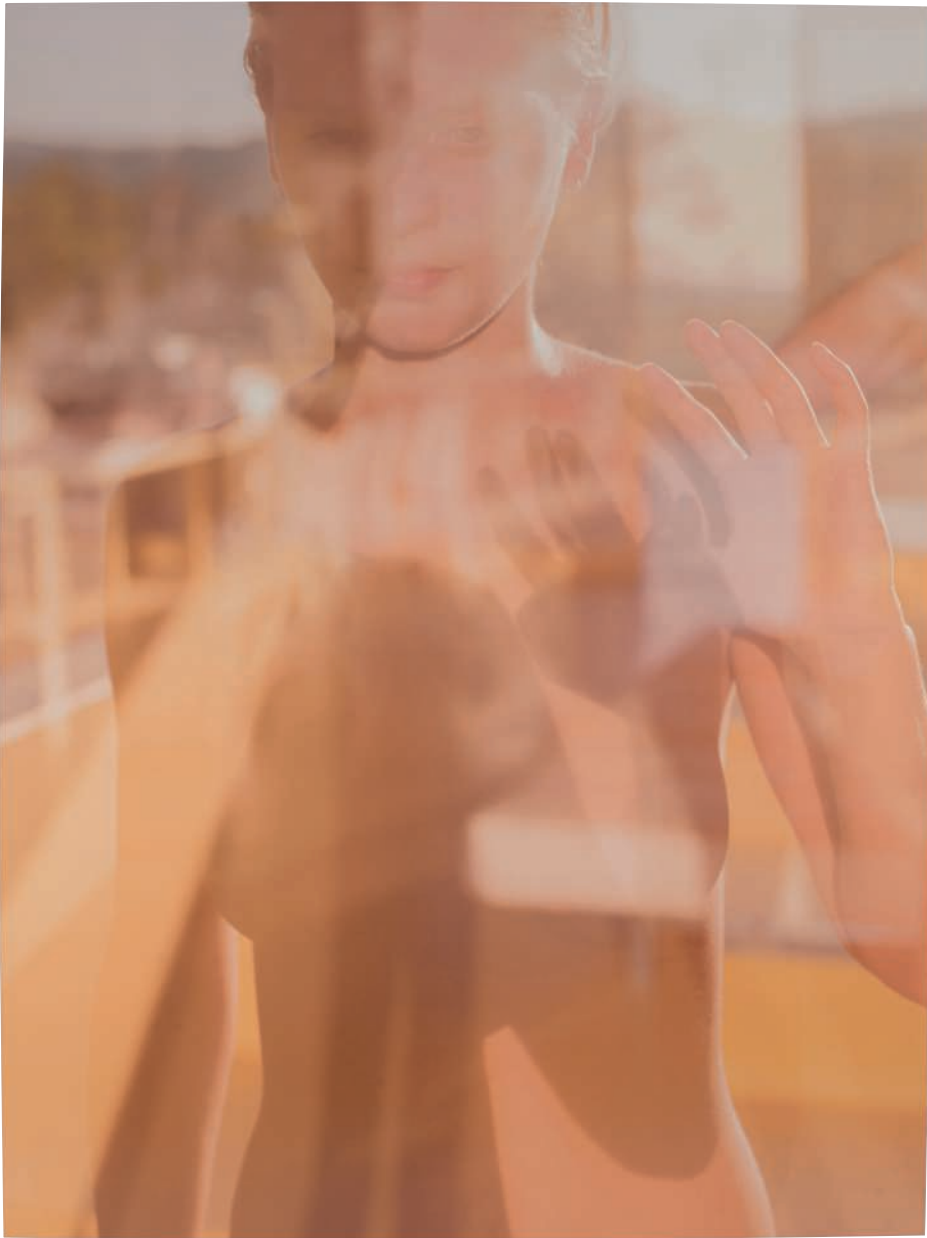
5, 2009
chemically treated print on RA-4 paper
image/sheet: 56 x 32½ in. (142.2 x 82.5 cm.)
overall: 60 x 49 in. (152.4 x 124.4 cm.)
This work is unique.

\$3,000-5,000

PROVENANCE:
Museum 52, New York;
acquired from the above by the present owner, 2009.



SPOTLIGHT
CONTEMPORARY WOMEN PHOTOGRAPHERS

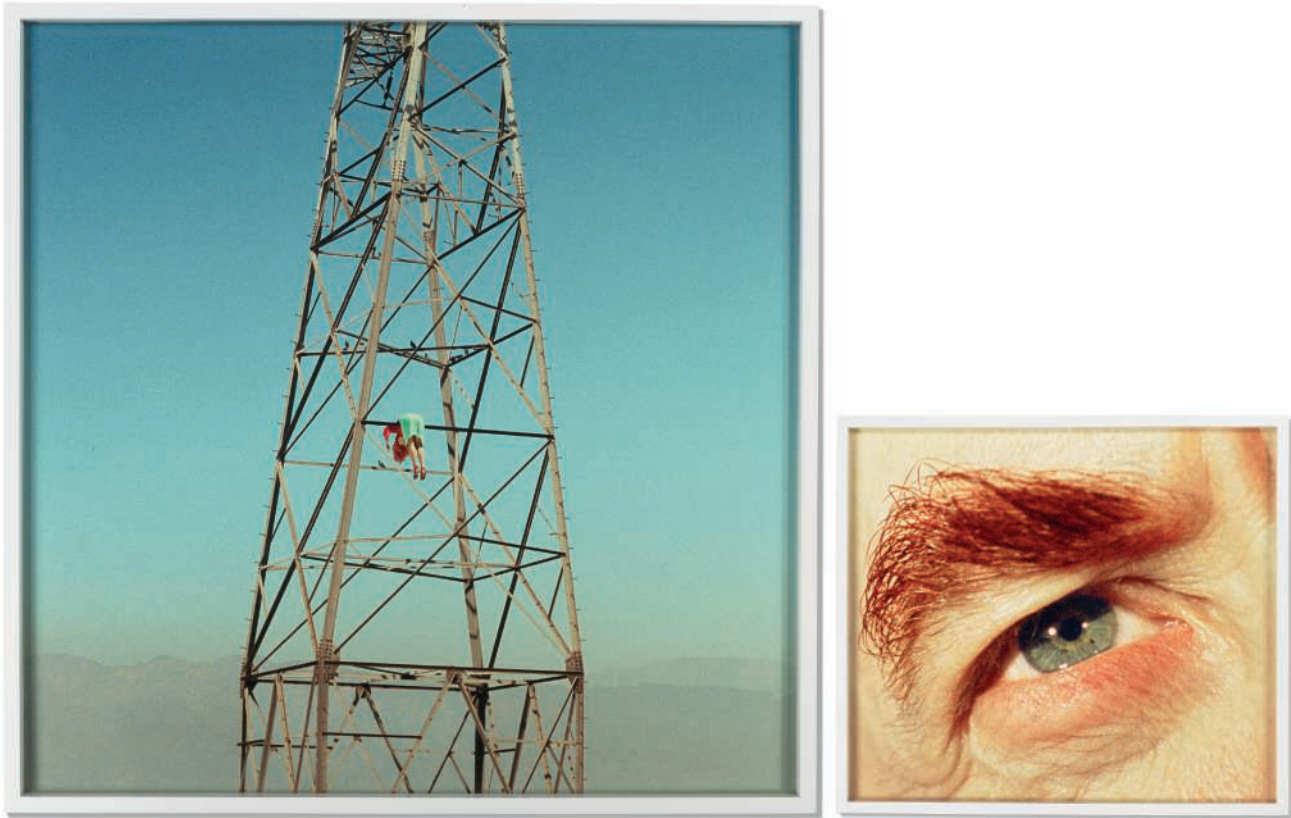


80
MONA KUHN (B. 1969)
AD 6387, 2014

chromogenic print, flush-mounted on acrylic, printed 2019
signed, titled, numbered '4/8' and inscribed with copyright insignia, with date of
image and of print, all in pencil on affixed artist label (flush mount, verso)
image/sheet/flush mount: 40 x 30 in. (101.6 x 76.2 cm.)
This work is number four from an edition of eight plus two artist proofs.

\$6,000-8,000

LITERATURE:
Rebecca Morse et al., *Mona Kuhn: Works*, Thames and Hudson, New York, 2021.



81
ALEX PRAGER (B. 1979)
Eye #8 (Electric Tower) and 4:29, Van Nuys from the series *Compulsion*,
2012

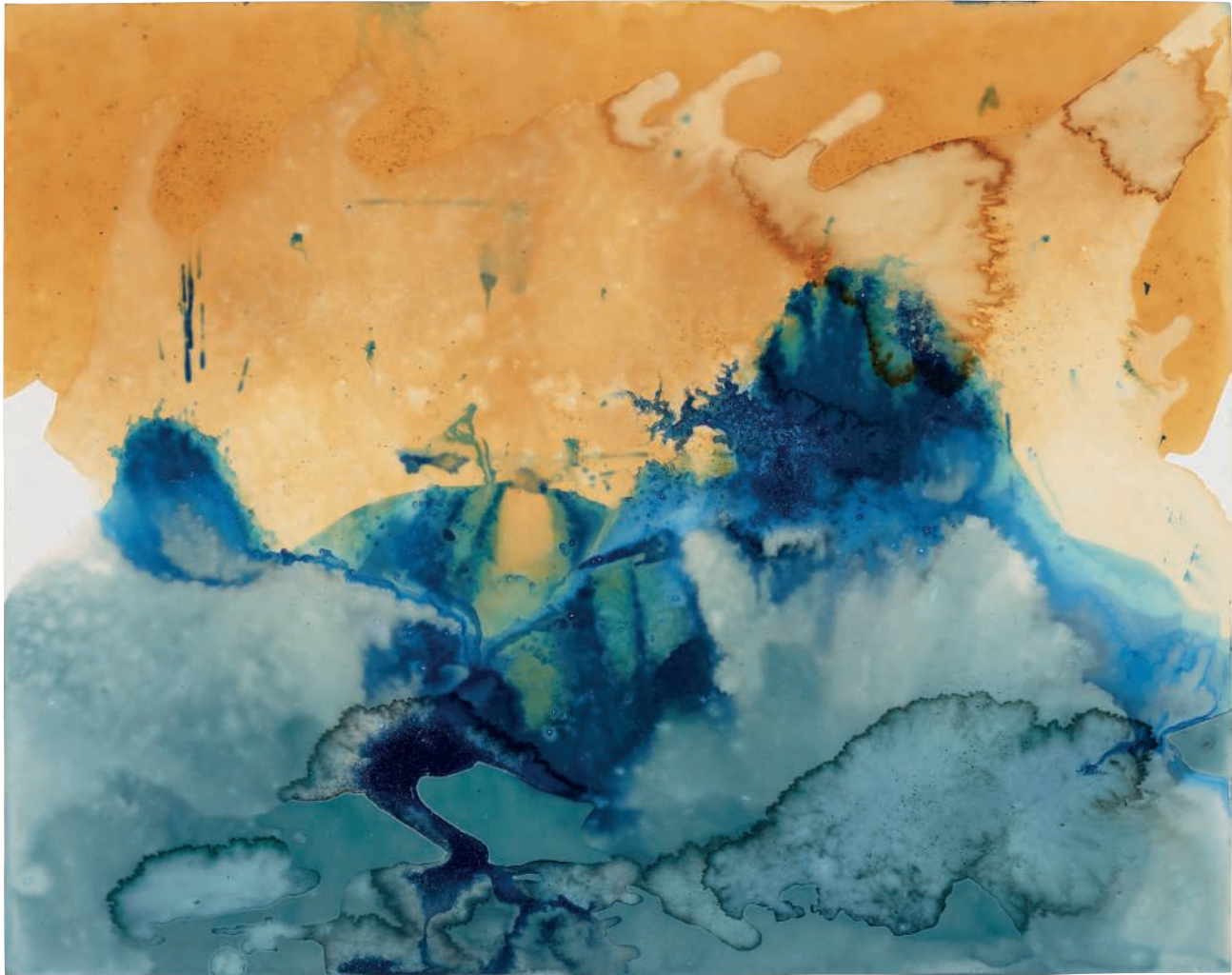
two archival pigment prints
each signed, titled and numbered '2/9' on affixed artist's label (frame backing board)
Eye #8 (Electric Tower):
image/sheet :16¼ x 18¾ in. (409.9 x 47.6 cm.)

4:29, Van Nuys:
image/sheet: 36 x 36½ in. (91.4 x 92.7 cm.)
Each work is number two from an edition of nine plus two artist's proofs.

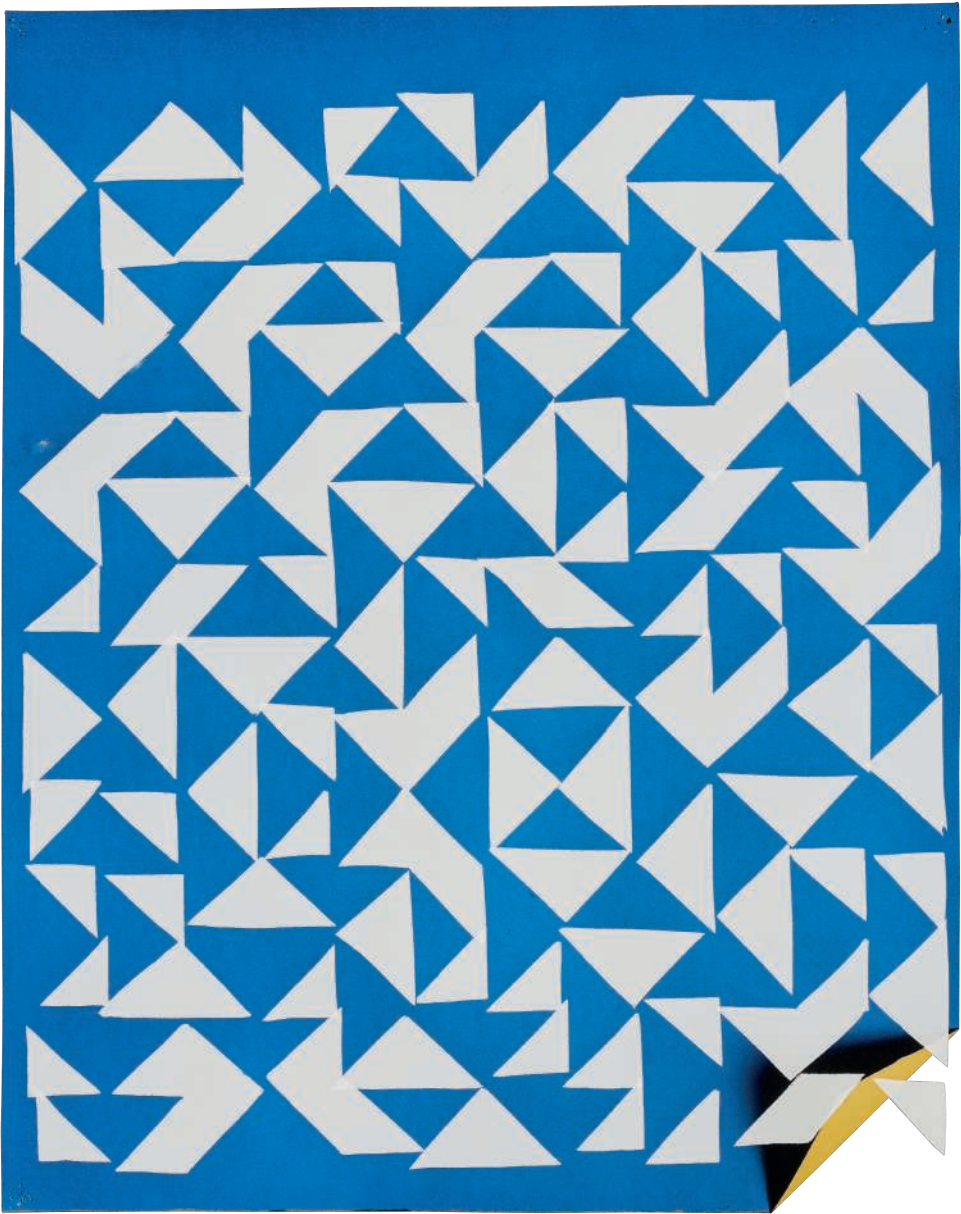
\$8,000-12,000

PROVENANCE:
M+B Photo Gallery, Los Angeles;
acquired from the above by the present owner.

SPOTLIGHT
CONTEMPORARY WOMEN PHOTOGRAPHERS



82
MEGHANN RIEPENHOFF (B. 1979)
Littoral Drift Nearshore #469 (Bainbridge Island, WA 10.18.16, Three Waves, Poured, Dawn to Dusk), 2016
dynamic cyanotype
signed in pencil (verso); credited, titled and dated on affixed gallery label (frame backing board)
image/sheet: 18½ x 23¾ in. (46.9 x 60.3 cm.)
This work is unique.
\$4,000-6,000
PROVENANCE:
Yossi Milo Gallery, New York;
acquired from the above by the present owner.



83
HANNAH WHITAKER (B. 1980)
Blue Papers (Albers), 2014
archival pigment print, flush-mounted on acrylic
image/sheet: 30 x 24 in. (76.2 x 60.9 cm.)
This work is number three from an edition of three plus two artist's proofs.
\$2,500-3,500
PROVENANCE:
Taymour Grahne, New York;
acquired from the above by the present owner.



SPOTLIGHT
CONTEMPORARY WOMEN PHOTOGRAPHERS

84
EILEEN QUINLAN (B. 1972)
Venus Mount, 2020
three UV prints, each on Dibond panel
signed in ink (verso)
overall: 72 x 110 in. (182.9 x 279.4 cm)
This work is number two from an edition of three plus two artist's proofs.
\$10,000-15,000

PROVENANCE:
Miguel Abreu Gallery, New York;
acquired from the above by the present owner.





85

PETER BEARD (B. 1938)

Loliondo Lion Charge, 1964

toned gelatin silver print with blood and applied ink
signed, titled, dated and variously inscribed in white ink (recto)
image/sheet: 87 x 31 in. (220.9 x 78.7 cm.)
overall: 96 x 42 in. (243.8 x 106.6 cm.)
This work is unique.

\$60,000-80,000



86



86

PETER BEARD (B. 1938)

Elephant reaching for the last branch on a tree, Kenya (End of the Game), 1960

gelatin silver print with ink handwork and applied blood, printed later
signed, titled and dated and variously inscribed in ink (recto)
image: 22½ x 15 in. (57.1 x 38.1 cm.)
sheet: 23¾ x 15¾ in. (60.3 x 40 cm.)

\$20,000-30,000



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

87

PETER BEARD (1938-2020)

Bicentennial Diary, 1976

photogravure with applied red ink
signed, titled, dated and inscribed in ink (recto)
each image/sheet: 34¼ x 22 in. (86.9 x 55.8 cm.)
overall: 34¼ x 44½ in. (86.9 x 113 cm.)

\$20,000-30,000

PROVENANCE:



87



88

JULIUS SHULMAN (1910–2009)

Richard Neutra, FAIA, Chuey Residence, 1960

gelatin silver print, printed later

signed, titled and dated in white ink (recto); titled and annotated '#2920' in ink, stamped with photographer's '7875 Woodrow Wilson Dr.' credit (verso)
image/sheet: 14 x 11 in. (35.5 x 27.9 cm.)

\$3,000-5,000



89

RICHARD AVEDON (1923–2004)

Andy Warhol and Members of the Factory, New York, 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



PROPERTY FROM THE COLLECTION OF DR. ALVIN FRIEDMAN-KIEN

90
PETER HUJAR (1934–1987)

Self-Portrait, 1975

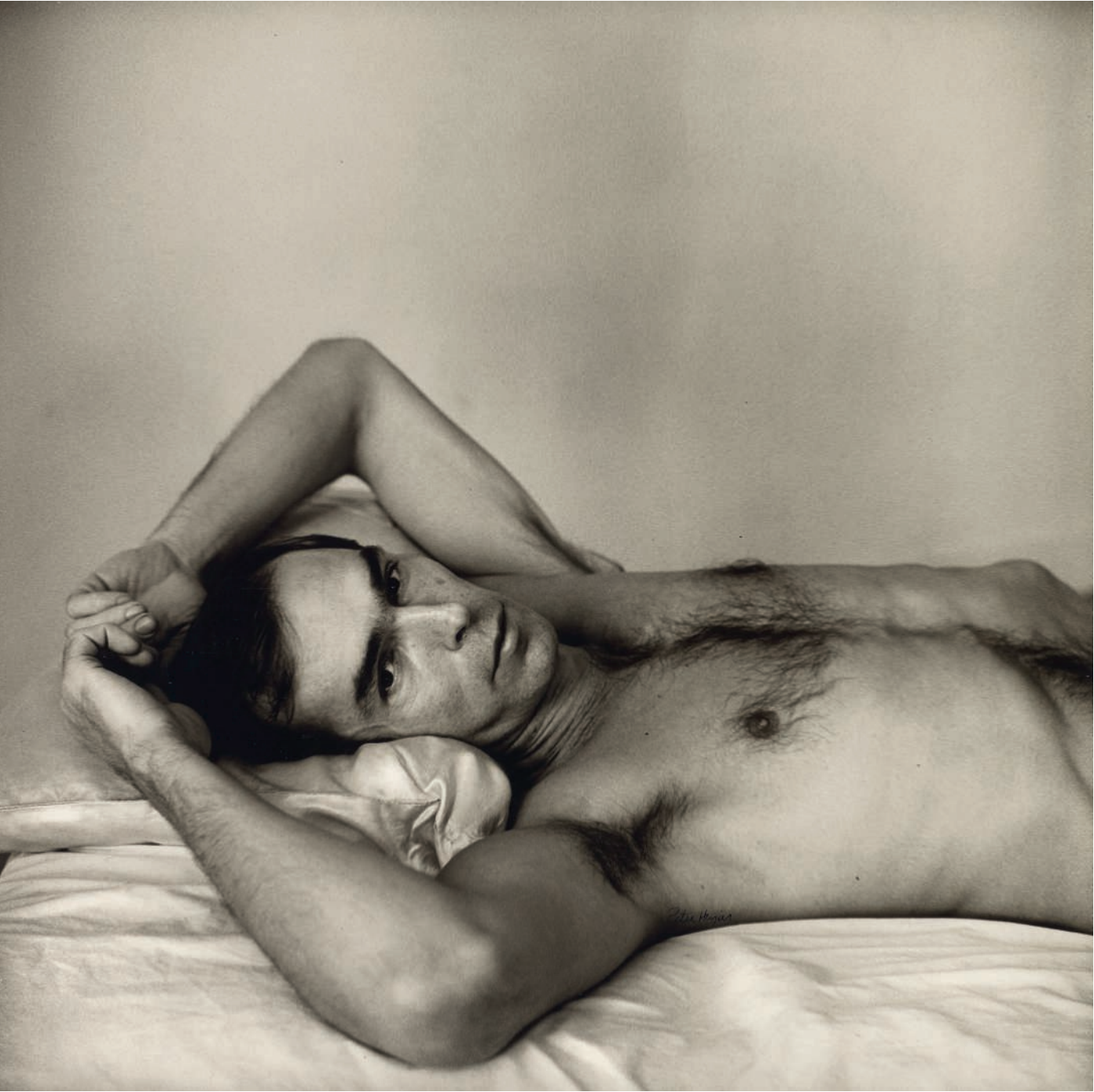
gelatin silver print
signed in ink (recto); credited, titled and dated on affixed gallery label (mat, verso); credited, titled and dated on affixed gallery label (frame backing board)
image: 14% x 14% in. (37.1 x 37.1 cm.)
sheet: 19% x 16 in. (50.1 x 40.6 cm.)
This work was printed by the artist.

\$30,000-50,000

PROVENANCE:
Gifted by the artist to the present owner.

LITERATURE:
Jeffrey Fraenkel and Darius Himes (eds.), *Peter Hujar: Love & Lust*, Fraenkel Gallery, San Francisco, 2014, p. 36, pl. 35.

The poignant self-portrait offered in the present lot was gifted by Hujar, who died of AIDS in 1987, to Dr. Alvin Friedman-Kien. Dr. Friedman-Kien was among the first doctors to, in 1981, recognize a group of cancer cases that were rare and abnormally aggressive in gay men in New York and California known at the time as Kaposi’s Sarcoma, and later, AIDS.





91
FRANCESCA WOODMAN (1958–1981)

Seven cloudy days, Rome, 1977-1978
 gelatin silver print, printed 1997-2003 by the artist's Estate
 signed by George and Betty Woodman, Executors, initialed 'IB' by the printer,
 Igor Bakht, and numbered '2/40', all in pencil, stamped 'PE/FW' Estate credit
 (verso); credited, titled, dated and numbered on affixed gallery label (frame
 backing board)
 image: 4 1/2 x 4 1/2 in. (11.5 x 11.5 cm.)
 sheet: 10 x 8 in. (25.5 x 20.4 cm.)
 This work is number two from an edition of forty.

\$7,000-9,000



92
NANCY REXROTH (B. 1946)

A Woman's Bed, Logan, Ohio, 1970
 gelatin silver print
 signed, titled, dated and annotated in pencil (verso)
 image: 4 x 4½ in. (10.1 x 11.4 cm.)
 sheet: 8 x 10 in. (20.3 x 25.4 cm.)

\$2,000-3,000



93
SALLY MANN (B. 1951)

Virginia at 3, 1988
 gelatin silver print, printed 1992
 signed, titled, dated, numbered '5/25', inscribed with copyright insignia in
 pencil, and annotated with edition information (verso); credited, titled, dated
 and numbered '5/25' on affixed gallery label (frame backing board)
 image: 18⅞ x 23 in. (47.9 x 58.4 cm.)
 sheet: 19¾ x 23¾ in. (50.1 x 60.3 cm.)
 This work is number five from an edition of twenty-five.

\$12,000-18,000

94

WILLIAM EGGLESTON (B. 1939)

Untitled, 1965-1970

archival pigment print, printed 2012

signed in ink, titled, numbered '1/2' with date of image and of print, all in pencil on affixed Eggleston Artistic Trust label (verso); credited, titled, dated and numbered on affixed gallery label, with scan of Eggleston Artistic Trust label (frame backing board)

overall: 60 x 44 in. (152.4 x 111.8 cm.)

This work is number one from an edition of two.

\$60,000-80,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Beverly Hills, Gagosian, *William Eggleston: Los Alamos*, September 27-November 10, 2012.

LITERATURE:

Elizabeth Sussman, *William Eggleston: Democratic Camera, Photographs and Video, 1961-2008*, Whitney Museum of American Art, New York, 2009, p. 6.
William Eggleston, William Eggleston III and Mark Holborn (ed.), *Los Alamos Revisited: Volume Two*, Steidl, Göttingen, 2012, p. 141.





95
WILLIAM EGGLESTON (B. 1939)
Outskirts of Morton, Mississippi, Halloween, 1971
 dye-transfer print
 signed, numbered and variously annotated in pencil (verso);
 credited, titled and dated on affixed gallery label (frame
 backing board)
 image: 11¼ x 17½ in. (29.8 x 44.5 cm.)
 sheet: 15¾ x 20 in. (40 x 50.8 cm.)
 This work is from an edition of fifteen.
 \$40,000-60,000



96
WILLIAM EGGLESTON (B. 1939)
Untitled from the series Southern Suite, 1981
 dye-transfer print, printed 1986
 signed in ink (margin); credited, titled dated and numbered
 'Number five from an edition of five' on affixed gallery and
 auction labels (frame backing board)
 image: 9¾ x 15 in. (24.7 x 38.1 cm.)
 sheet: 16 x 20 in. (40.6 x 50.8 cm.)
 This work is number five from an edition of five.
 \$10,000-15,000



97
STEPHEN SHORE (B. 1947)
Winslow, Arizona, 2013
 chromogenic print
 signed, titled, dated '9/19/13' and numbered '1/8' in ink (verso)
 image: 16 x 20 in. (40.6 x 50.8 cm.)
 sheet: 20 x 24 in. (50.8 x 60.9 cm.)
 This work is number one from an edition of eight.
 \$7,000-9,000



98
HELMUT NEWTON (1920–2004)

Untitled I, Bel Air, 1989

gelatin silver print, flush-mounted on aluminum, printed 2001
signed, titled, dated and numbered '2/3' in ink (flush mount, verso); credited,
titled, dated and numbered on affixed gallery label (frame backing board)
image/sheet/flush-mount: 55 x 48 in. (139.7 x 121.9 cm.)
This work is number two from an edition of three.

\$40,000-60,000



99
SANTE D'ORAZIO (B. 1956)

Christy Turlington, The Panoramic View Hotel, NY, 1993

gelatin silver print
signed, titled, dated and numbered '22/25' in pencil, stamped with
photographer's copyright credit (verso); credited, titled, dated and numbered
on affixed gallery label (frame backing board)
image: 14¾ x 18¾ in. (37.4 x 47.6 cm.)
sheet: 16 x 20 in. (40.6 x 50.8 cm.)
This work is number twenty-two from an edition of twenty-five.

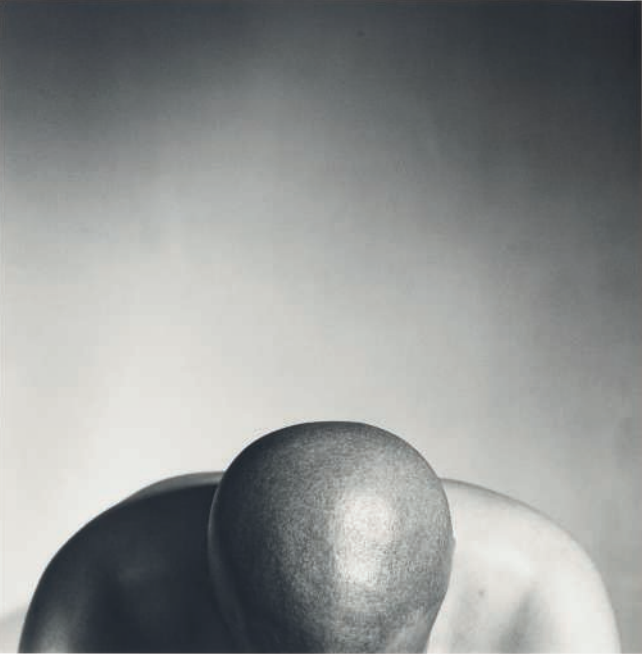
\$8,000-12,000



100
ROBERT MAPPLETHORPE (1946–1989)
Dennis with flowers, 1983 and Dennis with thorns, 1983

two gelatin silver prints, each flush-mounted on board
each signed and dated in ink in photographer's
copyright credit stamp, each titled, dated and
numbered '8/10' in ink (flush mount, verso); each
credited and titled on affixed labels (frame backing
board)
each image: 19 x 15¼ in. (48.2 x 38.7 cm.)
each sheet/flush mount: 19¾ x 15¾ in. (50.1 x 40
cm.)
These works are each number eight from and
edition of ten.

\$25,000-35,000



101
ROBERT MAPPLETHORPE (1946–1989)

Cedric, NY, 1978

gelatin silver print, flush-mounted on board
signed and dated in ink in copyright credit stamp, titled and dated in pencil
(flush mount, verso); credited, titled and dated on affixed exhibition labels
(frame backing board)
image: 13¾ x 13¾ in. (35.2 x 34.9 cm.)
sheet/flush mount: 20 x 15¾ in. (50.8 x 40 cm.)
This work is aside from an edition of five.

\$10,000-15,000



PROPERTY FROM THE PINCUS COLLECTION

102
ROBERT MAPPLETHORPE (1946–1989)

Parrot tulip in black vase, 1985

platinum-palladium print
signed, dated and numbered '2/3' in pencil (margin); signed and dated in
pencil in copyright credit (verso); credited, titled, dated and numbered on
affixed gallery and artist labels, also with *The Perfect Moment* exhibition label
(frame backing board)
image: 19¼ x 19½ in. (48.8 x 49.5 cm.)
sheet: 25¾ x 22 in. (65.4 x 55.8 cm.)
This work is number two from an edition of three.

\$30,000-50,000



103

ROBERT MAPPLETHORPE (1946–1989)

Orchid, 1982

gelatin silver print, flush-mounted on board
signed, dated and numbered '4/10' in ink (margin); numbered '918' in pencil
and '4/10' in ink, signed and dated in ink in copyright credit (mount, verso)
image: 15¼ x 15¼ in. (38.7 x 38.7 cm.)
sheet/flush mount: 19¾ x 15¾ in. (50.1 x 40 cm.)
This work is number four from an edition of ten.

\$10,000-15,000



104

ROBERT MAPPLETHORPE (1946–1989)

Baby's Breath, 1982

gelatin silver print, flush-mounted on board
signed, dated and numbered '3/10' in ink (margin); signed, titled, dated and
numbered '917' and '3/10' in ink and additionally signed and dated in ink in
copyright credit stamp (flush mount, verso)
image: 15½ x 15¼ in. (38.4 x 38.7 cm.)
sheet/flush mount: 19½ x 15¾ in. (48.5 x 40.3 cm.)
This work is number three from an edition of ten.

\$10,000-15,000



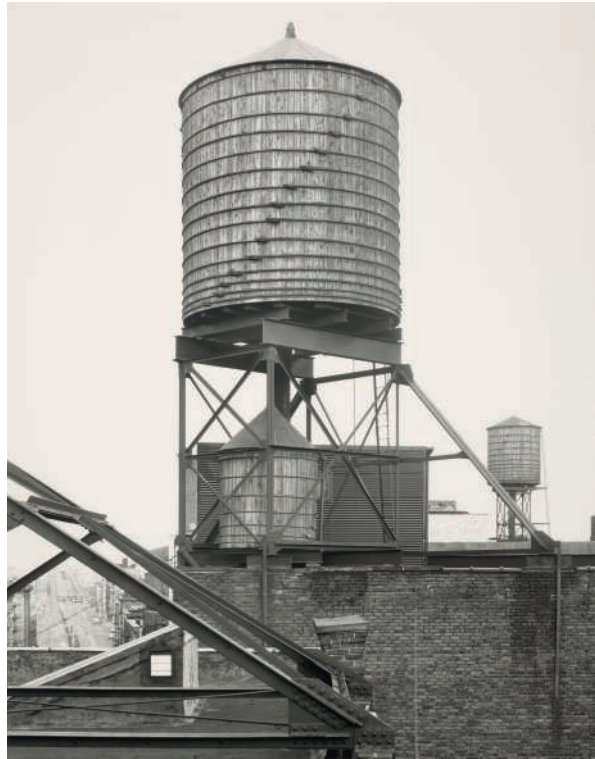
105

ROBERT MAPPLETHORPE (1946–1989)

Orchid, 1980

gelatin silver print, flush-mounted on board
signed, dated and numbered '3/15' in ink (margin); numbered '396' and '3/15'
in pencil, dated in pencil and signed in ink in copyright credit (mount, verso)
image: 14 x 14 in. (35.5 x 35.5 cm.)
sheet/flush mount: 19¾ x 15¾ in. (50.4 x 40.3 cm.)
This work is number three from an edition of fifteen.

\$10,000-15,000



106

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

Water Towers, New York City, 47 Crosby St., 1979

ferrotyped gelatin silver print, printed 2010
signed, titled and dated by Hilla Becher in pencil (verso); titled in pencil (mat
verso); credited, titled and dated on affixed gallery label (frame backing board)
image: 23¾ x 18½ in. (60 x 46.9 cm.)
sheet: 24¾ x 20 in. (61.9 x 50.8 cm.)

\$15,000-25,000



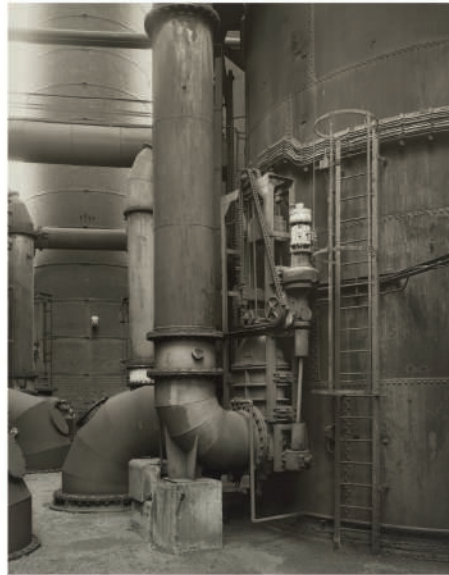
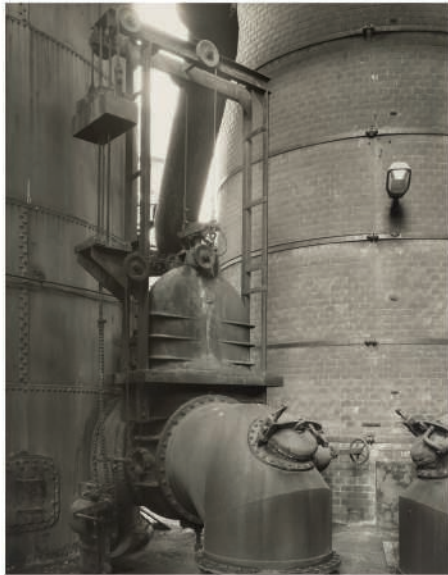
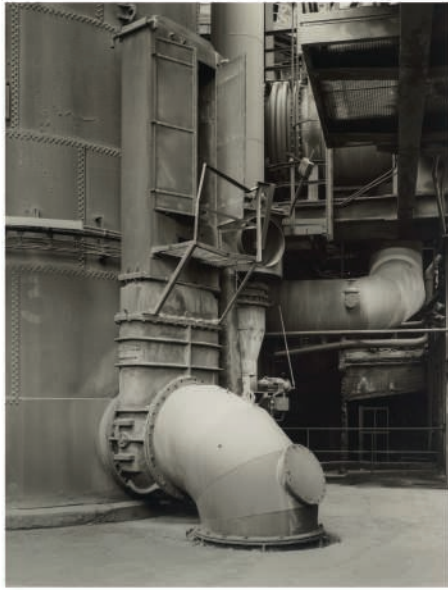
107

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

Water Tower, New York, 25 East 4th St., 1979

ferrotyped gelatin silver print, printed 1997
signed, titled and dated in pencil (verso); titled in pencil (mat verso);
credited, titled and dated on affixed gallery label (frame backing board)
image: 23¾ x 18½ in. (60 x 46.9 cm.)
sheet: 24¾ x 20 in. (61.9 x 50.8 cm.)

\$15,000-25,000



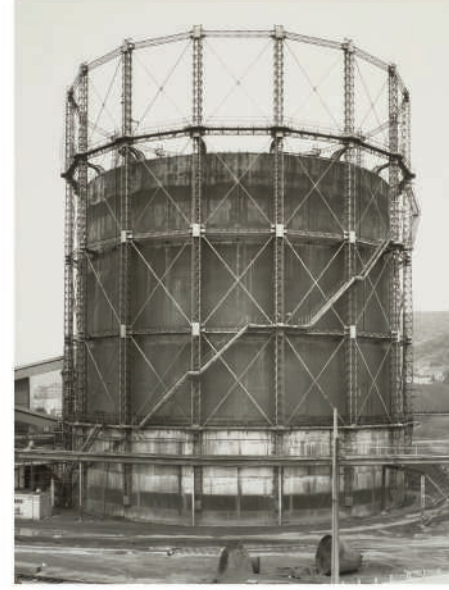
108

BERND AND HILLA BECHER (1931-2007 AND 1934-2015)

Hot Blast Stoves (Details), 1988

six ferrotyped gelatin silver prints, each mounted on board
each titled and numbered '1-6' in pencil; number 1 signed and inscribed with
sequence map in pencil (verso); each credited, titled and dated on affixed
gallery label (frame backing board)
each image/sheet: 15¾ x 12 in. (40 x 30.4 cm.)
each mount: 20 x 16 in. (50.8 x 40.6 cm.)

\$60,000-80,000



109

BERND AND HILLA BECHER (1931-2007 AND 1934-2015)

Gas Towers, 1983

four ferrotyped gelatin silver print
each numbered '1-4' in pencil; number 1 signed and inscribed with sequence
map in pencil (verso); each numbered and titled in German (on accompanying
label)
each image/sheet: 15¾ x 12 in. (40 x 30.4 cm.)

\$30,000-50,000



110
BERND AND HILLA BECHER (1931–2007 AND 1934–2015)
Nachkriegshäuser; Ruhrgebiet; and Deutschland, 1988



three ferrotyped gelatin silver prints
 each signed and numbered 'N1-N3' in pencil; N1 inscribed with sequence map
 in pencil (verso); each credited, titled, and dated on affixed label (mat, verso)
 each image/sheet: 15 $\frac{1}{8}$ x 12 $\frac{1}{8}$ in. (40.3 x 30.7 cm.)
 \$30,000-50,000



111
LEWIS BALTZ (1945–2014)
Selected Images from Park City, 1979



seven gelatin silver prints
 each signed, dated, titled, numbered '6/21' and annotated 'PC22-PC91' in
 pencil (verso)
 each image: 6 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in. (16.5 x 24.1cm.)
 each sheet: 8 x 10 in. (20.3 x 25.4cm.)
 These works are each number six from an edition of twenty-one.
 \$15,000-25,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

112

ROBERT ADAMS (B. 1937)

On Humbert Mountain, Clatsop County Oregon, 1993-2003

gelatin silver print
signed and dated '2003' in pencil (verso)
image: 13¾ x 17¼ in. (34.9 x 43.8 cm.)
sheet: 15¾ x 20 in. (40 x 50.8 cm.)

\$10,000-15,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

113

ROBERT ADAMS (B. 1937)

Coos County Oregon, 1999-2003

gelatin silver print
signed and dated '2003' in pencil (verso)
image: 9 x 11 in. (22.8 x 27.9 cm.)
sheet: 11 x 14 in. (27.9 x 35.5 cm.)

\$10,000-15,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

114

ROBERT ADAMS (B. 1937)

The Columbia River from the Washington Side, 1999-2003

gelatin silver print
signed and dated '2003' in pencil (verso)
image: 9 x 11¼ in. (22.8 x 28.5 cm.)
sheet: 11 x 14 in. (27.9 x 35.5 cm.)

\$10,000-15,000



115

HIROSHI SUGIMOTO (B. 1948)

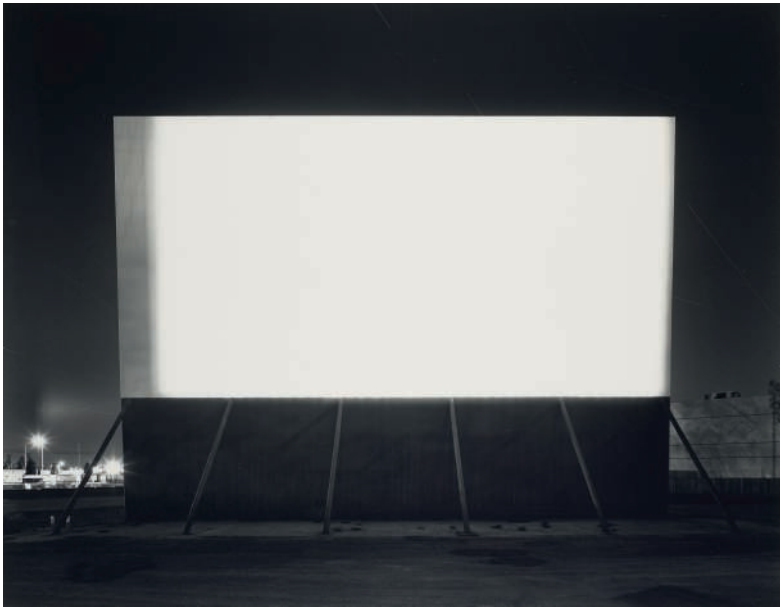
Two Selected Prints from Time Exposed, 1989

two offset lithographs, each mounted on card
Tasman Sea, Ngarpupu, 1990
blindstamped with title and number '331' (mount, recto)

Marmara Sea, Silivli, 1991
blindstamped with title and number '370' (mount, recto)
each image/sheet: 9½ x 12¼ in. (24.1 x 31.1 cm.)
each mount: 13¾ x 18¼ in. (34.9 x 46.4 cm.)

(2)

\$2,000-3,000



116

HIROSHI SUGIMOTO (B. 1948)

Winnetka Drive-In, Paramount, 1993

gelatin silver print, mounted on paper
signed in pencil (mount, recto); blindstamped with title, date and numbers '20/25', '712' (margin)
image: 16½ x 21¼ in. (41.9 x 53.9 cm.)
sheet: 18⅞ x 22⅞ in. (47.9 x 58.1 cm.)
mount: 20 x 24 in. (50.8 x 60.9 cm.)
This work is number twenty from an edition of twenty-five.

\$20,000-30,000



117

HIROSHI SUGIMOTO (B. 1948)

Seagram Building—Ludwig Mies Van Der Rohe, 1997



gelatin silver print, mounted on card
signed in pencil (mount, recto); blindstamped numbers '3/25' and
'909' (margin)

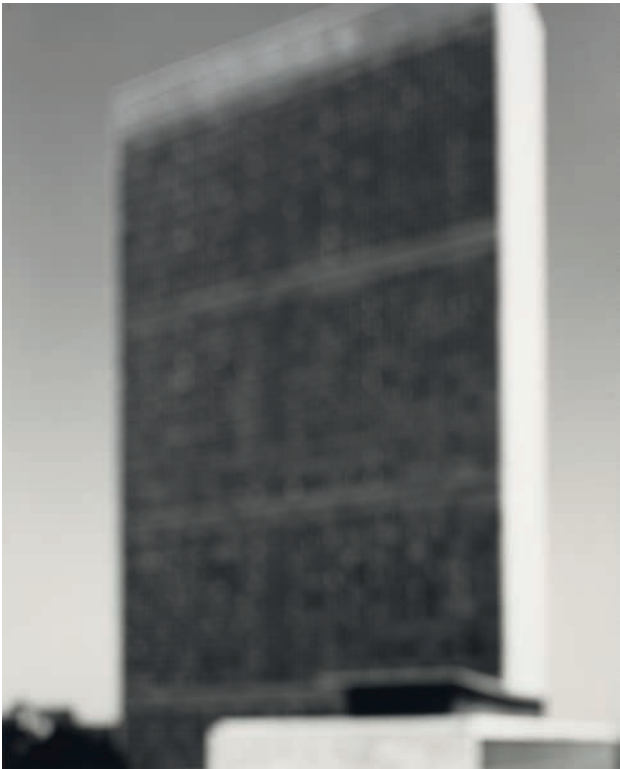
image: 23 x 18½ in. (58.4 x 46.9 cm.)

sheet: 23¾ x 19⅞ in. (60.3 x 50.4 cm.)

mount: 25 x 20 in. (63.5 x 50.8 cm.)

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

\$20,000-30,000



118

HIROSHI SUGIMOTO (B. 1948)

United Nations Building, 1997



gelatin silver print, mounted on card
signed in pencil (mount, recto); blindstamped numbers '11/25' and
'903' (margin)

image: 23 x 18½ in. (58.4 x 46.9 cm.)

sheet: 23¾ x 19⅞ in. (60.3 x 50.4 cm.)

mount: 25 x 20 in. (63.5 x 50.8 cm.)

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

\$8,000-12,000



119

HIROSHI SUGIMOTO (B. 1948)

Empire State Building, 1997



gelatin silver print, mounted on card
signed in pencil (mount, recto); blindstamped numbers '16/25' and
'919' (margin)

image: 23 x 18½ in. (58.4 x 46.9 cm.)

sheet: 23¾ x 19⅞ in. (60.3 x 50.4 cm.)

mount: 25 x 20 in. (63.5 x 50.8 cm.)

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

\$20,000-30,000



120

HIROSHI SUGIMOTO (B. 1948)

Fujisawa Municipal Gymnasium, 1997



gelatin silver print, mounted on card
signed in pencil (mount, recto); blindstamped with numbers '14/25' and
'902' (margin)

image: 23 x 18½ in. (58.4 x 46.9 cm.)

sheet: 23¾ x 19⅞ in. (60.3 x 50.4 cm.)

mount: 25 x 20 in. (63.5 x 50.8 cm.)

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

\$15,000-25,000



CROSSING BOUNDARIES: PROPERTY FROM THE ELLA FONTANALS CISNEROS COLLECTION

121

THOMAS RUFF (B. 1958)

mdpn 29, 2003

chromogenic print, face-mounted to acrylic
signed, titled, dated and numbered '1/5' in pencil (verso)
image: 39 x 53¼ in. (99 x 135.2 cm.)
overall: 51 x 65 in. (129.5 x 165.1 cm.)
This work is number one from an edition of five.

\$20,000-30,000



122

HIROSHI SUGIMOTO (B. 1948)

Stylized Sculpture 011, 2007

gelatin silver print, flush-mounted on board, secondarily
mounted on board
signed in pencil, credited, titled, dated and numbered '1/5'
in typed text on affixed artist's label, credited, titled, dated
and numbered on affixed gallery label (frame backing
board)
image/sheet/flush-mount: 58¾ x 47 in. (149.2 x 119.4 cm.)
secondary mount/overall: 71¾ x 60 in. (182.2 x 152.4 cm.)
This work is number one from an edition of five.

\$20,000-30,000



123

ALEC SOTH (B. 1969)

Girl with Flowers, Beijing, China, 2004

chromogenic print, flush-mounted on board
signed, titled, dated and numbered '2/5' in ink on affixed artist label, credited,
titled, dated and numbered in typed text on affixed gallery and exhibition labels
(frame backing board)
image/sheet/flush mount: 40 x 32 in. (101.6 x 81.2 cm.)
This work is number two from an edition of five.

\$10,000-15,000



124

ALEC SOTH (B. 1969)

Sugar's, Davenport, Iowa, 2002

chromogenic print, flush-mounted on board
signed, titled, dated and numbered '2/5' in ink on affixed photographer's label,
credited, titled, dated and numbered on affixed gallery labels
(frame backing board)
image/sheet/flush mount: 50 x 40 in. (127 x 101.6 cm.)
This work is number two from an edition of five.

\$12,000-18,000



125

ROBERT POLIDORI (B. 1951)

Grand Central, New York City, 1998

Fujicolor Crystal Archive print, flush-mounted
on Dibond
signed in ink, credited, titled, dated and numbered
'6 from an edition of 10' in typed text, all on affixed
gallery label (frame backing board)
overall: 50 x 60 in. (127 x 152.4 cm.)
This work is number six from an edition of ten.

\$15,000-25,000



PROPERTY FROM THE PINCUS COLLECTION

126

NAN GOLDIN (B. 1953)

Joana with Valérie and Reine in the Mirror, L'Hotel, Paris, 1999

Cibachrome print, flush-mounted on aluminum,
face-mounted to acrylic
signed, titled, dated and numbered '#2/3'
in ink on affixed artist label (flush mount, verso)
image/sheet/flush mount/face mount:
48 x 72 in. (121.9 x 182.8 cm.)
This work is number two from an edition
of three.

\$8,000-12,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

127
NICK BRANDT (B. 1966)
Elephant Mother and Two Babies, 2002
 platinum-palladium print
 signed, dated and numbered '10/25' in pencil (margin)
 image: 27¼ x 33¾ in. (69.2 x 84.4 cm.)
 sheet: 30 x 39½ in. (76.2 x 100.3 cm.)
 This work is number ten from an edition of twenty-five.
 \$10,000-15,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

128
NICK BRANDT (B. 1966)
Rhino on Lake, 2007
 archival pigment print
 signed, dated and numbered '11/25' in pencil (margin)
 image: 20½ x 20½ in. (52 x 52 cm.)
 sheet: 24 x 22 in. (60.9 x 55.8 cm.)
 This work is number eleven from an edition of twenty-five.
 \$6,000-8,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

129
NICK BRANDT (B. 1966)
Elephant Mother and Baby Walking in Tandem, Maasai Mara, 2003
 archival pigment print
 signed, dated and numbered '13/20' in pencil (margin)
 image: 20 x 20 in. (50.8 x 50.8 cm.)
 sheet: 24 x 22¼ in. (60.9 x 56.5 cm.)
 This work is number thirteen from an edition of twenty.
 \$4,000-6,000





130

IRVING PENN (1917-2009)

Rose, Ranunculus, Dutch Iris, New York, 2006

archival pigment print, flush-mounted on board
signed, titled, dated, numbered 'REF.22550', annotated
'signed prints of this photograph not exceeding 8' and
stamped with photographer's/Vogue copyright credit, all
in ink (mount, verso)

image/sheet/flush mount: 30 ¾ x 24 in. (78.1 x 61 cm.)

This work is from an edition of eight.

\$25,000-35,000



131

RICHARD MISRACH (B. 1949)

Untitled (20402#FC), 2011

archival pigment print, flush-mounted on Dibond,
secondarily mounted on board, printed 2017
signed, titled and numbered '3/7' with date of image and of
print, all in ink on affixed plaque (frame backing board)
image/sheet/flush mount: 40 x 59½ in. (101.4 x 151.1 cm.)
secondary mount/overall: 49 x 67½ in. (124.4 x 171.4 cm.)
This work is number three from an edition of seven.

\$30,000-40,000





132

WALEAD BESHTY (B. 1976)

*Fold (45 degree directional light source),
December 22nd, 2006, Valencia, California,
2007*

gelatin silver print
initialed and annotated 'WB13807' in pencil (verso)
image/sheet: 19½ x 15¼ in. (49.5 x 40 cm.)
This work is unique.

\$10,000-15,000



133

MARCO BREUER (B. 1966)

Untitled, 2002

sanded chromogenic paper
signed in ink (on accompanying label)
image/sheet: 13¼ x 10½ in. (33.6 x 26.6 cm.)
This work is unique.

\$3,000-5,000



134

MARCO BREUER (B. 1966)

Untitled, 2002

sanded chromogenic paper
signed in ink (on accompanying label)
image/sheet: 13¼ x 10¼ in. (33.6 x 26 cm.)
This work is unique.

\$3,000-5,000



135

ZANELE MUHOLI (B. 1972)

Gamalawo, 2019

gelatin silver print
signed in ink (on accompanying label)
image: 27½ x 20¾ in. (69.8 x 52.7 cm.)
sheet: 31 x 24 in. (78.7 x 60.9 cm.)

\$12,000-18,000



136

VERA LUTTER (B. 1960)

*333 North Michigan Avenue, Chicago, IL,
October 16, 2001*

gelatin silver print, flush-mounted on board
signed, titled and dated in ink on affixed artist's
label (flush mount, verso)
image/sheet: 84½ in. x 55¼ in. (214.6 x 140.3 cm.)
overall: 86¼ in x 57.1/9 in. (219 x 145 cm.)
This work is unique.

\$40,000-60,000



137

ALEX PRAGER (B. 1979)

Rachel and Friends from the series *Week-End*, 2009

chromogenic print, flush-mounted on acrylic
signed in ink (on accompanying certificate of authenticity); credited, titled,
dated and numbered '4/5' on affixed gallery label (frame backing board)
image/sheet: 36 x 45½ in. (91.4 x 115.5 cm.)

This work is number four from an edition of five.

\$8,000-12,000



138

ALEX PRAGER (B. 1979)

Hannah, 2007

chromogenic print, flush-mounted on acrylic
signed, titled, dated and numbered '3/9' in ink (flush mount, verso); credited,
titled, dated and numbered '3/9' on affixed gallery label (frame backing board)
image/sheet/flush mount: 24 x 27 in. (60.9 x 68.5 cm.)

This work is number three from an edition of nine.

\$6,000-9,000



139

CHRISTOPHER BUCKLOW (B. 1957)

Tetrarch (Claudia Schiffer), 2010

Cibachrome print, flush-mounted on acrylic
signed, titled and dated in pencil (verso)
image/sheet/flush mount: 38 x 29 in. (96.5 x 73.6 cm.)
This work is unique.

\$8,000-12,000



140

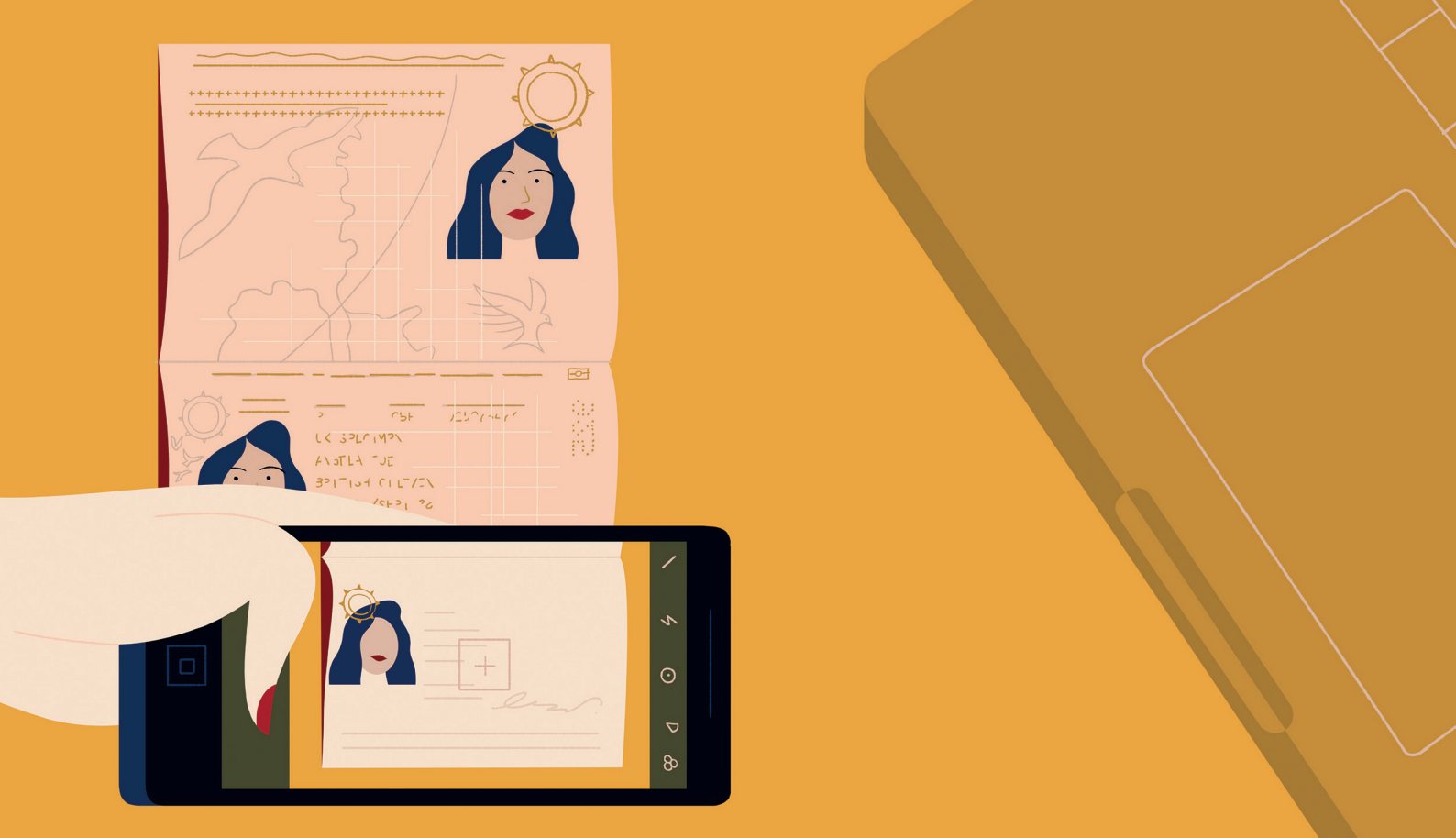
TORBJØRN RØDLAND (B. 1970)

Nudist No. 1, 1999

chromogenic print, flush-mounted on aluminum
signed and dated in ink, credited, titled and numbered
'4/10' in typed text on affixed gallery label (flush mount,
verso); numbered '4/10' in ink and credited, titled and
dated on affixed gallery label (frame backing board)
image/sheet/flush mount: 19½ x 15¾ in. (24 x 40 cm.)
This work is number four from an edition of ten.

\$4,000-6,000

End of Sale



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph 1 below.

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our 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 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 is <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. 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 • 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\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

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:

- 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
- 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:

- 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**.
- 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**.

- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.
- 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**.
- 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.
- In order to claim under the **authenticity warranty** you must:
 - 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;
 - 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
 - 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.
- 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.
- 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:
 - This **additional warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - 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.
- 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(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "Subheading"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- 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.
- where you are bidding on behalf of another person, you warrant that:
 - 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;
 - 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;
 - 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

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - 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**").
- 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.
- 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:
 - 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.
 - 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.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - 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.

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

- When you collect the **lot**; or
- 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

- 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):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - 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;
 - 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;
 - 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;
 - 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);
 - we can, at our option, reveal your identity and contact details to the seller;
 - 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;
 - 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
 - we can take any other action we see necessary or appropriate.
- 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.

- 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;
 - 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
 - we can take any other action we see necessary or appropriate.
- 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

- 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**).
- 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.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - 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.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- 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**.
- 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. 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.

- 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. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- 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.

- 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.

- 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.

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

- 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

- 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**.
- 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
 - 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.
- In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, **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.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- 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 LIVETM 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 and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

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. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

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

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- 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**.

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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

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie’s

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

• **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.

φ Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

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.

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.

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

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.

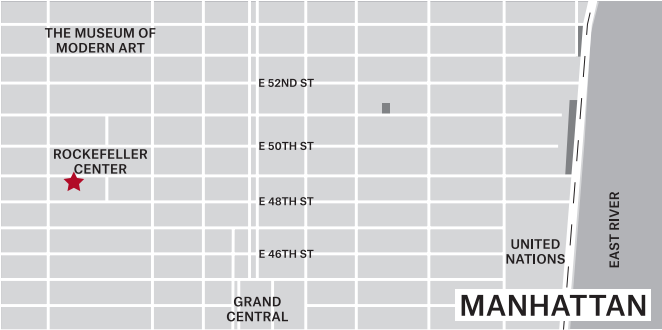
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

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.

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

STREET MAP OF CHRISTIE’S NEW YORK LOCATIONS



Christie’s Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

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

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

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