

# MODERN VISIONS

## EXCEPTIONAL PHOTOGRAPHS

NEW YORK, 17-18 FEBRUARY 2016



CHRISTIE'S















# MODERN VISIONS EXCEPTIONAL PHOTOGRAPHS

## AUCTION

Wednesday 17 February 2016

at 6.00 pm (Lots 1-69),

Thursday 18 February 2016

at 10.00 am (Lots 100-201) and 2.00pm (Lots 202-309)

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EVENING SALE

17 February 6.00 pm



# 1

## ALFRED STIEGLITZ (1864-1946)

### *The Steerage, 1907*

photogravure on Japan tissue, printed 1911  
image: 12¾ x 10⅞ in. (32.4 x 25.7 cm.)  
sheet: 16 x 11 in. (40.7 x 28 cm.)

\$20,000-30,000

#### PROVENANCE:

Sotheby's, New York, April 6, 2011, lot 36.

#### LITERATURE:

Alfred Stieglitz, *Camera Work*, New York, no. 36, October 1911, pl. IX.  
Frank Waldo et al., *America & Alfred Stieglitz: A Collective Portrait*, The Literary Guild, New York, 1934, pl. XXVII-B.  
Dorothy Norman, *Alfred Stieglitz: An American Seer*, Random House/Aperture, New York, 1960, p. 65.  
Beaumont Newhall, *The History of Photography: From 1839 to the Present Day*, The Museum of Modern Art/George Eastman House, New York, 1964, p. 112.  
Doris Bry, *Alfred Stieglitz: Photographer*, Museum of Fine Arts, Boston, 1965, pl. 8.  
Sarah Greenough & Juan Hamilton, *Alfred Stieglitz: Photographs & Writings*, Bulfinch Press/National Gallery of Art, Washington, DC, 1999, pl. 18.  
Sarah Greenough, *Modern Art and America: Alfred Stieglitz and his New York Galleries*, Bulfinch Press/National Gallery of Art, Washington, DC, 2000, p. 140, pl. 30.  
Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*, Abrams/National Gallery of Art, Washington, DC, 2002, pp. 190-94, cat. nos. 310-14.

A century since its creation, Alfred Stieglitz's *The Steerage* remains an icon in Modernist photography. Taken while on trip with his wife Emmeline in 1907, the image represents a crucial departure from Stieglitz's earlier championing of Pictorialism. Ever the advocate for photography's recognition as an art form and not merely a documentarian tool, Stieglitz, through his pioneering '291' publication, heretofore had promoted the propagation of painterly devices that blurred the lines between photography and fine art. *The Steerage*, however, became a pivot in Stieglitz's personal *oeuvre* and subsequently shaped his approach to photography. Gone were the foundations of Pictorialism: a central subject, a clear horizon, staged compositions, soft focus and feathery printing. *The Steerage* rebukes each of those, whereby a series of sharp diagonals energetically slice through the seemingly chaotic scene and converge into a striking and sharp congregation of lines of shapes. Of that experience, Stieglitz later noted, 'A round straw hat, the funnel leading out, the stairway leaning right, the white drawbridge with its railings made of circular chains – white suspenders crossing on the back of a man in the steerage below, round shapes of iron machinery, a mast cutting into the sky, making a triangular shape. I stood spellbound for a while, looking and looking.'

The image became hugely popular, and following continuous requests for prints, Stieglitz, following the advice of Paul Haviland and Marius De Zayas, in 1915 decided to print *The Steerage* on two different types of paper: Japan vellum for the regular (and less expensive) edition of '291', and a finer, thinner Japan tissue for the deluxe edition. The current lot is of the latter printing. Beyond the 100 subscribers to the regular edition and the 8 subscribers to the deluxe edition no further prints were purchased. Dismayed, Stieglitz destroyed most of the remaining prints, adding to the rarity of prints made on Japan tissue paper (Dorothy Norman, *Alfred Stieglitz: An American Seer*, p. 127).

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







## 2

### GERTRUDE KÄSEBIER (1852-1934)

*Rodin, c. 1905*

platinum print on tissue  
signed with copyright credit in pencil (recto)  
image/sheet: 13¾ x 11 in. (35 x 28 cm.)

\$20,000-30,000

**PROVENANCE:**

The artist's niece;  
Keith de Lellis Gallery, New York, 2011.

**LITERATURE:**

Record of the Art Museum, Princeton University, *The Art of Pictorial Photography*,  
Vol. 51, No. 2, 1992, p. 94.

Barbara L. Michaels, *Gertrude Käsebier: The Photographer and her Photographs*,  
Harry N. Abrams, New York, 1992, pl. 73 (variant).

***I had a letter of introduction to Rodin and found him to be very simple,  
very generous and very sincere. He had the greatest aura I had ever seen.  
It stood around him like a halo...***

Gertrude Käsebier





### 3

## EDWARD STEICHEN (1879-1973)

*Wind Fire - Thérèse Duncan on the Acropolis, 1921*

palladium print

title and date in pencil, inscribed, 'Please return to Mr. Edward Steichen, Museum of Modern Art' by Grace M. Mayer in red pencil, Condé Nast stamp and printer's notations in pencil/crayon (verso)

image: 9⅞ x 7⅞ in. (24.6 x 19.4 cm.)

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

\$80,000-120,000

#### PROVENANCE:

Sotheby's, New York, October 6, 2010, lot 40.

#### LITERATURE:

*Vanity Fair*, June 1923, p. 55.

Carl Sandburg et al., *Steichen the Photographer*, The Museum of Modern Art, New York, 1961, p. 43.

Edward Steichen, *A Life in Photography: Edward Steichen*, The Museum of Modern Art, New York/Allen & Co., 1963, pl. 87.

Joanna Steichen, *Steichen's Legacy: Photographs 1895-1973*, Knopf, New York, 2000, pl. 193 p. 126.

Todd Brandon and William A. Ewing, *Edward Steichen: Lives in Photography*, FEP Editions/W.W. Norton & Co., New York and London, 2007, p. 121.

***Goat girl caught in the brambles, deerfoot or fox-head, ankles and hair of feeders of the wind, let all the covering burn, let all stopping a naked plunger from plunging naked, let it all burn in this wind fire, let the fire have it in a fast crunch and a flash.***

Carl Sandburg in *Vanity Fair*, June 1913, on this image

Following the First World War, Edward Steichen, by then a celebrated Pictorialist photographer whose early experimentations with the medium at the turn of the 20th Century helped redefine the strength and appeal of photography, began adopting a more Modernist style. Photographs from the mid-late 1910s to the early 1920s—from close-up of flowers to abstracted still lifes—reveal a fondness for clarity and linearity, features that had been previously absent from his earlier works. His newfound fondness for the liberating effects of abstraction is also evident in the current lot, depicting Thérèse Duncan. Born Thérèse Kruger in Germany, the young girl was adopted by famed American dancer Isadora Duncan, becoming a member of Duncan's terpsichorean octet, *les Isadorables*. As one of Duncan's adopted girls and protégées, Thérèse perpetuated her adoptive mother's dance ideology. 'You were once wild here,' Duncan famously said, 'Don't let them tame you.' Duncan's love for free-spirited expressiveness was manifested in her dance, identified by its organic approach whereby each movement was predicated on its predecessor.

In 1921, Duncan and her coterie insisted that Steichen accompany them at the Acropolis and photograph them atop the Parthenon. Ever-inspired by the ancient Greeks, Duncan had often incorporated Grecian elements into her choreography and dress, so the setting was apropos. Steichen's photographs of Duncan from the photo shoot are somewhat static—perhaps statuary—imbued with a deep sculptural stability. However, it is in Steichen's image of Thérèse that the fluid liberation for which Duncan was renowned is readily evident. Perched atop a rock, Thérèse curves her body with great agility and grace as her diaphanous dress billows in the wind. Her expression is joyous, her hands are soft and her hair gently blows in the wind. Steichen later recounted how he photographed the nimble dancer mid-motion. In an interview with *Time* magazine entitled 'To Catch the Instant' in 1961, Steichen stated 'Photography records the gamut of feelings written on the human face, the beauty of the earth and the skies that man has inherited, and the wealth and confusion man has created. It is a major force in explaining man to man.' The powerful image of Thérèse, dancing barefoot atop an ancient ruin *en plein air* perfectly embodies Steichen's sentiment. The year after the photograph was taken, Thérèse would go on to develop a successful career as a soloist dancer in New York, and Steichen would begin his renowned work for Condé Nast.







## EDWARD STEICHEN (1879-1973)

### *In Memoriam, 1901*

coated platinum print, flush-mounted on original board, printed 1904/1905  
signed and dated in roman numerals twice, in red and dark media (recto);  
title and annotation '19¼ x 15½' in pencil (mount, verso)  
image/sheet/flush mount: 18½ x 15½ in. (47.1 x 38.5 cm.)

\$400,000-600,000

#### PROVENANCE:

Gino Severini (1883-1966);  
with François Sage, Paris;  
with Bruce Silverstein Gallery, New York.

#### LITERATURE:

Alfred Stieglitz, *Camera Work*, New York, Steichen Supplement, April 1906, pl. VII.  
Edward Steichen, *A Life in Photography*, Doubleday & Company, Inc./The Museum of Modern Art, New York, 1963, pl. 28.  
Weston J. Naef, *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography*, Viking Press/Metropolitan Museum of Art, New York, 1978, pl. 502, pp. 464-465.  
Ruth Kelton, *Edward Steichen*, Aperture, Millerton, NY, 1978, p. 19.  
Dennis Longwell, *Steichen: The Master Prints 1895-1914*, The Museum of Modern Art, New York, 1978, pl. 22, pp. 66-67.  
Joel Smith, *Edward Steichen: The Early Years*, Princeton University Press/Metropolitan Museum of Art, Princeton, 1999, pl. 11.  
Brent R. Benjamin et al., *Impressionist Camera: Pictorial Photography in Europe 1888-1918*, Saint Louis Art Museum/Merrell, New York, London, 2006, fig. 65, p. 105.  
Todd Brandow and William A. Ewing, *Edward Steichen: Lives in Photography*, W.W. Norton & Company/Foundation for the Exhibition of Photography and the Musée de l'Elysée, New York and London, 2007, pl. 34, p. 55.  
William A. Ewing and Todd Brandow, *Edward Steichen: In High Fashion, The Condé Nast Years*, W.W. Norton & Company/Foundation for the Exhibition of Photography and the Musée de l'Elysée, New York and London, 2007, pl. 9, p. 25.  
Malcolm Daniel, *Stieglitz, Steichen, Strand: Masterworks from the Metropolitan Museum of Art*, Yale University Press/Metropolitan Museum of Art, New Haven, 2010, pl. 67.

Edward Steichen most likely captured this arresting image in 1900 during his formative trip to Paris while enrolled at the Académie Julian. As a young man of only twenty-one, Steichen was idealistic and ambitious, with a reverence for the romantic and a newly cemented devotion to the medium of photography. Exemplified by the present lot, his explorations of Pictorialism during this time, notably with portraiture and nudes, are some of the artist's most beautifully raw

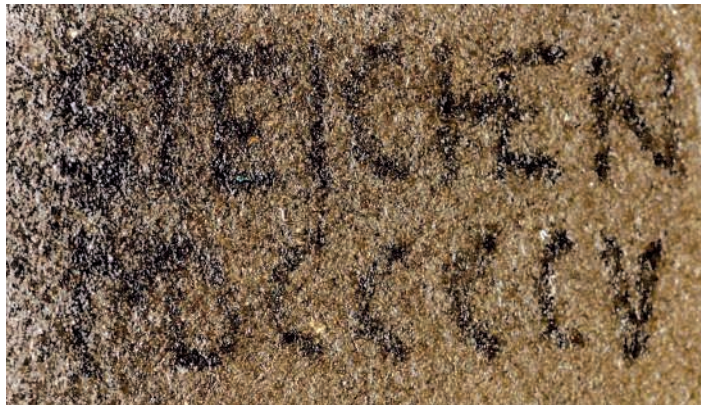
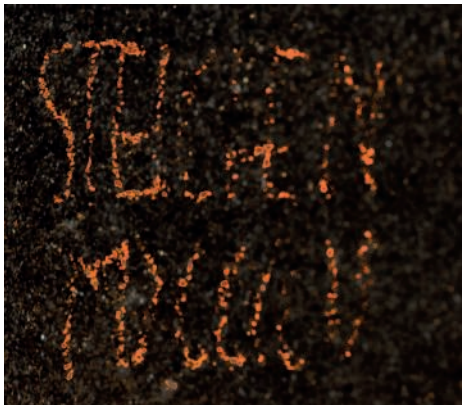
objects – their palpable texture and mood often heightened by the use of the gum bichromate or multiple processes. For this particular print, the photographer has coated the platinum print with a consistent layer of soft wax, gum, or natural resin in order to create the rich, painterly surface characteristic of Pictorialist works.

Steichen's longtime friend Sadakichi Hartmann describes the artist's unique Pictorialist nudes:

*Steichen's photographic nudes... contain perhaps the best and noblest aspirations of his artistic career. [...] Their bodies are no paeans of the flesh nor do they proclaim absolutely the purity of nudity. Steichen's nudes are a strange procession of female forms, naïve, non-moral, almost sexless, with shy, furtive movements, groping with their arms mysteriously into the air or assuming attitudes commonplace enough, but imbued with some mystic meaning, with the light concentrated upon their thighs, their arms, or the back, while the rest of the body is drowned in darkness. 'What does all this mean?' Futile question. Can you explain the melancholy beauty of the falling rain, or tell why the slushy pavements, reflecting the glaring lights of Fifth Avenue stores, remind us of the golden dreams the poets dream?*

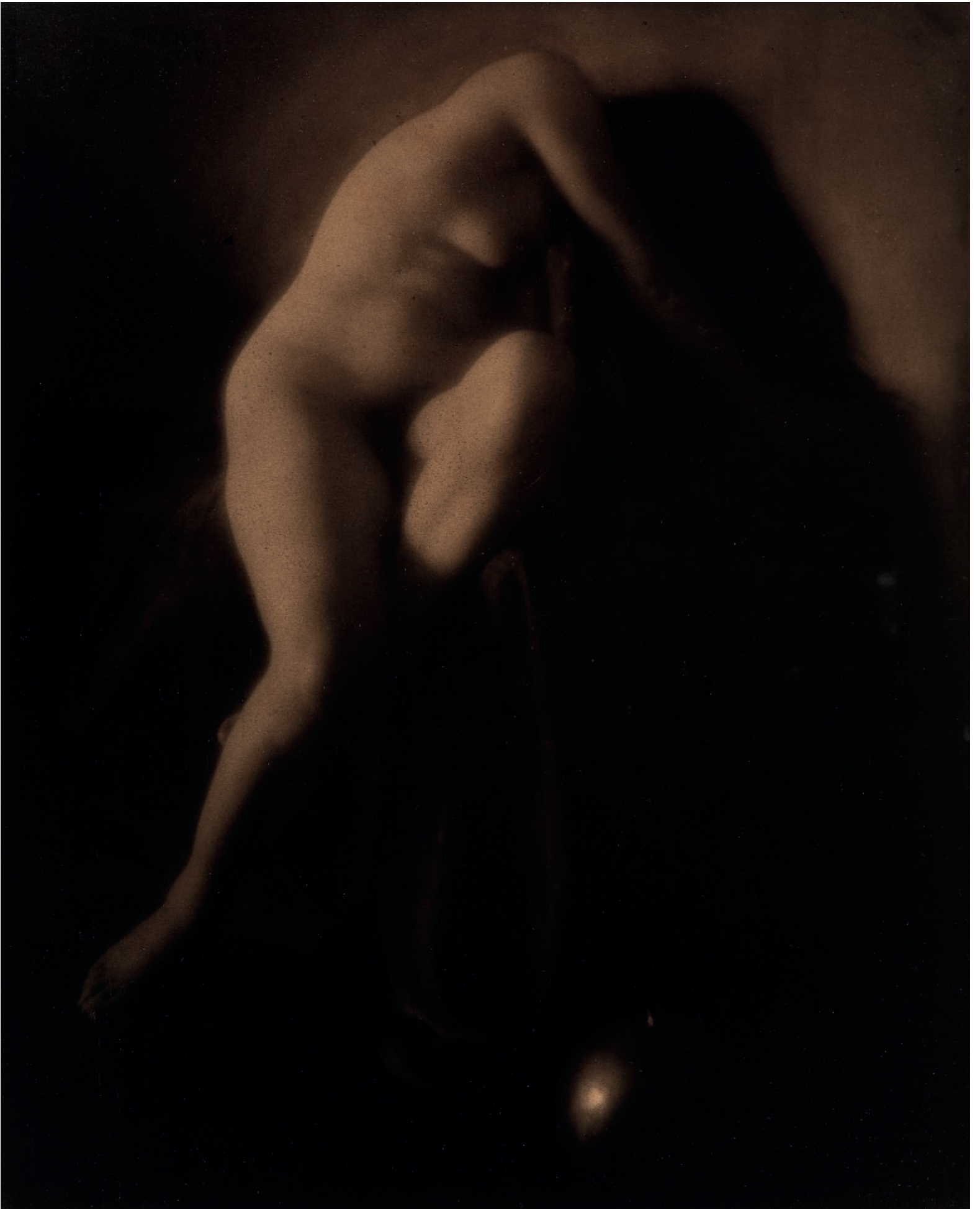
To Steichen, the nude body contained the ideals of beauty. Quite unlike contemporary conventional Pictorialist nudes – blurred, impressionistic, whispers of skin and form – the evocative *In Memoriam* achieves what Joanna Steichen called a 'polished marble quality.' The model emerges with stunning dimensionality, presence and femininity. Steichen printed the image upon returning to the United States and titled the work *In Memoriam* in honor of the model whose unrequited love of him resulted in the taking of her own life.

This is the only version of this print in private hands, the other ones are in public collections, one with Musée d'Orsay, the other with The Metropolitan Museum of Art.



Detail images of both signatures, upper left, taken with light source at an obtuse angle. Signature in red lettering appears to be applied to the surface of the print, but below the coating layer. Signature in dark lettering appears to be in plane with the image. © Paul Messier LLC (please note these images have been edited to increase legibility)







## 5

### EDWARD STEICHEN (1879-1973)

#### *The Black Vase, c. 1902*

silver bromide print, printed late 1940s - early 1950s by Rolf Peterson  
signed and dated in roman numerals in ink (recto); photographer's credit stamp,  
title, date, annotations 'VF/1-21-P', 'Exh. #33', and other various annotations in  
pencil (verso)

image: 13¾ x 10¾ in. (35 x 27.4 cm.)

sheet: 13⅞ x 11 in. (35.3 x 28 cm.)

\$7,000-9,000

#### **PROVENANCE:**

Private European Collection;  
Weston Gallery, Carmel, California, 2011.

#### **LITERATURE:**

Joel Smith, *Edward Steichen: The Early Years*, Princeton University Press/  
The Metropolitan Museum of Art, Princeton, 1999, pl. 8.

Joanna Steichen, *Steichen's Legacy: Photographs, 1895-1973*, Alfred A. Knopf,  
New York, 2000, pl. 55.

Malcolm Daniel, *Stieglitz, Steichen, Strand: Masterworks from the Metropolitan  
Museum of Art*, Yale University Press/The Metropolitan Museum of Art, New Haven,  
2010, pl. 68.

*Edward J. Steichen of Milwaukee and New York, portrait painter and photographer,  
arrived on the Pennsylvania from Hamburg. His photograph, 'The Black Vase,' which  
he exhibited in the Brussels Photographic Salon, was purchased by the Belgian  
government, which ordered it hung in the National Gallery at Brussels.*

*The hanging of a photograph in a gallery with paintings brought loud protests from  
artists. It is the first time a photograph had been officially recognized as worthy  
of a place in a national collection* (unidentified newspaper clipping dated August  
7, 1902, in an album assembled by Steichen's mother, as quoted in Dennis  
Longwell's *Steichen The Master Prints 1895-1914: The Symbolist Period*, New York,  
1978, p. 54).

This work is accompanied by a Certificate of Authenticity from the Weston Gallery  
dated April 8, 2011.









actual size



**6**

**ALFRED STIEGLITZ (1864-1946)**

*The Letterbox, 1894*

platinum print, mounted on board  
signed, titled and dated in pencil (overmat)  
image/sheet: 8 $\frac{7}{8}$  x 6 $\frac{1}{2}$  in. (22.7 x 16.5 cm.)  
mount: 18 x 13 $\frac{7}{8}$  in. (45.5 x 35 cm.)

\$20,000-30,000

**PROVENANCE:**

Lee Gallery, Winchester, Massachusetts, 2011.

**LITERATURE:**

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*,  
Abrams/National Gallery of Art, Washington, D.C., 2002, p. 108, cat. no. 181.





7

## HEINRICH KÜHN (1866-1944)

*Venice, 1897*

gum bichromate print  
 signed and dated in ink (image); various annotations in German  
 in crayon and pencil (verso)  
 image: 11 x 15 in. (28 x 38.2 cm.)  
 sheet: 11½ x 15½ in. (29.2 x 39.4 cm.)

\$20,000-30,000

### PROVENANCE:

Andrew Smith Gallery, Inc., Santa Fe, New Mexico, 2011.





8

## HEINRICH KÜHN (1866-1944)

*Hans in a Meadow, c. 1906*

gum bichromate print

annotation, 'H.L.' in pencil (verso)

image: 12 $\frac{5}{8}$  x 16 $\frac{3}{4}$  in. (32.1 x 42.7 cm.)

sheet: 13 $\frac{5}{8}$  x 18 $\frac{3}{8}$  in. (34.8 x 46.7 cm.)

\$10,000-15,000

**PROVENANCE:**

Charles Isaacs Photographs, New York, 2011.

**LITERATURE:**

Rudolf Kicken (ed.), *An Exhibition of One Hundred Photographs by Heinrich Kühn*, Stefan Lennert, Munich, 1981, p. 41.

Monika Faber and Astrid Mahler (eds.), *Heinrich Kühn: The Perfect Photograph*, Hatje Cantz, Ostfildern, 2010, p. 270.



9

**GERTRUDE S. KÄSEBIER (1852-1934)**

*Portrait of Edward Steichen, 1901*

platinum print

image/sheet: 6 x 8 in. (15.3 x 20.4 cm.)

\$25,000-35,000

**PROVENANCE:**

The Edward Steichen Estate;  
with Howard Greenberg Gallery, New York.

***When I made a photograph the person who was in the room had my entire attention. I gave my whole self to him. Each one was for the time being the world to me. They were in a sense my children. I was creating them.***

Gertrude Käsebier







## EDWARD STEICHEN (1879-1973)

### *The Pool - Evening: A Symphony to a Race and to a Soul, 1899*

platinum print with hand-applied ink border, mounted on original grey paper,  
 mounted on large sheet of original buff paper  
 signed with monogram insignia and titled in pencil (tertiary mount, recto)  
 image/sheet: 8⅞ x 6¼ in. (20.8 x 16 cm.)  
 grey paper mount: 8⅞ x 7 in. (22.7 x 17.9 cm.)  
 tertiary mount: 22¼ x 15½ in. (57.5 x 39.4 cm.)

\$150,000-250,000

#### PROVENANCE:

The artist;  
 Gertrude S. Käsebier (1852-1934);  
 Sotheby's, New York, November 9, 1976, lot 248;  
 acquired by Helios Arts Inc., New York from the above, 1976;  
 acquired by Gilman Paper Company from the above, 1977;  
*Important Photographs from the Metropolitan Museum of Art, including Works from the Gilman Paper Company Collection*, Sotheby's, New York, 14 February 2006, lot 5;  
 with Babcock Galleries, New York.

#### EXHIBITED:

Montreal, The Montreal Museum of Fine Arts, *Lost Paradise: Symbolist Europe*,  
 8 June - 15 October, 1995, cat. 415, pl. 168.

#### LITERATURE:

This print:  
 Jean Clair et al., *Lost Paradise: Symbolist Europe*, the Montreal Museum of Fine Arts,  
 1995, pl. 168, cat. 415.  
 Other prints of this image:  
 Alfred Stieglitz, *Camera Work*, New York, no. 2, April 1903, pl. II.  
 Edward Steichen, *A Life in Photography*, Doubleday & Company, Inc./The Museum of  
 Modern Art, Garden City, 1963, pl. 8.  
 Weston J. Naef, *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography*,  
 Viking Press/The Metropolitan Museum of Art, New York, 1978, pl. 453, pp. 444-45.  
 Joel Smith, *Edward Steichen: The Early Years*, Princeton University Press/  
 The Metropolitan Museum of Art, Princeton, 1999, pl. 2.  
 Joanne Steichen, *Steichen's Legacy: Photographs, 1895-1973*, Alfred A. Knopf,  
 New York, 2000, pl. 22.  
 Todd Brandow and William A. Ewing, *Edward Steichen: Lives in Photography*,  
 W.W. Norton & Company/The Foundation for the Exhibition of Photography and the  
 Musée de l'Elysée, New York, London, 2007, pl. 11, p. 32.  
 Malcolm Daniel, *Stieglitz, Steichen, Strand: Works from the Metropolitan Museum of  
 Art*, Yale University Press/The Metropolitan Museum of Art, New Haven, 2010, pl. 56.

*The Pool—Evening: A Symphony to a Race and to a Soul* is well-known as  
 one of Edward Steichen's earliest significant works, having been made in  
 Milwaukee, Wisconsin, at the age of twenty years old. It has the distinction of  
 being one of a small group of three works to be purchased by Alfred Stieglitz  
 during their first meeting in New York City in 1900. The print of this image  
 purchased by Stieglitz at that time was eventually gifted by Georgia O'Keeffe  
 to the Art Institute of Chicago, and bears the inscription 'Steichen's first  
 "Masterpiece" on the reverse in Stieglitz's own hand.

The *Pool—Evening* was made within the vicinity of the family home in  
 Milwaukee. It is one of a small group of studies of the woods at twilight made  
 around the same time. They are reproduced in Naef 451 and 452, *A Life in  
 Photographs*, plates 9-12 and Longwell, *The Master Prints*, plates 3, 5, 6, and  
 7. In *Camera Work*, Charles H. Caffin elucidates on this attraction to those  
 wooded areas, in 'The Art of Eduard J. Steichen' (New York, no. 30, April 1910,  
 p. 34) as follows:

*Then Whistler, whose influence few if any moderns have escaped ... affected this  
 young man profoundly. He found in the great artist not only technical example  
 but a kinship of spirit. Steichen himself is somewhat arrogantly intolerant of the  
 commonplace; rapturously devout toward that which is choicely beautiful; but,  
 first and foremost, he was keenly sensitive to the master's abstraction of spirit,  
 to his preference for the expression of the idea. So Steichen sought it where for  
 a while, in the seventies, Whistler sought it, and where we ordinary folk who are  
 not painters seek for it, especially when we are young, namely, in the twilight and  
 the night. It is in the penumbra, between the clear visibility of things and their  
 total extinction in darkness, when the concreteness of appearances becomes  
 merged in half-realized, half-baffled vision, that spirit seems to disengage itself  
 from matter and to envelope it with a mystery of soul-suggestion.*

'The *Pool—Evening* was, in fact, a picture of a puddle of water with mud clots  
 protruding,' Steichen wrote in his autobiography. 'These [woods] became  
 my stamping grounds,' he continues, 'especially during autumn, winter, and  
 early spring. They were particularly appealing on gray or misty days, or very  
 late in the afternoon and at twilight. Under those conditions, the woods had  
 moods, and the moods aroused emotional reactions that I tried to render  
 in photographs ... The haunting, elusive quality of twilight excited in me an  
 emotion that I felt compelled to evoke in the images I was making. Emotional  
 reaction to the qualities of places, things, and people became the principal  
 goal in my photography' (*A Life in Photography*, unpaginated, Chapter 1).

The print on offer here comes originally from a well-known album of  
 photographs, drawings, and gravures given by the artist to the photographer  
 Gertrude Käsebier at the turn of the last century. This album was  
 sold by Sotheby's, as noted, in 1976. Weston Naef surmises that Steichen gave  
 this album to Käsebier in August, 1901. They had first met in Paris in 1900.  
 See Lot 9 of this catalogue for Käsebier's stunning portrait of the young artist  
 in platinum.

Only three other prints of *The Pool—Evening* are known; they are each  
 platinum and reside in public institutions: a print in The Metropolitan Museum  
 of Art, donated as a gift of Alfred Stieglitz in 1933; a print in the collection of  
 the Royal Photographic Society, a gift of Frederick Evans in 1937; and a print in  
 the Art Institute of Chicago, a gift of Georgia O'Keeffe in 1949.









11

## ALVIN LANGDON COBURN (1882 – 1966)

*The Cloud, 1906*

gum-bichromate over platinum print  
annotations in pencil (verso)  
image/sheet: 15¾ x 12½ in. (40.5 x 31.8 cm.)

\$40,000-60,000

### PROVENANCE:

The artist;  
George Eastman House, New York, October 1977, lot 263;  
Sotheby's, New York, October 5, 2011, lot 54.

### LITERATURE:

Karl Steinorth (ed.), *Alvin Langdon Coburn: Photographs 1900-1924*,  
Edition Stemmler/International Museum of Photography at George Eastman House,  
Zurich, New York, 1998, p. 55.

## *Clouds are especially good subject matter for the photographer.*

Alvin Langdon Coburn

Coburn's studies of nature are symbolic rather than descriptive. His friend and champion George Bernard Shaw expressed this succinctly when he said that Coburn's aim in landscape photography was 'always to convey a mood and not to impart local information'. On the specific subject of clouds, Coburn has observed that: 'The versatility of the Great Creator of Clouds is almost unbelievable and yet the fact is ever before us to excite our wonder. The patterns of moving clouds and water are never the same from now to all eternity; and these patterns are ever moving to our continual delight.'

This present study, impressive in its large size and made especially rich from its fine paper support, well expresses Coburn's transcendental interpretation of nature. Timeless in its theme, poetic in its spirit, painterly in its soft rendering, this study is perfectly expressive of the aesthetics and ambitions of the secessionist movement that held such sway in creative photographic circles around 1900, while echoing a long, High Romantic tradition.







**FRED HOLLAND DAY (1864-1933)***Untitled (Maynard White/Sailor on Rock, Torso), c. 1910*

platinum print  
 annotations in pencil (verso)  
 image: 9 $\frac{5}{8}$  x 7 $\frac{7}{8}$  in. (24.5 x 19.9 cm.)  
 sheet: 10 x 7 $\frac{7}{8}$  in. (25.4 x 20.1 cm.)

\$10,000-15,000

**PROVENANCE:**

Lee Gallery, Winchester, Massachusetts, 2011.

***Mr. F. H. Day's photographic art is an art full of delicacy, refinement and subtlety, an art full of deep thought and charm, full of dreamy fascinations.***

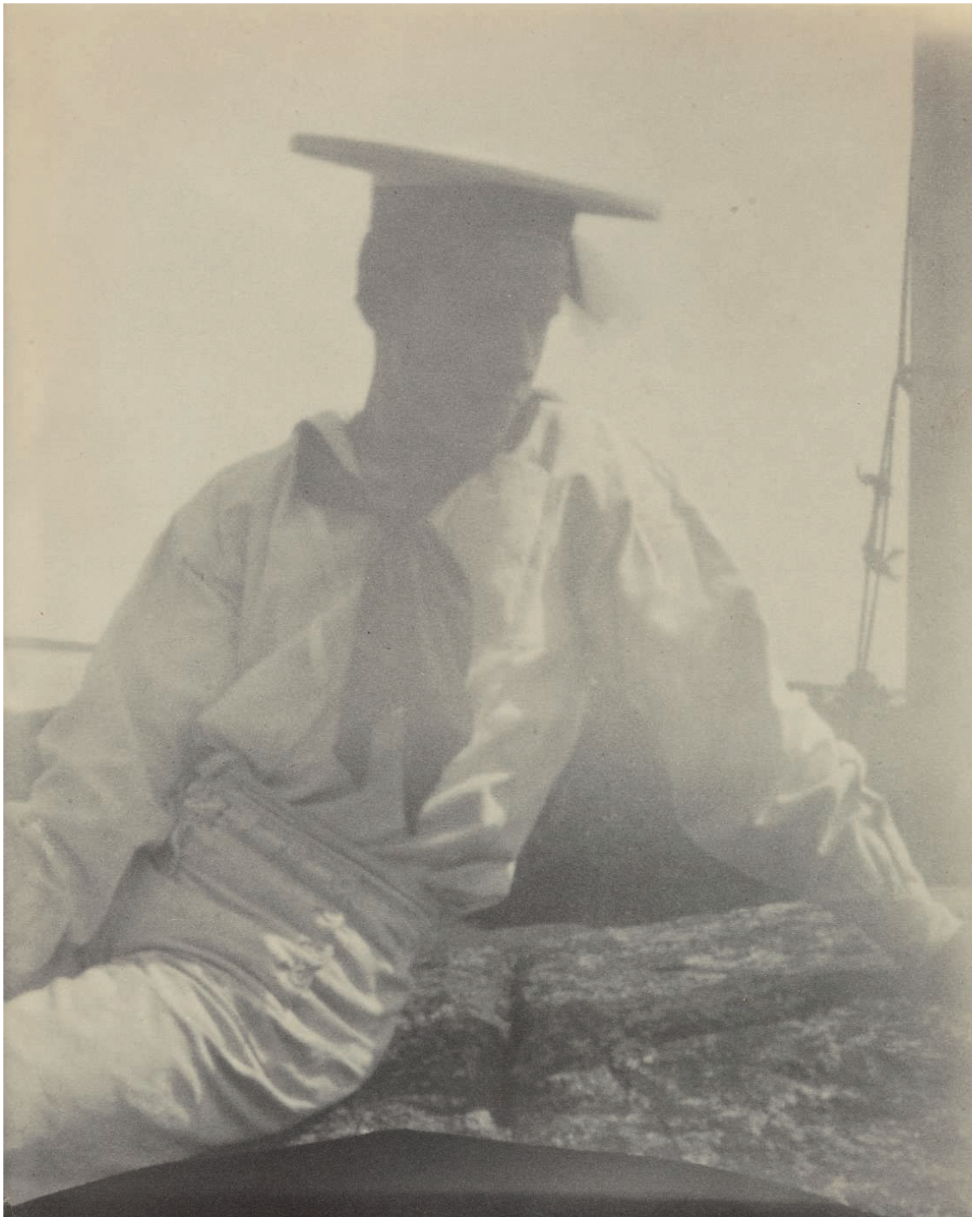
Sadakichi Hartmann

Fred Holland Day's fascination with the arts began at an early age. Upon graduation from the Chauncy Hall School in Boston, Day fraternized with individuals who shared his passion for literature, philosophy, culture and aesthetics to form a salon-style group called the Visionists. The group did not last long, but shortly thereafter, together with an associate Day formed a literary publishing house, propelled by the desire to expand the variety in subject and style that had been heretofore propagated by publishers. Drawing from the finest of materials and working with leading illustrators, Day's publishing house distinguished itself for its artistic superiority. Independently, Day continued to explore the arts, most notably through photography. In keeping with the zeitgeist, Day followed the tenets of Pictorialism, the 19th Century movement that sought to elevate photography's status to that of fine art. Day's early images—from portraits to staged allegories and mythical creatures—were invariably rendered in superb delicacy and composition. In 1900 Day presented 'The New School of American Photography' in England, an ambitious exhibition comprised of the finest examples in Pictorialism. The exhibition was critically acclaimed, paving the path for Day as lecturer, writer and mentor for many budding photographers, adopting the role of a 'patriarch,' in his own words.

Throughout his photographic career, Day devoted considerable time to depictions of male youths. While earlier depictions were notable for their mythological resonance—subjects were often nude, classically posed and set in idyllic environs, his work throughout the 1910s was notably devoted to a more contemporary subject, the Sailor, as seen in the current lot. Etymologically, the term 'sailor' connotes a romantic preservation of a bygone era, when ships had been powered by sails. As a loner at sea, the sailor may have become a surrogate for the artist. Despite his fiercely protected privacy and reluctance to discuss his personal matters, Day was widely presumed to be gay (Pam Roberts, *F. Holland Day*). Being the last subject that the artist would explore before ceasing to photograph in 1917, the sailor, as an endless solo wanderer with a romanticized love for nature and the great outdoors, became the perfect vessel for the artist's self-reflection and 'Dreamy fascinations.'

The model for the photograph, Maynard White, was the middle son of Day's fellow Pictorialist Clarence White. Although Maynard was one of several models who would pose as sailors for Day, (the others being James Giridlian and Tony Costanza), Maynard may have been a favorite. A 1911 cyanotype by the artist depicts Maynard and Day, seated side by side, in matching sailor suits.











13

## CLARENCE HUDSON WHITE (1871-1925)

*Blind Man's Buff, 1898*

platinum print  
signed in pencil (mount, recto)  
image/sheet: 7 $\frac{7}{8}$  x 5 $\frac{1}{8}$  in. (18.8 x 13.1 cm.)  
mount: 10 $\frac{1}{2}$  x 8 $\frac{1}{4}$  in. (27.3 x 21 cm.)

\$20,000-30,000

### PROVENANCE:

Alfred A. Cohn;  
By descent to son-in-law Jeremy Stowall, Prescott, Arizona;  
with Howard Greenberg Gallery, New York;  
Private Collection;  
with Gitterman Gallery, New York;  
Katrina Doerner Photographs, New York, 2011.

### LITERATURE:

Paul L. Anderson, *The Fine Art of Photography*, J.B. Lippincott Co., Philadelphia, 1919, p. 142.  
Maynard White, *The Aperture History of Photography Series*, Aperture, Millerton, 1979, p. 69.

Clarence Hudson White grew up in rural Ohio in the last decades of the 19th century. He discovered photography after visiting the 1893 World Expo, in Chicago, and taught himself the basics of the medium. His pictorialist images were steeped in the romanticism and sentimentality of the age, and ultimately brought him a great deal of international attention. Through his friendship with Stieglitz, established at the turn of the century, he became one of the founding members of the Photo-Secession.

His photographs were known for portraying common, everyday scenes—domestic still lifes, a moment spent reading a book next to a sunlit window, or children playing. This photograph shows a young girl playing ‘blind man’s buff’ (or ‘bluff’), a variant of the game of tag, during which the player who is ‘it’ is blindfolded and tries to catch other children as they call her name.

Other copies of platinum prints in this exact size reside in the collections of The Museum of Modern Art and the Royal Photographic Society collection at the National Media Library.



14

## ALFRED STIEGLITZ (1864-1946)

*Georgia O'Keeffe with African Statuary, c. 1919*

waxed palladium contact print, mounted on board  
annotated 'OK 31C' in pencil by Georgia O'Keeffe (mount, verso)  
image/sheet: 9½ x 7½ in. (24.1 x 19 cm.)  
mount: 20% x 15% in. (51.8 x 39.6 cm.)

\$250,000-350,000

### PROVENANCE:

Christie's, New York, October 12, 2005, lot 204;  
Acquired from the above through agent.

Georgia O'Keeffe – Stieglitz's lover, his muse, a strong personality, and a substantial artist in her own right – was the subject of a considerable number of his portraits. These studies constitute a telling account of the multiple facets of their relationship. A central theme is the erotic dimension of this relationship, evidenced in images through which we share the photographer's seduction by O'Keeffe's self-assured physicality.

The present image suggests an enigmatic narrative, though we are not made privy to its secrets. Back-lit against a window – in a soft 'pictorialist' light –, O'Keeffe holds up a carved spoon that is a clue to a determinedly 'modernist' aspect of Stieglitz's activity, not as an artist, but as a broader champion of the avant-garde. This ritual spoon is an elaborate artifact of the Baulé tribe from the Ivory Coast and had featured in the landmark exhibition staged by Stieglitz in 1914 in his '291' gallery devoted to the native sculpture and ritual objects of Africa. In the year following the historic 1913 Armory Show that had so dramatically introduced the ideas of the European avant-garde to an American audience, Stieglitz presented to this same audience the first exhibition of African sculpture to focus on its aesthetic rather than ethnographic interest. The influence of such artifacts was considerable on a generation of artists both sides of the Atlantic determined to break with Western pictorial and sculptural traditions and conventions.

This sensual study of O'Keeffe tells of the physical and emotional dimensions of their relationship, and hints also at the aesthetic adventures that they shared at the very heart of the American art scene as they played their pivotal roles in defining radical new directions for the art of the emerging century.





actual size

## EDWARD STEICHEN (1879-1973)

### *Steichen [The Steichen Book]*

New York: Alfred Stieglitz, 1906. Signed by Steichen and Stieglitz in pencil on colophon. Number 20 from an unrealized edition of 65. 29 photogravures, some mounted on color card, each tipped to a leaf of handmade paper tipped again to a leaf of Japan vellum. Original quarter vellum, front cover lettered in gilt. 17¼ x 11¼ in. (44 x 28.5 cm.)

\$30,000-50,000

#### PROVENANCE:

with Harper's Books, East Hampton, New York.

Included in this rare series of photogravures, described at the time of publication as an 'Edition de Luxe', are plates from the simultaneously published *Camera Work Number 14* and *Steichen Supplement*, as well as the *A. Bartholomé* portrait from *Camera Work Number 2* (1903), the *Clarence H. White* portrait from *Camera Work Number 9* (1905), and the stunning *Experiment in Three-color Photography* from *Camera Work Number 15* (1906). The work is complete with all 29 photogravures.

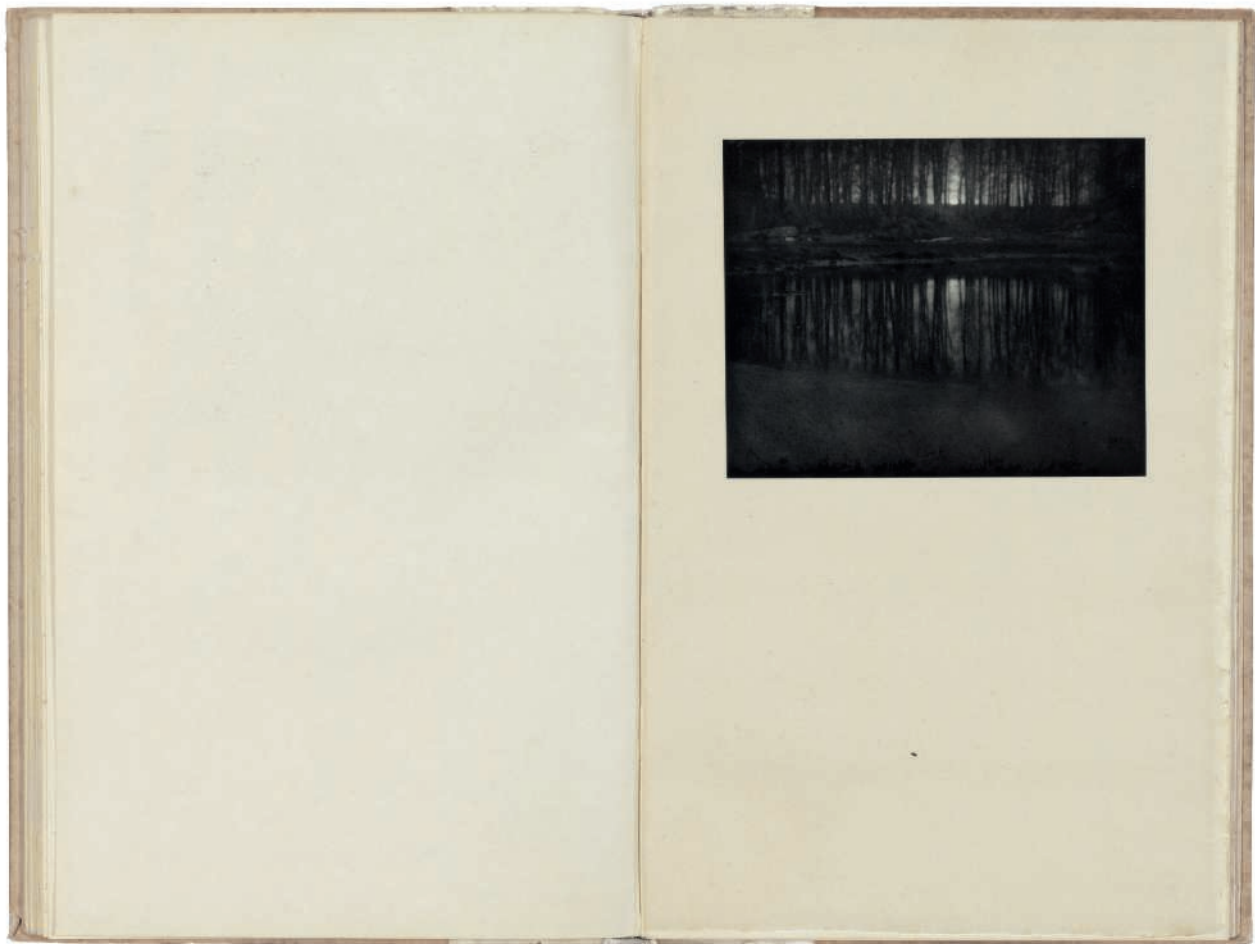
An unnumbered copy from Stieglitz's personal collection is now in the Alfred Stieglitz Collection at the Metropolitan Museum of Art.

#### PLATES:

- I. Rodin - Le Penseur.
- II. George Frederick Watts.
- III. Maurice Maeterlinck.
- IV. Eleonore Duse.
- V. J. Pierpont Morgan, Esq.
- VI. Clarence H. White.
- VII. William M. Chase.
- VIII. Mr. and Mrs. Steichen.
- IX. A. Bartholomé.
- X. The White Lady.
- XI. Lilac Buds - Mrs. S.
- XII. Solitude.
- XIII. The Little Round Mirror.
- XIV. In Memoriam.
- XV. La Cignale.
- XVI. The Little Model.
- XVII. The Model and The Mask.
- XVIII. Profile.
- XIX. The Brass Bowl.
- XX. Poster Lady.
- XXI. Portrait- W. M. C.
- XXII. The Big White Cloud - Lake George.
- XXIII. The Pond - Moonrise.
- XXIV. Mother and Child - Sunlight.
- XXV. The Flatiron.
- XXVI. Experiment in Three-color Photography.
- XXVII. Landscape in Two Colors.
- XXVIII. Road to the Valley - Moonrise.
- XXIX. Figure with Lens - Poster Design.











**ALFRED STIEGLITZ (1864-1946)***The Flat-Iron, 1903*

photogravure on Japan vellum, mounted on board

image: 12 $\frac{7}{8}$  x 6 $\frac{5}{8}$  in. (32.8 x 16.8 cm.)

sheet: 18 $\frac{3}{4}$  x 12 $\frac{1}{2}$  in. (52.1 x 31.7 cm.)

mount: 20 $\frac{1}{2}$  x 15 in. (52.2 x 38.1 cm.)

\$25,000-35,000

**PROVENANCE:**

The artist;

Georgia O'Keeffe (1887-1986);

Doris Bry (1921-2014), New York;

Paul Katz, New York (as agent);

The Gilman Paper Company, 1979;

*Important Photographs from the Metropolitan Museum of Art, Including Works from the Gillman Paper Company Collection*, Sotheby's, New York, February 14 & 15, 2006, lot 3;

with Babcock Galleries, New York.

**EXHIBITED:**

Hanover, New Hampshire, Hood Museum of Art, Dartmouth College, *Winter*, February - March 1986.

**LITERATURE:**

*Camera Work*, No. 4, April 1906, pl. I.

Dorothy Norman, *Alfred Stieglitz: An American Seer*, Random House, New York, 1973, pl. VII.

William Innes Homer, *Alfred Stieglitz and the American Avant-Garde*, Bulfinch Press, Boston, 1977, pl. 9.

David Travis and Anne Kennedy, *Photography Rediscovered: American Photographs, 1900-1930*, Whitney Museum of American Art, New York, 1979, pl. 154.

Richard Whelan, *Stieglitz on Photography: His Selected Essays and Notes*, Aperture, New York, 2000, p. 112.

Sarah Greenough et al., *Modern Art and America: Alfred Stieglitz and His New York Galleries*, National Gallery of Art, Washington, D.C., 2000, p. 2, pl. 26.

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*, Abrams/National Gallery of Art, Washington, D.C., 2002, p. 173, cat. no. 288.

In *Alfred Stieglitz: The Key Set: The Alfred Stieglitz Collection of Photographs*, Sarah Greenough locates six other versions of this print in institutional collections: The Art Institute of Chicago, Beinecke Rare Book and Manuscript Library at Yale University, the Library of Congress in Washington, D.C., The Metropolitan Museum of Art, Museum of Fine Arts, Boston, and the San Francisco Museum of Modern Art. According to Greenough, Stieglitz planned to include this image in a portfolio titled *Fifty Prints of New York*, a project that was never realized (*Key Set*, p. 173).

17

## EUGÈNE ATGET (1857-1927)

*Notre Dame, 1923*

printing-out paper  
numbered '6412' (in the negative); photographer's Rue Campagne-Première  
credit stamp with '17 bis' in pencil, titled, numbered '6412', with annotation  
'M.O.M.A. Dupe 2002' and other various annotations in pencil (verso)  
image/sheet: 7 x 8<sup>7</sup>/<sub>8</sub> in. (17.8 x 22.7 cm.)

\$60,000-80,000

### PROVENANCE:

The Abbott-Levy Collection;  
The Museum of Modern Art, New York;  
David Tunick Inc., New York, 2002;  
with Edwynn Houk Gallery, New York.

*The wealth of material in the most beautiful city in the world piled up on his shoulders and left him little time for social life. His Gallic eye scanned the city with objective appraisal, leavened with humor and sensitive awareness. The subjects that excited him were infinite in variety. All were photographic in nature and even the most picturesque subject never became merely pictorial, remotely 'arty,' or like a painting. With Atget photography stood on its own feet. His self-confidence was implicit and developed from strength.*

Berenice Abbott















18

## GUSTAVE LE GRAY (1820-1884)

*Bateaux quittant le port du Havre*  
(navires de la flotte de Napoleon III), 1856-1857

albumen print from wet collodion glass negative mounted on original board  
facsimile signature in red ink (recto)  
image/sheet: 12¼ x 16 in. (31 x 40.5 cm.)  
mount: 17 x 24¾ in. (43.5 x 62.7 cm.)

\$300,000-500,000

### PROVENANCE:

Charles Denis Labrousse (1828-1898), Paris;  
ROUILLAC, Vendôme, France, June 18, 2011, lot 32.

### LITERATURE:

Eugenia Parry Janis, *The Photography of Gustave Le Gray*, The Art Institute of Chicago and the University of Chicago Press, Chicago, 1987, pl. 3, p. 63.  
Pierre Apraxine et al., *Une passion française – photographies de la collection Roger Thérond*, Filipacchi, Paris, 1999, pp. 206-207 (erroneously titled).  
Ken Jacobson, *The Lovely Sea View – A study of the marine photographs published by Gustave Le Gray, 1856-1858*, Ken & Jenny Jacobson, Petches Bridge, 2001, pl. 7, p. 39, and note 76, p. 54.  
Sylvie Aubenas, *Gustave Le Gray 1820-1884*, The J. Paul Getty Museum, Los Angeles, 2002, pl. 272-273, pp. 236-237, and cat. no. 125, p. 365 (the Thérond collection print).

A masterful study from his celebrated series of marine subjects, the present image of vessels leaving harbour has been the focus of detailed research by British-based American historian Ken Jacobson. In note 76 to his 2001 publication, *The Lovely Sea View – A study of the marine photographs published by Gustave Le Gray, 1856-1858*, Jacobson establishes definitively both the location of the scene and the character of the vessels, settling earlier misunderstandings about this and other studies of sailing vessels. Indeed, Jacobson is acknowledged for this research by Sylvie Aubenas in her monograph published the following year (note to cat. no. 125). The view was made in the port of Le Havre. Contrary to previous assumptions, these are not naval vessels. The two brigantines closest to the camera have painted ports, but not actual gun ports. The deception of such painted ports, indistinguishable from a distance from gun ports, served as a preliminary deterrent to pirates.

Jacobson also lists the known marine subjects, reaching a total of forty-three. About half of these focus principally on ships, notably the August 1858 series showing the British and French naval fleets at Cherbourg. This is not a large number, and the present, exceptionally rich print is among the rarest. It is also among the most impressive, for the dynamism and composition of its subject and for the fine rendering of the *contre-jour* light. Sylvie Aubenas draws attention to the remarkable parallel with a painting from 1834-35 by Caspar David Friedrich, 'The three ages of man', in which the three ages are illustrated by foreground figures, but the picture dominated by the line of vessels sailing into a sunset, suggesting the flow of destiny and of life itself. While there is no suggestion that Le Gray had so specific a reference in mind, the comparison serves to remind us of his formation as an artist and of his determination to align the art of photography with a noble painterly tradition.

This lot is accompanied by export license for cultural property issued by the République Française.







19

## ALFRED STIEGLITZ (1864-1946)

*Going Home by Ferry, New York, 1902*

gelatin silver print, mounted on board, printed 1920s

image/sheet: 4 x 5 in. (10.2 x 12.7 cm.)

mount: 4½ x 6⅝ in. (11.5 x 16.9 cm.)

\$30,000-50,000

### PROVENANCE:

The Collection of Doris Bry, 1994;  
The Stephen White Photograph Collection;  
Swann Galleries, March 23, 2010, lot 73.

### LITERATURE:

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*,  
Abrams/National Gallery of Art, Washington, DC, 2002, p. 167, cat. no. 281.

In *Alfred Stieglitz: The Key Set: The Alfred Stieglitz Collection of Photographs*,  
this exact print is the only version listed. Greenough states that Stieglitz probably  
made this photograph on the East 34th Street Ferry as it traveled from Manhattan  
to Long Island City (*The Key Set*, p. 167).





actual size



20

## ALFRED STIEGLITZ (1864-1946)

*The Hand of Man*, 1902

photogravure

signed, titled, dated and inscribed 'To E.C.Z.' in pencil (margin)

image: 9½ x 12¾ in. (24 x 31.5 cm.)

sheet: 13¾ x 19½ in. (35 x 49.5 cm.)

\$30,000-50,000

**PROVENANCE:**

A Gallery for Fine Photography, New Orleans, 2011.

**LITERATURE:**

Alfred Stieglitz, *Camera Work*, New York, no. 1, January 1903, p. 47 & no. 36, October 1911, pl. XIII.

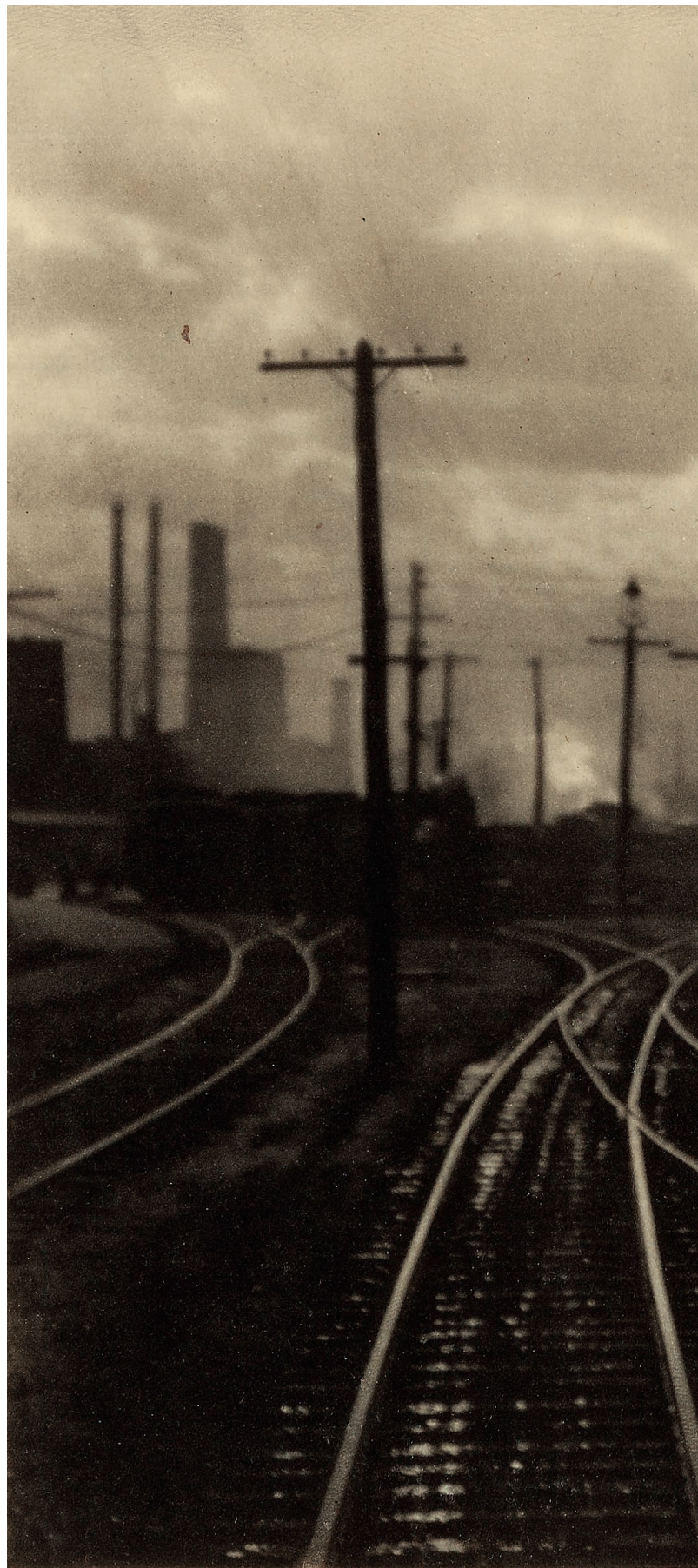
Dorothy Norman, *Alfred Stieglitz: An American Seer*, Random House/Aperture, New York, 1960, pl. X.

Doris Bry, *Alfred Stieglitz: Photographer*, Museum of Fine Arts, Boston, 1965, pl. 7.

Sarah Greenough & Juan Hamilton, *Alfred Stieglitz: Photographs & Writings*, Bulfinch Press/National Gallery of Art, Washington, D.C., 1999, pl. 15.

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*, Abrams/National Gallery of Art, Washington, D.C., 2002, pp. 164-66, cat. nos. 277-80.

In *Alfred Stieglitz: The Key Set: The Alfred Stieglitz Collection of Photographs*, Sarah Greenough locates eight other prints of this image in institutional collections: The Art Institute of Chicago, Beinecke Rare Book and Manuscript Library at Yale University, Carl Van Vechten Gallery at Fisk University, the Library of Congress in Washington, D.C., The Metropolitan Museum of Art, Museum of Fine Arts, Boston, the Philadelphia Museum of Art and the San Francisco Museum of Modern Art.



actual size







21

**BEN SHAHN (1898-1969)**

*Men with Hats, Listening, 1934*

gelatin silver print

signed and annotated, 'CH2 #2' by Bernarda B. Shahn,  
the artist's wife, in pencil (verso)

image: 9 $\frac{3}{4}$  x 7 $\frac{7}{8}$  in. (25 x 19.6 cm.)

sheet: 9 $\frac{7}{8}$  x 8 in. (25.3 x 20.3 cm.)

\$8,000-12,000

**PROVENANCE:**

Photofind Gallery, New York, 1987;

Christie's, New York, April 7, 2011, lot 261;

Acquired at the above sale through agent.





actual size



## ALFRED STIEGLITZ (1864-1946)

*New York, from the Shelton, 1935*

gelatin silver print, flush-mounted on board, mounted on board  
image/sheet/flush mount: 9½ x 7½ in. (24 x 19 cm.)  
mount: 19⅝ x 14⅞ in. (49.8 x 37.8 cm.)

\$50,000-70,000

### PROVENANCE:

Christie's, New York, April 8, 1993, lot 343;  
with Pace/MacGill Gallery, New York;  
Private Collection;  
Sotheby's, New York, April, 27, 2005, lot 37;  
with Edwynn Houk Gallery, New York.

### LITERATURE:

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*,  
Abrams/National Gallery of Art, Washington, D.C., 2002, p. 892, cat. no. 1571.

At the time of its construction in 1924, the Shelton Hotel was the tallest hotel in the world, drawing praise from critics and heralded as 'A Stately, breath-taking building' by the New York Times. Accordingly, the soaring Deco structure provided inspiration, and later, residence for Alfred Stieglitz and Georgia O'Keeffe from 1924 to 1935. Their view from the thirtieth floor granted sweeping views of a quickly changing skyline, studded with architectural marvels such as the Newsweek Building (built 1930-1931) and 444 Madison Avenue (built 1929), both of which occupy the frame in the current lot. Stieglitz, a native New Yorker, had long been fascinated by the city's growth. And yet, his documentation of the city's evolution mirrored his own as an artist and a man.

'My New York is the New York of transition,' Stieglitz stated in a letter to Hamilton Easter Field in 1920. 'The Old gradually passing into the New...—Not the 'Canyons' but the spirit of that something that endears New York to one who really loves it—not for its outer attractions—but for its deepest worth—& significance.—The universal thing in it.' His earlier depictions of the city date as early as 1902, taken from his window, and are noted for their soft, Pictorialist compositions. Later depictions, first from his gallery 291 (1905-1917) and from the one that followed, An American Place (1929-1946,) embody the Modernist tenets that Stieglitz would later herald, with crisp lines and a near abstraction in form. The images from the Shelton were taken in two different phases: 1931-1932 and 1935, totaling approximately thirty different views. The images from the latter period are notable for their dedication to a single vantage point. Stieglitz authority Sarah Greenough has pointed out that the image offered in the current lot is one of four images taken in rapid succession on the same day in 1935. However, as opposed to the other three images, the one offered is notable for its sweeping cloud formations, which turns the composition from an objective architectural study to a far more nuanced and subjective degree.

Indeed, the feathery brushstrokes of the clouds echo Stieglitz's *Equivalents* series (1923-1935), in which the artist presented the naturally-forming celestial abstractions as surrogates for his own personal thoughts, feelings and ideas. By then, Stieglitz was aware of the rapid change of New York, his evolving union to O'Keeffe, his declining health and his advancing age. As Greenough has noted, 'While they are representational images, they do not abandon the idea that photography could embody subjective expression. By contrasting the beauty of the skyscrapers with their unrelenting growth, Stieglitz made the buildings symbolic not only of the continuous change of New York, but of change itself as a principle of all being' (Greenough, *Alfred Stieglitz*, p. 26). As such the image in the current lot transcends the Precisionist style that typifies Stieglitz's other images to present a psychological meditation on mortality and the inevitable passing of time.

Three years after Stieglitz's passing in 1946, O'Keeffe donated a major portion of his photographs, art and letters to a number of institutions. The National Gallery received a group of approximately 1,600 images, collectively referred to as the 'key set.' Aside from that collection, the print offered in this lot is the only other known print of this image.





actual size



23

## EDWARD STEICHEN (1879-1973)

*The May Pole (The Empire State Building), 1932*

gelatin silver print

photographer's and Condé Nast copyright credit stamps and  
number '1345-21' in pencil (verso)

image/sheet: 9½ x 7½ in. (24.2 x 19.1 cm.)

\$50,000-70,000

### PROVENANCE:

Christie's, New York, October 5, 1999, lot 171;  
with Keith de Lellis Gallery, New York;  
Vintage Works, Ltd., Calfont, Pennsylvania, 2010.

### LITERATURE:

Edward Steichen, *A Life in Photography*, Doubleday & Company, Inc./  
The Museum of Modern Art, Garden City, New York, 1963, pl. 213.  
John Szarkowski, *Photography Until Now*, The Museum of Modern Art, New York,  
1989, p. 192.  
Joanna Steichen, *Steichen's Legacy: Photographs, 1895-1973*, Alfred A. Knopf,  
New York, 2000, pl. 198.

***From the ruins, lonely and inexplicable as the sphinx, rose the  
Empire State Building.***

***And just as it had been tradition of mine to climb to the Plaza roof to  
take leave of the beautiful city extending as far as the eyes could see,  
so now I went to the roof of that last and most magnificent of towers.***

F. Scott Fitzgerald

For the first forty years after it opened in 1931, the Empire State building stood as the tallest building in the world. Designed by William F. Lamb, it quickly became an icon of Art Deco beauty, an architectural marvel canonized into glorious posterity following its naming as one of the Seven Wonder of the Modern World by the American Society of Civil Engineers. Designed in a record two weeks and built in a gravity-defying thirteen-months, the building stretched 1,454 feet across 103 floors. By all standards, it epitomized America's resurgence from the Great Depression and signaled the country's direction as a leading industrial force, with New York City at its helm.

A year after its construction, *Vanity Fair* commissioned Edward Steichen to photograph the imposing edifice. Steichen had been defining the magazine's vision since 1923 (a tenure that would last until 1937) with his crisp elegance, earning him the title of being among the world's greatest living portrait photographers' by *Vanity Fair's* editor Frank Crowninshield. The challenge with photographing the Empire State, the artist knew, was translating the awe-inspiring monumentality of the building onto the flat surface of a photograph. Ingeniously, Steichen chose to layer two separate negatives into a single frame, thereby imbuing the resulting image with a powerful sense of three-dimensionality and vitality. 'I conceived of the building as a Maypole and made the double exposure to suggest the swirl of a Maypole dance,' he later explained. Eighty years later, Steichen's image of Empire State building still captures the breathless beauty, energy and dynamism of the building. It is not surprising, therefore, that when the magazine published the image in July of 1933 it proudly announced that the image had been selected to be presented as a mural for Chicago's World's Fair, whose motto, accordingly, was 'Science Finds, Industry Applies, Man Adapts.'



actual size







24

**CHARLES SHEELER (1883-1965)**

*Chartres-Flying Buttresses at the Crossing, 1929*

gelatin silver print, mounted on original card

signed in pencil (mount, recto)

image/sheet: 9¼ 6⅞ in. (23.6 x 17.6 cm.)

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

\$30,000-50,000

**PROVENANCE:**

with Babcock Galleries, New York.

**LITERATURE:**

Charles W. Millard III, *Charles Sheeler: American Photographer*,  
Contemporary Photographer VI, no. 1, 1967, n.p.

Theodore E. Stebbins Jr. and Norman Keyes, *Charles Sheeler: The Photographs*,  
Museum of Fine Arts, Boston, 1987, pl. 67.

Theodore E. Stebbins Jr. et al., *The Photography of Charles Sheeler: American  
Modernist*, Bulfinch Press, Boston, New York, London, 2002, p. 176.



25

## ALFRED STIEGLITZ (1864-1946)

*The Dying Chestnut Tree, Life and Death, 1927*

gelatin silver print

signed and titled in pencil (original paper folder)

image/sheet: 9¼ x 6 in. (23.5 x 15.2 cm.)

\$15,000-25,000

### PROVENANCE:

The artist;

Dorothy Norman;

Harold Jones (b. 1940), 1976;

Richard and Patricia Shirk;

Weston Gallery, Carmel, California, 2011.

### LITERATURE:

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*,

Abrams/National Gallery of Art, Washington, D.C., 2002, p. 687, cat. no. 1193.

In *Alfred Stieglitz: The Key Set: The Alfred Stieglitz Collection of Photographs*,

Sarah Greenough locates two versions of this print in institutional collections:

The George Eastman House in Rochester and The Museum of Modern Art, New York.



actual size



26

**ALFRED STIEGLITZ (1864–1946)**

*Songs of the Sky, 1923*

gelatin silver print, flush-mounted on card, mounted on board

annotated '165E' in pencil (mount, verso)

image/sheet/flush mount: 4 $\frac{5}{8}$  x 3 $\frac{1}{2}$  in. (11.7 x 8.8 cm.)

mount: 13 $\frac{1}{2}$  x 10 $\frac{7}{8}$  in. (34.2 x 27.5 cm.)

\$10,000-20,000

**PROVENANCE:**

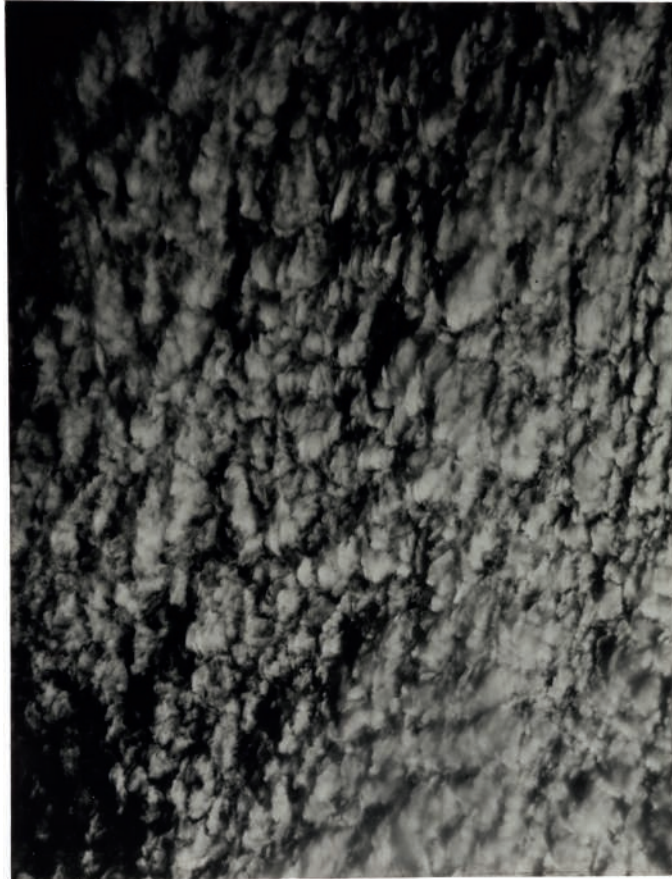
Bruce Silverstein Gallery, New York, 2011.

**LITERATURE:**

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*, Abrams/  
National Gallery of Art, Washington, D.C., 2002, p. 558, cat. no. 944.

***I wanted to photograph clouds to find out what I had learned in 40 years about photography. Through clouds to put down my philosophy of life—to show that my photographs were not due to subject matter—not to special trees, or faces, or interiors, to special privileges, clouds were there for everyone—no tax as yet on them—free.***

Alfred Stieglitz, 1923



actual size



27

**ALFRED STIEGLITZ (1864-1946)**

*Georgia O'Keeffe - After Return from New Mexico*  
*[Equivalent O1], 1929*

gelatin silver print, flush-mounted on card, mounted on board  
annotated 'OK 516A' by Georgia O'Keeffe in pencil (mount, verso)  
image/sheet/flush mount: 3½ x 4⅝ in. (8 x 12 cm.)  
mount: 13¾ x 10¾ in. (35 x 27.3 cm.)

\$40,000-60,000

**PROVENANCE:**

Andrew Smith Gallery, Santa Fe, New Mexico, 2011.

**LITERATURE:**

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*,  
Abrams/National Gallery of Art, Washington, D.C., 2002, p. 750, cat. no. 1506.

In *Alfred Stieglitz: The Key Set: The Alfred Stieglitz Collection of Photographs*,  
Sarah Greenough locates two versions of this print in institutional collections:  
The Philadelphia Museum of Art and The J. Paul Getty Museum in Los Angeles.  
This image is first in a series of *Equivalents* (see Greenough, *The Key Set*, p. 750).

***O'Keeffe is a constant source of wonder to me—like Nature itself—& all fine humans—there are some.—I know some.—And every moment I am full of gratefulness that I am a great fortunate.—O'Keeffe & I are One in a real sense... Every moment is a happy eternity—sometimes—rarely—the moment is of intensest pain but even that turns into a great glory. – We are both either intensely sane or mad children... It makes no difference.***

Alfred Stieglitz



actual size



**PAUL STRAND (1890-1976)***Taos, New Mexico, Ranchos Church #2, 1931*

gold-toned platinum contact print, flush-mounted on board  
 signed, titled, dated in ink, annotation 'SW-ARCH-#471' / 'PS 7594-Z' in pencil  
 (mount, verso)  
 image/sheet/flush mount: 4% x 5% in. (11.8 x 14.9 cm.)

\$30,000-50,000

**PROVENANCE:**

Zabriskie Gallery, New York, 2011.

*The Lord's day pursues even in Taos—that kind of quiet which because one becomes conscious of it—is really no longer quiet—I suppose out in the desert Sunday would never happen—but this isn't the desert—far from it here near the town where the Lord has his day—as elsewhere.*

*I don't know why I mention this except that—it is Sunday [...] the only thing that might be of interest would be the photographs. The only thing that is intensely living for me here is the country itself—and I am not a 'word fellow'. When you see them you will know all about me at least—and I hope you will find yourself—your spirit—a part of them as I know it is in me. Wherever I am—as long as I live—and to whatever degree, it's the best of me... (Paul Strand to Alfred Stieglitz, Taos, August 27, 1930).*

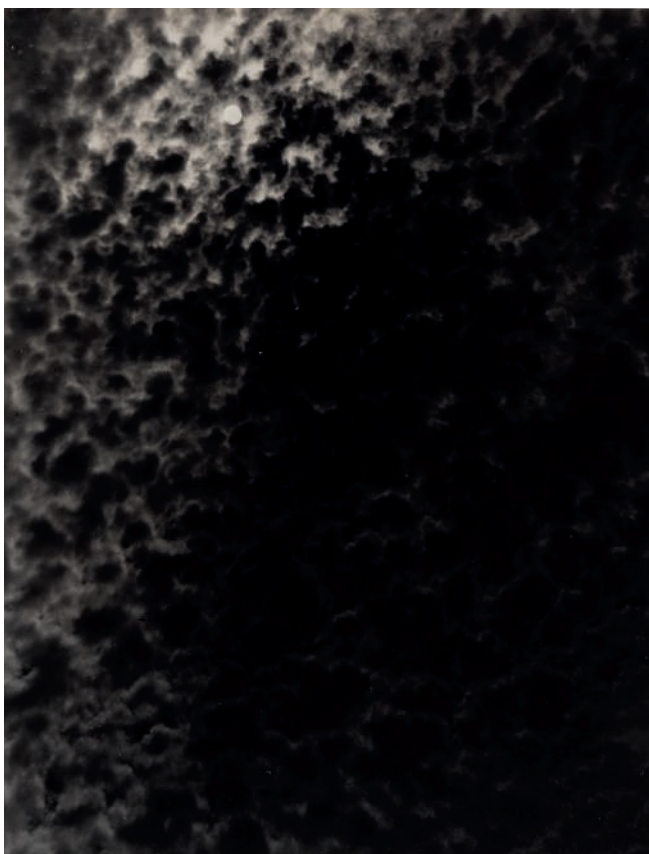
*'I am indebted to Paul Strand for my first enlightenment to the potentials of creative photography... I was completing my book, Taos Pueblo, when I was invited to meet Paul at his adobe house in Taos, New Mexico, in the summer of 1930. He and Becky Strand were the guests of Mabel Dodge Luhan, as were Georgia O'Keeffe and John Marin.*

*In his Southwest photographs, which are among his most expressive works, he reiterates his devotion to light and substance. The Southwest is not always kind to photography; superficially it has siren qualities that entrap and frustrate artists in any medium. One must have a certain appreciation of the earth and the sky, the far vistas and the near miracles of life (Ansel Adams, Foreward to Paul Strand Limited Edition, Ranchos Church, 1982).*



actual size





29

## ALFRED STIEGLITZ(1864-1946)

*Equivalents [167C] (above), variant of [228C], [152E], [152D], [147C], [145D], [179A], [251B], 1925-30*

8 gelatin silver prints, each flush-mounted on card, mounted on board  
one signed, titled, dated and inscribed 'For Dorothy Brett', another  
dated, inscribed 'To D.S.N.' and numbered, others variously numbered  
in pencil (mounts verso)

each image/sheet/flush mount approximately: 4 x 5 in. (10 x 12.7 cm.)  
or inverse

each mount approximately: 13 x 10 in. (33 x 25.5 cm.) or inverse

\$100,000-150,000

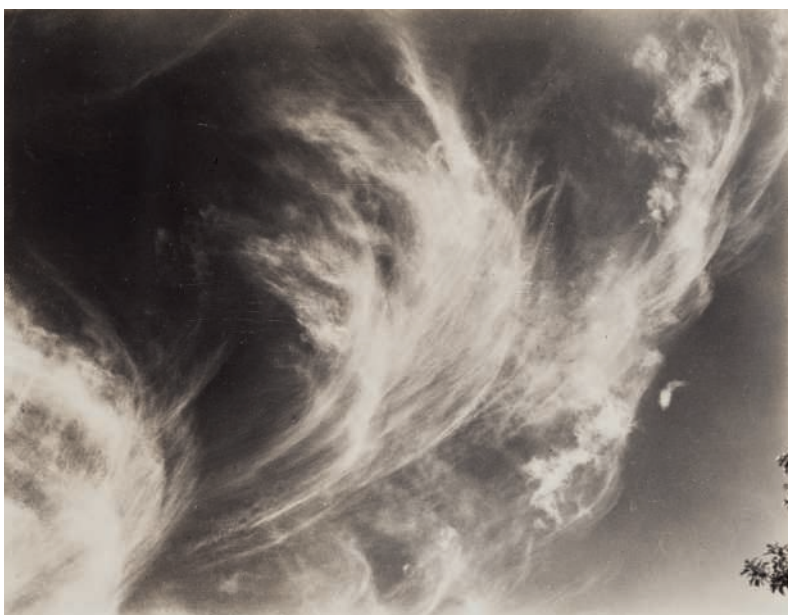
### PROVENANCE:

7 prints: Bruce Silverstein Gallery, New York, 2011.

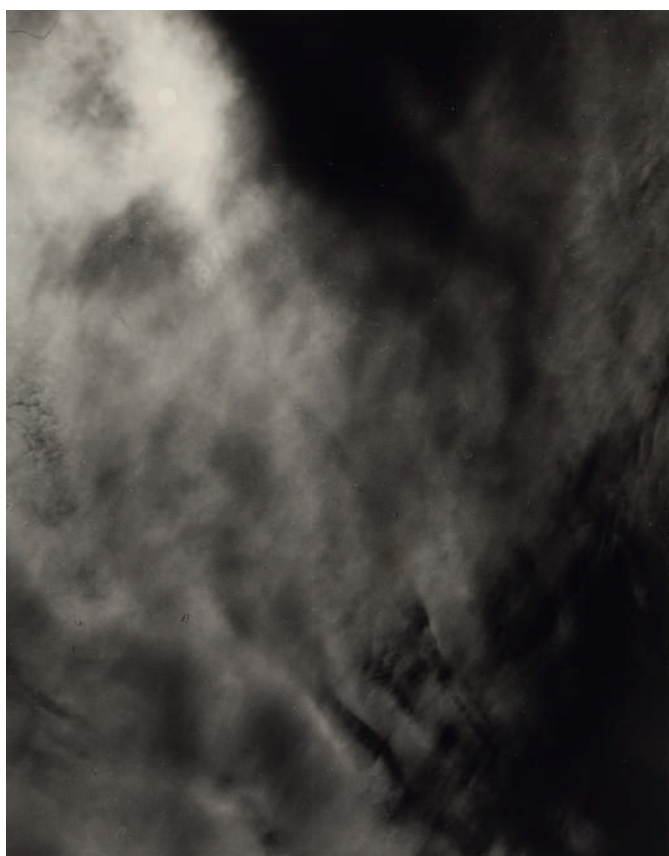
1 print: Lee Gallery, Winchester, Massachusetts, 2011.

### LITERATURE:

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*, Abrams/National Gallery of Art, Washington, DC, 2002  
for the Equivalent series.

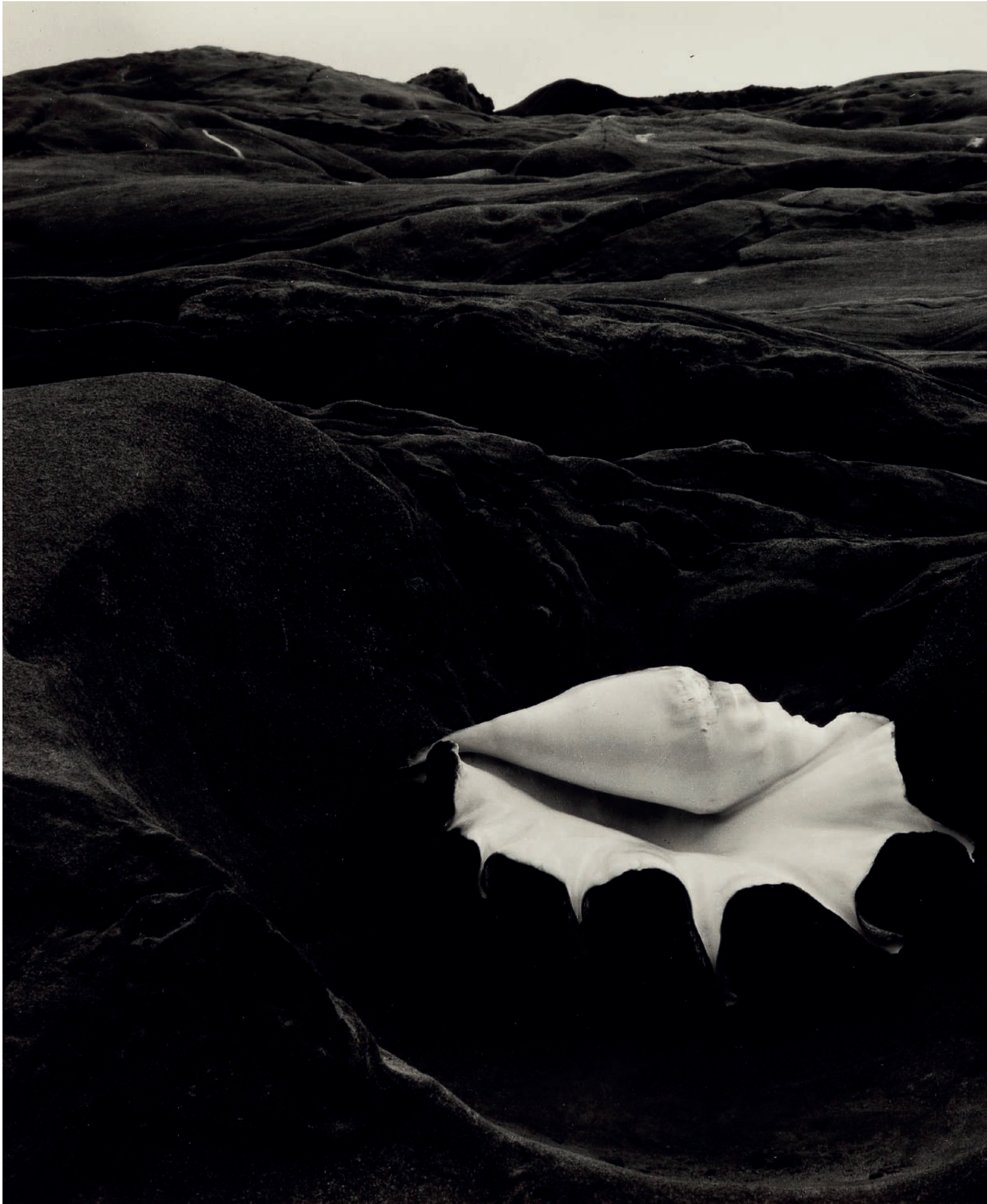
















30

## EDWARD WESTON (1886-1958)

### *Shell and Rock Arrangement, 1931*

gelatin silver print, mounted on board, probably printed 1940s  
initialed and dated in pencil (mount, recto); signed, titled, dated,  
numbered '15S' and annotated '[on "Weston Beach" where Ruth,  
E. W. and others had a holiday]' in pencil (mount, verso)  
image/sheet: 7½ x 9¾ in. (19 x 23.8 cm.)  
mount: 14 x 15½ in. (35.5 x 39.3 cm.)

\$20,000-30,000

#### PROVENANCE:

The artist;  
Gifted to Ruth-Marion Baruch (1922-1997), wife of Pirkle Jones  
(1914-2009) c. 1945;  
*Property Sold to Benefit the Pirkle Jones Foundation*, Sotheby's,  
New York, October 6, 2010, lot 122;  
Acquired from the above sale.

#### LITERATURE:

Ben Maddow, *Edward Weston: Fifty Years*, Aperture, Millerton,  
New York, 1973, p. 135  
Keith F. Davis, *Edward Weston: One Hundred Photographs from  
the Nelson-Atkins Museum of Art and the Hallmark Photographic  
Collection*, William Rockhill Nelson Trust, Tucson, 1982, p. 23.  
James L. Enyeart, *Edward Weston's California Landscapes*, Little,  
Brown, Boston, 1984, pl. 49.  
Beaumont Newhall, *Supreme Instants: The Photography of Edward  
Weston*, Thames and Hudson, Ltd., London, 1986, cat. 151, pl. 90.  
Amy Conger, *Edward Weston: Photographs*, Center for Creative  
Photography, 1992, fig. 655/1931.





actual size



31

## EDWARD WESTON (1886-1958)

### *Badwater, Death Valley, 1938*

gelatin silver print, mounted on original board  
signed and dated in pencil (mount, recto); titled, numbered  
'DV-Mi-24G', '38', and '17' in pencil (mount, verso)  
image/sheet: 7½ x 9½ in. (19.1 x 24.2 cm.)  
mount: 14¼ x 15½ in. (37.7 x 40 cm.)

\$30,000-50,000

#### PROVENANCE:

Sotheby's, New York, April 6, 2011, lot 16;  
Acquired at the above sale through agent.

#### LITERATURE:

Amy Conger, *Edward Weston: Photographs*, Center for  
Creative Photography, 1992, fig. 1380/1938.

Charis Wilson, at this time Weston's lover and  
companion during his travels supported by the  
Guggenheim Fellowship, describes the scene in this  
photograph: 'near hill, devilsgolfcoursy flat, snowy  
panamints and cirrus clouds right side up and up side  
down well matched. Edward says it's not particularly  
exciting but it's amusing'.

(Charis Wilson, *Journal of the Guggenheim Year[s] 1937-  
1938*, The Huntington, San Marino, p. 376, as quoted  
by Conger in *Edward Weston: Photographs from the  
Collection of the Center for Creative Photography*)



## EDWARD WESTON (1886-1958)

### *Shell, 1927*

gelatin silver print, mounted on board, printed c. 1930  
signed, dated, and numbered '24-50' in pencil (mount, recto);  
numbered '1S' in pencil (mount, verso)  
image/sheet: 9½ x 7¼ in. (24 x 18.4 cm.)  
mount: 17 x 13 in. (42.3 x 33 cm.)

\$250,000-350,000

#### PROVENANCE:

The artist;  
Cara Weston, the photographer's granddaughter;  
Acquired from the above by the previous owner c. 2005.

#### LITERATURE:

Ben Maddow, *Edward Weston Fifty Years*, Aperture, Millerton, New York, 1973, p. 69.  
Beaumont Newhall, *Supreme Instants: The Photography of Edward Weston*, New York Graphic Society/Little, Brown and Company, Boston, 1986, pl. 26.  
Cecil Beaton and Gail Buckland, *The Magic Image: The Genius of Photography*, Pavilion Books Limited, London, 1989, p. 158.  
Amy Conger, *Edward Weston: Photographs*, Center for Creative Photography, Tuscon, Arizona, 1992, fig. 544/1927.  
Nancy Newhall, *Edward Weston: The Flame of Recognition*, Aperture, New York, 1993, p. 24.  
Gilles Mora (ed.), *Edward Weston: Forms of Passion*, Harry N. Abrams, New York, 1995, ill. p. 151.  
Theodore E. Stebbins, Jr. et al., *Edward Weston: Photography and Modernism*, Museum of Fine Arts, Boston, 1999, pl. 32.

***I am not blind to the sensuous quality in shells, with which they combine the deepest spiritual significance: indeed it is this very combination of the physical and the spiritual in a shell like the Chambered Nautilus, which makes it such an important abstract of life.***

Edward Weston

Situated at the pinnacle of 20th Century photography, Edward Weston's *Shell* from 1927 perfectly embodies the principles of Modernism. Following a brief if productive Pictorialist phase, Weston began building on the foundations set by Alfred Stieglitz and his New York circle during his three-year stay in Mexico. By the time Weston returned to California at the end of 1926, his style, inspired and informed by Cubism, Dada and Mexican Social Realism, was emphatically modern, displaying a fondness for crispness in line, abstraction in form and wide-ranging tonality.

In March of 1927 Weston began photographing shells. His inspiration was likely derived from a variety of sources. Noted Weston biographer Amy Conger notes that toward the end of his stay in Mexico (1923-1936) the artist is likely to have seen oversized granite nautilus shell sculptures by the Aztecs. Another probable source was Canadian-born artist Henrietta Shore, who, by 1927 has achieved critical acclaim with an exhibition at the San Diego Art Museum. Weston knew Shore, and took his first shell photographs in Shore's studio in March on 1927. Within a few months Weston wrote in his Daybook, 'I was awakened to shells by the painting of Henry [Henrietta Shore]. I never saw a Chambered Nautilus before. If I had, my response would have been immediate! If I merely copy Henry's expression, my work will not live. If I am stimulated and work with real ecstasy it will live.'

Fourteen images of shells were created in 1927. Of those, nine were included in his October 1927 exhibition at the Los Angeles Museum. And of those, Weston chose two to send back to his collaborator and muse, Tina Modotti, back in Mexico. The image offered in the current lot is likely to have been one of them, following Modotti's description of a frontal, upright shell. 'There is something so pure and the same time so perverse about them,' Modotti wrote to Weston. 'They contain both the innocence of natural things and the morbidity of a sophisticated, distorted mind. They make me think of lilies and embryos. They are mystical and erotic.' Weston took great pride in this early body of work, stating on March 20th of that year, 'The shells I photographed were so marvelous one could not do other than something of interest.' The strength in Weston's *Shell* lies in its fine straddling of formalist exploration and anthropomorphic seduction. Indeed, as an early print by Weston, the *Shell* offered in this current lot has a profound dimensionality and an ethereal glow that far transcend the physicality of the object.

The image was instantly popular and Weston sold four prints within a year, a record pace for him. In 1929 Weston began to number his prints of *Shell*. The intended edition was fifty, and by 1935, the year in which the numbering ended, Weston had made twenty-eight prints in the edition—more than any other image, attesting to its popularity. Around 1930, upon joining the f/64 photography group whose members included Ansel Adams and Imogen Cunningham, Weston began printing his images on semi-gloss paper like his contemporaries. The print offered in the current print was therefore printed around that time.

Other prints of this image can be found at the Museum of Modern Art, New York; George Eastman House, New York; the Center for Creative Photography, Arizona, and the Metropolitan Museum of Art, New York.



actual size



### 33

## IMOGEN CUNNINGHAM (1883-1976)

### *Two Callas, c. 1929*

gelatin silver print, mounted on board, printed c. 1955

signed and dated in pencil (mount, recto)

image/sheet: 11 $\frac{1}{8}$  x 8 $\frac{7}{8}$  in. (30.1 x 22.5 cm.)

mount: 19 $\frac{7}{8}$  x 15 in. (50.5 x 38.1 cm.)

\$20,000-30,000

#### PROVENANCE:

with Edwynn Houk Gallery, New York.

#### LITERATURE:

*Film und Foto*, Internationale Ausstellung des Deutschen Werkbundes, Stuttgart, 1929, p. 93.

Margery Mann, *Imogen Cunningham: Photographs*, University of Washington Press, Seattle, 1970, pl. 13.

Robert M. Doty, *Photography in America*, The Whitney Museum of American Art, New York, 1974, p. 124.

Lee D. Witkin, *The Photograph Collector's Guide*, New York Graphic Society, Boston, 1979, p. 7.

William A. Ewing, *Flora Photographica: Masterpieces of Flower Photography 1835-present*, Simon and Schuster, 1991, p. 24.

Richard Lorenz, *Imogen Cunningham: Ideas without End: A Life in Photographs*, Chronicle Books, San Francisco, 1993, fig. 40.

Richard Lorenz, *Imogen Cunningham: Flora*, Bulfinch, New York, 1996, pl. 10.

Barbara Haskell, *The American Century: Art & Culture 1900-1950*, The Whitney Museum of American Art, New York, 1999, p. 202, pl. 389.

One of Cunningham's most celebrated and iconic images, *Two Callas*, was included in the important exhibitions *Film und Foto* in Stuttgart in 1929 and in *Photography 1839-1937* at The Museum of Modern Art, New York in 1937.

According to Lee Witkin, 'For years, the negative of this, one of her most beautiful images, was misplaced. Cunningham discovered it again in 1973 and was able to make several prints of it before her death in 1976' (*The Photograph Collector's Guide*, p. 7).

It appears that only one other early, non-vintage print of this image has ever appeared at auction, in the sale of *Photographs from the Collection of Joseph and Laverne Schieszler* at Sotheby's, New York, October 10, 2005, lot 8.





## EDWARD WESTON (1886-1958)

### *Pepper (2P), 1929*

gelatin silver print, mounted on original card  
signed and dated in pencil (mount, recto)  
image/sheet: 9½ x 7½ in. (24.2 x 19.1 cm.)  
mount: 10 x 7¾ in. (25.4 x 19.8 cm.)

\$70,000-90,000

#### PROVENANCE:

The artist;  
The Estate of Tina Modotti (1896-1942);  
Sotheby's, New York, May 8, 1984, lot 357;  
Christie's, New York, April 23 & 24, 2007, lot 218;  
Acquired at the above sale through agent.

#### LITERATURE:

Edward Weston, 'Photography - Not Pictorial,' *Camera Craft*, vol. 37, no. 7, July 1930, p. 315.  
Merle Armitage (ed.), *Fifty Photographs: Edward Weston*, Duell, Sloan and Pearce, 1947, pl. 27.  
Keith F. Davis, *Edward Weston: One Hundred Photographs from the Nelson-Atkins Museum of Art and the Hallmark Photographic Collection*, Rockhill Nelson Trust, 1982, p. 15.  
Amy Conger, *Edward Weston: Photographs*, Center for Creative Photography, 1992, fig. 564/1929.  
Susan Danly et al., *Edward Weston: A Legacy*, Merrell, London, 2003, pl. 2, p. 108.

As documented in his *Daybooks*, Edward Weston recognized the summer of 1929 as the start of a particularly significant, prolific period in his *oeuvre*. He devoted much of this time to photographing wonderfully textured, twisted vegetables, notably peppers of 'marvelous convolutions' whose intriguing forms enamored Weston so fully they distracted him from producing commissioned works. This infatuation with the pepper as ideal photographic subject is best explained by the artist himself:

*I have done perhaps fifty negatives of peppers: because of the endless variety in form manifestations, because of the extraordinary surface texture, because of the power, the force suggested in their amazing convolutions.*

Most photographs from this time showcase the vegetable centered simply against a dark burlap background (see lot 200) but at least four negatives depict a clear glass plate in front of a white surface. The present lot is inarguably the most stunning of the latter and was considered the most popular; Weston recorded twelve prints of it in his log (Conger, 564/1929). The light backdrop and subtle, curved highlights of the plate synchronize perfectly with the subject's lush surface, to ethereal ends. These aesthetic details coupled with a matte paper surface – so rich it mimics the pepper skin itself – produces the visceral effect for viewers so commonly and effortlessly produced by Weston's tactile prints. This precise effect was described poetically by one of Weston's models, Bertha Wardell: 'What you do awakes in me so strong a response that I must in all joy tell you... Your photographs are as definite an experience to the spirit as a whiplash to the body.'

The present lot benefits from distinguished provenance, having belonged to Italian photographer Tina Modotti (1896-1942), Weston's influential muse, lover and collaborator during his tenure in Mexico. During these formative 'Mexico Years' Modotti's support and friendship were critical for Weston's artistic development and her discerning eye and opinion invaluable. Considering Modotti's intimate familiarity with Weston's images, it is significant that the superlative *Pepper (2P)* was included in her personal collection.



actual size



## EDWARD WESTON (1886-1958)

*Knees, 1927*

gelatin silver print, mounted on original board  
signed and dated in pencil (mount, recto)  
image/sheet: 6⅞ x 9⅞ in. (15.7 x 23.3 cm.)  
mount: 13¼ x 15 in. (33.8 x 38.2 cm.)

\$100,000-150,000

### LITERATURE:

'The Arts and Crafts Society presents Bertha Wardell,' single-fold program for a dance recital at the California Art Club, Los Angeles, April 29 [1928] with a half-tone reproduction tipped on to the cover.

Charis Wilson et al., *Edward Weston: Nudes*, Aperture, New York, 1977, p. 51.

Gilles Mora (ed.), *Edward Weston: Forms of Passion*, Harry N. Abrams, New York, 1995, p. 149.

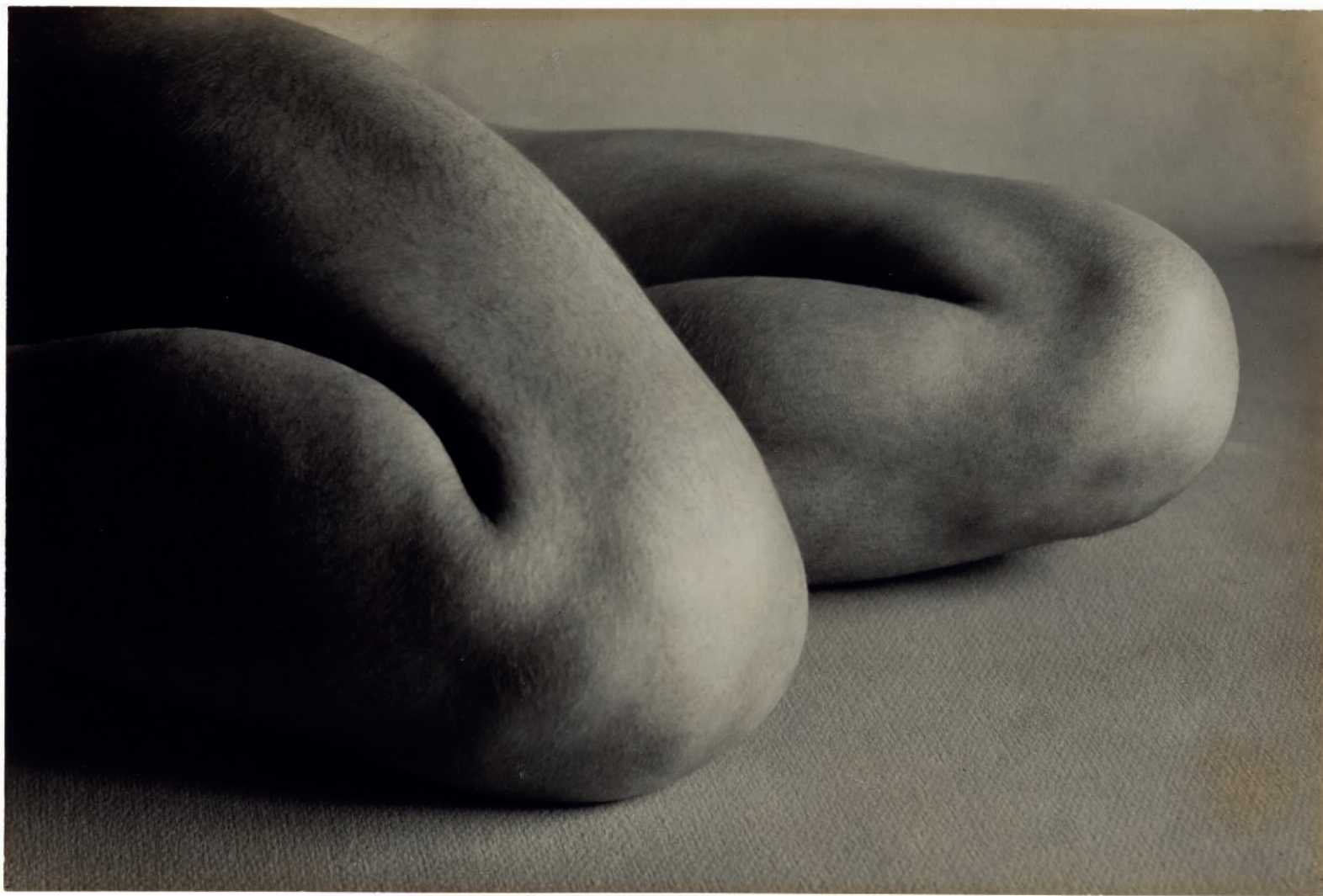
Theodore E. Stebbins, Jr. et al., *Edward Weston: Photography and Modernism*, Museum of Fine Arts, Boston Little, Brown and Co., Boston, 1999, pl. 31.

This wondrous abstraction of the human form, created in 1927, attests to Edward Weston's success in creating a new visual dialect that would irrevocably alter the medium of photography. Weston's experimentation with corporeal abstractions began in 1925, whilst in Mexico. Enamored by the Modernist visuals embraced by the country's leading artists, Weston relinquished his earlier Pictorialist proclivity in favor of a style that favored clarity, linearity and tonality. In photographing his onetime muse Anita Brenner in 1925, Weston remarked, 'Yesterday I "created" the finest series of nudes I have ever done, and in no exalted state of mind... And then appeared to me the most exquisite lines, forms, volumes—and I accepted—working easily, rapidly, surely.' The images were noted for their formalist qualities, highlighting outline, volume and contours, qualities that Weston implemented in the current lot depicting Bertha Wardell, albeit in a manner that is softer and more nuanced.

A leading figure in the modern dance circles of Carmel and Los Angeles, Wardell first met Weston in 1922. However, it was not until his return from Mexico at the end of 1926 that the two began collaborating on the series of celebrated nudes. Wardell had seen an exhibition of his photographs at the University of California in Los Angeles and volunteered to model. In his images, Weston redacted Wardell's nimble and sinuous body into studies of undulating flesh and muscles. 'Her beauty in movement is an exquisite sight,' Weston later noted about the sessions, which lasted a total of three months and stretched over fifty negatives. In the current lot, the deliberate cropping of the legs in conjunction with the chiaroscuro lighting lends the image a deeply sculptural if organic feel. The legs occupy the frame nearly in its entirety, presenting an image that is less about the human form but rather its ability to transition into a biomorphic object. 'I saw the repeated curve of thigh and calf,' Weston recounted, 'the shin bone, knee and thigh lines forming shapes not unlike great sea shells—the calf curved across the upper leg, the shell's opening.' By fragmenting Wardell's lower body, Weston successfully transitioned the human form into a nautical still life of pure Modernist beauty.

The matte surface of the print attests to an early printing date, which highlights its rarity. The strong, early signature on the handsomely-sized buff-colored mount further reinforces Weston's confidence in this specific print. This is the first mounted matte-surface example of this image to come up for auction since 1997.

Other prints of this image are in the collection of the Metropolitan Museum of Art, New York; the Lane Collection at the Museum of Fine Arts, Boston, and the Sir Elton John Collection.





## EDWARD WESTON (1886-1958)

### *Dunes, Oceano, 1936*

gelatin silver print, mounted on board  
 initialed and dated in pencil (mount, recto); signed, titled, dated, and  
 numbered '37SO' in pencil (mount, verso)  
 image/sheet: 7½ x 9½ in. (19.2 x 24.2 cm.)  
 mount: 14½ x 15½ in. (38 x 39.5 cm.)

\$70,000-90,000

#### PROVENANCE:

The artist;  
 Walter Colman (1903-1983), Rockford, Illinois, acquired directly from the  
 above, 1940s;  
 Sotheby's, New York, 6 October 2010, lot 119.

#### EXHIBITED:

New York, The Museum of Modern Art, *The Photographs of Edward Weston*,  
 11 February - 31 March, 1946.

#### LITERATURE:

James Enyeart, *Edward Weston's California Landscapes*, Little Brown and  
 Co., Boston, 1984, pl. 73.  
 Amy Conger, *Edward Weston: Photographs*, Center for Creative Photography,  
 1992, fig. 941/1936.  
 Jennifer A. Watts (ed.), *Edward Weston: A Legacy*, The Huntington Library,  
 Los Angeles, 2003, pl. 11.  
 Kurt Markus, *Dune: Edward & Brett Weston*, Kalispell, 2003, p. 5.  
 Judith Hochberg et al., *Edward Weston: Life Work*, Lodima Press, Revere,  
 2004, pl. 73.  
 Brett Abbott, *In Focus: Edward Weston*, The J. Paul Getty Museum,  
 Los Angeles, 2005, pl. 74.

During the 1930s, the coastal sand dunes in Oceano, California, were the  
 home to artists, writers, and assorted misfits, mystics, and nudists who  
 were collectively known as the 'Dunites.' They published a magazine,  
 the *Dune Forum*, whose first issue, in late 1933, featured a cover photo  
 by Edward Weston's son Chandler. At the urging of Chandler and his  
 brother Brett, Edward Weston himself made five Oceano studies in 1934  
 (numbered in the 'SO' series, short for 'Soil') and nearly fifty more in 1936.  
 They mark his greatest achievement in landscape photography. Of these,  
 the two in the present collection, '37SO' and '45SO' (Lot 37), commonly  
 known as *Black Dunes* and *White Dunes*, respectively, were selected by  
 photo-historians Beaumont and Nancy Newhall for inclusion in their  
 seminal 1958 book *Masters of Photography*, and ever since have been the  
 two most celebrated and reproduced dunes in the series.



actual size







actual size



**37**

## **EDWARD WESTON (1886-1958)**

### *Dunes, Oceano, 1936*

gelatin silver print, mounted on board

initialed and dated in pencil (mount, recto); signed, titled, dated, and numbered '47SO' in pencil (mount, verso)

image/sheet: 7½ x 9½ in. (19.2 x 24.2 cm.)

mount: 14½ x 15½ in. (38 x 39.5 cm.)

\$100,000-150,000

#### **PROVENANCE:**

The artist;

Homer A. Jones, Jr., Bristol, Tennessee,

acquired directly from the above c. 1952;

Sotheby's, New York, April 6, 2011, lot 20;

Acquired from the above through agent.

#### **LITERATURE:**

Merle Armitage (ed.), *Fifty Photographs: Edward Weston*, New York, 1947, p. 13.

Ben Maddow, *Edward Weston: Fifty Years*, Aperture, Millerton, 1973, p. 168.

James Enyeart, *Edward Weston's California Landscapes*, Little, Brown, Boston, 1984, pl. 15.

Amy Conger, *Edward Weston: Photographs*, Center for Creative Photography, 1992, fig. 945/1936.

Nancy Newhall (ed.), *Edward Weston: The Flame of Recognition*, New York, 1997, p. 47.

Sarah M. Lowe and Dody W. Thompson, *Edward Weston: Life Work: Photographs from the Collection of Judith G. Hochberg and Michael P. Mattis*, Lodima Press, Revere, 2003, pl. 72, pp. 131-133.

Jennifer Watts, *Edward Weston, A Legacy*, The Huntington Library, Los Angeles, 2003, pl. 18.

For additional information on this work, please see Lot 36.



38

## GUSTAVE LE GRAY (1820-1884)

*La vague brisée - Cette - Mer Méditerranée, 1857*

albumen print from collodion glass negative, mounted on original board  
facsimile signature in red ink (recto); annotated 'Cette' (mount, recto);  
numbered '10' (mount, verso)  
image/sheet: 16½ x 12⅞ in. (42 x 32.7 cm.)  
mount: 24⅝ x 17 in. (62.6 x 43.2 cm.)

\$150,000-250,000

### PROVENANCE:

Charles Denis Labrousse (1828-1898), Paris;  
ROUILLAC, Vendôme, France, June 18, 2011, lot 37.

### LITERATURE:

Eugenia Parry Janis, *The Photography of Gustave Le Gray*, The Art Institute of Chicago and the University of Chicago Press, Chicago, 1987, pl. 14. p. 71.  
Sylvie Aubenas, *Gustave Le Gray, 1820-1884*, The J. Paul Getty Museum, Los Angeles, 2002, pl. 144, p. 124.

A yacht enters the harbour of Cette (spelt Sète since 1927) on France's Mediterranean coast, its full sail suggesting a good wind and, by extension, a good speed; a wave crashes on the rocks in the foreground. In this striking image, Le Gray has created a virtuoso early example of photographic instantaneity. The vessel in motion and the crashing wave, frozen in this dramatic large format, constitute a remarkable achievement for the still-young medium of photography, whose practitioners, by virtue of the necessarily long exposure times still required, had so far been obliged to restrict themselves to static subjects.

This is the only marine subject by Le Gray in portrait rather than landscape format. The present print compares favorably against other known prints for the control of the tones, with good detail rendered in the sky achieving a harmonious overall balance. In other prints, the sky can be either a little too pale or too dense, suggesting a challenging negative. 'La vague brisée', and its companion 'La grande vague' are important images in the story of the camera's potential to capture and fix fast-moving subjects.

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## WILLIAM HENRY FOX TALBOT (1800-1877)

### *Articles of China, 1844*

salt print from calotype negative  
 annotations, 'LA3A' in ink and 'X2291', 'WHT/1020' in pencil (verso)  
 image: 5½ x 7½ in. (13.9 x 18.1 cm.)  
 sheet: 7¾ x 8¾ in. (18.7 x 22.3 cm.)

\$15,000-25,000

#### PROVENANCE:

Andrew Smith Gallery, Santa Fe, New Mexico, 2011.

#### LITERATURE:

William Henry Fox Talbot, *The Pencil of Nature*, Longman, Brown, Green & Longmans, London, 1844-1846, pl. III.  
 Russell Roberts et al., *Huellas de Luz: El Arte Experimentos de William Henry Fox Talbot*, Museo Nacional Centro de Arte Reina Sofia, Madrid, 2001, p. 240.  
 Weston Naef, *William Henry Fox Talbot: Photographs from the J. Paul Getty Museum*, The J. Paul Getty Museum, Los Angeles, 2002, pl. 37, p. 80.

*The more strange and fantastic the forms...the more advantage in having their pictures given instead of their descriptions.*

William Henry Fox Talbot

This fine Talbotype is of one of the twenty-four images selected by Talbot to illustrate his landmark *The Pencil of Nature*. This publication, the very first to combine letterpress text and photographic plates, was issued in six parts, Part I being distributed in June 1844. The project was conceived by Talbot as a means of exploring and sharing with others the many possibilities opened up by his invention. The range of images selected demonstrated the considerable potential versatility of photography to record and disseminate pictorial and indeed written information, for both practical and high aesthetic ends. Talbot anticipated many of the ways in which photography was ultimately to revolutionize and dominate the print media. Historian Beaumont Newhall justly claimed, in his introductory text to the 1968 facsimile edition, that *The Pencil of Nature's* 'importance in the history of photography is comparable to that of the Gutenberg Bible in printing'.

This image, entitled *Articles of China*, featured as Plate III in the historic first fascicle of *The Pencil of Nature*, with an accompanying text in which Talbot wrote of the camera's impressive ability to create unimpeachable visual inventories. With great foresight, he anticipated the evidential value of such records: 'From the specimen here given it is sufficiently manifest, that the whole cabinet of a Virtuoso and collector of old China might be depicted on paper in little more time than it might take him to make a written inventory... The more strange and fantastic the forms... the more advantage in having their pictures given instead of their descriptions. And should a thief afterwards purloin the treasures – if the mute testimony of the picture were to be produced against him in court – it would certainly be evidence of a novel kind...' Talbot had foreseen the Art Loss Register.

For the most part, the plates mounted into the original publication have faded, most likely through their adverse reaction to chemicals in the adhesives used in their mounting. As a consequence, they rarely do full justice to Talbot's intent. The present untrimmed and unmounted print has preserved its original deep tones and so bears witness to the high quality of which Talbot's invention was capable. This print was most likely made under Talbot's direction at his Reading Talbotype Establishment, founded for the purpose of fulfilling the ambitious numbers of original prints needed for his publication project.





40

**JAROMÍR FUNKE (1896-1945)**

*Untitled, c. 1923*

gelatin silver print

credit, signature, and various annotations by Dr. Miloslava Rupesova,  
the photographer's daughter, in pencil (verso)

image: 4¾ x 6¾ in. (12.2 x 17.2 cm.)

sheet: 4¾ x 7⅞ in. (12.2 x 18.2 cm.)

\$15,000-20,000

**PROVENANCE:**

Thomas V. Meyer Fine Art, San Francisco, California, 2011.

**LITERATURE:**

Suzanne E. Pastor (ed.), *Jaromír Funke: Photographs 1919-1943*, Kant, Prague,  
1995, n.p.

Antonín Dufek, *Jaromír Funke: Pioneering Avant-Garde Photography*,  
Moravian Gallery, Brno, 1996, pl. 12, p. 94.

***In these abstract photographs it is clearly demonstrated that simple reality has much that is mysterious about it—something which makes photography fantastic—and a novel and evocative poetic value.***

Jaromír Funke, *From the Photogram to Emotion*, 1940



actual size



41

**JOSEF SUDEK (1896-1976)**

*Melon, Prague, 1951*

pigment print  
signed and dated in pencil (margin, recto)  
image: 6½ x 9¾ in. (16.5 x 24.7 cm.)  
sheet: 7¼ x 9¾ in. (18.4 x 24.4 cm.)

\$20,000-30,000

**PROVENANCE:**

Anna Fárová (1928-2010) Collection, Prague;  
Howard Greenberg Gallery, New York, 1996;  
Sotheby's, New York, October 14 & 15, 2008, lot 16.

**EXHIBITED:**

Arles, Rencontres Internationales de la Photographie, *Josef Sudek: The Pigment Prints*, 1947-1954, and travelled to:  
Cologne, August Sander Archive, November - December 1995  
New York, International Center of Photography, April - June 1996

**LITERATURE:**

This print:  
Manfred Heiting (ed.), *Josef Sudek: The Pigment Prints, 1947-1954*, Cinubia, Los Angeles, 1996, pl. 64.

*I believe that photography loves banal objects, and I love the life of objects... I like to tell stories about the life of inanimate objects, to relate something mysterious...*

Josef Sudek





42

**JOSEF SUDEK (1896-1976)**

*Still Life, 1951*

pigment print  
annotations in pencil (verso)  
image: 6½ x 8¾ in. (16.5 x 22.2 cm.)  
sheet: 6⅞ x 9 in. (17.5 x 22.8 cm.)

\$15,000-25,000

**PROVENANCE:**

Vintage Works, Ltd., Chalfont, Pennsylvania, 2010.

**LITERATURE:**

Exhibition catalogue, *Josef Sudek: Pigment Prints*, Salander-O'Reilly Galleries, New York, 1998, fig. 49.  
Maia-Mari Sutnik, *Josef Sudek: The Legacy of a Deeper Vision*, Hirmer/Art Gallery of Ontario, 2012, p. 141.

*The charm of everything is in its mystery.*

Josef Sudek





43

## ALVIN LANGDON COBURN (1882-1966)

*Vortograph, 1917*

gelatin silver print

image: 8¼ x 11 in. (20.3 x 28 cm.)

sheet: 10 x 12 in. (25.4 x 30.5 cm.)

\$100,000-150,000

### PROVENANCE:

The artist;

Leonard Arundale, close friend and fellow member of the Freemasons;

*The Property of a Descendant of Leonard Arundale*, Christie's, London, May 21, 2003, lot 123.

***It was in January 1917 that I created these first purely abstract photographs.***

Alvin Langdon Coburn

Coburn created his 'Vortographs', as he dubbed his radical 1917 series of abstract photographic experiments, in the context of an invitation to present a one-man show at London's Camera Club. He accepted, 'on condition that I could hang whatever I liked. This was granted,' he explains, 'and the exhibition consisted of thirteen of my paintings and eighteen Vortographs.' There is no record of the paintings, but his Vortographs have become widely recognized as remarkable innovative experiments in the use of photography to question the inherent mystery of the medium itself.

Referencing comments made by his poet friend Ezra Pound in an uncredited introduction to the exhibition catalogue, Coburn quoted him as explaining how 'The Vortoscope freed photography from material limitations of depicting recognizable natural objects. By its use the photographer can create beautiful arrangements of form for their own sake, just as a musician does.' The Vortoscope was a small, prism-like chamber of mirrors allowing seemingly infinite reflections. Objects of simple, geometric form, some transparent or reflective, lose their materiality when photographed within this seemingly floating space and become a pure play of light and structure. Coburn was sculpting with light and exploring the ambiguities of the image plane several years before the experiments of Schad, Man Ray, or Moholy-Nagy.

These photographic experiments reference in their generic title Coburn's close association with a small group of artists who came together in 1914 as the Vorticists, the name suggested by Pound in 1913. The group, with artist Wyndham Lewis as their most high-profile advocate, introduced dynamic avant-garde European ideas into the British art scene. Their jagged, cubistic, fragmented abstract motifs anticipated in paint or print the visionary pictures made in 1917 by Coburn through the agency of light and photo-chemistry.

Another print of this image is in the collection of The Cleveland Museum of Art.



actual size





44

## CONSTANTIN BRÂNCUȘI (1876-1957)

*L'Atelier, c. 1927*

gelatin silver print, face-mounted to glass  
image/sheet/face mount: 23% x 19% in. (60 x 49.9 cm.)

\$40,000-60,000

### PROVENANCE:

The artist;  
with Jason McCoy Gallery, New York;  
with Robert Miller Gallery, New York;  
Bruce Silverstein Gallery, New York, 2011.

### EXHIBITED:

Basel, Switzerland, Foundation Beyeler: *Constantin Brâncuși & Richard Serra*,  
May 22 - August 8, 2011.  
St. Louis, Missouri, Pulitzer Foundation: *Brâncuși and Serra in Dialogue*,  
February 5 - July 23, 2005.

***Like the light which heightens form in Vermeer interiors, each surface in Brâncuși's studio comes to life. In this place—light, space, and form are one. Thoughts are alike and interchangeable. Distinctions between architecture, furniture and object, base and sculpture dissolve. Everything in the studio is suffused in the glow of Brâncuși's love and strength.***

Pontus Hultén, *Brâncuși, Photographer*, Agrinde Publications, New York, 1979, p. 9.





45

**CONSTANTIN BRÂNCUȘI (1876-1957)**

*Mademoiselle Pogany II, 1920*

gelatin silver print

image/sheet: 15½ x 11¾ in. (39.5 x 30 cm.)

\$30,000-50,000

**LITERATURE:**

John Coplans, *Brâncuși as Photographer*, Agrinde Publication Ltd., New York, 1979, p. 64.

Friedrich Teja Bach, *Brâncuși, Photo Reflection*, Didier Imbert Fine Art, Paris, 1991, ill. 43, p. 83.





## MAN RAY (1890-1976)

*Rayograph, c. 1922-25*

gelatin silver print, mounted on original board  
 'MAN RAY/31bis, RUE/CAMPAGNE/PREMIÈRE/PARIS XIVE' credit stamp  
 [Manford M6] and annotations in pencil (mount, verso)  
 image/sheet: 9% x 7% in. (23.9 x 18.2 cm.)  
 mount: 11 x 7% in. (28 x 18.8 cm.)

\$70,000-90,000

### PROVENANCE:

The artist;  
 Curtis Moffat (1887-1949);  
 with Fotomann, New York;  
 with Houk Friedman Gallery, New York;  
 Bruce Silverstein Gallery, New York, 2011.

### EXHIBITED:

Albany (Georgia) Museum of Art, *Pioneers of Modernism*,  
 1 September 1993 - 15 January 1994.  
 Kunsthaus Vienna, *Man Ray*, 19 September 1996 - 26 January 1997.

### LITERATURE:

Emmanuelle de l'Écotais, *Man Ray: Rayographies*, Éditions Léo Scheer,  
 Paris, 2002, p. 243.

The story of Man Ray's exploration of what he called his 'Rayographs' has deservedly been told many times, emphasizing the pivotal place of these radical works in the history of photography as a creative medium. It was in the nature of this artist – and of the Dada spirit that he, with his friend and associate Marcel Duchamp, was instrumental in propagating – to challenge, with clever and inspired doses of anarchy, the accepted values of Western art. In this instance Man Ray was questioning the very basis of photography as a medium through which we can record the tangible facts of the world before eyes,

Man Ray started, in 1922, to make photographic images without a camera, by placing random objects on light-sensitive paper and then making his exposure. He was taking the medium back to its very beginnings, to the first 'photogenic drawing' impressions made by Talbot in the mid-1830s, but in so doing Man Ray was truly re-inventing what photography might be. The results, in each case unique artifacts, were ghostly, tonally reversed images of floating, luminous ectoplasmic shapes that were sometimes recognizable, but as in the present instance often not. They became enigmatic sculptures in light, elusive, allusive subjects of indeterminate depth, defying the conventional logic of the picture plane and of two-dimensional representation. The present image might be read as a skull.

This unique original is mounted to card and bears one of the six period stamps used by Man Ray with his rue Campagne Première address (Manford M6). The work has an interesting provenance, having belonged to Curtis Moffat (1887-1949) who, an American artist who, like Man Ray, settled in Europe and played a role in the artistic avant-garde. Both moved to Paris after the Great War. Moffat worked as a photographer and in 1923 met his fellow ex-pat. A year later, inspired by Man Ray, Moffat made his own camera-less images. Their association can be documented through a few surviving collaborative portraits that bear their joint signatures. In 1925, Moffat moved to London where he became an influential figure in introducing European modernist ideas to a British audience. In 1929, he opened a gallery in Fitzroy Square to showcase the work of the vanguard artists and designers he championed in the face of a fundamental British conservatism, also mixing in examples of tribal art and selected eccentric antiques.



actual size



47

## GERMAINE KRULL (1879-1985)

### *Métal*

Paris: Librairie des Arts Décoratifs, 1927-28.

64 black and white collotype plates loose laid in folding case with printed paper cover, black cloth spine and ties. Two page text booklet. Edited by A. Calavas. Introduction by Florent Fels. Overall: 12 x 9¼ x 1 in. (30.5 x 23.5 x 2.5 cm.)

\$20,000-30,000

#### LITERATURE:

Martin Parr and Gerry Badger, *The Photobook: A History, Vol. I*, Phaidon, London, 2004, front cover (detail) and p. 95.

Andrew Roth (ed.), *The Book of 101 Books: Seminal Photographic Books of the Twentieth Century, The Open Book*, PPP Editions/Roth Horowitz, LLC., 2001, pp. 64-5.

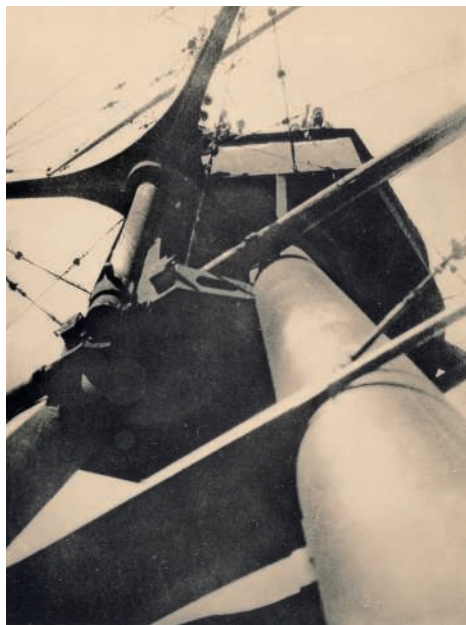
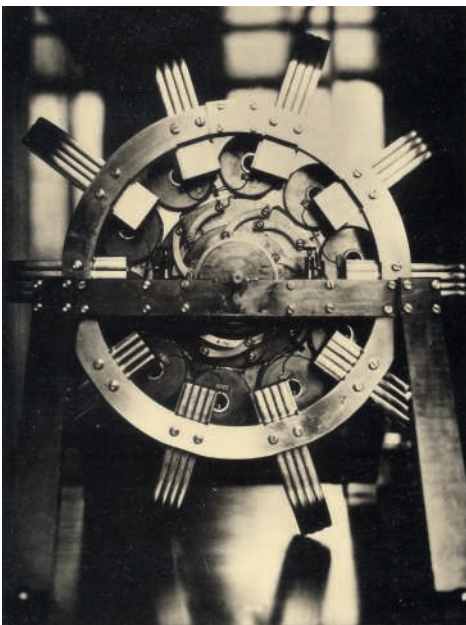
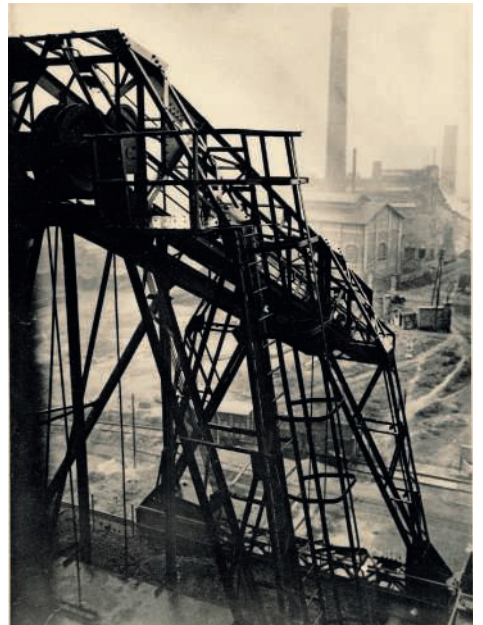
*In the perspective of the new world, here are some fixed elements of beautiful photographs, representative of a new romanticism...*

Germaine Krull, excerpt from *Métal*

'Krull worked in Berlin, Russia, Holland and Paris during the 1920s, all primary centres of European Modernism. Her greatest success came with the publication of the sumptuous *Métal*, by the Librairie des Arts Decoratifs. Compared to the classical, somewhat static studies of Charles Sheeler or Albert Renger-Patzsch, Krull's views of industrial structures in Holland and Paris—including as a leitmotif that icon of modern engineering, the Eiffel Tower—seem more fluid and poetic, much more 'modern', reproducing the jagged angles of New Vision photography and the fractured spaces of the Futurists.

Krull's vision is also determinedly cinematic, for although the sheets are loosely laid in the portfolio, they are numbered, and the sequence is important. Krull worked closely with her husband, the Dutch avant-garde film-maker Joris Ivens, and *Métal* is closely related to his film *De Brug* (The Bridge), which, like the portfolio, was first shown in 1928 (although some copies of Krull's work may have been released prior to the date given inside the book). She helped in the film's making and took some of the *Métal* images while on location. However in her dramatic, vertiginous close-ups, angled vision and radical use of the frame edge, Krull goes further than Ivens in symbolizing the forward-looking, progressive thrust of modern engineering. *Métal* is several steps ahead of her nude portfolio, and sealed her international reputation as a leading modernist. Along with Moi Ver's *Paris*, it is surely the finest example of a modernist photobook in the dynamic, cinematographic mode.'

Martin Parr and Gerry Badger, *The Photobook: A History, Volume 1*.







**48**

**GYORGY KEPES (1906-2001)**

*Untitled, c. 1939*

gelatin silver print  
signed in pencil, various annotations in pencil/purple crayon, with  
affixed Mills College Art Gallery typed exhibition label (verso)  
image/sheet: 19¾ x 16 in. (50.3 x 40.7 cm.)

\$6,000-8,000

**PROVENANCE:**

The artist;  
James Prestini;  
Bruce Silverstein Gallery, New York, 2011.

**EXHIBITED:**

Mills College Art Gallery, Oakland, California, *Bauhaus*, 1940, no. 30.



## RUDOLF KOPPITZ (1884-1936)

*Bewegungsstudie (Movement study), 1925*

gelatin silver print

Prof. R. Koppitz blind stamp (recto); photographer's and copyright

credit stamps in red ink, with various annotations in pencil (verso)

image: 10 $\frac{7}{8}$  x 8 $\frac{1}{8}$  in. (27.8 x 20.7 cm.)

sheet: 11 $\frac{3}{4}$  x 9 $\frac{3}{4}$  in. (30 x 23.9 cm.)

\$60,000-80,000

### PROVENANCE:

Sotheby's, Paris, November 19, 2010, lot 56.

### LITERATURE:

Jean Clair (ed.), *Vienne 1880-1938: L'Apocalypse Joyeuse*, Editions du Centre

Georges Pompidou, Paris, 1986, p. 393.

Cecil Beaton and Gail Buckland, *The Magic Image: The Genius of Photography*,

Pavilion Books, London, 1989, p. 150.

Monika Faber (ed.), *Rudolf Koppitz 1884-1936*, Christian Brandstätter, Vienna, 1995,

front cover and p. 71 and 83.

Annette Kicken and Simone Förster, *Points of View: Masterpieces of Photography*

and *Their Stories*, Steidl, Göttingen, 2007, p. 127.

Entitled *Movement study*, Koppitz's impactful and most celebrated image, certainly suggests, in the elegant lines of the naked central figure and her three draped attendant figures, a moment from the choreography of a modern dance – though of course the medium of photography has stilled and frozen the moment forever. This image attracted considerable attention in its day and fine prints were exhibited in photo-salons all over the world. Such attention was well deserved, as is the esteem in which the subject is still held by historians and collectors. For, beyond the immediate appeal of its enigmatic, haunting character, its dark and mystical eroticism, the image remains powerfully emblematic of a time and place, of the cultural mood of Vienna in the 1920s, in a way that resonates through the decades.

'Movement study' evokes important strands of the Austrian psyche at a time of political upheaval and uncertainty that led to the unraveling of the Austro-Hungarian Empire and the redrawing of the map of Austria. We are reminded of the mood of angst and melancholia of much secessionist art, of the birth of modern psychoanalysis in the researches of Sigmund Freud, and of the search for the elements of a renewed sense of national identity. This search manifested itself in a celebration of the landscape, and of traditional national costume and archetypes. Romanticized mountainscapes, folk costume, and historic ritual became popular themes, not least in Koppitz's *oeuvre*. In a self-portrait, from 1923, he cast himself as 'Der Alpenwanderer', the Alpine wanderer, seeking solace in nature. And central to the imagery of this search for identity was 'Nacktkultur', the celebration of the naked body, most usually in the landscape. Koppitz himself posed naked against the sky in deeply symbolic pictures that illustrate this widespread and deep-felt psychological need, as if for a rebirth. Such was the climate in which he conceived and executed his memorable *Movement study*.







50

**FRANTIŠEK DRTIKOL (1883-1961)**

*Untitled, 1928*

pigment print

artist's copyright credit blindstamp (recto); stamped '26868' and circular stamp [illeg] (verso)

image/sheet: 11 x 9 in. (28 x 22.8 cm.)

\$25,000-35,000

**PROVENANCE:**

Private Collection, Aspen, Colorado;

Joel Soroka Gallery, Aspen, Colorado, 2011.

**LITERATURE:**

Anna Fárová, *Frantisek Drtikol: Etapy života a fotografického díla/Secese, Art deco, Abstrakce*, vol. 1, Svět, Prague, 2012, ill. 204 (variant, as *Bez názvu*).



51

## FRANTIŠEK DRTIKOL (1883-1961)

*Nude, 1927*

pigment print, mounted on board  
copyright credit blindstamp (image); signed and dated in pencil (mount, recto);  
variously annotated in ink, typed exhibition label affixed (mount, verso)  
image/sheet: 11 x 8¾ in. (28 x 22.3 cm.)  
mount: 15¾ x 11¾ in. (39 x 29.5 cm.)

\$15,000-25,000

**PROVENANCE:**

Joel Soroka Gallery, Aspen, Colorado, 2011.

**EXHIBITED:**

Béthune, *Salon International d'Art Photographique*, 1927.

**LITERATURE:**

Anna Fárová, *František Drtikol: Etapy života a fotografického díla: Secese, Art deco, Abstrakce*, vol. 1, Svět, Prague, 2012, ill. 198 (as Akt).

***A photographer is a composer of light, searching for melodies that would please the soul, that would find an expression for our feelings.***

František Drtikol





**52**

**MAURICE TABARD (1897-1984)**

*Montage (Nue), 1929*

gelatin silver print, mounted on board  
signed and dated in pencil (mount, recto)  
image/sheet: 9 x 6 $\frac{7}{8}$  in. (23.3 x 17.7 cm.)  
mount: 17 $\frac{1}{2}$  x 13 $\frac{7}{8}$  in. (44.5 x 35.3 cm.)

\$15,000-20,000

**PROVENANCE:**

*The Collection of Robert Shapazian*, Christie's, New York, April 8, 2011, lot 491;  
Acquired at the above sale through agent.











53

## ILSE BING (1899-1998)

*Cancan, Moulin Rouge, Paris, 1931*

gelatin silver print, mounted on card, printed 1941

signed and dated in ink (recto); various annotations in ink and pencil (mount, verso)

image/sheet: 10 $\frac{1}{8}$  x 13 $\frac{3}{8}$  in. (26 x 34 cm.)

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

\$6,000-8,000

### PROVENANCE:

The artist;

with Edwynn Houk Gallery, New York.

### LITERATURE:

Peter Galassi, *A Personal View: Photography from the Collection of Paul F. Walter*, The Museum of Modern Art, New York, 1985, pl. 63.

Françoise Reynaud and Nancy Barrett, *Ilse Bing: Paris 1931-1952*, Musée Carnavalet, Paris, 1987, pl. 48.15, n.p.

Larisa Dryansky, *Ilse Bing: Photography Through the Looking Glass*, Abrams, New York, 2006, p. 143.

Among Bing's first photo essays upon arriving in Paris was a series taken at the Moulin Rouge nightclub, home of the notorious Cancan dance. Upon their display at the Galerie de la Pléiade in 1931, the photos drew praise from the respected photo critic and photographer Emmanuel Sougez, who christened Bing the 'Queen of the Leica,' writing:

*There were, in this window of the Blvd. Raspail, four or six images, tiny, brutal in their use of contrast, yet engaging somehow by a kind of twirling dynamism, a floating movement of unfurled dresses and scarves. There was mystery and reality here, but most of all something new. The artist? Ilse Bing, I was told, a young German girl, just arrived in Paris, who had asked for a corner in which to display these studies.*



54

## OTTO STEINERT (1915-1978)

*Strenges Ballett, Hommage à Oskar Schlemmer, 1949*

gelatin silver print, mounted on board

credit, title, date, and annotation 'OS#77 [g.74]' in pencil with Estate credit stamp

signed in pencil by Stefan Steinert (mount, verso)

image: 15¾ x 12 in. (40 x 30 cm.)

sheet: 17¼ x 13 in. (44 x 33 cm.)

\$10,000-15,000

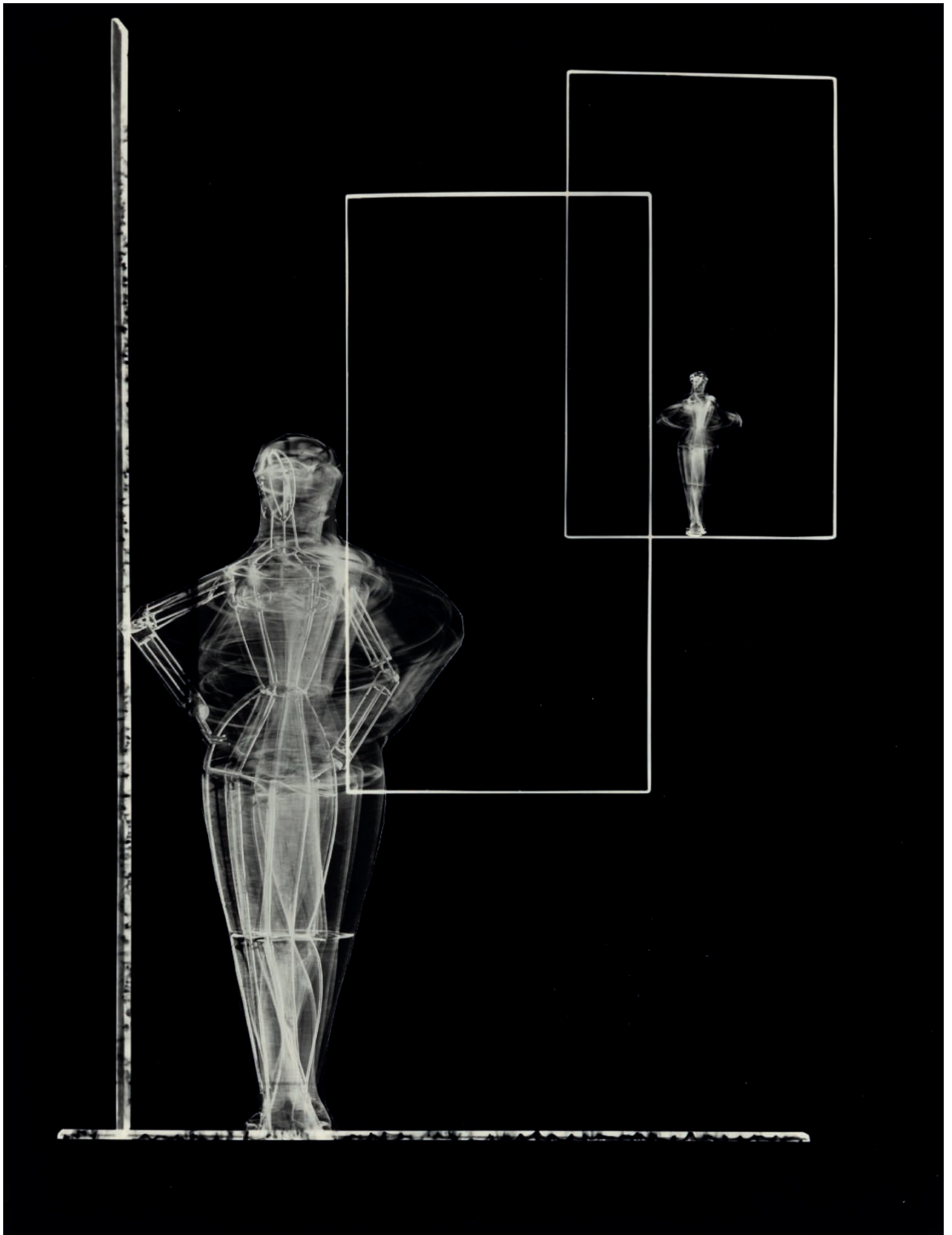
### PROVENANCE:

Sotheby's, Paris, November 19, 2010, lot 80.

### LITERATURE:

Ute Eskildsen (ed.), *Der Fotograf Otto Steinert*, Folkwang Museum Essen, Göttingen, Steidl, 1999, p. 92.

Annette and Rudolf Kicken/Simone Förster, *Points of View. Masterpieces of Photography and Their Stories*, Göttingen, Steidl, 2007, p. 146.





55

## HEINZ HAJEK-HALKE (1898-1983)

*Erotik - ganz gross!, 1928-1932*

gelatin silver print

photographer's credit, 'HHH INVENTAR', and press stamps, number 'B79/3'  
and printer's notations in pencil, with title and inscription, 'Bildvorlage zu einem  
schutzumhüllung eines Hollywood-Romanes' on affixed typed label (verso)

image: 11½ x 9⅞ in. (29.3 x 23.9 cm.)

sheet: 11¼ x 9½ in. (29.9 x 24.2 cm.)

\$15,000-20,000

**PROVENANCE:**

Sotheby's, Paris, November 19, 2010, lot 68.

**LITERATURE:**

Klaus Honnef and Michael Ruetz, *Heinz Hajek-Halke: Artist, Anarchist*, Steidl,  
Göttingen, 2006, p. 33.

Annette and Rudolf Kicken, *Points of View: Masterpieces of Photography  
and Their Stories*, Steidl, Göttingen, 2007, ill. p. 278.





56

## ANDRÉ KERTÉSZ (1894-1985)

*Distortion #6, Paris, 1933*

gelatin silver print

artist's 'rue du Cotentin' copyright credit stamp,

and number '6' twice in ink and pencil (verso)

image/sheet: 9¼ x 6⅞ in. (23.5 x 17.5 cm.)

\$20,000-30,000

### PROVENANCE:

with Edwynn Houk Gallery, Chicago;

The Larry N. Deutsch Collection, Chicago/Tucson;

Phillips, New York, October 8, 2010, Lot 187.

### LITERATURE:

Nicolas Ducrot (ed.), *André Kertész: Sixty Years of Photography*, Penguin Books, New York, 1972, p. 73.

Nicolas Ducrot (ed.), *Distortions: André Kertész*, Alfred A. Knopf, New York, 1976, n.p.

Pierre Borham et al., *André Kertész: His Life and Work*, Little, Brown and Company, Inc., Boston, New York, Toronto, London, 1994, p. 212.

Reflecting back on his decades as a trailblazing modernist photographer, André Kertész remarked, 'Technique isn't important. Technique is in the blood. Events and mood are more important than good light and the happening is what is important.' Indeed, since moving from his native Hungary to Paris in 1924, Kertész's kept his eye on the zeitgeist. As the core of European Modernism, Paris was the magnet for revolutionary thinkers such as Kertész. From Marc Chagall to Man Ray, the city served as inspiration and reflection of the 'events and mood' that would become the benchmarks in the avant-garde. For photographers, this was a particularly fertile period. Released from the painterly demands of Pictorialism, modernist photography lent way to abstraction and experimentation, as beautifully exemplified by *Distortion No. 6*.

Kertész first experimented with illusory photography in 1930 with his fellow artist Carlo Rim. It was not until 1933, however, until commissioned by *Vu* magazine's renowned founder Lucien Vogel, that Kertész created his celebrated series. Comprised of 200 negatives and taken over two weeks, *Distortions* depicted the models Najinskaya Verackhatz and Nadia Kasine posing nude in front of 'fun house mirrors' that abstracted their figures to varying degrees. At times warped, elongated, compressed and undulating, *Distortions* defied representation in favor of conceptualism. 'I do not document anything,' Kertész stated, 'I give an interpretation.' In keeping with the radical and subversive times that typified Paris at the time, the images celebrate the reconfiguration of the human form. Of the series, twelve images were published in *Le Sourire*, a men's magazine, in March of 1933. Despite this original literary context, the *Distortions* series far transcended its initial sexual contextualization to become one of the most recognizable and celebrated bodies of work in modernist photography. Indeed, four years later, the works were featured in The Museum of Modern Art's seminal exhibition *History of Photography*.

Another print of this image can be found in the collection of the Metropolitan Museum of Art, New York.



actual size



57

**ERWIN BLUMENFELD (1897-1969)**

*Shadow Profile Behind Veil, 1942*

gelatin silver print

signed, dated, and inscribed 'Shadow Profile Behind Veil' by Maria Schinz, Blumenfeld's mistress, in pencil, and Estate credit stamp (verso); initialed, titled, dated, and annotated by Maria Schinz in pencil (mount, verso)

image/sheet: 13% x 10% in. (34 x 26.4 cm.)

\$12,000-18,000

**PROVENANCE:**

Phillips, London, May 19, 2011, lot 7.

**LITERATURE:**

Yorick Blumenfeld, *The Naked and the Veiled: the Photographic Nudes of Erwin Blumenfeld*, Thames & Hudson, New York, 1999, p. 68.

Constance W. Glenn (ed.), *Double Vision: photographs from the Strauss Collection*, University Art Museum/California State University, Long Beach, 2000, cat. no. 15, n.p.





58

## BARON ADOLPH DE MEYER (1868-1946)

*Advertisement for Elizabeth Arden, 1923*

gelatin silver print

various annotations in pencil (verso)

image/sheet: 8½ x 6¼ in. (21.7 x 16 cm.)

\$20,000-30,000

**PROVENANCE:**

with Holly Solomon Gallery, New York;

with Robert Miller Gallery, New York.

Baron de Meyer's photographic sensibility was formed within the precepts of the Photo-Secession, the movement that sought to earn for photography a place among the fine arts. In the wake of the industrialization of the medium, its increased speed and ease of use, and its ever-wider availability, the secessionists emphasized painterly effect, mood over detail, atmosphere over sharpness. In the dandified de Meyer, the movement found a perfect protagonist, motivated by an 'Art for Art's sake' high aestheticism. Cecil Beaton later dubbed him 'the Debussy of the camera.' It was de Meyer's destiny to bring this artistry to the realm of fashion and of social elegance. Employed by Condé Nast from 1913 to make images for *Vogue*, he brought photography to the forefront in the sophisticated illustration of fashion and high society. De Meyer favored a soft focus and soft lighting to create a painterly effect and he employed backlights to create haloes around his models. With changing times, ever in the vanguard of taste, he developed fresh styles, including a more crisp, graphic 'Jazz Age' look. In 1923 he was lured to *Harper's Bazaar*.

De Meyer was an innovator in the photography of fashion, of dance, and of society figures. His images for Elizabeth Arden were an innovation in another sphere – that of advertising – in which he initiated the striking series imagery of what today we would today call a 'brand promotion' campaign. He created for the cosmetics company a number of close variations on a theme, that of a highly stylized head and shoulders of a model, her face finely delineated with cosmetics, framed in a tight white fabric, sometimes holding white flowers, a white mask, or a hand-mirror, symbols that reference beauty, vanity, and the refinements of artifice. The photographs were published through the twenties and the cumulative effect of this historic campaign was considerable in the promotion of the company's identity, underpinning Elizabeth Arden's place in this booming new market for cosmetics.



actual size



59

## EDWARD STEICHEN (1879-1973)

*Greta Garbo for Vanity Fair, Hollywood, 1928*

gelatin silver contact print

title, date various numbers in pencil, and 'Museum of Modern Art' stamp (verso)

image/sheet: 9% x 8 in. (24.4 x 20.4 cm.)

\$25,000-35,000

### PROVENANCE:

Paul M. Hertzmann, Inc., San Francisco, California, 2011.

### LITERATURE:

Todd Brandow and William A. Ewing, *Edward Steichen: Lives in Photography*, Foundation for the Exhibition of Photography, Minneapolis and the Musée de l'Élysée, Lausanne, 2007, p. 8.

***Garbo's titanic fury was, in fact, merely her response to her film director, who called her back to the set after a ten minute session with Steichen in which she felt so understood that she told Steichen, 'You! You should direct movies.'***

Joanna Steichen



actual size



60

## EDWARD STEICHEN (1879-1973)

*Self Portrait with Photographic Paraphernalia, 1929*

gelatin silver print

photographer's '139 East 69th Street/New York City' copyright credit stamps  
(verso)

image/sheet: 9 x 6 in. (23 x 15.3 cm.)

\$10,000-15,000

### PROVENANCE:

Christie's, New York, June 9, 1999, lot 200;

Phillips, New York, October 4, 2011, lot 250;

Acquired at the above sale through agent.

### LITERATURE:

Edward Steichen, *A Life in Photography*, Doubleday & Company/The Museum of Modern Art, Garden City, New York, 1963, pl. 95.

Joanna Steichen, *Steichen's Legacy: Photographs, 1895-1973*, Alfred A. Knopf, New York, 2000, pl. 7.

Todd Brandow and William A. Ewing, *Edward Steichen: Lives in Photography*, W.W. Norton & Company/The Foundation for the Exhibition of Photography and the Musée de l'Elysée, New York and London, 2007, pl. 189, p. 234.

Todd Brandow and William A. Ewing, *In High Fashion: The Condé Nast Years 1923-1937*, W.W. Norton & Company/The Foundation for the Exhibition of Photography and the Musée de l'Elysée, New York and London, 2007, pl. 113, p. 143.



actual size



61

## EDWARD WESTON (1886-1958)

*Las proezas de Silveti, 1926*

gelatin silver print, mounted on board, printed c. 1940

annotations by Brett and Dody Weston in pencil (mount, verso)

image/sheet: 9½ x 7½ in. (24.1 x 19 cm.)

mount: 15½ x 13¾ in. (40.2 x 33.9 cm.)

\$7,000-9,000

### PROVENANCE:

Dody Weston Thompson (1923-2012), the artist's daughter-in-law.

### LITERATURE:

Beaumont Newhall, *Supreme Instants: The Photography of Edward Weston*, Little, Brown and Company, Boston, 1986, p. 173, no. 31.

Amy Conger, *Edward Weston: Photographs*, Center for Creative Photography, 1992, fig. 206/1926.

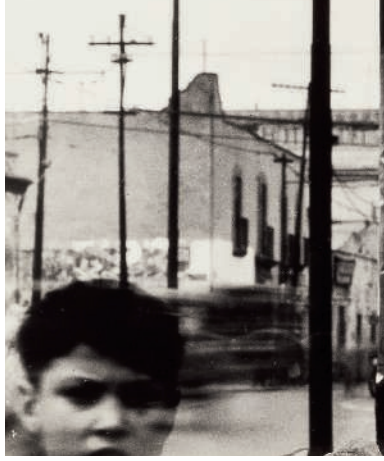
GR

4ª Calle de  
la Libertad



LUSOSOS  
PREMIOS

No Anunciar





## ALFRED STIEGLITZ (1864-1946)

*Georgia O'Keeffe, 1935*

gelatin silver contact print, mounted on card

image/sheet: 9½ x 7½ in. (24.2 x 19.2 cm.)

mount: 20 x 15¼ in. (50.5 x 38.5 cm.)

\$100,000-150,000

### PROVENANCE:

The artist;

Georgia O'Keeffe to her Estate;

with Gerald Peters Gallery, Santa Fe;

with Pace/MacGill Gallery, New York;

*The Arc of Photography*, Phillips, New York, October 4, 2011, lot 251.

### LITERATURE:

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*,

Abrams/National Gallery of Art, Washington, DC, 2002, p. 898, cat. no. 1582.

In 1918 Alfred Stieglitz closed his gallery 291, the locus of American Modernism, with a show dedicated to his newfound paramour, Georgia O'Keeffe. Two year prior, O'Keeffe, at the time an art teacher in Texas, mailed a series of charcoal drawings to her New York friend Anita Pollitzer. In turn, Pollitzer shared the drawings with Stieglitz, who was immediately enamored by O'Keeffe's astute and confident abstractions. In April of 1917, Stieglitz mounted a show of ten vibrant watercolors by O'Keeffe at 291. O'Keeffe, intrigued by Stieglitz as much as by her upcoming exhibition, confessed in a letter to Pollitzer, 'Stieglitz—well it was him I went up to see—I just had to go, Anita, and I'm so glad I went!' From that point on the two lives became inextricably linked, begetting one of the strongest and most celebrated artistic bonds in American art. Each would go on to establish a formidable reputation as a powerhouse, renowned for an individualistic style that was emphatically his or her own. And yet, the dialogue—perhaps most notably and tellingly in the three-hundred-and-thirty-one photographs Stieglitz would go on to take of his beloved over the next two decades—remained fluid, organic and deeply engaging.

The permutation of the two artists' relationship is evident in the portraits. While Stieglitz remained behind the camera, his presence is ever reflected in O'Keeffe's expression, demeanor and activity. As a pioneering champion of the hand-held camera, Stieglitz's early snapshots of O'Keeffe from 1918 to 1921 are rife in spontaneity and romanticism. O'Keeffe is often seen mid-action—be it painting, fixing her hair or coquettishly posing. 'When I make a picture,' Stieglitz later candidly stated, 'I make love.' O'Keeffe, too, later recalled: 'I was photographed with a kind of heat and excitement and in a way wondered what it was all about.' In a 1921 retrospective of his work, Stieglitz exhibited nearly four-dozen portraits of O'Keeffe, many of which were nude. Their presence, in conjunction with Stieglitz's writings about O'Keeffe, subsequently shaped interpretations of O'Keeffe's paintings as sensual. Deterred and displeased by the overt sexualization of her work, O'Keeffe began to fuse her works with a realistic undertone that would come to define her art. In 1924 the two artists married, and O'Keeffe's began enjoying international success and critical acclaim for her paintings. A few years later, in 1929, O'Keeffe sought the privacy granted by the sparsely populated stretches in the Southwest.

By the time O'Keeffe posed for the portrait offered in the current lot, she had discovered the beauty and peacefulness of Ghost Ranch in Santa Fe, which would become her home every summer and fall for the next four decades. As opposed to her portraits by Stieglitz from the late 1910s and early 1920s, in this portrait, taken in 1935, O'Keeffe is visibly more in control of her depiction. She intently looks back at Stieglitz's lens with poise and affection, as a gentle smile peeks from under a penetrating gaze. Her arms emerge from a shawl of Native American design to frame her face. Her face, now lined and contoured, is reflective of the challenges and accomplishments of the sitter as much as of the loving eye that captured it.



actual size



63

## DOROTHEA LANGE (1895-1965)

### *Migrant Mother, 1936*

gelatin silver print

credit and titled by Marion Post Wolcott in ink (mount, recto); annotated 'FSA Photo (Vintage, original) by Dorothea Lange (signed by MPW) from the collection of Marion Post Wolcott' and 'Linda' in ink (mount, verso)

image/sheet: 9¼ x 7⅞ in. (23.5 x 18 cm.)

mount: 13½ x 10½ in. (34.3 x 26.7 cm.)

\$80,000-120,000

#### PROVENANCE:

The Collection of Marion Post Wolcott (1910-1990);  
Ursula Gropper, Sausalito, California, 1985;  
*Crossing America: Photographs from the Consolidated Freightways Collection*,  
Part I, Christie's, New York, April 7, 2011, lot 251;  
Bruce Silverstein Gallery, New York, 2011.

#### EXHIBITED:

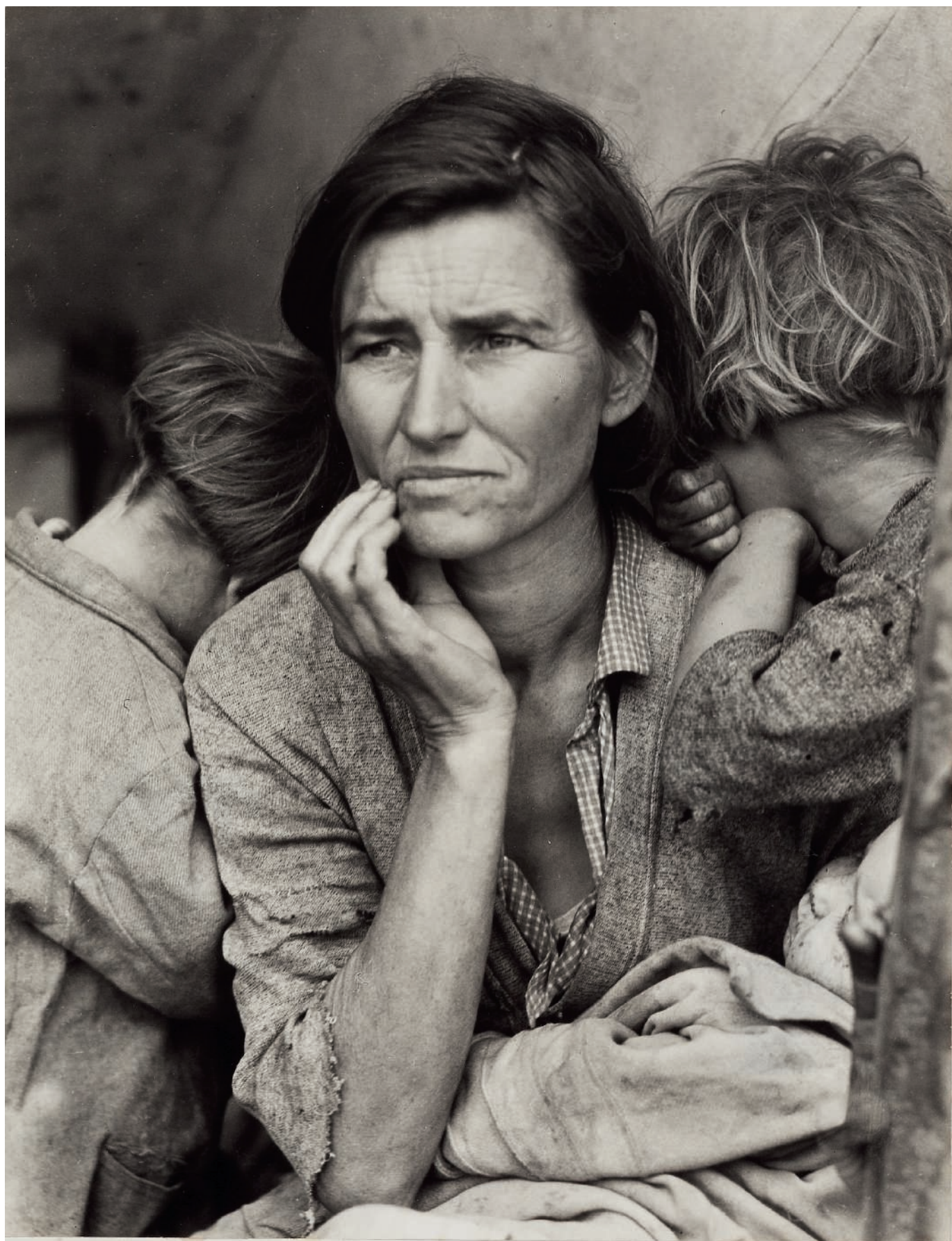
Santa Clara, California, *Art in a Corporate Context: Selections from Bay Area Collections*, de Saisset Museum, April 11 - June 7, 1987.

#### LITERATURE:

George P. Elliot, *Dorothea Lange*, Doubleday/The Museum of Modern Art, New York, 1966, p. 25.  
Milton Meltzer, *Dorothea Lange: A Photographer's Life*, Farrar Straus Giroux, New York, 1978, p. 213.  
Robert Coles, *Dorothea Lange: Photographs of a Lifetime*, Aperture, New York, 1982, n.p.  
Sandra S. Phillips et al., *Dorothea Lange: American Photographs*, San Francisco Museum of Modern Art: Chronicle Books, San Francisco, 1994, pl. 43.  
Elizabeth Partridge (ed.), *Dorothea Lange: A Visual Life*, Smithsonian Institution Press, Washington, D.C., 1994, ill. 6.16., p. 108.  
Keith F. Davis, *The Photographs of Dorothea Lange*, Hallmark Cards, Inc./ Harry N. Abrams, Kansas City, Missouri, 1995, p. 45.

***I saw and approached the hungry and desperate mother, as if drawn by a magnet. I do not remember how I explained my presence of my camera to her but I do remember she asked me no questions. I made five exposures, working closer and closer from the same direction. I did not ask her name or her history. She told me her age, that she was 32.***

Dorothea Lange



actual size



64

## HENRI CARTIER-BRESSON (1908-2004)

*Cordoba, Spain, 1933*

gelatin silver print, printed 1950s

printer's notations in blue waxed pencil (margin); photographer's credit and Magnum copyright stamps with annotations in pencil (verso)

image: 9¼ x 6⅝ in. (24.8 x 17 cm.)

sheet: 10 x 6¾ (25.5 x 17.2 cm.)

\$30,000-50,000

### LITERATURE:

Henri Cartier-Bresson, *The World of Henri Cartier-Bresson*, Viking Press, New York, 1968, p. 2.

*Henri Cartier-Bresson*, Aperture, Millerton, New York, 1976, p. 9.

Yves Bonnefoy, *Henri Cartier Bresson, Photographer*, New York Graphic Society, Boston, 1979, p. 150.

Peter Galassi, *Henri Cartier-Bresson, The Early Work*, The Museum of Modern Art, New York, 1987, p. 131.

Martine Franck, *Henri-Cartier-Bresson, Scrapbook*, Thames & Hudson, London, 2006, ill. 75, p. 124.

Anne Cartier-Bresson and Jean-Pierre Montier, *Revoir Henri Cartier Bresson*, Textuel, Paris, 2009, ill. 80, p. 295.

Clément Chéroux, *Henri Cartier-Bresson: Here and Now*, The Museum of Modern Art, New York, 2013, ill. 85, p. 107.



actual size





65

65

## BILL BRANDT (1904-1983)

*Campden Hill, London, 1948*

gelatin silver print, printed 1960  
 photographer's credit stamp (verso)  
 image: 9 x 7¼ in. (22.8 x 19.7 cm.)  
 sheet: 10 x 8 in. (25.4 x 20.3 cm.)

\$8,000-12,000

### LITERATURE:

Bill Brandt, *Bill Brandt: Perspective of Nudes*, Amphoto, New York, 1961, p. 3.  
 Bill Brandt, *Bill Brandt: Nudes 1945-1980*, New York Graphic Society, London, 1980, p. 4.  
 Bill Brandt, *Shadow of Light: Photographs*, DaCapo Press, New York, 1977, pl. 122.

66

## BILL BRANDT (1904-1983)

*London, 1959*

gelatin silver print  
 photographer's credit stamp (verso)  
 image/sheet: 16¼ x 14¼ in. (41.3 x 36.2 cm.)

\$10,000-15,000

### LITERATURE:

Bill Brandt, *Bill Brandt: Nudes 1945-1980*, Gordon Fraser Limited, London and Bedford, 1980, p. 57.  
 Bill Brandt, *Shadow of Light*, Da Capo Press, New York, 1977, p. 115.





67

**JOSEF SUDEK (1896-1976)**

*From the series 'In the Magic Garden', c. 1956*

gelatin silver print, printed 1960

image: 11¼ x 15¼ in. (28.5 x 38.7 cm.)

sheet: 11¼ x 15¼ in. (30 x 40 cm.)

\$10,000-15,000

**PROVENANCE:**

Howard Greenberg Gallery, New York, 2011.









## PAUL STRAND (1890-1976)

### *Various images from* The Garden at Orgeval, 1956-76

24 gelatin silver prints, each flush-mounted on card,  
 2 vintage contact prints and 22 printed 1970s  
 one signed, titled, dated, and annotated by the artist in ink (mount, verso);  
 others credited, titled, numbered, and annotated 'Duncan' by Hazel Strand  
 in pencil (mount, verso)  
 varying image sizes from 9½ x 6¾ in. (23.2 x 17.2 cm.)  
 to 11¼ x 13¾ in. (28.7 x 34.6 cm.) or inverse  
 varying sheet sizes from 9¾ x 7 in. (23.9 x 17.8 cm.)  
 to 11¼ x 14¾ in. (29.8 x 37.5 cm.) or inverse

\$25,000-35,000

#### PROVENANCE:

Catherine Duncan (Author of *Paul Strand: The World on My Doorstep*);  
 Zabriskie Gallery, New York, 2011.

#### LITERATURE:

Sarah Greenough, *Paul Strand: An American Vision*, National Gallery of Art/  
 Aperture Foundation, Washington D.C., 1990, p. 49 and pp. 144-149.  
 Catherine Duncan, *Paul Strand: The World on my Doorstep*, Aperture, New York, 1994.  
 Joel Meyerowitz, *The Garden at Orgeval*, Aperture, 2012.

In Paul Strand's later years he chose to depict the garden at his and Hazel Strand's home in Orgeval, France. His images of the garden's flowers, foliage, and bramble express both the intimacy he felt toward this environment, so carefully nurtured over the years by Hazel, but also 'the composite whole of interdependencies' (written about in one of his last publications, *On My Doorstep*) which he understood to constitute the spirit of a particular place.

This present selection of images from the Orgeval series was given by the photographer to Catherine Duncan, the Paris-born writer who befriended the Strands when they moved to France, and was intended for her to reference for an unrealized publication she was working on about the entire series.

Strand wrote the below about the Orgeval photographs during the last year of his life, in his essay *The Garden* (1976). Here too he expands upon his science-oriented thoughts about systems of interdependencies, organizations, and relation to one's natural environment:

*For the artist the moment of seeing can also be a moment of revelation. Such moments are closely related to those of the scientist when he discovers his hypothesis concur with the structures and organizations of nature, either by a lucky chance or as a result of patient research. In art as in science, both chance and research contribute to opening up new dimensions of harmony for man within his environment.*

*One of the most visionary scientists I have known was Harlow Shapley, the great American astronomer... in his book Beyond the Observatory, he wrote:*

Continually our eyes are opened wider, the depth of our vision is increased. We see the stars evolve, the planetary surfaces like that of our earth change with the flowing of time. We learn that primitive plants and elementary animals develop through the ages into complicated organisms, including those with high sensitivity to their environment. Man, too has evolved and so have his social organizations. Why, then should we not expect the penetrating urge toward change that permeates the universe to include the growth of men's groping philosophies? The answer is we do expect it; to some extent we witness it. And we note that evolution itself evolves.

*To come to this quotation by chance was like an encounter with my late friend, who as a scientist, was saying things such as I have tried to express through photography over sixty years. Both artist and scientist are committed to processes which complement each other's vision. For this portfolio, which includes some of the most recent photographs I have made, my observatory has been The Garden.*







69

## GUSTAVE LE GRAY (1820-1884)

*The Brig, 1856*

albumen print from wet collodion glass negative mounted on board

facsimile signature in red ink (recto)

image/sheet: 12¾ x 16½ in. (32.5 x 42 cm.)

mount: 19¾ x 24¾ in. (49.3 x 62 cm.)

\$100,000-150,000

**PROVENANCE:**

Lee Gallery, Winchester, Massachusetts, 2011.

**LITERATURE:**

Eugenia Parry Janis, *The Photography of Gustave Le Gray*, The Art Institute of Chicago and the University of Chicago Press, Chicago, 1987, frontispiece.

Ken Jacobson, *The Lovely Sea-View... A study of the marine photographs published by Gustave Le Gray, 1856-1858*, Ken & Jenny Jacobson, Petches Bridge, 2001, pl. 2, p. 8.

Sylvie Aubenas and Gordon Baldwin (eds.), *Gustave Le Gray, 1820-1884*, The J. Paul Getty Museum, Los Angeles, 2002, pl. 128, p. 108.















MORNING SESSION

18 February 10.00 am





100

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

*Black & White Nude, Preliminary Study, c. 1930-36*

gelatin silver print

signed in ink, photographer's 'HHH INVENTAR' stamp with annotations 'B/50/3', 'F 227706' in pencil (verso)

image/sheet: 9¼ x 6¾ in. (23.6 x 17.2 cm.)

\$8,000-12,000

**PROVENANCE:**

Sotheby's, Paris, November 19, 2010, lot 71.

**LITERATURE:**

Klaus Honnef and Michael Ruetz, *Heinz Hajek-Halke: Artist, Anarchist*, Steidl, Göttingen, 2006, p. 117.



101

**ERWIN BLUMENFELD (1897-1969)**

*Untitled (Miss Melancholy), 1949*

partially solarized ferrotyped gelatin silver print  
number '52' in ink (verso)  
image/sheet: 13¼ x 10½ in. (33.8 x 26.8 cm.)

\$7,000-9,000

**PROVENANCE:**

Bloomsbury Auctions, London, December 2, 2010, lot 94.

**LITERATURE:**

Thomas Schirnböck et al., *Erwin Blumenfeld*, Frankfurter Kunstverein, Frankfurt am Main, 1989, p. 54.

William A. Ewing, *Blumenfeld Photographs: A Passion for Beauty*, Harry N. Abrams, New York, 1996, p. 101.





actual size

102

## RUDOLF KOPPITZ (1884-1936)

*Bewegungsstudie (Movement Study), 1925*

gelatin silver print on carte-postale, printed c. 1930  
 photographer's blind stamp (margin); photographer's 'Prof. R. Koppitz,  
 Photo-Werkstätte' address and copyright credits in print, numbered '1'  
 with various annotations in pencil (verso)  
 image: 4½ x 3¾ in. (13 x 9.4 cm.)  
 sheet: 5 x 4 in. (15.2 x 10 cm.)

\$10,000-12,000

### PROVENANCE:

Private Collection, New York;  
 with Edwynn Houk Gallery, New York;  
 with Galerie Kicken, Berlin;  
 Katrina Doerner Photographs, New York, 2011.

### LITERATURE:

Monika Faber (ed.), *Rudolf Koppitz 1884-1936*, Christian Brandstätter, Vienna, 1995,  
 front cover and pp. 71 and 83.  
 Cecil Beaton and Gail Buckland, *The Magic Image: The Genius of Photography*,  
 Pavilion Books, London, 1989, p. 150.  
 Jean Clair (ed.), *Vienne 1880-1938: L'Apocalypse Joyeuse*, Editions du Centre  
 Georges Pompidou, Paris, 1986, p. 393.



•103

**LAURE ALBIN-GUILLOT (1879-1962)**

*Nude Study, 1942*

gelatin silver print

signed and dated in pencil (recto)

image: 15 $\frac{5}{8}$  x 10 $\frac{3}{4}$  in. (39.8 x 27.6 cm.)

sheet: 21 $\frac{1}{8}$  x 15 $\frac{3}{4}$  in. (53.7 x 40 cm.)

\$5,000-7,000

**PROVENANCE:**

Sotheby's, New York, October 7, 1998, lot 292.





104

**FRANTIŠEK DRTIKOL (1883-1961)**

*Untitled (variation of 'A Worker I' and 'A Worker II'), c. 1925*

pigment print, mounted on original board  
 various annotations in pencil (mount, verso)  
 image/sheet: 11¼ x 9 in. (28.7 x 23 cm.)  
 mount: 16⅞ x 13 in. (42.9 x 33.1 cm.)

\$20,000-30,000

**PROVENANCE:**

with R. Vance Martin, San Francisco, California.

**LITERATURE:**

Vladimir Birgus, *Photographer Frantisek Drtikol*, Kant, Prague, 2000, pl. 36 and 37.



105

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

*Renée Perle, c. 1930*

5 gelatin silver prints  
all with Renée Perle collection stamp, some variously  
titled/annotated in pencil (verso)  
image/sheet sizes range from 7 x 5¼ in. (17.8 x 13.3 cm.) to  
11¼ x 9½ in. (29.9 x 24.2 cm.) (5)

\$6,000-8,000

**PROVENANCE:**

The Estate of Renée Perle (1904 - 1977).





106

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

*Untitled, 1930-1936*

gelatin silver print  
signed in ink, photographer's copyright credit and 'HHH INVENTAR' stamps with  
'B/49/5' in pencil (verso)  
image/sheet: 9 $\frac{3}{4}$  x 7 in. (23.9 x 17.9 cm.)

\$8,000-12,000

**PROVENANCE:**

Kunsthau Lempertz, December 2, 2010, lot 727.

**LITERATURE:**

Klaus Honnef and Michael Ruetz, *Heinz Hajek-Halke: Artist, Anarchist*, Steidl, Göttingen, 2006, p. 127 (variant).



actual size

•107

## FRANTIŠEK DRTIKOL (1883-1961)

### 3 Female nude studies, 1920s

3 gelatin silver prints

1 print numbered '4' in ink (recto)

each image/sheet approximately 2 x 1½ in. (5.1 x 3.9 cm.)

\$3,000-5,000

#### LITERATURE:

Anna Fárová and Daniela Mrázková, *Drtikol*, Rudolf Kicken Galerie, Cologne, 1983, ill. 20, p. 22 (variant) and p. 27.

Annette and Rudolf Kicken, *Drtikol: Photographs*, Hatje Cantz Verlag, Ostfildern, 2012, p. 63.

(3) Anna Fárová, *František Drtikol: Etapy života a fotografického díla/Secese, Art deco, Abstrakce*, vol. 2, Svět, Prague, 2012, ill. 332 (variant).





108



108



108

•108

## GERMAINE KRULL (1897-1985)

*Les Amies*, c. 1924

3 gelatin silver prints  
each with various annotations in pencil (verso)  
each image/sheet approximately 6 x 8 in.  
(15.3 x 20.4 cm.)

\$5,000-7,000

### PROVENANCE:

1 print acquired from Bruce Silverstein Gallery,  
New York, 2011.

109

## MAN RAY (1890-1976)

*Ciné-Sketch: Adam and Eve (Marcel  
Duchamp and Bronia Perlmutter)*, 1924

gelatin silver print, printed c. 1955  
number '74 490' and inscription 'Schwarz order'  
in pencil (verso)  
image/sheet: 15 $\frac{5}{8}$  x 11 $\frac{1}{2}$  in. (39.8 x 29.3 cm.)

\$20,000-30,000

### PROVENANCE:

The artist;  
Gifted by the above to Arturo Schwarz (b. 1924);  
Robert Lebel (1901-1986).

### LITERATURE:

Judith Blessing et al., *A Rose is a Rose is a Rose: Gender Performance in Photography*, Solomon R. Guggenheim Museum, New York, 1997, p. 12.  
Arturo Schwarz, *The Complete Works of Marcel Duchamp*, 3rd Revised and Expanded edition, Delano Greenidge Editions, New York, 2000, cat. no. 645, p. 871.







110

## MAN RAY (1890-1976)

*Portrait of a Half-Hidden Man with Expressive Hands (Russell H. Greeley), c. 1930*

gelatin silver print  
 annotation 'Russell H. Greeley' in pencil, and inscription 'He was noted for his/  
 expressive hands./They were cast in bronze/from this photo for a museum/in Paris'  
 by Russell H. Greeley's niece in ink (verso)  
 image/sheet: 8 $\frac{5}{8}$  x 6 $\frac{1}{2}$  in. (22 x 17.4 cm.)

\$8,000-12,000

### PROVENANCE:

Russell H. Greeley (1878-1956), by descent.

Another print of this image sold in the Sotheby's, New York sale of *175 Masterworks to Celebrate 175 Years of Photography: Property from Joy of Giving Something Foundation* (December 11-12, 2014, lot 76) with the title, *Harry Melvill*. New research, based on the inscription on the verso of the present print, indicates that the subject of this portrait is actually Russell H. Greeley.

Greeley, a wealthy Bostonian whose family founded the *New York Tribune*, owned the Château de Clavary beginning in 1925. At this grand castle in the French commune of Auribeau-sur-Siagne, Greeley and his companion, artist François de Gouy d'Arcy, hosted lavish parties throughout the 1920s and 30s where avant-garde artists such as Picasso, Man Ray, Fernand Léger, and Tristan Tzara were frequent guests.

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**ANDRÉ KERTÉSZ (1894-1985)**

*Distortion #76C, 1933*

ferrotyped gelatin silver print  
dated and numbered '76C' in pencil, photographer's  
'67 W. 44th ST. N.Y.C.' stamp, and 5-point hand-drawn  
India ink star (verso)  
image/sheet: 7¾ x 7¾ in. (19.7 x 19.7 cm.)

\$10,000-15,000

**PROVENANCE:**

The André Kertész Estate;  
with Stephen Bulger Gallery, Toronto.

**LITERATURE:**

André Kertész, *Distortions*, Knopf, New York, 1976,  
n.p. (variant cropping).  
Pierre Borhan (ed.), *André Kertész: His Life and Work*,  
Little, Brown & Co., New York, 1994, p. 223 (variant  
cropping).



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**ANDRÉ KERTÉSZ (1894-1985)**

*Distortion #49, 1933*

gelatin silver print, printed 1949  
dated in ink in photographer's '31 Union Sq. N.Y.C. 3'  
credit stamp (verso)  
image: 10⅞ x 13½ in. (27.3 x 34.3 cm.)  
sheet: 11⅞ x 14 in. (28.3 x 35.5 cm.)

\$10,000-15,000

**PROVENANCE:**

Joel Soroka Gallery, Aspen, Colorado, 2011.

**LITERATURE:**

André Kertész, *Distortions*, Knopf, New York, 1976, n.p.



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**ANDRÉ KERTÉSZ (1894-1985)**

*Distortion #19A, 1933*

gelatin silver print, printed c. 1945-55

numbered '19A' in pencil (verso)

image: 9 $\frac{5}{8}$  x 7 $\frac{1}{8}$  in. (24.5 x 19.5 cm.)

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

\$6,000-8,000

**PROVENANCE:**

with Edwynn Houk Gallery, New York.

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## HEINZ HAJEK-HALKE (1898-1983)

*Untitled, 1931*

gelatin silver print  
signed and dated in ink, 'HHH INVENTAR' stamp with 'B/74/7',  
'B' in pencil (verso)  
image: 11½ x 9¼ in. (29.6 x 23.6 cm.)  
sheet: 11¾ x 9½ in. (29.9 x 24.2 cm.)

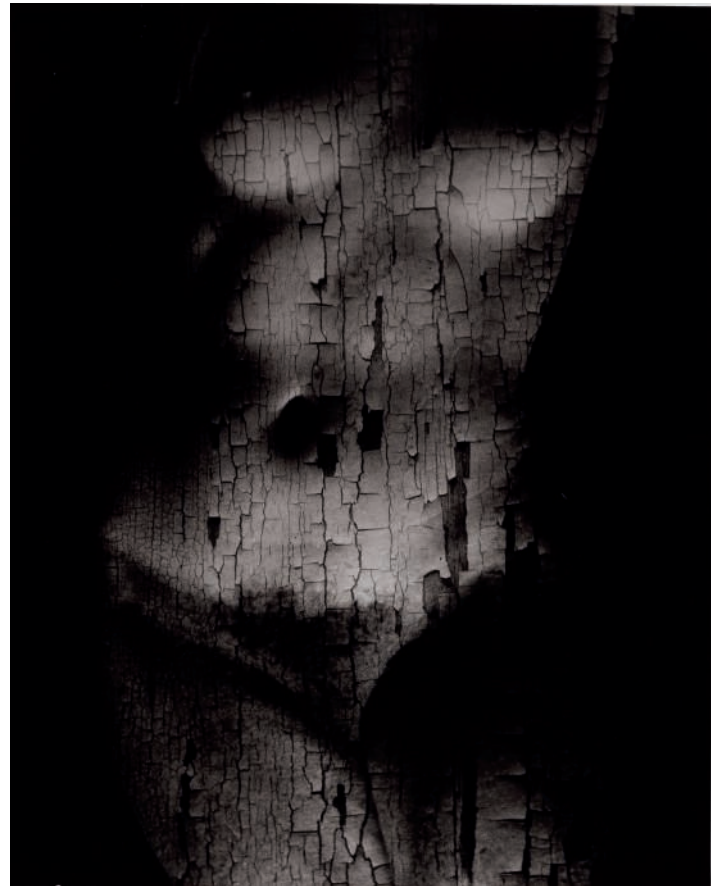
\$3,000-5,000

**PROVENANCE:**

Sotheby's, Paris, November 19, 2010, lot 78.

**LITERATURE:**

Klaus Honnef and Michael Ruetz, *Heinz Hajek-Halke: Artist, Anarchist*, Steidl, Göttingen, 2006, p. 95.



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## HEINZ HAJEK-HALKE (1898-1983)

*Ripe Fruit, 1930-1936*

gelatin silver print  
signed in ink, photographer's credit, copyright, and 'HHH  
INVENTAR' stamps with 'B/55/7' in pencil, and title on typed  
label affixed (verso).  
image/sheet: 9¼ x 6½ in. (23.6 x 16.9 cm.)

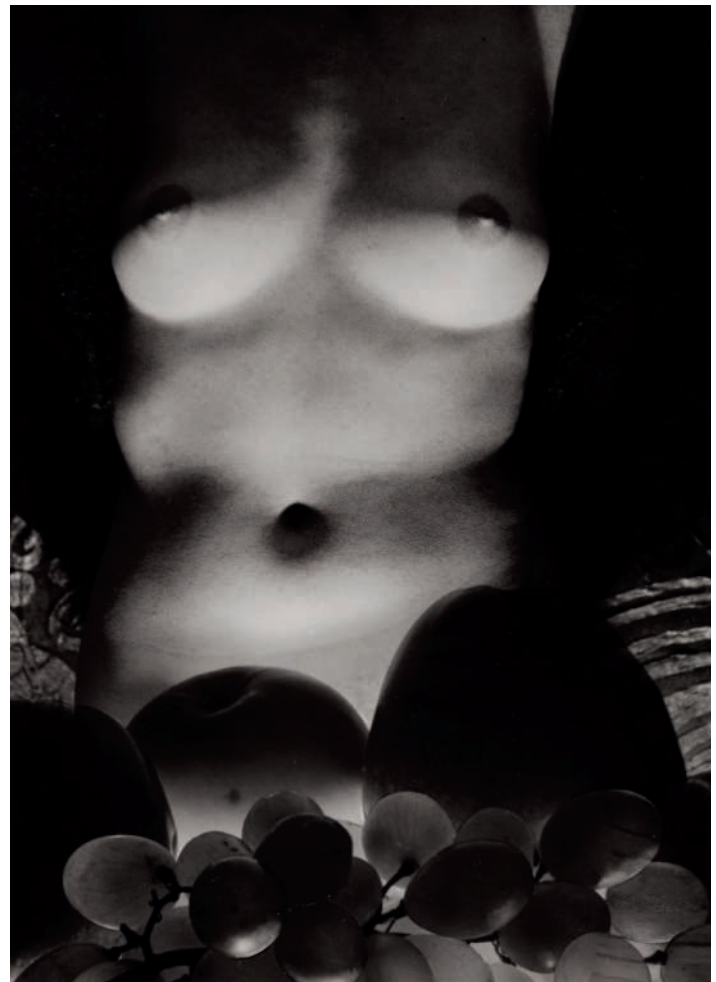
\$3,000-5,000

**PROVENANCE:**

Sotheby's, Paris, November 19, 2010, lot 76.

**LITERATURE:**

Klaus Honnef and Michael Ruetz, *Heinz Hajek-Halke: Artist, Anarchist*, Steidl, Göttingen, 2006, p. 77.



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## ERWIN BLUMENFELD (1897-1969)

*Nude Under Wet Silk, Paris, c. 1937*

solarized ferrotyped gelatin silver print  
annotated 'H2854' and 'sursum corda' in ink with photographer's  
copyright credit stamp (verso)  
image/sheet: 11¼ x 7¾ in. (29.9 x 18.8 cm.)

\$4,000-6,000

### PROVENANCE:

Bloomsbury Auctions, London, December 2, 2010, lot 91.

### LITERATURE:

William A. Ewing, *Blumenfeld Photographs: A Passion for Beauty*, Harry N. Abrams, New York, 1996, ill. 65, n.p. (variant).  
Yorick Blumenfeld, *The Naked and the Veiled: The Photographic Nudes of Erwin Blumenfeld*, Thames & Hudson, New York, 1999, p. 84 (variant).

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## ERWIN BLUMENFELD (1897-1969)

*Soul of the Chair, New York, 1944*

gelatin silver contact print  
number '7' (in the negative); Estate credit stamp, signed by Yorick  
Blumenfeld with annotations in pencil (verso)  
image: 9¾ x 7¾ in. (24.8 x 19.9 cm.)  
sheet: 10 x 8¾ in. (25.5 x 20.7 cm.)

\$8,000-12,000

### PROVENANCE:

The Collection of Sammlung Manfred Heiting;  
Kunsthaus Lempertz, Cologne, December 2, 2010, lot 784.

### LITERATURE:

Yorick Blumenfeld, *The Naked and the Veiled: The Photographic Nudes of Erwin Blumenfeld*, Thames & Hudson, New York, 1999, p. 140.



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## ERWIN BLUMENFELD (1897-1969)

*Manina, Paris, 1937*

solarized gelatin silver print, printed 1940s  
inscribed 'From the Estate of Erwin Blumenfeld', 'Hand  
printed by Erwin Blumenfeld early 1940's' and signed by Yorick  
Blumenfeld, with annotations in pencil (verso)  
image/sheet: 13½ x 10½ in. (33.4 x 26.8 cm.)

\$8,000-12,000

### PROVENANCE:

Estate of Erwin Blumenfeld;  
Christie's, New York, April 7, 2011, lot 60;  
Acquired from the above through agent.

Blumenfeld achieved the solarization of this print by placing it  
in an icebox.









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### FRANTIŠEK DRTIKOL (1883-1961)

*Mother Earth*, c. 1931

gelatin silver print  
signed in pencil (recto); annotations in pencil (verso)  
image/sheet: 8 x 6 $\frac{3}{4}$  in. (20.4 x 16.3 cm.)

\$2,000-3,000

#### LITERATURE:

Vladimír Birgus, *The Photographer František Drtikol*, Kant, Prague, 2000, pl. 120.  
Anna Fárová, *František Drtikol: Etapy života a fotografického díla/ Secese, Art deco, Abstrakce*, vol. 1, Svět, Prague, 2012, fig. 116, p. 72 (as *Matka-Země*).

120

### ERWIN BLUMENFELD (1897-1969)

*Seated Nude Behind Perforated Screen*, New York, c. 1955

gelatin silver print  
photographer's and Estate credit stamps, annotated 'Lisette 1988' in pencil by Lisette Blumenfeld, the photographer's daughter, with numbers '49', 'EB2' in pencil (verso)  
image: 13 $\frac{1}{2}$  x 11 in. (34.3 x 28 cm.)  
sheet: 14 x 11 $\frac{1}{8}$  in (35.7 x 28.3 cm.)

\$20,000-30,000

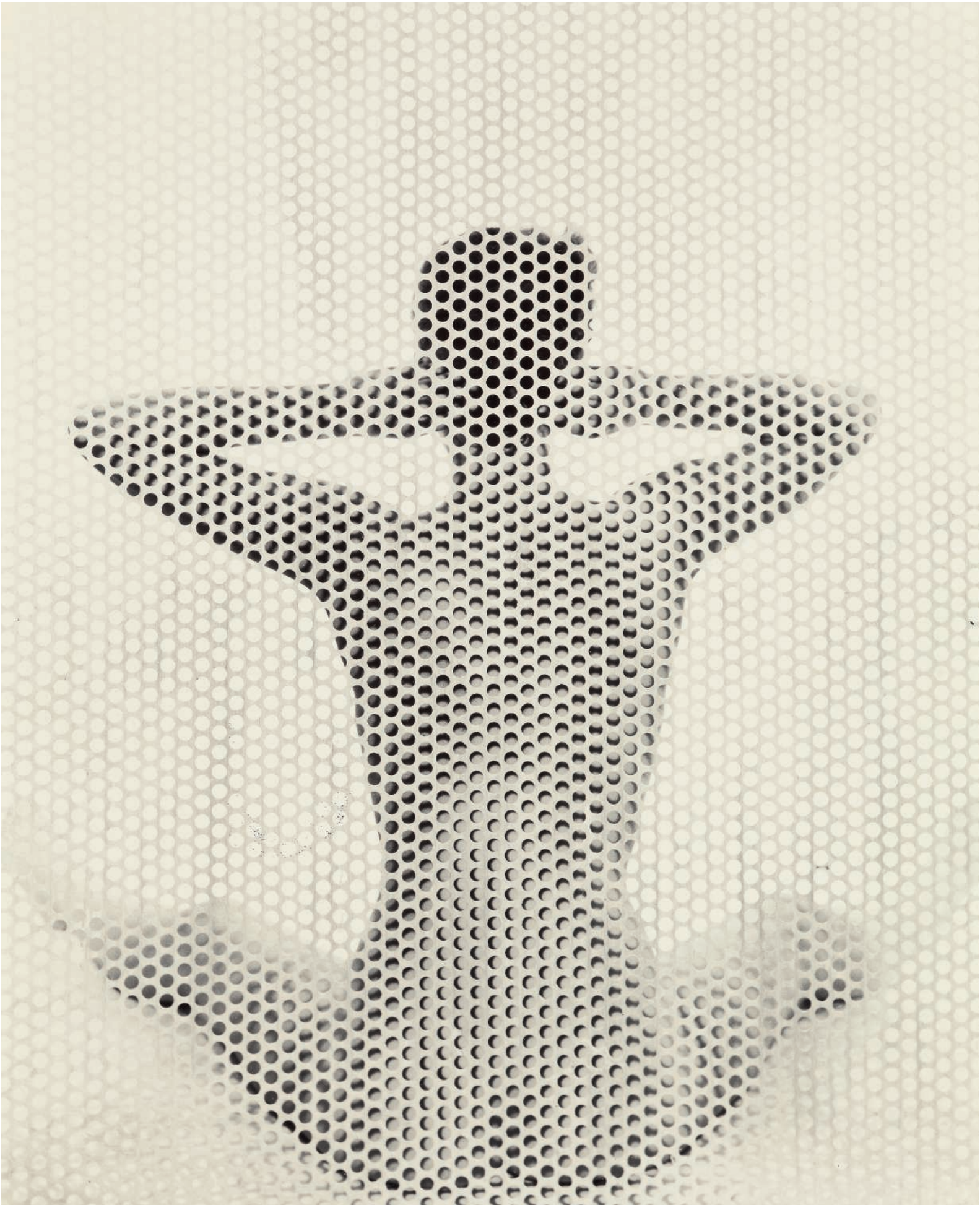
#### PROVENANCE:

with Galerie Kicken Berlin, Berlin, Germany;  
with Bilderrahman Janecki, Hanover, Germany;  
Sotheby's, Paris, November 19, 2010, lot 104;  
Acquired at the above sale through agent.

#### LITERATURE:

Yorick Blumenfeld, *The Naked and the Veiled: The Photographic Nudes of Erwin Blumenfeld*, Thames & Hudson, New York, 1999, pp. 47-48.  
Annette and Rudolf Kicken (eds.), *Points of View: Masterpieces of Photography and Their Stories*, Stiedl, Göttingen, 2007, n.p.









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## BRASSAÏ (1899-1984)

*Le Corset Noir, 1932*

ferrotyped gelatin silver print  
signed, titled, dated and numbered 'Re. 4' in ink, with '81  
Faubourg-St.-Jacques' copyright credit stamp (verso)  
image/sheet: 11½ x 8 in. (29.2 x 20.3 cm.)

\$25,000-35,000

### PROVENANCE:

Marlborough Gallery, New York, 1975;  
Sotheby's, New York, April 6, 2011, lot 90.

### LITERATURE:

Alain Sayag and Annick Lionel-Marie, *Brassaï: The  
Monograph*, Little, Brown and Co., New York, 2000, p. 23.

122

## BRASSAÏ (1899-1984)

*Chez Suzy, c. 1932*

ferrotyped gelatin silver print, printed 1950s  
titled, dated, numbered 'pl. 382' and annotated by Mme.  
Brassaï in ink/pencil, with '81, Faubourg St-Jacques'  
copyright credit stamp (verso)  
image/sheet: 9½ x 6½ in. (23 x 16.9 cm.)

\$15,000-20,000

### PROVENANCE:

The artist;  
Gilberte Brassaï, his widow;  
with Edwynn Houk Gallery, New York.

### LITERATURE:

Alain Sayag and Annick Lionel-Marie (eds.), *Brassaï:  
The Monograph*, Bulfinch Press, Boston, 2000, p. 77.  
Jean-Claude Gautrand, *Brassaï 1899-1984: Brassaï's  
Universal Art*, Taschen, Köln, 2004, p. 100.  
Sylvia Aubenas and Quentin Bajac, *Brassaï: le flâneur  
nocturne*, Gallimard, Paris, 2012, front cover.  
Sylvia Aubenas and Quentin Bajac, *Brassaï Paris Nocturne*,  
Thames & Hudson Ltd., London, 2013, p. 126.

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## BRASSAÏ (1899-1984)

*'Pantalon Tentation' en satin noir, gros ruches  
en ruban autour des jambs, Paris, 1932*

gelatin silver print  
image/sheet: 5¼ x 4¾ in. (14.6 x 11.2 cm.)

\$4,000-6,000

### PROVENANCE:

with Michael Hoppen Gallery, London;  
Phillips, New York, April 9, 2011, lot 31.



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### JAROMÍR FUNKE (1896-1945)

*Doorway, Prague, c. 1920*

gelatin silver print  
credit and inscription by Dr. Mirsoslava Rupesova, the  
photographer's daughter, with various annotations in pencil (verso)  
image/sheet: 11½ x 8¾ in. (29.3 x 22.6 cm.)

\$2,500-3,500

**PROVENANCE:**

Joel Soroka Gallery, Aspen, Colorado, 2011.

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### ANDRÉ KERTÉSZ (1894-1985)

*Zadkine Studio Corner, 1927*

gelatin silver print, printed 1940s  
titled, dated in pencil, and photographer's credit stamp (verso)  
image/sheet: 9¾ x 7½ in. (25 x 19 cm.)

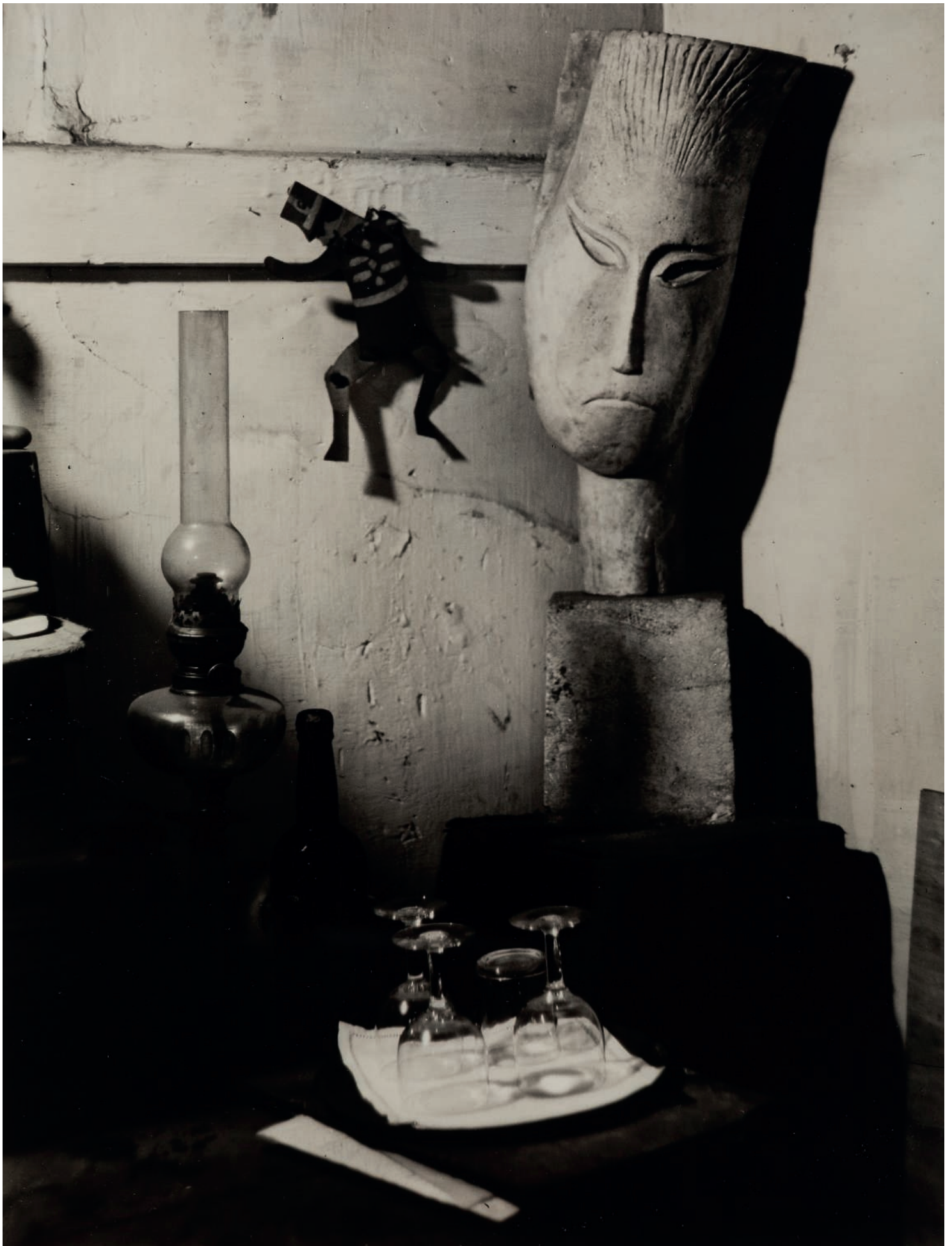
\$12,000-18,000

**PROVENANCE:**

with Howard Greenberg Gallery, New York.

**LITERATURE:**

Sandra Phillips et al., *André Kertész: Of Paris and New York*, Thames & Hudson, 1985, p. 144, cat. no. 66, there titled and dated: *African Sculptures*, 1928.







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## CONSTANTIN BRÂNCUȘI (1876-1957)

*(bois) Mme. L.R., 1914*

gelatin silver print  
signed, titled, and dated in ink (verso)  
image/sheet: 11¼ x 9½ in. (29.9 x 24.3 cm.)

\$10,000-15,000

### PROVENANCE:

The artist;  
Albert Eugene Gallatin (1881-1952);  
Vance Martin, San Francisco;  
Amy Wolf Fine Art, New York, 2011.

### LITERATURE:

Friedrich Teja Bach et al., *Constantin Brâncuși 1873-1957*, Philadelphia Museum of Art, 1995, fig. 3, p. 146 (variant).

The sculpture, *Madame L.R.* was once in the collection of the artist Fernand Léger and eventually in the collection of Yves Saint Laurent. During the 2009 landmark auction of the Yves Saint Laurent collection at Christie's, Paris, the sculpture sold for nearly 30 million Euros.



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## CONSTANTIN BRÂNCUȘI (1876-1957)

*Self-Portrait in his Studio, c. 1922*

gelatin silver print  
image/sheet: 13¾ x 11 in. (34 x 28 cm.)

\$10,000-15,000

### PROVENANCE:

Christie's, New York, April 18, 2001, lot 50;  
with Jason McCoy Inc., New York;  
Sotheby's, New York, October 6 2010, lot 134.

### LITERATURE:

Pontus Hulten et al., *Brâncuși, Photographer*, Agrinde Publications, New York, 1979, pl. 27, n.p.  
Friedrich Teja Bach, *Brâncuși, Photo Reflection*, Didier Imbert Fine Art, Paris, 1991, pl. 67, pp. 17, 27 and 107.



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# **CONSTANTIN BRÂNCUȘI (1876-1957)**

*Femme se regardant dans un miroir, 1909*

gelatin silver print, mounted on board

image/sheet: 11¼ x 9¾ in. (30 x 24 cm.)

mount: 12½ x 9¾ (30.8 x 24.5 cm.)

\$10,000-15,000

## **PROVENANCE:**

The artist;  
Susanna Wilson Perkins, Coggeshall, Maine;  
with Marianne Elrick-Manley Fine Art Inc., New York;  
Amy Wolf Fine Art, New York, 2011.

## **LITERATURE:**

Pontus Hulten et al., *Brâncuși Photographer*, Agrinde Publications,  
New York, 1979, ill. 77.

Friedrich Teja Bach, *Brâncuși, Photo Reflection*, Didier Imbert Fine  
Art, Paris, 1991, ill. 28, p. 68.





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## MAN RAY (1890-1976)

*Crapeau, 1932*

gelatin silver print  
'MAN RAY/31bis, RUE/CAMPAGNE/PREMIÈRE/PARIS XIVE' credit stamp [Manford M6] and annotations in pencil (verso)  
image/sheet: 7 x 4¾ in. (17.9 x 12.2 cm.)

\$4,000-6,000

### PROVENANCE:

with James Hyman Photography, London.

### LITERATURE:

*Minotaure*, No. 7, A. Skiro, Paris, 1935, cover.

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## HENRY MOORE (1898-1986)

*Four Part Leaf Figure, 1952*

gelatin silver print  
credit stamp, title, date and various annotations in ink and pencil (verso)  
image/sheet: 10⅞ x 6¾ in. (27.7 x 17.3 cm.)

\$2,000-3,000

### PROVENANCE:

Bruce Silverstein Gallery, New York, 2011.



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## MAN RAY (1890-1976)

*Rayograph, 1927*

gelatin silver print after a Rayograph, mounted on board  
signed, dated (on original Rayograph, recto); typed date (margin);  
date and number '28' in pencil on affixed Los Angeles County Museum of Art exhibition label, and annotation '28-MR-Rayo' in pencil on affixed label (mount, verso)  
image/sheet: 23½ x 19½ in. (59.8 x 48.8 cm.)  
mount: 28½ x 19½ in. (71.5 x 48.8 cm.)

\$5,000-7,000

### EXHIBITED:

Los Angeles County Museum of Art, Lytton Gallery, *Man Ray*, October 27 - December 25, 1966.

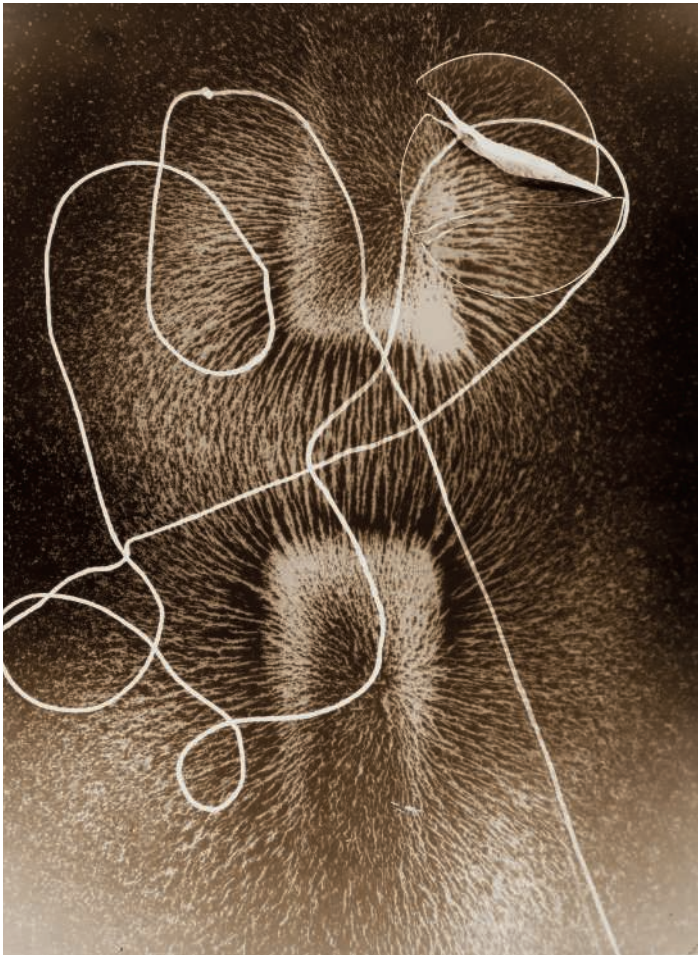
### LITERATURE:

Exhibition Catalogue, *Man Ray*, Los Angeles, 1966.  
*Man Ray: 40 Rayographies*, Galerie des 4 Mouvements, Paris, 1972, cat. no. 30.  
A. D. Coleman, *Man Ray: Photographs 1920-1934*, East River Press, New York, 1975, p. 103.  
*Man Ray L'Immagine Fotografica*, La Biennale di Venezia, Venezia, 1977, cat. no. 69, p. 196.  
*Photographs by Man Ray: 105 Works, 1920-1934*, Dover Publications, New York, 1979, p. 63.  
Willis Hartshorn et al., *Man Ray in Fashion*, International Center of Photography, New York, 1990, p. 57.  
Emmanuelle de l'Ecotais, *Man Ray: Rayographies*, Éditions Léo Scheer, Paris, 2002, cat. no. 179, p. 123.

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## GYORGY KEPES (1906-2001)

*String and Brush, c. 1939*

gelatin silver print, printed 1940s  
 various annotations in pencil (verso)  
 image: 20 x 14 $\frac{3}{4}$  in. (50.9 x 37.5 cm.)  
 sheet: 19 $\frac{7}{8}$  x 16 in. (50.6 x 40.7 cm.)

\$4,000-6,000

### PROVENANCE:

The artist;  
 James Prestini (1908-1993) c. 1940;  
 Bruce Silverstein Gallery, New York, 2011.



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## GYORGY KEPES (1906-2001)

*White Paper, Thread, c. 1939*

gelatin silver print, printed 1950s  
 various annotations in pencil (verso)  
 image/sheet: 19 $\frac{7}{8}$  x 15 $\frac{7}{8}$  in. (50.5 x 40.4 cm.)

\$4,000-6,000

### PROVENANCE:

The artist;  
 James Prestini (1908-1993) c. 1940;  
 Bruce Silverstein Gallery, New York, 2011.



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# **MAN RAY (1890-1976)**

*Rayograph (from Les Champs Délicieux), 1922*

gelatin silver print

'MAN RAY/31 bis, Rue/Campagne/Première/PARIS' credit stamp [Manford M2],

annotations '2' and 'MR#9' in pencil (verso)

image/sheet: 8% x 6% in. (22 x 17.5 cm.)

\$15,000-25,000

## **PROVENANCE:**

Private Collection, Prague.

## **LITERATURE:**

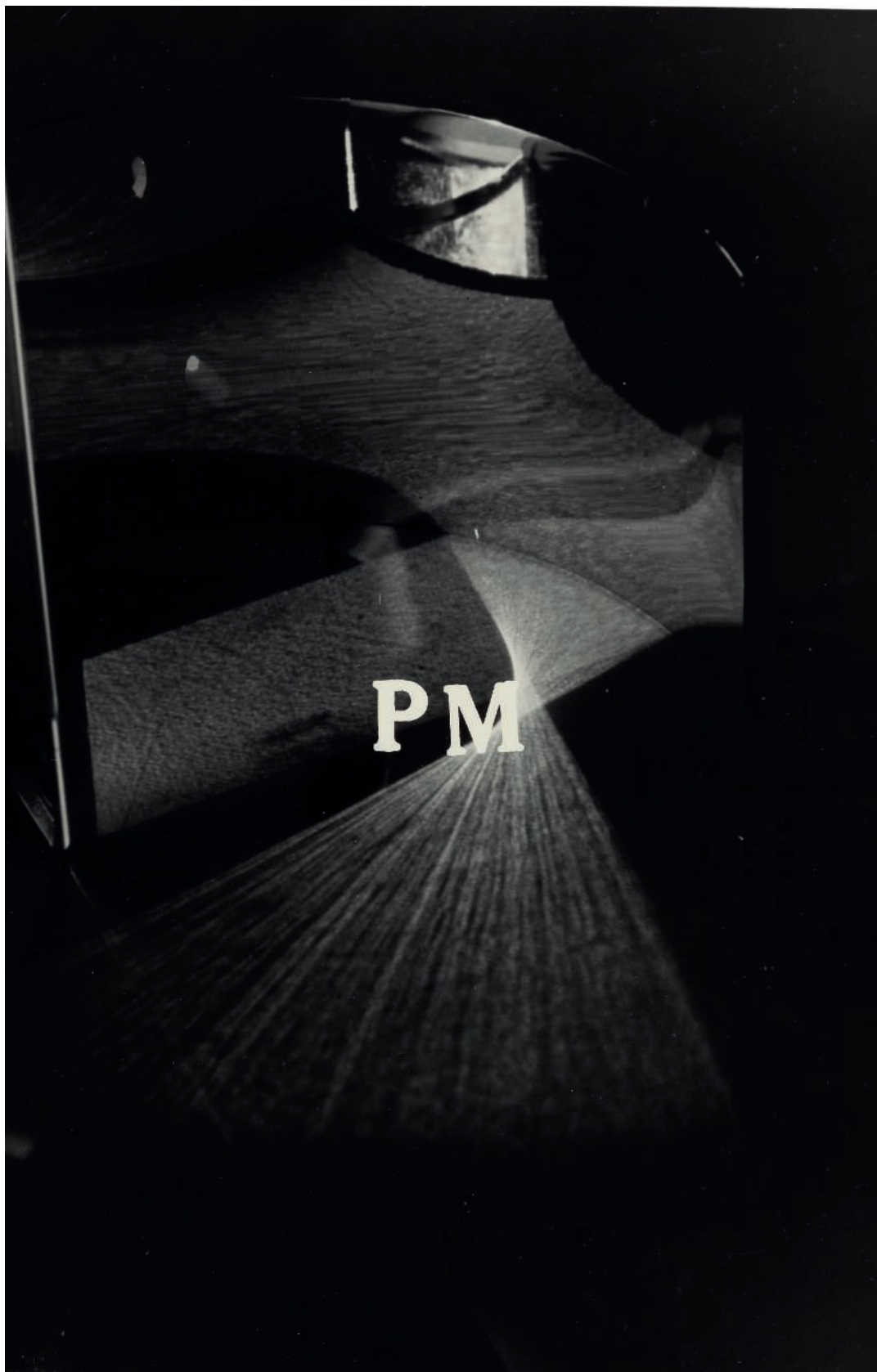
Jan Ceuleers (ed.), *Man Ray, 1890-1976*, Ludion Press/Harry N. Abrams, Ghent, New York, 1995, ill. 301, p. 218.

Deborah Gribbon et al., *Man Ray: Photographs from the J. Paul Getty Museum*, J. Paul Getty Museum, Los Angeles, 1998, p. 29.

Emmanuelle de l'Ecotais, *Man Ray: Rayographies*, Éditions Léo Scheer, Paris, 2002, cat. 34, p. 208.

Mason Klein, *Alias Man Ray: The Art of Reinvention*, The Jewish Museum, New York, 2009, p. 22.





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**GYORGY KEPES (1906-2001)**

*PM and Prism*, c. 1939

gelatin silver print, printed later  
various annotations in pencil (verso)  
image/sheet: 10½ x 6⅞ in. (26.8 x 17.6 cm.)

\$4,000-6,000

**PROVENANCE:**

The artist;  
James Prestini (1908-1993), c. 1940;  
Bruce Silverstein Gallery, New York, 2011.



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**GYORGY KEPES (1906-2001)**

*Mysterious Structure with Heart and Fetus, c. 1939*

gelatin silver print, printed 1950s  
 various annotations in pencil (verso)  
 image: 22 $\frac{1}{2}$  x 15 $\frac{1}{4}$  in. (57.7 x 38.8 cm.)  
 sheet: 23 $\frac{3}{4}$  x 16 $\frac{3}{4}$  in. (59.4 x 41.6 cm.)

\$7,000-9,000

**PROVENANCE:**

The artist;  
 James Prestini (1908-1993) c. 1940;  
 Bruce Silverstein Gallery, New York, 2011.





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## JAROSLAV ROSSLER (1902-1990)

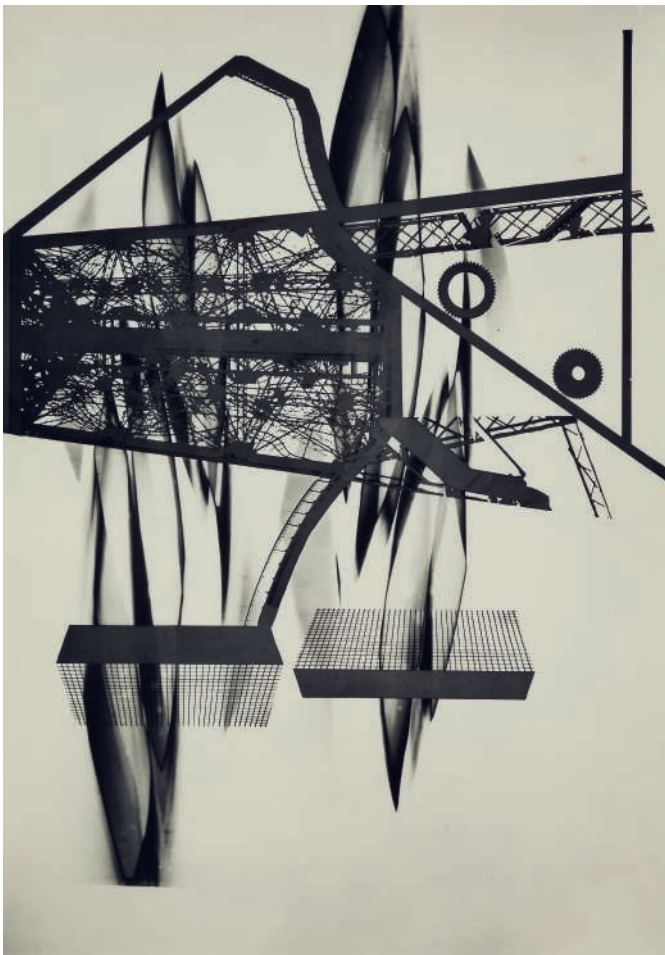
*Still Life Abstraction, Prague, 1958*

gelatin silver print  
credit stamp (verso)  
image/sheet: 7 x 4 $\frac{7}{8}$  in. (17.8 x 12.3 cm.)

\$3,000-5,000

### PROVENANCE:

Czech Private Collection;  
Bruce Silverstein Gallery, New York, 2011.



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## JAROSLAV ROSSLER (1902-1990)

*Untitled, c. 1960s*

gelatin silver print  
image/sheet: 7 x 4 $\frac{7}{8}$  in. (17.8 x 12.4 cm.)

\$3,000-5,000

### PROVENANCE:

Joel Soroka Gallery, Aspen, Colorado, 2011.



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**JAROSLAV ROSSLER (1902-1990)**

*Egg and Eiffel Tower, c. 1930*

ferrotyped gelatin silver print

signed, annotated in ink, and photographer's credit stamp (verso)

image/sheet: 9½ x 7¼ in. (24.2 x 18.4 cm.)

\$5,000-7,000

**PROVENANCE:**

Bruce Silverstein Gallery, New York, 2010.





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**ALEXANDER RODCHENKO  
(1891-1956)**

*Glass and Light, 1927*

ferrotyped gelatin silver print  
titled in Russian, dated and variously numbered in  
pencil, and credit collection stamp (verso)  
image: 11¼ x 9 in. (28.5 x 22.8 cm.)  
sheet: 11⅞ x 9¾ in. (30.2 x 24.8 cm.)

\$5,000-7,000

**PROVENANCE:**

Keith de Lellis Gallery, New York, 2011.

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**JAROMÍR FUNKE (1896-1945)**

*Still Life, c. 1923*

silver bromide print  
annotations in pencil (verso)  
image/sheet: 9⅞ x 11½ in. (23.3 x 29.3 cm.)

\$15,000-25,000

**PROVENANCE:**

with Howard Greenberg Gallery, New York;  
Joel Soroka Gallery, Aspen, Colorado, 2011.

**LITERATURE:**

Antonín Dufek, *Jaromír Funke (1896-1945): Pioneering  
Avant-Garde Photography*, Moravská galerie, Brno,  
1996, ill. 13, p. 94.



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# **JAROMÍR FUNKE (1896-1945)**

*Still Life, c. 1923*

silver bromide print  
signed in pencil (mount); signed, titled and annotated in ink, with typed exhibition  
label affixed (mount, verso)  
image/sheet: 11½ x 9½ in. (29.2 x 23.2 cm.)  
mount: 19¾ x 17½ in. (50 x 44.7 cm.)

\$25,000-35,000

## **PROVENANCE:**

Joel Soroka Gallery, Aspen, Colorado, 2011.

## **EXHIBITED:**

Stockholm, *Första Internationella Fotografiska Salongen*, October 16 - 31, 1926.  
Basel, Museum Tinguely, *Belle-Haleine*, February 11 - May 17, 2016.

## **LITERATURE:**

Antonín Dufek, *Jaromír Funke (1896-1945): Pioneering Avant-Garde Photography*,  
Moravská galerie, Brno, 1996, ill. 9, p. 93.





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### ILSE BING (1899-1998)

*From My Window, New York, 1951*

gelatin silver print, flush-mounted on board  
signed, dated, and annotations in pencil (mount, verso)  
image/sheet/flush mount: 19 $\frac{1}{8}$  x 15 $\frac{1}{8}$  in.  
(49.9 x 40.3 cm.)

\$1,500-2,000

**PROVENANCE:**

The Estate of Ilse Bing.



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### ILSE BING (1899-1998)

*Greta Garbo poster, Paris, 1932*

gelatin silver print, printed c. 1950  
signed, dated in ink (recto); signed, dated, inscribed  
'Paris', with title in pencil (verso)  
image/sheet: 15 $\frac{1}{8}$  x 19 $\frac{1}{8}$  in. (38.5 x 48.7 cm.)

\$5,000-7,000

**PROVENANCE:**

The Estate of Ilse Bing.

**LITERATURE:**

Françoise Reynaud and Nancy Barrett, *Ilse Bing: Paris 1931-1952*, Musée Carnavalet, Paris, 1987, pl. 24, n.p.

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### ILSE BING (1899-1998)

*Chair with Dead Leaves, Jardin de Luxembourg, Paris, 1952*

gelatin silver print, flush-mounted on board  
signed and dated in ink (recto); signed, dated in ink,  
and various annotations in pencil (mount, verso)  
image/sheet/flush mount: 15 $\frac{3}{4}$  x 19 $\frac{3}{4}$  in.  
(40.1 x 50.2 cm.)

\$1,500-2,000

**LITERATURE:**

Françoise Reynaud and Nancy Barrett, *Ilse Bing: Paris 1931-1952*, Musée Carnavalet, Paris, 1987, pl. 78, n. p.



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## BRASSAI (1899-1984)

*Avenue de l'Observatoire dans le brouillard, c. 1934*

ferrotyped gelatin silver print, printed 1950s  
signed in ink (recto); '81, Rue du Faub.-St-Jacques' credit and 'Tirage de l'Auteur' stamps, numbered 'N. 699' in ink and '14' in pencil (verso)  
image/sheet: 11½ x 15¼ in. (29.3 x 38.7 cm.)

\$10,000-15,000

### PROVENANCE:

with Kim Young Seob Photo Gallery, Seoul, South Korea.

### LITERATURE:

Lawrence Durrell, *Brassai*, The Museum of Modern Art, New York, 1968, p. 42.  
Bernard de Montgolfier et al., *Brassai: Paris le jour, Paris la nuit*, Musée Carnavalet, Paris, 1988, cat. 83, p. 41.  
Jean-Claude Gautrand, *Brassai 1899-1984: Brassai's Universal Art*, Taschen, Köln, Los Angeles, 2004, p. 51.  
Sylvia Aubenas and Quentin Bajac (eds.), *Brassai: Paris Nocturne*, Thames & Hudson, New York, 2013, ill. 200, p. 267.  
Agnès de Gouvion-Saint-Cyr, *Brassai: For the Love of Paris*, Flammarion, Paris, 2013, p. 159.



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## BRASSAÏ (1899-1984)

*Pont Neuf, 1949*

ferrotyped gelatin silver print, printed 1950s  
signed in ink (recto); numbered 'N.566.M.' twice and '17' in ink and pencil, multiple '81 rue du Faubourg St-Jacques' copyright credit, 'Tirage de l'Auteur' and 'Photographie originale' stamps (verso)  
image/sheet: 8 x 11 in. (20.3 x 27.8 cm.)

\$8,000-12,000

### PROVENANCE:

with Kim Young Seob Photo Gallery, Seoul, South Korea.

### LITERATURE:

Lawrence Durrell, *Brassaï*, The Museum of Modern Art, New York, 1968, p. 55.  
Anne Wilkes Tucker, *Brassaï: The Eye of Paris*, The Museum of Fine Arts, Houston, 1999, back cover.

•148

## BRASSAÏ (1899-1984)

*Le Jardin du Luxembourg, c. 1935*

ferrotyped gelatin silver print, printed 1950s  
signed in ink (recto); numbered in ink and pencil, with copyright credit stamps (verso)  
image/sheet: 15¼ x 11½ in. (38.7 x 29.2 cm.)

\$2,000-4,000

### PROVENANCE:

with Kim Young Seob Photo Gallery, Seoul, Korea.



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**ILSE BING (1899-1998)**

*Fountain, Place de la Concorde, 1934*

gelatin silver print

signed and dated in white ink (recto)

image/sheet: 11 $\frac{1}{8}$  x 8 $\frac{1}{4}$  in. (28.3 x 21 cm.)

\$4,000-6,000

**PROVENANCE:**

Joel Soroka Gallery, Aspen, Colorado, 2011.

**LITERATURE:**

Françoise Reynaud and Nancy Barrett, *Ilse Bing: Paris 1931-1952*, Musée Carnavalet, Paris, 1987, pl. 46, n.p.

•150

**BILL BRANDT (1904-1983)**

*St. Paul's Cathedral in the Moonlight, 1944*

gelatin silver print, printed 1955-60  
photographer's credit stamp (verso)  
image: 9½ x 7¾ in. (23.2 x 19.7 cm.)  
sheet: 9¼ x 7⅞ in. (23.5 x 20 cm.)

\$2,000-3,000

**PROVENANCE:**

with Simon Lowinsky Gallery, New York;  
Private Collection, California;  
with Gitterman Gallery, New York.



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**BILL BRANDT (1904-1983)**

*Overlooking Trafalgar Square, c. 1940*

gelatin silver print  
photographer's credit stamp (verso)  
image/sheet: 9¾ x 7¾ in. (24.5 x 19.5 cm.)

\$2,000-3,000

**PROVENANCE:**

The Bill Brandt Estate;  
with Edwynn Houk Gallery, New York.



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## BRASSAI (1899-1984)

*The Poet Léon-Paul Fargue, 1933*

gelatin silver print, printed 1950s  
signed in ink (recto); annotated in ink and pencil,  
photographer's and copyright credit stamps (verso)  
image/sheet: 15 x 11 $\frac{1}{2}$  in. (38.2 x 29 cm.)

\$2,000-4,000

### PROVENANCE:

with Kim Young Seob Photo Gallery, Seoul, Korea.



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## BRASSAI (1899-1984)

*Porter, Les Halles, 1939*

ferrotyped gelatin silver print  
photographer's '81, rue du Faubrg St-Jacques' credit,  
MoMA reproduction limitation and U.S. Camera  
stamps, various annotations in pencil and ink (verso)  
image/sheet: 11 $\frac{3}{4}$  x 9 $\frac{1}{2}$  in. (29.8 x 24.2 cm.)

\$2,000-4,000

### PROVENANCE:

Alan Klotz Gallery, New York, 2011.

### LITERATURE:

Brassai, *Camera in Paris*, Focal Press, Paris, 1949,  
p. 76.  
John Szarkowski, *Brassai*, The Museum of Modern Art,  
New York, 1968, n.p.



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## BILL BRANDT (1904-1983)

*Afternoon Tea in Kensington, 1933*

gelatin silver print

photographer's credit stamp (verso)

image: 9¾ x 7¾ in. (24.7 x 19.7 cm.)

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

\$4,000-6,000

### PROVENANCE:

The Bill Brandt Estate;  
with Edwynn Houk Gallery, New York.



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## BRASSAI (1899-1984)

*The Quarrel, c. 1931*

gelatin silver print, printed later

signed in ink (margin); titled, dated and numbered

in pencil, copyright credit and 'Tirage de l'Auteur'

stamps (verso)

image: 10¾ x 8¼ in. (27.3 x 21 cm.)

sheet: 11¾ x 9 in. (29.9 x 22.9 cm)

\$5,000-7,000

### PROVENANCE:

Janet Sirmon Fine Art, Los Angeles, California, 2011.

### LITERATURE:

John Szarkowski, *Looking at Photographs: 100 Pictures from the Collection of The Museum of Modern Art*, The Museum of Modern Art, New York, 1973, p. 111.  
Brassai, *The Secret Paris of the 30's*, Pantheon Books, New York, 1976, p. 78, pl. 25.





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**BILL BRANDT (1904-1983)**

*London, 1978*

gelatin silver print

dated, numbered in ink, and photographer's credit stamps (verso)

image: 9 x 7¼ in. (22.8 x 19.7 cm.)

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

\$6,000-8,000

**PROVENANCE:**

Christie's, New York, April 24 & 25, 2006, lot 264.

**LITERATURE:**

Bill Brandt, *Bill Brandt: Nudes 1945-1980*,

New York Graphic Society, London, 1980, pl. 66.

Bill Jay and Nigel Warburton, *Brandt: The Photography of Bill Brandt*, Harry N. Abrams, New York, 1999, pl. 230, p. 254.



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**BILL BRANDT (1904-1983)**

*London, 1958*

gelatin silver print

photographer's credit stamp (verso)

image: 9 x 7½ in. (22.9 x 19.4 cm.)

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

\$6,000-8,000

**PROVENANCE:**

Christie's, New York, April 24 & 25, 2006, lot 265.

**LITERATURE:**

Bill Brandt, *Bill Brandt: Perspective of Nudes*, Amphoto, New York, 1961, pl. 73.

Bill Brandt, *Bill Brandt: Nudes 1945-1980*,

New York Graphic Society, London, 1980, pl. 56.

Bill Jay and Nigel Warburton, *Brandt: The Photography of Bill Brandt*, Harry N. Abrams, New York, 1999, p. 280, pl. 255.



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**BILL BRANDT (1904-1983)**

*Nude, 1953*

gelatin silver print, mounted on board, printed 1960s  
image/sheet: 19 x 15¾ in. (48.2 x 40 cm.)  
mount: 21 x 18 in. (53.3 x 45.6 cm.)

\$10,000-15,000

**PROVENANCE:**

with Deborah Bell, New York.

**LITERATURE:**

Durrell Lawrence & Mortimer Chapman, *Bill Brandt: Perspective of Nudes*, Amphoto, New York, p. 9.

Sarah Hermanson Meister, *Shadow and Light: the Life and Art of Bill Brandt*, The Museum of Modern Art, New York, 2013, pp. 147 and 189.





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# **BILL BRANDT (1904-1983)**

*Nude on bedspread, c. 1955*

gelatin silver print  
photographer's credit stamp (verso)  
image: 9 x 7¼ in. (22.8 x 19.7 cm.)  
sheet: 10 x 8 in. (25.4 x 22.8 cm.)

\$6,000-8,000

## **PROVENANCE:**

Christie's, New York, April 24 & 25, 2006, lot 267.

## **LITERATURE:**

Bill Brandt, *Bill Brandt: Perspective of Nudes*,  
Amphoto, New York, 1961, pl. 28.



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# **BILL BRANDT (1904-1983)**

*East Sussex Coast, 1959*

gelatin silver print  
numbered '67' in ink (margin, recto); photographer's  
credit stamp (verso)  
image: 9 x 7¼ in. (22.8 x 19.7 cm.)  
sheet: 10 x 8 in. (22.8 x 20.3 cm.)

\$4,000-6,000

## **PROVENANCE:**

Deborah Kuscher Works on Paper, San Francisco,  
California, 2011.

## **LITERATURE:**

Bill Brandt, *Bill Brandt: Perspective of Nudes*,  
Amphoto, New York, 1961, pl. 69.  
Bill Brandt, *Bill Brandt: Nudes 1945-1980*, Gordon  
Fraser, London, 1980, pl. 45.



161

# **BILL BRANDT (1904-1983)**

*Hampstead, London, 1953*

gelatin silver print  
 photographer's credit stamps (verso)  
 image: 9 x 7¾ in. (22.8 x 19.7 cm.)  
 sheet: 10½ x 8 in. (25.7 x 20.3 cm.)

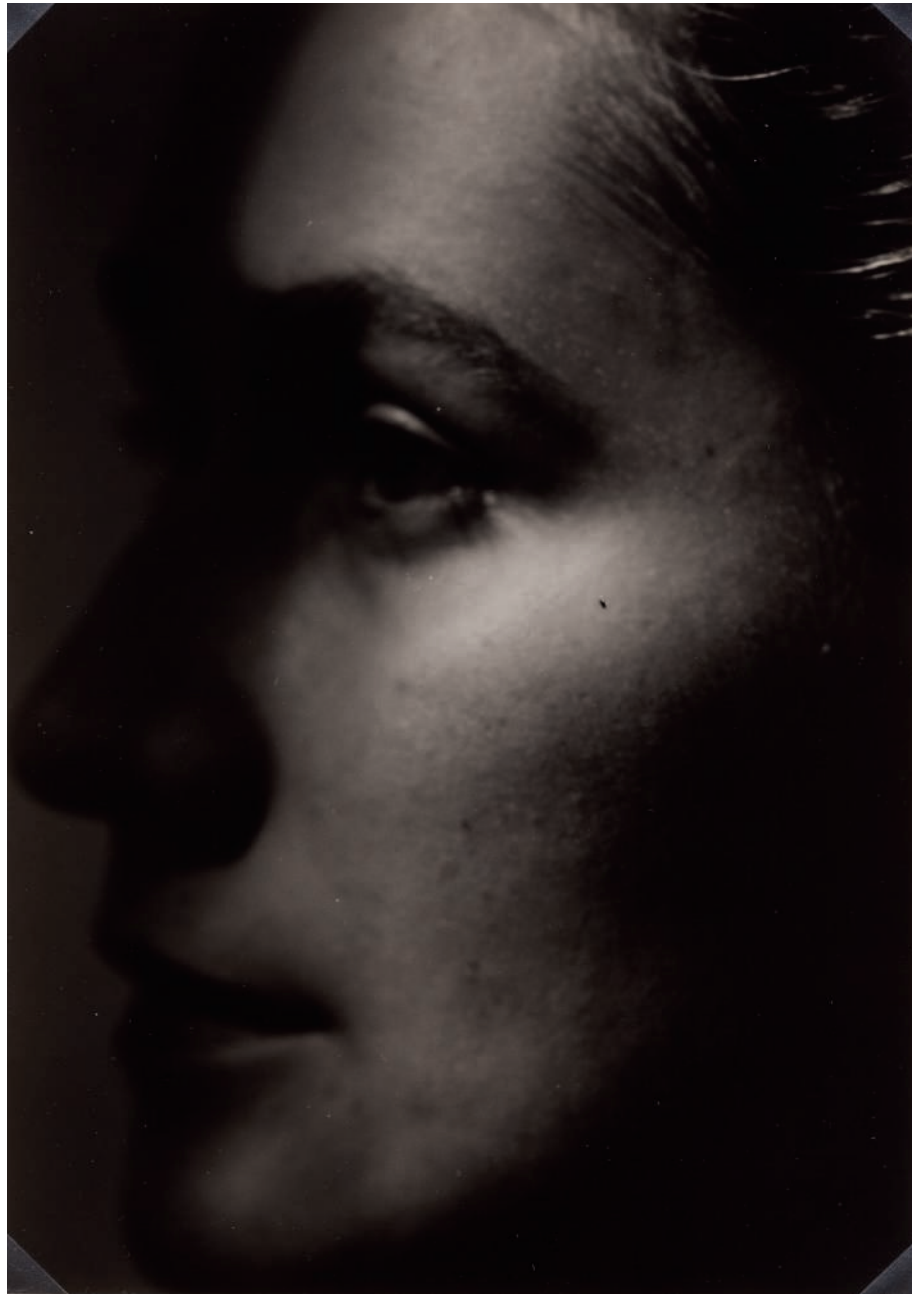
\$6,000-8,000

## **LITERATURE:**

Bill Brandt, *Bill Brandt: Perspective of Nudes*, Amphoto, New York, 1961, pl. 19.  
 Bill Brandt, *Bill Brandt: Nudes 1945-1980*, Gordon Fraser, London, 1980, pl. 15.

Brandt photographed his subjects using an old police camera purchased in a second-hand shop. This big box camera with its wide depth of field allowed Brandt to photograph a complete panorama of a room with one exposure, creating 'an altered perspective and a less conventional image' (*Perspective of Nudes*, p. 8).





162 (actual size)

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**JOSEF SUDEK (1896-1976)**

*Profile of a Woman, c. 1935*

gelatin silver print  
numbered '99/2' in pencil (verso)  
image/sheet: 6¾ x 4¾ in. (17.1 x 12 cm.)

\$5,000-7,000

**PROVENANCE:**  
with Barry Friedman Ltd., New York.

163

**JOSEF SUDEK (1896-1976)**

*From the series 'The Window of my Studio', 1950*

gelatin silver print  
signed, inscribed and dated in ink, and annotations in pencil (verso)  
image/sheet: 9⅞ x 6⅞ in. (23.2 x 17.5 cm.)

\$6,000-8,000

**PROVENANCE:**  
Sotheby's, New York, October 6, 2010, lot 150.



163 (actual size)





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## JOSEF SUDEK (1896-1976)

*Bread, Egg and Glass, 1950-1954*

gelatin silver print, printed 1960s  
signed with stylus (margin); annotation  
in pencil (verso)  
image: 8 $\frac{7}{8}$  x 6 $\frac{7}{8}$  in. (20 x 17.5 cm.)  
sheet: 11 $\frac{3}{4}$  x 9 in. (29.8 x 23.8 cm.)

\$6,000-8,000

### PROVENANCE:

with Joel Soroka Gallery, Colorado.

### LITERATURE:

Anna Fárová, *Josef Suděk*, Torst, Prague, 1995, p. 248  
(as *Chléb, vejce a sklenice*).



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## JOSEF SUDEK (1896-1976)

*Still Life with Watermelon, 1950s*

gelatin silver print, printed later  
signed with stylus (margin); annotations  
in pencil (verso)  
image: 9 x 6 $\frac{7}{8}$  in. (22.8 x 16.8 cm.)  
sheet: 11 $\frac{5}{8}$  x 9 in. (29.5 x 23.8 cm.)

\$7,000-9,000

166

## JOSEF SUDEK (1896-1976)

*Last Roses from the series  
'The Window of My Studio', 1956*

gelatin silver print, probably printed 1960s  
signed, inscribed and dated with stylus (margin);  
annotations in pencil (verso)  
image: 11 $\frac{5}{8}$  x 9 $\frac{1}{4}$  in. (29.5 x 23.5 cm.)  
sheet: 15 $\frac{3}{4}$  x 11 $\frac{1}{4}$  in. (40 x 29.8 cm.)

\$20,000-30,000

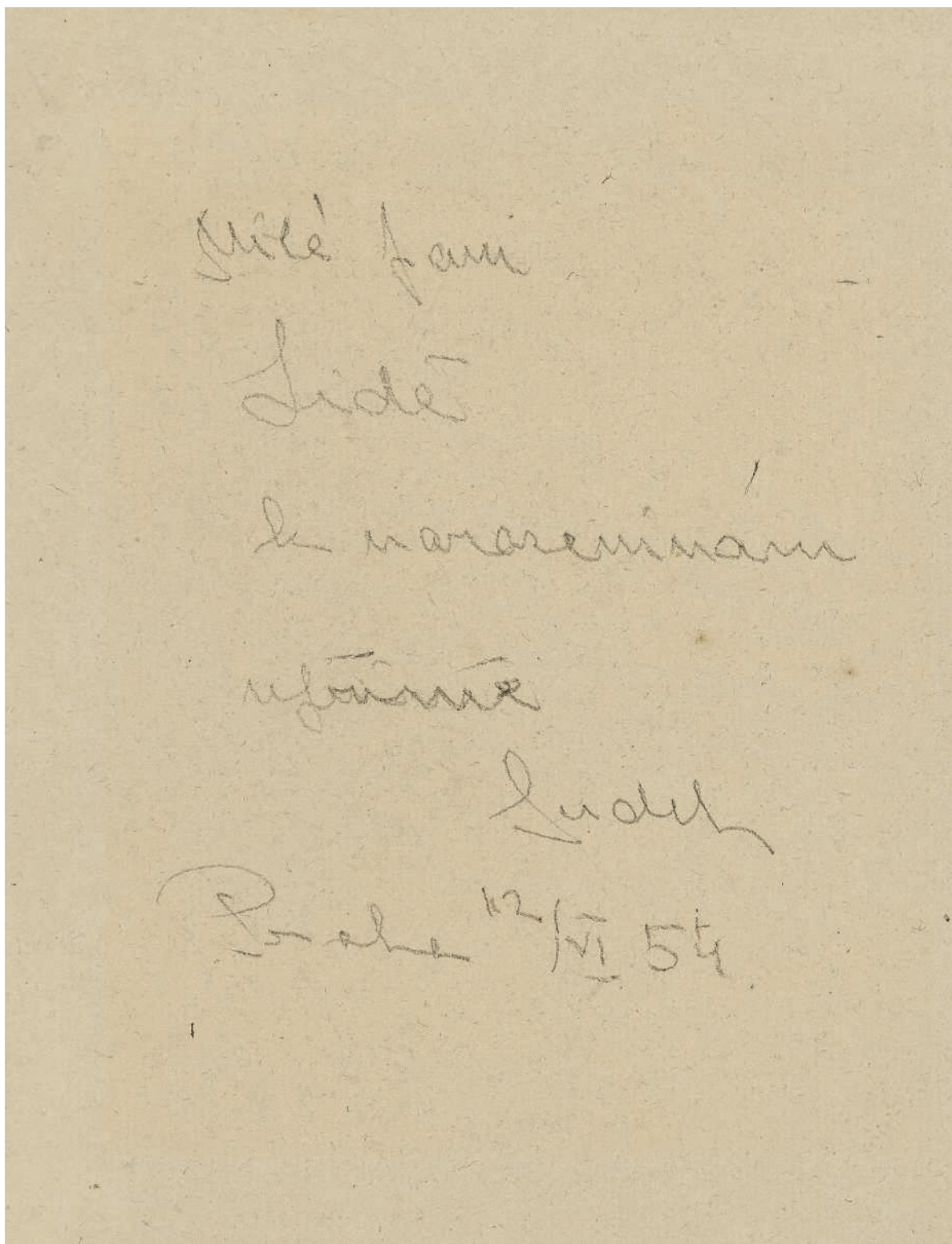
### PROVENANCE:

Hana Eliášová;  
Sotheby's, Paris, November 19, 2010, lot 86.









167

# **JOSEF SUDEK (1896-1976)**

*Palm in Prague Castle Gardens, 1942*

pigment print, mounted on paper, mounted on board, printed c. 1952  
 inscribed 'Palma' and annotated in pencil (verso); signed, inscribed in Czech 'To  
 Dear Mrs. Lida on her birthday, sincerely, Sudek./Prague 12. VI, 54', and dated in  
 pencil (paper mount, recto)  
 image/sheet: 4¾ x 6 in. (12 x 15.2 cm.)  
 paper mount: 7½ x 11¾ in. (19 x 29.5 cm.)  
 tertiary mount: 13¾ x 17½ in. (33.3 x 44.5 cm.)

\$10,000-15,000

## **PROVENANCE:**

with Joel Soroka Gallery, Aspen, Colorado.

## **LITERATURE:**

Anna Fárová et al., *Josef Sudek: Pigment Prints*, Salander-O'Reilly Galleries,  
 New York, cover and no. 33, n.p.

This lot is sold with accompanying letter envelope, inscribed by the artist  
 and addressed to Lida Bolvikova.









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# JOSEF SUDEK (1896-1976)

*Bud of a White Rose, 1954*

gelatin silver print

various annotations in pencil (verso)

image: 11½ x 9¼ in. (29.2 x 23.5 cm.)

sheet: 15¼ x 11½ in. (38.7 x 29.2 cm.)

\$8,000-12,000

## LITERATURE:

Anna Fárová, *Josef Sudek, Poet of Prague:*

*A Photographer's Life*, Aperture, New York, 1990, p. 95

(variant, as *White Rose*).

Maia-Mari Sutnik (ed.), *Josef Sudek: The Legacy*

*of a Deeper Vision*, Hirmer Verlag, Munich, 2012, p. 121.



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169

# JOSEF SUDEK (1896-1976)

*Glass Labyrinth Still Life, c. 1950*

gelatin silver print

image: 11 x 8½ in. (28 x 22 cm.)

sheet: 15½ x 11¼ in. (40.3 x 29.8 cm.)

\$8,000-12,000

## PROVENANCE:

Private Collection;

Weston Gallery, Carmel, California, 2011.

This lot is accompanied by a Certificate of Authenticity from the Weston Gallery dated March 29, 2011.



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**JOSEF SUDEK (1896-1976)**

*From the Series 'In the Magic Garden', 1950s*

gelatin silver print, probably printed 1960s

annotations in pencil (verso)

image: 11 $\frac{1}{4}$  x 15 $\frac{1}{2}$  in. (28.9 x 39 cm.)

sheet: 11 $\frac{1}{4}$  x 15 $\frac{1}{2}$  in. (29.8 x 39.6 cm.)

\$10,000-15,000

**PROVENANCE:**

with Howard Greenberg Gallery, New York.





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## JOSEF SUDEK (1896-1976)

*From the Series 'In the Magic Garden', 1950s*

gelatin silver print, printed c. 1965  
 annotations in pencil (verso)  
 image: 9% x 7 in. (23.8 x 17.7 cm.)  
 sheet: 11% x 9% in. (29.8 x 23.8 cm.)

\$6,000-8,000

### PROVENANCE:

Andrew Smith Gallery, Santa Fe, New Mexico, 2010.

### LITERATURE:

Anna Fárová, *Josef Sudek*, Torst, Prague, 1995, p. 327 (variant).

172

## JOSEF SUDEK (1896-1976)

*Untitled (Rose in Glass), c. 1954*

gelatin silver print  
 signed in ink (margin)  
 image: 10% x 8% in. (27 x 21.3 cm.)  
 sheet: 11% x 9% in. (29.6 x 23.6 cm.)

\$8,000-12,000

### PROVENANCE:

Thomas V. Meyer Fine Art, San Francisco, 2011.









actual size

173

## JOSEF SUDEK (1896-1976)

*Milena Vildova, 1942*

pigment print, printed 1952

annotations and number '13' in pencil (verso); signed, inscribed 'Original photo by Josef Sudek from my collection' by Jan Strimpl, and numbers '13' and '11187' in pencil (original mat, verso)

image: 6 $\frac{5}{8}$  x 4 $\frac{1}{2}$  in. (17 x 11.5 cm.)

sheet: 7 $\frac{1}{4}$  x 5 $\frac{1}{8}$  in. (18.4 x 13.2 cm.)

\$12,000-18,000

### LITERATURE:

Anna Fárová, *Josef Sudek, Poet of Prague: A Photographer's Life*, Aperture, New York, 1990, p. 47.

Anna Fárová et al., *Josef Sudek: Sixty Pigment Prints*, Salander-O'Reilly Galleries, New York, 1998, no. 41.

Maia-Mari Sutnik (ed.), *Josef Sudek: The Legacy of a Deeper Vision*, Hirmer, Munich, 2012, p. 209.



174

**JOSEF SUDEK (1896-1976)**

*From the Series 'The Window Of My Studio', 1940-1954*

gelatin silver print, probably printed 1960s

annotation in pencil (verso)

image: 9¼ x 7 in. (23.5 x 17.7 cm.)

sheet: 11¼ x 9¾ in. (29.8 x 23.8 cm.)

\$6,000-8,000

**PROVENANCE:**

with Howard Greenberg Gallery, New York.

**LITERATURE:**

Anna Fárová et al., *Josef Sudek: The Window of My Studio*, Torst, Prague, 2007, fig. 73.





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## ALFRED STIEGLITZ (1864-1946)

*Poplars, Lake George, 1932*

gelatin silver print, flush-mounted on card, mounted on board  
image/sheet/flush mount: 9¼ x 7⅞ in. (23.5 x 18 cm.)  
mount: 22¼ x 17⅞ in. (56.5 x 44 cm.)

\$20,000-30,000

### PROVENANCE:

Bruce Silverstein Gallery, New York, 2011.

### LITERATURE:

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*,  
Abrams/National Gallery of Art, Washington, D.C., 2002, p. 837, cat. no. 1470.

176

## ALFRED STIEGLITZ (1864-1946)

*Equivalent 27B, 1933*

gelatin silver print, flush-mounted on card, mounted on board  
image/sheet/flush mount: 9¼ x 7⅞ in. (23.5 x 18.7 cm.)  
mount: 20 x 15 in. (50.8 x 38.1 cm.)

\$20,000-30,000

### PROVENANCE:

Bruce Silverstein Gallery, New York, 2011.

### LITERATURE:

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*,  
Abrams/National Gallery of Art, Washington, D.C., 2002, p. 863, cat. no. 1513.





176 (actual size)



177

**ALFRED STIEGLITZ (1864-1946)**

*The Two Poplars, Lake George, 1934*

gelatin silver print, flush-mounted on card,  
mounted on board  
image/sheet/flush mount: 9½ x 7¾ in. (24 x 18.7 cm.)  
mount: 20 x 15¼ in. (50.7 x 38.7 cm.)

\$20,000-30,000

**PROVENANCE:**

Bruce Silverstein Gallery, New York, 2011.

**LITERATURE:**

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*, Abrams/National Gallery of Art, Washington, D.C., 2002, p. 881, cat. no. 1550.



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**ALFRED STIEGLITZ (1864-1946)**

*Poplar, Lake George, 1936*

gelatin silver print, flush-mounted on card,  
mounted on board  
image/sheet/flush mount: 4¾ x 3¾ in. (11.8 x 9.2 cm.)  
mount: 12½ x 10 in. (31.7 x 25.3 cm.)

\$15,000-25,000

**PROVENANCE:**

Andrew Smith Gallery, Santa Fe, New Mexico, 2011.

**LITERATURE:**

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*, Abrams/National Gallery of Art, Washington, D.C., 2002, p. 907, cat. no. 1598.



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**ALFRED STIEGLITZ (1864-1946)**

*Poplars, Lake George, 1932*

gelatin silver print, flush-mounted on card, mounted on board  
signed, dated and inscribed to 'Dr. Rosen' on card, in ink (frame backing)  
image/sheet/flush mount: 9½ x 7½ in. (24 x 19 cm.)  
mount: 20½ x 16¼ in. (52.2 x 41.2 cm.)

\$20,000-30,000

**PROVENANCE:**

Joel Soroka Gallery, Aspen, Colorado, 2011.

**LITERATURE:**

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*,  
Abrams/National Gallery of Art, Washington, D.C., 2002, p. 856, cat. no. 1468.





actual size

180

**ALFRED STIEGLITZ (1864-1946)**

*Songs of the Sky D7, 1923*

gelatin silver print, flush-mounted on card, mounted on board

image/sheet/flush mount: 4 $\frac{5}{8}$  x 3 $\frac{5}{8}$  in. (11.7 x 9.2 cm.)

mount: 13 $\frac{7}{8}$  x 10 $\frac{1}{2}$  in. (35.2 x 26.7 cm.)

\$10,000-20,000

**PROVENANCE:**

Bruce Silverstein Gallery, New York, 2011.

**LITERATURE:**

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*,  
Abrams/National Gallery of Art, Washington, D.C., 2002, p. 541, cat. no. 911.



actual size

181

## ALFRED STIEGLITZ (1864-1946)

### *Songs of the Sky, 1924*

gelatin silver print, flush-mounted on card, mounted on board

image/sheet/flush mount: 3 $\frac{5}{8}$  x 4 $\frac{1}{2}$  in. (9.2 x 11.5 cm.)

mount: 13 x 10 $\frac{3}{4}$  in. (33 x 27 cm.)

\$10,000-20,000

#### PROVENANCE:

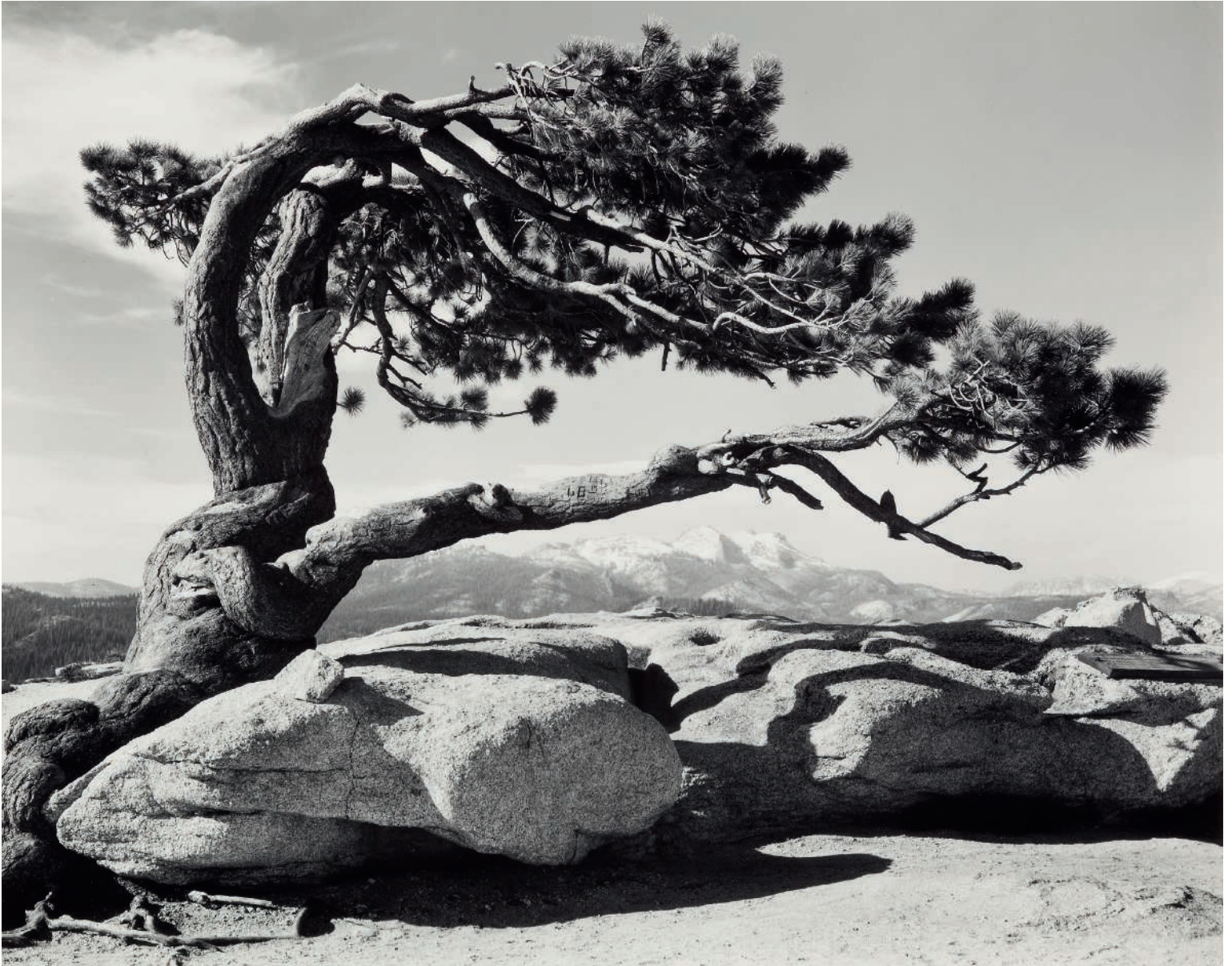
The Museum of Modern Art, New York;  
Sotheby's New York, October 22, 2000, lot 46.

#### LITERATURE:

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*,  
Abrams/National Gallery of Art, Washington, DC, 2002, p. 615, cat. no. 1054.

In *Alfred Stieglitz: The Key Set: The Alfred Stieglitz Collection of Photographs*,  
Sarah Greenough locates eleven other prints of this image, including institutional  
collections such as The Art Institute of Chicago, The Metropolitan Museum of Art,  
Museum of Fine Arts, Boston, and the Philadelphia Museum of Art.





•182

## ANSEL ADAMS (1902-1984)

*Jeffrey Pines, Sentinel Dome, Yosemite National Park, California, 1940*

gelatin silver print, mounted on board, printed 1958-1972 by an assistant  
 signed in ink (mount, recto); stamped 'SPECIAL EDITION OF FINE PRINTS/  
 PHOTOGRAPHS OF YOSEMITE/BY/ANSEL ADAMS/THIS IS PRINT 118  
 of S.E.Y. No. 7' with title in ink (mount, verso)  
 image/sheet: 7¼ x 9⅞ in. (18.5 x 23.2 cm.)  
 mount: 13½ x 16⅝ in. (34.3 x 41.6 cm.)

\$4,000-6,000





183

# **ANSEL ADAMS (1902-1984)**

*Storm Surf and Rocks, Timber Cove, CA, c. 1960*

gelatin silver print, mounted on board, printed c. 1974  
 signed in pencil (mount, recto); title and date in ink in Carmel credit stamp  
 (mount, verso)  
 image/sheet: 15¼ x 18⅞ in. (38.7 x 46 cm.)  
 mount: 22 x 27⅞ in. (55.9 x 70.8 cm.)

\$7,000-9,000

## **PROVENANCE:**

Heritage Auctions, New York, June 9, 2010, lot 74002.

## **LITERATURE:**

John Szarkowski, 'What a Majestic World: In memory of Russell Varian, Portfolio Four', *The Portfolios of Ansel Adams*, Little, Brown and Company, Boston, New York, Toronto, London, 1981, pl. 13.





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**IMOGEN CUNNINGHAM  
(1883-1976)**

*Agave Cactus, c. 1928*

gelatin silver print  
annotated in pencil (verso)  
image: 8¾ x 6½ in. (22.3 x 16.6 cm.)  
sheet: 10 x 7 in. (25.5 x 17.9 cm.)

\$15,000-25,000

**PROVENANCE:**

The Estate of Imogen Cunningham;  
with Howard Greenberg Gallery, New York.

185

**ANSEL ADAMS (1902-1984)**

*Redwoods, Bull Creek Flat, Northern  
California, 1960*

gelatin silver print, mounted on board,  
printed 1973-1977  
signed in pencil (mount, recto); title and date  
in ink in Carmel credit stamp [BMFA 11] (mount, verso)  
image/sheet: 15¾ x 19¾ in. (39 x 49.8 cm.)  
mount: 21¾ x 27¾ in. (55.6 x 70.8 cm.)

\$4,000-6,000

186

**EDWARD WESTON (1886-1958)**

*Cypress, Point Lobos, 1929*

gelatin silver print, mounted on board  
signed in pencil (recto); annotated in pencil  
(mount, verso)  
image/sheet: 7¾ x 9½ in. (19.3 x 24.1 cm.)  
mount: 13 x 14½ in. (33 x 35.7 cm.)

\$10,000-15,000

**PROVENANCE:**

with Alan Klotz Gallery, New York;  
Acquired from the above in 2010.

**LITERATURE:**

Beaumont Newhall, *Supreme Instants: The Photography  
of Edward Weston*, Little, Brown & Company, Boston,  
1986, pl. 93, listed p. 186, no. 200.  
Amy Conger, *Edward Weston: Photographs*, Center  
for Creative Photography, 1992, fig. 559/1929.





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187

## EDWARD WESTON (1886-1958)

*Dante's View, Death Valley, 1938*

gelatin silver print, mounted on board, probably printed 1940s

initialed and dated in pencil (mount, recto); signed, titled, dated and numbered in pencil (mount, verso)

image/sheet: 7½ x 9½ in. (19 x 24.1 cm.)

mount: 14¼ x 15½ in. (36.1 x 39.2 cm.)

\$10,000-20,000

### PROVENANCE:

The artist;

Walter Colman (1903-1983), by the 1940s.

Sotheby's, New York, October 6, 2010, lot 117.

### LITERATURE:

Amy Conger, *Edward Weston: Photographs*, Center for Creative Photography, 1992, fig. 1294/1938.



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## EDWARD WESTON (1886-1958)

*Surf, Bodega, 1937*

gelatin silver print, mounted on board

signed, dated and numbered in pencil (mount, verso)

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

mount: 15 x 16½ in. (38 x 41.9 cm.)

\$12,000-18,000

### PROVENANCE:

The artist;

Gifted to Frederick Sommer (1905-1999);

with Paul M. Hertzmann, Inc, San Francisco.

### LITERATURE:

Amy Conger, *Edward Weston: Photographs*, Center for Creative Photography, 1992, fig. 1164/1937.

James L. Enyeart, *Edward Weston's California Landscapes*, New York Graphic Society Book, Little, Brown and Company, Boston, 1984, pl. 86. n.p.



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## EDWARD WESTON (1886-1958)

*Zabriskie Point [Manly Beacon], 1937*

gelatin silver print, mounted on board,  
probably printed 1940s  
initialed and dated in pencil (mount, recto); signed,  
titled 'Death Valley', dated, and numbered 'DV-Z-14G'  
in pencil (mount, verso)  
image/sheet: 7% x 9% in. (19.2 x 24.3 cm.)  
mount: 13 x 15 in. (33 x 38 cm.)

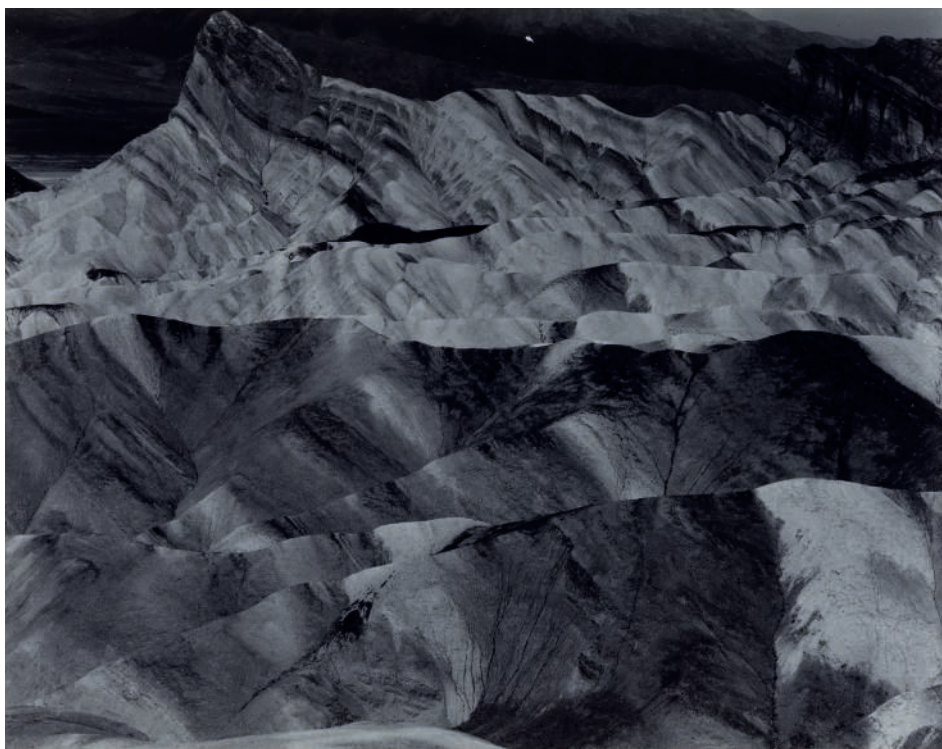
\$15,000-25,000

### PROVENANCE:

The artist;  
Philip Hyde (1921-2006), c. 1953;  
Acquired directly from the above by the previous  
owner in 1997;  
Sotheby's, New York, April 6, 2011, lot 16;  
Acquired at the above sale through agent.

### LITERATURE:

Amy Conger, *Edward Weston: Photographs*, Center  
for Creative Photography, 1992, fig. 988/1937.



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## EDWARD WESTON (1886-1958)

*Cameron, Arizona, 1941*

gelatin silver print, mounted on board, probably printed  
1940s  
initialed and dated in pencil (mount, verso); signed,  
titled, dated and annotated 'A41-CC-1' in pencil (verso)  
image/sheet: 7% x 9% in. (19.5 x 24.5 cm.)  
mount: 14 x 15½ in. (35.5 x 39.5 cm.)

\$10,000-20,000

### PROVENANCE:

with Paul M. Hertzmann, Inc., San Francisco;  
Acquired in New York, 2011.

### LITERATURE:

Amy Conger, *Edward Weston: Photographs*, Center  
for Creative Photography, 1992, fig. 1561/1941.



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## EDWARD WESTON (1886-1958)

*Rock, Point Lobos, 1938*

gelatin silver print  
initialed and dated in pencil (mount, recto); dated,  
numbered and annotated in pencil (mount, verso)  
image/sheet: 7 $\frac{5}{8}$  x 9 $\frac{5}{8}$  in. (19.4 x 24.5 cm.)  
mount: 14 x 15 $\frac{1}{2}$  in. (35.5 x 39 cm.)

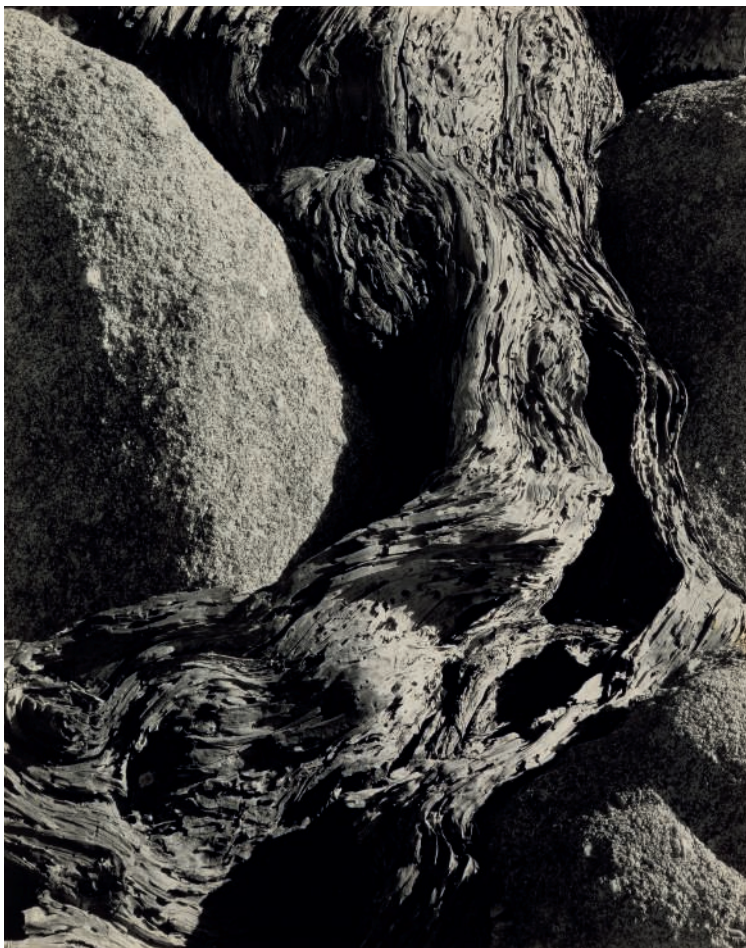
\$6,000-8,000

### PROVENANCE:

Dody Weston Thompson (1923-2012), the artist's  
daughter-in-law.

### LITERATURE:

Beaumont Newhall, *Supreme Instants: The  
Photography of Edward Weston*, Little, Brown  
and Company, Boston, 1986, p. 184, no. 175.



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## EDWARD WESTON (1886-1958)

*Cypress Root, Seventeen Mile Drive, 1929*

gelatin silver print, printed 1930s  
signed, titled, dated and numbered in pencil (verso)  
image/sheet: 9 $\frac{1}{2}$  x 7 $\frac{1}{2}$  in. (24.1 x 19 cm.)

\$4,000-6,000

### PROVENANCE:

The artist;  
By descent to Cole Weston (1919-2003);  
By descent to Matthew Weston;  
with Weston Gallery, Carmel, California;  
Acquired from the above in March, 2011.

### LITERATURE:

Amy Conger, *Edward Weston: Photographs*, Center  
for Creative Photography, 1992, fig. 571/1929.

This work is accompanied by a Certificate of  
Authenticity from the Weston Gallery in Carmel  
California.



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# **EDWARD WESTON (1886-1958)**

*Kelp, Monterey Coast, 1930*

gelatin silver print, mounted on board, printed 1936-40  
 initialed and dated in pencil (mount, recto); signed, titled,  
 dated and annotated '3K' in pencil (mount, verso)  
 image/sheet: 7½ x 9¾ in. (19 x 23.8 cm.)  
 mount: 14 x 15½ in. (35.5 x 39.7 cm.)

\$12,000-18,000

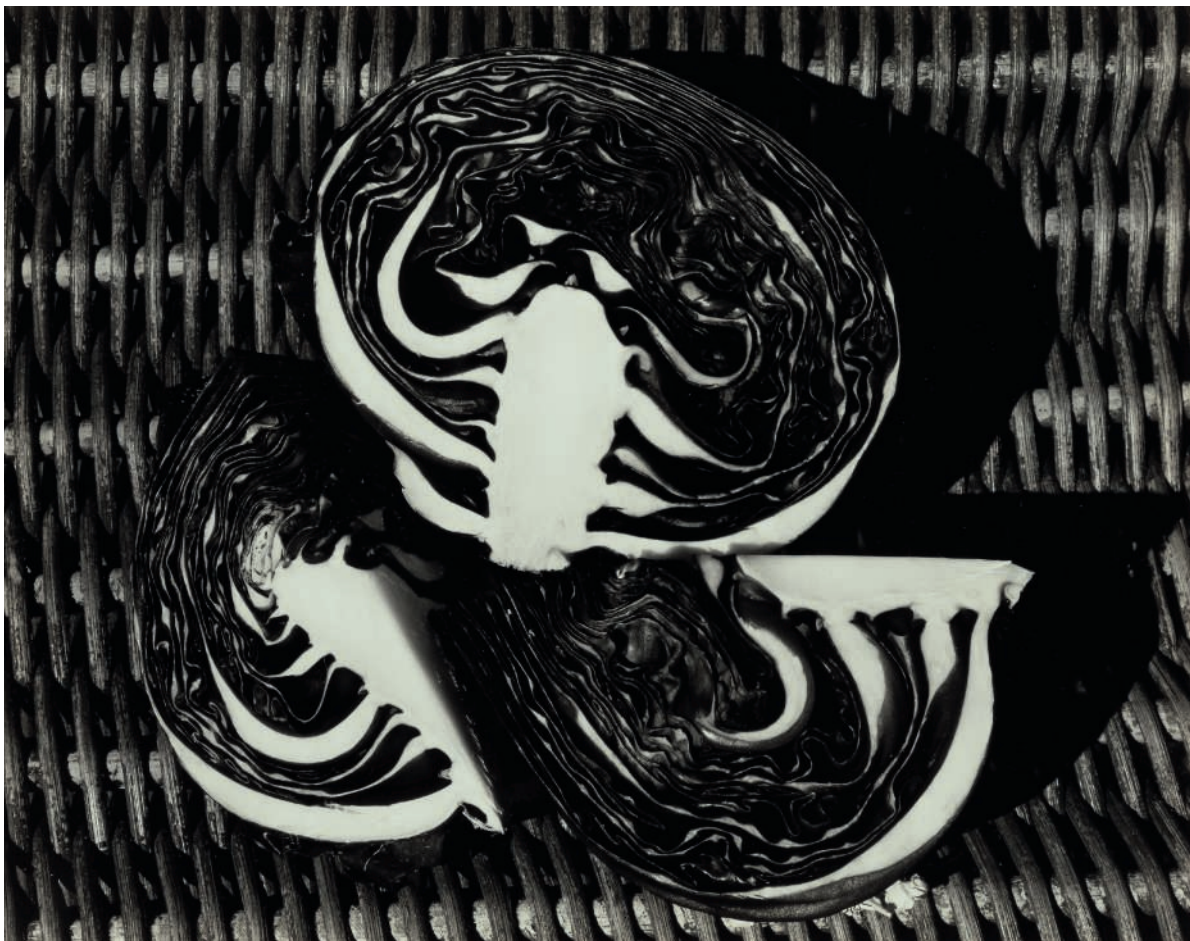
## **LITERATURE:**

Merle Armitage, *The Art of Edward Weston*, E. Weyhe, New York, 1932. p. 30.  
 Beaumont Newhall, *Supreme Instants: The Photography of Edward Weston*,  
 New York Graphic Society, New York, 1986, pl. 96.  
 Amy Conger, *Edward Weston: Photographs*, Center for Creative Photography,  
 1992, fig. 584.





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## EDWARD WESTON (1886-1958)

*Maguey, Mexico, 1926*

gelatin silver print, mounted on board, printed 1949  
signed by Cara Weston in Cole Weston collection  
stamp, with credit, title, date, and annotations in pencil  
and ink (mount, verso)  
image/sheet: 7 $\frac{3}{8}$  x 9 $\frac{1}{8}$  in. (18.7 x 23.8 cm.)  
mount: 8 $\frac{1}{2}$  x 11 in. (21.5 x 27.9 cm.)

\$10,000-20,000

### PROVENANCE:

with Joel Soroka Gallery, Aspen, Colorado.

This print is on the characteristic gray exhibition mount used in the important *The World of Edward Weston* exhibition, which was mounted by the Smithsonian Institute in 1956 and subsequently circulated widely to venues such as the George Eastman House and the San Francisco Museum of Modern Art.

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## EDWARD WESTON (1886-1958)

*Purple Cabbage, 1/2 and 2/4s, 1936*

gelatin silver print  
signed, dated, and numbered '5-40' in pencil  
(mount, recto); titled and numbered '63V' in pencil  
(mount, verso)  
image/sheet: 7 $\frac{3}{8}$  x 9 $\frac{1}{8}$  in. (19.3 x 24.5 cm.)  
mount: 14 $\frac{7}{8}$  x 15 $\frac{1}{8}$  in. (37.8 x 39.1 cm.)

\$10,000-20,000

### PROVENANCE:

The artist;  
Gifted to Mrs. Maxfield Parrish.

### LITERATURE:

Amy Conger, *Edward Weston: Photographs*, Center for Creative Photography, 1992, fig. 920/1936.

*For the first time in months, I am excited to work, and by 'still-life,' - though I do not like the designation still-life, a misnomer for my most living artichokes, peppers, onions, cabbage! Cabbage has renewed my interest, marvelous hearts, like carved ivory, leaves with veins like flame, with forms carved like the most exquisite shell.*

Edward Weston

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## EDWARD WESTON (1886-1958)

*Ramiel in His Attic, 1920*

gelatin silver print, mounted on board, printed 1930s  
signed, titled and attributed by Dody Weston  
Thompson in pencil (mount, verso)  
image/sheet: 8 $\frac{3}{4}$  x 7 $\frac{1}{8}$  in. (22.1 x 18.1 cm.)  
mount: 15 $\frac{1}{8}$  x 13 $\frac{1}{4}$  in. (40.2 x 33.6 cm.)

\$10,000-150,000

### PROVENANCE:

Dody Weston Thompson (1923-2012), the artist's daughter-in-law.

### LITERATURE:

Beaumont Newhall, *Supreme Instants: The Photography of Edward Weston*, Little, Brown and Company, Boston, 1986, p. 171, no. 10.

Amy Conger, *Edward Weston: Photographs*, Center for Creative Photography, 1992, fig. 53/1920.





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### EDWARD WESTON (1886-1958)

*Nude on Sand, Oceano, 1936*

gelatin silver print  
 annotations '238N', 'EW#9' and 'PF86072-111' in pencil (verso)  
 image/sheet: 7¼ x 9⅞ in. (18.5 x 23.3 cm.)

\$10,000-15,000

**PROVENANCE:**

Frank Paulin Collection, New York;  
 with Howard Greenberg Gallery, New York.

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### EDWARD WESTON (1886-1958)

*Charis, Santa Monica, 1936*

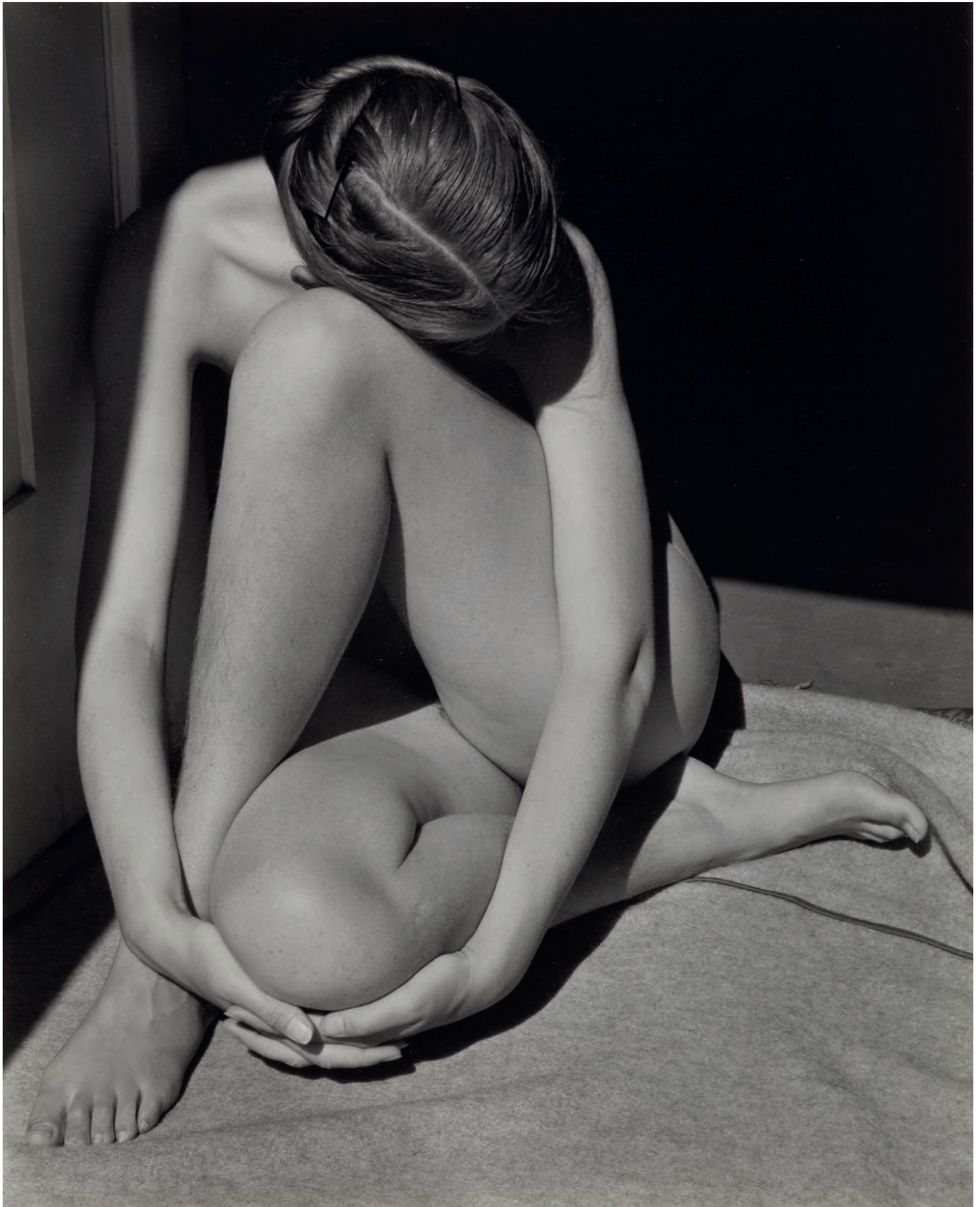
gelatin silver print, mounted on board, printed later by Cole Weston  
 signed, titled, dated by Cole Weston in pencil and photographer's credit stamp  
 (mount, verso)  
 image/sheet: 9½ x 7⅞ in. (24.1 x 19.3 cm.)  
 mount: 15 x 13¼ in. (38 x 33.6 cm.)

\$6,000-8,000

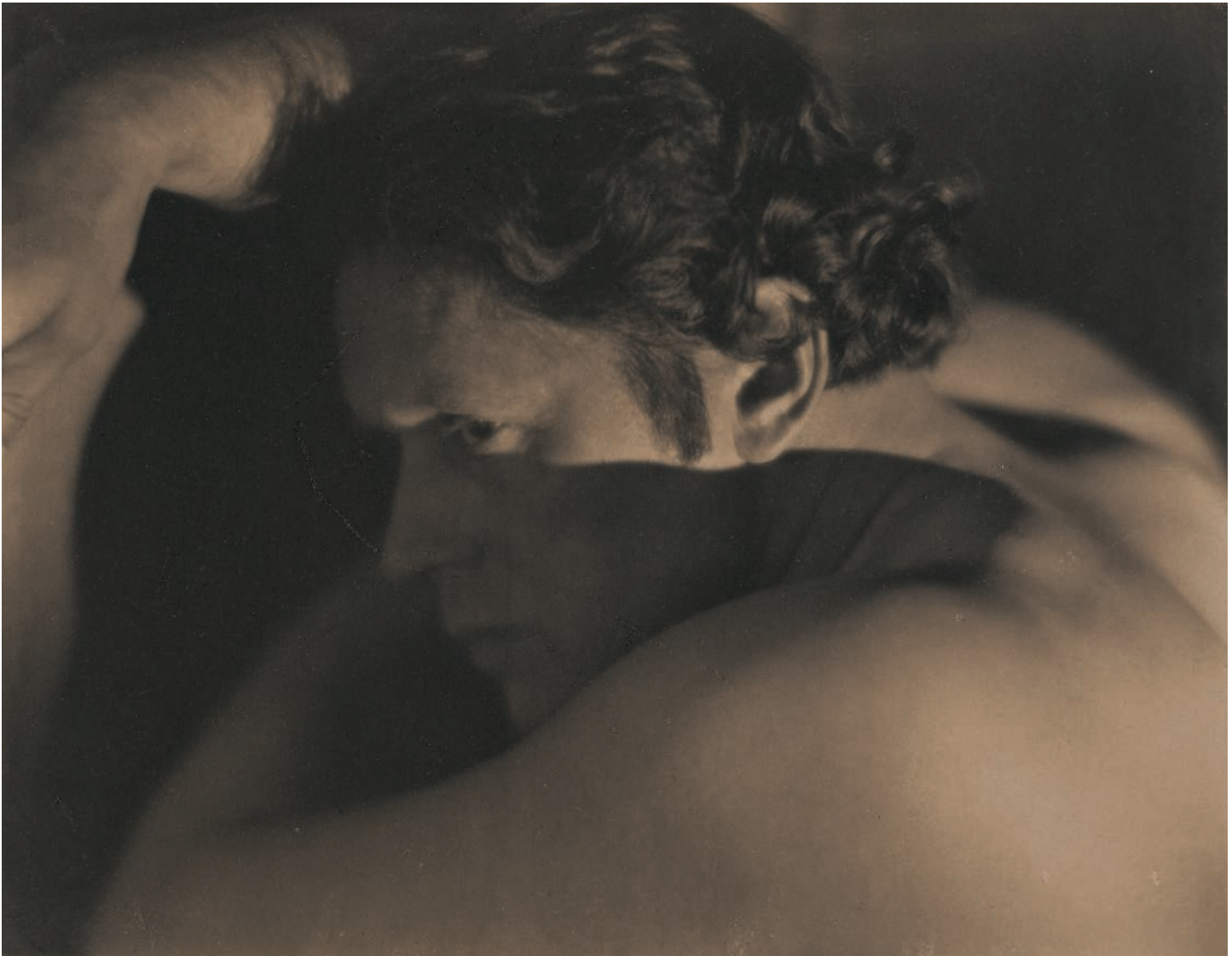
**LITERATURE:**

Amy Conger, *Edward Weston: Photographs*, Center for Creative Photography, 1992, fig. 968/1936.  
 Marc Scheps et al., *20th Century Photography*, Museum Ludwig Cologne, Taschen, Cologne, 1996, p. 731.









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## EDWARD WESTON (1886-1958)

*Portrait of a Man (Robert Fuller), 1922*

platinum print, mounted on paper  
signed and dated in pencil (mount, recto);  
with annotations in pencil (mount, verso)  
image/sheet: 7 $\frac{7}{8}$  x 9 $\frac{1}{2}$  in. (18.7 x 24.1 cm.)  
mount: 16 x 14 in. (40.6 x 35.5 cm.)

\$10,000-20,000

### PROVENANCE:

with R. Vance Martin, San Francisco, California.

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## EDWARD WESTON (1886-1958)

*Pepper, 1929*

gelatin silver print, printed before March 1930  
titled, dated, and annotated '1 Pages D & E - June 1930' with other various  
annotations in pencil (verso)  
image/sheet: 8 $\frac{5}{8}$  x 7 $\frac{1}{4}$  in. (22 x 18.6 cm.)

\$15,000-25,000

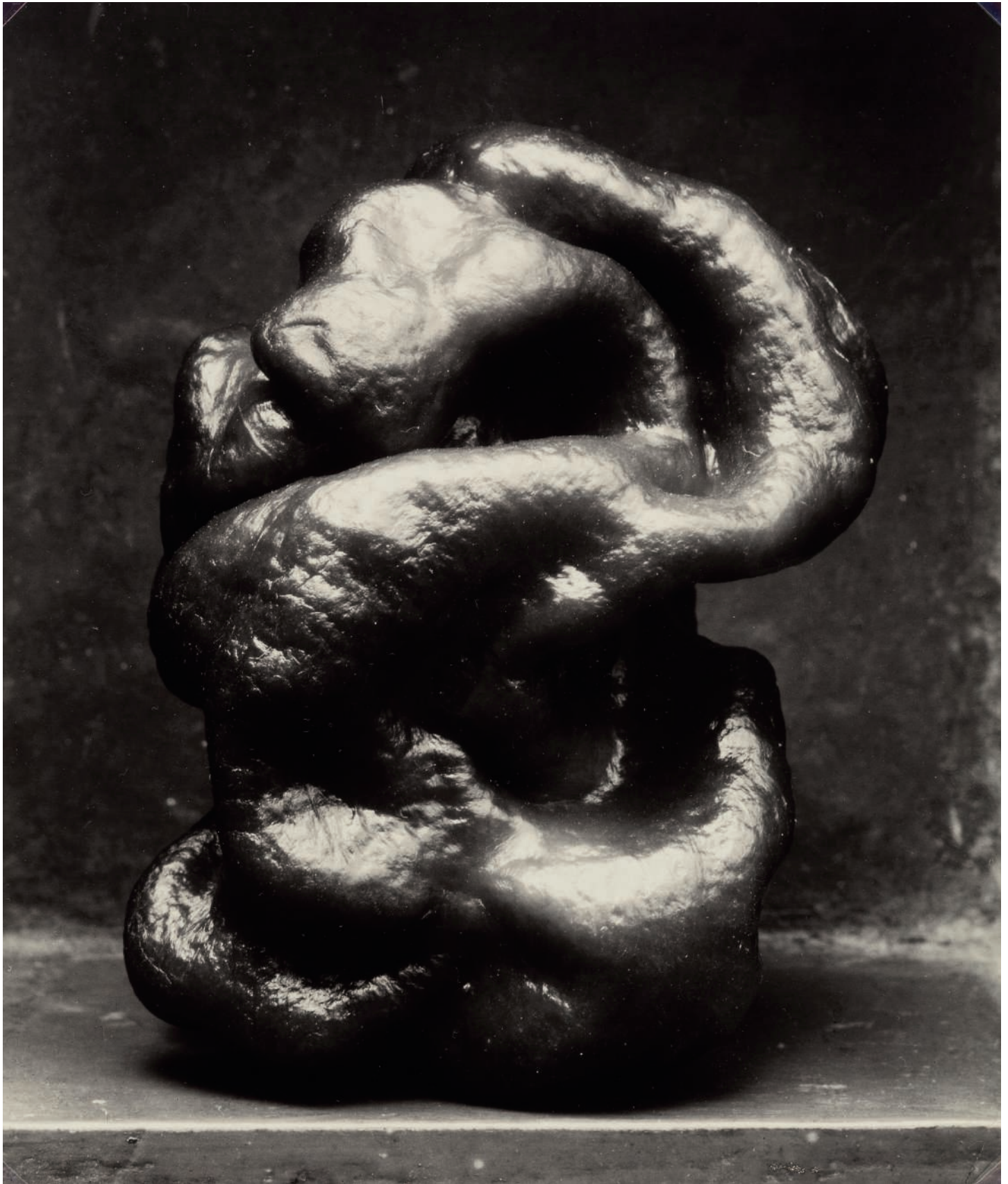
### PROVENANCE:

Sotheby's, New York, October 6, 2010, lot 127.

### LITERATURE:

Amy Conger, *Edward Weston: Photographs*, Center for Creative Photography, 1992,  
fig. 562/1929.

In *Edward Weston: Photographs*, Amy Conger notes that Weston's pepper images from 1929 often reflect the photographer's interest in the complex shapes and folds of the vegetable, rather than the elegant and smooth surfaces that he looked for in 1930. Conger also notes that the present image was Weston's most popular pepper from his 1929 studies.







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**EDWARD WESTON  
(1896-1958)**

*Untitled [ceiling with diagonal beam, Church of Santiago, Tupátaro]; Los changos vaciladores [the playful monkey]; Detail from Stone Frieze, Ruins of Mitla; Untitled [stone lions in relief from Oaxaca], 1926*

4 gelatin silver prints,  
each printed before 1950s  
1 with title and annotations in pencil (verso);  
1 with title in pencil (verso)  
each approximately 7½ x 9½ in.  
(18 x 24 cm.) (4)

\$7,000-9,000

**PROVENANCE:**

The Collection of Anita Brenner  
(1905-1974).

**LITERATURE:**

Amy Conger, *Edward Weston: Photographs*,  
Center for Creative Photography, 1992,  
figs. 315/1926, 211/1926, 262/1926.















AFTERNOON SESSION

18 February 2.00 pm

*Opfermann  
A. J. J. J.*





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### EUGÈNE ATGET (1857-1927)

*Vue prise sous le Pont Neuf, 1911*

albumen print

titled and numbered '283' in pencil (verso)

image/sheet: 7½ x 8¾ in. (18.2 x 22.4 cm.)

\$10,000-15,000

**PROVENANCE:**

Alan Klotz Gallery, New York, 2011.

**LITERATURE:**

David Harris, *Eugène Atget: Unknown Paris*,  
The New Press, New York, 2003, p. 77.

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### EUGÈNE ATGET (1857-1927)

*Pont des Tuileries, 1911*

printing-out paper

numbered '298' (in the negative); titled, numbered '298';  
and photographer's Rue Campagne-Première stamp with  
'17 bis' in pencil (verso)

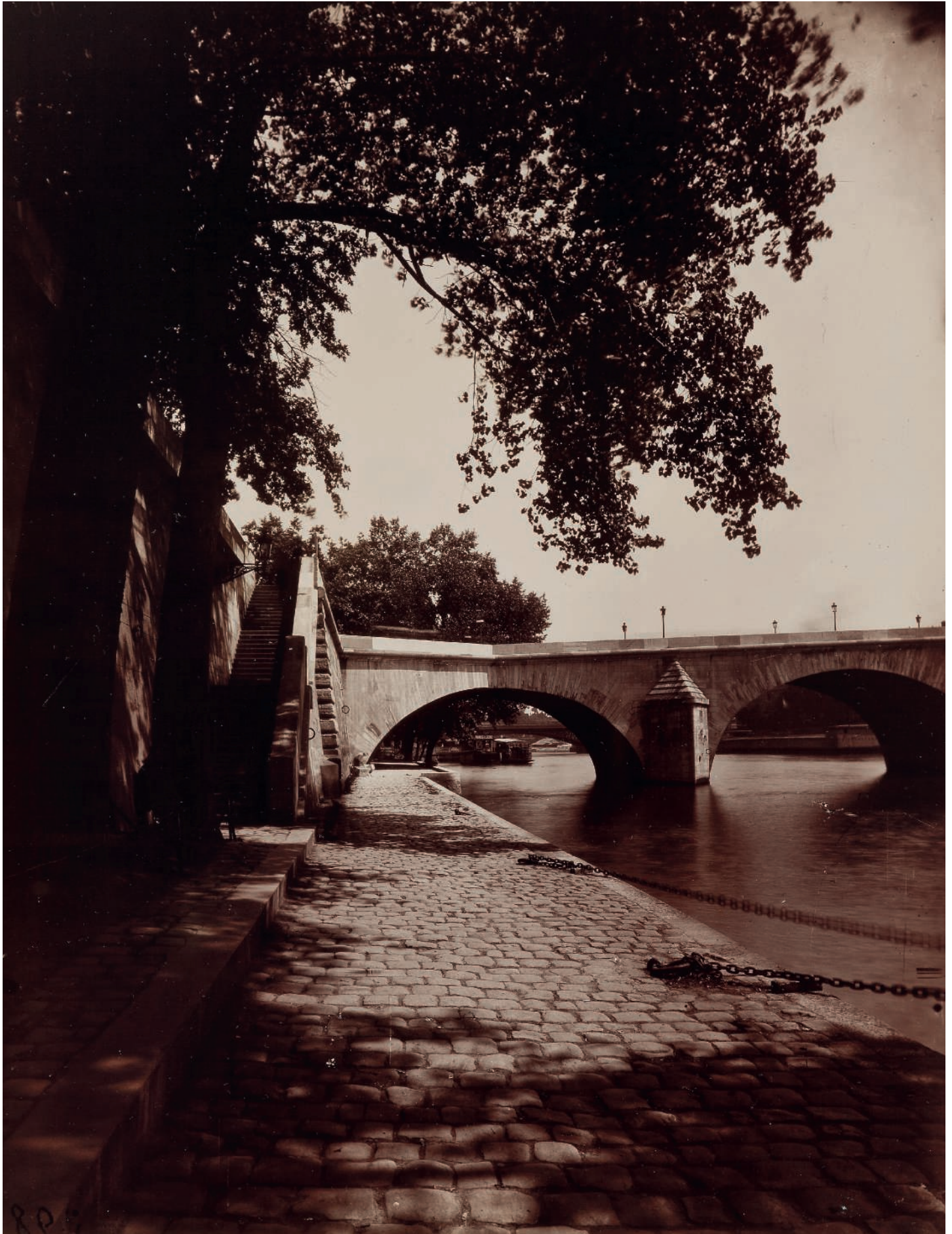
image/sheet: 8¾ x 7 in. (22.6 x 17.9 cm.)

\$8,000-10,000

**PROVENANCE:**

with Edwynn Houk Gallery, New York.  
Private Spanish Collection.









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### LOUIS-EMILE DURANDELLE (1838-1917)

*Five architectural studies from 'Le Nouvel Opéra de Paris - Sculpture Ornementale', c. 1875*

5 albumen prints from wet collodion glass negatives, mounted on original paper  
4 prints variously numbered (in the negative); each lithographed with credit, title, and various numbers (mount, recto); 1 with various annotations in pencil (mount, verso)  
varying image sizes from 8 x 11 in. (20.5 x 28 cm.) to 10¾ x 15 in. (27.3 x 38.2 cm.)  
each sheet: 17 x 23½ in. (43.3 x 59.7 cm.)

\$5,000-7,000

#### PROVENANCE:

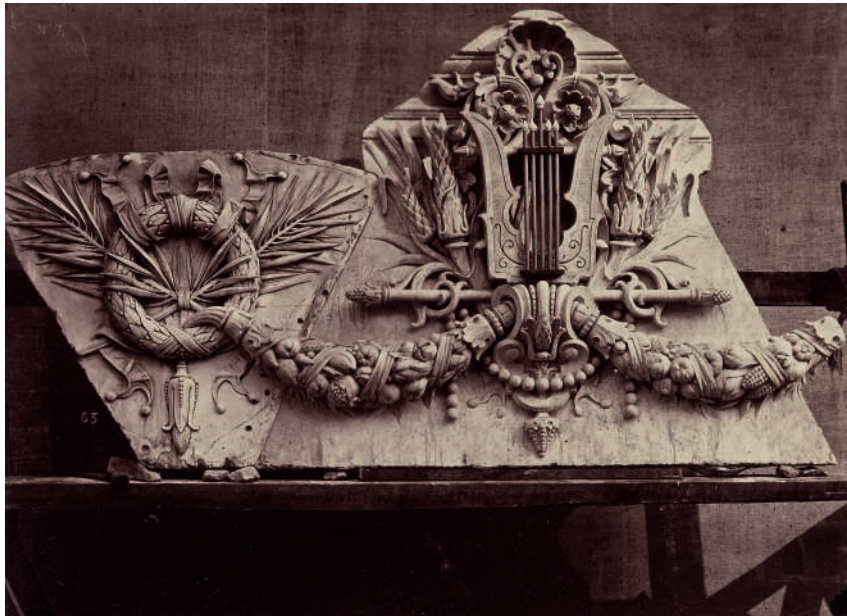
probably Swann Galleries, December 8, 2009, lot 233.

#### LITERATURE:

Lucien Goldschmidt and Weston J. Naef, *The Truthful Lens: A Survey of the Photographically Illustrated Book 1844-1914*, The Grolier Club, New York, 1980, no. 70.

Architectural photographer Durandelle documented the construction of the Paris Opera in Charles Garnier's publication, *Le Nouvel Opéra de Paris* (1875-1881), one of the most splendid photographic presentations of 19th Century architecture. In the portfolio dedicated to ornamental sculpture, fragments of elaborate lintels, cornices, and column capitals are isolated from the building's context and assume a striking quality. The Paris Opera's construction, which began in 1861, employed over 90 painters and sculptors for its lavish decorative program, and was completed in 1875. Durandelle's documentation of the enterprise was a landmark in the discipline of architectural photography.

(5)







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**EUGÈNE ATGET (1857-1927)**

*Notre Dame, 1926*

printing-out paper  
 numbered '6627' (in the negative); numbered '6627', and photographer's  
 Rue Campagne-Première stamp with '17 bis' and title in pencil (verso)  
 image/sheet: 7 x 9½ in. (17.8 x 23.3 cm.)

\$8,000-10,000

**PROVENANCE:**

with Edwynn Houk Gallery.  
 Private Spanish Collection.



**206**

**EUGÈNE ATGET (1857-1927)**

*St. Cloud, 1922*

albumen print

numbered '1164' (in the negative); titled and numbered '1164' in pencil (verso)

image/sheet: 7¼ x 8½ in. (18.5 x 21.6 cm.)

\$7,000-9,000

**PROVENANCE:**

with Edwynn Houk Gallery, New York;  
Private Spanish Collection.





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## EUGÈNE ATGET (1857-1927)

*Luxembourg (Fontaine), 1926*

printing out paper  
numbered '68' (in the negative); numbered '68', photographer's  
Rue Campagne-Première stamp with '17 bis', and title in pencil (verso)  
image/sheet: 7 x 8 $\frac{7}{8}$  in. (17.8 x 22.6 cm.)

\$8,000-12,000

### PROVENANCE:

with Edwynn Houk Gallery, New York;  
Private Spanish Collection.

### LITERATURE:

John Szarkowski and Maria Morris Hambourg, *The Work of Atget, vol. II, The Art of Old Paris*, The Museum of Modern Art, New York, 1982, fig. 81, p. 189.  
Laure Beaumont-Maillet, *Atget Paris*, Ginko, Corte Madera, California, 1992, p. 457.

208

## ADOLPHE TERRIS (1820-1900)

*Three architectural studies from the Reconstruction of the Marseille Cathedral project, c. 1868*

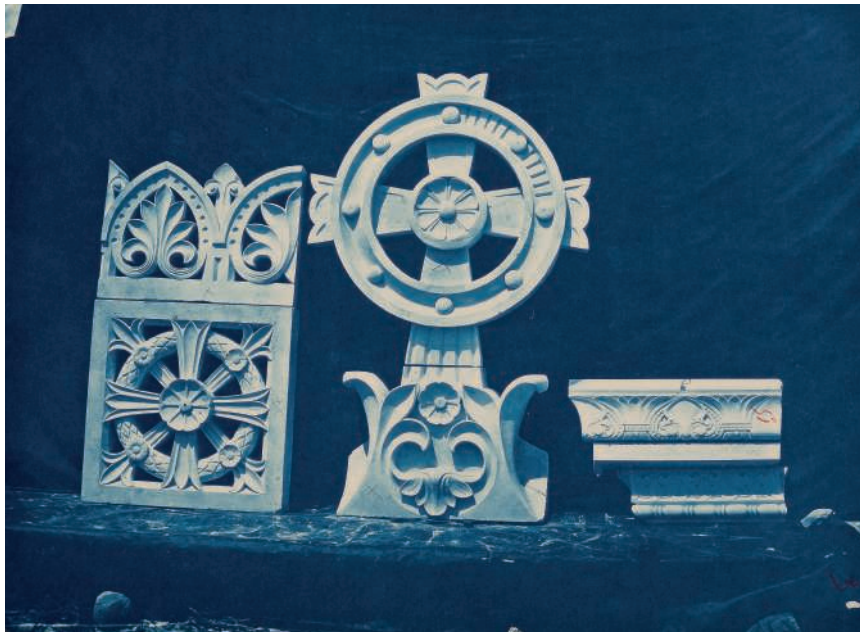
3 cyanotypes  
each variously numbered in red ink, and 1 annotated 'Notre Dame de la Garde' in  
dark ink (recto)  
each approx.: 12 x 14 $\frac{3}{4}$  in. (30.5 x 37.5 cm.)

(3)

\$5,000-7,000

### PROVENANCE:

with Serge Kakou, Paris.







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**ANTOINE-SAMUEL ADAM-SALOMON (1818-1881)**

*Le Philosophe, c. 1860*

albumen print, flush-mounted on card  
 attribution in pencil, title and date in pen (on verso)  
 image/sheet/flush mount: 9 $\frac{3}{8}$  x 7 $\frac{1}{8}$  in. (23.8 x 18 cm.)

\$2,000-3,000



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

*Miss Munro, daughter of Sheriff Munro, c. 1845*

salt print from calotype negative, mounted on original card  
 title and number '211' in pencil (mount, recto); annotations in  
 pencil [illeg.] (verso); number '10,000' in pencil (mount, verso)  
 image/sheet: 8 $\frac{1}{4}$  x 6 $\frac{1}{8}$  in. (21 x 15.6 cm.)  
 mount: 11 $\frac{1}{2}$  x 8 $\frac{7}{8}$  in. (29.3 x 22.6 cm.)

\$1,000-1,500

**LITERATURE:**

Colin Ford and Roy Strong, *An Early Victorian Album: The Hill/Anderson Collection*, Jonathan Cape, London, 1974, p. 250.



actual size

•211

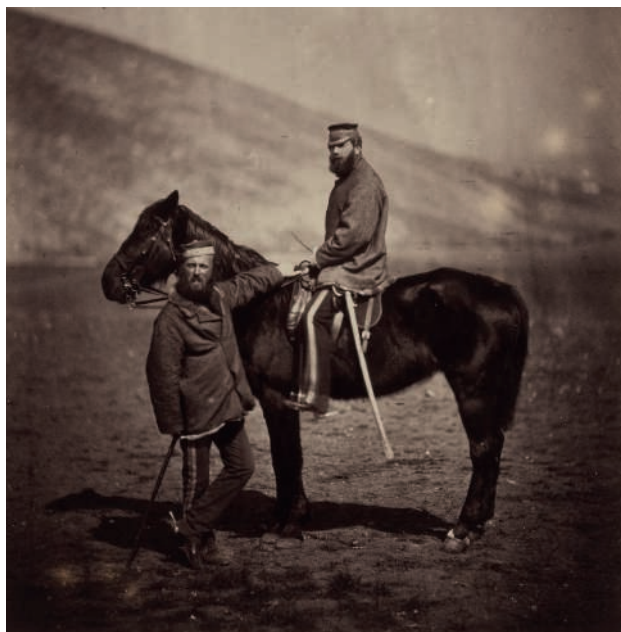
**DAVID OCTAVIUS HILL (1802-1870)  
AND ROBERT ADAMSON (1821-1848)**

*The Mad Horticulturist, William McNab, Keeper of  
the Royal Botanical Garden, Edinburgh, c. 1845*

salt print from calotype negative  
annotation '87: 2, 9' in pencil (verso)  
image/sheet: 7 $\frac{7}{8}$  x 5 $\frac{3}{8}$  in. (19.4 x 13.7 cm.)

\$3,000-5,000







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## ROGER FENTON (1819-1869)

*Images from the Crimean War, 1856*

3 salt prints mounted on original paper  
each numbered and lithographed with inscription, 'Photographed by  
R. Fenton Manchester, Published by T. Agneur & Sons, April 5 1856/  
London P & D Colnaghi H: Paris Moulin, 23 Rue Richer New York  
Williams HC'; 1 with 'Colonel Shewell CB & Commanding Hussar  
Brigade' in pencil (mount, recto); respectively titled 'Captain Croker  
17', 'Colonel Shewell CB, Commanding Hussar Brigade', and 'Captain  
Phillips x Lieutenant Yates 8th Hussars (Lieutenant Yates 11th Hussar  
Brig.)' in ink (mount, verso)  
each image approx. 7 x 6½ in. (17.7 x 16.5 cm.)  
each sheet: 23½ x 17¼ in. (59.8 x 43.9 cm.)

(3)

\$2,500-3,500

213

## EDWARD SHERIFF CURTIS (1858-1952)

*The Three Chiefs - Piegan, 1900*

platinum print, mounted on original paper  
signed and numbered '2300 - 00' (in the negative); signed in ink,  
and photographer's copyright credit blind stamp (recto);  
number '3133' and various annotations in pencil (mount, verso)  
image/sheet: 5⅞ x 7 6/8 in. (15 x 19.4 cm.)  
mount: 6¼ x 8 in. (16 x 20.8 cm.)

\$10,000-15,000

### PROVENANCE:

with Christopher Cardozo Fine Art, Minneapolis, Minnesota.

### LITERATURE:

Edward Sheriff Curtis, *The North American Indian*, 1907-30, portfolio VI, pl. 209.  
A.D. Coleman and T.C. McLuhan, *Portraits from North American Indian Life: Edward  
S. Curtis*, AxW Visual Library, New York, 1972, p. 175.  
Christopher Cardozo, *Native Nations: First Americans as Seen by Edward S. Curtis*,  
Bulfinch Press Book, Little Brown and Company, Boston, 1993, p. 33.  
Hans Christian Adam, *Edward S. Curtis: The North American Indian; The Complete  
Portfolios*, Taschen, Köln, 1997, vol. VI, p. 272.





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### ADOLPHE BRAUN (1812-1877)

*Basel, View from the Hôtel des Trois Rois, c. 1870*

albumen print, mounted on board  
titled twice with annotations in pencil (mount, recto);  
annotations in pencil (mount, verso)  
image/sheet: 8¾ x 18¼ in. (22.3 x 46.4 cm.)  
mount: 18½ x 22½ in. (46.1 x 57.1 cm)

\$2,000-3,000

**PROVENANCE:**

with Lee Gallery, Winchester, Massachusetts.

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### EUGÈNE CUVELIER (1837-1900)

*Cour de Ferme, c. 1866*

albumen print, mounted on board  
credit, title, date, and annotations 'les trésors du SFP',  
'20DS' in pencil (mount, verso)  
image/sheet: 8 x 10¼ in. (20.4 x 26.1 cm.)  
mount: 21½ x 27½ in. (54.3 x 70.1 cm.)

\$3,000-5,000

**PROVENANCE:**

with Lee Gallery, Winchester, Massachusetts.

**LITERATURE:**

Henning Weidemann et al., *Eugène Cuvelier*, Cantz, Ostfildern-Ruit, 1996, pl. 36.

216

### HEINRICH KÜHN (1866-1944)

*Still Life with Steins, c. 1900*

gum bichromate print  
various annotations in pencil (verso)  
image: 11¼ x 15 in. (28.6 x 38.2 cm.)  
sheet: 11½ x 15½ in. (29.6 x 39.5 cm.)

\$7,000-9,000

**PROVENANCE:**

Paul Katz, New York;  
Gilman Paper Company Collection, 1982;  
*Important Photographs from the Metropolitan Museum of Art, including Works from the Gilman Paper Company Collection*, Sotheby's, New York, February 15, 2006, lot 38.

**LITERATURE:**

*Harper's Bazaar*, September 1927, p. 66.





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**HEINRICH KÜHN (1866-1944)**

*Nude with vase (Mary Warner), 1906*

platinum print on tissue  
signed in white ink (recto)  
image: 11 $\frac{1}{8}$  x 9 $\frac{1}{8}$  in. (29.6 x 23.3 cm.)  
sheet: 11 $\frac{3}{4}$  x 9 $\frac{1}{2}$  in. (30 x 24.2 cm.)

\$10,000-15,000

**PROVENANCE:**

The Estate of Heinrich Kühn;  
Sotheby's, Paris, November 19, 2010, lot 24.

**LITERATURE:**

Ute Eskildsen et al., *Heinrich Kühn 1866-1944, Fotografische Sammlung im Museum Folkwang*, Museum Folkwang, Essen, 1978, pl. 4, cat. 54, n.p.

218

**GERTRUDE S. KÄSEBIER  
(1852-1934)**

*The Letter*, 1906

platinum print on tissue, mounted on original paper  
image/sheet: 7 $\frac{1}{2}$  x 5 $\frac{1}{2}$  in. (19.5 x 14.5 cm.)

\$6,000-8,000

**PROVENANCE:**

Keith de Lellis Gallery, New York, 2011.



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**CLARENCE H. WHITE (1871-1925)**

*Spring*, 1898

photogravure on tissue, mounted on paper  
with paper overmat  
credit, title and date on affixed collection label  
(mount, verso)  
visible image: 5 $\frac{1}{2}$  x 4 $\frac{1}{2}$  in. (13.7 x 12.5 cm.)  
mount: 15 x 11 in. (38 x 27.8 cm.)

\$1,500-2,000

**PROVENANCE:**

Peter C. Bunnell (b. 1937), New York.

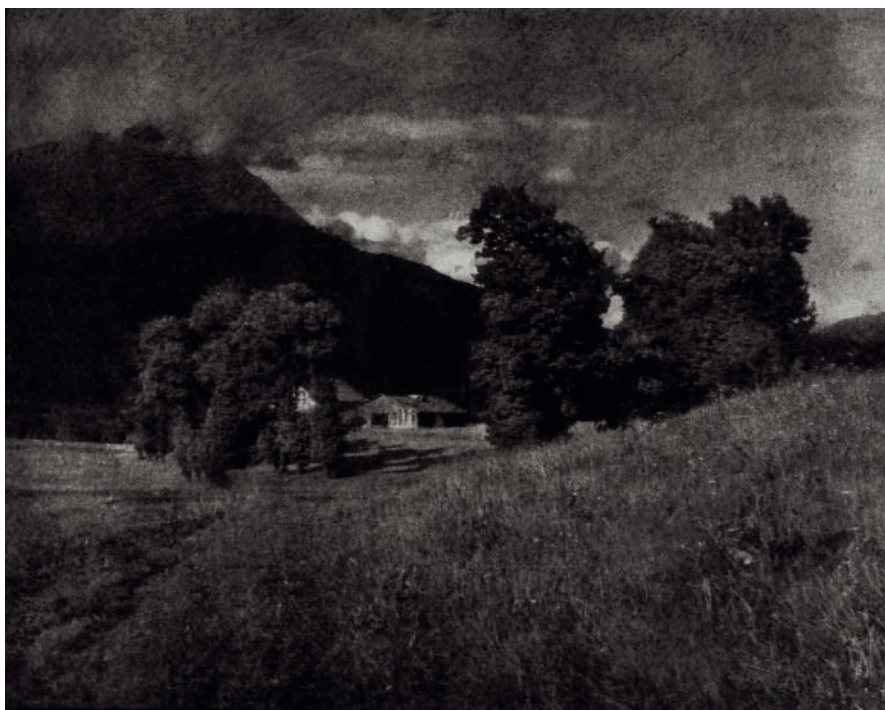


219





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### FRANÇOIS KOLLAR (1904-1979)

*The Pears, 1930*

gelatin silver print  
photographer's and copyright credit stamps, with  
inscription 'exposé/a Brussels/1932/expo. Int. de la  
Photo./p. 28/No. 199' and other various annotations in  
pencil (verso)  
image/sheet: 6 x 7½ in. (15.3 x 19.2 cm.)

\$4,000-6,000

**PROVENANCE:**

Joel Soroka Gallery, Aspen, Colorado, 2011.

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### HEINRICH KÜHN (1866-1944)

*Vor Dem Sturz (Before the Storm),  
Tyrol, 1890s*

gum bichromate over platinum print  
various annotations in pencil (verso)  
image: 9¾ x 11¼ in. (23.9 x 29.9 cm.)  
sheet: 11½ x 13 in. (29.3 x 33.1 cm.)

\$5,000-7,000

**PROVENANCE:**

Andrew Smith Gallery, Santa Fe, New Mexico, 2011.

**LITERATURE:**

Ulrich Knapp, *Heinrich Kühn: Photographien*,  
Residenz/The Museum Moderner Kunst, Vienna,  
1988, pl. 7.

222

### ALVIN LANGDON COBURN (1882-1966)

*Architectural Landscape  
(possibly Notre Dame Cathedral), c. 1908*

platinum print  
annotations in pencil (verso)  
image: 11½ x 8¾ in. (29.3 x 22.6 cm.)  
sheet: 12 x 10 in. (30.6 x 25.5 cm.)

\$20,000-30,000

**PROVENANCE:**

The Miller-Plummer Collection;  
with Howard Greenberg Gallery.







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**223**

**HEINRICH KÜHN (1866-1944)**

*Nude in the Mirror, Tyrol, 1905*

bromoil transfer print on tissue  
signed and inscribed 'AKT - STUDIE IM SPIEGEL' in pencil (verso)  
image: 8 x 6½ in. (20.4 x 16.6 cm.)  
sheet: 9¾ x 7¼ in. (24.8 x 18.5 cm.)

\$8,000-12,000

**PROVENANCE:**

The Estate of Heinrich Kühn;  
with Galerie Johannes Faber, Vienna, Austria.

**224**

**THOMAS EAKINS (1844-1916)**

*Will Crowell, 1883*

albumen print  
date and various annotations in pencil (verso)  
image/sheet: 3½ x 4½ in. (9 x 11.5 cm.)

\$8,000-12,000

**PROVENANCE:**

Alan Klotz Collection, New York, 2011.





225

225

**GERTRUDE S. KÄSEBIER (1852-1934)**

*Raking in the Garden (Charles O'Malley), 1904*

platinum print

image/sheet: 7% x 3% in. (18.8 x 9.3 cm.)

\$6,000-8,000

**PROVENANCE:**

Andrew Smith Gallery, Sante Fe, New Mexico, 2010.



226

226

**GERTRUDE S. KÄSEBIER (1852-1934)**

*Happy Days, 1903*

platinum print

signed in white pencil (recto)

image/sheet: 8 x 6 in. (20.4 x 15.3 cm.)

\$15,000-20,000

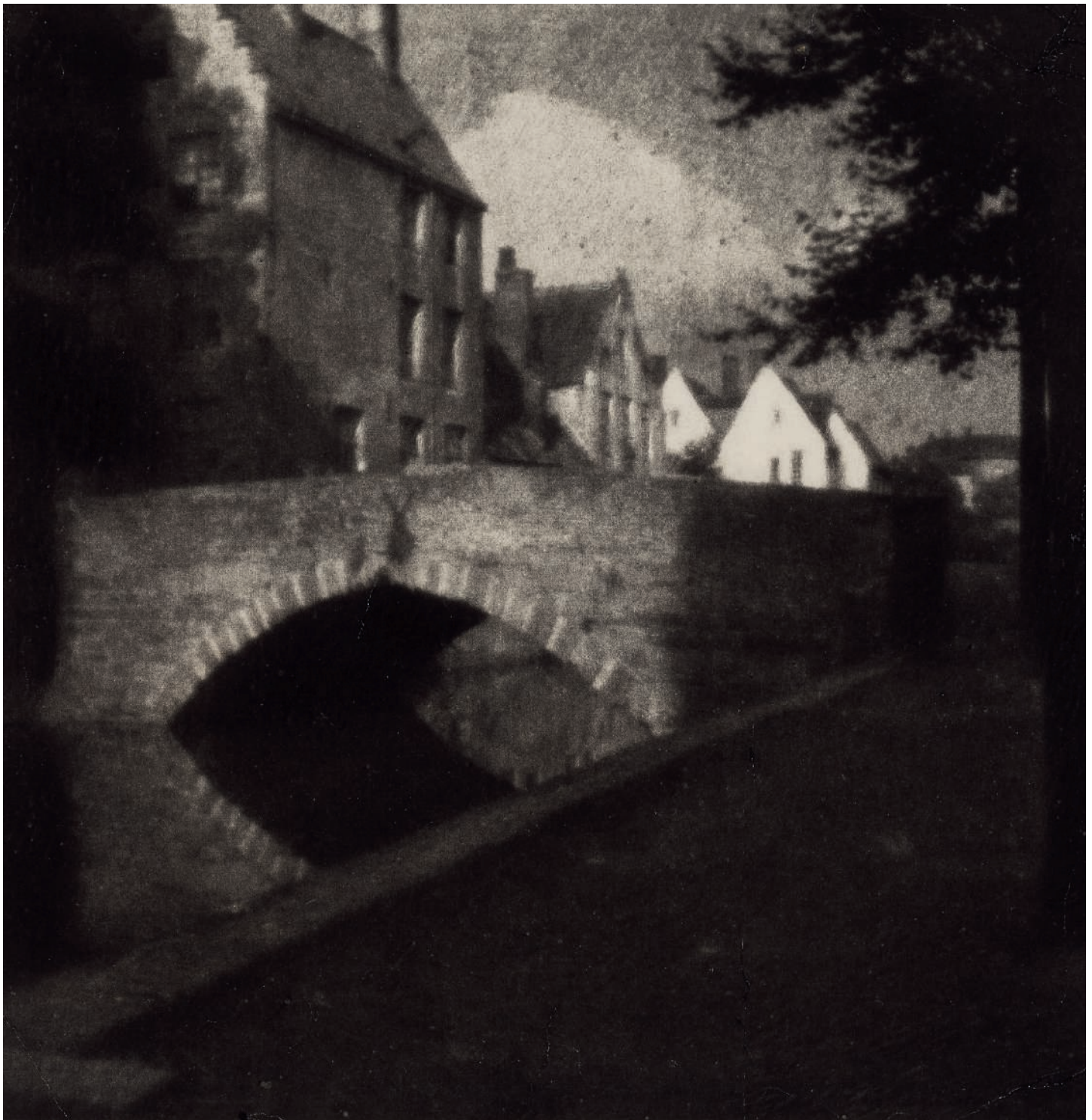
**PROVENANCE:**

Lee Gallery, Winchester, Massachusetts, 2011.

**LITERATURE:**

Stephen Peterson and Janis A. Tomlinson (eds.), *Gertrude Käsebieer: The Complexity of Light and Shade*, The University of Delaware, Dover, 2013, cat. 16, p. 71.





•227

**HEINRICH KÜHN (1866-1944)**

*Bridge in Holland, c. 1898*

pigment print

number '34' in pencil (verso)

image/sheet: 12¼ x 11¼ in. (31.2 x 30 cm.)

\$4,000-6,000

**PROVENANCE:**

Andrew Smith Gallery, Santa Fe, New Mexico, 2011.





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**228**

**ALFRED STIEGLITZ (1864-1946)**

*Portrait - Miss S. R., 1904*

photogravure

image/sheet: 18½ x 11½ in. (47 x 28.9 cm.)

\$15,000-25,000

**PROVENANCE:**

Phillips, New York, October 8, 2010, lot 165.

**LITERATURE:**

Alfred Stieglitz, *Camera Work*, No. 12, October 1905, pl. VII.  
Alfred Stieglitz, *Camera Work*, No. 41, January 1913, pl. IV.  
Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*,  
Abrams/National Gallery of Art, Washington, D.C., 2002, p. 182-83,  
cat. nos. 299 & 300.

This photogravure is thought to be unique in this large size.



229

**229**

**CLARENCE H. WHITE (1871-1925)**

*Nude Study, Miss Mabel Cramer, 1907*

platinum print

credit and title on Museum of Modern Art label affixed (verso)

image/sheet: 9 x 7 in. (22.8 x 17.8 cm.)

\$10,000-15,000

**PROVENANCE:**

Mrs. Willard Helburn;  
Sotheby's, New York, October 22, 2002, lot 42;  
Acquired at the above sale.



230

**CLARENCE H. WHITE (1871-1925)**

*Reclining Nude, 1919*

platinum print, mounted on board  
 signed and dated in pencil (mount, recto)  
 image/sheet: 7 $\frac{1}{8}$  x 8 $\frac{1}{8}$  in. (18 x 21.9 cm.)  
 mount: 7 $\frac{1}{8}$  x 9 in. (18.7 x 22.8 cm.)  
 tertiary mount: 18 $\frac{1}{8}$  x 14 $\frac{1}{4}$  in. (46.6 x 36.5 cm.)

\$15,000-25,000

**PROVENANCE:**

The artist;  
 Mrs. Willard Helburn;  
 By descent to Peter Helburn;  
 Acquired from the above by the previous owner;  
 Sotheby's, New York, April 22, 2006, lot 77, as  
*Study of a Mother and Child*.





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**EDWARD STEICHEN  
(1879-1973)**

*Mother and Child, Sunlight, c. 1905*

platinum print, mounted on tissue, mounted on paper  
signed and dated with roman numerals in pencil  
(recto); various annotations in pencil (mount, verso)  
image: 3¾ x 4¾ in. (9.6 x 12.1 cm.)  
sheet: 4 x 5 in. (10.2 x 12.8 cm.)  
tissue mount: 11 x 8¼ in. (28 x 21 cm.)  
paper mount: 11½ x 10 in. (30.2 x 25.5 cm.)

\$7,000-9,000

**PROVENANCE:**

Andrew Smith Gallery, Santa Fe, New Mexico, 2011.

**LITERATURE:**

Alfred Stieglitz, *Camera Work*, no. 14,  
April 1906, pl. IX.

•232

**HEINRICH KÜHN (1866-1944)**

*Children on the Hill, c. 1908*

gum bichromate over platinum print, flush-mounted  
on card  
credit with various annotations [illeg.] in pencil  
(mount, verso)  
image: 7⅞ x 11¼ in. (20.1 x 28.3 cm.)  
sheet/flush mount: 8⅞ x 11¼ in. (20.7 x 28.7 cm.)

\$4,000-6,000

**PROVENANCE:**

Andrew Smith Gallery, Santa Fe, New Mexico, 2011.

**LITERATURE:**

Phillip Prodger (ed.), *Impressionist Camera: Pictorial  
Photography in Europe, 1888-1918*, Merrell Publishers,  
London, 2006, fig. 78, p. 134.

•233

**HEINRICH KÜHN (1866-1944)**

*On the Hillside, 1913-1914*

pigment print  
signed in pencil (margin); various annotations (verso)  
image: 8 x 11 in. (20.4 x 28 cm.)  
sheet: 11 x 13¾ in. (28 x 34 cm.)

\$4,000-6,000

**PROVENANCE:**

Andrew Smith Gallery, Santa Fe, New Mexico, 2011.





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### KARL STRUSS (1886-1981)

*Women Seated on Hillside, c. 1910 and Two Woman on Mountain, Colby Hill, Salem, Massachusetts, 1912*

2 platinum prints, each mounted on card, each mounted on paper each dated in pencil (tertiary mount, recto); each with Estate credit stamp (verso); one titled with various annotations in pencil (tertiary mount, verso)

each image/sheet: 4 $\frac{5}{8}$  x 3 $\frac{7}{8}$  in. (11.8 x 9.9 cm.)

each mount: 4 $\frac{3}{4}$  x 4 in. (12.1 x 10.2 cm.)

each tertiary mount: 5 $\frac{1}{2}$  x 4 $\frac{1}{2}$  in. (13.7 x 11.5 cm.)

(2)

\$6,000-8,000

#### PROVENANCE:

The Karl Struss Estate.

235

### HEINRICH KÜHN (1866-1944)

*Portrait of Hans Kühn, c. 1906*

russet-toned gum bichromate print

signed in ink (recto)

image/sheet: 15 $\frac{1}{2}$  x 21 $\frac{1}{8}$  in. (39.5 x 53.7 cm.)

\$6,000-8,000

#### PROVENANCE:

Andrew Smith Gallery, Santa Fe, New Mexico, 2011.

236

### ALFRED STIEGLITZ (1864-1946)

*Winter Landscape, 1893*

platinum print, mounted on board

image: 3 $\frac{3}{4}$  x 5 $\frac{3}{4}$  in. (9.5 x 14.6 cm.)

sheet: 9 x 11 $\frac{1}{4}$  in. (22.8 x 29.8 cm.)

\$15,000-25,000

#### PROVENANCE:

Weston Gallery, Carmel, California, 2011.





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**237**

**CLARENCE H. WHITE (1871-1925)**

*Nude in Moonlight, c. 1898*

gum bichromate print on tissue, partially affixed on tissue  
signed in pencil (margin)

image: 8 x 6 in. (20.2 x 15.1 cm.)

sheet: 8 $\frac{5}{8}$  x 6 $\frac{1}{2}$  in. (21.9 x 16.5 cm.)

mount: 11 x 8 $\frac{5}{8}$  in. (28 x 21.9 cm.)

\$12,000-18,000



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**•238**

**GEORGE H. SEELEY (1880-1955)**

*Portrait of Laura Seeley, c. 1910*

platinum print

various annotations in pencil (verso)

image/sheet: 13 $\frac{1}{2}$  x 10 $\frac{1}{2}$  in. (34.3 x 26.8 cm.)

\$4,000-6,000

**PROVENANCE:**

with Lee Gallery, Winchester, Massachusetts.



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# **HEINRICH KÜHN (1866-1944)**

*Study in Tonal Values III (Mary Warner), c. 1910*

bromoil transfer print on tissue

various annotations in German in pencil (margin)

image: 11½ x 9 in. (29.3 x 23 cm.)

sheet: 14 x 10½ in. (35.7 x 26.7 cm.)

\$6,000-8,000

## **PROVENANCE:**

Andrew Smith Gallery, Santa Fe, New Mexico, 2011.

## **LITERATURE:**

Rudolf Kicken (ed.), *An Exhibition of One Hundred Photographs by Heinrich Kühn*, Stefan Lennert Galerie, Munich, 1981, p. 29.

Ulrich Knapp, *Heinrich Kühn: Photographien*, Residenz/The Museum Moderner Kunst, Vienna, 1988, pl. 40.

Monika Faber and Astrid Mahler (eds.), *Heinrich Kühn: The Perfect Photograph*, Hatje Cantz/The Albertina, Ostfildern, 2010, pp. 16 and 20.

Monika Faber (ed.), *Heinrich Kuehn and his American Circle: Alfred Stieglitz and Edward Steichen*, Prestel/Neue Galerie, Munich, London, New York, 2012, p. 83.





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### IMOGEN CUNNINGHAM (1883-1976)

*Sonnets from the Portuguese, c. 1910*

platinum print, mounted on paper, mounted on card  
signed in pencil (mount, recto)  
image/sheet: 9 $\frac{3}{8}$  x 6 $\frac{3}{4}$  in. (23.8 x 17.2 cm.)  
paper mount: 12 $\frac{1}{2}$  x 9 $\frac{1}{2}$  in. (31.8 x 24.2 cm.)  
tertiary mount: 16 $\frac{1}{2}$  x 13 $\frac{5}{8}$  in. (42 x 39.7 cm.)

\$20,000-30,000

**PROVENANCE:**

Estate of the photographer's son, Gryffyd Partridge;  
with Charles Isaacs Photographs, Inc., New York.

This early and rare Symbolist work was inspired by Elizabeth Barrett Browning's sonnets of the same title. Barrett Browning's 44 love sonnets chronicled her deep love for her husband, poet Robert Browning.

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### GEORGE H. SEELEY (1880-1955)

*Portrait of Lillian Seeley, c. 1910*

gum bichromate print  
various annotations in pencil (verso)  
image: 20 $\frac{1}{8}$  x 17 $\frac{1}{4}$  in. (51.2 x 43.4 cm.)  
sheet: 20 $\frac{3}{8}$  x 17 $\frac{3}{8}$  in. (51.8 x 45.5 cm.)

\$8,000-12,000

**PROVENANCE:**

with Lee Gallery, Winchester, Massachusetts.









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## EDWARD STEICHEN (1879-1973)

### *The Painter Louis Mayer, 1901*

platinum print, mounted on original green paper, mounted on original dark grey paper signed with monogram insignia in orange crayon (mount, recto); signed and inscribed 'a portrait of our friend Louis Mayer' in ink (mount, verso)  
image/sheet: 4¼ x 3 in. (10.9 x 7.7 cm.)  
green paper mount: 4½ x 3¼ in. (11.5 x 8.3 cm.)  
tertiary mount: 11½ x 9¼ in. (29.6 x 23.6 cm.)

\$3,000-5,000

#### PROVENANCE:

The Collection of Sandro Mayer, son of Louis Mayer;  
Gifted from the above to The Museum of Modern Art, New York;  
*Photographs from the Museum of Modern Art*, Sotheby's, New York,  
April 25, 2001, lot 105;  
Acquired at the above sale through agent.

Louis Mayer (1869-1969) was a noted American painter and sculptor and early friend of Steichen. He founded the Society of Milwaukee Artists in 1900, and later moved to Fishkill, New York, along the Hudson River. He is best known for his portrait busts, especially of Lincoln (about whom he shared a fascination with Steichen as well as with Steichen's brother-in-law, the celebrated poet Carl Sandburg), and of his friend Albert Schweitzer.

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## EDWARD STEICHEN (1879-1973)

### *Portrait of Charles Coudert Nast, 1917*

gelatin silver print, mounted on original brown paper, mounted on original buff paper signed and dated in roman numerals in pencil (margin); annotations in pencil [illeg.] (mount, verso)  
image: 9% x 7% in. (24.5 x 19.5 cm.)  
sheet: 11¼ x 9% in. (29.9 x 24.5 cm.)  
brown paper mount: 18 x 13 in. (45.8 x 33.1 cm.)  
tertiary mount: 20¼ x 15 in. (51.5 x 38.2 cm.)

\$4,000-6,000

#### PROVENANCE:

The Collection of Natica Warburg (1905-1987), sister of Charles Coudert Nast (1904-1981) and wife of cellist and banking heir Gerald Warburg (1902-1971).

Charles Coudert Nast was the son of Condé Montrose Nast, the acclaimed founder of the publishing company that Steichen worked for throughout much of the 1920s, and Jeanne Clarisse Coudert, a set and costume designer. Trained both as a lawyer and a military man, Charles was general counsel of Condé Nast and previously the commanding general of the 42nd Infantry Division from 1957-1964.

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## EDWARD STEICHEN (1879-1973)

### *Isadora Duncan at the Portals of the Parthenon, 1921*

toned gelatin silver print, flush-mounted on board, printed 1960s signed in pencil (recto); signed, titled, dated in pencil with print date, Joanna Steichen's initials, inscription 'On loan for exhibition in/Australia/Please return to Museum of Modern Art/31 West 53rd St/n. y. c.' and various annotations in pencil (verso)  
image: 13¾ x 10% in. (35 x 27.2 cm.)  
sheet/flush mount: 14 x 11 in. (35.6 x 28 cm.)

\$15,000-25,000

#### PROVENANCE:

Swann Galleries, New York, March 23, 2010, lot 80.

#### LITERATURE:

Edward Steichen, *A Life in Photography*, Doubleday & Company/The Museum of Modern Art, Garden City, New York, 1963, pl. 86.  
Joanna Steichen, *Steichen's Legacy: Photographs, 1895-1973*, Alfred A. Knopf, New York, 2000, pl. 175.  
Todd Brandow and William A. Ewing, *Edward Steichen: Lives in Photography*, W.W. Norton & Company/The Foundation for the Exhibition of Photography and the Musée de l'Elysée, New York and London, 2007, pl. 83, p. 115.

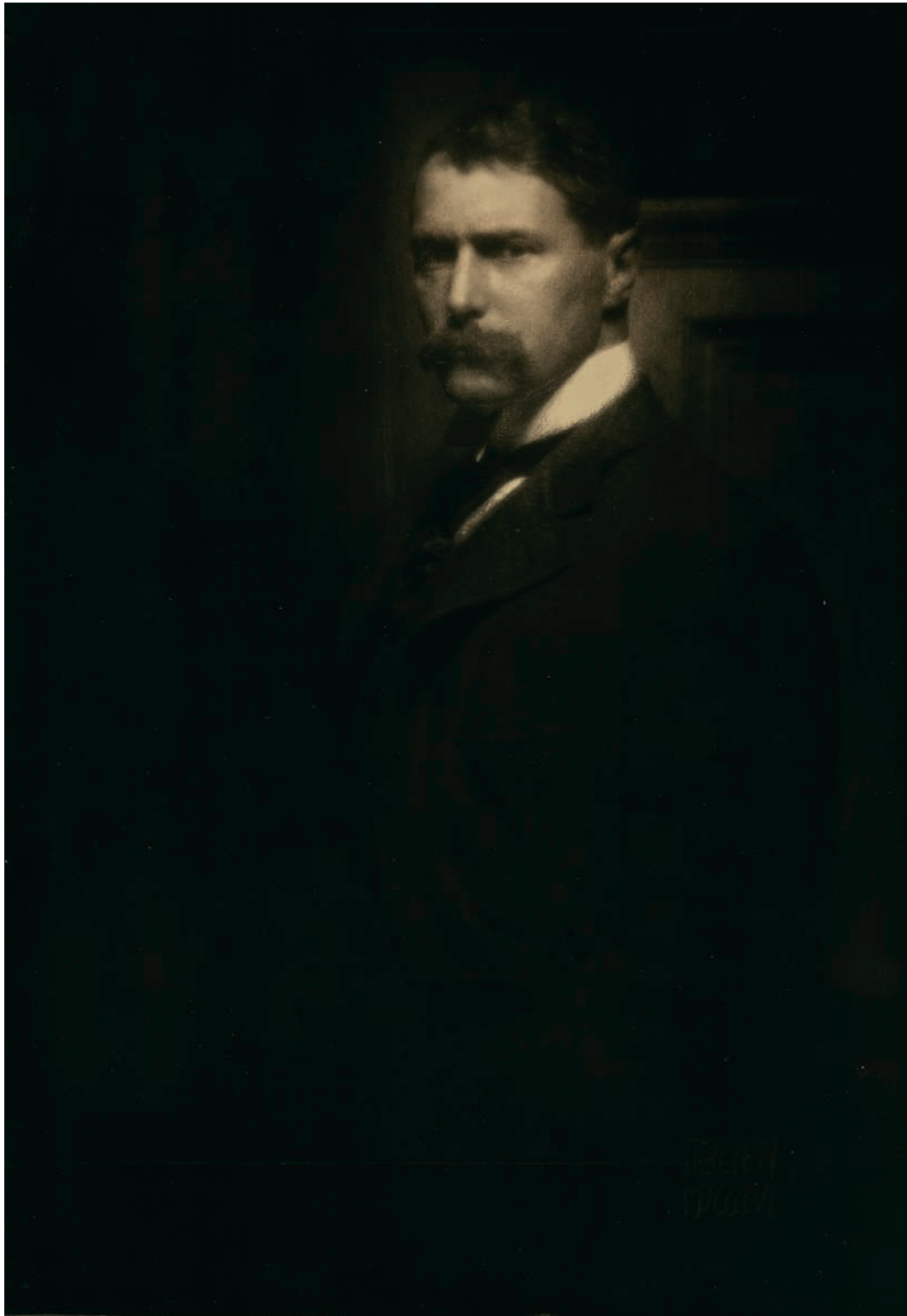


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**245**

**EDWARD STEICHEN (1879-1973)**

*Untitled (Portrait of a Man), 1906*

platinum print, mounted on board  
signed and dated with roman numerals in green media (recto);  
annotations in pencil [illeg.] (mount, verso)  
image/sheet: 11 $\frac{5}{8}$  x 8 $\frac{3}{4}$  in. (29.6 x 21 cm.)  
mount: 12 $\frac{7}{8}$  x 8 $\frac{5}{8}$  in. (32.7 x 22 cm.)

\$10,000-15,000

**246**

**PIERRE DUBREUIL (1872-1944)**

*Versailles: Allée des Marmousets, 1910*

pigment print, mounted on original paper  
etched monogram (recto); title, number '78', and annotations in pencil (mount, verso)  
image/sheet: 9 $\frac{3}{4}$  x 8 in. (24.8 x 20.4 cm.)  
mount: 15 $\frac{7}{8}$  x 11 $\frac{1}{4}$  in. (40.4 x 29.9 cm.)

\$15,000-25,000

**PROVENANCE:**

Lee Gallery, Winchester, Massachusetts, 2011.









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## EDWARD WESTON (1886-1958)

*Ruth Saint Denis in Japanese Kimono with Parasol, 1916*

gelatin silver print  
embossed credit stamp (recto)  
image/sheet: 9½ x 7¾ in. (24 x 19.5 cm.)

\$6,000-8,000

### PROVENANCE:

with Paul M. Hertzmann, Inc., San Francisco.



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## KARL STRUSS (1886-1981)

*The Outlook, Villa Carlotta, Lake Como, together with the photogravure thereof, c. 1910*

1 silver bromide print and 1 photogravure mounted on paper  
silver bromide print: signed and titled in pencil, with photographer's Hollywood credit stamp (verso)  
photogravure: Estate credit and 'Powell Yong Rhea' stamps, with annotation 'KS08050(d)' in pencil (verso)  
silver bromide print:  
image/sheet: 13½ x 10 in. (34.4 x 25.5 cm.)  
photogravure:  
image: 7½ x 6¼ in. (19.5 x 16 cm.)  
sheet: 11½ x 8 in. (28.3 x 20.4 cm.)  
mount: 11½ x 8¼ in. (30.2 x 21 cm.)

\$2,000-3,000

### PROVENANCE:

The Karl Struss Estate.



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**EDWARD WESTON (1886-1958)**

*Maud Allan with Century Plant, 1916*

gelatin silver print

signed by Dody Weston Thompson in pencil (verso)

image/sheet: 6½ x 4½ in. (16.5 x 11.3 cm.)

\$6,000-8,000

**PROVENANCE:**

Rae Davis, the artist's office manager in Tropico, California in the 1910s;  
Dody Weston Thompson (1923-2012), the artist's daughter-in-law.





250

**ALFRED STIEGLITZ (1864-1946)**

*Spring Showers, 1900-01*

large-format photogravure on Japan vellum

image: 12 $\frac{1}{8}$  x 5 in. (30.8 x 12.7 cm.)

sheet: 18 $\frac{3}{8}$  x 12 $\frac{3}{4}$  in. (47.3 x 32.4 cm.)

\$20,000-30,000

**PROVENANCE:**

The artist;

Dorothy Norman (1905-1997);

Simone Zarchin, Norman's personal assistant;

Eva Feldman, inherited from the above, 1952;

Sotheby's, New York, April 8, 2008, lot 154;

with Lee Gallery, Winchester, Massachusetts;

Katrina Doerner Photographs, Brooklyn, New York, 2011.

**LITERATURE:**

William Innes Homer, *Alfred Stieglitz and the Photo-Secession*, 1902, Little, Brown and Company, New York, cover and n.p.

Alfred Stieglitz, *Camera Work*, No. 36, 1911, pl. XVI.

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

Sarah Greenough & Juan Hamilton, *Alfred Stieglitz: Photographs & Writings*, Bulfinch Press/National Gallery of Art, Washington, D.C., 1999, pl. 13.

Sarah Greenough, *Modern Art and America: Alfred Stieglitz and his New York Galleries*, Bulfinch Press/National Gallery of Art, Washington, D.C., 2000, fig. 13.

Therese Mulligan, ed., *The Photography of Alfred Stieglitz: Georgia O'Keeffe's Enduring Legacy*, George Eastman House, Rochester, 2000, no. 68.

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*, Abrams/National Gallery of Art, Washington, D.C., 2002, p. 160, cat. no. 269.

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**KARL STRUSS (1886-1981)**

*Lower Manhattan with the 'El', 1911*

platinum print mounted on paper  
inscribed 'NYC' and dated in pencil (mount, recto);  
with title, annotations and artist's credit stamp  
(mount, verso)  
image/sheet: 3¾ x 4½ in. (9.5 x 11.4 cm.)  
mount: 3⅞ x 4⅞ in. (9.8 x 11.7 cm.)

\$4,000-6,000



251 (actual size)

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**KARL STRUSS (1886-1981)**

*Lower East Side - To Brooklyn Bridge, 1912*

platinum palladium print, mounted on paper,  
mounted on card  
dated in pencil (mount, recto); signed and titled  
in pencil (mount, verso)  
image/sheet: 4¼ x 3¾ in. (10.9 x 9.6 cm.)  
mount: 4⅝ x 3⅞ in. (11.2 x 10 cm.)  
tertiary mount: 5¼ x 4⅞ in. (13.4 x 11.8 cm.)

\$4,000-6,000

**PROVENANCE:**

Kunsthaus Lempertz, Cologne, December 2, 2010,  
lot 749.



252 (actual size)





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## KARL STRUSS (1886-1981)

*New York Public Library, c. 1914*

gelatin silver print

photographer's copyright credit stamp, with title, date, and various annotations in pencil (verso)  
image/sheet: 12 $\frac{1}{8}$  x 9 $\frac{1}{4}$  in. (32.8 x 24.8 cm.)

\$5,000-7,000

### PROVENANCE:

*Important Photographs from the Stephen White Collection & Fine Photographs*, Swann Galleries, New York, July 30, 2010, lot 76.



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## ALFRED STIEGLITZ (1864-1946)

*Winter - Fifth Avenue, 1893*

photogravure

printed copyright credit and date (margin)

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

sheet: 17 x 13 $\frac{1}{8}$  in. (43.2 x 35.2 cm.)

\$15,000-20,000

### PROVENANCE:

Andrew Smith Gallery, Santa Fe, New Mexico, 2011.

### LITERATURE:

Alfred Stieglitz, *Camera Work*, no. 12, October 1905, plate II.

William Innes Homer, *Alfred Stieglitz and the Photo-Secession*, Little, Brown and Company, New York, p. 20, pl. 11.

Sarah Greenough & Juan Hamilton, *Alfred Stieglitz: Photographs & Writings*, Bulfinch Press/National Gallery of Art, Washington, D.C., 1999, pl. 12.

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*, Abrams/National Gallery of Art, Washington, D.C., 2002, p. 50, cat. no. 83.



actual size

255

# ALFRED STIEGLITZ (1864-1946)

*The City of Ambition, 1910*

gelatin silver print, flush-mounted on card, printed 1920s  
image/sheet/flush mount: 4¼ x 3¾ in. (11 x 8.6 cm.)

\$30,000-50,000

## PROVENANCE:

Bruce Silverstein Gallery, New York, 2011.

## LITERATURE:

Alfred Stieglitz, *Camera Work*, Number 36, October 1911, pl. I.

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

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*,  
Abrams/National Gallery of Art, Washington, D.C., 2002, p. 211, cat. no. 343.





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### ALFRED STIEGLITZ (1864-1946)

*Old and New New York, 1910*

gelatin silver print, flush-mounted on card, mounted on board  
 image/sheet/flush mount: 4% x 3% in. (11 x 9.2 cm.)  
 mount: 12½ x 9% in. (31.7 x 24.8 cm.)

\$40,000-60,000

**PROVENANCE:**

Bruce Silverstein Gallery, New York, 2011.

**LITERATURE:**

Dorothy Norman, *Alfred Stieglitz: An American Seer*, Random House/  
 Aperture, New York, 1960, pl. XVIII.  
 Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*,  
 Abrams/National Gallery of Art, Washington, D.C., 2002, p. XXVII,  
 fig. 20 & p. 213, cat. no. 346.

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### DORIS ULMANN (1882-1934)

*Various Portraits, 1925-1932*

9 platinum prints, 5 mounted on original card  
 one signed (mount, recto); one annotated 'John Jacob Niles' in pencil (margin);  
 one dated and annotated, another titled in pencil; two with John Jacob Niles  
 estate stamp (mounts, verso)  
 each image/sheet approx.: 8 x 6 in. (20.3 x 15.3 cm.)  
 each mount approx.: 14¼ x 11¼ in. (36.3 x 28.5 cm.) (9)

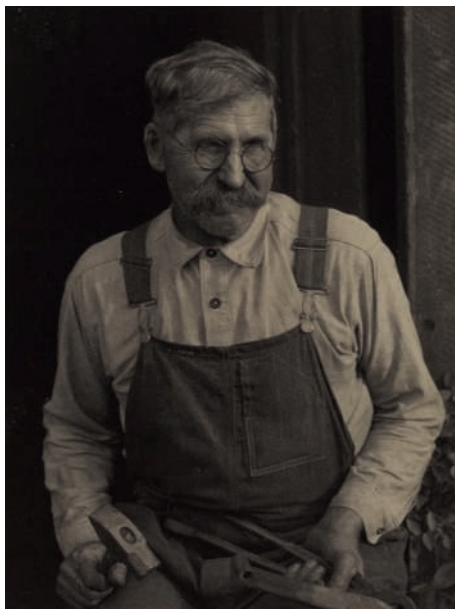
\$8,000-12,000

**PROVENANCE:**

with Keith de Lellis Gallery, New York.

**Titles:**

*Various Tradespeople; Vegetable Seller, Bleecker Street;  
 Vegetable Seller, Bleecker Street; Indian Basket Weaver;  
 Furniture Maker; Man Cleaning Fish; Woodworker;  
 Dulcimer Player; Farmer; Guitar Maker*







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## LEWIS WICKES HINE (1874-1940)

*Spinner, Whitnel, North Carolina, 1908*

gelatin silver print, printed 1920s-30s

titled and dated in pencil (verso)

image/sheet: 5 x 7 in. (13 x 17.8 cm.)

\$6,000-8,000

### PROVENANCE:

Lee Gallery, Winchester, Massachusetts, 2011.



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## LEWIS WICKES HINE (1874-1940)

*Shucking Oysters, 1911*

gelatin silver print, printed 1970s

credit and annotation in pencil, with photographer's credit

and 'The National Child Labor Committee' stamps (verso)

image: 10½ x 13½ in. (26.6 x 34.2 cm.)

sheet: 10¾ x 13¾ in. (27.3 x 35 cm.)

\$2,000-3,000



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## LEWIS WICKES HINE (1874-1940)

*Textile Mill, c. 1910*

gelatin silver print

number '425' twice in pencil (verso)

image/sheet: 4¾ x 6½ in. (11.7 x 16.5 cm.)

\$2,000-3,000

### PROVENANCE:

Keith De Lellis Gallery, New York, 2011.

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**W. EUGENE SMITH (1918-1978)**

*Untitled (Boy by Ladder), c. 1953*

gelatin silver print

Estate stamp and number '3' in pencil (verso)

image: 13 $\frac{5}{8}$  x 7 $\frac{7}{8}$  in. (34.7 x 20.1 cm.)

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

\$2,000-3,000

**PROVENANCE:**

with Simon Lowinsky, New York.



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**RUSSELL LEE (1903-1986)**

*Oil Field Worker Drinking Water, Kilgore, Texas, 1939*

gelatin silver print

signed and variously numbered in pencil, with typed credit, title, and date, F.S.A. and credit stamps in pencil (verso)

image: 6 $\frac{5}{8}$  x 9 $\frac{3}{4}$  in. (17 x 24.8 cm.)

sheet: 8 $\frac{1}{2}$  x 10 in. (20.7 x 25.5 cm.)

\$3,000-5,000

**PROVENANCE:**

Christie's, New York, April 7, 2011, lot 253;

Acquired at the above sale through agent.



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**ARTHUR ROTHSTEIN (1915-1985)**

*Saloon, Silver Peak, Nevada, March 1940*

ferrotyped gelatin silver print

typed title, number in pencil and F.S.A. credit stamps (verso)

image/sheet: 6 $\frac{5}{8}$  x 9 $\frac{1}{4}$  in. (16.8 x 23.5 cm.)

\$1,500-2,000

**PROVENANCE:**

Phillips, New York, October 17, 2007, lot 28.



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## WALKER EVANS (1903-1975)

*Houses and Graveyard, Rowlesburg, West Virginia, June 1935*

gelatin silver print, mounted on original board  
Lunn Archive stamp with numbers 'III' and '22' in pencil,  
title in ink, annotation 'FSA' and other various annotations  
in pencil (mount, verso)  
image/sheet: 6½ x 5½ in. (16.6 x 14.4 cm.)  
mount: 19¼ x 15¼ in. (49 x 40.1 cm.)

\$7,000-9,000

### PROVENANCE:

The Estate of Harry Lunn;  
Lee Gallery, Winchester, Massachusetts, 2011.

### LITERATURE:

James Crump, *Walker Evans Decade by Decade*, Hatje Cantz/  
Cincinnati Art Museum, Ostfildern, 2010, pl. 81, p. 118 (variant).

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## EDWARD STEICHEN (1879-1973)

*Vauquois Winter, 1917-1919*

gelatin silver print  
lithographed title (margin); red photographer's credit stamp,  
numbers '9' and '11' in pencil (verso)  
image: 8½ x 15½ in. (22 x 39.5 cm.)  
sheet: 15¼ x 19¼ in. (40.1 x 50.2 cm.)

\$15,000-25,000

This photo was taken when Steichen was a member of the Photographic Section, Air Service, of the American Expeditionary Forces in World War I. The devastated region depicted, which lies to the northwest of Verdun, is now the site of the Memorial to the Defenders of the Argonne, which is engraved with the numbers of 275 French regiments, 18 Italian regiments, and 32 American divisions which saw service in the Argonne sector, and contains the remains of several thousand unknown soldiers.



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**PAUL STRAND (1890-1976)**

*The Lighthouse, Prospect Harbor, Maine, 1945*

gelatin silver contact print, flush-mounted on board  
credit, title, date by Anne Kennedy in pencil (flush mount, verso)  
image/sheet/flush mount: 5¾ x 4½ in. (14.6 x 11.4 cm.)

\$10,000-15,000

**PROVENANCE:**

with Lee Gallery, Winchester, Massachusetts.

**LITERATURE:**

Nancy Newhall (ed.), *Time in New England: 106 Photographs by Paul Strand*,  
Oxford University Press, New York, 1950, p. 214.

This is the only known image of a lighthouse ever taken by Strand.





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# **PAUL STRAND (1890-1976)**

*Toadstool and Grasses, Georgetown, Maine, 1928*

gelatin silver contact print

titled and credit by Hazel Strand in pencil (verso)

image/sheet: 10 x 8 in. (25.5 x 20.3 cm.)

\$15,000-25,000

## **PROVENANCE:**

The artist;

Hazel Strand, directly from the above;

Michael Hoffman (1942-2001), former Director of the Aperture Foundation;  
with Howard Greenberg Gallery, New York.

## **LITERATURE:**

Nancy Newhall, (ed.), *Time in New England: 106 Photographs by Paul Strand*,  
Oxford University Press, New York, 1950, p. 186.

John Szarkowski, *Looking at Photographs: 100 Pictures from the Collection  
of The Museum of Modern Art*, MoMA, New York, 1973, p. 97.

Sarah Greenough, *Paul Strand: An American Vision*, National Gallery of Art,  
Washington, D.C./Aperture, 1990, p. 55.

Peter Barberie and Amanda N. Bock, *Paul Strand: Master of Modern Photography*,  
Yale University Press/Philadelphia Museum of Art, New Haven, 2014, pl. 71.





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**PAUL STRAND (1890-1976)**

*Montamets Farm, France, 1956-57*

gelatin silver contact print, flush-mounted on card  
credited, titled and annotated 'Duncan' by Hazel Strand  
in pencil (flush mount, verso)

image/sheet/flush mount: 10 x 8 in. (25.4 x 20.3 cm.)

(2)

\$15,000-20,000

**PROVENANCE:**

Catherine Duncan (Author of *Paul Strand: The World on My Doorstep*);  
Zabriskie Gallery, New York, 2011.





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**PAUL STRAND (1890-1976)**

*The Barn, Quebec, 1936*

gelatin silver contact print, flush-mounted on card  
credit and initialed by Anne Kennedy in pencil, Light Gallery stamp  
with 'L6011' in pencil (mount, verso)  
image/sheet/flush mount: 9¾ x 7¾ in. (24.8 x 19.7 cm.)

\$10,000-15,000

**PROVENANCE:**

with Light Gallery, New York.  
Kunsthaus Lemperts, Cologne, December 2, 2010, lot 765.

Strand visited Gaspé twice, once in 1929 and then again in 1936  
when he took this photograph.

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# HENRI CARTIER-BRESSON (1908-2004)

*Valencia, Spain, 1933*

gelatin silver print, mounted on card, printed 1970s  
signed, annotated 'This original Cartier-Bresson  
photo was a personal gift from Henri to me in  
1970 in recognition of my work on his book *H.C.B.  
Photographer*' by Paul Ickovic in ink, with Ickovic  
circular credit stamp (mount, verso)  
image/sheet: 8% x 12% in. (21.3 x 31.4 cm.)  
mount: 14% x 13% in. (36 x 33.3 cm.)

\$6,000-8,000

## PROVENANCE:

The artist;  
Paul Ickovick (b. 1944), 1979.

## LITERATURE:

Henri Cartier-Bresson, *The Decisive Moment*, Simon  
and Schuster, New York, 1952, pl. 18, n.p (variant).  
Henri Cartier-Bresson, *The World of Henri Cartier-  
Bresson*, Viking Press, New York, 1968, pl. 12, n.p.



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# HENRI CARTIER-BRESSON (1908-2004)

*Salerno, Italy, 1933*

gelatin silver print, mounted on card, printed 1970s  
signed, annotated 'This original Cartier-Bresson  
photo was a personal gift from Henri to me in  
1970 in recognition of my work on his book *H.C.B.  
Photographer*' by Paul Ickovic in ink, with Ickovic  
circular credit stamp (mount, verso)  
image/sheet: 8% x 12% in. (21.3 x 31.4 cm.)  
mount: 14% x 13% in. (36 x 33.3 cm.)

\$4,000-6,000

## PROVENANCE:

The artist;  
Paul Ickovic (b. 1944), 1979.

## LITERATURE:

Henri Cartier-Bresson, *The Decisive Moment*,  
Simon & Schuster, New York, 1952, pl. 9, n.p.



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# **HENRI CARTIER-BRESSON (1908-2004)**

*Eunuch of the Imperial Court, Peking, 1949*

gelatin silver print, printed c. 1960s  
 number '98' with printer's marks in waxed pencil (margin); copyright  
 credit and Magnum 'Complimentary Print' stamps; title, date, printer's  
 notations and numbers in pencil (verso)  
 image: 9 3/4 x 6 5/8 in. (24.8 x 16.8 cm.)  
 sheet: 8 x 10 in. (20.3 x 25.4 cm.)

\$15,000-20,000

**PROVENANCE:**  
 with Howard Greenberg Gallery, New York.

**LITERATURE:**  
 Henri Cartier-Bresson, *The Decisive Moment*, Simon &  
 Schuster, New York, 1952, pl. 118, n.p.  
 Henri Cartier-Bresson, *The World of Henri Cartier-Bresson*,  
 The Viking Press, New York, 1968, pl. 185, n.p.





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## HENRI CARTIER-BRESSON (1908-2004)

*Quai de Javel, Paris, 1932*

gelatin silver print, printed later  
signed in ink and copyright credit blindstamp (margin)  
image: 9½ x 14 in. (24.2 x 35.6 cm.)  
sheet: 11⅞ x 15¼ in. (30.2 x 40 cm.)

\$4,000-6,000

### PROVENANCE:

Michael Shapiro Gallery, Westport, Connecticut, 2011.

### LITERATURE:

Henri Cartier-Bresson, *The World of Henri Cartier-Bresson*,  
The Viking Press, New York, 1968, pl. 3, n.p.

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## HENRI CARTIER-BRESSON (1908-2004)

*Rue Mouffetard, 1954*

gelatin silver print, printed later  
signed in ink and copyright credit blindstamp (margin)  
image: 14⅞ x 9½ in. (36 x 24.2 cm.)  
sheet: 15⅞ x 12 in. (40.3 x 30.5 cm.)

\$12,000-18,000

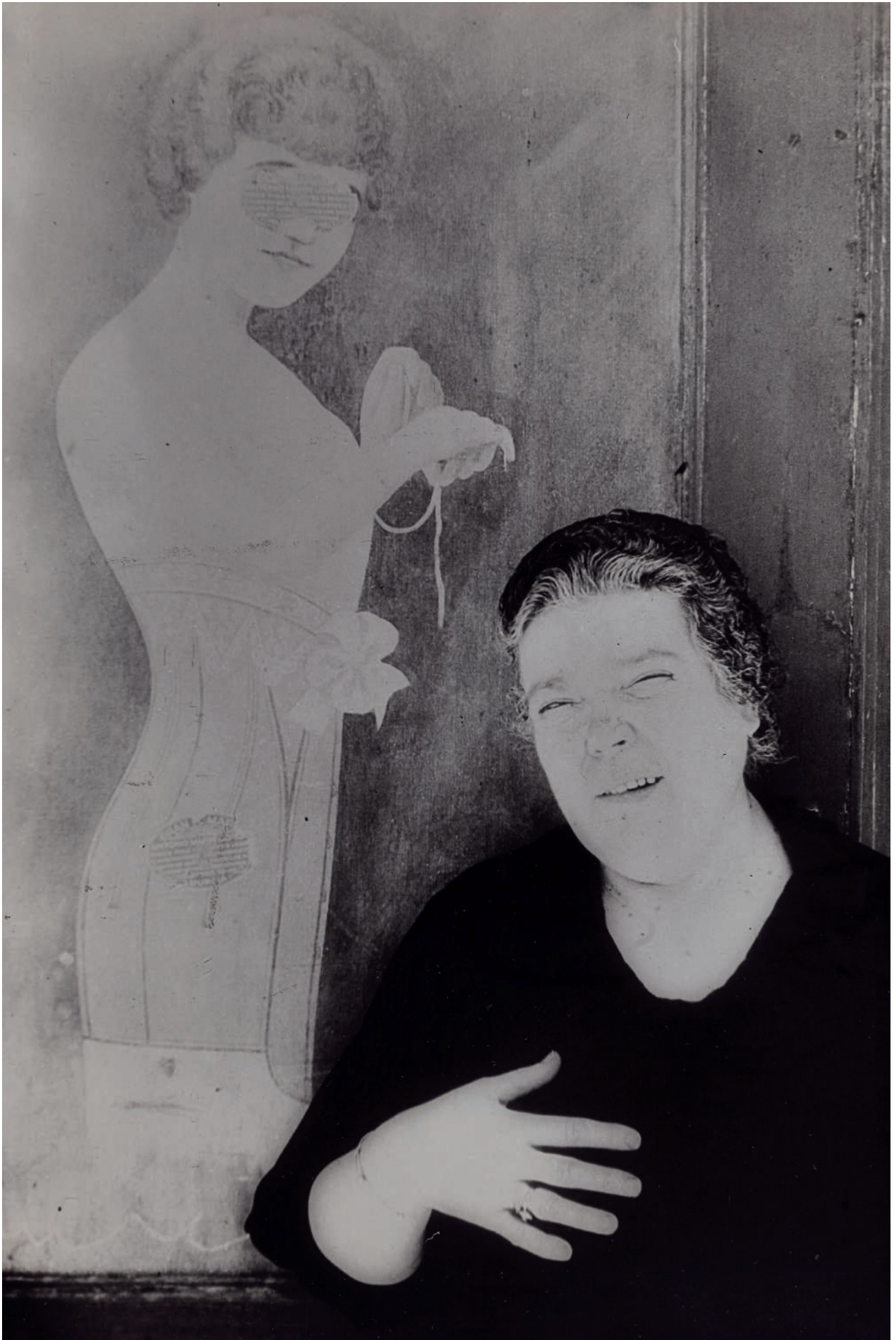
### LITERATURE:

Yves Bonnefoy, *Henri Cartier-Bresson Photographer*, New York  
Graphic Society/Little, Brown and Company, Boston, 1979, p. 142.  
Jean-Pierre Monrier, *Henri Cartier-Bresson and the Artless Art*,  
Little, Brown and Company, Boston, New York, London, 1996, p. 157.  
Philippe Arbaizar et al., *Henri Cartier-Bresson and The World: A  
Retrospective*, Thames & Hudson Ltd., London, 2003, p. 70.  
Peter Galassi, *Henri Cartier-Bresson: The Modern Century*,  
The Museum of Art, New York, 2010, cat. 65, p. 55.



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## HENRI CARTIER-BRESSON (1908-2004)

*Cordoba, Spain, 1933*

gelatin silver print  
image/sheet: 10 x 8 in. (25.4 x 20.3 cm.)

\$20,000-30,000

**PROVENANCE:**  
with Edwynn Houk Gallery, New York.

**LITERATURE:**  
Henri Cartier-Bresson, *The World of Henri Cartier-Bresson*, Viking Press, New York, 1968, pl. 1, n.p.  
John Szarkowski, *Looking at Photographs: 100 Pictures from the Collection of The Museum of Modern Art*, The Museum of Modern Art, New York, 1973, p. 113.

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## HENRI CARTIER-BRESSON (1908-2004)

*Madrid, 1933*

gelatin silver print, mounted on card, printed 1970s  
signed, annotated 'This original Cartier-Bresson photo was a personal gift from Henri to me in 1970 in recognition of my work on his book *H.C.B. Photographer*' by Paul Ickovic in ink, with Ickovic circular credit stamp (mount, verso)  
image/sheet: 8 $\frac{3}{4}$  x 12 $\frac{3}{4}$  in. (21.3 x 31.4 cm.)  
mount: 14 $\frac{1}{4}$  x 13 $\frac{1}{4}$  in. (36 x 33.3 cm.)

\$6,000-8,000

**PROVENANCE:**  
The artist;  
Paul Ickovic (b. 1944), 1979.

**LITERATURE:**  
Henri Cartier-Bresson, *The Decisive Moment*, Simon & Schuster, New York, 1952, pl. 14, n.p.  
Henri Cartier-Bresson, *The World of Henri Cartier-Bresson*, Viking Press, New York, 1968, pl. 20, n.p.





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## HENRI CARTIER-BRESSON (1908-2004)

*Mexico City, 1934*

gelatin silver print, mounted on card, printed 1970s  
signed, annotated 'This original Cartier-Bresson  
photo was a personal gift from Henri to me in  
1970 in recognition of my work on his book *H.C.B.  
Photographer*' by Paul Ickovic in ink, with Ickovic  
circular credit stamp (mount, verso)  
image/sheet: 12% x 8% in. (31.5 x 21 cm.)  
mount: 14% x 13% in. (36.3 x 33.3 cm.)

\$2,000-3,000

### PROVENANCE:

The artist;  
Paul Ickovic (b. 1944), 1979.

### LITERATURE:

Henri Cartier-Bresson, *The Decisive Moment*,  
Simon & Schuster, New York, 1952, pl. 28, n.p.  
Henri Cartier-Bresson, *The World of Henri  
Cartier-Bresson*, Viking Press, New York,  
1968, pl. 8, n.p.

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## HENRI CARTIER-BRESSON (1908-2004)

*Hyères, France, 1932*

gelatin silver print, mounted on card, printed 1970s  
signed, annotated 'This original Cartier-Bresson  
photo was a personal gift from Henri to me in  
1970 in recognition of my work on his book *H.C.B.  
Photographer*' by Paul Ickovic in ink, with Ickovic  
circular credit stamp (mount, verso)  
image/sheet: 8% x 12% in. (21.3 x 31.4 cm.)  
mount: 14% x 13% in. (36 x 33.3 cm.)

\$6,000-8,000

### PROVENANCE:

The artist;  
Paul Ickovic (b. 1944), 1979.

### LITERATURE:

Henri Cartier-Bresson, *The World of  
Henri Cartier-Bresson*, Viking Press,  
New York, 1968, pl. 22, n.p.

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## HENRI CARTIER-BRESSON (1908-2004)

*Alicante, Spain, 1932*

gelatin silver print, mounted on card, printed 1970s  
signed, annotated 'This original Cartier-Bresson  
photo was a personal gift from Henri to me in  
1970 in recognition of my work on his book *H.C.B.  
Photographer*' by Paul Ickovic in ink, with Ickovic  
circular credit stamp (mount, verso)  
image/sheet: 8% x 12% in. (21.3 x 31.4 cm.)  
mount: 14% x 13% in. (36 x 33.3 cm.)

\$4,000-6,000

### PROVENANCE:

The artist;  
Paul Ickovic (b. 1944), 1979.

### LITERATURE:

Henri Cartier-Bresson, *The World of  
Henri Cartier-Bresson*, Viking Press,  
New York, 1968, pl. 10, n.p.





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**HELEN LEVITT (1913-2009)**

*New York, Boy with Mask, c. 1940*

gelatin silver print, mounted on board  
signed, titled and dated in pencil (mount, verso)  
image/sheet: 4 $\frac{7}{8}$  x 4 $\frac{3}{8}$  in. (12.4 x 11 cm.)  
mount: 6 $\frac{1}{8}$  x 5 $\frac{1}{8}$  in. (16.8 x 13 cm.)

\$8,000-12,000

**PROVENANCE:**

with Stuart B. Baum Photography, Chicago;  
Swann Galleries, New York, March 24, 2001, lot 86.

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**DUANE MICHALS (B. 1932)**

*The Illuminated Man, 1968*

gelatin silver print, printed later  
signed, titled and numbered '25/25' in ink  
(margin, recto)  
image: 6 $\frac{7}{8}$  x 10 in. (17.5 x 25.4 cm.)  
sheet: 13 $\frac{3}{8}$  x 11 in. (35.3 x 28 cm.)  
This work is number 25 from the edition of 25.

\$1,500-2,000

**PROVENANCE:**

Kunsthau Lemperts, Cologne, December 2, 2010,  
lot 880.

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**DUANE MICHALS (B. 1932)**

*Man Undressing, c. 1990*

gelatin silver print  
signed, titled and numbered '2/25' in ink  
(margin, recto)  
image: 4 $\frac{7}{8}$  x 6 $\frac{7}{8}$  in. (12.4 x 17.5 cm.)  
sheet: 8 x 10 in. (20.3 x 25.4 cm.)  
This work is number 2 from the edition of 25.

\$1,500-2,000

**PROVENANCE:**

Swann Galleries, New York, December 9, 2010, lot 112.



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## ROBERT FRANK (B. 1924)

*Bus Series Contact Sheet, 1958*

enlarged gelatin silver contact sheet,  
printed before 1971  
credited, titled, dated, and annotated 'RF 144' in  
pencil on label affixed, number '7-236' and annotation  
'Packet 7', with other various annotations  
in pencil (verso)  
image: 15½ x 19¼ in. (39.4 x 50.2 cm.)  
sheet: 15¾ x 20 in. (40.4 x 50.9 cm.)

\$10,000-15,000

### PROVENANCE:

with Bruce Silverstein Gallery, New York;  
A Private Collector;  
Swann Galleries, New York, March 24, 2011, lot 124.

### LITERATURE:

Sarah Greenough et al., *Robert Frank: Moving Out*,  
National Gallery of Art/SCALO, Washington, Zurich,  
New York, 1994, pp. 204-207.  
Vicente Todoli et al., *Robert Frank: Story Lines*,  
Tate Publishing, London, 2004, pp. 122-131.

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## 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,  
dated, '1972' and numbered '32/75' by Doon Arbus,  
Administrator in ink, Estate copyright credit stamps,  
and annotations in pencil (verso)  
image: 15 x 14¼ in. (38.2 x 37.5 cm.)  
sheet: 19¾ x 16 in. (50.5 x 40.7 cm.)

\$7,000-9,000

### LITERATURE:

Doon Arbus and Marvin Israel (ed.), *Diane Arbus*,  
Aperture, Millerton, New York, 1972, n.p.  
Sandra S. Phillips et al., *Diane Arbus: Revelations*,  
Random House, New York, 2003, p. 106.

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## DIANE ARBUS (1923-1971)

*Mia Villiers-Farrow on a bed, 1964*

gelatin silver print, printed later by Neil Selkirk  
stamped, 'A Diane Arbus photograph', signed, titled,  
dated, '1964' and numbered '12/75' by Doon Arbus,  
Administrator in ink, Estate copyright credit stamps,  
and annotations in pencil (verso)  
image: 14¾ x 14½ in. (36.6 x 36.9 cm.)  
sheet: 19¾ x 16 in. (50.5 x 40.7 cm.)

\$5,000-7,000

### PROVENANCE:

Gallery 10G, New York, 2010.

### LITERATURE:

'Fashion Independents: The Young Heiresses,'  
*Harper's Bazaar*, April 1964, pp. 162-167.  
Doon Arbus and Marvin Israel (ed.), *Diane Arbus*  
*Magazine Work*, Aperture, New York, 1984, p. 161.



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**GARRY WINOGRAND  
(1928-1984)**

*Beverly Hills, California, 1980*

gelatin silver print  
signed in pencil (verso)  
image: 9 x 13 $\frac{3}{4}$  in. (22.8 x 34 cm.)  
sheet: 11 x 14 in. (27.9 x 35 cm.)

\$2,000-3,000

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**LEE FRIEDLANDER (B. 1934)**

*Galax, Virginia, 1962*

gelatin silver print  
signed, title, date '1963', annotation '1-10',  
and other various annotations in pencil,  
copyright credit stamp (verso)  
image: 7 $\frac{1}{2}$  x 11 in. (19.1 x 28 cm.)  
sheet: 11 x 13 $\frac{3}{4}$  in. (28 x 35.3 cm.)

\$10,000-20,000

**LITERATURE:**

Walker Evans, 'The Little Screens,' *Harper's Bazaar*,  
vol. 96, no. 2, February 1963, pp. 126-129.

Rod Slemmons, *Lee Friedlander: Like a One-Eyed Cat: Photographs 1956-1987*, Harry N. Abrams Inc.,  
New York, 1989, pl. 29.

Lee Friedlander, *The Little Screens*, Fraenkel Gallery,  
San Francisco, 2001, pls. 7 and 32.

Peter Galassi, *Friedlander: The Museum of Modern Art*,  
New York, The Museum of Modern Art, 2005,  
p. 94, pl. 75.

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**IRVING PENN (1917-2009)**

*Untitled (Nude), 1949-50*

gelatin silver print  
signed, numbered '19187 P-295/SN 795',  
'19187P-295' in pencil, Penn/Condé Nast copyright  
credit stamp and stamped 'One of no more than 14  
signed silver prints of this negative. Each print differs  
somewhat from the others. Negative and prints made  
1949-1950.' (verso)  
image: 15 $\frac{1}{2}$  x 14 $\frac{3}{4}$  in. (39.4 x 37.5 cm.)  
sheet: 20 x 15 $\frac{3}{4}$  in. (50.8 x 40.3 cm.)

\$10,000-15,000

**PROVENANCE:**

Heritage Auctions, New York, May 2, 2011, lot 74086.





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### DIANE ARBUS (1923-1971)

*Albino sword swallower and her sister, Hagerstown, MD., 1970*

gelatin silver print, printed later by Neil Selkirk stamped 'A Diane Arbus photograph', signed, titled, dated, '1970' and numbered '18/75' by Doon Arbus, Administrator in ink, Estate copyright credit stamps, and annotations in pencil (verso)  
image: 14 $\frac{3}{4}$  x 14 $\frac{1}{2}$  in. (37.4 x 37.2 cm.)  
sheet: 20 x 15 $\frac{7}{8}$  in. (50.8 x 40.3 cm.)

\$5,000-7,000

#### PROVENANCE:

Alan Koppel, Chicago, 2010.

#### LITERATURE:

Sandra S. Phillips et al., *Diane Arbus: Revelations*, Random House, New York, 2003, p. 212.

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### DIANE ARBUS (1923-1971)

*A young girl at a nudist camp, PA., 1965*

gelatin silver print, printed later by Neil Selkirk stamped 'A Diane Arbus photograph', signed, titled, dated, '1965' and numbered '9/75' by Doon Arbus, Administrator in ink, Estate copyright credit stamps, and annotations in pencil (verso)  
image: 14 $\frac{3}{4}$  x 14 $\frac{1}{2}$  in. (37.8 x 39.9 cm.)  
sheet: 19 $\frac{3}{4}$  x 16 in. (50.2 x 40.7 cm.)

\$6,000-8,000

#### PROVENANCE:

Alan Koppel, Chicago, 2010.

#### LITERATURE:

Sandra S. Phillips et al., *Diane Arbus: Revelations*, Random House, New York, 2003, p. 61.

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### DIANE ARBUS (1923-1971)

*Burlesque comedienne in her dressing room, Atlantic City, NJ., 1963*

gelatin silver print stamped 'a diane arbus print', signed, dated, '1972' and numbered '3010-12-3U-1114' by Doon Arbus, Administrator, in ink, Estate copyright credit stamps, with annotations in pencil (verso)  
image: 7 $\frac{1}{4}$  x 6 $\frac{3}{4}$  in. (18.5 x 17.2 cm.)  
sheet: 14 x 11 in. (35.6 x 28 cm.)

This work was printed by Diane Arbus.

\$25,000-35,000

#### PROVENANCE:

Sotheby's, New York, October 5, 2011, lot 151.

#### LITERATURE:

Doon Arbus and Marvin Israel (ed.), *Diane Arbus*, Aperture, Millerton, New York, 1972, n.p.





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## DIANE ARBUS (1923-1971)

*Lady at a masked ball with two roses on her dress, 1967*

gelatin silver print, printed later by Neil Selkirk stamped 'A Diane Arbus photograph', signed, titled, dated, '1967' numbered '67/75' by Doon Arbus, Administrator in ink, Estate copyright credit stamps, and annotations in pencil (verso)  
image: 14½ x 14¾ in. (37.2 x 37.6 cm.)  
sheet: 19½ x 16 in. (50.6 x 40.7 cm.)

\$5,000-7,000

### PROVENANCE:

Sotheby's, Paris, November 19, 2010, lot 106.

### LITERATURE:

Doon Arbus and Marvin Israel (ed.), *Diane Arbus*, Aperture, Millerton, New York, 1972, n.p.



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## DIANE ARBUS (1923-1971)

*Untitled #01, 1970-71*

gelatin silver print, printed later by Neil Selkirk stamped, 'A Diane Arbus photograph', signed, titled, dated, '1970-71' and numbered '35/75' by Doon Arbus, Administrator in ink, Estate copyright credit stamps, and annotations in pencil (verso)  
image: 14½ x 14½ in. (36.9 x 36.9 cm.)  
sheet: 19½ x 16 in. (50.5 x 40.7 cm.)

\$10,000-15,000

### PROVENANCE:

Fraenkel Gallery, San Francisco, 2010.

### LITERATURE:

Doon Arbus and Marvin Israel (ed.), *Diane Arbus*, Aperture, Millerton, New York, 1972, n.p.  
Doon Arbus, *Untitled: Diane Arbus*, Aperture, New York, 1995, n.p.  
Sandra S. Phillips et al., *Diane Arbus: Revelations*, Random House, New York, 2003, p. 295.

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**DIANE ARBUS (1923-1971)**

*Mae West in a chair at home,  
Santa Monica, Cal., 1965*

gelatin silver print, printed later by Neil Selkirk  
stamped, 'A Diane Arbus photograph,' signed, titled,  
dated, '1965' and numbered '42/75' by Doon Arbus,  
Administrator in ink, Estate copyright credit stamps,  
and annotations in pencil (verso)  
image: 14 $\frac{1}{4}$  x 15 in. (37.3 x 38.2 cm.)  
sheet: 19 $\frac{1}{4}$  x 16 in. (50.5 x 40.7 cm.)

\$4,000-6,000

**PROVENANCE:**

Gallery 10G, New York, 2010.



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**DIANE ARBUS (1923-1971)**

*A family one evening in a nudist camp,  
PA., 1965*

gelatin silver print, printed later by Neil Selkirk  
stamped, 'A Diane Arbus photograph,' signed, titled,  
dated, '1965' and numbered '31/75' by Doon Arbus,  
Administrator in ink, Estate copyright credit stamps,  
and annotations in pencil (verso)  
image: 14 $\frac{1}{4}$  x 14 $\frac{1}{4}$  in. (37.5 cm. x 37.5 cm.)  
sheet: 19 $\frac{1}{4}$  x 16 in. (50.3 x 40.8 cm.)

\$8,000-12,000

**PROVENANCE:**

Throckmorton Fine Art, New York, 2010.

**LITERATURE:**

Doon Arbus and Marvin Israel (ed.), *Diane Arbus*,  
Aperture, Millerton, New York, 1972, n.p.  
Sandra S. Phillips et al., *Diane Arbus: Revelations*,  
Random House, New York, 2003, p. 295.



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### DIANE ARBUS (1923-1971)

*Teenager with a baseball bat, N.Y.C., 1962*

gelatin silver print  
stamped 'a diane arbus print', signed, dated, '1978' and  
numbered '1382-12-3U-1114' by Doon Arbus, Administrator,  
in ink, Estate copyright credit stamps (verso)  
image: 8 $\frac{1}{2}$  x 5 $\frac{1}{2}$  in. (22 x 14.2 cm.)  
sheet: 11 x 14 in. (35.5 x 28 cm.)

This work was printed by Diane Arbus.

\$20,000-30,000

**PROVENANCE:**

with Bruce Silverstein Gallery, New York.

297

### DIANE ARBUS (1923-1971)

*Two friends in the Park, N.Y.C., 1965*

gelatin silver print  
stamped 'a diane arbus print', signed, numbered '4165-X-1U-1114'  
by Doon Arbus, Administrator in ink, with Estate copyright and  
reproduction limitation stamps (verso)  
image: 10 x 9 $\frac{1}{4}$  in. (25.5 x 24.8 cm.)  
sheet: 13 $\frac{3}{4}$  x 10 $\frac{7}{8}$  in. (35.3 x 27.7 cm.)

This work was printed by Diane Arbus.

\$20,000-30,000

**PROVENANCE:**

The Estate of Diane Arbus;  
A Private Collection;  
Acquired from the above through agent.





298

298

**ROBERT MAPPLETHORPE  
(1946-1989)**

*Lisa Lyon, 1981*

gelatin silver print, flush-mounted on board  
signed and dated in ink in copyright credit stamp  
(flush mount, verso)

image: 14 x 14 in. (35.5 x 35.5 cm.)

sheet/flush mount: 19 $\frac{7}{8}$  x 15 $\frac{1}{2}$  in. (50.5 x 39.7 cm.)

\$12,000-18,000

**PROVENANCE:**

with Teplitzky & Scott Fine Art, Evergreen, Colorado;  
with Jayne H. Baum, New York.



299

•299

**ROBERT MAPPLETHORPE  
(1946-1989)**

*Lisa Lyon, 1982*

gelatin silver print, flush-mounted on board  
signed, dated and numbered 'AP1/2' in ink (margin);  
signed and dated in ink in copyright credit stamp  
(flush mount, verso)

image: 15 $\frac{1}{4}$  x 15 $\frac{1}{4}$  in. (38.7 x 38.7cm.)

sheet/flush mount: 19 $\frac{3}{4}$  x 15 $\frac{1}{4}$  in. (50.2 x 40 cm.)

This work is from the edition of 10 plus 2 APs.

\$3,000-5,000

**PROVENANCE:**

The artist;  
*Photographs from the Collection of Lisa Lyon*,  
Phillips, New York, April 9, 2011, lot 162.

**LITERATURE:**

Robert Mapplethorpe, *Lady Lisa Lyon*, Viking Press,  
New York, 1983, p. 108.

•300

**ROBERT MAPPLETHORPE  
(1946-1989)**

*Lisa Lyon, 1982*

gelatin silver print, flush-mounted on board  
signed and numbered in ink (margin); signed  
and dated in ink in copyright credit stamp  
(verso, flush mount)  
image: 15¼ x 15¼ in. (38.7 x 38.7 cm.)  
sheet/flush mount: 19¼ x 15¼ in. (50.3 x 40.3 cm.)  
This work is from the edition of 10 plus 2 APs.

\$3,000-5,000

**PROVENANCE:**

The artist;  
*Photographs from the Collection of Lisa Lyon,*  
Phillips, London, May 19, 2011, lot 22.

**LITERATURE:**

Robert Mapplethorpe, *Lady Lisa Lyon*, Viking Press,  
New York, 1983, p. 125.



300

•301

**ROBERT MAPPLETHORPE  
(1946-1989)**

*Lisa Lyon, 1982*

gelatin silver print, flush-mounted on board  
signed and numbered 'AP1/2' in ink (verso, flush mount)  
image: 19½ x 15¼ in. (48.6 x 38.7 cm.)  
sheet/flush mount: 20 x 16 in. (50.3 x 40.5 cm.)  
This work is from the edition of 10 plus 2 APs.

\$4,000-6,000

**PROVENANCE:**

The artist;  
*Photographs from the Collection of Lisa Lyon,*  
Phillips, London, May 19, 2011, lot 21.

**LITERATURE:**

Robert Mapplethorpe, *Lady Lisa Lyon*, Viking Press,  
New York, 1983, p. 30.



301





302 (i)



302 (ii)



303

•302

### BILL OWENS (B. 1938)

*I don't feel that Richie playing with guns will have a negative effect on his personality from 'Suburbia', 1973; I only play croquet once a year on the Fourth of July. The rest of the day we spend at the neighbor's pool drinking beer from 'Leisure', 2004*

2 gelatin silver prints, mounted on board, printed later  
each signed and titled 'Richie' and 'Croquet' respectively, in pencil (mount, recto)  
(i) image/sheet: 9¾ x 8 in. (24.8 x 20.2 cm.)  
(ii) image/sheet: 10½ x 11¼ in. (26.6 x 29.8 cm.)  
each mount: 13¾ x 11¼ in. (34.9 x 29.8 cm.)

\$2,000-3,000

(2)

•303

### PHILIPPE HALSMAN (1906-1979)

*Dali Atomicus, 1948*

gelatin silver print, printed later  
copyright credit stamp (verso)  
image: 10¼ x 13 in. (26.1 x 33.1 cm.)  
sheet: 10⅞ x 14⅞ in. (27.7 x 36 cm.)

\$2,000-3,000

#### PROVENANCE:

Bonhams and Butterfield, Los Angeles, November 2, 2010, lot 66.





•304

**NOBUYOSHI ARAKI (B. 1940)**

*Tokyo Comedy, 1983*

gelatin silver print

various numbers and annotations in pencil (verso)

image: 10½ x 12¾ in. (27.3 x 32.4 cm.)

sheet: 11¼ x 14 in. (28.6 x 36 cm.)

\$5,000-7,000

**LITERATURE:**

Kathrin Rhomberg and Hisako Motoo (eds.), *Tokyo Comedy, Nobuyoshi Araki*, Korinsha Press, Kyoto, 1997, n.p.



**305**

**NOBUYOSHI ARAKI (B. 1940)**

*Untitled from Bondages, 1998*

oversized gelatin silver print

signed in pencil (verso)

image: 28½ x 36½ in. (72.4 x 92.7 cm.)

frame: 33¾ x 41¾ in. (85.7 x 106.2 cm.)

\$7,000-9,000

**PROVENANCE:**

with Gallery Jablonka, Cologne;  
Phillips, New York, April 9, 2011, lot 202.





•306

**NOBUYOSHI ARAKI (B. 1940)**

*Untitled from 'Personal Sentimentalism in Photography', 2000*

ferrotyped gelatin silver print  
initialed in ink (verso)  
image: 10¾ x 15¾ in. (27.9 x 40.1 cm.)  
sheet: 14¾ x 17 in. (36.2 x 43.3 cm.)

\$2,000-3,000

**PROVENANCE:**

Swann Galleries, New York, March 24, 2011, lot 65.



**.307**

**NOBUYOSHI ARAKI (B. 1940)**

*Flower Stem, 1990s*

cibachrome print

signed in ink (verso)

image/sheet: 18 $\frac{1}{2}$  x 23 $\frac{3}{4}$  in. (47.3 x 59.4 cm.)

\$4,000-6,000





•308

## MINOR WHITE (1908-1976)

*Tide Stones, 1963*

gelatin silver print, mounted on board, printed later  
signed in pencil (mount, recto); titled, inscribed,  
and annotated in pencil (mount, verso)  
image/sheet: 8¾ x 11 in. (22.2 x 27.9 cm.)  
mount: 16 x 20 in. (40.5 x 50.5 cm.)

\$2,500-3,500

**PROVENANCE:**

Swann Galleries, New York, October 19, 2010,  
lot 14.

**LITERATURE:**

Minor White (ed.), *Mirrors Messages  
Manifestations*, Aperture, Inc., New York,  
1969, p. 166.



**309**

**SEBASTIÃO SALGADO (B. 1944)**

*Antarctica, 2005*

oversized gelatin silver print  
signed, titled and dated in pencil (verso)  
image: 21¼ x 29¾ in. (54 x 75.5 cm.)  
sheet: 23¾ x 35½ in. (60 x 90.2 cm.)

\$10,000-15,000

**PROVENANCE:**

Hamburg Kennedy Photographs, New York, 2010.

**LITERATURE:**

Sebastião Salgado, *Genesis*, Taschen, Cologne, 2013, pp. 20-21.

In *The Guardian* Simon Hattenstone recounted Salgado's photographic journey to Antarctica:

*They sailed for days on end, looking for the great sculpted icebergs Salgado had heard about. When he found one that looked like a turreted medieval castle, he realized his visit had been worthwhile. He was ecstatic. He had already taken thousands of photographs in Antarctica, but he considered this to be the first real one (from 'High Summer,' July 1, 2005).*





# 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

- 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".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

## 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

## 3 CONDITION

- 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.
- 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

- 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.
- 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

- 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.
- 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.
- 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.
- 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

- 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.
- 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.
- 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

The US Government selling entity requires that employees of Christie's or its affiliates and their family members may not bid on any lots in this sale

## 1 NEW BIDDERS

- 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:
  - 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);
  - 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

- for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

## 2 RETURNING BIDDERS

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

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

## 5 BIDDING IN PERSON

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

## 6 BIDDING SERVICES

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

- 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.
- Internet Bids on Christie's LIVE™**  
For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).
- Written Bids**  
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a

**lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

## 2 RESERVES

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

## 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

## 4 BIDDING

The auctioneer accepts bids from:

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

## 5 BIDDING ON BEHALF OF THE SELLER

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

## 6 BID INCREMENTS

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

## 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

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



auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

## 2 TAXES

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- 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 satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- 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 the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - 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(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **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. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

- Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only.
- Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- 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. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

## 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 7th 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.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

### 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- 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**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

## 2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - charge you storage fees while the **lot** is still at our saleroom; or

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

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com).
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

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

- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

## 2 RECORDINGS

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

## 3 COPYRIGHT

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

## 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com). In addition, due to the nature of the consignment, the Government consigning entity requires Christie's to provide the US Government selling entity with a list of the successful bidders of the lots in this sale.

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON

### WWW.CHRISTIES.COM

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

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

**Heading:** has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

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

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

**UPPER CASE type:** means having all capital letters.

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



## SYMBOLS USED IN THIS CATALOGUE

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

◊

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

◆

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

~

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

△

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

•

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

■

See Storage and Collection pages in the catalogue.

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

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

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

#### ◊ Minimum Price Guarantees:

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

#### ◊ ♦ Third Party Guarantees/Irrevocable bids

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

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

### Other Arrangements

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

Bidding by parties with an interest

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

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

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

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

★ "Attributed to ..."

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

★ "Studio of ..." / "Workshop of ..."

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

★ "Circle of ..."

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

★ "Follower of ..."

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

★ "Manner of ..."

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

★ "After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

### POST 1950 FURNITURE

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

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per <b>lot</b> , due on Day 36)	\$150.00
Storage (per <b>lot</b> /day, beginning Day 36)	\$12.00
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: Tel + 1 212 636 2070, storage@cfass.com	

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
nycollections@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9:30 AM - 5:00 PM**  
**Monday-Friday except Public Holidays**



**Christie's Fine Art Storage Services (CFASS)**  
62-100 Imlay Street, Brooklyn, NY 11231  
Tel: +1 212 974 4500  
nycollections@christies.com  
Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9:30 AM - 5:00 PM**  
**Monday-Friday except Public Holidays**



## WORLDWIDE SALEROOMS AND OFFICES

### ARGENTINA

#### BUENOS AIRES

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KS: *London, King Street*  
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PAR: *Paris*  
SK: *London, South Kensington*



EDWARD WESTON (1886-1958)

*Zabriskie Point*, 1938

gelatin silver contact print, probably printed 1940s  
dated and numbered 'DV-Z-25' in pencil, annotated 'Page 11'  
with other various annotations in pencil/blue crayon (verso)  
image/sheet: 8 x 10 in. (20.4 x 25.5 cm.)  
\$10,000-15,000

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The Miles and Shirley Fiterman Collection  
DAVID HOCKNEY (B. 1937)  
Beach Umbrella  
acrylic on canvas  
124.4 x 92.7cm. (49 x 36½in.)  
Painted in 1971

**POST-WAR AND CONTEMPORARY  
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HIROSHI SUGIMOTO (B. 1948)  
*Lightening Fields 144*  
gelatin silver print in artist's frame  
71  $\frac{7}{8}$  x 60in. (182.5 x 152.5cm.)  
Executed in 2010  
£80,000–120,000

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DAY AUCTION**

*London, King Street, 12 February 2016*

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CARROLL DUNHAM (B. 1949)

*Untitled*

Woodcut in colors, 1999-2000

Signed and dated in pencil, numbered 4/12

Sheet: 22 x 30 in. (508 x 762 mm.)

Estimate: \$3,000-5,000

**PRINTS & MULTIPLES: FIRST IMPRESSION**

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**VIEWING**

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A BACCHANTES VASE, NO. 997  
designed 1927, opalescent  
9æ in. (24.7 cm.) high  
wheel-engraved R. LALIQUE FRANCE, engraved No. 997  
£15,000-20,000

**LALIQUE**

*London, South Kensington, 9 February 2016*

**VIEWING**

6-9 February 2016  
85 Old Brompton Road  
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US\$3,000 to US\$5,000	by US\$200, 500, 800

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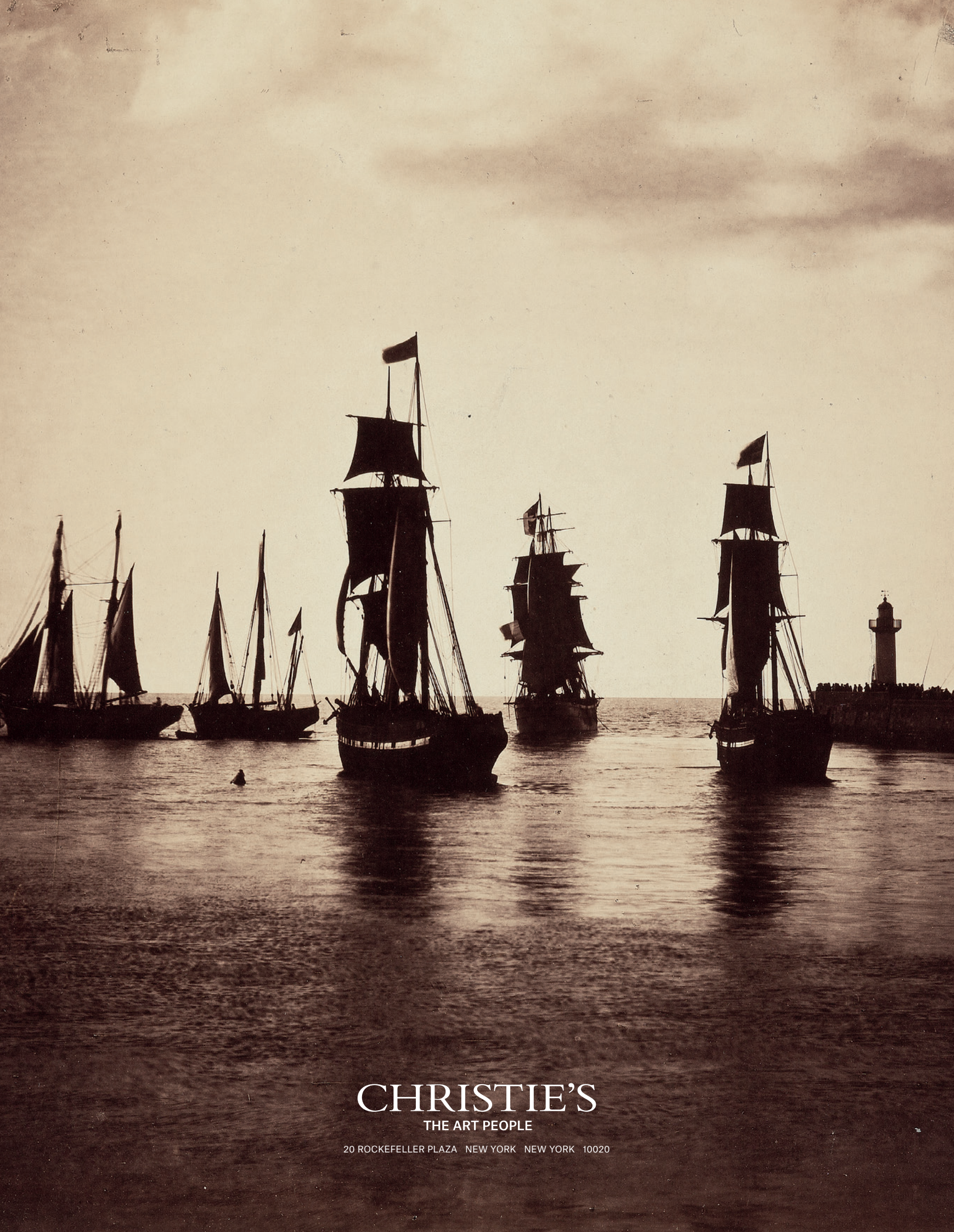
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