AN AMERICAN JOURNEY

THE DIANN G. AND THOMAS A. MANN COLLECTION OF PHOTOGRAPHIC MASTERWORKS

AUCTION IN NEW YORK 4-5 OCTOBER 2018
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OCTOBER 2018
THE COLLECTION OF MELVA BUCKSBAUM:
POST-WAR AND CONTEMPORARY ART,
PHOTOGRAPHS AND PRINTS

08/20/18
AN AMERICAN JOURNEY
THE DIANN G. AND THOMAS A. MANN COLLECTION OF PHOTOGRAPHIC MASTERWORKS

4-5 OCTOBER 2018

AUCTION
Thursday 4 October 2018
at 6.00 pm (Lots 1-60)
Friday 5 October 2018
at 10.00 am (Lots 61-184)

20 Rockefeller Plaza
New York, NY 10020

VIEWING
Saturday 29 September
10.00 am - 5.00 pm
Sunday 30 September
1.00 pm - 5.00 pm
Monday 1 October
10.00 am - 5.00 pm
Tuesday 2 October
10.00 am - 5.00 pm
Wednesday 3 October
10.00 am - 5.00 pm
Thursday 4 October
10.00 am - 2.00 pm

AUCTIONEER
Gemma Sudlow (#2016494)

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The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

AUCTION LICENSE
Christie’s (#1213717)

AUCTION CODE AND NUMBER
In sending absentee bids or making enquiries, this sale should be referred to as MANN-16381

CONDITIONS OF SALE
This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

CHRISTIE’S

13/03/2018
The collection of Diann and Thomas Mann is one of the most significant groupings of masterworks of American photography in private hands today. With an emphasis on Pictorialism, the birth and explosive growth of Modernism, and the critical transition period between the two, this collection is a shining example in the depth and breadth of the artistic vision of the most significant photographers of the 20th century, and includes those names most intimately associated with the development of Photography as a universally recognized art form.

At the heart of this collection stands the unparalleled figure of Alfred Stieglitz. Eleven stellar prints adorn this collection, including the triumvirate of his three most well-known images: *The Terminal*, *The Hand of Man*, and *The Steerage*, each as signed and mounted over-sized gravures. There are other rare examples of works by major figures of the Photo-Secession as well, including Clarence Hudson White, Edward Steichen, and Gertrude Käsebier.

Representing American Modernism are important works by Paul Strand, Charles Sheeler, and of course, Stieglitz himself. However the seventeen prints by Edward Weston are truly incomparable; most are rare mounted, initialed or signed examples in pristine condition.

The Mann collection also heavily features works by the socially conscious photographers associated with the Farm Security Administration who documented rural America during the Great Depression era. Fine examples of timeless works by Dorothea Lange, Margaret Bourke-White, Arthur Rothstein and, in particular, Walker Evans. In addition, of particular note are two outstanding 19th century works, a mammoth plate print by Carleton Watkins of Yosemite's El Capitan, and a fine example of White House Ruins at Canyon de Chelley by Timothy O'Sullivan, from 1873.

The metaphor of the photographer as a kind of painter, dependent on camera and chemicals rather than pigments, is inadequate to describe the photographer's work. To it must be added the metaphor of the photographer as historian, for the photographer shares the historian's task of describing the world by transforming literal facts into art. While the photographer who emphasizes the form of his image might appear to be like a painter, and the photographer who emphasizes the content might appear more like a historian, the two roles are inextricably linked. In the way that he presents the world, every photographer is both a historian and a visual artist. And every photograph can instruct us both through what it describes and how it describes it.

*MARThA A. SANdWEISS, Masterworks of American Photography*
Diann Goodman Mann and Thomas A. Mann made their earliest acquisitions in the early 1970s, at a time when no more than a handful of dealers existed, exhibitions were few and far between, and photography was not seen as a valuable investment. Tom had been introduced to the magical world of film photography in 1958, when his parents gifted him with a Bell & Howell stereo camera, which he brought with him on his first trip to Europe.

Having thus been enthralled with the camera from an early age, Tom educated himself in the history of the medium first through his love of history and books. He and Diann collected many monographs on favorite photographers as well as the occasional limited-edition book, accompanied by a print. This led to the realization that early prints of historical works were not only readily available but also inexpensive. In hindsight, his curiosity, enthusiastically shared by his wife Diann, coupled with their willingness to acquire key pieces was prescient, especially as the availability of superb early examples became more and more rare over the coming years.

For the catalogue to an exhibition of their work at Cornell University’s Herbert F. Johnson Museum of Art in 1994, where they are alumni, their daughter Julie A. Mann noted that “The Manns’ absolute first rule in choosing a photograph is that the image must move them both emotionally and intellectually… Diann responds to photographs of people while Tom is as attracted to abstraction as he is to portraiture.”

She continues on to say that, “The first artist to whom they responded was Edward Weston… Something in Weston’s world view, in the sensuousness of his vision and his prints, corresponds with the Manns’ taste and their ideas about photography… Tom sees Weston as an artist who clearly translated his ideas and feelings into a unity of photographic vision from the 1920s until 1948 when Weston was incapacitated by Parkinson’s disease.”

As their tastes developed, and their knowledge in ‘reading a print’ was honed, they consciously sought out prints that are distinguished not just for their iconic imagery, but also for all the hallmarks of rarity: signatures, annotations, pristine condition, distinguished provenance, and in a few instances, the importance of exhibition history.

Great works of art have an “object presence”, an extremely elusive quality the most sophisticated collectors speak of with reverence. The masterworks from the Mann Collection contain that quality in abundance. The rarity of the cornerstones of this collection is such that it would be well-nigh impossible to recreate this collection today. From the three stellar photogravures by Stieglitz, to the self-portrait with his sister by Edward Steichen which he gifted to Gertrude Käsebier; from the handsome group of early Edward Weston prints, to two iconic Dorothea Lange’s images, *Migrant Mother* and *White Angel Bread Line,* the list goes on and on.

The sale of An American Journey: The Diann G. and Thomas A. Mann Collection of Photographic Masterworks is a landmark event. The opportunity afforded thus to new and veteran collectors to assess and acquire key works from the history of the medium is an event not to be missed.
SESSION I
THURSDAY 4 OCTOBER 2018
at 6.00 pm (Lots 1-60)
1

ANNE BRIGMAN (1869–1950)

*Invictus*, c. 1924

gelatin silver print, mounted on card
monogrammed in ink (recto); signed in pencil (mount, recto);
titled and inscribed ‘For Invictus — For Gustave Arch-angel’
and credited on photographer’s Oakland studio label (mount, verso)
image: 9 ¾ x 7 ¾ in. (24.4 x 18.8 cm.)
sheet: 9 ¾ x 7 ¾ in. (25 x 19.4 cm.)
mount: 17 ¼ x 14 in. (43.8 x 35.5 cm.)

$12,000–18,000

PROVENANCE:
Gifted from the artist to Gustav Breuer, 1924;
Susan Ehrens, Oakland, California;
acquired from the above by the Gilman
Paper Company, 1987;
their sale, Sotheby’s New York,
February 15, 2006, lot 47;
acquired from the above sale by the present owner.

LITERATURE:
Penelope Salinger, *A Poetic Vision: The Photographs
of Anne Brigman*, Santa Barbara Museum of Art,
Marianne Fulton et al., *Pictorialism into Modernism:
The Clarence H. White School of Photography,*

According to Brigman, the present image was made ‘between hail showers from racing clouds
and glorious sunlight.’ The Oakland, California based artist was known to go on long, spiritually
explorative camping trips, sometimes lasting a month or two, either alone or with her dog Rory
and other companions. On these ritualistic trips, photography became Brigman’s chosen method of
expression in her quest to establish an intimacy with nature. One of her favorite locations to camp and
create images at was Desolation Valley in the High Sierra.

In an April 1926 issue of *Camera Craft* magazine, Brigman contributed an article entitled, ‘The Glory of
the Open’ in which she recalls the following about the making of *Invictus*: ‘the Gods of the Mountain
in their inscrutable ways brought to me everything, and to crown all, a lovely human. This human
knew nothing of my work with mountain trees, but was willing to go to the wonder-tree and there, in
this high, lone place...the film of the print *Invictus* came to birth’ (Brigman, ‘The Glory of the Open’,
*Camera Craft* 33, April 1926, p. 161).

The present print of this stunning image comes from the prestigious Gilman Paper Company
Collection. When this print was offered in the collection sale at auction in 2006, it was noted that,
according to Brigman authority Susan Ehrens, Brigman photographs with the studio label that is
applied to the verso of this work are very rare; Ehrens also notes that the studio address on the label
eventually became a meeting place for members of Group f/64.
ALFRED STIEGLITZ (1864–1946)

*Icy Night, 1898*

photogravure, mounted on paper, with original overmat
signed and titled in pencil (mount, recto)
image: 5 x 6 ¼ in. (12.7 x 15.9 cm.)
sheet/overmat: 5 ¾ x 7 in. (14.4 x 17.7 cm.)
mount: 8 ¾ x 10 ¾ in. (22.2 x 26.9 cm.)

$15,000–25,000

‘I feel that some of the photography being done in America today is more living, more vital, than the painting and I know that there are other painters who agree with me,’ wrote Georgia O’Keeffe in the early 1920s. ‘Compared to the painter, the photographer has no established traditions to live on... He must gain all the respect he is to have by what he himself can actually do’ (Naef, *In Focus: Alfred Stieglitz: Photographs from J. Paul Getty Museum*, 1995, p. 56).

In 1890, when Stieglitz returned to the United States after his studies in Berlin with acclaimed photochemist Professor Hermann Wilhelm Vogel, the young artist became a partner at the Heliochrome Company, a photoengraving business in New York. Stimulated by his recent studies, he intrepidly experimented with various photographic chemicals, refining his technique for photographic processes including the photogravure. The fine works by Stieglitz that are included in this collection exemplify some of his most accomplished prints in several media, perhaps most notably the photogravure.

Around this time Stieglitz also worked as an editor for several photography journals including *American Amateur Photographer* and *Camera Notes*. Eventually, he would resign as editor of these publications and focus his attention on the new, independent quarterly, *Camera Work*, which he founded in 1902. By this point in Stieglitz’s career he was already an internationally famous photographer and supremely adept at the photogravure process. *Camera Work* famously valued the quality of its reproductions higher than any other journal of the era. In most of the issues that were published, a description of the printing methods employed in the issue was included in the beginning pages.

From the mid-1890s until the mid-1910s Stieglitz created sumptuous photogravures of his photographs, such as the print in the present lot. When this print was offered with Phillips in 1980, it was accompanied by a note stating that, according to the original recipient of this work as a gift from the artist in 1915, Stieglitz had planned for this print to be added to a group that he, Edward Steichen and Georgia O’Keeffe, among others, would contribute works to as a ‘time capsule’ to be buried on the grounds of the artist’s Lake George home. The plan was never fulfilled.

This image was produced by Stieglitz originally as part of an advertisement for Goerz lenses. Greenough locates another photogravure of this image in the Stieglitz Collection at The National Gallery of Art, Washington, D.C. (Greenough, *The Key Set*, p. 153).

The layered paper mount and overmat, with Stieglitz’s signature and date, make the present lot a unique treatment by the artist for this image.
3

ANSEL ADAMS (1902–1984)

_Taos Pueblo: Photographed by Ansel Easton Adams and Described by Mary Austin_

San Francisco: Grabhorn Press, 1930. Twelve bound-in gelatin silver prints by Ansel Adams on Dassonville Charcoal Black paper. Each image approximately 6 ½ x 8 ½ in. (16.4 x 21.5 cm.) or inverse. Each sheet 17 x 12 ½ in. (43.1 x 31.7 cm.). Indian thunderbird motif by Valenti Angelo in orange on the title page and repeated in the margins of text pages. Text by Mary Austin (1868–1934). Dedication page and plate list. Signed by Adams and Austin in ink (colophon). Number seventy-five from an edition of 108. Folio, ¾ leather, blindstamped with title, linen sides.

PROVENANCE:
Sotheby’s, New York, October 8, 1997, lot 193; acquired from the above sale by the present owner.

The present lot is a first edition of this classic collaboration between Ansel Adams and Mary Austin. The images, printed by Adams himself for all 108 copies of the book, were made with an especially sensitized photographic emulsion developed by William Dassonville known as ‘Dassonville Charcoal Black’. After the work was published in 1930, all 108 copies of the edition sold out within two years.

$40,000–60,000

The plates are as follows:

*North House (Hlauuma)*
*South House (Hlaukwima)*
*A Man of Taos*
*Ruins of Old Church*
*New Church*
*Girl of Taos*
*North House (End View)*
*South House, Harvest*
*Old Man of Taos*
South House, Woman Winnowing Grain
*North House, Kiva, and Thunder Clouds*
*Church at Ranchos de Taos*
GERTRUDE KÄSEBIER (1852–1934)

Sunshine in the House (Clarence H. White and family), 1913

platinum print, mounted on board
titled and annotated ‘Platinum’ and ‘1963’ in pencil and credited
and titled on affixed Museum of Modern Art label (mount, verso)
image/sheet: 8 x 7 ½ in. (20.3 x 19 cm.)
mount: 20 x 16 in. (50.8 x 40.7 cm.)

$12,000–18,000

PROVENANCE:
Mrs. Hermine M. Turner, the artist’s daughter; gifted by the above to The Museum of Modern Art, New York, 1963; their sale, Sotheby’s, New York, October 23, 2002, lot 142; acquired from the above sale by the present owner.

The present lot depicts Käsebier’s fellow photographer Clarence White, and his family, at the home of F. Holland Day, in Maine. Between 1910 and 1915, White ran his photography school in Maine, where students, dressed in sailor suits, would benefit from White’s expertise and connections in the Photo-Secession movement. In all likelihood, this image, which depicts White, his wife Jane, and their three sons, Maynard, Clarence Jr., and Minor, was taken by Käsebier during a trip to the school as a visiting artist. The platinum printing enhances the light and warmth of the composition, resulting in an atmospheric radiance typical of Pictorialism.

EDWARD STEICHEN (1879–1973)

Self-Portrait with Sister, Milwaukee, 1900

platinum print, mounted on original buff paper,
mounted again on original light grey paper
image/sheet: 4 x 5 ½ in. (10.1 x 14 cm.)
mount: 4 ¼ x 5 ¼ in. (11.4 x 14.5 cm.)
secondary mount: 16 x 15 ¼ in. (40.6 x 38.3 cm.)

Taken in 1900 at the age of 21, this is among the earliest portraits by Edward Steichen to ever appear at auction. Presenting himself and his sister as elegant and noble patrons of society, not unlike the subjects captured by John Singer Sargent and Frank Weston Benson, Steichen opted for a carefully cropped, painterly composition. At the time, Steichen was still vacillating between photography and painting, and accordingly, infused the former practice with the Pictorialist sensibility favored at the turn of the last century. This portrait would be among the last Steichen would take before departing for New York, where he would meet his would-be-mentor, Alfred Stieglitz, on his way to Paris to see the Rodin Pavilion. This print was originally in the collection of his fellow Photo-Secession artist Gertrude Käsebier, to whom he wrote in 1902:

Roma—MDCCCCII

There are trees in the Villa de Medici that are so full of sap and growth that they have put great iron bands around them to keep them from bursting—I feel that way myself!

The print on offer here was gifted to the photographer Gertrude Käsebier, and bears striking similarities to a well-known album of photographs, drawings, and gravures given to her by Steichen at the turn of the last century. This album was sold by Sotheby’s in 1976. Weston Naef surmises that Steichen gave this album to Käsebier in August, 1901. They had first met in Paris in 1900.

At the time of this writing only one other example of this image in platinum is known to exist, and resides in the permanent collection of the Museum of Modern Art.

PROVENANCE:
The artist;
The Estate of Gertrude Käsebier (1852–1934);
from the above to a private collection;
Pace/MacGill Gallery, New York;
acquired from the above by the present owner, 1985.

EXHIBITED:

LITERATURE:
CLARENCE HUDSON WHITE (1871–1925) 
AND ALFRED STIEGLITZ (1864–1946)

Torso, Miss Thompson, 1907

palladium print, mounted on tissue, in original single-ply window mat
signed in pencil (mount, recto)
image/sheet: 9 ⅞ x 7 ⅛ in. (24 x 18 cm.)
mount: 13 ⅛ x 9 ⅜ in. (33.6 x 24.1 cm.)
original window mat: 18 x 14 ⅞ in. (45.7 x 36.2 cm.)

$100,000–200,000

Both Clarence Hudson White and Alfred Stieglitz were founding members of the Photo-Secession in 1902, based in the New York City area, and it was during this period that the two became close friends and collaborators. They shared a deep reverence for Pictorialism, which White pursued most notably through his painterly images of family members and intimate friends. Atmospheric portraits were his forte and were greatly admired by Stieglitz, who reproduced them regularly in the early issues of Camera Work.

In 1907, White and Stieglitz collaborated on a series of experimental works ostensibly to test lenses as well as new photographic plates and printing processes. The idea developed ‘in consequence of various lively discussions with some painters about portrait painting and the impossibility of the camera to do certain things.’ Challenged, the two photographers resolved to disprove the painters’ theories. Two models from among their friends and acquaintances were asked to participate: a young woman named Mabel Cramer and a second woman known to history only as Miss Thompson. The resulting images, purported to be sixty negatives produced over a two week period, are more visually aligned with White’s aesthetic and were likely printed by him; it is believed that Stieglitz served mainly as an advisor. The portraits, showing the models both clothed and nude, range from demure and closely cropped to more classical, full-length depictions alongside visual props or within carefully staged scenes. The present lot is a superlative example of one of the tightly cropped, intimate portraits. While the pair exposed approximately sixty negatives, only a handful of physical prints were made, further contributing to the rarity of this print.

Other prints of this image reside in institutional collections including the National Gallery of Art, Washington D.C.; The Metropolitan Museum of Art, New York; and George Eastman Museum, Rochester (Greenough, The Key Set, p. 201).
CLARENCE HUDSON WHITE (1871–1925)

*The Three Graces, 1900*

platinum print, mounted on vellum
initialed in ink (recto)
image/sheet: 9 ¾ × 7 ¾ in. (23.5 × 18.4 cm.)
mount: 18 ¼ × 15 ¼ in. (46 × 38.7 cm.)

$50,000–70,000

**PROVENANCE:**
Swann Galleries, New York, October 7, 1999, lot 591;
acquired from the above sale by the present owner.

Best remembered as one of the seminal Pictorial photographers of the late 19th/early 20th centuries, and a co-founder with Alfred Stieglitz of the Photo-Secession, White bears nearly equal responsibility for the promotion and development of photography in America. As an artist, and perhaps even more importantly as a teacher, he was inspiring and much beloved. 'I still have a thrill when I think I am on the right road, and a little envy when I see a beginner who appears to have arrived.'

As historian Bonnie Yochelson has written, 'His vision of photography's future was prophetic; his social and aesthetic philosophy was consistent; and his program for training young photographers, which extended far beyond the classroom, was effective.' Artists as diverse and important as Karl Struss and Dorothea Lange studied with him, and contributed greatly to the history of the medium.

Well-versed in a range of photographic techniques and adventuresome in his darkroom experiments, White was a master at creating prints of reverberating presence. The present lot, a platinum print mounted on vellum paper, is just such an object.
EDWARD STEICHEN (1879–1973)

The Dock at Bouquet Lodge, Lake Champlain, 1910

carbon print, flush-mounted on board
image/sheet/flush mount: 7 ¾ x 6 ¾ in. (18.4 x 17.1 cm.)

$30,000–50,000

PROVENANCE:
Sotheby’s, New York, April 18, 1996, lot 144; acquired from the above sale by the present owner.

One of the hallmarks of Pictorialism is an embrace of a wide range of experimental and darkroom-centric printing processes that blurred the lines between photography and painting. Among those processes were platinum, gum-bichromate, albumen, and as seen in the current lot, the dark and mysterious carbon print. When combined with different paper types, each of these processes could produce an ethereal presence to the final print.

During the late 1890s, Steichen experimented with all the above methods, often resulting in soft, warm-hued compositions. In this image, taken at Lake Champlain, New York, the plush clouds cast a luminous glow, as a veil of leaves cascade in the foreground. The carbon printing technique allowed Steichen to achieve deep, inky shades of black to heighten the dramatic scene and transcend the otherwise graphic inclination of photography.

This print first came to auction in 1996, when it was acquired by the present owners, and it is the only print of this image to ever appear on the market.
ALFRED STIEGLITZ (1864–1946)

The Rag Picker, 1892
gelatin silver print, flush-mounted on board, mounted again on card, printed 1920s–1930s
signed, titled, dated and inscribed ‘For Dahlberg’ in pencil (mount, recto)
image/sheet/flush mount: 3 ¾ x 3 in. (8.5 x 7.6 cm.)
mount: 10 ½ x 8 ¼ in. (26.6 x 20.6 cm.)

$25,000–35,000

PROVENANCE:
Gifted by the artist to Edward Dahlberg, a novelist, literary critic and friend to the artist; Sotheby’s, New York, November 5, 1984, lot 308; acquired from the above sale by the present owner.

EXHIBITED:

LITERATURE:

With the artist’s return from Europe came a period of search. ‘From 1893 to 1895 I often walked the streets of New York downtown, near the East River, taking my hand camera with me. I wandered around the Tombs [jailhouse], the old Post Office, Five Points. I loathed the dirty streets, yet I was fascinated.’ Along with The Terminal (Lot 10) and Winter, Fifth Avenue, both made the following year, The Rag Picker is the very embodiment of his words.

Only three prints of The Rag Picker are known to exist. Greenough lists the examples at The National Gallery of Art, Washington, at the Philadelphia Museum of Art, and this print, which is signed, mounted and inscribed ‘For Dahlberg’ (Greenough, The Key Set, p. 45). This is the only print in private hands.
ALFRED STIEGLITZ (1864–1946)

The Terminal, New York, 1893

large-format photogravure on tissue, mounted on original board, printed c. 1910
signed, titled and dated in pencil (margin); annotated ‘Mrs. Luhrman/ 12E8’ in pencil (mount, verso)
image: 10 x 13 ¾ in. (25.3 x 33.6 cm.)
sheet: 11 x 15 ¾ in. (27.8 x 40 cm.)
mount: 12 x 16 in. (30.5 x 40.7 cm.)

$150,000–250,000

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

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

Having returned from almost a decade in Europe, lower Manhattan, with its throngs of workers and construction projects, docks, subways and dirty streets, was an utter contrast to picturesque Europe. The grandeur and forces of modernity coursing through the city, however, inspired a body of work that blazed a trail for the fledgling art of photography. The Terminal, along with The Hand of Man (Lot 13) and The Steerage (Lot 15).

Like The Hand of Man and The Steerage, The Terminal was reproduced as a small-format photogravure in the influential Stieglitz issue of Camera Work, no. 36 (1911). It also holds the distinction, again along with The Hand of Man and The Steerage, of having been contact-printed on gelatin-silver paper by Stieglitz in the 1920s–1930s in very limited quantities.

Though the present photogravure is dated by Stieglitz ‘1892’, in The Key Set, Sarah Greenough places the date of the image in 1893, the documented year of Winter, Fifth Avenue.

ALFRED STIEGLITZ (1864–1946)

Venetian Gamin, 1894

gelatin silver print, flush-mounted on board, mounted again on second board, in original An American Place frame, printed 1934
signed, titled and dated ‘1887’ in ink on affixed An American Place label
(original frame backing board)
image/sheet/flush mount: 7 ¼ x 6 ¾ in. (19.3 x 16.2 cm.)
secondary mount: 14 ½ x 11 ¾ in. (36.8 x 28.5 cm.)

$40,000–60,000

On December 10, 1942, The Museum of Modern Art, New York sent a press release inviting art editors to preview ‘New Acquisitions’ and ‘10 Photographs by Alfr ed Stieglitz’, among which was the print offered in the current lot, Venetian Gamin. ‘The ten newly acquired photographs to be shown at the Museum on Wednesday,’ the release read, ‘were selected by Mr. Stieglitz from his earliest and latest works. From his earliest period, when he was a student in Germany, he has chosen three famous photographs which anticipate photography today and which have frequently been reproduced:

‘November Days, Munich, 1884
Venetian Gamin, Venice, 1887
Paula, sometimes titled Sunrays or Lights and Shadows, Berlin, 1889

The prints of all three were made by Mr. Stieglitz in the summer of 1934.’

Before entering the collection of The Museum of Modern Art in 1942, the print had been exhibited at Stieglitz’s gallery, An American Place, and still retains the white metal frame in which it was originally exhibited. When this print was offered at auction in 2002, it was noted that the Museum had the original printer’s notations on file, which were quite specific and likely provided by Stieglitz himself.

In Sarah Greenough’s essay for The Key Set, she notes that this image was included in Stieglitz’s last one-person exhibition at An American Place in late 1934, early 1935. Given the print date of the present work, its original frame, and its original gallery label, this appears to have been the print that was included in that very exhibition. The show included only works made in the first and last decades of Stieglitz’s career, as way of drawing connections between his early and his most recent work. The early works, including Venetian Gamin, were now printed as gelatin silver prints, presenting the images with a more modern aesthetic as compared to the late nineteenth-century tone achieved through processes more associated with Pictorialism such as platinum, carbon and gum bichromate. (Greenough, The Key Set, p. XLIX.)

PROVENANCE:
From the artist directly to Michael Hoffman, former Director of Aperture; acquired from the above by the present owner, c. 1987.

EXHIBITED:

LITERATURE:
Alfred Stieglitz, Camera Work, no. 49, June 1917, pl. III.

12
PAUL STRAND (1890–1976)
Blind Woman, New York, 1916

gelatin silver contact print, flush-mounted on photograph of On my doorstep, printed 1945
numbered ‘3’ and annotated ‘MASTER’ by Hazel Strand in pencil
(flush mount, verso)
image: 13 x 9 ¼ in. (33 x 24.8 cm.)
sheet/flush mount: 13 ¾ x 10 ¼ in. (33.9 x 26 cm.)

$70,000–100,000

The five photographs by Paul Strand offered in the Mann collection form one of the most important groupings by the artist to ever come up in a single auction. The negative dates for the five photographs range from 1916 to 1927, presenting a tight and focused view into a particularly celebrated period in Strand’s life. Like his contemporaries Alfred Stieglitz and Edward Steichen, Strand initially adopted a romantic and atmospheric Pictorialist style before embracing the modernist tenets of photography, largely predicated on clarity, linearity and tonality, starting in the mid-1910s.

Among Strand’s earlier avant-garde gestures was his practice of photographing un-staged portraits of people found amidst his urban environment. The nature of street photography, as we think of it today, wouldn’t develop until the advent of the handheld 35mm camera, such as the Leica. Portraiture to this point had been largely relegated to the stately confines of the studio. As an experimenter with early iterations of street photography, however, Strand relinquished much control over his subjects, and opted for a reactionary, more modern approach to portraiture by photographing everyday, commonplace people. Two such portraits are offered in this collection: Blind Woman, New York, and Man, Five Points Square, New York (Lot 14) both taken in 1916.

Blind Woman, New York was originally published in Camera Work no. 49/50, 1917, by Strand’s mentor, Stieglitz. In this issue of Camera Work, there is a note accompanying the image reading, ‘The original prints are 11 x 14’. By using a deceptive lens that was stealthily pointed in one direction while camera’s front aimed in another, Strand captured what would ultimately become one of his most renowned images. The woman, a peddler, is wearing around her neck a metal plate that identifies her disability and lists her license number (a requirement for beggars during the Progressive Era, 1890s–1920s). As a woman, a peddler and a blind individual, the subject is buried under three levels of social invisibility. In Strand’s photograph, however, she is immortalized and lent credibility and lists her license number (a requirement for beggars during the Progressive Era, 1890s–1920s). As a woman, a peddler and a blind individual, the subject is buried under three levels of social invisibility. In Strand’s photograph, however, she is immortalized and lent credence as well as visibility, the latter being of particular irony given her own inability to see herself depicted in the photograph. This image was subsequently lauded for its seamless merging of social humanism with modernist sensibility.

The 11 x 14 inch contact print offered in this lot was printed in 1945, one of nine such prints made by Strand in anticipation of his pending retrospective at The Museum of Modern Art, New York (MoMA). Of the remaining 11 x 14 inch contact prints, one is in the collection of MoMA; three at the Philadelphia Museum of Art; and another at the George Eastman Museum in Rochester, New York. The Metropolitan Museum of Art, New York owns the only extant platinum print of this image.

There are about ten 8 x 10 inch prints of this image, which Strand generally used as press prints. The current lot is the only known version that is mounted to another print (flush mount, verso), and lists her license number (a requirement for beggars during the Progressive Era, 1890s–1920s). As a woman, a peddler and a blind individual, the subject is buried under three levels of social invisibility. In Strand’s photograph, however, she is immortalized and lent credibility and visibility, the latter being of particular irony given her own inability to see herself depicted in the photograph. This image was subsequently lauded for its seamless merging of social humanism with modernist sensibility.

There are about ten 8 x 10 inch prints of this image, which Strand generally used as press prints. The current lot is the only known version that is mounted to another print, On my doorstep (see illustration). Early gelatin silver prints of this image are exceedingly rare at auction, the last one having been offered in 2001.
ALFRED STIEGLITZ (1864–1946)

The Hand of Man, 1902

large-format photogravure on tissue, mounted on board, printed c. 1910
signed in pencil (recto)
image: 9 ½ x 12 ⅜ in. (24.1 x 30.8 cm.)
sheet: 10 ¾ x 13 in. (26 x 33 cm.)
mount: 10 ½ x 13 in. (26.6 x 33 cm.)

$100,000–150,000

Along with The Terminal (Lot 10), and The Steerage (Lot 15), The Hand of Man was considered by Stieglitz to be one of his most seminal images. Made while standing on the back of a train as it entered the rail yard of the Long Island City station (Greenough, The Key Set, p. 164), the image has long been widely interpreted, always with a view to the symbolic nature of the machine and what might become of it in man’s hands at the center of those interpretations.

Mounted, signed and titled examples are extremely rare.

PROVENANCE:
Christie’s, New York, October 8, 1993, lot 79; acquired from the above sale by the present owner.

EXHIBITED:

LITERATURE:
Alfred Stieglitz, Camera Work, New York, no. 1, January 1903, p. 47 & no. 36, October 1911, pl. XIII.
Waldo Frank et al. (eds.), America & Alfred Stieglitz: A Collective Portrait, Doubleday, Doran & Company, Garden City, 1934, pl. XXV, B.
Dorothy Norman, Alfred Stieglitz: An American Seer, Random House/Aperture, New York, 1960, pl. X.
John Walsh et al., In Focus: Alfred Stieglitz, Photographs from the J. Paul Getty Museum, The J. Paul Getty Museum, Malibu, pl. 4, p. 16.

Made in 1902, Stieglitz immediately produced an exhibition print for the show at the National Arts Club in New York that coincided with the founding of the Photo-Secession, all in the same year of 1902. He then went on to include the image in the inaugural issue of Camera Work in January, 1903. The artistic expression of this image in print form has been discussed at length, particularly in the J. Paul Getty publication, In Focus: Alfred Stieglitz, in the transcript of a symposium that included Weston Naef, Sarah Greenough, John Szarkowski, Emmet Gowin, and moderated by Charles Hagan.

In later prints of this image, the light on the rails is highlighted, activating the middle-ground; one tends to see a darker middle-ground in earlier prints, creating a far more atmospheric impression to the image.


The Stieglitz ‘Key Set’ collection at the The National Gallery of Art (N.G.A) holds both a large-format photogravure of this image, printed in 1910, as well as a smaller photogravure, from Camera Work, printed in 1903. The tonalities of the present example from the Mann collection are more similar to the 1903 print at the N.G.A., particularly upon inspection of the train tracks in the foreground, which in the 1910 print at the N.G.A. are highlighted for enhanced contrast; such highlights are not visible in the Mann example, which possesses a more atmospheric semblance. The above observation, combined with the larger, looser, and apparently earlier, signature on the recto of the image may indicate that this print was made before 1910.
PAUL STRAND (1890–1976)

*Man, Five Points Square, New York, 1916*

gelatin silver print, mounted on paper, printed 1950s
annotated ‘master’ and ‘#8 Vol I’ by Hazel Strand in pencil (mount, verso)
image/sheet: 6 ½ x 7 in. (16.5 x 17.7 cm.)
mount: 7 x 7 ½ in. (17.7 x 19 cm.)

$30,000–50,000

**PROVENANCE:**
Paul Strand Archive, Aperture;
Galerie zur Stockeregg, Zürich;
*Twenty Years: Celebrating Galerie zur Stockeregg, Zürich*, Christie’s, New York, October 4, 1999, lot 39;
acquired from the above sale by the present owner.

**LITERATURE:**
Alfred Stieglitz, *Camera Work*, no. 49, June 1917, pl. V.
Kaspar Fleischmann, *Paul Strand*, Galerie zur Stockeregg, Zurich, 1987, pl. 13, p. 34.

*Man, Five Points Square, New York* was originally printed as a photogravure in *Camera Work*, 1917.
A haunting portrait, like *Blind Woman* (Lot 12), this image radically broke from convention, presenting an intense, intimate close-up of an unsuspecting individual, on the street, and allegedly caught mid-thought.

There are five known prints in this cropping: one platinum print, originally in the Jedermann Collection and later acquired by the Fotomuseum Winterthur, Switzerland; two gelatin silver prints—one from 1945 and another the 1960s—in the collection of the Philadelphia Museum of Art; and a fourth gelatin silver print in a private collection. This is the fifth known print to exist. The last time a gelatin silver print of this image appeared at auction was 1999.
PROVENANCE:
The collection of Georgia O'Keeffe (1887–1986); from the above to Delacroix Davis Jr., employee of Guaranty Trust Company, income tax consultant to Stieglitz and O'Keeffe; Ledel Gallery, New York; acquired from the above by the present owner, 1983.

EXHIBITED:

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.

ALFRED STIEGLITZ (1864–1946)
The Steerage, 1907

large-format photogravure on tissue, mounted on original board, printed 1915–1916 signed, titled, dated and annotated ‘original photogravure’ in pencil (mount, recto); signed, titled and dated in ink on affixed An American Place gallery label with ‘Hand Printed Gravure’ in red ink and credited, titled on affixed Pennsylvania Museum of Art label (original frame backing board) image: 13 ½ x 10 ½ in. (33.3 x 26.6 cm.) sheet: 15 ¾ x 11 in. (39.9 x 27.9 cm.) mount: 20 x 15 in. (50.8 x 38 cm.)

$200,000–300,000

It is hard to overestimate the importance that Stieglitz himself places on The Steerage. ‘Coming to the end of the deck I stood alone, looking down. There were men, women and children on the lower level of the steerage...The scene fascinated me: A round straw hat; the funnel leaning left, the stairway leaning right; the white drawbridge, its railings made of chain; white suspenders crossed on the back of a man below; circular iron machinery; a mast that cut into the sky, completing a triangle. I stood spellbound for a while. I saw shapes related to one another—a picture of shapes, and underlying it, a new vision that held me: simple people; the feeling of ship, ocean, sky; a sense of release that I was away from the mob called the “rich.” Rembrandt came into my mind and I wondered would he have felt as I did.’

The present lot was first exhibited in 1917 at The Society of Independent Artists, the very same exhibition for which Marcel Duchamp entered the urinal, Fountain, under the name R. Mutt. Just after the infamous rejection of Fountain from this 1917 exhibition, Stieglitz installed, exhibited and photographed the sculpture at his 291 gallery space. Stieglitz appreciated the conceptual gesture of the groundbreaking readymade sculpture, and continued the dialogue by placing it on a pedestal with the Marsden Hartley painting The Warriors (1913) on the gallery floor behind it. Stieglitz’s photograph of the sculpture is the only extant image of Duchamp’s original work.

Having remained in Stieglitz’s personal collection, this print of The Steerage was then exhibited in 1944 in the Philadelphia Museum of Art exhibition, History of an American, Alfred Stieglitz: ‘291’ and after, Selections from the Stieglitz Collection; the exhibition label remains on the backing board of this work along with a gallery label from An American Place, Stieglitz’s famed exhibition space, opened after the closure 291.

In the original 1944 catalogue for the Philadelphia Museum of Art exhibition, the caption for The Steerage reads as follows: ‘This actual print exhibited at the Society of Independent Artists. When Picasso was shown a print of Steerage he said, as reported by de Zayas, “This photographer is working in the same spirit as I am.” In Twice-a-Year, VIII-IX, Stieglitz tells how he came to photograph the scene’ (Exhibition catalogue, History of an American, Alfred Stieglitz: ‘291’ and after, Selections from the Stieglitz Collection, Philadelphia Museum of Art, 1944, p. 7). In this catalogue there is also a short introduction to the group of prints in which the present print was included which reads, ‘This group of carbon prints and photogravures is typical of Stieglitz’s achievements before and during Photo-Secession...The photogravures are not from Camera Work, but of a size much larger. Very few were printed’ (ibid, p. 6).

The fact that this print was owned by Stieglitz until the end of his life makes it a rare gem. The important exhibition history of the work adds to its exceptional nature. Greenough locates large-format photogravures on tissue of The Steerage in the following Stieglitz collections: The National Gallery of Art, Washington, D.C.; The Art Institute of Chicago; The Metropolitan Museum of Art, New York; The National Museum of Modern Art, Tokyo (Greenough, The Key Set, p. 193).
This photograph has always interested me; it was taken from Broadway, on about the tenth floor of a building that placed me as near as possible to looking straight down the street. I had devised a very low tripod that I used for shooting out of windows; it had adjustable legs and could be used on windowsills, holding my large Century Universal securely. It was used here.

BERENICE ABBOTT
BERENICE ABBOTT (1898–1991)

Triborough Bridge: Cables, June 29, 1937

gelatin silver print, mounted on board
signed in pencil (mount, recto); stamped photographer’s ‘50 commerce street’
credit with credit, title, date ‘6/29/37’, number ‘neg #241’ and annotation
‘Federal Art Project #1/ W.P.A. NYC’ in pencil and reproduction limitation
with ‘Property of/ W.P.A.’ in ink (mount, verso)
image/sheet: 15 ¼ x 13 ¼ in. (39.7 x 34.2 cm.)
mount: 17 ½ x 14 ¼ in. (45 x 36.1 cm.)

$30,000–50,000
White Angel Bread Line, San Francisco, 1933

gelatin silver print, printed 1950s
stamped photographer’s ‘Euclid Avenue’ credit and variously numbered in pencil (verso)
image: 13 3/4 x 10 in. (35.7 x 28 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

$100,000–150,000

PROVENANCE:
By descent within the family of the artist;
Christie’s, New York, April 26, 2005, lot 96; acquired from the above sale by the present owner.

LITERATURE:

White Angel Bread Line, San Francisco is Dorothea Lange’s earliest renowned documentary-style image, depicting a solitary figure with hands clasped, a well-worn hat pulled low on his brow, turned away from a gathering of poverty-stricken men waiting in a breadline at a San Francisco soup kitchen. This particular soup kitchen was independently run, with no outside funding, by Lois Jordan, a wealthy widow known to locals as the White Angel. Jordan is credited with feeding roughly one million men over several years.

Taken during the throes of the Great Depression, Lange’s photographic work at the time led to her employment with the Federal Resettlement Administration (RA), which later became the Farm Security Administration (FSA). Under these programs, photographers and writers were recruited to document the plight of the impoverished class across America. The Information Division of the FSA, under the direction of Roy Stryker, adopted a goal of “introducing America to Americans.”

Prints of this image reside in institutional collections including the San Francisco Museum of Modern Art; The Museum of Modern Art, New York; and the Oakland Museum of California.
DOROTHEA LANGE (1895–1965)

*Rural rehabilitation client, Tulare County, California, November, 1938*

gelatin silver print, flush-mounted on Masonite, printed probably c. 1962
typed credit, title and date on affixed label and variously numbered in red ink/
pencil (flush mount, verso)
image/sheet/flush mount: 13 3/4 x 10 3/8 in. (34.8 x 27.3 cm.)

$20,000–30,000

**PROVENANCE:**
Directly from the artist to The Museum of Modern Art, New York;
Sotheby’s New York, April 23, 1994, lot 227; acquired from the above sale by the present owner.

**EXHIBITED:**

**LITERATURE:**

The Bitter Years: 1935-1941, an exhibition presented by the Museum of Modern Art in 1962, featured over 200 images of rural America and was the largest exhibition of Farm Security Administration (FSA) photography ever assembled. The eighty-five photographs by Dorothea Lange were mostly images of tent cities and migratory workers in California. The present lot is an exhibition print, mounted on Masonite, from this important showing in 1962, where it hung alongside other classic FSA images including Walker Evans’ Burroughs family portraits.

Shortly thereafter, Lange included this image in her photographic essay of portraits of farming women, paired with images of their respective environments. The essay was eventually published posthumously in 1967, with the title *Dorothea Lange Looks at American Country Woman*, and included a text written by Beaumont Newhall. The intention of the photo-essay was, in Lange’s words, to praise ‘women of the American soil’ whom Lange considered to be ‘not well advertised women of beauty and fashion’ but rather, ‘the roots of our country.’ The quote next to this particular portrait in the book reads, ‘She’s a Jim-Dandy’.

The Rural Rehabilitation Division, of which the subject of this portrait was a client, was established as part of the the Federal Emergency Relief Act (FERA) of 1933 with the intention of giving families made homeless by economic catastrophe a place to reside until the economy improved.

The Resettlement Administration was established in 1935 and by 1936 it had taken control of FERA; in 1937 the Resettlement Administration was replaced by the FSA.
By the 1930s Margaret Bourke-White was recognized as one of the preeminent documentary photographers of her time. Early in the decade she attracted international attention with her iconic images of emerging industries in Germany and in Russia. In 1936, Time Inc. editor-in-chief Henry Luce, with whom Bourke-White worked frequently, called on the thirty-two-year-old photographer to join him on his new magazine, *Life*. He offered her the front cover and lead story—about the Fort Peck Dam in Montana—and a position as one of only four staff photographers. The image that appeared on the cover of the magazine on November 23, 1936 is the image offered in the present lot.

This seminal image of Fort Peck Dam is from Bourke-White’s investigation of Modern monuments of the Machine Age. Construction on the dam began in 1933 as a major project of the Public Works Administration and Bourke-White’s images of the site show the dam at its peak, when more than 10,000 people were employed there.

The present lot is an early, mounted print and, as such, a rare example to appear at market.

LIFE Magazine, November 23, 1936.
CHARLES SHEELER (1883–1965)

Industrial Study No. 2, 1935

gelatin silver print, mounted on board
signed, titled and dated in pencil (mount, recto);
signed, titled and dated in pencil (mount, verso)
image/sheet: 10 ¼ x 13 in. (25.7 x 33 cm.)
mount: 19 ¾ x 15 ¼ in. (50.5 x 40 cm.)

$70,000–100,000

PROVENANCE:
Sotheby’s, New York, October 16, 1990, lot 170; acquired from the above sale by a private collector; Edwynn Houk Gallery, Chicago; acquired from the above by the present owner, 1992.

EXHIBITED:

During the 1930s Charles Sheeler’s time was more evenly split between his photography and his painting than ever before. The present lot is a rare industrial study by the artist, exemplifying the Precisionist aesthetic that he championed during this era, and applied to both his paintings and photographic work. His Precisionist work simplified complex forms using a meticulous technique; the results were soaring celebrations of the beauty of machine-age subjects such as industrial plants.

Sheeler was also a member of The New York Camera Club during the 1930s and the present lot was discovered by a previous owner among a collection of prints by another Camera Club photographer. As members of the Camera Club, Sheeler and friend and fellow member Paul Strand would each go on to contribute heavily to the development of an American Modernist aesthetic in photography.

This print of Industrial Study No. 2 is mounted as if for exhibition, at a grand scale both in its enlarged format and its imagery; the utilitarian pipes, rivets and railings of this mechanical are sublimated by the clarity of line and tone in this masterful print.
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. She said that they had been living on frozen vegetables from the surrounding fields, and birds that the children killed. She had just sold the tires from her car to buy food. There she was in that lean-to tent with her children huddled around her, and seemed to know that my pictures might help her, and so she helped me. There was a sort of equality about it.

The pea crop at Nipomo had frozen and there was no work for anybody. But I did not approach the tents and shelters of other stranded pea-pickers. It was not necessary; I knew I had recorded the essence of my assignment.

–Dorothea Lange

The present lot is a signed and flush-mounted print of one of the most compelling portraits of America during the Great Depression. The story of Lange returning to the site where this photograph was taken, after initially driving past it, is a well known part of the important history of Farm Security Administration (FSA) photography. All along the image’s passage through American visual culture over the past eighty years, it has maintained—without diminishment—the same level of heightened empathy that it evoked when first publicly received in 1936.
Walker Evans (1903–1975)

Allie Mae Burroughs, Hale County, Alabama, 1936

gelatin silver print, printed 1930s–1940s
stamped ‘Lunn Gallery’ credit with numbers ‘1’ and ‘36’, annotated ‘BOX NFS’ and variously otherwise numbered, all in pencil (verso)
image/sheet: 8 x 5 in. (20.3 x 12.6 cm.)

$100,000–150,000

In his essay in *Walker Evans: American Photographs*, the catalogue which accompanied the landmark exhibition of Evans’ work in 1938 at The Museum of Modern Art, Lincoln Kirstein observed, ‘There has been no need for Evans to dramatize his material with photographic tricks, because the material is already, in itself, intensely dramatic...The faces, even those tired, vicious or content, are past reflecting accidental emotions. They are isolated and essentialized. The power of Evans’ work lies in the fact that he so details the effect of circumstances on familiar specimens that the single face, the single house, the single street, strikes with the strength of overwhelming numbers, the terrible cumulative force of thousands of faces, houses and streets’ (Kirstein, *Walker Evans: American Photographs*, p. 197).

The portrait offered here, *Allie Mae Burroughs, Hale County, Alabama*, appeared on a page opposite the portrait *Floyd Burroughs, Hale County, Alabama* (Lot 119) in Evans’ and James Agee’s collaborative work, *Let Us Now Praise Famous Men* of 1941. The images throughout the book, and in particular these two portraits, have become, for many, synonymous with the Great Depression and the rural south of 1930s America. *Allie Mae Burroughs, Hale County, Alabama* has transcended this period, much like Dorothea Lange’s *Migrant Mother, Nipomo, California* (Lot 22), made the same year, and has become an icon of a time and place in American history.

PROVENANCE:
Acquired from the estate of the artist by George Rinhart, Connecticut; Harry Lunn, Washington, D.C.; Pace/MacGill Gallery, New York; acquired from the above by the present owner, 1983.

EXHIBITED:

LITERATURE:
Roadside Stand near Birmingham, Alabama, 1936

gelatin silver print
numbered ‘L-75’ in pencil (verso)
image: 7 ¾ x 9 ¼ in. (19.3 x 24.4 cm.)
sheet: 8 x 10 in. (20.4 x 25.5 cm.)

$100,000–150,000

PROVENANCE:
From the artist to James Agee;
by descent to Mia Agee, wife of the above;
LIGHT Gallery, New York;
Christie’s, New York, April 29, 1999, lot 16;
acquired from the above sale by the present owner.

EXHIBITED:
New York, The Metropolitan Museum of Art,

LITERATURE:
Lincoln Kirstein, Walker Evans: American
Photographs, The Museum of Modern Art,
New York, 1938, part I, pl. 35.
Walker Evans: First and Last, Harper and Row,
Judith Keller, Walker Evans: The Getty Museum
Collection, The J. Paul Getty Museum, Malibu,
Andrei Codrescu, Walker Evans Signs, The J. Paul
(cropped variant).
Jeff Rosenheim and Douglas Eklund, Unclassified:
A Walker Evans Anthology: Selection from the
Walker Evans Archive, Department of Photographs,
The Metropolitan Museum of Art, Scala/The
Metropolitan Museum of Art, New York,
Peter Galassi, Walker Evans & Company, The
Museum of Modern Art, New York, 2000,
fig. 194, p. 167 (cropped variant).
Exhibition catalogue, Walker Evans, The
Metropolitan Museum of Art, New York, 2000,
pl. 84 (this print).

Roadside Stand near Birmingham is rich with so many of those essential visual qualities that most interested Walker Evans. The ample inclusion of signage and of the written word in this image is a shining example of Evans’ unique presentation of rural American society of this period. A cropped variant of the present image was included in the landmark one-person exhibition of Walker Evans’ work American Photographs, presented by The Museum of Modern Art in 1938, as well as in the highly lauded accompanying book by Lincoln Kirstein.

In many of the images Evans made during his time working for the Farm Security Administration (FSA), he often juxtaposed words and figures in this manner. Here, in Roadside Stand near Birmingham, the viewer is confronted with a surplus of letters linked together, splayed across walls, signs and advertisements—some singing their message, some shouting, some carefully phrased. A painted fish, the contact information of an ‘Old Reliable’ house painter, and well-priced specials of the day together greet the viewer in a chorus of handwritten fonts. Taken out of the context of the day-to-day, they transform into a delightfully framed backdrop, inescapably flat in comparison to the strapping youth confronting the lens with squinting scrutiny.

In the exhibition catalogue for the retrospective held at the Metropolitan Museum of Art in 2000, Jeff Rosenheim suggests that this very image may have been the first taken by Evans during his trip to the American South with James Agee in 1936. Early images from this project documenting this region do indeed include heavy emphasis on roadside signage and storefronts along small-town main streets. The rest of the duo’s trip, eventually centering on Hale County, Alabama, would ultimately lead to the images of the Burroughs and Tingle families and environs, subsequently included in the collaborative book by Agee and Evans Let Us Now Praise Famous Men, published first in 1939. (Portraits from that series can be found in Lots 23 and 119.)

The image in the present lot, originally from the collection of James Agee, is the only variant to ever appear at auction. This variant, with both boys in the foreground holding the melons up high, was the one selected for the American Photographs exhibition in 1938—and illustrated in the highly lauded accompanying book by Lincoln Kirstein—which marked The Museum of Modern Art’s first solo exhibition dedicated to a photographer. Furthermore, the print in this lot was selected and exhibited by the Metropolitan Museum of Art for the retrospective of the artist’s work in 2000.
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 textured, twisted vegetables, notably peppers of ‘marvelous convolutions’ whose intriguing forms enamored Weston so fully they distracted him from producing commissioned works. He created at least thirty different depictions of sculptural peppers within four days in August, 1930.

As an image, Pepper No. 30 has become so iconic it is nearly synonymous with the artist himself. It is arguably one of the images that represents him most frequently, and graces the cover of his intimate Daybooks volume II. This is unsurprising considering Weston deemed the pepper series a ‘peak of achievement,’ placed with his ‘finest expression’ (Conger, Edward Weston, fg. 606/1930).

To be sure, much of my work has this quality—many of my last year’s peppers… and in fact all the new ones, take one into an inner reality—the absolute—with a clear understanding, a mystic revelation. This is the “significant presentation” that I mean, the presentation through one’s intuitive self, seeing “through one’s eyes, not with them”: the visionary. My recent work more than ever indicates my future (Conger, 610/1930).

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

EDWARD WESTON
Imogen Cunningham’s *Magnolia Blossom* demonstrates the artist’s evolution toward a more modern approach in her photography. The bold sensuality and oscillation between representation and abstraction is definitively modern, echoing abstract expressionist works of the 1920s such as Georgia O’Keeffe’s early large-scale flower paintings. Furthermore, Cunningham’s botanical studies from 1923–1925 achieved a surprisingly strong sense of emotional vulnerability. The way in which the plants spill out toward the viewer, free of inhibition or restraint, elicits an intimacy that relates to her nude self-portraits, so courageously made for a woman photographer at the beginning of the 20th century. In this respect, Cunningham’s impact on photography continues deep into the 20th century.

Robert Mapplethorpe’s focus on eroticism that links his floral studies to his imposing figurative works and Irving Penn’s elegant exploration of the pistils of flowers are indebted to Cunningham’s early adventurous work.

The present lot is a vintage, contact print on matte paper, signed by Cunningham but not dated, conforming with the artist’s practice during the 1920s.
IMOGEN CUNNINGHAM (1883–1976)

Two Sisters, 1928

gelatin silver print, printed 1930s
printer’s notations in pencil (verso)
image: 7 x 9 ¼ in. (17.8 x 23.5 cm.)
sheet: 8 x 10 in. (20.4 x 25.5 cm.)
This print is accompanied by a Certificate of Authenticity signed by Rondal Partridge, the artist’s son, dated November 18, 1991.

$80,000–120,000

Many artists have explored visual fragmentation of the human form, especially the female body. Surrealists, in particular, lingered on the fractured feminine: from Magritte’s disembodied breasts to Hans Belmer’s twisted dolls. Imogen Cunningham, a luminary of modern photography, also explored such fragmentation, with an aim to create more elegant and subtle transformations than many of her male contemporaries.

The image in the present lot, Two Sisters, remains very figurative and its two subjects’ bodies unmistakably feminine in their repose. Simultaneously, the women appear monumental, strong and autonomous. Their faces cropped by the lens, the figures lack identity, and the composition becomes a dialogue between their forms. The arched back of the left-facing figure casts a shadow that gracefully curves around the hip of her languid partner. Cunningham explores the naturally occurring geometries of the real, using the female figure, exposed and unadorned, as her sinuous canvas. Cunningham’s interest in highlighting the triangle shape in her nude compositions began in the 1920s, perhaps culminating in this sitting (see also Lot 139) with her friends, artists Helen and Jackie Greaves.

Cunningham caused a stir early on in her career, when, as early as 1910, she began photographing nudes, often males, in provocative poses. Controversial, too, were her early nude self-portraits, which further helped establish the young artist as unafraid to challenge traditional notions of femininity in an era still at the heels of the restrictive Victorian culture. By the 1920s, when the present image was taken, the shift in photography to Modernism was evident. West Coast contemporaries of Cunningham, perhaps most notably Edward Weston, were also creating Modern compositions that emphasized light and shape using fragmented, nude bodies.

Articulating some of these trends in photography, Franz Roh wrote the following in the publication accompanying the seminal exhibition Film und Foto presented in Stuttgart, Germany in 1929, for which Cunningham contributed ten works: ‘If in the graphic arts there are a thousand forms of recasting and reducing the exterior world, there are a hundred possibilities of focus, section and lighting in photography...’

The present lot is an early print of an image that very rarely appears at auction. Over the past twenty years Two Sisters has appeared at auction only twice. The letter from the artist’s son that accompanies this work describes the print as ‘one of the earliest,’ adding to the scarcity and exceptional nature of this work.
EDWARD WESTON (1886–1958)
Burned Car, Mojave Desert, 1937
gelatin silver print
signed, titled, dated and numbered '22' in pencil (verso)
image/sheet: 9 ½ x 7 ½ in. (24.2 x 19.1 cm.)

$15,000–25,000

LITERATURE:
Jean Charlot et al., The Charlot Collection of Edward Weston Photographs, Honolulu Academy of Arts, Honolulu, 1984, p. 29.
Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 1173/1937.

According to Conger, the image in the present lot was made while Weston and Charis Wilson were driving south on their way to Tesuque, New Mexico. The pair stopped along Highway 66 to examine the abandoned wreckage when Weston created this abstract image of the peeling top of the old car.

Conger locates other prints of this image in institutional collections including The Museum of Modern Art, New York and the George Eastman Museum, Rochester (Conger, Edward Weston, fig. 1173/1937).
CARLETON E. WATKINS (1829–1916)

El Capitan, Yosemite, 1878-1881

mammoth-plate albumen print, mounted on board
printed title ‘El Capitan 3600 feet’ (mount, recto); credited, titled
and dated ‘c. 1984’ on accompanying gallery label
image/sheet: 20 ¾ x 15 ¾ in. (52.3 x 40.3 cm.)
mount: 27 ½ x 20 in. (69.8 x 50.7 cm.)

$50,000–70,000

PROVENANCE:
The Weston Gallery, Carmel, California;
acquired from the above by the Collection of
7-Eleven, Inc.;
Sotheby’s, New York, April 26, 2001, lot 21;
acquired from the above sale by the present owner.

LITERATURE:
Weston Naef and Christine Hult-Lewis, Carleton
Watkins: The Complete Mammoth Photographs, The

The Great Yosemite Valley was the natural cathedral within which Carleton Watkins made his
greatest artistic offerings. According to Naef, with Yosemite Falls as the center of a twenty five mile
radius, ‘Watkins created an ambitious body of work. He produced more pictures in or near Yosemite
Valley than in any other location.’ The grandeur of the Great Valley left visitors dumbstruck; it was
amply evident through photographs, particularly those of Watkins, whose eye for vantage points
was unequalled.

Naef and Hult-Lewis locate three other prints from this negative, including one at the Bancroft Library
at the University of California, Berkeley; the Nelson Atkins Museum of Art, Kansas City, Missouri;
TIMOTHY O’SULLIVAN (1844–1882)

Ancient Ruins in the Cañon de Chelle, New Mexico, 1873

albumen print, mounted on two-toned Wheeler Survey board
printed photographer’s credit, title, date, number ‘No. 10’ and War
Department Corps of Engineers U.S. Army survey information (mount, recto)
image/sheet: 11 x 8 in. (28 x 20.4 cm.)
mount: 21 ½ x 16 ¾ in. (54.5 x 42.5 cm.)

$30,000–50,000

PROVENANCE:
Wach Gallery, Avon Lake, Ohio; acquired from the above by the present owner, 1988.

EXHIBITED:

LITERATURE:

Located in northeastern Arizona, near the Four Corners area, Canyon de Chelly was established as a National Park in 1931. Derived from the Navajo word meaning ‘among the cliffs,’ Canyon de Chelly is unique among the National Parks as it is comprised entirely of Navajo Tribal Trust Land and sustains to this day a living community of Navajo people who have been connected to this majestic landscape for some 5,000 years.

In the middle of the 19th century, the United States Government undertook several landmark geographical surveys. Timothy O’Sullivan, who had made a name for himself during the Civil War as part of Matthew Brady’s team of photographers, was the official photographer for the King expedition of the 1860s, and later accompanied First Lieutenant George Montague Wheeler on what became known as ‘The Wheeler Survey,’ from 1871 to 1874. Wheeler had been charged with leading a survey of a section of the lands lying to the west of the 100th meridian which ran north to south through the Dakotas, Nebraska, Kansas, Oklahoma and Texas.

O’Sullivan’s iconic image of Cañon de Chelle, and the ruins of ancient cliff-dwellers known as ‘White House Ruins’ is one of the standouts of the 19th-century Survey photographs. Made with a cumbersome camera and fragile glass plate negatives, O’Sullivan succeeded against all odds in this terrain. Wheeler himself commented in his journals in 1871 that, ‘Mr. O’Sullivan, in the face of all obstacles, made negatives at all possible points, some of which were saved...’ (Horan, Timothy O’Sullivan, p. 237).

Numerous photographers have since visited the site, and all have held O’Sullivan’s image up as the standard. Ansel Adams photographed the scene in 1941, writing to Nancy and Beaumont Newhall, ‘I photographed the White House Ruins from almost the identical spot and time of the O’Sullivan picture!’ (Alinder, Ansel Adams: Letters 1916-1984, Bulfinch, New York, 2001, p. 136). A print of this image was also owned by Adams, which he loaned for Newhall’s 1937 exhibition of photography at The Museum of Modern Art.

The print offered here is in exceptional condition and tonality.
ANCIENT RUINS IN THE CAÑON DE CHELLE, N. M.

In a niche 30 feet above present Cañon bed.
ANSEL ADAMS (1902–1984)

White House Ruin, Canyon de Chelly National Monument, Arizona, 1941
gelatin silver print, mounted on board, printed 1973–1977
signed in pencil (mount, recto); stamped photographer’s Carmel credit
[BMFA 11] with title and date ‘1942’ in ink (mount, verso)
image/sheet: 13 ¾ x 10 in. (34.9 x 25.3 cm.)
mount: 18 x 14 in. (45.6 x 35.6 cm.)

$12,000–18,000

Canyon de Chelly National Monument in northeast Arizona is an extraordinary experience, made more intense by the presence of its Navajo residents, who demonstrate that man can live with nature and sometimes enhance it. The Canyon de Chelly is geologically impressive. Its stone is largely solidified sand dunes, which accounts for the beautiful, flowing patterns revealed on the eroded cliffs.

ANSEL ADAMS
ALFRED STIEGLITZ (1864–1946)

Equivalent [251 A], 1929

waxed gelatin silver print, flush-mounted on board, mounted on card
signed, titled, dated and inscribed ‘For Dorothy Brett/ March 27, 1930’
in pencil (mount, verso)
image/sheet/flush mount: 4 ⅞ x 3 ⅞ in. (12 x 9.5 cm.)
mount: 13 ⅛ x 10 ⅞ in. (34.9 x 27.5 cm.)

$40,000–60,000

I wanted to photograph clouds to find out what I learned in forty years about photography. Through clouds to put down my philosophy of life.

ALFRED STIEGLITZ
ALFRED STIEGLITZ (1864–1946)

Georgia O’Keeffe: A Portrait, 1920–1922

gelatin silver contact print, mounted on original two-ply rag board
numbered ‘OK513A’ by Georgia O’Keeffe in pencil (mount, verso); credited,
titled and dated on affixed exhibition and gallery labels (frame backing board)
image/sheet: 4 ¾ x 3 ¾ in. (11.8 x 9.2 cm.)
mount: 13 ¾ x 10 ½ in. (34.5 x 26.6 cm.)

$100,000–150,000

’She had a sort of Mona Lisa smile,’ Stieglitz recalled about O’Keeffe. Early in their relationship,
Stieglitz wrote, ‘She is much more extraordinary than even I had believed—In fact I don’t believe there
ever has been anything like her—Mind and feeling very clear—spontaneous—& uncannily beautiful—
absolutely living every pulse beat.’

In 1918, Alfred Stieglitz and Georgia O’Keeffe embarked upon a personal and professional
collaboration that resulted in an era-defining relationship. Stieglitz became O’Keeffe’s mentor and
benefactor while she thrived in the role of his muse and confidant. The ensuing period, one of shared
passion and mutual influence, was the most prolific, innovative and visionary period for both artists.
Stieglitz once wrote that, ‘O’Keeffe is a constant source of wonder to me, like Nature itself’ (as quoted
in Arrowsmith and West, eds., Two Lives: Georgia O’Keeffe and Alfred Stieglitz: A Conversation in

It was during this particularly fruitful and rewarding period of Stieglitz’s career that he made this
image of O’Keeffe, cloaked in her dark cape and hat, so characteristic of her unique and immediately
recognizable fashion. It was around this time, approximately 1920, that the artist had written to Paul
Rosenfeld saying that he felt that he was making some of the greatest prints of his life. This is especially
meaningful because Stieglitz was a famously fanatical printer, sometimes making more than a hundred
prints of an image before being satisfied with the quality. By this time, the 291 gallery had closed,
and he had more time to focus on his work without distraction or restriction. It was at this time that
he began photographing O’Keeffe regularly, producing a collective portrait that ended only when he
stopped working altogether in 1937.

The present lot is an exquisite, vintage print presented on the original two-ply rag board that conforms
with Stieglitz’s practice during this time, and comes originally from O’Keeffe’s personal collection.
Greenough locates other gelatin silver prints of this image at The National Gallery of Art, Washington
Magnolia Blossom (Tower of Jewels), 1925

gelatin silver print, printed 1930s
variously numbered in pencil (verso)
image: 9 ½ x 7 ¼ in. (24 x 18.7 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

$60,000–80,000

Along with Magnolia Blossom, Cunningham’s Tower of Jewels is not only one of her most iconic images, but also represents a turning point in her picture-making. Abandoning the Pictorialist figure studies for which she had made a name for herself and a fledgling portrait career, Cunningham began making sharply-focused, detailed oriented photographs of botanical subjects. These studies earned her international recognition.

In an interview from 1959, Cunningham stated, ‘The reason I really turned to plants was because I couldn’t get out of my own backyard when my children were small. That was when I started photographing what I had in my garden’ (quoted in Lorenz, Flora, p. 12).

In California’s tightly-knit photography community, as well as in the United States and abroad, the 1920s was a period of immense artistic shifts. The techniques and tropes of the Pictorialist period gave way to a more machine oriented, realistic, ‘straight’ photography. In California, in particular, photographers Edward Weston and Ansel Adams were leading the charge and vociferously rejecting the old style for the new vision. This re-examination culminated in the establishment of Group U/64, of which Cunningham was a founding member.

Out of character, Cunningham gave the present image a metaphoric title, a direct reference to the ornate, tiered tower of the same name at the 1915 San Francisco Panama-Pacific International Exposition. Susan Ehrens, a noted Cunningham scholar, has traced the appearance of prints of Tower of Jewels to numerous early exhibitions: a one-person show at the Berkeley Art Museum in 1929; a one-person show at San Francisco’s De Young Museum in 1932; at the Los Angeles Museum the same year; at an exhibition for ‘The Forum’ in 1933; and at the Golden Gate Exposition in 1940.

Based on auction records, and with later editioned prints aside, early prints of Tower of Jewels are rare to the market. Analysis of the photographic paper of the present lot reveals that it was produced before 1940.
EDWARD WESTON (1886–1958)

Big Sur, 1929

gelatin silver print, mounted on card
signed, titled, dated and annotated 'Carmel' in pencil (mount, recto)
image/sheet: 7 5/8 x 9 5/8 in. (19.1 x 24.1 cm.)
mount: 8 3/8 x 10 3/8 in. (22.5 x 27.2 cm.)

$50,000–70,000

PROVENANCE:
Christie's, New York, June 9, 1999, lot 257; acquired from the above sale by the present owner.

LITERATURE:

In early March 1929, Weston emerged from a somewhat tumultuous year in which he felt he did not have any period of concentrated work. The 1st of March represented the continuation of his work, 'in the most exciting environs,' Big Sur. It was a day trip up Highway 1 with his son Brett and two friends:

The coast was on a grand scale: mountainous cliffs thrust buttresses far out into the ocean, anchored safely for eternity: against the rising sun, their black solidity accentuated by rising mists and sunlit water, the ensemble was tremendous. But I lack words, I am inarticulate, anything I might write down would sound trivial as 'ain't nature grand.' I hope the one negative made from this point will, in a small way, record my feeling (Nancy Newhall, The Daybooks of Edward Weston II, Aperture, New York, 1973, p. 111).

The present lot is an early print on matte paper and a clear prelude to his later, celebrated dune studies at Oceano. Layers of receding mountains reflect the atmospheric, wide-ranging tonalities while the water is speckled with vibrant specular highlights. The matte paper lends a tactile surface quality that is much admired in his prints from the 1920s and early 1930s.

This is the second time this print has been offered at auction, the first in 1999. This is the only version of this image that has been offered on the secondary market. Conger does not note it in her volume of works on the Edward Weston archive at the Center for Creative Photography, making the existence of this print extremely rare.
PROVENANCE:
Gifted by the artist to the sculptor Pegot Waring (1908–1983);
Private collection, Carmel, California;
Weston Gallery, Carmel, California;
Private collection, New York;
Edwynn Houk Gallery, Chicago;
acquired from the above by the present owner, 1988.

EXHIBITED:
San Francisco Museum of Modern Art,
Edward Weston Retrospective,
September 24–October 30, 1937.

LITERATURE:
Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 851/1934.

36
EDWARD WESTON (1886-1958)
Nude, 1934
gelatin silver print, mounted on board
signed, dated and numbered ‘7-50’ in pencil (mount, recto); inscribed ‘For Pegot; because she/ liked it/ from Edward’ in pencil and credited and dated on affixed San Francisco Museum of Modern Art exhibition label dated ‘9/14/37’ (mount, verso)
image/sheet: 3 ½ x 4 ¾ in. (8.8 x 11.7 cm.)
mount: 8 ⅜ x 10 in. (20.6 x 25.2 cm.)
This work is number seven from an unrealized edition of fifty.

$40,000–60,000

Edward Weston records April 22, 1934 as the day when ‘a new love came into my life, a most beautiful one, one which will, I believe, stand the test of time’ (Nancy Newhall, The Daybooks of Edward Weston, Aperture, New York, 1973, p. 283). He was referring to Charis Wilson, a model who was introduced to him by Sonya Noskowski.

Weston made eighteen negatives of Charis Wilson that fateful day, of which the three fnest are represented in the Mann collection (Lots 36, 37, and 38). Contributing to the signifcance of these prints is what the images represented for Weston: ‘The frst nudes of Charis were easily amongst the fnest I had done, perhaps the fnest… And I was lost and have been ever since. A new and important chapter in my life opened on Sunday afternoon, April 22, 1934.’

‘I must have peace to enjoy, fulfill, this beauty’ (Nancy Newhall, The Daybooks of Edward Weston II, Aperture, New York, 1973, p. 283). This excerpt is part of the last entry in Weston’s journals. Charis remained his beloved wife, muse, and dearest confdant until the end of his life.

The present lot benefts from exceptional provenance and exhibition history. Weston entered ten prints of this image in his log; this particular print was gifted to the sculptor Pegot Waring, whose work he later photographed (Conger, Edward Weston, fig. 851/1934). The mount bears a lovely dedicatory inscription. This print was included in the 1937 retrospective of Weston’s work at the San Francisco Museum of Modern Art; an exhibition label remains on the backing board.
EDWARD WESTON (1886–1958)

Nude, 1934

gelatin silver print, flush-mounted on board
signed, dated and variously numbered in pencil (flush mount, verso)
image/sheet/flush mount: 3 ¾ x 4 ½ in. (8.2 x 11.4 cm.)

$30,000–50,000

PROVENANCE:
Cole Weston (1919–2003);
David van Riper (El Mochuelo Gallery, Santa Barbara);
acquired from the above by a private collector;
Christie’s, New York, April 21, 1994, lot 393;
acquired from the above sale by the present owner.

LITERATURE:
Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 853/1934.

She leaned over in her acrobatic way—which might be called artificial, but is not artificial to her—until her breasts touched her thighs—her arms followed the movement toward the base, completing a form of architectural solidity and significance.

EDWARD WESTON
EDWARD WESTON (1886–1958)

Nude, 1934

gelatin silver print, mounted on board
signed, dated and numbered ‘3-50’ in pencil (mount, recto);
initialed, numbered ‘185N’ and annotated ‘this is 4-50 – not 3-50’
in pencil (mount, verso)
image/sheet: 3 3/4 x 4 3/4 in. (9.5 x 12 cm.)
mount: 9 x 11 in. (22.8 x 27.9 cm.)
This work is number four from an unrealized edition of fifty.

$30,000–50,000

The current print benefits from the edition number on the mount, ‘4/50’—while it is well documented that these editions of fifty were never fully realized, these inscriptions aid scholars in dating prints to the desirable time period of the early 1930s.

PROVENANCE:
Janet Lehr, New York;
acquired from the above by the present owner, 1984.

EXHIBITED:

LITERATURE:
Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 849/1934.

After eight months we are closer together than ever. Perhaps C. will be remembered as the great love of my life. Already I have achieved certain heights reached with no other love.

EDWARD WESTON
In 1936, there was a single, extraordinary, outdoor ‘sitting’ when Charis Wilson accompanied Weston on an outing to the Oceano shore. She expected only to watch and assist as he continued the great series of dune landscapes, but enchanted by the beach’s silence and beauty, took off her clothes and ‘went diving down a steep slope.’ Weston turned away from his landscape and instead made a series of ten images of Charis on the sand. In this, perhaps his most successful series of nude studies, Weston eliminates all extraneous detail, including shadows—there is a mere silvery halo around a perfect, virtually translucent body that appears to float over the lightly textured ground. The figure is relaxed, self-contained, unselfconscious and, as a result, extraordinarily sensual.
PROVENANCE:
Acquired by the present owner before 1988.

EXHIBITED:

LITERATURE:

In Mexico in 1925, Edward Weston taught his second-eldest son Brett how to use a large-format camera. Brett was only fourteen years old and within a few months, Edward claimed his son was ‘doing better work at fourteen than I did at thirty. To have someone close to me, working so excellently, with an assured future, is happiness hardly expected’ (Nancy Newhall, The Daybooks of Edward Weston, Aperture, New York, 1973, p. 138). Brett learned voraciously under the tutelage of his father and dedicated his life to the medium.

Brett captured the present image of rolling dunes in Oceano at the age of twenty-three. While Brett had his own instinctive photographic eye, his father’s influence is clear, particularly with this celebrated subject matter. Edward mused on their similar styles in his journals: ‘Brett and I were always seeing the same things to do – we have the same vision’ (Newhall, The Daybooks, p. 163).

The present lot is a vintage, mounted print, signed and dated by the artist in pencil on the mount.

40
BRETT WESTON (1911–1993)
Dunes, Oceano, 1934
gelatin silver print, mounted on board
signed, dated and numbered ‘17’ in pencil (mount, recto)
image/sheet: 7 ¼ x 9 ½ in. (18.4 x 24.1 cm.)
mount: 14 x 18 in. (35.5 x 45.7 cm.)
$20,000–30,000
EDWARD WESTON (1886–1958)

Bedpan, 1930

gelatin silver print, flush-mounted on board
signed, titled 'Form follows function or "Bed-pan"', dated and annotated 'Carmel-California' in pencil (flush mount, verso)

image/sheet/flush mount: 9 ¼ x 6 in. (23.4 x 15.2 cm.)

$100,000–150,000

PROVENANCE:
The Collection of Paul Arma (1905–1987), a poet and friend of Weston’s;
Sotheby’s, New York, May 8, 1984, lot 361; acquired from the above sale by the present owner.

EXHIBITED:

LITERATURE:
Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 582/1930.

In 1930 Edward Weston had a formative visit to the home of Walter Arensberg, who had amassed a formidable collection of Impressionist and Modern artwork. What impacted Weston the most strongly, perhaps unsurprisingly given his penchant for sculptural forms, were four sculptures by Constantin Brâncuși. ‘Brâncuși’s bird, and princess, these two I remember with most amazement. The princess was curiously like one of my peppers. I took my work. It was accepted with thrilling understanding’ (Nancy Newhall, The Daybooks of Edward Weston, Aperture, New York, 1973, p. 140). Weston and Arensberg connected instantly over a shared aesthetic and deep appreciation for form.

Shortly after that memorable visit, Weston found himself distracted by an old bedpan at home. The natural connection to a lean Brâncuși sculpture struck him instantly and he ‘took one look, and fell hard. I have an exquisite negative. It might easily be called The Princess, or The Bird!’ (Newhall, Daybooks, p. 140). Weston’s instinctive recognition of the form’s inherent beauty—and with that, its photogenic qualities—resulted in the present image. Weston’s depiction of a bedpan exemplifies the artist’s superlative ability to elevate a seemingly mundane subject into the realm of sensual portraiture.

Whether a vegetable, shell, bedpan, or a beloved muse, Weston captured the beauty of his subject’s form and surface texture; he highlighted an innate delicacy and dignity. ‘[The bedpan] has a stately, aloof dignity—stood on end—“form follows function” again’ (Newhall, Daybooks, p. 140). Weston used that phrase as an alternate title for the image and sent a print of it to Arensberg, who responded enthusiastically, ‘I can’t express how bowled over I was by the vision of “f.f.f.” It is certainly one of your most profound, and shall hang in my study’ (Conger, Edward Weston, fig. 582/1930).

In what we can presume was a nod to Marcel Duchamp’s Fountain of 1917, Weston photographed the bedpan within its box and left the box edges visible within the composition. He was likely referencing Duchamp’s habit of boxing his ready-made objects (Conger, fig. 582/1930).

The present lot is also inscribed with the title ‘Form follows function’ and was originally in the collection of the poet Paul Arma (1905–1987), according to Conger. Other prints of this image reside in institutional collections including the Metropolitan Museum of Art; New York; The J. Paul Getty Museum, Los Angeles; George Eastman Museum, Rochester, New York; and Philadelphia Museum of Art.
PROVENANCE:
Sotheby’s, New York, May 8, 1984, lot 360; acquired from the above sale by the present owner.

EXHIBITED:

EDWARD WESTON (1886–1958)
White Radish, 1933

gelatin silver print, mounted on board
signed, dated and numbered ‘1/50’ in pencil (mount, recto); titled, dated and numbered ‘62V’ in pencil (mount, verso)
image/sheet: 9 ½ x 7 ¼ in. (24.1 x 18.4 cm.)
mount: 17 ¾ x 14 in. (45 x 35.5 cm.)

This work is number one from an unrealized edition of fifty.

$50,000–70,000

On February 22, 1933, Henrietta Shore brought Weston the root vegetable shown here. He created seven varying compositions. Conger locates other prints of variant images in institutional collections including the Art Institute of Chicago and the Philadelphia Museum of Art, among others.

This is the only print to have come to auction, having first been offered in 1984, and thus purchased by the Manns. At the time of this writing, this is believed to be the only extant print of this negative.

...most amazing white radish. I made seven negatives with great enthusiasm, immediate response.

EDWARD WESTON
43

EDWARD WESTON (1886–1958)

Connecticut, 1941

gelatin silver print, mounted on board
initialed and dated in pencil (mount, recto); signed, titled and dated in pencil
(mount, verso)
image/sheet: 7 ½ x 9 ¾ in. (19 x 24.4 cm.)
mount: 14 x 15 ¾ in. (35.5 x 39.7 cm.)

$15,000–25,000

PROVENANCE:
Sotheby’s, New York, May 6, 1987, lot 427;
acquired from the above sale by the present owner.

EXHIBITED:

LITERATURE:
Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 1657/1941.

Weston was first introduced to the artist Charles Sheeler in 1922 and for many years thereafter the two artists engaged in a prolonged correspondence that clearly demonstrates a deep mutual respect for each other’s work. In one letter from Sheeler to Weston, the former wrote ‘It’s gratifying to have a letter from one whose opinions I value so highly and whose works I so much admire’ (as quoted in Stebbins and Keyes, Charles Sheeler: The Photographs, p. 45).

The image in the present lot was made during one of Weston’s visits to Sheeler’s home in Connecticut. On the visit, Sheeler took Weston to a particular silo that he had photographed previously, circa 1936. Weston proceeded to photograph this same structure.

Conger locates other prints of this image in institutional collections including The Museum of Modern Art, New York and The Huntington Library, San Marino, California (Conger, Edward Weston fig. 1657/1941).
PROVENANCE:

EXHIBITED:

LITERATURE:

44
CHARLES SHEELER (1883–1965)

Bucks County Barn, 1915
gelatin silver print, mounted on board, printed c. 1941
signed in pencil (mount, recto); credited, titled and dated on affixed
The Museum of Modern Art exhibition label (mount, verso)
image/sheet: 9 ¼ x 7 ½ in. (23.4 x 19 cm.)
mount: 18 x 14 in. (45.7 x 35.5 cm.)
This work is from an edition of ten, printed for exhibition and sale at

$30,000–40,000

The present lot is from an important series of photographs, paintings and drawings Sheeler made of Bucks County barns during the 1910s–1920s. The barns in this vicinity were a distinct and prominent feature of the southeastern Pennsylvania region at this time, when the agricultural-based economy of the area required large barns for grains, animals and crops. Sheeler was clearly fascinated with the structures, and while it isn’t known exactly how many photographs he made of the barns, seven views are known to exist. His use of the structure as a basis for his paintings is well-known.

Following his encounters with Modern Art in Paris in 1909 and at the Armory Show in New York in 1913, the artist looked with new eyes at the architecture of rural Bucks County, Pennsylvania. By the time this image was made, Sheeler was applying the lessons Modernism had taught, turning his attention to vernacular subject matter, and in the process developed a new American aesthetic.

Later in his life, in the 1930s, Sheeler reflected on this series of images made fifteen or so years prior, saying the following: ‘Forms created for the best realization of their practical use may in turn claim attention of the artist who considers an efficient working of the parts toward the consummation of the whole of primary importance in the building of a picture. Evidence of this accomplishment aroused my interest in the early barns... in Bucks County, Pennsylvania. Their shapes were determined by their practical use and by the combination of materials, wood, stone, plaster... their construction anticipated by a considerable time the interest of the contemporary artist in the relation of contrasting surfaces as an important contribution to the design of a picture’ (as quoted from the artist’s autobiographical notes in Lucic, Charles Sheeler in Doylestown, p. 61).

The print offered here was originally printed for, and exhibited at, The Museum Modern Art, New York, in a small show in 1941 titled American Photographs, where it hung alongside photographs by Ansel Adams, Edward Weston and László Moholy-Nagy.
PROVENANCE:
Edwynn Houk Gallery, Chicago; acquired from the above by the present owner, late 1980s.

EXHIBITED:

LITERATURE:
Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 1530/1940.

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As Amy Conger notes, Kelp, China Cove, Point Lobos is a classic image within Weston’s oeuvre. ’While the black hole is the visual magnet of the composition, the illuminated rocks in the foreground define the space and keep the composition from floating away into a totally unarticulated abstraction… The kelp seems magic, and the water, electrically charged. It is an example of an extremely delicate, fine job of printing’ (Conger, Edward Weston: Photographs, fig. 1530/1940).

Weston and Charis explored Point Lobos repeatedly during their travels through California after Weston was awarded the first Guggenheim Fellowship grant for photography in 1937.

Conger locates other prints of this image in institutional collections including The Museum of Modern Art, New York; the Art Institute of Chicago; the George Eastman Museum, Rochester, New York; the Nelson-Atkins Museum of Art, Kansas City, among others.

... to see Point Lobos with Edward was to see Dante’s Inferno and Paradiso simultaneously.

NANCY NEWHALL
ALFRED STIEGLITZ (1864–1946)

Equivalent Set B, No. 1, 1929

waxed gelatin silver print, flush-mounted on board, mounted on card
image/sheet/flush mount: 4 3/4 x 3 3/4 in. (12 x 9.2 cm.)
mount: 13 3/4 x 11 in. (34.9 x 27.8 cm.)

$40,000–60,000

PROVENANCE:
Daniel Wolf Inc., New York; acquired from the above by the present owner, 1983.

EXHIBITED:

LITERATURE:

...the representation of feeling and ideas through material equivalents—abstract form.

MARIUS DE ZAYAS
PAUL STRAND (1890–1976)

*Rock, Port Lorne, Nova Scotia, 1919*

platinum print, flush-mounted on board
image: 9 ½ x 7 ½ in. (24.2 x 19.1 cm.)
sheet/flush mount: 10 x 8 in. (25.5 x 20.4 cm.)

$50,000–70,000

PROVENANCE:
Wach Gallery, Avon Lake, Ohio; acquired from the above by the present owner, 1988.

EXHIBITED:

LITERATURE:

‘In the 1910s, Strand was interested in Cubism as a new artistic language, in which he thought photography could participate,’ says Peter Barberie, Brodsky Curator of Photographs at the Philadelphia Museum of Art, which holds one of the most important institutional archives of Strand’s work. Strand began using an 8 x 10 view camera around 1919, when he became interested in ‘the camera’s ability to see better than the human eye. His experimentation and formal abstraction moved into something really quite opposite because his pictures with the view camera are patently not abstract as they show the stark realities of, say, a toadstool or a flower.’

Throughout the 1920s, Strand was readily embraced by Stieglitz’s influential circle, which included Georgia O’Keeffe, John Marin, Edward Steichen and other artists he showed at 291 gallery in Manhattan, many of whom Strand corresponded and collaborated with.

The present lot is a superb example of an early platinum print by Strand, made after first working with his beloved 8 x 10 inch camera. The exacting detail of the rocks is somewhat mitigated by the warmth of the platinum print, made all the more mysterious by the emphasis on mid to dark tones.

There are two other known vintage platinum prints of this image. One is at the Museum of Fine Arts, Boston, and another at the Center for Creative Photography, Tucson. There are also seven known gelatin silver prints of this image, all made later. One is at the National Gallery of Canada, three are the Philadelphia Museum of Art, one is at the Paul Strand Archive/Aperture, and one at the Museum of Fine Art, St. Petersburg, Florida.
HARRY CALLAHAN (1912–1999)

Weed Against Sky, Detroit, 1948

gelatin silver contact print
signed in pencil and variously numbered/annotated in pencil/ink (verso);
credited, titled and dated on affixed gallery label (frame backing board)
image/sheet: 3 ¾ x 3 ¾ in. (9.5 x 9.5 cm.)

$20,000–30,000

In 1941 Callahan attended a workshop led by Ansel Adams at the Detroit Photo Guide that, according to Callahan himself, completely set him free. At this stage of Adams’ career he was not yet making the grand majestic landscapes he is now most known for, but rather smaller, usually 8 x 10 inch studies of details found in nature. Callahan later recounted during a conversation with Keith Davis in 1995, ‘Ansel put his pictures up and that was what did it for me. They just completely freed me. They really had tone and texture with no monkey business... They were all beautifully sharp’ (as quoted in Greenough, Harry Callahan, pp. 34-35).

The rest of the decade for the artist was filled with technical experimentation and a voracious hunt for likeminded artists, which included a pilgrimage to New York to meet Alfred Stieglitz in 1942. Among his most notable discoveries and inspirations during the 1940s were Adams’ ideas about distilling progressions of time into a single image; László Moholy-Nagy’s multiple exposure images demonstrating what he called ‘simultaneous seeing’; and artistic exchanges with other Abstract Expressionist sculptors and painters, such as Hugo Weber, that Callahan met through the Institute of Design in Chicago, where he began teaching in 1946.

Callahan’s first line-work studies showing weeds against pure white backgrounds—first snow and later sky—were made in the early 1940s. Excited by the ‘clues’, as he referred to them, that led him in his practice, the artist said the following about his pursuit of new subject matter: ‘I don’t think you can sit back and get this marvelous inspiration...I photographed telephone wires against the sky, weeds against the sky and park objects in the snow...I’m always looking for clues’ (in conversation with Keith Davis, as quoted in Greenough, Harry Callahan, p. 42).

The present lot is a vintage, contact print of one of Callahan’s most celebrated images from this series.
MAN RAY (1890–1976)

Alice Prin (Kiki de Montparnasse), 1924

gelatin silver print with applied ink
credited, titled and dated on affixed gallery label (frame backing board)
image/sheet: 5 x 3 ¼ in. (12.6 x 8.2 cm.)

This image, on top of which the artist has applied ink drawings, is a gelatin silver composite print from three negatives, one from 1924, and the others likely from the same date.

$50,000–70,000

This artefact by Man Ray is a subversion, characteristically at once wry and effective, of his original photographs of a standing nude Kiki. He adds vigorous ink drawing to a triple-exposed print that in itself already challenges the viewer by its accumulation of layers and its internal changes of scale. Beyond its erotic intention, the work’s underlying message might be interpreted as Man Ray’s unstated but ever-implicit position that he will not submit to the conventions of photography nor be defined as a photographer, but rather as an artist for whom the camera is just one of the available tools that might be used individually or in combination.

The work is a clever ‘clin d’oeil’, a knowing wink at art history and at certain key artistic tendencies of the day. The highly exaggerated, reductive silhouette that Man Ray has achieved evokes those of Cycladic fertility symbols, and in turn calls to mind the stylised nudes of Modigliani that make reference to these and other ancient sculptural interpretations of the female body. The raised arms echo certain of Modigliani’s recumbent nudes, which have a powerful precursor in Goya’s notorious The nude Maja of 1797–1800. The sharply angled upturned arms of Man Ray’s nude, elbows pointing vertically, assertively displaying her body, match those of the central figure in Picasso’s Les demoiselles d’Avignon of 1907, the pivotal painting that dramatically initiated Cubism. Man Ray’s intervention in ink to emphasise the delineation of his model’s face from two angles underscores his acknowledgement of the Cubist strategy of presenting multiple facets of a subject on a single picture plane. In short, Man Ray’s camera, pen and brush work cleverly together to pay homage to the female form and to the history of its depiction, particularly in the work of those radical artists who shaped the avant-garde in Paris in the first decades of the 20th century.

The model is identified by the Centre Pompidou and elsewhere as Kiki, the subject of a number of emblematic images by Man Ray from the years of their relationship and collaboration in the mid- to late-1920s. The publication in La Révolution Surréaliste (issue 2 January 15th 1925) of a deliberately blurred and partly occluded version of one of the negatives used in this composition points to the making of the negatives in 1924. This was the year of one of Man Ray’s most celebrated images of Kiki, ‘Le violon d’Ingres’, in which his drawing of the two f-notes that make her back resemble a violin reminds us of his readiness to mix his media.

Careful examination of the present work and of related prints establishes its incorporation of two slight variants of a standing contraposto pose, one laterally reversed, and a third, straight frontal pose, the image first seen in La Révolution Surréaliste. The original glass negative for this frontal pose is in the collection of the Centre Pompidou (ref. AM 1995-201 [277]). Considerable care has been invested by Man Ray in the making of the present complex hybrid work, a work that well demonstrates the artist’s unique ability to bring layers of mystery to the product of the overtly neutral, factual recording instrument that is the camera.

The present work has an interesting provenance. It was among the group of prints acquired over a period of years as gifts from Man Ray and Juliet to close friends, the London couple Michael and Elsa Combe-Martin. The group comprised a wide range of subjects and included most notably a fine print of Noire et blanche and the fine print of Glass tears now in the collection of Sir Elton John. The collection was dispersed anonymously at auction in London under my auspices over a period of years in the late 1980s and early 1990s.

We are grateful to Philippe Garner for his assistance in providing this catalogue note.
Actual Size
PROVENANCE:
Pace/MacGill Gallery, New York; acquired from the above by the present owner, 1980s.

EXHIBITED:

LITERATURE:
Dirk Luckow (ed.) et al., Harry Callahan, Kehrer Verlag, Heidelberg, 2013, p. 72.

50
HARRY CALLAHAN (1912–1999)

Eleanor, Chicago, 1947
gelatin silver contact print, printed probably 1950s
signed in pencil (verso); credited, titled and dated on affixed gallery label
(frame backing board)
image: 4 1/2 x 2 3/4 in. (11.4 x 7.3 cm.)
sheet: 5 x 4 in. (12.7 x 10.1 cm.)

$12,000–18,000

She was innocent and I was innocent. I just try to photograph what I like. I thought she was beautiful. I intuitively photographed her. All my photography is innocent.

HARRY CALLAHAN
51

HARRY CALLAHAN (1912–1999)

Eleanor, Chicago, 1948

gelatin silver print, mounted on board
signed in ink with typed credit and title on affixed label (mount, verso)
image/sheet: 7 ¾ x 9 ¾ in. (19.6 x 24.4 cm.)
mount: 15 x 16 in. (38 x 40.6 cm.)

$20,000–30,000

PROVENANCE:
The Estate of photographer Arthur Siegel (1913–1978), Chicago;
Private collection, Chicago;
Houk Friedman, New York;
acquired from the above by the present owner, 1992.

EXHIBITED:

LITERATURE:
Dirk Luckow (ed.) et al., Harry Callahan, Kehrer Verlag, Heidelberg, 2013, p. 77.

Harry Callahan photographed his wife Eleanor more than any other subject, and ‘in an endless number of ways’, beginning in 1947. His poetic representations of her, sometimes accompanied by their daughter Barbara and sometimes not, placed her in amidst urban environments, in parks, on the street, in lake Michigan, and both clothed and nude. This extensive and collective portrait of a woman is reminiscent of the centrality that O’Keeffe played in the personal and professional life of Alfred Stieglitz.

The present lot is a vintage, mounted print, signed by the artist.
MAN RAY (1890–1976)

La Prière, 1930

gelatin silver print on linen, printed late 1960s
signed and numbered ‘V/VII’ in pencil (recto); numbered ‘V/VII’ in green ink, dated ‘1971’ and annotated ‘4 MOUVEMENTS’ in black ink (stretcher bar, verso)
image/stretched canvas: 13 x 9 ¼ x ½ in. (33 x 23.4 x 1.3 cm.)
This work is number five from an edition of seven.

$50,000–70,000
Robert Mapplethorpe (1946–1989)

Lydia Cheng, 1985

platinum print

signed and dated with copyright insignia by Michael Ward Stout, Executor, in pencil (verso); credited, titled, dated and numbered ‘3/3’ on affixed gallery label (frame backing board)

image: 23 1/2 x 19 1/2 in. (59.6 x 49.8 cm.)
sheet: 26 x 22 in. (66 x 55.8 cm.)

This work is number three from an edition of three.

$40,000–60,000
HARRY CALLAHAN (1912–1999)

Multiple Exposure Tree, Chicago, 1956

gelatin silver print, on layered mount
signed in ink (secondary mount, recto)
image/sheet: 6 ¾ x 6 ¾ in. (17.1 x 16.8 cm.)
mount: 7 x 6 ¾ in. (17.8 x 17.1 cm.)
secondary mount: 19 x 15 in. (48.2 x 38 cm.)

This print is accompanied by a facsimile letter from the artist stating that only a few vintage prints of this image were made, and that this print was treated with this layered mount for an exhibition.

$20,000–30,000

PROVENANCE:
Paul Hertzmann Vintage Photographs; acquired from the above by the present owner.

EXHIBITED:

LITERATURE:

I sort of believe that a picture is like a prayer; you're offering a prayer to get something, and in a sense it's like a gift of God because you have practically no control...

HARRY CALLAHAN
MAN RAY (1890–1976)

Georges Braque, 1933

toned solarized gelatin silver print

stamped ‘MAN RAY/31bis, RUE/CAMPAGNE/PRÉMIÈRE/PARIS XVe’ [Manford M6] and annotated ‘Portrait de Braque Soigne Special’ in the artist’s hand and variously annotated in an unidentified hand in pencil (verso)

image/sheet: 11 ¼ x 8 ½ in. (28.5 x 21.6 cm.)

$50,000–70,000

PROVENANCE:
Galerie rue du Dragon, Paris;
acquired from the above by
Alan Koppel, late 1970s;
Sotheby’s, New York, November 12, 1985, lot 258;
acquired from the above sale by a private collector;
Sotheby’s New York, October 16, 1990, lot 280;
acquired from the above by the present owner.

LITERATURE:

With this powerful, tight-cropped portrait, Georges Braque takes his place as one in an important group of portraits of artists that Man Ray made in Paris in the 1920s and 1930s. At the time, Paris was the epicenter of the art world and figures from across the arts from Paul Eluard, to Picasso, to Brancusi sat in front of his lens.

When Man Ray arrived in Paris in 1921, though determined to maintain his independence as an artist, he used his photographic skills to earn a living by making portraits. His preferred subjects were of course those to whom he was drawn by genuine curiosity rather than by any commercial imperative; and his camera served him well in establishing connections within the milieu of artists and patrons in which he sought to make his mark.

The present portrait is made more striking and very likely unique by nature of Man Ray’s use of certain signature effects, notably solarization, a darkroom technique which produces selective tonal reversals that dramatize the contour of the subject against the background, as well as the subtle warm-toned grid, also produced in the darkroom, that adds a discreet, further layer to the image while judiciously avoiding any compromise to the key areas of the face. Braque imposes himself memorably, thanks to the artistry of Man Ray.

This is the only print of this image to appear at auction, having been first offered in 1985.
HENRI CARTIER-BRESSON (1908–2004)

Seville, 1933
gelatin silver print
annotated in an unknown hand in ink (verso)
image: 6 ⅞ x 10 in. (16.8 x 25.4 cm.)
sheet: 8 x 10 in. (20.4 x 25.5 cm.)

$50,000–70,000

PROVENANCE:
Julien Levy Gallery, New York; acquired from the above by a private collector; Houk Friedman Gallery, New York; acquired from the above by the present owner, 1993.

LITERATURE:

Your eye must see a composition or an expression that life itself offers you, and you must know with intuition when to click the camera.

HENRI CARTIER-BRESSON
IRVING PENN (1917–2009)

Frozen Foods, New York, 1977
dye transfer print, mounted on board, printed 1984
signed, titled, dated [image and print] and numbered ‘REF: 14708’ in ink and
stamped photographer’s/Condé Nast copyright credit and edition information
(mount, verso)
image/sheet: 23 ¾ x 18 ½ in. (59 x 46.3 cm.)
mount: 26 x 21 in. (66 x 53.3 cm.)
This work is from an edition of thirty-three.

PROVENANCE:
Hamiltons Gallery, London;
acquired from the above by the present
owner, 1993.

EXHIBITED:
Ithaca, New York, Herbert F. Johnson Museum
of Art, Cornell University, An American Portrait:
Photographs from the Collection of Diana and Thomas
Mann, April 1–June 12, 1994, no. 100.

LITERATURE:
John Szarkowski, Irving Penn, The Museum of
Modern Art, New York, 1984, pl. 70.
Alexandra Arrowsmith and Nicola Majocchi,
Irving Penn: Passage: a Work Record, Alfred A.
John Szarkowski, Still Life by Irving Penn, Little,
Brown and Co., Boston, New York, London,
Merry A. Foresta, Irving Penn: Beyond Beauty,
Yale University Press, New Haven, 2015,
pl. 132, p. 189.
Maria Morris Hambourg et al., Irving Penn:
Centennial, Yale University Press, New Haven,
2017, p. 37.

$70,000–90,000

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

ROBERTA SMITH
IRVING PENN (1917–2009)

**Lipstick Chunks, New York, 1982**

dye transfer print, flush-mounted on board, printed 1984
signed, titled, dated [image and print] and numbered ‘REF: 13933’ in ink and stamped photographer’s/Conde Nast copyright credit and edition information (flush mount, verso)
image: 18 ¼ x 22 ¼ in. (46.3 x 56.5 cm.)
sheet/flush mount: 20 ¾ x 24 ¾ in. (51.4 x 62.8 cm.)
This work is from an edition of twenty-two.

$40,000–60,000

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**PROVENANCE:**
Hamiltons Gallery, London; acquired from the above by the present owner, 1993.

**LITERATURE:**

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**I believe in manicures. I believe in overdressing. I believe in primping at leisure and wearing lipstick.**

AUDREY HEPBURN
LUCAS SAMARAS (B. 1936)

Lilies Still Life, 1983

unique Polacolor assemblage
initialed and dated in pencil (verso)
overall assemblage: 40 ¾ x 11 in. (103.4 x 28 cm.)

$50,000–70,000

PROVENANCE:
The Estate of Sam Wagstaff (1921–1987);
the collection of Robert Mapplethorpe (1946–1989);
his sale, Christie’s, New York, October 31, 1989, lot 85;
Sotheby’s, New York, April 17, 1991, lot 463A;
acquired from the above sale by the present owner.

EXHIBITED:

Born in Kastoria, Macedonia, Greece, Lucas Samaras immigrated to the United States at the age of eleven. Of the generation of iconoclastic artists that includes Donald Judd, Frank Stella, Claes Oldenburg and Andy Warhol, he stands out as the most difficult to characterize. ’His excursions into minimalism and post-minimalism, expressionism and neo-expressionism, surrealism, environments, assemblage, body arts, decorative arts, and photography have, in every instance, altered or expanded existing perceptions of those modes,’ writes curator Dianne Perry Vanderlip.

This fundamental experimentalism spilled over into all parts of his artistic practice. Samaras was untrained as a photographer, and therefore carried within him none of the technical rules that restrained others. The immediacy of Polaroid materials suited his working methods and emotional makeup. He approached the print in the same way he might a painting or sculpture; he was a very hands-on artist.

His first use of Polaroid materials was in 1969, after having acquired a Polaroid 360 camera. It was then that he began his series of AutoPolaroids, self-portraits that featured physical interventions in the print as the image developed. During the early 1980s he was given permission to use Polaroid’s 20 x 24 inch camera, which was at one point installed in his New York apartment, as well as a massive room-sized 40 x 80 inch Polaroid camera which is housed in Boston’s Museum of Fine Arts.

In 1983, a major touring exhibition of his groundbreaking work in photography, and particularly with the Polaroid process and materials, traveled from the Centre Georges Pompidou, Paris, to the International Center of Photography, New York, with roughly ten other stops in between.

This large scale Polacolor assemblage was once in Sam Wagstaff’s collection; it then passed to the artist Robert Mapplethorpe, and was eventually sold in his collection sale in 1989. The lily flowers represented here were a favorite of Mapplethorpe’s and it is easy to imagine this hanging in the artists’ studio loft.
CHUCK CLOSE (B. 1940)

John, 1972

five dye transfer prints, each mounted on paperboard with ink, graphite, masking tape and acrylic
each titled and annotated in pencil and one panel [#5] signed and dated in pencil (mount, recto)
each image/sheet: 20 x 16 in. 20 x 16 in. (50.8 x 40.7 cm.)
each mount: 24 x 20 in. (61 x 50.8 cm.)

This work is one of two sets of dye transfer prints of John in five parts; each set considered unique.

$100,000–150,000

PROVENANCE:
Pace/MacGill Gallery, New York; acquired by the present owner before 1994.

EXHIBITED:

Chuck Close’s John serves as a compelling model for the dialogue between photography, painting and printmaking that has existed since photography was first considered an art form. Typically the idiom is understood that photography takes after painting in its development as a medium—from portrait to landscape to abstraction and so on—however, in Close’s practice the episodic and process-based format of the dye transfer printing method served as inspiration for the creation of subsequent hyper-realistic paintings. Using layered single-color transparencies, Close applied airbrushed basic red, yellow and blue pigment onto smooth, gesso-covered canvases to recreate the technique of photomechanical reproduction.

The present lot demonstrates to the viewer the dye transfer printing method with a playful didacticism, an original source of inspiration in a practice built upon using the photographic medium and color theory to manipulate painting. The present five-part piece demonstrates step-by-step how the incredible combination of cyan, magenta and yellow can create a full spectrum of colors rich in chromatic verisimilitude.
SESSION II
FRIDAY 5 OCTOBER 2018
at 10.00 am (Lots 61-184)
PROVENANCE:
Daniel Wolf Inc., New York; acquired from the above by the present owner, 1983.

EXHIBITED:

LITERATURE:

The great changes in practically every phase of the Indian’s life that have taken place, especially within recent years, have been such that had the time for collecting much of the material, both descriptive and illustrative, herein recorded, been delayed, it would have been lost forever.

EDWARD S. CURTIS
Edward S. Curtis (1858–1952)

Going to Camp—Asparoke, 1908

platinum print
signed in ink and embossed photographer’s ‘ES CURTIS/SEATTLE’ credit
with copyright insignia (recto); numbered ‘553-08’ (in the negative)
image/sheet: 12 ¾ x 16 ¼ in. (31 x 41.2 cm.)

$8,000–12,000

LITERATURE:
EDWARD SHERIFF CURTIS (1858–1952)

At the Old Well—Acoma, 1904

platinum print
signed in ink and embossed photographer’s copyright credit and date (recto)
image/sheet: 16 x 20 in. (40.7 x 50.9 cm.)

$20,000–30,000

PROVENANCE:
Sotheby’s, New York, April 6, 1993, lot 36A; acquired from the above sale by the present owner.

EXHIBITED:

LITERATURE:
Christopher Cardozo, Edward S. Curtis: One Hundred Masterworks, Prestel, Munich, 2015, pl. 94, p. 148.
FRANCIS FRITH (1822–1898)

*Egypt, Nubia and Ethiopia*


$8,000–12,000

**PROVENANCE:**
Christie’s, London, May 18, 2006, lot 70;
acquired from the above sale by the present owner.
65
FRANCIS FRITH (1822–1898)

Lower Egypt, Thebes, and the Pyramids


$8,000–12,000

PROVENANCE:
Christie’s, London, May 18, 2006, lot 72;
acquired from the above sale by the present owner.

66
FRANCIS FRITH (1822–1898)

Egypt, Sinai and Palestine, Supplementary Volume


$8,000–12,000

PROVENANCE:
Christie’s, London, September 27, 2006, lot 107;
acquired from the above sale by the present owner.
HEINRICH KÜHN (1866–1944)

Hands, 1915

bromoil transfer print on tissue
signed and dated in pencil (margin)
image: 11 x 13 ½ in. (27.9 x 34.2 cm.)
sheet: 13 ¾ x 14 ½ in. (35.2 x 36.8 cm.)

$25,000–35,000

PROVENANCE:
Christie’s, New York, April 8, 1993, lot 71;
acquired from the above sale by the present owner.

LITERATURE:
Monika Faber and Astrid Mahler (eds.), Heinrich Kühn: The Perfect Photograph,
Hatje Cantz, Ostfildern, 2010, p. 171 (variant).

With just the simplest of means, one can suppress disturbing details, in favor of the kind of psychological expression that can only be forcefully and persuasively reproduced through generous delineation, through a presentation that erases every unnecessary detail.

HEINRICH KÜHN
ALFRED STIEGLITZ (1864–1946)

Daughter Kitty Stieglitz and Edward Steichen, c. 1905

gelatin silver print, mounted on paper, mounted again on board
image/sheet: 2 ½ x 3 in. (6.3 x 7.6 cm.)
paper mount: 2 ¾ x 3 ¼ in. (7 x 8.2 cm.)
secondary mount: 12 x 9 in. (30.4 x 22.9 cm.)

$15,000–25,000

PROVENANCE:
The collection of Georgia O’Keeffe (1887–1986);
Sotheby’s, New York, April 6, 1993, lot 61;
acquired from the above sale by the present owner.
DOROTHEA LANGE (1895–1965)

Mother and Child, 1928

gelatin silver print
signed and dated in ink (recto)
image/sheet: 9 ½ x 7 ½ in. (24.2 x 19.1 cm.)

$15,000–25,000

PROVENANCE:
Christie’s, New York, April 21, 1994, lot 162;
acquired from the above sale by the present owner.
HEINRICH KÜHN (1866–1944)

Study in Tonal Values II (Mary Warner), 1908

gum bichromate over platinum print on tissue, flush-mounted on paper
variously annotated in pencil (verso)
image: 11 ¼ x 9 in. (29.2 x 22.8 cm.)
sheet: 13 ¾ x 9 ¾ in. (34.8 x 25 cm.)

$20,000–30,000

PROVENANCE:
Sotheby’s, New York, October 16, 1990, lot 108;
acquired from the above sale by the present owner.

LITERATURE:
Elizabeth Pollock, An exhibition of One Hundred Photographs by Heinrich Kuhn,
Stefan Lennert Gallery, Munich, 1981, p. 28 (variation).
Monika Faber (ed.), Heinrich Kuhn and His American Circle: Alfred Stieglitz and
Edward Steichen, Prestel, Munich, 2012, p. 82 (variation).
Monika Faber and Astrid Mahler (eds.), Heinrich Kuhn: The Perfect Photograph,
EDWARD WESTON (1886–1958)

*Tina Reciting, 1924*

gelatin silver contact print, mounted on board
image/sheet: 3 x 2 ¾ in. (7.6 x 6 cm.)
mount: 13 x 11 in. (33 x 27.8 cm.)

$25,000–35,000

PROVENANCE:
Sotheby’s, New York, November 12, 1985, lot 375;
aquired from the above sale by the present owner.

EXHIBITED:
Ithaca, New York, Herbert F. Johnson Museum
of Art, Cornell University, *An American Portrait:
Photographs from the Collection of Diann and Thomas
Mann*, April 1–June 12, 1994, no. 7.

LITERATURE:
Amy Conger, *Edward Weston: Photographs from
the Collection of the Center for Creative Photography*,
Center for Creative Photography, Tucson, 1992, fig. 144/1924.

In the early 1920s while in Los Angeles, Edward Weston met a remarkable woman who upended and transformed his life. Tina Modotti’s family, originally from Udine, Italy, had moved to California when Modotti was young and she and Weston shared mutual friends. The attraction between the two was immediate and she quickly became his pupil, model, admirer and his mistress (Ben Maddow, *Edward Weston: His Life*, Aperture, New York, 1989 p. 87). Until Weston met Charis Wilson twelve years later, Modotti would serve as his most significant love and muse, even after their relationship ended.

Weston left his family and traveled to Mexico with Modotti, and his son Chandler, in 1923. While there Weston expressed his passion through portraits of her: ‘...for I have so overcome the mechanics of my camera that it functions responsive to my desires—my shutter coordinating with my brain is released in a way—as natural as I might move my arm’ (Maddow, p. 104). He often photographed very close, intimate portraits of her face, of which the most celebrated series depicts her reciting poetry.

The present lot represents one of three dozen negatives Weston processed of Modotti reciting poetry at this sitting (Conger, *Edward Weston*, fig. 141/1924). The images display a wide-ranging variety of expressions, which pleased them both tremendously: ‘We have been like a couple of happy excited children, Tina and I, over the results of our recent sitting’ (Conger, fig. 141/1924). Weston used his Graflex camera for the sitting, which resulted in 3 ¼ x 4 ¼ inch negatives, as evidenced by the present contact print.

...it is the best I have done in Mexico, perhaps the best I have done at all.
But while Lupe’s is heroic, this head of Tina is noble, majestic, exalted.

EDWARD WESTON
DOROTHY NORMAN (1905–1997)
Alfred Stieglitz, 1934

gelatin silver print, mounted on card
stamped photographer’s credit with credit in ink and title
and date in pencil (mount, verso)
image/sheet: 3 ¾ x 3 in. (9.5 x 7.6 cm.)
mount: 11 ¼ x 9 ½ in. (28.5 x 24.1 cm.)

$5,000–7,000

PROVENANCE:
Pace/MacGill Gallery, New York;
acquired from the above by the present owner.
EDWARD STEICHEN (1879–1973) AND ALFRED STIEGLITZ (1864–1946)

*Photo-Secession: A Collection of American Pictorial Photographs*

Pittsburgh and New York: Camera Club/Carnegie Institute and Photo-Secession, 1904. Untrimmed printer’s proof of exhibition catalogue, designed and arranged by Edward Steichen and Alfred Stieglitz. Seven photogravures on tissue by Prescott Adamson, Alvin Langdon Coburn, Gertrude Käsebier, Joseph T. Keiley, Edward Steichen, Alfred Stieglitz and Clarence H. White, each tipped to bound-in sheets. Varying image sizes from 6¼ x 8½ in. (15.8 x 21.5 cm.) to 7¾ x 4½ in. (18 x 11.4 cm.). Each sheet 11¾ x 8½ in. (29.8 x 20.9 cm.). Together with original beige printed wrapper with gold lettering and yellow ornamentation.

$20,000–30,000

**PROVENANCE:**
Robert Miller Gallery, New York; acquired from the above by the present owner, 1992.

**LITERATURE:**

The plates are as follows:
*Rodin, by Edward Steichen*

*John W. Beatty, Jr., and His Sister Katherine Elizabeth, by Clarence H. White*

*The Manger, by Gertrude Käsebier*

*The Hand of Man, by Alfred Stieglitz*

*Gables, by Alvin Langdon Coburn*

*‘Midst Steam and Smoke, by Prescott Adamson*

*Leonore, by Joseph T. Keiley*

The lusciously printed and elaborately designed publication in the present lot accompanied one of the most well attended, and well received, exhibitions of Photo-Secession photography in the early 20th century. William Innes Homer writes the following about the publication, published for the 1904 exhibition of almost 300 photographs at The Carnegie Institute: 'The beauty of the catalogue...surpassed that of any other exhibition of the time, thanks, in part, to the handsome covers designed by Steichen' (Homer, *Alfred Stieglitz and the Photo-Secession*, p. 115). The exhibition was attended by 11,000 visitors, signaling a major success for Stieglitz’s Photo-Secession movement.
PROVENANCE:
The Collection of Marie Rapp, Stieglitz’s secretary at 291 gallery from late 1911 to 1917; Sotheby’s, New York, October 7, 1998, lot 52, acquired from the above sale by the present owner.

The plates are as follows:
Bowls
Porch Shadows
White Fence
Man with Sign
Street Vendor
Man in a Derby
Portrait, Washington Square
Man, Five Points Square
Blind Woman
New York (From the Viaduct)
From the Viaduct, New York

74
ALFRED STIEGLITZ (1864–1946)
AND PAUL STRAND (1890–1976)
Camera Work, Number 49/50

$10,000–15,000

Stieglitz was first introduced to Marie Rapp in December 1911, and thereafter Rapp worked as the secretary at 291 gallery until its closing in 1917. The content of this inscription from Stieglitz to Rapp reveals a close relationship between the two. Paul Rosenfeld once wrote of the 291 years that it ‘seemed to demand that you be yourself utterly—for in this place nothing but the final self, that utter, inner design of soul was revered’.
ALFRED STIEGLITZ (1864–1946)

*Marie Rapp, 1915*

platinum print

image/sheet: 5 x 3 ½ in. (12.6 x 8.8 cm.)

$20,000–30,000

PROVENANCE:

From Marie Rapp Boursault to a private collector; acquired by the present owner before 1988.

The present lot is one from a series of portraits of Marie Rapp that Stieglitz began in 1911, the year they met. Rapp started working for Stieglitz at his 291 gallery soon after they were introduced and stayed working there until the gallery closed in 1917. A close friendship between the two continued until Stieglitz’s death.
EDWARD WESTON (1886–1958)

Guadalupe Marin de Rivera, 1923

gelatin silver print, mounted on card, printed 1940s
initialed and dated ‘1924’ in pencil (mount, recto); signed, titled ‘Guadalupe, Mexico’, dated ‘1924’ and numbered ‘8PO’ in pencil (mount, verso)
image/sheet: 8 ¼ x 7 in. (20.9 x 17.8 cm.)
mount: 16 ½ x 13 ¾ in. (41.8 x 34.8 cm.)

$15,000–25,000

LITERATURE:
Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 110/1923.

PROVENANCE:
Sotheby’s, New York, May 15, 1981, lot 348;
acquired from the above sale by the present owner.

EXHIBITED:
77

EVA WATSON-SCHÜTZE (1867–1935)

Girl at Window, c. 1910

platinum print
stylized monogram in pencil (recto)
image/sheet: 8 x 6 in. (20.3 x 15.2 cm.)

$5,000–7,000

EXHIBITED:

78

EVA WATSON-SCHÜTZE (1867–1935)

Eva, c. 1900

platinum print on layered mount
stylized monogram in ink (recto); numbered ‘H-14’ in pencil (secondary mount, recto)
image/sheet: 6 x 8 in. (15.2 x 20.3 cm.)
tissue mount: 8 x 10 in. (20.4 x 25.5 cm.)
secondary paper mount: 15 x 11 ¾ in. (38 x 29.8 cm.)

$3,000–5,000
GERTRUDE KÄSEBIER (1852–1934)

Mother and Children, 1904

platinum print, mounted on paper
signed and dated in Roman numerals in pencil (mount, recto)
image/sheet: 8 ¼ x 5 ¾ in. (20.6 x 14.5 cm.)
mount: 13 ¾ x 11 in. (34 x 27.9 cm.)

$7,000–9,000

EXHIBITED:
DORIS ULMANN (1882–1934)

Mountain Man, c. 1930

platinum print, mounted on card
signed in pencil (mount, recto)
image/sheet: 8 x 6 ¼ in. (20.2 x 15.5 cm.)
mount: 14 ¾ x 11 ¾ in. (36.1 x 28.5 cm.)

$3,000–5,000

EXHIBITED:
81  
DORIS ULMANN (1882–1934)  
*South Carolina, 1926*  
platinum print, mounted on card  
image/sheet: 8 x 6 in. (20.2 x 15.2 cm.)  
mount: 14 ¾ x 11 ¼ in. (36.1 x 28.5 cm.)  
$3,000–5,000

82  
DORIS ULMANN (1882–1934)  
*Sharecropper, c. 1929*  
platinum print, mounted on paper  
signed in pencil (mount, recto)  
image/sheet: 8 ¾ x 6 ¾ in. (20.6 x 15.5 cm.)  
mount: 14 ¾ x 11 ¼ in. (36.1 x 28.5 cm.)  
$3,000–5,000
83
KARL STRUSS (1886–1981)
*Europe, c. 1910*
gelatin silver print
credited, titled and dated on affixed gallery label
(frame backing board)
image: 4 ½ x 3 ½ in. (11.4 x 8.8 cm.)
sheet: 4 ¾ x 3 ¾ in. (12 x 9.8 cm.)

$10,000–15,000

PROVENANCE:
Laurence Miller Gallery, New York; acquired from the above by the present owner, 1993.

84
KARL STRUSS (1886–1981)
*New York Street Scene, 1911*
platinum print on layered mount
dated in pencil (secondary mount, recto);
stamped photographer's Hollywood studio credit
(secondary mount, verso)
image/sheet: 3 ½ x 4 ¾ in. (8.8 x 11.1 cm.)
mount: 3 ¾ x 4 ¾ in. (9.5 x 11.7 cm.)
secondary mount: 4 ¾ x 5 in. (10.4 x 12.7 cm.)

$10,000–15,000

EXHIBITED:
85

ANDRÉ KERTÉSZ (1894–1985)

*Fisherman on the Seine, Paris, 1926*

gelatin silver print on carte-postale

signed, dated and variously numbered in pencil (verso)

image: 3 ¼ x 2 ¼ in. (8.2 x 5.7 cm.)
sheet: 3 ½ x 2 ¾ in. (8.8 x 7 cm.)

$30,000–50,000

**PROVENANCE:**
Wach Gallery, Avon Lake, Ohio;
acquired from the above by the present owner, 1988.
PAUL STRAND (1890–1976)

Fern, Early Morning, Georgetown, Maine, 1927

gelatin silver contact print, flush-mounted on card,
printed probably 1950s–1960s
signed, titled and dated by the artist in ink, annotated ‘MASTER’, ‘60 Years’
and variously otherwise annotated/numbered in pencil (flush mount, verso)
image/sheet: 10 x 8 in. (25.5 x 20.4 cm.)

$20,000–30,000

PROVENANCE:
Gifted by Hazel Strand, wife the artist, to Michael Hoffman,
former Director of Aperture;
acquired from the above by the present owner, 1985.

EXHIBITED:
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University,
An American Portrait: Photographs from the Collection of Diana and Thomas Mann,
April 1–June 12, 1994, no. 72.

LITERATURE:
Nancy Newhall (ed.), Time in New England: 106 Photographs By Paul Strand,
Kaspar Fleischmann, Paul Strand, Galerie zur Stockereg, Zurich,
1987, pl. 28, p. 64.
Calvin Tomkins, Paul Strand: Sixty Years of Photographs, Aperture,

There are ten known lifetime prints of this image: one platinum print,
sold at auction in 2007. The remaining prints, all in gelatin silver, are in
the permanent collections of George Eastman Museum, Rochester (1940s
print); Philadelphia Museum of Art (two 1960s print, one 1940s print); Paul
Strand Archive/Aperture (1950s print) and four others in private collections,
including the present lot.
PAUL STRAND (1890–1976)

Rock, Georgetown, Maine, 1927

gelatin silver print, flush-mounted on paper, printed probably 1940s
numbered ‘169’ in pencil and with three ‘X’ marks in green ink
(flush mount, verso)
image/sheet/flush mount: 9 3/4 x 7 3/4 in. (24.2 x 19.1 cm.)

$20,000–30,000

PROVENANCE:
Acquired from Hazel Strand, wife of the artist, by Michael Hoffman,
former Director of Aperture;
acquired from the above by the present owner, 1985.

LITERATURE:
Calvin Tomkins, Paul Strand: Sixty Years of Photographs, Aperture, New York, 2009, p. 100.

The verso of the flush mount of this print is marked with three ‘X’s in green ink. The ‘X’s mark the discarded status of the print used as a flush mount, and the green ink dates this photograph to the 1940s. Strand made a total of nine gelatin silver prints of this image in the 1940s, and the print offered in this lot is the very same print reproduced in The Museum of Modern Art’s catalogue Paul Strand 1915–1945. Other gelatin silver prints of this image are in the permanent collections of the National Gallery of Art, Washington, D.C.; George Eastman Museum, Rochester; National Gallery of Canada, Ottawa; Paul Strand Archive/Aperture; and Philadelphia Museum of Art, which owns three gelatin silver prints of this image. At the time of this writing, it is believed this is the only print in private hands.
EDWARD WESTON (1886–1958)

Fern in the Redwoods, 1937
gelatin silver print, mounted on board
signed and dated in pencil (mount, recto)
image/sheet: 7 ½ x 9 ¾ in. (19.1 x 23.5 cm.)
mount: 12 ¼ x 16 ¾ in. (30.8 x 40.9 cm.)

$12,000–18,000

EXHIBITED:

LITERATURE:
Amy Conner, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 1152/1937.
EDWARD WESTON (1886–1958)

**Juniper, Lake Tenaya, 1937**

gelatin silver print, mounted on card
initialed and dated by the artist in pencil and printer’s notations in an unknown hand in pencil/ink (mount, recto); signed, titled ‘Juniper - Sierra Nevada’ and dated in pencil (mount, verso)
image/sheet: 9 ½ x 7 ½ in. (24.2 x 19.1 cm.)
mount: 14 ¼ x 13 ¾ in. (35.8 x 35.2 cm.)

$10,000–15,000

**PROVENANCE:**
Acquired by the present owner before 1988.

**EXHIBITED:**

**LITERATURE:**
ANSEL ADAMS (1902–1984)

Clearing Winter Storm, Yosemite National Park, California, 1938
gelatin silver print, mounted on board, printed 1973–1977
signed in pencil (mount, recto); stamped Carmel credit [BMFA 11] with title and date ‘ca. 1944’ in ink (mount, verso)
image/sheet: 15 ¾ x 19 ¼ in. (40 x 49.5 cm.)
mount: 22 x 28 in. (55.9 x 71.1 cm.)
$40,000–60,000

In the 1890s author Susie Clark described her first glimpse of New Inspiration Point along the rim of Yosemite Valley and poignantly chronicled a vision that silences most viewers: ‘... we realized with a gasp that was almost pain, that we were looking upon the marvelous Valley. We stood on Inspiration Point... There are some moments, some experiences that come to us which are untranslatable in any human speech, and this was one...’ (Clark, The Round Trip, Lee and Shepard, 1890, pp. 128-129).

Approximately forty years later Ansel Adams stood at the same Yosemite Valley overlook, which the artist himself described as ‘one of the most wonderful viewpoints in the whole world.’ Taken around noon on a December day, Adams waited for a snowstorm to clear so he could capture what would become one of his most iconic compositions (Adams, ‘Yosemite’, Travel and Camera Magazine, October 1946). The vantage point was difficult to navigate but optimal, the weather and light ideal for making a ‘fairly strong’ negative, which Adams considered the canvas on which he burned and dodged his final creation (Stillman, Looking at Ansel Adams: The Photographs and the Man, p. 105) (fig. 1).

Adams was awed equally by the capability of his artistic medium and the spiritual potential of the landscape—and he managed to fuse these two together. To this day, he stands as a peerless figure in the history of photography, and the timeless image of New Inspiration Point is alive, impossibly evocative and eternally breathtaking.

PROVENANCE:
Pace/MacGill Gallery, New York; acquired from the above by the present owner before 1988.

EXHIBITED:

LITERATURE:

Yosemite is one of the great gestures of the Earth...a beauty that is as solid and apparent as the granite rock in which it is carved.

ANSEL ADAMS TO ALFRED STIEGLITZ, 1937
ANSEL ADAMS (1902–1984)

Parmelian Prints of the High Sierras
San Francisco: Jean Chambers Moore, 1927. Portfolio of eighteen gelatin silver prints; each signed 'A.E. Adams' in pencil with letterpress title (margin); each image approximately 6 x 8 in. (15.2 x 20.4 cm.) or inverse; each sheet 10 x 12 in. (25.4 x 30.5 cm.) or inverse; each with paper wrapper with printed title; together with printed title page, colophon, dedication to Albert M. Binder and plate list; one from an edition of 150; contained in black cloth portfolio with debossed title in gold and gold silk lining.

$40,000–60,000

PROVENANCE:
Rancho Camulos Museum, Ventura County, California; Sotheby’s, New York, October 7, 1998, lot 162; acquired from the above sale by the present owner.

The plates are as follows:
Sierra Junipers
The Abode of Snow
Monolith: The Face of Half-Dome
From Glacier Point
On the Heights
A Grove of Tamarack Pine
Mount Galen Clark
Mount Clarence King
Roaring River Falls
Marion Lake
El Capitan
Banner Peak, Thousand Island Lake
Mount Brewer
Kearsarge Pinnacles
The Sentinel
Lower Paradise Valley
East Vidette
Cloud and Mountain
ANSEL ADAMS (1902–1984)

The Tetons and the Snake River, Grand Teton National Park, Wyoming, 1942

gelatin silver print, mounted on board, printed 1973–1977
signed in pencil (mount, recto); stamped photographer's Carmel credit
[BMFA 11] with title and date in ink (mount, verso)
image/sheet: 15 ¼ x 18 ¾ in. (38.4 x 47.8 cm.)
mount: 22 x 27 ¼ in. (55.8 x 69.8 cm.)

$40,000–60,000

PROVENANCE:
Christie’s, New York, October 5, 1999, lot 224;
acquired from the above sale by the present owner.

LITERATURE:
Ansel Adams & Nancy Newhall, This is the American Earth,
Mary Street Alinder, Ansel Adams Letters and Images, 1916-1984,
Andrea Stillman (ed.), Ansel Adams, 400 Photographs,
ANSEL ADAMS (1902–1984)
Aspens, Northern New Mexico, 1958

gelatin silver print, mounted on board, printed early 1960s
signed in pencil (mount, recto); stamped photographer’s Carmel credits
[BMFA 5 & 6] with title and negative number ‘1-SW-260’ in pencil
(mount, verso)
image/sheet: 15 ½ x 19 ¾ in. (39.3 x 50.1 cm.)
mount: 22 x 28 in. (55.9 x 71.1 cm.)

$40,000–60,000

PROVENANCE:
The Colonial Williamsburg Foundation, Williamsburg, Virginia;
Sotheby’s, New York, April 6, 1993, lot 208;
acquired from the above sale by the present owner.

EXHIBITED:
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University,
An American Portrait: Photographs from the Collection of Diann and Thomas Mann,
April 1–June 12, 1994, no. 80.

LITERATURE:
John Szarkowski, Ansel Adams at 100,
Andrea Stillman (ed.), Ansel Adams: 400 Photographs,
Ansel Adams, Examples: The Making of 40 Photographs,
ANSEL ADAMS (1902–1984)

Ice on Ellery Lake, Sierra Nevada, California, c. 1959

gelatin silver print, mounted on board, printed 1979
signed and numbered '30/50' in pencil (mount, recto); credited and titled on New York Graphic Society Yosemite and the Range of Light label (mount, verso); typed title and date and numbered '30' in pencil on accompanying Yosemite and the Range of Light label
image/sheet: 13 ¼ x 18 ⅜ in. (33.6 x 47.5 cm.)
mount: 22 x 28 in. (55.9 x 71.1 cm.)
This work is number thirty from an edition of fifty made as one of five photographs especially printed and signed by the artist as part of the deluxe edition of Yosemite and the Range of Light, published by New York Graphic Society in September, 1979.

$10,000–15,000

EXHIBITED:

LITERATURE:
ANSEL ADAMS (1902–1984)
Moonrise, Hernandez, New Mexico, 1941

gelatin silver print, mounted on board, printed 1980
signed in pencil (mount, recto); stamped photographer’s Carmel credit [BMFA I] with title, date of image and of print in ink (mount, verso)
image/sheet: 15 x 19 ⅜ in. (38 x 49.4 cm.)
mount: 22 x 28 in. (55.9 x 71.1 cm.)

$L40,000–60,000$

LITERATURE:
Anne Hammond, Ansel Adams, Divine Performance, Yale University Press, New Haven, 2002, p. 94, Fig. 4.10.
Karen E. Haas and Rebecca A. Senf, Ansel Adams in the Lane Collection, Museum of Fine Arts, Boston, 2005, pl. 37.

PROVENANCE:
Pace/MacGill Gallery, New York; acquired from the above by the present owner, 1980s.

EXHIBITED:
MAX YAVNO (1911–1985)

*White House, Canyon de Chelly, 1975*

gelatin silver print, mounted on board
signed in pencil (mount, recto)
image/sheet: 13 ¼ x 9 ¾ in. (33.9 x 23.8 cm.)
mount: 20 x 16 in. (50.8 x 40.7 cm.)

$4,000–6,000

EXHIBITED:
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University,
*An American Portrait: Photographs from the Collection of Diann and Thomas Mann*,
April 1–June 12, 1994, no. 85.
WILLIAM CLIFT (B. 1944)

*White House Ruins, Canyon de Chelly, Arizona, 1975*

gelatin silver print, mounted on board
signed in pencil (overmat); signed in pencil (mount, recto);
titled and dated in pencil and numbered ‘no. 9’ in ink (mount, verso)
image/sheet: 16 ⅜ x 23 in. (41.5 x 58.3 cm.)
mount: 25 x 32 in. (63.3 x 81.2 cm.)
This work is number nine from an edition of forty numbered prints plus fifteen lettered artist’s proofs.

$4,000–6,000

**PROVENANCE:**
Acquired directly from the artist by the present owner, 1980s.

**EXHIBITED:**

**LITERATURE:**
BRET WESTON (1911–1993)

Ice and Rocks, 1955

gelatin silver print, mounted on board
signed and dated in pencil (mount, recto); credited and titled in Spanish
on an affixed Museo de Arte Moderno, Mexico exhibition label
dated 1964 (mount, verso)
image/sheet: 14 ¾ x 18 ¾ in. (37.7 x 47.6 cm.)
mount: 22 x 25 in. (55.9 x 63.5 cm.)

$5,000–7,000

EXHIBITED:
Mexico, Museo de Arte Moderno, Bosque de Chapultepec,
Exposición Inaugural, 1964.
BRETT WESTON (1911–1993)

Black Window, Mariposa, New Mexico, 1952

gelatin silver print, mounted on board
signed and dated in pencil (mount, recto); signed and dated by the artist in pencil with title and date ‘1950’ in an unknown hand in pencil and ‘Ledel Gallery’ stamps (mount, verso)
image/sheet: 10 ½ x 13 ½ in. (26.6 x 34.2 cm.)
mount: 16 x 19 in. (40.6 x 48.2 cm.)

$6,000–8,000

PROVENANCE:
Ledel Gallery, New York;
acquired from the above by the present owner before 1988.

LITERATURE:
MINOR WHITE (1908–1976)

*Wall, San Luis, New Mexico, 1966*

gelatin silver print, mounted on board
signed and dated in pencil (mount, recto); titled and dated in pencil
and credited on affixed gallery label (mount, verso)
image/sheet: 12 ⅜ x 7 ⅜ in. (32.7 x 18.2 cm.)
mount: 22 x 15 in. (55.8 x 38.1 cm.)

$7,000–9,000

**EXHIBITED:**
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University,
*An American Portrait: Photographs from the Collection of Diana and Thomas Mann*,
April 1–June 12, 1994, no. 66.
MINOR WHITE (1908–1976)

*Dumb Face, Frost on Window, Rochester, New York, 1959*

gelatin silver print

stamped photographer’s credit (verso)

image: 9 ½ x 7 ¾ in. (24.1 x 18.7 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

$7,000–9,000

**PROVENANCE:**
Ledel Gallery, New York; acquired from the above by the present owner, 1983.

**EXHIBITED:**
MINOR WHITE (1908–1976)

Grand Teton National Park, Wyoming, 1959

gelatin silver print, mounted on board
signed and dated in pencil (mount, recto); titled and dated in pencil (mount, verso)
image/sheet: 10 ½ x 12 ¼ in. (26.6 x 32.4 cm.)
mount: 16 x 19 in. (40.6 x 48.2 cm.)

$12,000–18,000

PROVENANCE:
Bequest of Grace M. Mayer, 1997;
Photographs from the Museum of Modern Art,
Sotheby’s, New York, October 23, 2002, lot 176;
acquired from the above sale by the present owner.

EXHIBITION:
New York, The Museum of Modern Art,
From the Grace M. Mayer Collection,

LITERATURE:
Mirrors Messages Manifestations,
James Baker Hall, Rites and Passages,
Peter C. Bunnell, The Eye that Shapes,
Princeton University, 1989, pl. 175.
PROVENANCE:

EXHIBITED:

The titles are as follows:
Foxtail grass, Lake City, Colorado, August, 1957
Colorful trees, Newfound Gap Road, Great Smoky Mountains National Park, Tennessee, October, 1967
Redbud trees in bottomland, Near Red River Gorge, Kentucky, April 17, 1968
Rock-eroded stream bed, Coyote Gulch, Utah, August 14, 1971
Columbine leaves, Great Spruce Head Island, Maine, July 27, 1974

103
ELIOT PORTER (1901–1990)
Selected images from the series Intimate Landscapes, 1957–1974
five dye transfer prints, each mounted on board
each signed in pencil (mount, recto)
each image/sheet: approximately 13 ⅝ x 10 ⅛ in. (34.2 x 27.3 cm.)
each mount: 23 x 17 in. (58.3 x 43.1 cm.)

$10,000–15,000
BERENICE ABBOTT (1898–1991)

Eugène Atget, Paris, 1927

gelatin silver print, mounted on board, printed 1930s
signed in pencil (mount, verso)
image/sheet: 9 ⅜ x 7 ¼ in. (24.1 x 18.3 cm.)
mount: 9 ¾ x 7 ⅝ in. (24.3 x 19 cm.)

$7,000–9,000

PROVENANCE:
Gifted by the artist to her friend Paul Katz, Utah;
Edwynn Houk Gallery, Chicago;
acquired from the above by the present owner, 1988.

LITERATURE:
Muriel Rukeyser and David Vestal, Berenice Abbott: Photographs,
Book Company, New York, 1982, p. 64
Cheryl Finley, Berenice Abbott, Commerce Graphics Ltd.,
105

ARNOLD NEWMAN (1918–2006)

_Piet Mondrian, 1942_

Gelatin silver print, mounted on board, printed later
signed, titled and dated with copyright insignia in pencil (mount, recto);
stamped photographer’s copyright credit (mount, verso)
image/sheet: 10 x 5 3/4 in. (25.3 x 14.2 cm.)
mount: 15 x 12 1/4 in. (38 x 31 cm.)

$7,000–9,000

EXHIBITED:
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University,
_An American Portrait: Photographs from the Collection of Diana and Thomas Mann_,
April 1–June 12, 1994, no. 17.

106

ARNOLD NEWMAN (1918–2006)

_Stieglitz and O’Keeffe, An American Place, 1943_

Gelatin silver print, mounted on board, printed 1970s
signed, titled and dated with copyright insignia in pencil (mount, recto);
stamped photographer’s copyright credit with number ‘#895’ in pencil (mount, verso)
image/sheet: 9 1/2 x 7 3/4 in. (24.1 x 19.6 cm.)
mount: 17 x 14 in. (43 x 35.5 cm.)

$10,000–15,000

PROVENANCE:
Andrew Smith Gallery, Santa Fe; acquired from the above by the present owner, 1993.
BERENICE ABBOTT (1898–1991)

Fifth Avenue Houses, No. 4, 6, 8, New York, 1936

gelatin silver print, mounted on board, printed later
signed and numbered ‘49/60’ in pencil (mount, recto)
image/sheet: 10 ¼ x 13 ¾ in. (27.2 x 34.9 cm.)
mount: 16 x 20 in. (40.7 x 50.9 cm.)
This work is number forty-nine from an edition of sixty.

$5,000–7,000

LITERATURE:
BERENICE ABBOTT (1898–1991)

Nightview, New York at Night, Empire State Building, 1932

gelatin silver print, mounted on board, printed later signed in pencil (mount, recto); stamped photographer’s ‘ABBOT, MAINE’ credit (mount, verso)
image/sheet: 13 ¾ x 10 ¾ in. (34.9 x 26.9 cm.)
mount: 20 x 16 in. (50.8 x 40.7 cm.)

$10,000–15,000

PROVENANCE:
Ledel Gallery, New York;
acquired from the above by the present owner, 1983.

EXHIBITED:

LITERATURE:
109

ARTHUR SIEGEL (1913–1978)

*Right of Assembly, 'Hats On', 1939*

ferrotyped gelatin silver print
stamped photographer’s credit with artist’s initials, title, date, annotation ‘only print’ and number ‘10616’ in pencil (verso)
image: 13 ⅝ x 10 ⅜ in. (34.2 x 27.2 cm.)
sheet: 14 ⅜ x 11 ⅜ in. (35.8 x 28.2 cm.)

$10,000–15,000

**PROVENANCE:**
Houk Friedman, New York;
acquired from the above by the present owner, 1992.

**EXHIBITED:**
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University,
_An American Portrait: Photographs from the Collection of Diann and Thomas Mann_,
April 1–June 12, 1994, no. 34.
MARGARET BOURKE-WHITE (1904–1971)

Cleveland Harbor, 1929

gelatin silver print, mounted on board
credited and annotated ‘an early Photo of industrial plant’ in ink (mount, recto); stamped photographer’s/LIFE magazine credit (mount, verso)
image: 13 ⅜ x 9 ⅝ in. (33.3 x 24.4 cm.)
sheet: 13 ⅔ x 9 ⅝ in. (33.6 x 25 cm.)
mount: 20 x 16 in. (50.8 x 40.7 cm.)

$20,000–30,000

PROVENANCE:
Wach Gallery, Avon Lake, Ohio;
acquired from the above by the present owner, 1988.

EXHIBITED:
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University,
An American Portrait: Photographs from the Collection of Diann and Thomas Mann,
April 1–June 12, 1994, no. 51.
111

ANDRÉ KERTÉSZ (1894–1985)

Meudon, 1928

gelatin silver print, printed later
signed, titled and dated in pencil (verso)
image: 9 ¾ x 7 in. (24.8 x 17.8 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

$7,000–9,000

LITERATURE:
André Kertész, Aperture, Millerton, 1977, p. 53.
WALKER EVANS (1903–1975)

Torn Movie Poster, 1930

gelatin silver print, printed probably 1950s
signed in pencil (overmat); credited in pencil (verso)
image/sheet: 11 ¾ x 8 ¾ in. (29.8 x 22.2 cm.)

$20,000–30,000

PROVENANCE:
The estate of the artist;
Harry Lunn, Washington, D.C.;
Private collection, Chicago;
Edwynn Houk Gallery, Chicago;
acquired from the above by the present owner, 1989.

EXHIBITED:

LITERATURE:
Marta Morris Hambourg et al., Walker Evans, The Metropolitan Museum of Art, New York, 2000, pl. 25 (variant).
WALKER EVANS (1903–1975)

_Circus Showbill, c. 1930_

gelatin silver print, mounted on card
signed, titled and numbered ‘38.2333’ in pencil (mount, verso)
image/sheet: 8 ¼ x 6 ¼ in. (20.6 x 15.8 cm.)
mount: 8 ¾ x 6 ¾ in. (21.9 x 17.4 cm.)

$15,000–25,000

PROVENANCE:
Sotheby's, New York, May 6, 1987, lot 271; acquired from the above sale by the present owner.

EXHIBITED:

LITERATURE:
WALKER EVANS (1903–1975)

Minstrel Poster Detail, Demopolis, Alabama, 1936

gelatin silver print
credited in ink, numbered ‘Ra1136A’, inscribed ‘This image was photographed by Walker Evans/ & has been in my personal collection, acquired/ from FSA in 1939–40’ and signed by Marion Post Wolcott in pencil (verso)
image/sheet: 7 1/2 x 9 1/2 in. (19.1 x 24.2 cm.)

$20,000–30,000

PROVENANCE:
The collection of photographer Marion Post Wolcott (1910–1990); Christie’s, New York, October 8, 1993, lot 108; acquired from the above sale by the present owner.

EXHIBITED:

LITERATURE:
WALKER EVANS (1903–1975)

Penny Picture Display, Savannah, 1936

gelatin silver print, printed 1960s
stamped ‘Lunn Gallery’ credit with numbers ‘1’ and ‘12’ in pencil (verso)
image/sheet: 10 x 8 in. (25.5 x 20.4 cm.)

$15,000–25,000

PROVENANCE:
Acquired from the estate of the artist by George Rinhart, Connecticut, 1975;
Harry Lunn, Paris;
Edwynn Houk Gallery, Chicago;
acquired from the above by the present owner, 1988.

EXHIBITED:
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University, 
An American Portrait: Photographs from the Collection of Diann and Thomas Mann, 
April 1–June 12, 1994, no. 31.

LITERATURE:
Lincoln Kirstein, Walker Evans, American Photographs, 
Jerry L. Thompson, Walker Evans at Work: 747 Photographs together with 
Documents Selected from Letters, Memoranda, Interviews, Notes, 
Thames and Hudson, London, 1984, p. 239.
John T. Hill and Gilles Mora, The Hungry Eye, Harry N. Abrams, 
Judith Keller, Walker Evans: The Getty Museum Collection, 
Andrei Codrescu, Walker Evans Signs, The J. Paul Getty Museum, 
Maria Morris Hambourg et al., Walker Evans, 
The Metropolitan Museum of Art, New York, 2000, pl. 66.
Peter Galassi, Walker Evans & Company, 
The Museum of Modern Art, New York, 2000, fig. 194, pl. 205, p. 175.
Sharecropper’s Daughter, Arkansas, 1935

gelatin silver print
variously annotated in pencil (verso)
image/sheet: 9 ¾ x 10 ¾ in. (24.8 x 26 cm.)

$5,000–7,000

PROVENANCE:
The collection of Jack Delano (1914–1997); acquired by the present owner before 1988.

Rothstein’s career spanned five decades. He was the first photographer that Roy Stryker of the FSA sent out on assignment to produce images that, in the words of Stryker, ‘introduced Americans to America.’ His captivating photograph of Sharecropper’s Daughter radiates some of the same compassion as Dorothea Lange’s Migrant Mother, and equally speaks to the plight of the rural Americans he was assigned to document.
ARTHUR ROTHSTEIN (1915–1985)
*Dust Storm, Cimarron County, Oklahoma, 1936*

gelatin silver print, printed 1952
signed in pencil (margins); signed, titled with date of image and of print in pencil (verso)
image: 20 ⅜ x 20 ¾ in. (52.6 x 51 cm.)
sheet: 24 x 20 ¾ in. (61 x 51 cm.)

$4,000–6,000

**LITERATURE:**
118

WEEGEE (1899–1968)

*The Critic, 1943*

gelatin silver print
stamped photographer’s ‘Credit photo by/Weegee/the famous’
in black ink (verso)
image: 10 ¼ x 13 ¾ in. (26.7 x 34 cm.)
sheet: 11 x 14 in. (28 x 35.7 cm.)

$10,000–15,000

**PROVENANCE:**
Sotheby’s, New York, April 14, 1992, lot 375; acquired from the above sale by the present owner.

**EXHIBITED:**

**LITERATURE:**
WALKER EVANS (1903–1975)

_Floyd Burroughs, Hale County, Alabama, 1936_

gelatin silver print, mounted on card, printed 1969–1970
printer’s notations in pencil (mount, recto)
image/sheet: 10 x 8 in. (25.5 x 20.4 cm.)
mount: 13 x 8 in. (33 x 20.3 cm.)

$10,000–15,000

This work was printed in conjunction with the exhibition _Walker Evans_ presented by The Museum of Modern Art in 1971.

PROVENANCE:
Pace/MacGill Gallery, New York; acquired from the above by the present owner, late 1980s–1990s.

EXHIBITED:

LITERATURE:
James Agee and Walker Evans, _Let Us Now Praise Famous Men_, Houghton Mifflin, Boston, 1941, pl. 2.
Maria Morris Hambourg et al., _Walker Evans_, The Metropolitan Museum of Art, New York, 2000, pl. 88.
DOROTHEA LANGE (1895–1965)
One migrant family hauls the broken-down car of the other to the fields at Nipomo, 1936

ferrotyped gelatin silver print
stamped photographer’s/FSA credit with number ‘RA 2461E’ in pencil (verso)
image: 7 ½ x 7 ¾ in. (19 x 19.3 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

$10,000–15,000

LITERATURE:
WALKER EVANS (1903–1975)

*Burroughs Family, Hale County, Alabama, 1936*

gelatin silver print, printed 1960s
stamped ‘Lunn Gallery’ credit with numbers ‘II’ and ‘88’ in pencil (verso)
image/sheet: 8 x 10 in. (20.4 x 25.5 cm.)

$10,000–15,000

**PROVENANCE:**
Howard Greenberg Gallery, New York; acquired from the above by the present owner, 2005.

**LITERATURE:**
DOROTHEA LANGE (1895–1965)

Spring Plowing, Cauliflower Fields, Guadalupe, California, 1937

ferrotyped gelatin silver print
stamped photographer’s/FSA credit and titled,
numbered ‘16208-E’ in pencil (verso)
image: 7 ¾ x 7 ¾ in. (19.9 x 19.6 cm.)
sheet: 10 ¼ x 8 in. (26 x 20.2 cm.)

$10,000–15,000

PROVENANCE:
Daniel Wolf Inc., New York;
acquired from the above by the present owner, 1983.

LITERATURE:
DOROTHEA LANGE (1895–1965)

An evicted Arkansas sharecropper now settled at Hill House, Mississippi, 1936

ferrotyped gelatin silver print
stamped photographer’s/FSA credit and reproduction limitation,
titled ‘Evicted sharecropper now living at Delta Co-op Farm, Mississippi’
and numbered ‘RA9374-c’ in pencil (verso)
image/sheet: 10 x 8 in. (25.5 x 20.4 cm.)

$10,000–15,000
BILL BRANDT (1904–1983)

*Rainswept Rooftops, 1932*

gelatin silver print, printed probably 1950s–1960s
stamped photographer’s ‘BILL BRANDT’ credit in black ink and titled in pencil (verso)
image/sheet: 9 x 7 \(\frac{3}{4}\) in. (22.8 x 19.6 cm.)

$10,000–15,000

**PROVENANCE:**
Hamiltons Gallery, London; acquired from the above by the present owner, 1993.

**LITERATURE:**
ANDRÉ KERTÉSZ (1894–1985)

Martinique, January 1, 1972

gelatin silver print
signed, titled and dated in pencil (verso)
image: 15 ½ x 19 ¾ in. (39.3 x 49.8 cm.)
sheet: 16 x 20 in. (40.7 x 50.9 cm.)

$10,000–15,000

LITERATURE:
André Kertész, Aperture, Millerton, 1977, p. 95.
ANDRÉ KERTÉSZ (1894–1985)

Distortion no. 135, 1933

ferrotyped gelatin silver print
stamped photographer’s ‘PHOTO BY/ANDRÉ KERTÉSZ’
credit with number ‘#135’ in pencil (verso)
image/sheet: 7 ⅛ x 7 ⅛ in. (20 x 19.6 cm.)

$20,000–30,000

PROVENANCE:
Wach Gallery, Avon Lake, Ohio;
acquired from the above by the present owner, 1988.

LITERATURE:
ARTHUR SIEGEL (1913–1978)

*Photogram, 1937*

unique gelatin silver print, flush-mounted on board
signed, initialed and dated in pencil (flush mount, verso)
image/sheet/flush mount: 13 ¼ x 10 ¾ in. (33.3 x 26.6 cm.)

$5,000–7,000

EXHIBITED:
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University,
*An American Portrait: Photographs from the Collection of Diann and Thomas Mann*,
April 1–June 12, 1994, no. 63.
FREDERICK SOMMER (1905–1999)

Birth of Venus

New York: Kevin Begos Publishing, 1991–1993. Portfolio of five dust grain photogravures, each mounted on bound-in boards; varying image/sheet sizes from 9 x 10 in. to 9 ½ x 11 in. (22.9 x 25.4 to 24.1 x 27.9 cm.), or the inverse; each mount 13 ½ x 15 ¼ in. (34.3 x 38.4 cm.); each signed and numbered ‘24/95’ in pencil (mount, verso); together with colophon and introduction; number twenty-four from an edition of ninety-five plus ten artist’s proofs, eight hors commerce copies, two printer’s proofs, two archive copies and one cancellation; contained in beige linen-covered folio within a black linen-covered clamshell box.

PROVENANCE:
Pace/MacGill Gallery, New York; acquired from the above by the present owner, 1992.

$7,000–9,000
FREDERICA SOMMER (1905–1999)

**Sumaré, 1951**

gelatin silver print, mounted on board
signed, titled and dated in pencil (mount, verso)
image/sheet: 7 ¾ x 9 ¾ in. (19.7 x 24.4 cm.)
mount: 12 ½ x 14 ¾ in. (31.7 x 36.5 cm.)

$10,000–15,000

**PROVENANCE:**
Sotheby’s, New York, May 12, 1986, lot 368;
acquired from the above sale by the present owner.

**EXHIBITED:**
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University,
*An American Portrait: Photographs from the Collection of Diann and Thomas Mann*,
April 1–June 12, 1994, no. 65.
W. EUGENE SMITH (1918–1978)
Albert Schweitzer, Africa, 1954

gelatin silver print, mounted on board
signed with stylus (recto); stamped photographer’s copyright credit
(mount, verso)
image/sheet: 8 ¼ x 13 in. (22.2 x 33 cm.)
mount: 13 ¼ x 17 in. (34.8 x 43.1 cm.)

$5,000–7,000

PROVENANCE:
Wach Gallery, Avon Lake, Ohio;
acquired from the above by the present owner, 1988.

EXHIBITED:
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University,
An American Portrait: Photographs from the Collection of Diann and Thomas Mann,
April 1–June 12, 1994, no. 12.

LITERATURE:
W. Eugene Smith, 'Man of Mercy,' Life, vol. 37, no. 20,
William S. Johnson, W. Eugene Smith: Master of the Photographic Essay,
HENRI CARTIER-BRESSON (1908–2004)

Siphnos, Greece, 1961

gelatin silver print
signed and inscribed ‘pour Alexandre Sacha avec toute mon affection/admiration/et amitié’ in ink with photographer’s embossed credit stamp (margin)
image: 9 ½ x 14 ¼ in. (24 x 36.1 cm.)
sheet: 12 x 16 in. (30.5 x 40.7 cm.)

$8,000–12,000

PROVENANCE:
The Estate of Alexander Schneider (1908–1993); Sotheby’s, New York, October 7, 1993, lot 382; acquired from the above sale by the present owner.

LITERATURE:
WYNN BULLOCK (1902–1975)

Let There Be Light, 1954

gelatin silver print, mounted on board
signed in pencil (mount, recto); titled, dated and
numbered ‘#521A’ (mount, verso)
image/sheet: 7 ½ x 9 ½ in. (19 x 24.1 cm.)
mount: 13 ¼ x 15 in. (33.6 x 38 cm.)

$5,000–7,000

PROVENANCE:
Sotheby’s, New York, October 17, 1990, lot 619;
acquired from the above sale by the present owner.

EXHIBITED:
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University,
An American Portrait: Photographs from the Collection of Diann and Thomas Mann,
April 1–June 12, 1994, no. 115.

LITERATURE:
David Fuess, The History of Photography Series: Wynn Bullock, Aperture,
BILL BRANDT (1904–1983)

London, 1952
gelatin silver print, mounted on board, printed later
signed in ink (mount, recto)
image/sheet: 13 ½ x 11 ½ in. (34.2 x 29.2 cm.)
mount: 20 x 16 in. (50.8 x 40.7 cm.)

$10,000–15,000

PROVENANCE:
The Halsted Gallery, Birmingham, Michigan;
acquired from the above by the present owner, 2005.

LITERATURE:
Lawrence Durrell, Bill Brandt: Perspectives of Nudes, Amphoto, New York, 1961, pl. 36.
Bill Brandt, Shadow of Light, De Capo Press, New York, 1977, pl. 121.
JUDY DATER (B. 1941)

Imogen and Twinka at Yosemite, 1974

gelatin silver print
signed in pencil (margin); titled and dated in pencil (verso)
image: 9 ¼ x 7 ½ in. (24.5 x 19 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

$4,000–6,000

EXHIBITED:
WEEGEE (1899–1968)

*Marilyn Monroe distortion, c. 1960*

gelatin silver print
stamped photographer’s ‘Credit photo by/Weegee/the famous’ and ‘Please credit/Weegee/from/photo-representatives’, both in black ink (verso);
credited, titled and dated on affixed gallery label (mat, verso)
image: 13 3/4 x 10 1/4 in. (33.6 x 26.6 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

$5,000–7,000

PROVENANCE:
Fotomann, New York;
acquired from the above by the present owner, 1992.
BARBARA MORGAN (1900–1992)

Martha Graham, ‘Letter to the World’, 1940

gelatin silver print, mounted on board, printed c. 1980
signed, titled and dated [image and print] in ink with photographer’s copyright
credit stamp (mount, verso)
image/sheet: 10 1/2 x 13 1/2 in. (26.6 x 34.2 cm.)
mount: 16 x 20 in. (40.7 x 50.9 cm.)

$4,000–6,000

EXHIBITED:
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University,
An American Portrait: Photographs from the Collection of Dian and Thomas Mann,
April 1–June 12, 1994, no. 18.
RUTH BERNHARD (1905–2006)

Luminous Body, 1962

gelatin silver print, mounted on card, printed later
signed in pencil (mount, recto); signed, titled and dated in pencil (mount, verso)
image/sheet: 13 1/2 x 5 1/4 in. (34.5 x 14.5 cm.)
mount: 20 x 16 in. (50.8 x 40.7 cm.)

PROVENANCE:
The Halsted Gallery, Birmingham, Michigan; acquired from the above by the present owner, 2005.

$7,000–9,000
ARThUR SIEGEL (1913–1978)

*Nude, 1947*

gelatin silver print, mounted on board
signed, dated and numbered ‘10840’ in pencil (mount, verso)
image/sheet: 9 ¾ x 7 ¾ in. (24.4 x 19.4 cm.)
mount: 12 ½ x 10 in. (31.8 x 25.3 cm.)

$8,000–12,000
IMOGEN CUNNINGHAM (1883–1976)

Triangles, 1928

gelatin silver print, mounted on card, printed later
signed in pencil (mount, recto); credited on photographer’s Green Street label
(mount, verso)
image/sheet: 3 ¼ x 2 ¼ in. (9.5 x 7 cm.)
mount: 12 x 9 in. (30.5 x 22.8 cm.)

$10,000–15,000

EXHIBITED:
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University,
Cornell Collects: A Celebration of American Art from the Collections of Alumni and
Friends, August 21–November 4, 1990, no. 67.

LITERATURE:
Margery Mann, Imogen Cunningham; Photographs,
Taro Kaseda, Imogen Cunningham: The Modernist Years,
Treville Co Ltd, Tokyo, 1993, p. 52.
Richard Lorenz, Imogen Cunningham: Ideas Without End, A Life and
Richard Lorenz, Imogen Cunningham: On the Body, Ballinich,
140
ANDREAS FEININGER (1906–1999)
Solarized Nude, c. 1940
ferrotyped gelatin silver print, printed later
signed and variously numbered in pencil, stamped photographer’s credit
[partially trimmed] (verso)
image: 9 ¾ x 6 ¼ in. (24.8 x 15.9 cm.)
sheet: 10 ⅞ x 6 ⅞ in. (25.7 x 17.1 cm.)

$6,000–8,000

PROVENANCE:
Daniel Wolf, Inc., New York;
acquired from the above by the present owner before 1988.

141
ANDREAS FEININGER (1906–1999)
Solarized Nude, 1941
solarized gelatin silver print
signed and dated in pencil, stamped photographer’s ‘FOTO: ANDREAS/
FEININGER’ credit (verso)
image: 9 ¾ x 7 ¾ in. (24.8 x 20 cm.)
sheet: 10 x 8 ⅜ in. (25.4 x 20.6 cm.)

$7,000–9,000

PROVENANCE:
Daniel Wolf, Inc., New York;
acquired from the above by the present owner before 1988.

EXHIBITED:
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University,
An American Portrait: Photographs from the Collection of Diann and Thomas Mann,
April 1–June 12, 1994, no. 113.
CARLOTTA CORPRON (1901–1988)
Solarized Calla Lilies, 1948

solarized gelatin silver print
signed in pencil (recto)
image/sheet: 13 x 9 1/2 in. (33 x 24 cm.)

$5,000–7,000

PROVENANCE:
Christie’s, New York, April 21, 1994, lot 368; acquired from the above sale by the present owner.
RUTH BERNHARD (1905–2006)

Nude in the Box, 1962

gelatin silver print, mounted on board
signed in pencil (mount, recto); signed, titled and dated in pencil with Ledel Gallery stamp (mount, verso)
image/sheet: 7 ¼ x 13 ¼ in. (18.7 x 33.9 cm.)
mount: 16 ¾ x 20 in. (40.9 x 50.8 cm.)

$10,000–15,000

PROVENANCE:
Ledel Gallery, New York;
acquired from the above by the present owner, 1983.

EXHIBITED:

LITERATURE:
NORMAN PARKINSON (1913–1990)

Hat fashions, the New York skyline from the roof of the Condé Nast building on Lexington Avenue, 1949

Fujichrome print, printed later signed, titled and numbered ‘AP Trial Print’ in ink (verso); credited, titled, dated and numbered ‘from an edition of 25’ on affixed gallery label (frame backing board)
image: 11 x 15 ½ in. (27.8 x 39.3 cm.)
sheet: 12 x 16 in. (30.5 x 40.7 cm.)
This work is an artist’s proof aside from an edition of twenty-five.

$7,000–9,000
NORMAN PARKINSON (1913–1990)

Adele Collins, 1959

Cibachrome print, printed later
signed in in pencil (verso); credited, titled, dated and numbered
‘from an edition of 25’ on affixed gallery label (frame backing board)
image: 18 x 13 ¾ in. (45.7 x 34.8 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)
This work is from an edition of twenty-five.

PROVENANCE:
Hamiltons Gallery, London; acquired from the above by the present owner, 1993.

$10,000–15,000
NORMAN PARKINSON (1913–1990)
Harrod’s Hat Shop Advertisement, 1938

gelatin silver print, mounted on card
signed and dated in pencil, stamped photographer’s/Can-Can limited
copyright credit with number ‘NPV 0189’ in pencil (mount, verso)
image/sheet: 14 ¼ x 11 ¼ in. (36.8 x 28.5 cm.)
mount: 15 x 12 in. (38 x 30.4 cm.)

$4,000–6,000

PROVENANCE:
Hamiltons Gallery, London;
acquired from the above by the present owner, 1993.
GJON MILI (1904–1984)

*Nude Descending Staircase, 1949*

gelatin silver print, flush-mounted on board
initialed and dated in ink, stamped photographer’s credit/
Richard Checani Collection stamp (flush mount, verso)
image/sheet/flush mount: 9 ½ x 6 ¾ in. (24 x 17.4 cm.)

$6,000–8,000

**PROVENANCE:**
Sotheby’s, New York, April 17, 2002, lot 147;
acquired from the above sale by the present owner.
HORST P. HORST (1906–1999)

Round the Clock, 1987

gelatin silver print
signed in pencil (verso)
image: 11 ⅞ x 9 ⅞ in. (29.8 x 23.5 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

$10,000–15,000

PROVENANCE:
Fay Gold Gallery, Atlanta, Georgia; acquired from the above by the present owner, 2005.
149

EDWARD WESTON (1886–1958)

Tina Reciting, 1924

gelatin silver print, mounted on board, printed later by Cole Weston
signed, titled and dated in pencil by Cole Weston and stamped ‘Negative by
Edward Weston’ (mount, verso)
image/sheet: 9 ⅞ x 7 ⅛ in. (24.1 x 19 cm.)
mount: 15 x 13 ⅛ in. (38 x 33.6 cm.)

$5,000–7,000

PROVENANCE:
Christie’s, New York, June 9, 1999, lot 356; acquired from the above sale by the present owner.

LITERATURE:
Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 141/1924.

150

EDWARD WESTON (1886–1958)

Breast, 1922

platinum print, mounted on board, printed later by Cole Weston
signed by Cole Weston and stamped ‘NEGATIVE/ BY/ Edward Weston’
with title, date and number ‘6N’ in pencil (mount, verso)
image: 7 ¾ x 9 ¾ in. (19.5 x 24.8 cm.)
sheet: 8 x 10 in. (20.4 x 25.5 cm.)
mount: 17 x 14 in. (43.1 x 35.5 cm.)

$7,000–9,000

LITERATURE:
Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 82/1922.
151

HARRY CALLAHAN (1912–1999)

Lake Michigan, 1953

gelatin silver contact print, printed 1970s
signed with stylus (margin)
image: 7 ¾ x 9 ¾ in. (19.3 x 24.4 cm.)
sheet: 8 x 10 in. (20.4 x 25.5 cm.)

$10,000–15,000

PROVENANCE:
Pace/MacGill Gallery, New York; acquired from the above by the present owner, 1980s.

LITERATURE:
Britt Salvesen, Harry Callahan: The Photographer at Work, Center for Creative Photography, Tucson, 2006, pl. 38, p. 94.

152

HARRY CALLAHAN (1912–1999)

Cape Cod, 1972

gelatin silver print, printed 1970s
signed in pencil (margin); numbered 'S-186' in pencil (verso); credited, titled and dated on affixed gallery label (frame backing board)
image: 9 ¾ x 12 ¾ in. (23.3 x 30.8 cm.)
sheet: 11 x 14 in. (28 x 35.7 cm.)

$5,000–7,000

PROVENANCE:
Laurence Miller Gallery, New York; acquired from the above by the present owner, 1993.

LITERATURE:
Harry Callahan (1912–1999)

Eleanor, Chicago, 1947

gelatin silver contact print, printed 1970s
initialed with stylus (margin); numbered ‘S-57’ in pencil (verso)
image: 4 ¾ x 3 ¼ in. (11.7 x 8.2 cm.)
sheet: 8 x 5 ¾ in. (20.3 x 13 cm.)

$10,000–15,000

The difference between the casual impression and the intensified image is about as great as that separating the average business letter from a poem. If you choose your subject selectively—intuitively—the camera can write poetry rather than casual correspondence.

Harry Callahan
HARRY CALLAHAN (1912–1999)

*Chicago, 1950*

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

$12,000–18,000

**PROVENANCE:**
Sotheby’s, New York, April 28, 1999, lot 309;
acquired from the above sale by the present owner.

**LITERATURE:**
HARRY CALLAHAN (1912–1999)

Eleanor, 1948

gelatin silver print, printed c. 1962
credited and titled on affixed Museum of Modern Art exhibition label for
‘Photographs by Harry Callahan and Robert Frank’ with a Museum Publicity
Department stamp (verso)
image/sheet: 8 x 10 in. (20.4 x 25.5 cm.)
The print offered in this lot was made for publicity purposes in conjunction
with the exhibition Photographs by Harry Callahan and Robert Frank presented

$12,000–18,000

PROVENANCE:
Acquired by the present owner before 1988.

LITERATURE:
Sherman Paul, Harry Callahan, The Museum of Modern Art,
Anne Kennedy and Nicholas Callaway, Eleanor: Harry Callahan,
The Friends of Photography, Camel, 1984, p. 5.
Britt Salvesen, Harry Callahan: The Photographer at Work,
Center for Creative Photography, Tucson, 2006, pl. 100, p. 152.
Julian Cox, Henry Callahan: Eleanor, Steidl, Göttingen, 2007, pl. 11, p. 53.
Dirk Luckow (ed.) et al., Harry Callahan, Kehrer Verlag, Heidelberg,
2013, p. 75.
ANDREAS FEININGER (1906–1999)

*Nature Studies, 1930s*

six gelatin silver prints, on layered mount
overall image area: 9 x 43 ½ in. (22.9 x 110.5 cm.)
primary mount: 9 ⅓ x 43 ⅞ in. (24.1 x 111.1 cm.)
secondary mount: 48 x 18 in. (45.7 x 121.9 cm.)

$7,000–9,000

**PROVENANCE:**
Daniel Wolf, Inc., New York;
aquired from the above by the present owner before 1988.
157

ANDREAS FEININGER (1906–1999)

*RCA Building, 1940s*

ferrotyped gelatin silver print
signed and titled in pencil, stamped photographer’s ‘FOTO: ANDREAS/FEININGER’ credit (verso)
image/sheet: 10 x 8 ¾ in. (25.5 x 21 cm.)

$3,000–5,000

PROVENANCE:
Daniel Wolf, Inc., New York;
acquired from the above by the present owner before 1988.

158

ANDREAS FEININGER (1906–1999)

*RCA Building, 1940*

ferrotyped gelatin silver print
signed, titled, dated and variously numbered in pencil, stamped photographer’s ‘FOTO: ANDREAS/FEININGER’ credit (verso)
image/sheet: 9 ¾ x 8 in. (24.1 x 20.3 cm.)

$3,000–5,000

PROVENANCE:
Daniel Wolf, Inc., New York;
acquired from the above by the present owner before 1988.

EXHIBITED:

159

ANDREAS FEININGER (1906–1999)

*Empire State Building, 1940*

ferrotyped gelatin silver print
signed, titled and variously numbered in pencil, stamped photographer’s ‘FOTO: ANDREAS/FEININGER’ credit (verso)
image/sheet: 10 x 8 ¾ in. (25.4 x 20.6 cm.)

$3,000–5,000

PROVENANCE:
Daniel Wolf, Inc., New York;
acquired from the above by the present owner before 1988.
160

**WEEGEE (1899–1968)**

*‘Positively No Parking’, late 1930s–early 1940s*

gelatin silver print  
stamped photographer’s ‘Credit photo by/Weegee/the famous’ and  
‘Arthur Fellig/5 Center Market Place’ credits with annotation  
‘always guys asleep’ in pencil (verso)  
image: 6 ¾ x 4 ¾ in. (16.8 x 12 cm.)  
sheet: 7 x 5 in. (17.9 x 12.8 cm.)

**EXHIBITED:**  
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University,  
*An American Portrait: Photographs from the Collection of Diann and Thomas Mann*,  
April 1–June 12, 1994, no. 49.

$2,000–4,000
ROMAN VISHNIAC (1897–1990)
The Poultry Farmer, 1936
gelatin silver print, mounted on paper
signed in pencil (mount, recto); annotated in pencil (mount, verso)
image/sheet: 11 ¼ x 9 in. (28.5 x 22.8 cm.)
mount: 19 ¾ x 13 ¾ in. (50 x 34.6 cm.)

$4,000–6,000

PROVENANCE:
Sotheby’s, New York, April 6, 1993, lot 295; acquired from the above sale by the present owner.
162

W. EUGENE SMITH (1918–1978)

Chaplin and Oona, 1947

gelatin silver print, printed probably late 1960s
copyright credited and titled in pencil (verso)
image: 8 x 5 ¾ in. (20.2 x 13.7 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

$4,000–6,000

PROVENANCE:
Sotheby’s, New York, April 6, 1993, lot 439;
acquired from the above sale by the present owner.

163

AARON SISKIND (1903–1991)

‘Peace meals’, Harlem, 1937

gelatin silver print, printed later
titled ‘Harlem’, dated ‘1935’ and annotated
‘one of the 1st ones’ in pencil (verso)
image: 13 ½ x 10 ¾ in. (34.2 x 36 cm.)
sheet: 14 x 10 ¾ in. (35.5 x 27.3 cm.)

$7,000–9,000

EXHIBITED:
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University,
An American Portrait: Photographs from the Collection of Diann and Thomas Mann,
April 1–June 12, 1994, no. 37.

LITERATURE:
Ann Banks, Harlem Document Photographs 1932-1940: Aaron Siskind, Matrix
Publication, Providence, 1981, inside cover.
Gilles Mora, Aaron Siskind: Another Photographic Reality, University of Texas
164
W. EUGENE SMITH (1918–1978)
Spanish Village, 1951
gelatin silver print, printed probably late 1960s
copyright credited, titled and annotated ‘Life’
with date ‘April 9, 1951’ in pencil (verso)
image: 8 x 5 ¾ in. (20.2 x 14.6 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

$5,000–7,000

PROVENANCE:
Sotheby’s, New York, April 6, 1993, lot 439;
acquired from the above sale by the present owner.

165
W. EUGENE SMITH (1918–1978)
‘Impeach the Red Mayor’, 1969
gelatin silver print
stamped photographer’s credit twice (verso)
image: 8 ½ x 5 ¾ in. (21.5 x 14.5 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

$5,000–7,000

PROVENANCE:
Sotheby’s, New York, April 6, 1993, lot 439;
acquired from the above sale by the present owner.

LITERATURE:
W. EUGENE SMITH (1918–1978)

**Mad Eyes, Haiti, 1959**

gelatin silver print
stamped photographer’s ‘8 EAST 23rd STREET’ copyright credit three times (verso)
image: 15 x 19 ¾ in. (38 x 50.4 cm.)
sheet: 16 x 20 in. (40.7 x 50.9 cm.)

$8,000–12,000

**PROVENANCE:**
Sotheby’s, New York, April 6, 1993, lot 438; acquired from the above sale by the present owner.

**EXHIBITED:**

**LITERATURE:**
167
W. EUGENE SMITH (1918–1978)

Pittsburgh Pipefitter, 1955

gelatin silver print, mounted on board
stamped photographer’s copyright credits, Magnum credit and ‘PERSONAL EXHIBITION PRINT/ RETURNABLE ON DEMAND’ with date and various numbers in pencil (mount, verso)
image/sheet: 9 x 13 1/8 in. (22.8 x 34.2 cm.)
mount: 20 x 16 in. (50.8 x 40.7 cm.)

EXHIBITED:

$10,000–15,000
WILLIAM CLIFT (B. 1944)

Reflections, Old St. Louis County Courthouse, St. Louis, Missouri, 1976

gelatin silver print, mounted on board
signed in pencil (mount, recto)
image/sheet: 13 x 15 ¼ in. (33 x 40 cm.)
mount: 22 x 27 in. (55.8 x 68.5 cm.)

$3,000–5,000
169

GEORGE TICE (B. 1938)

*Horse and Buggy, Winter, Lancaster, PA, 1961*

gelatin silver print, mounted on card, printed 1979
signed in pencil (mount, recto); titled with date of image and of print and annotations in pencil (mount, verso)
image/sheet: 4 x 6 ½ in. (10.2 x 16.5 cm.)
mount: 11 x 14 in. (28 x 35.7 cm.)

$3,000–5,000

170

GEORGE TICE (B. 1938)

*White Castle, Route #1, Rahway, New Jersey, 1973*

gelatin silver print, mounted on card, printed 1982
signed in pencil (mount, recto); titled with date of image and of print in pencil (mount, verso)
image/sheet: 7 ¾ x 9 ¾ in. (19.7 x 24.4 cm.)
mount: 11 x 14 in. (28 x 35.7 cm.)

$3,000–5,000
PROVENANCE:
Hamiltons Gallery, London; acquired from the above by the present owner, 1993.

EXHIBITED:

LITERATURE:

171

IRVING PENN (1917–2009)

Cigarette No. 52, New York, 1972

platinum-palladium print, mounted on aluminum, printed 1974
signed, dated, numbered ‘Neg. No. 52’, ‘2½2’ and ‘C277’ and stamped photographer’s copyright credit (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)
image: 23 ¾ x 18 ½ in. (59 x 47 cm.)
sheet: 25 x 22 in. (63.5 x 55.8 cm.)
mount: 26 x 22 in. (66 x 55.8 cm.)
This work is number twenty-one from an edition of forty-two.

$25,000–35,000
PROVENANCE:
Christie’s, New York, April 21, 1994, lot 226; acquired from the above sale by the present owner.

LITERATURE:

172
ROBERT MAPPLETHORPE (1946–1989)

*Tiger Lily on Triangle, 1986*

gelatin silver print, flush-mounted on board signed, dated and numbered ‘3/10’ in ink (margin); signed and dated in ink in copyright credit stamp and titled, numbered ‘3/10’ and ‘1690’ in ink (flush mount, verso); credited, titled, dated and numbered on affixed gallery labels (frame backing board)
image: 19 ¼ x 19 ¼ in. (48.9 x 48.9 cm.)
sheet/flush mount: 24 x 20 in. (61 x 50.8 cm.)
This work is number three from an edition of ten.

$20,000–30,000
ROBERT MAPPLETHORPE (1946–1989)

_Gelatin Silver Print, Flush-mounted on Board_

_Signed, Dated, and Numbered '4/10' (Margin); Signed with Date of Image and of Print in Ink in Photographer's Copyright Credit Stamp and Titled, Dated, and Numbered '4/10', '1729' in Ink (Flush Mount, Verso)_

_Image: 19 ¼ x 19 ¼ in. (48.8 x 48.8 cm.)_

_Sheet/Flush Mount: 23 ¾ x 20 in. (60.2 x 50.7 cm.)_

_This work is number four from an edition of ten._

$25,000–35,000

PROVENANCE:
Sotheby’s, New York, April 23, 1994, lot 471; acquired from the above sale by the present owner.

LITERATURE:
Germano Celant et al., _Robert Mapplethorpe and the Classical Tradition: Photographs and Mannerist Prints_, Deutsche Guggenheim, Berlin, 2004, pl. 44.
ROBERT MAPPLETHORPE (1946–1989)

*Derrick Cross, 1983*

gelatin silver print, flush-mounted on board
signed, dated and numbered ‘4/10’ in ink (margin); signed and dated in ink in photographer’s copyright credit stamp and titled, dated and numbered in ink (flush mount, verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)
image: 15 ¼ x 15 ¼ in. (38.8 x 38.8 cm.)
sheet/flush mount: 19 ¾ x 15 ¾ in. (50.4 x 40.4 cm.)
This work is number four from an edition of ten.

$10,000–15,000

**PROVENANCE:**
Christie’s, New York, April 29, 1999, lot 355; acquired from the above sale by the present owner.

**LITERATURE:**
PROVENANCE:
Sotheby’s, New York, April 23, 1994, lot 468A; acquired from the above sale by the present owner.

LITERATURE:
Herbert Muschamp, Mapplethorpe: the Complete Flowers, teNeues, Düsseldorf, 2006, pl. 27.

175
ROBERT MAPPLETHORPE (1946–1989)
Easter Lilies, 1979

gelatin silver print, flush-mounted on board
signed, dated an inscribed ‘For Maureen’, ‘Happy Birthday’ in ink (margin)
image: 13 ¾ x 14 in. (34.9 x 35.5 cm.)
sheet/flush mount: 19 ¾ x 15 ¾ in. (50.4 x 40.3 cm.)
This work is aside from an edition of ten.

$15,000–25,000
DAVID HOCKNEY (B. 1937)

*Canal and Road, Kyoto, February 19, 1983*

photocollage of chromogenic prints, mounted on board
signed, titled, dated and numbered ‘6’ in white ink (mount, recto)
overall: 58 x 75 in. (147.3 x 190.5 cm.)
This work is number six from an edition of ten.

$25,000–35,000

PROVENANCE:
Sotheby’s, New York, April 24, 1994, lot 463; acquired from the above sale by the present owner.
252

177

RICHARD AVEDON (1923–2004)

June Leaf, Sculptress, Mabou Mines, Nova Scotia, July 18, 1975

gelatin silver print
signed and numbered ‘11’ from an edition of ‘50’ and neg. no. ‘56’ in ink and stamped photographer’s copyright credit, title and date (verso)
image/sheet: 10 x 8 in. (25.5 x 20.4 cm.)
This work is number eleven from an edition of fifty.

$8,000–12,000

LITERATURE:

PROVENANCE:
Important Photographs from the Metropolitan Museum of Art, including Works from the Gilman Paper Company Collection, Sotheby’s, New York, February 16, 2006, lot 108; acquired from the above sale by the present owner.

178

IRVING PENN (1917–2009)

Salvador Dali, New York, February 24, 1947

gelatin silver contact print
signed, titled and dated, with artist’s initials in ink, numbered ‘REF 2514’ in pencil and stamped photographer’s/Condé Nast copyright credit and edition information (verso); credited, titled, dated and numbered on affixed gallery labels (frame backing board)
image/sheet: 10 x 8 in. (25.5 x 20.4 cm.)
This work is from an edition of thirty-one.

$20,000–30,000

LITERATURE:
Merry A. Foresta, Irving Penn: Beyond Beauty, Yale University Press, New Haven, 2015, pl. 43, p. 79.
Marta Morris Hambourg et al., Irving Penn: Centennial, Yale University Press, New Haven, 2017, pl. 18, p. 79.
ANNIE LEIBOVITZ (B. 1947)
Whoopi Goldberg, Berkeley, California, 1984

Cibachrome print
signed, titled, dated and numbered ‘29/40’ in ink (margin)
image: 12 x 12 in. (30.4 x 30.4 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)
This work is number twenty-nine from an edition of forty.

$10,000–15,000

PROVENANCE:
Madison Fine Art, Aspen; acquired from the above by the present owner, early 1990s.

EXHIBITED:
RICHARD MISRACH (B. 1949)

Waiting, Edwards Air Force Base, California, 1983

cromogenic print, printed 1987
signed, titled, dated and numbered ‘10/25’ copyright insignia in ink (margin)
image: 18 ¾ x 23 ¾ in. (46.3 x 59 cm.)
sheet: 20 x 24 in. (50.8 x 61 cm.)
This work is number ten from an edition of twenty-five.

$8,000–12,000

PROVENANCE:
Fotomann, New York;
acquired from the above by the present owner, 1991.

LITERATURE:
Anne Tucker, Crimes and Splendors: The Desert Cantos of Richard Misrach,
Museum of Fine Art Houston, Houston, 1996, p. 78.
Richard Misrach
The Santa Fe, 1982

chromogenic print, printed 1990
signed, titled, dated and numbered ‘46/50’ with copyright insignia
in ink (margin)
image: 18 ¼ x 23 ¼ in. (46.9 x 59 cm.)
sheet: 20 x 24 in. (50.8 x 61 cm.)
This work is number forty-six from an edition of fifty.

$10,000–15,000

PROVENANCE:
Fotomann, New York;
acquired from the above by the present owner, 1991.

LITERATURE:
Anne Tucker, Crimes and Splendors: The Desert Cantos of Richard Misrach,
Museum of Fine Art Houston, Houston, 1996, p. 73.
HERB RITTS (1952–2002)

Female Torso with Veil, Paradise Cove, California, 1984

gelatin silver print
embossed photographer’s copyright credit (margin); signed, titled and numbered ‘15/25’ in pencil (verso)
image: 17 ½ x 15 ¼ in. (44.4 x 38.7 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)

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

PROVENANCE:
Sotheby’s, New York, October 7, 1993, lot 596; acquired from the above sale by the present owner.

EXHIBITED:

LITERATURE:
Herb Ritts, Herb Ritts Pictures, Twin Palms, Los Angeles, 1988, pl. 29.
Herb Ritts, Herb Ritts Work, Bulfinch Press, Los Angeles, 1996, pl. 54.
SARAH MOON (B. 1941)

*Fashion #2, Yoji Yamamoto, 1997*

Pigment transfer print
Embossed photographer’s credit (margin); signed, titled and numbered ‘#13/15’ in pencil (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)
Image: 23 ½ x 17 ¾ in. (59.6 x 44 cm.)
Sheet: 29 ½ x 22 ½ in. (74.8 x 57.7 cm.)
This work is number thirteen from an edition of fifteen.

PROVENANCE:
Jane Corkin Gallery, Toronto;
acquired from the above by the present owner, 2000.

$10,000–15,000
DAVID HOCKNEY (B. 1937)
*Roses for Mother, 1995*

archival pigment print
signed, dated and numbered “#30” in pencil (margin);
credited, titled, dated and numbered on affixed gallery labels
(frame backing board)
image: 33 x 41 ¼ in. (83.8 x 106 cm.)
sheet: 35 x 43 ¾ in. (88.9 x 111.1 cm.)
This work is number thirty from an edition of forty-five.

$10,000–15,000

PROVENANCE:
Gasinasen Gallery, Palm Beach;
aquired from the above by the present owner, 1990s.
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(a) All gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating or oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
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(b) If 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.

12 RETURNING BIDDERS
As described as 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 three years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

13 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, or if you make a successful bid, we may cancel the contract for sale between you and the seller.

14 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 and you will need to provide us with 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.

15 BIDDING IN PERSON
If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or at our reception desk. Please contact the Christie’s Credit Department at +1 212-636-2400.

16 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.

17 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 to make by consecutive bidders 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 the sale on a lot, the auctioneer may deem such lot unsold.

18 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.

19 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 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.

20 SUCCESSFUL BIDS
Unless the auctioneer decides to use his or her discretion as set out in paragraph 19 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 for the buyer, who will then make payment to the successful bidder. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for the accuracy of the information or for payment at all. If you have paid a 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.

21 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 saleroom.
D. THE BUYER'S PREMIUM AND TAXES
1. THE BUYER'S PREMIUM
In addition to the hammer price, the successful bidder agrees to pay the buyer's premium on the hammer price. This includes the buyer's premium of 15% on lots sold CNY, 20% on lots sold USD, 20% on lots sold JPY, 20% on lots sold HKD, 20% on lots sold GBP, 20% on lots sold EUR, 20% on lots sold AUD, 20% on lots sold CAD, and 20% on lots sold BRL. The hammer price plus the buyer's premium is the total amount due. The buyer's premium includes the hammer price up to and including US$2,500, 20% on that part of the hammer price over US$2,500 and up to US$25,000, 20% on that part of the hammer price over US$25,000, and 12.5% on that part of the hammer price above US$250,000.

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

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

In accordance with New York law, if Christie's arranges the shipment of a lot out of New York State, New York sales tax will apply, although sales tax or other applicable taxes for other states may apply. If you have a shipper (other than a common carrier authorized by Christie's) to collect the lot from a Christie's New York location, Christie's must collect New York sales tax on the lot at a rate of 8.875% regardless of the ultimate destination of the lot. In some cases, if you are the buyer of the lot or the lot is collected by, any framers, restorers or other similar service provider in New York that you have hired, New York law concerning sales and use tax may delinquent the sale of the lot. Christie's recommends you consult your own independent tax advisor with any questions.

E. WARRANTIES
1. SELLER'S WARRANTIES
For each lot, the seller gives a warranty that the seller:
(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owner or owners; (b) is not the buyer of the lot; (c) has the right to sell the lot; (d) the lot is not defective in any material respect by the seller 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 F (1) below) paid by you to us.

The seller will not be responsible to you for any loss of tax benefits, expected savings, loss of opportunity or interest, 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 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 catalogues are genuine (our “authenticity warranty”).

If, within 5 years of the date of the auction, you give notice to us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you to us. Notwithstanding the foregoing, we can only claim the right to the lot, the buyer of any restrictions or claims by anyone else. Any lot is only as represented by the description in the catalogue sale and the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

(a) It is honored for the purposes of a warranty period of 5 years from the date of the auction. After such time, we will not be obligated to honor the authenticity warranty.

(b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the “Heading”). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.

(c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Christie’s must be satisfied by a scientific process which, on the date we published the catalogue, was available and generally accepted opinion of experts at the date of the auction, and may not be applicable for any reason other than in the Heading, in which Christie’s is not the owner of the description in the lot’s catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headlines in the catalogue. Paragraph E(2)(a) above and the property must be refunded to us. (Paragraph E(2)(b), (c), (d), (e), (f) and (g) and (h) apply to a claim under these categories.

3. PAYMENT
1. HOW TO PAY
(i) Immediately following the auction, you must pay the hammer price and/or any applicable taxes. In addition to the hammer price, the buyer’s premium, and any applicable taxes, the successful bidder must pay Christie’s at least $5,000 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 Center, New York, NY 10017.

(ii) You must pay for any any money owed to Christie’s, you accept credit card payments for purchases in any other sale site. To make a payment by credit card, you must pay a credit card application fee to any other person, company for any transaction.

(iii) You must pay a credit card application fee to any other person, company for any transaction.

(iv) You must pay for any amount you owe to us or another Christie’s Group company in full for what you owe. If we choose, we can also sell your property in any property that we think appropriate. We will use the proceeds of the sale of any amounts you owe to us and we will pay any amount left from that sale to you. If there is a shortfall, you may pay as much as you owe to us from the proceeds of the sale and the amount you owe us.

2. COLLECTION AND STORAGE
(a) You must collect purchased lots within seven days from the date of the auction (but note that lots will not be released to you until you have made full and clear payment for the lots). If any lots are delinquent, we can charge interest from the due date to the date of full payment, at a rate of up to 1% per month on the unpaid amount due; (b) We can cancel the sale of the lot. If we do so, we may sell the lot again, publicly or privately on such terms as we think appropriate; (c) In accordance with New York law, if you have paid for the lot in full before you collect the lots within 180 calendar days of the payment, we may charge you New York sales tax for the lot.

Nothing in this paragraph is intended to limit our rights under paragraph F4.
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 to the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it to.

(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 licence if you contact Christie’s Group: Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

(b) Endangered and protected species
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol — in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horns, 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 it 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 export as well as in the country of import. Thus, the lot can only be shipped with an independent scientific certification of species and/or age, and you may need to obtain a valid customs licence prior to 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.

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 stated). However, you must use these 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 interest over your right or responsibility to any third party without our prior written consent. However, we will not refuse to grant such consent without our prior written consent.

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

7 PERSONAL INFORMATION
We will hold and process your personal information and may pass it to another Christie’s Group: company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER
No failure or delay in exercising 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 incurred 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 of mediation having been mediation, or 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. The arbitral proceedings shall be governed by the laws of New York. 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 any arbitration award may be enforced 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, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer’s premium and do not reflect costs, financing fees, or application of buyer’s or seller’s credit. We regret that we cannot agree to requests to remove these details from www.christies.com.
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 offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- 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. 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.
- Other Arrangements
  - 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 a direct 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.
  - Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.
  - Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

**IMPORTANT NOTICES**

- **Δ** Property Owned in part or in full by Christie’s group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- **◊** Christie’s has a direct financial interest in the lot. 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 offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

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 …**
- **After …**
- **Circle of …**
- **In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.
- **‘Circle of …’**
- **‘Attributed to …’**
- **‘After …’**
- **‘In Christie’s qualified opinion a work executed in the artist’s style but of a later date.**
- **‘Attributed to …’**
- **‘After …’**
- **‘In Christie’s qualified opinion a copy of (any date) of a work of the artist.**
- **‘Signed …’/‘Dated …’/‘Inscribed …’
- **‘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 house 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 1998 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.

18/05/17
STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified lots (sold and unsold) marked with a filled square (■) not collected from Christie’s by 5:00pm on the day of the sale will, at our option, be removed to Christie’s Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie’s will inform you if the lot has been sent offsite.

If the lot is transferred to Christie’s Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie’s Post-Sale Service 24 hours in advance to book a collection time at Christie’s Fine Art Services. All collections from Christie’s Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie’s discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

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

Operation hours for both Christie’s Rockefeller and Christie’s Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie’s. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your lot is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

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

SHIPPING AND DELIVERY

Christie’s Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

STREET MAP OF CHRISTIE’S NEW YORK LOCATIONS

Christie’s Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
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
ENQUIRIES—Call the Saleroom or Office  EMAIL—info@christies.com

For a complete salerooms & offices listing go to christies.com
AN AMERICAN JOURNEY
THE DIANN G. AND THOMAS A. MANN COLLECTION OF PHOTOGRAPHIC MASTERWORKS
THURSDAY 4 OCTOBER AT 6.00PM AND FRIDAY 5 OCTOBER AT 10.00AM 2018
20 Rockefeller Plaza
New York, NY 10020
CODE NAME: MANN
SALE NUMBER: 16381
(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BIDDER ONLINE FOR THIS SALE AT CHRISTIES.COM

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

US$100 to US$2,000 by US$100s
US$2,000 to US$3,000 by US$200s
US$3,000 to US$5,000 by US$500s
US$5,000 to US$10,000 by US$1,000s
US$10,000 to US$20,000 by US$2,000s
US$20,000 to US$50,000 by US$5,000s
US$50,000 to US$100,000 by US$20,000s
US$100,000 to US$200,000 by US$50,000s
Above US$200,000 at auctioneer’s discretion

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

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

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

AUCTION RESULTS: CHRISTIES.COM

WRITTEN BIDS FORM
CHRISTIE’S NEW YORK

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

Client Number (if applicable) 16381
Billing Name (please print)

Address

City State Zip

Daytime Telephone

Evening Telephone

Fax (Important)

Email

I have read and understood this Written Bid Form and the Conditions of Sale—Buyer’s Agreement

Signature

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

PLEASE PRINT CLEARLY

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

__________________________________________

__________________________________________

__________________________________________

__________________________________________

__________________________________________

__________________________________________

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

CHRISTIE’S INTERNATIONAL PLC
François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe and Asia
Jean-François Palus
Stéphanie Renault
Hélène Temple-Boyé
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN
Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie’s Int.

CHRISTIE’S AMERICAS
Marc Porter, Chairman
Jennifer Zatorski, President

CHAIRMAN’S OFFICE
Ben Hall, Chairman
Alexander Rotter, Co-Chairman
Bonnie Brennan, Deputy Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Loïc Guouz, Co-Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Richard Lloyd, Deputy Chairman
María C. Los, Deputy Chairman
Andrew Massad, Deputy Chairman
Ellanor Notides, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Capera Ryan, Deputy Chairman
Barrett White, Deputy Chairman
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