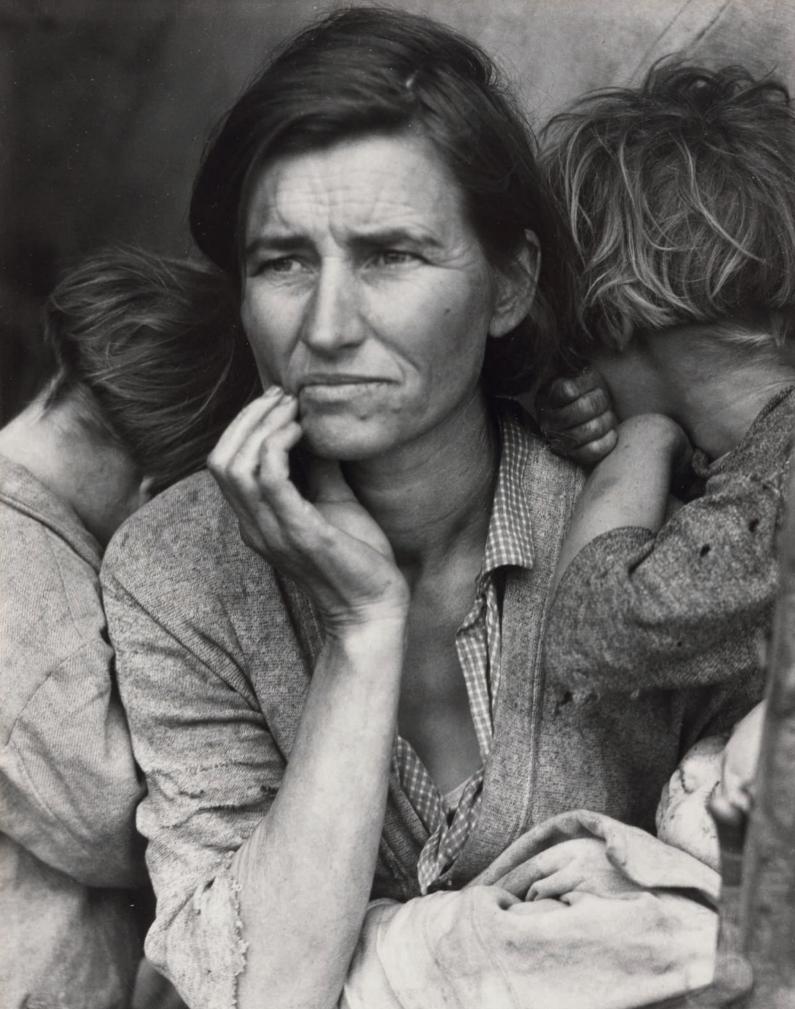
AN AMERICAN JOURNEY

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

NEW YORK 4-5 OCTOBER 2018

23

CHRISTIE'S





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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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

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Front Cover: Lot 20 Margaret Bourke-White © Margaret Bourke-White/Masters/ Getty Images

Frontispieces:

Lot 22 Dorothea Lange © Dorothea Lange/Library of Congress

Lot 15 Alfred Steiglitz

Lot 30 Timothy O'Sullivan

Back Cover: Lot 33 Alfred Steiglitz

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13/03/2018



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AN APPRECIATION

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

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

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. 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)

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 % x 7 % in. (24.4 x 18.8 cm.) sheet: 9 % x 7 % in. (25 x 19.4 cm.) mount: 17 ¼ x 14 in. (43.8 x 35.5 cm.)

\$12,000-18,000

1

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, 1995, p. 24.

Marianne Fulton et al., *Pictorialism into Modernism: The Clarence H. White School of Photography*, Rizzoli, New York, 1996, p. 53. 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: $5 \ge 6 \frac{1}{4}$ in. (12.7 ≥ 15.9 cm.) sheet/overmat: $5 \frac{3}{4} \ge 7$ in. (14.4 ≥ 17.7 cm.) mount: $8 \frac{3}{4} \ge 10 \frac{5}{8}$ in. (22.2 ≥ 26.9 cm.)

\$15,000-25,000

2

PROVENANCE:

Gifted by the artist to a private collector, 1915; Phillips, New York, November 13, 1980, lot 16; acquired from the above sale by a private collector; Sotheby's, New York, October 7, 1998, lot 49; acquired from the above sale by the present owner.

LITERATURE:

Camera Notes 5:2, October 1901.

Alfred Stieglitz, *Camera Work*, New York, no. 4, October 1903.

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*, Abrams/National Gallery of Art, Washington, D.C., 2002, pp. 152-154, cat. no. 257-260. '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.



\$40,000-60,000

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 $6 \ \ x \ 8 \ \ y \ in. (16.4 \ x \ 21.5 \ cm.)$ or inverse. Each sheet $17 \ x \ 12 \ \ y \ in. (43.1 \ x \ 31.7 \ cm.)$. 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, $\ \ y \$ 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 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



Cover

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.





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 $\frac{1}{2}$ 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.

Other prints of this image reside in institutional collections including the Museum of Fine Art, Houston; Library of Congress, Washington, D.C.; and The Museum of Modern Art, New York.



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 ½ x 5 ¾ in. (11.4 x 14.5 cm.) secondary mount: 16 x 15 ‰ in. (40.6 x 38.3 cm.)

\$80,000-120,000

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:

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. 1.

LITERATURE:

Edward Steichen, *A Life in Photography*, Doubleday & Company, Garden City, 1963, pl. 7.

Dennis Longwell, *Steichen: The Master Prints 1895-1914, The Symbolist Period,* The Museum of Modern Art, New York, 1978, pl. 8, p. 38. *Edward Steichen,* Aperture, New York, 1978, cover, n.p.

Tom Brandow and William A. Ewing, *Edward Steichen: Lives In Photography*, W.W. Norton & Company, New York, 2007, pl. 225, p. 294. Joanna Steichen, *Steichen Legacy: Photographs*, 1895-1973, Alfred A. Knopf, New York, 2000, pl. 13. Malcolm Daniel, *Stieglitz, Steichen, Strand: Masterworks From The Metropolitan Museum of Art*, The Metropolitan Museum of Art, New York, 2010, pl. 71. 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 Sargeant 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 Medicis 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.



Actual Size

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 ½ x 7 ½ in. (24 x 18 cm.) mount: 13 ¼ x 9 ½ in. (33.6 x 24.1 cm.) original window mat: 18 x 14 ¼ in. (45.7 x 36.2 cm.)

\$100,000-200,000

PROVENANCE:

The San Diego Museum of Art; Sotheby's, New York, October 9, 1991, lot 70; 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. 43.

LITERATURE:

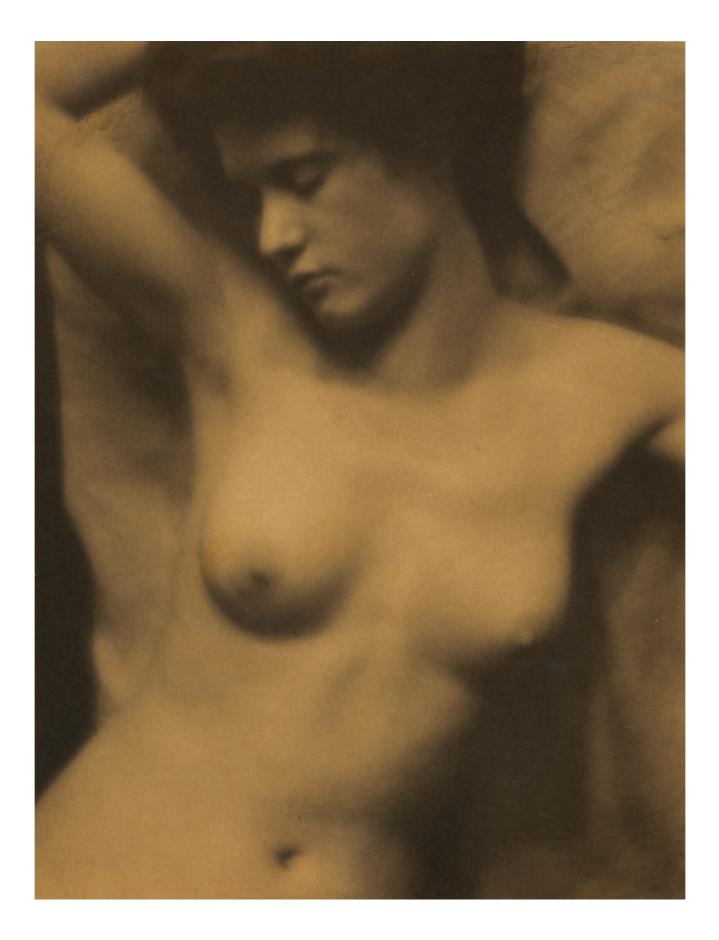
Alfred Stieglitz, *Camera Work*, no. 27,
July 1909, pl. IV.
Jonathan Green, *Camera Work: A Critical Anthology*, Aperture, New York,
1973, p. 151.
William Innes Homer, *Alfred Stieglitz and the Photo-Secession*, Little, Brown & Co., Boston.,
1983, p. 77.
Marianne Fulton et al., *Pictorialism into Modernism: The Clarence H. White School of Photography*,

Rizzoli, New York, 1996, p. 20. Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*, Abrams/National Gallery of Art, Washington, D.C., 2002, p. 201, cat. no. 327. 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).



7 CLARENCE HUDSON WHITE (1871–1925) The Three Graces, 1900

platinum print, mounted on vellum initialed in ink (recto) image/sheet: 9 ¼ x 7 ¼ in. (23.5 x 18.4 cm.) mount: 18 ¼ x 15 ¼ in. (46 x 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 $\frac{1}{4}$ x 6 $\frac{3}{4}$ in. (18.4 x 17.1 cm.)

\$30,000-50,000

8

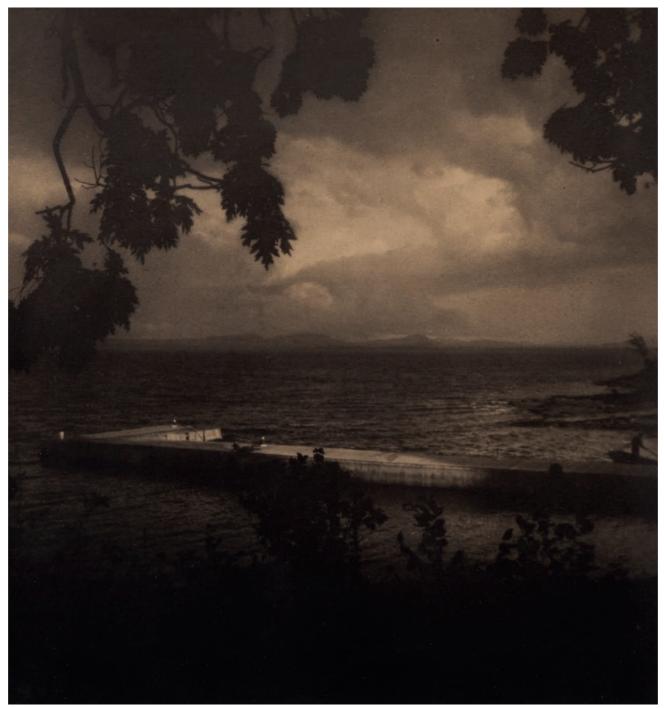
PROVENANCE:

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 darkroomcentric 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: $3 \frac{1}{2} \ge 3$ in. (8.5 ≥ 7.6 cm.) mount: 10 $\frac{1}{2} \ge 8 \frac{1}{2}$ in. (26.6 ≥ 20.6 cm.)

\$25,000-35,000

9

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:

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. 24.

LITERATURE:

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*, Abrams/National Gallery of Art, Washington, D.C., 2002, p. 45, cat. no. 76. 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 Tenninal* (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 Philiadelphia 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.



Actual Size

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 ¼ 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

PROVENANCE:

Christie's, New York, October 8, 1993, lot 78; acquired from the above sale by the present owner.

LITERATURE:

Alfred Stieglitz, *Camera Work*, no. 36, October 1911, pl. XV.

Jonathan Green, *Camera Work: A Critical Anthology*, Aperture, New York, 1973, p. 312. Marianne Fulton Margolis (ed.), *Camera Work: A Pictorial Guide*, Dover, New York, 1978, p. 101. Martha A. Sandweiss, *Masterworks of American Photography: The Amon Carter Museum Collection*, Fort Worth, 1982, pl. 77.

William Innes Homer, *Alfred Stieglitz and the Photo-Secession*, Little, Brown and Co., Boston, 1983, p. 18.

Weston Naef, In Focus: Alfred Stieglitz: Photographs from the J. Paul Getty Museum, J. Paul Getty Museum, Malibu, 1995, pl. 2, p. 12.

Richard Whelan, Alfred Stieglitz: A Biography, Little, Brown and Co., Boston, 1995, n.p. Sarah Greenough, Alfred Stieglitz: The Key Set, Volume One 1886-1922, Abrams/National Gallery of Art, Washington, D.C., 2002, pp. 56-59, cat. nos. 92-96.

Malcolm Daniel, *Stieglitz, Steichen, Strand: Masterworks From The Metropolitan Museum of Art*, The Metropolitan Museum of Art, New York, 2010, pl. 5. *The Terminal* is one of the earliest and most important of Stieglitz's New York City images. 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*.

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



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 % x 6 % in. (19.3 x 16.2 cm.) secondary mount: $14 \frac{1}{2} x 11 \frac{1}{4}$ in. (36.8 x 28.5 cm.)

\$40,000-60,000

PROVENANCE:

Anonymously gifted to The Museum of Modern Art, New York, 1942; *Photographs from The Museum of Modern Art,* Sotheby's, New York, October 22, 2002, lot 44; acquired from the above sale by the present owner.

EXHIBITED:

New York, An American Place, *Alfred Stieglitz, Exhibition of Photographs (1884–1934),* December11, 1934–January 17, 1935.

LITERATURE:

Martha A. Sandweiss, Masterworks of American Photography: The Amon Carter Museum Collection, Fort Worth, 1982, pl. 111. William Innes Homer, Alfred Stieglitz and the Photo-Secession, Little, Brown & Co., Boston, 1983, p. 21 (variation).

Sarah Greenough & Juan Hamilton, Alfred Stieglitz: Photographs & Writings, Bulfinch Press/ National Gallery of Art, Washington, D.C., 1999, pl. 4.

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*, Abrams/National Gallery of Art, Washington, D.C., 2002, fig. 53, p. XLVIII and pp. 100-101, cat. nos. 167-169.



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 Alfred 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.)

Greenough locates gelatin silver prints of this image in the following Stieglitz collections: The National Gallery of Art, Washington D.C.; George Eastman House, International Museum of Photography and Film, Rochester, New York; National Museum of Modern Art, Tokyo; and the Philadelphia Museum of Art (Greenough, *The Key Set*, p. 101).



PROVENANCE:

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

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. 100.

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. 25.

LITERATURE:

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

Sarah Greenough, Paul Strand: An American Vision, Aperture, New York, 1990, p. 11.

Maria Morris Hambourg, *Paul Strand Circa 1916*, The Metropolitan Museum of Art, New York, 1998, pl. 47. n.p.

Anne Lyden, In Focus: Paul Strand: Photographs from The J. Paul Getty Museum, J. Paul Getty Museum, Los Angeles, 2005, pl. 7, p. 25.

Calvin Tomkins, Paul Strand: Sixty Years of Photographs, Aperture, New York, 2009, p. 37. Malcolm Daniel, Stieglitz, Steichen, Strand: Masterworks From The Metropolitan Museum of Art, The Metropolitan Museum of Art, New York, 2010, pl. 103.

Peter Barberie et al., *Paul Strand: Master of Modern Photography*, Yale University Press, New Haven, 2014, pl. 30, n.p.



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 ³/₄ in. (33 x 24.8 cm.) sheet/flush mount: 13 ³/₈ x 10 ¹/₄ 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 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, *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.

(verso)



13 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 ¼ in. (24.1 x 30.8 cm.) sheet: 10 ¼ x 13 in. (26 x 33 cm.) mount: 10 ½ x 13 in. (26.6 x 33 cm.)

\$100,000-150,000

PROVENANCE:

Christie's, New York, October 8, 1993, lot 79; 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. 47.

LITERATURE:

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

Waldo Frank et al. (eds.), *America & Alfred* Stieglitz: A Collective Portrait, Doubleday, Doran & Company, Garden City, 1934, pl. XXV, B. Dorothy Norman, *Alfred Stieglitz: An American* Seer, Random House/Aperture, New York, 1960, pl. X.

Doris Bry, Alfred Stieglitz: Photographer, Museum of Fine Arts, Boston, 1965, pl. 7. 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. Sarah Greenough & Juan Hamilton, Alfred Stieglitz: Photographs & Writings, Bulfinch Press/ National Gallery of Art, Washington, D.C., 1999, pl. 15.

Sarah Greenough, *Alfred Stieglitz: The Key Set*, *Volume One 1886-1922*, Abrams/National Gallery of Art, Washington, D.C., 2002, pp. 164-66, cat. nos. 277-280. Along with *The Terminal* (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.

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.

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

The 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.



14 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: $6 \frac{1}{2} \ge 7$ in. (16.5 ≥ 17.7 cm.) mount: $7 \ge 7 \frac{1}{2}$ in. (17.7 ≥ 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. Sarah Greenough, *Paul Strand: An American Vision*, Aperture, New York, 1990, p. 37. Maria Morris Hambourg, *Paul Strand Circa 1916*, The Metropolitan Museum of Art, New York, 1998, pl. 46. n.p. Calvin Tomkins, *Paul Strand: Sixty Years of Photographs*, Aperture, New York, 2009, p. 38. *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:

New York, Grand Central Palace, *First Annual Exhibition of the Society of Independent Artists*, April 10–May 6, 1917.

Philadelphia Museum of Art, *History of an American, Alfred Stieglitz: '291' and after, Selections from the Stieglitz Collection,* July 1–November 1, 1944, no. 20.

LITERATURE:

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

Frank Waldo et al., *America & Alfred Stieglitz: A Collective Portrait*, The Literary Guild, New York, 1934, pl. XXVII-B.

Dorothy Norman, *Alfred Stieglitz: An American Seer*, Random House/Aperture, New York, 1960, p. 65.

Beaumont Newhall, *The History of Photography: From 1839 to the Present Day*, The Museum of Modern Art/George Eastman House, New York, 1964, p. 112.

William Innes Homer, *Alfred Stieglitz and the Photo-Secession*, Little, Brown and Co., Boston., 1983, p. 156.

Sarah Greenough & Juan Hamilton, Alfred Stieglitz: Photographs & Writings, Bulfinch Press/ National Gallery of Art, Washington, D.C., 1999, pl. 18.

Exhibition catalogue, *Modern Art And America: Alfred Stieglitz and his New York Galleries,* National Gallery of Art, Washington, D.C., 2001,

pl. 30, p. 140. Sarah Greenough, Alfred Stieglitz: The Key Set,

Volume One 1886-1922, Abrams/National Gallery of Art, Washington, D.C., 2002, pp. 190-94, cat. nos. 310-14.



15 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 show, *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).



BERENICE ABBOTT (1898–1991) View of Exchange Place from Broadway, New York, 1934

gelatin silver print, printed 1936–1939 stamped photographer's '50 commerce st.' credit with title in pencil (verso) image/sheet: 9 $\frac{1}{4}$ x 2 $\frac{3}{8}$ in. (23.4 x 6 cm.)

\$15,000-25,000

PROVENANCE:

Acquired directly from the artist by photographer Arthur Siegel (1913–1978), 1936–1939; Edwynn Houk Gallery, Chicago; 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 Diann and Thomas Mann*, April 1–June 12, 1994, no. 54.

LITERATURE:

Muriel Rukeyser and David Vestal, *Berenice Abbott: Photographs*, Horizon Press, New York, 1970, p. 121. Hank O'Neal and Berenice Abbott, *Berenice Abbott: American Photographer*, McGraw-Hill Book Company, New York, 1982, p. 130. Cheryl Finley, *Berenice Abbott*, Commerce Graphics Ltd., New Jersey, 1988, n.p. Hank O'Neal, *Berenice Abbott: New York, Vol. 2.*, Steidl, Göttingen, 2008, p. 50.

> 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



PROVENANCE:

Howard Greenberg Gallery, New York; acquired from the above by the present owner, c. 1982.

LITERATURE:

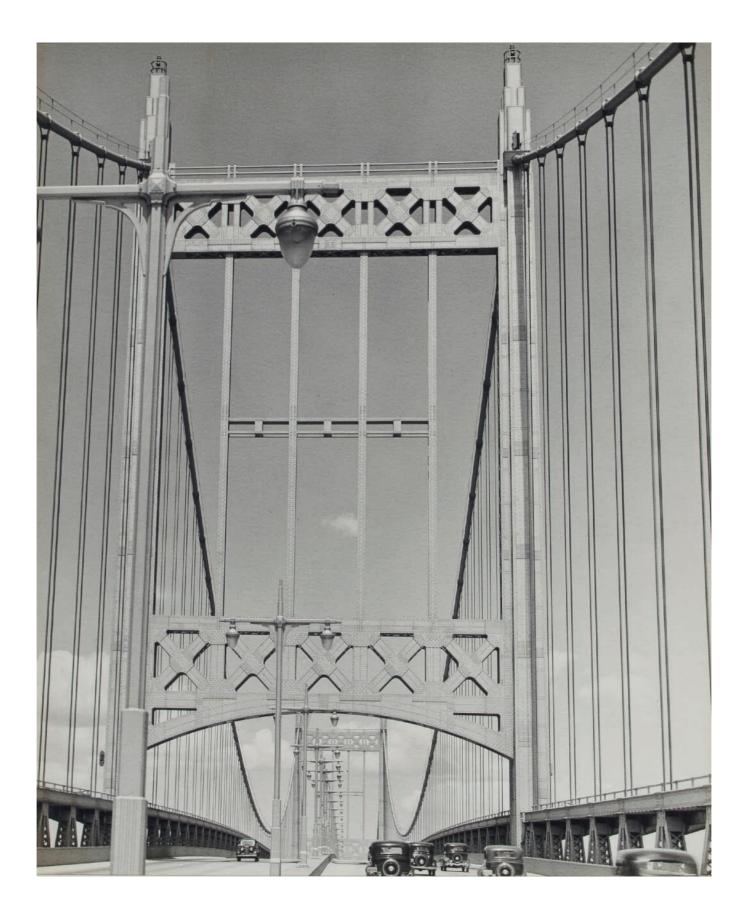
Bonnie Yochelson, *Berenice Abbott: Changing New York*, The New Press, New York, 1997, 'North of 59th Street': pl. 13.

17 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 ½ x 13 ½ in. (39.7 x 34.2 cm.) mount: 17 ¾ x 14 ¼ in. (45 x 36.1 cm.)

\$30,000-50,000



DOROTHEA LANGE (1895–1965) 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 $\frac{1}{4}$ x 10 in. (33.6 x 25.4 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:

Exhibition catalogue, *The Family of Man*, The Museum of Modern Art, New York, 1955, p. 151.

Dorothea Lange: Photographs of a Lifetime, Aperture, New York, 1982, p. 45.

Therese Thau Heyman, Sandra S. Phillips and John Szarkowski, *Dorothea Lange: American Photographs*, San Francisco Museum of Modern Art, 1994, pl. 1.

Karen Tsujimoto, Dorothea Lange, Archive of an Artist, Oakland Museum, 1995, p. 9. Keith F. Davis, The Photographs of Dorothea Lange,

Harry N. Abrams, New York, 1996, cover and p. 21.

Barbara Haskell, *The American Century: Art* and Culture, 1900-1950, Whitney Museum of American Art, New York, 1999, pl. 483. Pierre Borhan, *Dorothea Lange: The Heart and Mind* of a Photographer, Bulfinch, Boston, 2002, p. 71. 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 ¾ x 10 ¾ 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:

New York: The Museum of Modern Art, *The Bitter Years: 1935-1941*, October 18–November 25, 1962, no. 128.

LITERATURE:

Beaumont Newhall, Dorothea Lange Looks at American Country Woman, The Amon Carter
Museum, Fort Worth, 1967, p. 61.
Martha A. Sandweiss, Masterworks of American Photography: The Amon Carter Museum Collection, Fort Worth, 1982, pl. 111.
Keith F. Davis, The Photographs of Dorothea Lange, Hallmark Cards, Kansas City, 1995, p. 59.
Pierre Borhan, Dorothea Lange, The Heart and Mind of a Photographer, Bulfinch Press, Boston, 2002, p. 57.
Robert Coles, Dorothea Lange: Photographs

of a Lifetime, Aperture, New York, 2005, p. 96.

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 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.

LANGE 18660-C Arkansas mother come to California for a new start, with husband and 11 children. Now a Rural Rehabilitation client, Tulare Co., Calif. November, 1938



MARGARET BOURKE-WHITE (1904–1971) Fort Peck Dam, Montana, 1936

gelatin silver print, mounted on board, printed 1940s signed in pencil (mount, recto); stamped photographer's credit (mount, verso) image: 12 % x 10 % in. (32 x 26.3 cm.) sheet: 12 % x 10 % in. (32.7 x 26.9 cm.) mount: 20 x 16 in. (50.8 x 40.7 cm.)

\$100,000-150,000

PROVENANCE:

Acquired from the artist by Lee Witkin, New York, c. 1971; Private collection, Connecticut; Edwynn Houk Gallery, Chicago; acquired from the above by the present owner.

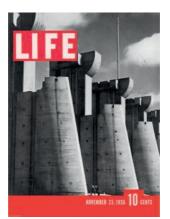
EXHIBITED:

New York, Witkin Gallery, Margaret Bourke-White, 1971. 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. 50.

LITERATURE:

LIFE Magazine, November 23, 1936, cover. Sean Callahan (ed.), *The Photographs of Margaret Bourke-White*, Bonanza Books, New York, 1972, p. 108. Terence Heath et al., *Margaret Bourke-White: Photographs*, Jane Corkin Gallery, Toronto, 1988, p. 41. Sean Callahan, *Margaret Bourke-White:*

Photographer, Bulfinch Press, Boston, 1998, p. 77.

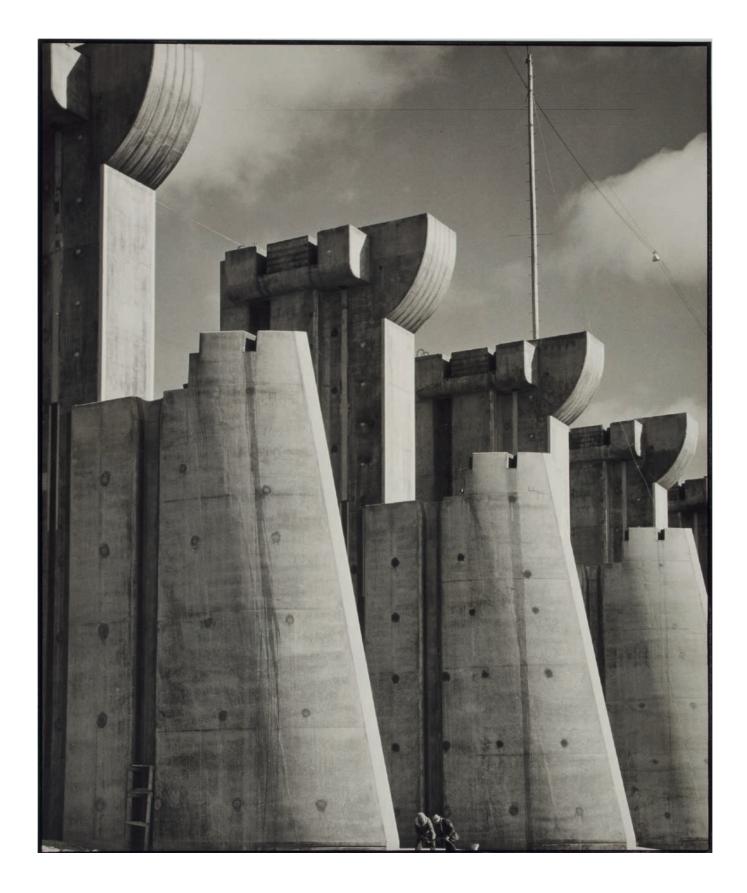


LIFE Magazine, November 23, 1936.

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.



21 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 ½ x 13 in. (25.7 x 33 cm.) mount: 19 ½ x 15 ¾ 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:

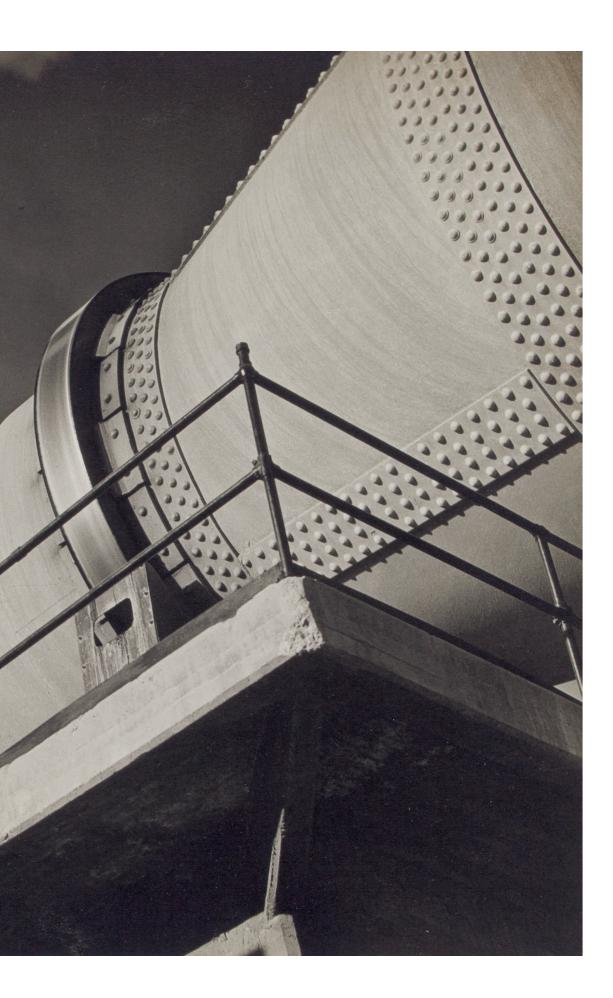
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University, *An American Portrait: Photographs from the Collection of Diann and Thomas Mann*, April 1–June 12, 1994, no. 48. During the 1930s Charles Sheeler's time was more evenly split between his photography and his painting than ever before. 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.







22 DOROTHEA LANGE (1895–1965) Migrant Mother, Nipomo, California, 1936

gelatin silver print, flush-mounted on photographic paper, printed before c. 1960

signed and dated in ink (recto); accompanied by a letter of provenance image/sheet/flush mount: 13 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in. (33.3 x 25.7 cm.)

\$100,000-200,000

PROVENANCE:

Gifted by the artist to Ken Heyman, former owner of Photograph Gallery, New York, 1965; acquired from the above by Light Gallery, New York, 1974–1975; acquired from the above by a private collector; acquired form the above by Light Gallery, New York, 1978–1979; acquired from the above by Photofind Gallery, New York, 1984; 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 Diann and Thomas Mann*, April 1–June 12, 1994, no. 22.

LITERATURE:

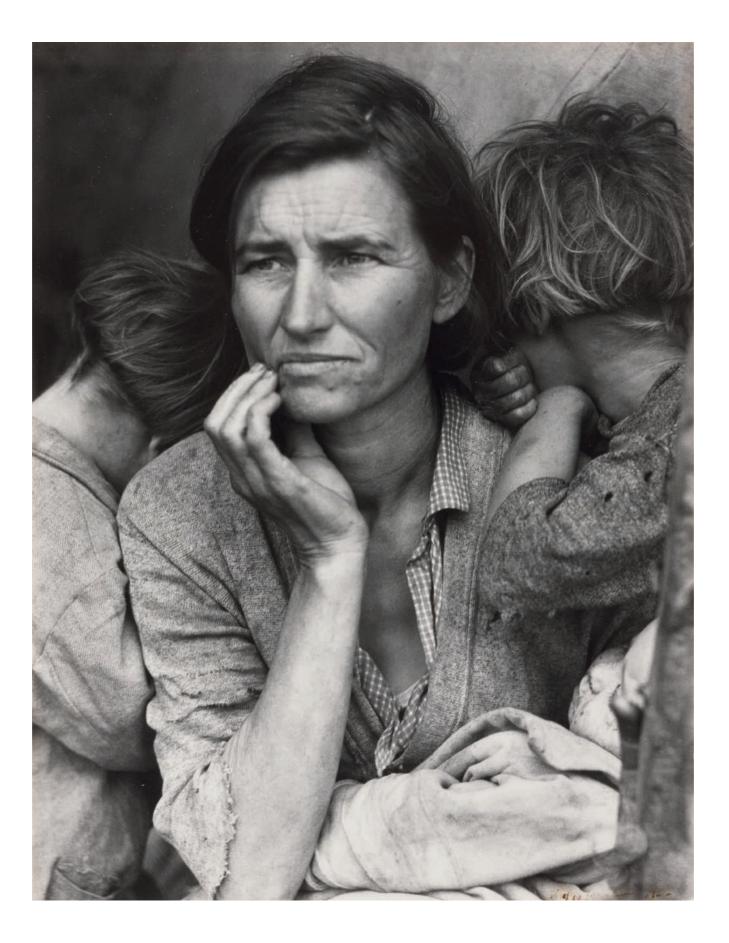
George P. Elliot, *Dorothea Lange*, Doubleday/ The Museum of Modern Art, New York, 1966, p. 25. Milton Meltzer, *Dorothea Lange: A Photographer's Life*, Farrar Straus Giroux, New York, 1978, p. 213. Robert Coles, *Dorothea Lange: Photographs of a*

Lifetime, Aperture, New York, 1982, n.p. Elizabeth Partridge (ed.), *Dorothea Lange:* A Visual Life, Smithsonian Institution Press, Washington, D.C., 1994, ill. 6.16., p. 108. Sandra S. Phillips et al., *Dorothea Lange:* American Photographs, San Francisco Museum of Modern Art/Chronicle Books, San Francisco, 1994, pl. 43. Keith F. Davis, *The Photographs of Dorothea* Lange, Hallmark Cards/Harry N. Abrams, Kansas City, Missouri, 1995, p. 45. I saw and approached the hungry and desperate mother, as if drawn by a magnet. I do not remember how I explained my presence of my camera to her but I do remember she asked me no questions. I made five exposures, working closer and closer from the same direction. I did not ask her name or her history. She told me her age, that she was 32. 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

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:

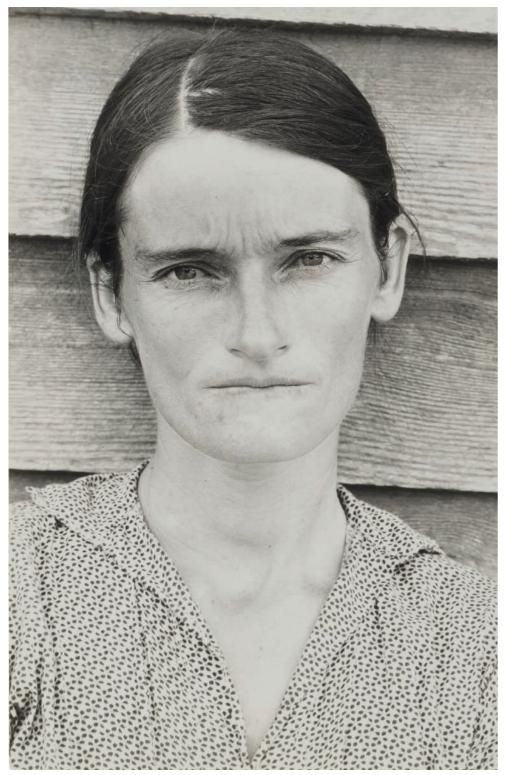
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University, *An American Portrait: Photographs from the Collection of Diann and Thomas Mann*, April 1–June 12, 1994.

LITERATURE:

Lincoln Kirstein, Walker Evans: American Photographs, The Museum of Modern Art, New York, 1938, Part II, pl. 14 (variation). James Agee and Walker Evans, Let Us Now Praise Famous Men, Houghton Mifflin, Boston, 1941, pl. 3. Walker Evans, First and Last, Harper and Row, New York, 1978, p. 73. Martha A. Sandweiss, Masterworks of American Photography: The Amon Carter Museum Collection, Fort Worth, 1982, pl. 82. Exhibition catalogue, Walker Evans, America, Städtische Galerie im Lenbachhaus München, 1990, pl. 79. John T. Hill and Gilles Mora, The Hungry Eye, Harry N. Abrams, New York, 1993, p. 202. Judith Keller, Walker Evans: The Getty Museum Collection, The J. Paul Getty Museum, Malibu, 1995, pl. 532, p. 165. Peter Galassi, Walker Evans & Company, The Museum of Modern Art, New York, 2000, fig. 39, p. 62. Maria Morris Hambourg et al., Walker Evans, The Metropolitan Museum of Art, New York, 2000, pl. 89. Jeff L. Rosenheim and Douglas Eklund, Unclassified: A Walker Evans Anthology, Scalo, New York, 2000, p. 180.

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.



Actual Size

24 WALKER EVANS (1903–1975) Roadside Stand near Birmingham, Alabama, 1936

gelatin silver print numbered 'L-75' in pencil (verso) image: 7 % x 9 % 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, Walker Evans, February 1, 2000–May 14, 2000.

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, New York, 1978, p. 100.

Judith Keller, *Walker Evans: The Getty Museum Collection*, The J. Paul Getty Museum, Malibu, 1995, pl. 513, p. 160.

Andrei Codrescu, *Walker Evans Signs*, The J. Paul Getty Museum, Los Angeles, 1998, p. 30 (cropped variant).

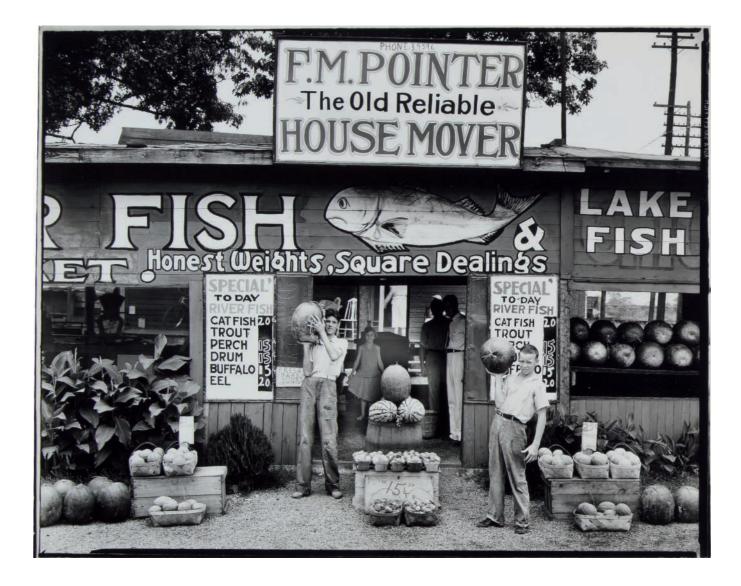
Jeff Rosenheim and Douglas Eklund, Unclassified: A Walker Evans Anthology: Selection from the Walker Evans Archive, Department of Photographs, The Metropolitan Museum of Art, Scalo/The Metropolitan Museum of Art, New York, 1999, p. 184.

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.



PROVENANCE:

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

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. 97.

LITERATURE:

Nancy Newhall, *The Photographs of Edward Weston*, The Museum of Modern Art, New York, 1946, p. 18.

Nancy Newhall (ed.), Edward Weston: The Flame of Recognition, Aperture, New York, 1965, p. 35. Nancy Newhall (ed.), The Daybooks of Edward Weston, Aperture, New York, 1973, pl. 5, n.p. Keith F. Davis, Edward Weston: One Hundred Photographs, The Nelson-Atkins Museum of Art, Kansas City, 1982, p. 20.

Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig, 606/1930.

Terence Pitts et al., *Edward Weston: Forms of Passion*, Harry N. Abrams, New York, 1995, p. 171.

Theodore E. Stebbins, Jr, et al., *Edward Weston: Photography and Modernism*, Museum of Fine Arts, Boston, 1999, pl. 38, n.p.

Sarah M. Lowe, *Tina Modotti & Edward Weston: The Mexico Years*, Merrell Publishers Limited, London, 2004, p. 134.

Amy Conger, Edward Weston: The Form of the Nude, Phaidon Press Limited, London, 2005, p. 69.

25 EDWARD WESTON (1886–1958) Pepper No. 30, 1930

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

initialed and dated in pencil (mount, recto); signed, titled and dated by the artist in pencil with number '3232g' in an unknown hand in pencil (mount, verso) image/sheet: $9 \frac{1}{2} \ge 7 \frac{1}{2}$ in. (24.2 ≥ 19.1 cm.) mount: 16 $\frac{1}{2} \ge 13 \frac{1}{8}$ in. (41.8 ≥ 33.3 cm.)

\$150,000-250,000

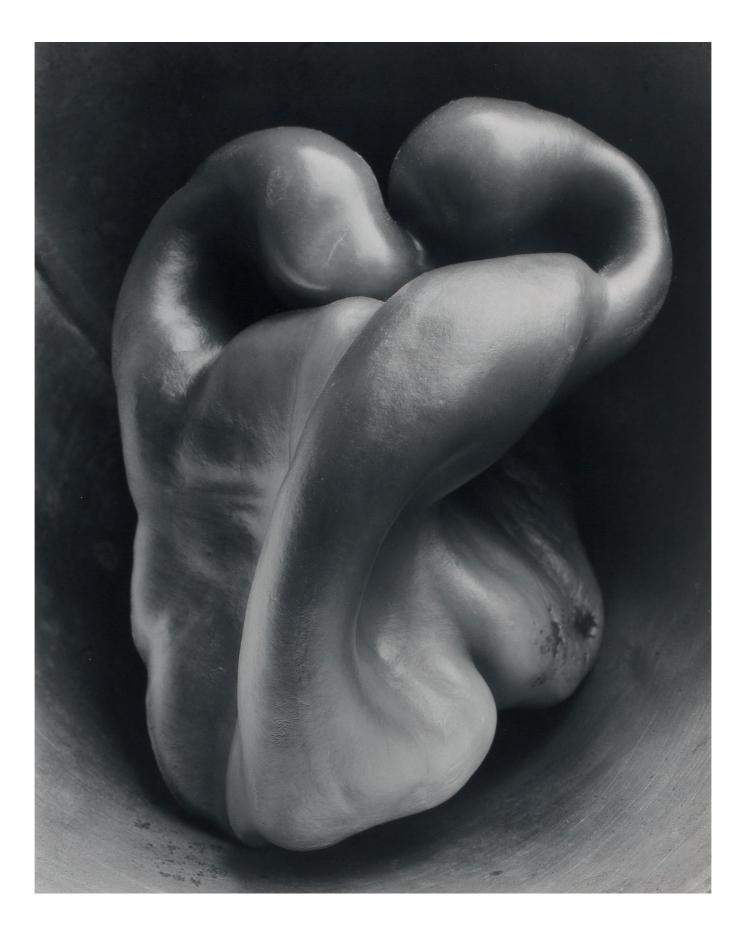
Edward Weston recognized the summer of 1929 as the start of a particularly significant, prolific period in his oeuvre. He devoted much of this time to photographing textured, twisted vegetables, notably peppers of 'marvelous convolutions' whose intriguing forms enamored Weston so fully they distracted 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*, fig. 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 revealment. 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



26 IMOGEN CUNNINGHAM (1883–1976) Magnolia Blossom, 1925

gelatin silver contact print signed in pencil (margin) image: 6 ¾ x 8 in. (17.1 x 20.3 cm.) sheet: 8 x 10 in. (20.3 x 25.4 cm.)

\$100,000-150,000

PROVENANCE:

Edwynn Houk Gallery, Chicago; acquired from the above by the present owner, c. 1984.

EXHIBITED:

Ithaca, New York, Herbert F. Johnson Museum, Cornell University, *An American Portrait: Photographs from the Collection of Diann and Thomas Mann*, April 1–June 12, 1994, no. 104.

LITERATURE:

Margery Mann, Imogen Cunningham: Photographs 1910-1973, University of Washington Press, Seattle, 1970, pl. 11. Richard Lorenz, Imogen Cunningham: Ideas without

End, a Life in Photographs, Chronicle Books, San Francisco, 1993, pl. 38, p. 103. 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.



27 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

PROVENANCE:

The estate of the artist;

Howard Greenberg Gallery, 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. 111.

LITERATURE:

Richard Lorenz, *Imogen Cunningham: On the Body*, Bulfinch, Boston, New York, pl. 35.

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 shadows 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.



28 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:

Nancy Newhall, *The Photographs of Edward Weston*, The Museum of Modern Art, New York, 1946, cover and p. 25.

Nancy Newhall (ed.), *Edward Weston: The Flame of Recognition*, Aperture, New York, 1965, p. 60.

Ben Maddow, Edward Weston: Fifty Years,

Aperture, New York, 1973, p. 197. Charis Wilson and Edward Weston, *California and the West, with 64 Photographs by Edward Weston*,

Aperture, New York, 1978, p. 37.

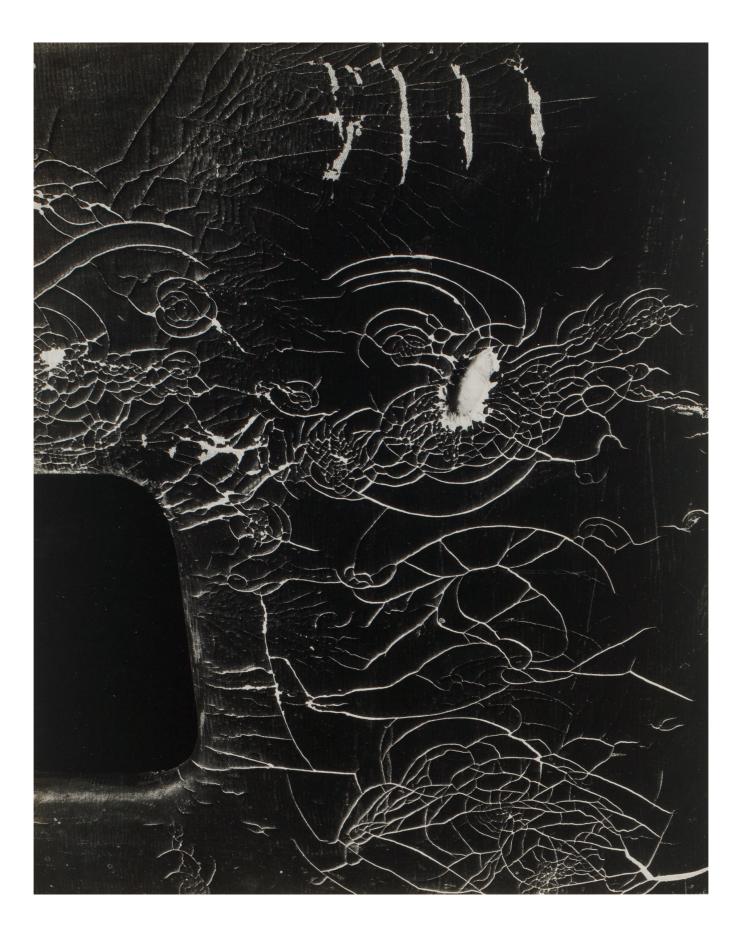
Jean Charlot et al., *The Charlot Collection of Edward Weston Photographs*, Honolulu Academy of Arts, Honolulu, 1984, p. 29.

Estelle Jussim and Diana Emery Hulick, *Through Their Own Eyes: The Personal Portfolio of Edward Weston and Ansel Adams*, Henry Art Gallery, Seattle, 1991, p. 41.

Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 1173/1937.

Theodore E. Stebbins, Jr, et al., *Edward Weston: Photography and Modernism*, Museum of Fine Arts, Boston, 1999, pl. 103, n.p. 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 5% x 15 % in. (52.3 x 40.3 cm.) mount: 27 ½ x 20 in. (69.8 x 50.7 cm.)

\$50,000-70,000

29

PROVENANCE:

The Weston Gallery, Carmel, California; acquired from the above by the Collection of 7-Eleven, Inc.;

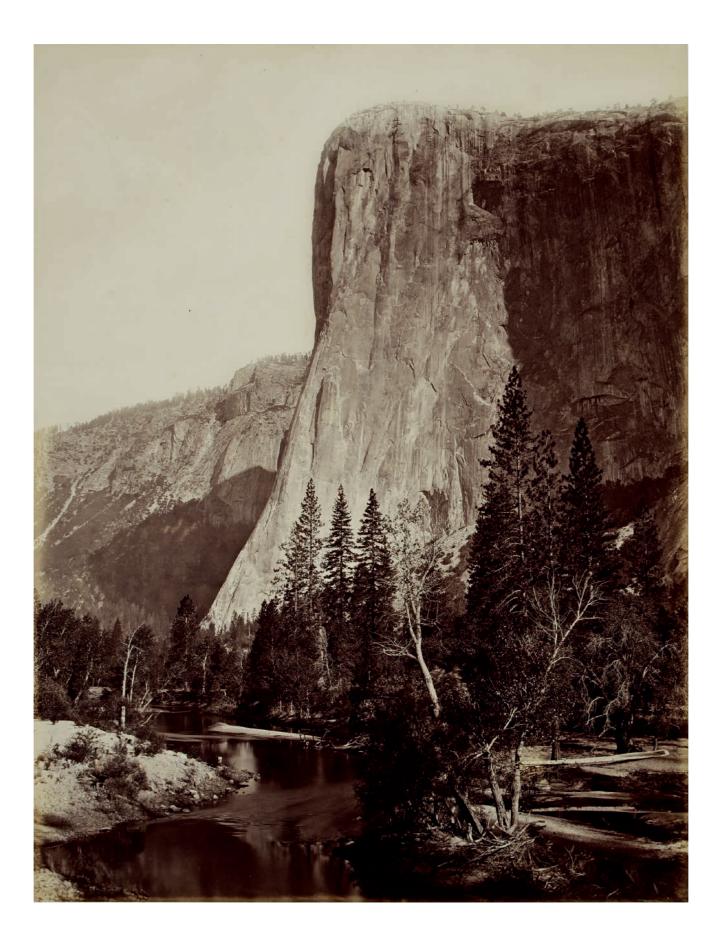
Sotheby's, New York, April 26, 2001, lot 21; acquired from the above sale by the present owner.

LITERATURE:

Weston Naef and Christine Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs,* The J. Paul Getty Museum, Los Angeles, 2011, p. 65.

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; and the Royal Geographical Society, London (Naef and Hult-Lewis, *Carleton Watkins*, p. 65).



30

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 $\frac{1}{2}$ x 16 $\frac{3}{4}$ 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:

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. 86.

LITERATURE:

James D. Horan, *Timothy O'Sullivan: America's* Forgotten Photographer, Bonanza Books, New York, 1966, p. 310 (variant).

George M. Wheeler, *Wheeler's Photographic Survey of the American West*, 1871–1873, Dover Publications, New York, 1983, frontispiece and pl. 41. 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).

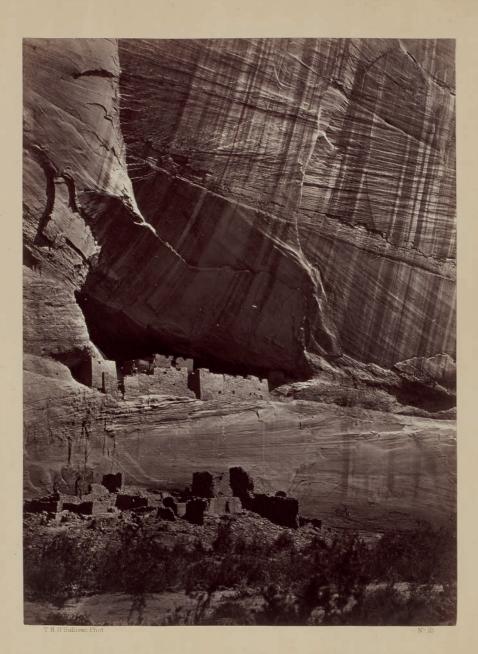
Numerous photographers have since visited the site, and all have held O'Sullivan's image up as the standard. Ansel Adams photographed the scene in 1941, writing to Nancy and Beaumont Newhall, 'I photographed the White House Ruins from almost the identical spot and time of the O'Sullivan picture!!' (Alinder, *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.



Geographical & Geological Explorations & Surveys West of the 100⁻¹⁰ Meedium

Expedition of 1873-Lieut Geo.M.Wheeler, Corps of Engineers Commanding



ANCIENT RUINS IN THE CAÑON DE CHELLE N M.

In a niche 50 feet above present Cañon bed

31

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

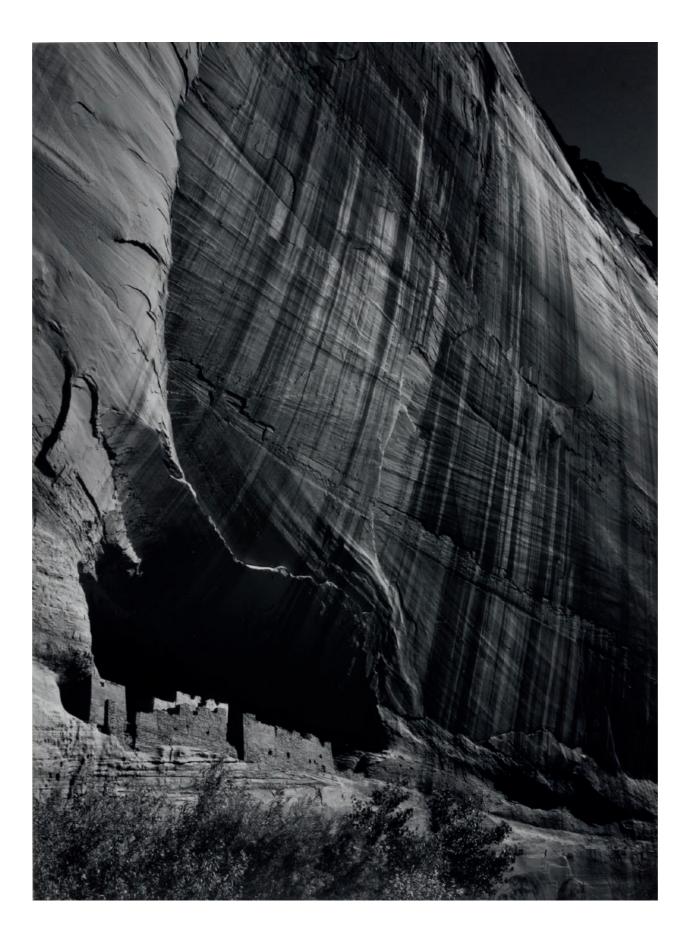
PROVENANCE:

Christie's, New York, April 4, 2000, lot 224; acquired from the above sale by the present owner.

LITERATURE:

Lawrence Clark Powell, Photographs of the Southwest, New York Graphic Society, Boston, 1976, pl. 30 (variant). Ansel Adams, Examples: The Making of 40 Photographs, Little, Brown and Co., Boston, 1983, p. 129 (variant). Ansel Adams, Ansel Adams: An Autobiography, New York Graphic Society, Boston, 1985, p. 220 (variant). Andrea G. Stillman (ed.), Ansel Adams: 400 Photographs, Little, Brown and Co., New York, 2007, p. 165. Andrea G. Stillman (ed.), Ansel Adams: In The National Parks: Photographs from America's Wild Places, Little, Brown and Co., New York, 2010, p. 33.

Karen E. Haas and Rebecca A. Senf, *Ansel Adams: In The Lane Collection*, Museum of Fine Arts, Boston, 2013, pl. 9, p. 24 (variant).



32 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 ³/₄ x 3 ³/₄ in. (12 x 9.5 cm.) mount: 13 ³/₄ x 10 ⁷/₈ in. (34.9 x 27.5 cm.)

\$40,000-60,000

PROVENANCE:

Acquired 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. 58.

LITERATURE:

Sarah Greenough, *Alfred Stieglitz: The Key Set*, *Volume Two 1923-1937*, Abrams/National Gallery of Art, Washington, D.C., 2002, p. 746, cat. no. 1301. The collective title of the series work from which this lot (and Lot 46) belong, 'Equivalents', suggests the artist's intention that they should be read not as quasi-scientific documents of the phenomena of cloud formations, but as sources of inspiration to take the viewer beyond the literal to the lyrical, poetic, and inspirational potential of these intangible, evanescent subjects. It was the development of panchromatic film that enabled Stieglitz to capture the necessary tonal range and contrasts to match the images in his mind's eye. His first successes in 1923 were for him a visual equivalent of music, as suggested by the initial series titles, 'Clouds in Ten Movements' and 'Songs of the Sky', before he settled on 'Equivalents' for the cloud study experiments that he pursued till 1934.

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



33 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 % x 3 % in. (11.8 x 9.2 cm.) mount: 13 $\% x 10 \frac{1}{2}$ in. (34.5 x 26.6 cm.)

\$100,000-150,000

PROVENANCE:

The collection of Georgia O'Keeffe (1887–1986); Gerald Peters Gallery, Santa Fe, New Mexico; Pace/MacGill Gallery, New York; acquired from the above 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. 4.

LITERATURE:

Alfred Stieglitz and Peter C. Bunnell, Alfred Stieglitz: Photographs from the Collection of Georgia O'Keeffe, Pace/Macgill Gallery and Gerald Peters Gallery, New York, Sante Fe, 1993, pl. 10. Sarah Greenough, Alfred Stieglitz: The Key Set, Volume One 1886-1922 Abrams/National Gallery of Art, Washington, D.C., 2002, p. 401, cat. no. 667. '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 Paintings and Photographs*, Callaway Editions/The Phillips Collection, 1992, p. 56).

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 D.C. and The J. Paul Getty Museum, Los Angeles (Greenough, *The Key Set*, p. 401).



34 IMOGEN CUNNINGHAM (1883–1976) Magnolia Blossom (Tower of Jewels), 1925

gelatin silver print, printed 1930s variously numbered in pencil (verso) image: $9 \frac{1}{2} \ge 7 \frac{3}{6}$ in. (24 x 18.7 cm.) sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$60,000-80,000

PROVENANCE:

Rondal Partridge, the artist's son; Sotheby's, New York, April 23, 1994, lot 167; acquired from the above sale by the present owner.

LITERATURE:

Margery Mann, *Imogen Cunningham: Photographs* 1910-1973, University Washington Press, Seattle, 1974, p. 72.

Richard Lorenz, Imogen Cunningham: Ideas without End, a Life in Photographs, Chronicle Books, San Francisco, 1993, pl. 38, p. 103.

Pradip Malde, Imogen Cunningham: Die Poesie der Form/The Poetry of Form, Edition Stemmle, Zürich, 1994, p. 26.

Richard Lorenz, *Imogen Cunningham: Flora*, Bulfinch Press, New York, 1996, pl. 11.

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 f/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.



35 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 $\frac{1}{2} \ge 9 \frac{1}{2}$ in. (19.1 ≥ 24.1 cm.) mount: 8 $\frac{7}{8} \ge 10 \frac{3}{4}$ in. (22.5 ≥ 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:

Sarah M. Lowe et al., *Edward Weston: Life Work*, Lodima Press, Revere, Pennsylvania, 2003, pl. 65.

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.



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:

Nancy Newhall, *The Photographs of Edward Weston*, The Museum of Modern Art, New York, 1946, p. 21. Ben Maddow, *Edward Weston: Fifty Years*, Aperture, New York, 1973, p. 173. Charis Wilson (ed.), *Edward Weston: Nudes*, Aperture, New York, 1977, pp. 62-63. Keith F. Davis, *Edward Weston: One Hundred Photographs from the Nelson-Atkins Museum of Art and the Hallmark Photographic Collection*, William Rockhill Nelson Trust, Tucson, 1982, p. 31 Beaumont Newhall, *Supreme Instants : the Photography of Edward Weston*, Little, Brown and Co., Boston, 1986, p. 176.

Theodore E. Stebbins, *Weston's Westons: Portraits and Nudes*, Museum of Fine Arts, Boston, 1989. pl. 43.

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

Nancy Newhall and Brett Abbott, *Edward Weston's Book of Nudes*, The J. Paul Getty Museum in association with the Center for Creative Photography, Los Angeles / Tucson, Arizona, 2007, pl. 18.

SAN FRANCISCO MUSEUM OF ART
EXHIBITION E. WESTON
ARTIST " TITLE Series 1933-34
NO1884.37 DATE IN 9/14/37
ADDRESS

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: $3 \frac{1}{2} \ge 4 \frac{5}{8}$ in. (8.8 ≥ 11.7 cm.) mount: $8 \frac{1}{8} \ge 10$ in. (20.6 ≥ 25.2 cm.)

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

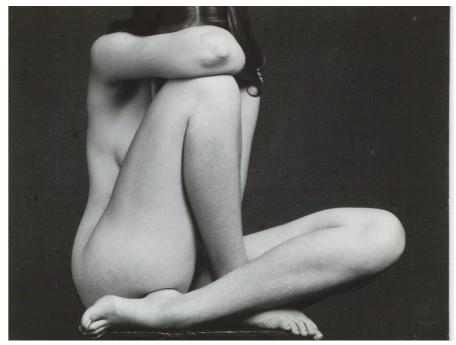
\$40,000-60,000

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 Noskowiak.

Weston made eighteen negatives of Charis Wilson that fateful day, of which the three finest are represented in the Mann collection (Lots 36, 37, and 38). Contributing to the significance of these prints is what the images represented for Weston: 'The first nudes of Charis were easily amongst the finest I had done, perhaps the finest... 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 confidant until the end of his life.

The present lot benefits 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.



37 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 ¼ x 4 ½ in. (8.2 x 11.4 cm.)

\$30,000-50,000

The present lot is originally from the collection of Cole, the artist's fourth son. Weston was enamored of this particular image and Charis's graceful authenticity.

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:

Ben Maddow, Edward Weston: Fifty Years, Aperture, New York, 1973, p. 173. Charis Wilson, Edward Weston: Nudes, Aperture, New York, 1977, p. 64. Peter C. Bunnell, EW 100: Centennial Essays in Honor of Edward Weston, The Friends of Photography, Carmel, 1986, p. 86. Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 853/1934. Nancy Newhall, Edward Weston's Book of Nudes,

The J. Paul Getty Museum, Los Angeles, 2007, pl. 8.

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 ¾ x 4 ¾ 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

38

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.

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

PROVENANCE:

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

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. 108.

LITERATURE:

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



LITERATURE:

Nancy Newhall, *The Photographs of Edward Weston*, The Museum of Modern Art, New York, 1946, p. 20.

Nancy Newhall (ed.), Edward Weston: The Flame of Recognition, Aperture, New York, 1965, p. 48. Edward Weston's Gifts to His Sister, The Dayton Art

Institute, Dayton, 1978, p. 47. Beaumont Newhall, *Supreme Instants: The Photography of Edward Weston*, Little, Brown and Co., Boston, 1986, pl. 43, n.p.

Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 927/1936.

Terence Pitts et al., *Edward Weston: Forms of Passion*, Harry N. Abrams, New York, 1995, p. 217.

Jennifer A. Watts, *Edward Weston: A Legacy*, Merrell Publishers Limited, London, 2003, p. 30. Sarah M. Lowe et al., *Edward Weston: Life Work*, Lodima Press, Revere, 2003, pl. 63, n.p. Alexander Lee Nyerges, *Edward Weston: A Photographer's Love of Life*, The Dayton Art

Institute, Dayton, 2004, p. 52. Amy Conger, Edward Weston: The Form of the

Nude, Phaidon Press Limited, London, 2005, p. 94.

Nancy Newhall, *Edward Weston's Book of Nudes*, The J. Paul Getty Museum, Los Angeles, 2007, pl. 31.

39 EDWARD WESTON (1886–1958) Nude on Sand, Oceano, 1936

gelatin silver print, mounted on board initialed and dated in pencil (mount, recto); signed, dated and numbered '235N' in pencil (mount, verso) image/sheet: 7 ¹/₄ x 9 ¹/₂ in. (18.4 x 24.1 cm.) mount: 13 ⁷/₈ x 15 ¹/₄ in. (35.2 x 36.7 cm.)

\$100,000-150,000

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.



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

New York, 1992, inside cover.

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.

PROVENANCE:

Acquired 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. 84.

LITERATURE:

Beaumont Newhall, *Brett Weston: Voyage of the Eye*, Aperture, New York, 1992, inside cover.



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

41

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:

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. 61.

LITERATURE:

Nancy Newhall (ed.), *The Daybooks of Edward Weston*, Aperture, New York, 1973, pl. 26, n.p. Amy Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, Center for Creative Photography, Tucson, 1992, fig. 582/1930.

Terence Pitts et al., *Edward Weston: Forms of Passion*, Harry N. Abrams, New York, 1995, p. 166.

Theodore E. Stebbins, Jr., et al., *Edward Weston: Photography and Modernism*, Museum of Fine Arts, Boston, 1999, p. 89.

Sarah M. Lowe et al., *Edward Weston: Life Work,* Lodima Press, Revere, 2003, pl. 30.

Brett Abbott, *In Focus: Edward Weston*, The J. Paul Getty Museum, Los Angeles, 2005, pl. 29, p. 60.

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 Brâncuşi. 'Brâncuşi'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 Brâncuşi 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, it's 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.



EDWARD WESTON (1886–1958) White Radish, 1933

Sotheby's, New York, May 8, 1984, lot 360; acquired from the above sale by the present owner.

EXHIBITED:

PROVENANCE:

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. 98. 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 1/2 x 7 1/4 in. (24.1 x 18.4 cm.)

mount: 17 ³⁄₄ x 14 in. (45 x 35.5 cm.)

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

\$50,000-70,000

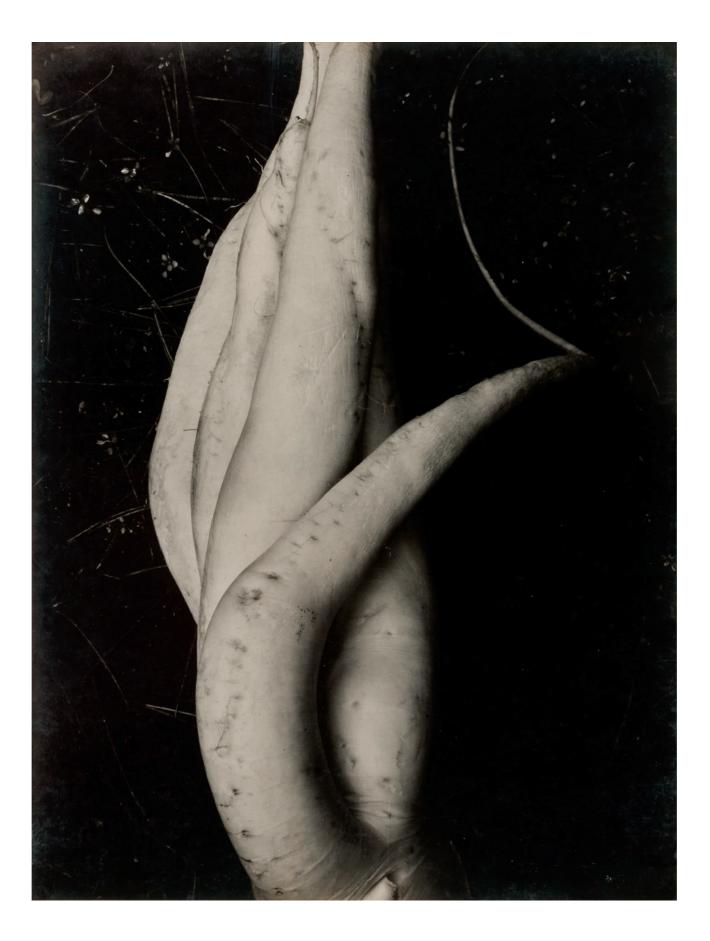
42

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 % in. (19 x 24.4 cm.)

mount: 14 x 15 ⁵/₈ 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:

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. 76.

LITERATURE:

Theodore E. Stebbins, Jr. and Norman Keyes, Jr. *Charles Sheeler: The Photographs*, Museum of Fine Arts, Boston, 1987, fig. 73, p. 45. Amy Conger, *Edward Weston: Photographs from*

the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 1657/1941.

Sarah M. Lowe et al., *Edward Weston: Life Work,* Lodima Press, Revere, Pennsylvania, 2003, p. 266.

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).



The Museum of Modern Art, New York; acquired by the present owner before 1988.

EXHIBITED:

New York, The Museum of Modern Art, *American Photographs*, 1941.

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. 99.

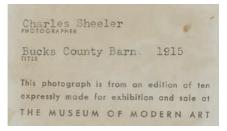
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University, *An American Portrait: Photographs from the Collection of Diann and Thomas Mann*, April 1–June 12, 1994, no. 77.

LITERATURE:

Exhibition catalogue, *Sheeler: Retrospective Exhibition*, The Art Galleries, Los Angeles, 1954, p. 12.

Martha A. Sandweiss, *Masterworks of American Photography: The Amon Carter Museum Collection*, Fort Worth, 1982, pl. 109.

Karen Lucic, Charles Sheeler in Doylestown: American Modernism and The Pennsylvania Tradition, Allentown Art Museum, Allentown, 1997, pl. 25, p. 74.



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 1/4 x 7 1/2 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 The Museum of Modern Art, New York in 1941.

\$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 in 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.



Edwynn Houk Gallery, Chicago; acquired from the above by the present owner, late 1980s.

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. 73.

LITERATURE:

Nancy Newhall (ed.), Edward Weston: The Flame of Recognition, Aperture, New York, 1965, p. 100. Ben Maddow, Edward Weston: Fifty Years, Aperture, New York, 1973, p. 255. Keith F. Davis, Edward Weston: One Hundred Photographs, The Nelson-Atkins Museum of Art, Kansas City, 1982, p. 52. James L. Enyeart, Edward Weston's California Landscapes, Little, Brown and Co., Boston, 1984, n.p. Beaumont Newhall, Supreme Instants: The Photography of Edward Weston, Little, Brown and Co., Boston, 1986, pl. 108. Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 1530/1940. Terence Pitts et al., Edward Weston: Forms of

Passion, Harry N. Abrams, New York, 1995, p. 299.

Theodore E. Stebbins, Jr, et al., *Edward Weston: Photography and Modernism*, Museum of Fine Arts, Boston, 1999, pl. 122.

David Travis, *Edward Weston: The Last Years in Carmel*, The Art Institute of Chicago, Chicago, 2001, p. 78.

Sarah M. Lowe et al., *Edward Weston: Life Work,* Lodima Press, Revere, Pennsylvania, 2003, p. 193.

45 EDWARD WESTON (1886–1958) Kelp, China Cove, Point Lobos, 1940

gelatin silver print, mounted on board initialed and dated in pencil (mount, recto); dated and numbered 'PL 40-K-4' in pencil (mount, verso) image/sheet: $9 \frac{1}{2} \ge 7 \frac{5}{8}$ in. (24.2 ≥ 14.3 cm.) mount: 16 ≥ 14 in. (40.7 ≥ 35.7 cm.)

\$20,000-30,000

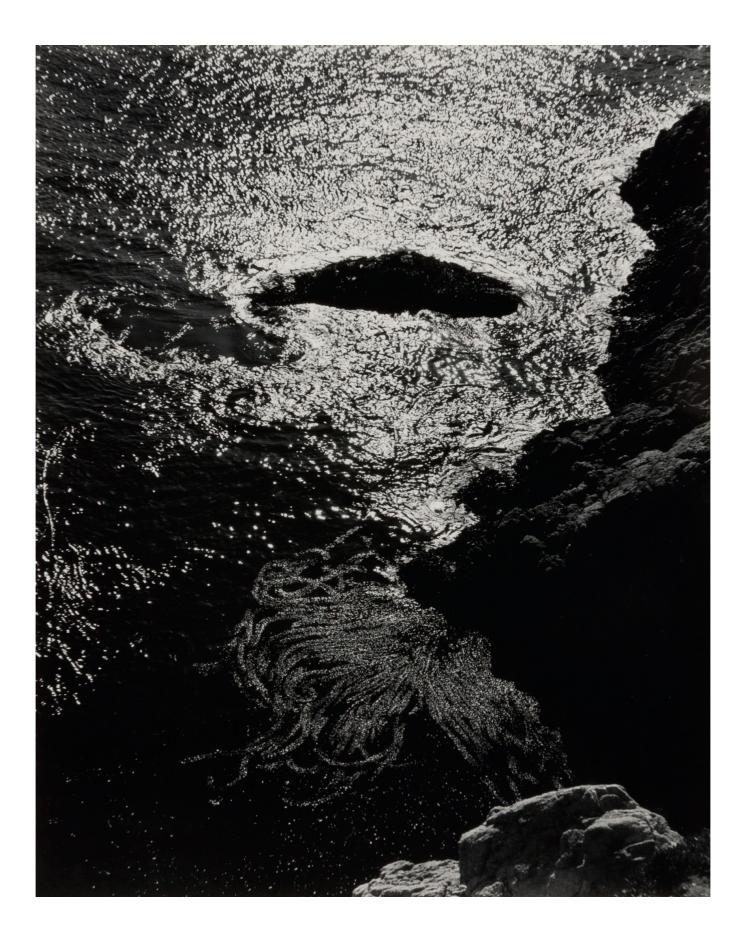
As Amy Conger notes, *Kelp, China Cove, Point Lobos* is a classic image within Weston's oeuvre. 'While the black hole is the visual magnet of the composition, the illuminated rocks in the foreground define the space and keep the composition from floating away into a totally unarticulated abstraction... 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



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

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. 59.

LITERATURE:

Sarah Greenough, Alfred Steiglitz: Photographs and Writings, National Gallery of Art, Washington, D.C., 1983, pl. 65.

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*, Abrams/National Gallery of Art, Washington, D.C., 2002, pp. 734 and 736, cat. nos. 1279 and 1282.

46

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: $4\frac{3}{4} \ge 3\frac{5}{4}$ in. ($12 \ge 9.2$ cm.) mount: $13\frac{3}{4} \ge 11$ in. ($34.9 \ge 27.8$ cm.)

\$40,000-60,000

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

MARIUS DE ZAYAS



47 PAUL STRAND (1890–1976) Rock, Port Lorne, Nova Scotia, 1919

platinum print, flush-mounted on board image: $9 \frac{1}{2} \ge 7 \frac{1}{2}$ in. (24.2 x 19.1 cm.) sheet/flush mount: $10 \ge 8$ 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:

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. 70.

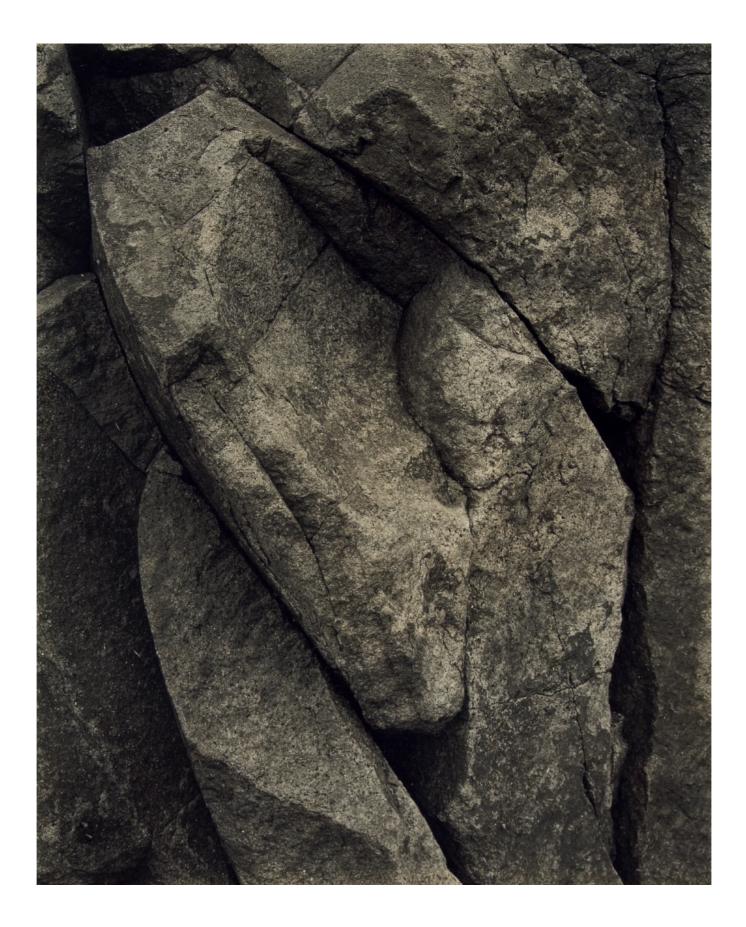
LITERATURE:

Sarah Greenough, Paul Strand: An American Vision, Aperture, New York, 1990, p. 53. Calvin Tomkins, Paul Strand: Sixty Years of Photographs, Aperture, New York, 2009, p. 146. Peter Barberie et al., Paul Strand: Master of Modern Photography, Yale University Press, New Haven, 2014, pl. 39, n.p. '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.



48

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: $3 \frac{3}{4} \times 3 \frac{3}{4}$ in. (9.5 x 9.5 cm.)

\$20,000-30,000

PROVENANCE:

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

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. 69.

LITERATURE:

John Szarkowski, *Callahan*, Aperture, New York, 1976, p. 65. Sarah Greenough, *Harry Callahan*, Bulfinch Press, Boston, 1996, p. 66. Britt Salvesen, *Harry Callahan: The Photographer at*

Work, Center for Creative Photography, Tucson, 2006, p. 15.

Keith F. Davis et al., *Callahan, Siskind, Sommer: At the Crossroads of American Photography*, Radius Books, Santa Fe, 2009, pl. 3.

Dirk Luckow et al., *Harry Callahan*, Kehrer Verlag, Heidelberg, 2013, p. 74.

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.



Actual Size

49

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: $5 \times 3 \frac{1}{4}$ 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

PROVENANCE:

Acquired directly from the artist, or his wife Juliet, by their friends Michael and Elsa Combe-Martin, London;

Sotheby's, London, April 14,1989, lot 379; acquired from the above sale by a private collector; Sotheby's, New York, October 7, 1993, lot 366; acquired from the above sale by the present owner.

LITERATURE:

La Révolution Surréaliste, issue 2, January 15, 1925, p. 26.

Merry Foresta et al., *Perpetual Motif, The Art of Man Ray*, National Museum of American Art Smithsonian Institution, Washington, D.C., 1989, p. 325 (variation). 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:

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. 116.

LITERATURE:

John Szarkowski, *Callahan*, Aperture, New York, 1976, p. 61. Anne Kennedy and Nicholas Callaway, *Eleanor: Harry Callahan*, The Friends of Photography, Carmel, 1984, p. 16. Sarah Greenough, *Harry Callahan*, Bulfinch Press, Boston, 1996, p. 80. Julian Cox, *Henry Callahan: Eleanor*, Steidl, Göttingen, 2007, pl. 16, p. 58. Dirk Luckow (ed.) et al., *Harry Callahan*, Kehrer Verlag, Heidelberg, 2013, p. 72.

50 HARRY CALLAHAN (1912–1999) Eleanor, Chicago, 1947

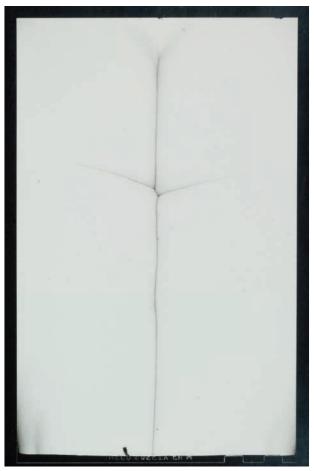
gelatin silver contact print, printed probably 1950s signed in pencil (verso); credited, titled and dated on affixed gallery label (frame backing board) image: $4 \frac{1}{2} \ge 2 \frac{7}{8}$ in. (11.4 x 7.3 cm.)

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



Actual Size

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 ‰ 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:

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. 117.

LITERATURE:

Sherman Paul, *Harry Callahan*, The Museum of Modern Art, New York, 1967, p. 13. John Szarkowski, *Callahan*, Aperture, New York, 1976, p. 97. Anne Kennedy and Nicholas Callaway, *Eleanor: Harry Callahan*, The Friends of Photography, Camel, 1984, p. 22. Julian Cox, *Henry Callahan: Eleanor*, Steidl, Göttingen, 2007, pl. 19, p. 61. 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: $13 \ge 9 \frac{1}{2} \le \frac{1}{2}$ in. ($33 \ge 23.4 \ge 1.3$ cm.) This work is number five from an edition of seven.

\$50,000-70,000

52

PROVENANCE:

Christie's, New York, April 21, 1994, lot 320; acquired from the above sale by the present owner.

LITERATURE:

Janus, *Man Ray L'Immagine Fotografica*, La Biennale di Venezia, 1977, pl. 90.

Exhibition catalogue, Man Ray: Vintage Photographs, Solarizations and Rayographs, Kimmel/ Cohn Photography Arts, New York, 1977, pl. 83. Jean-Hubret Martin et al., Man Ray Photographs,

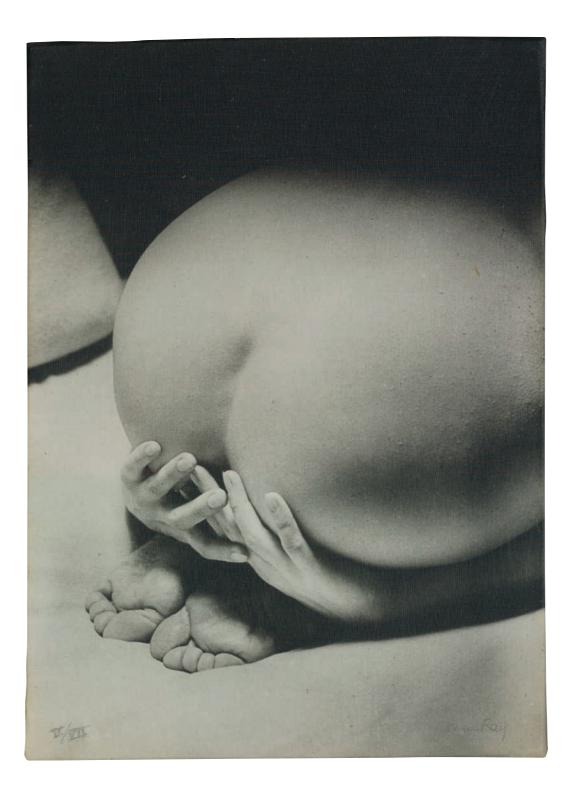
Thames and Hudson, New York, 1982, p. 191, p. 157.

Exhibition catalogue, *Perpetual Motif: The Art of Man Ray*, National Museum of American Art, Smithsonian Institution, Washington D.C., 1988, fig. 190, p. 216.

Exhibition catalogue, *Man Ray: 1870–1976*, Ronny Van de Velde, Antwerp, 1994, cat. no. 60, p. 90. Exhibition catalogue, *Man Ray: La photographie à l'envers*, Centre Georges Pompidou, Paris, 1998, pp. 164–165.

Emmanuelle de l'Ecotais et al., *Man Ray, 1890-1976*, Taschen, Cologne, New York, 2000, p. 63. Erin C. Garcia, *Man Ray in Paris*, J. Paul Getty Museum, Los Angeles, 2011, pl. 48, p. 86. Exhibition catalogue, *Man Ray/Lee Miller: Partners in Surrealism*, Peabody Essex Museum, Salem, London, New York, 2011, p. 76.

Exhibition catalogue, *Man Ray*, Museo d'Arte della Città di Lugano, Switzerland, 2011, pl. 132, p. 142 (variant).



PROVENANCE:

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

LITERATURE:

Els Barents, *Robert Mapplethorpe: Ten by Ten,* Schirmer/Mosel, 1988, pl. 53, n.p. Richard Marshall, *Robert Mapplethorpe,* Whitney Museum of Art / Little, Brown and Co., New York, 1988, p. 147. Arthur C. Danto, *Mapplethorpe*, Random House, New York, 1992, p. 270. Edmund White, *Altars,* Random House, New York, 1995, pl. 105. Jennifer Blessing, Arkady Ippolitov, Germano Celant, *Robert Mapplethorpe and the Classical Tradition: Photographs and Mannerist Prints,* Guggenheim Museum, New York, 2004, pl. 38, n.p. Germano Celant et al., *Robert Mapplethorpe and the*

Classical Tradition: Photographs and Mannerist Prints, Deutsche Guggenheim, Berlin, 2004, pl. 38.

ROBERT MAPPLETHORPE (1946–1989) Lydia Cheng, 1985

platinum print

53

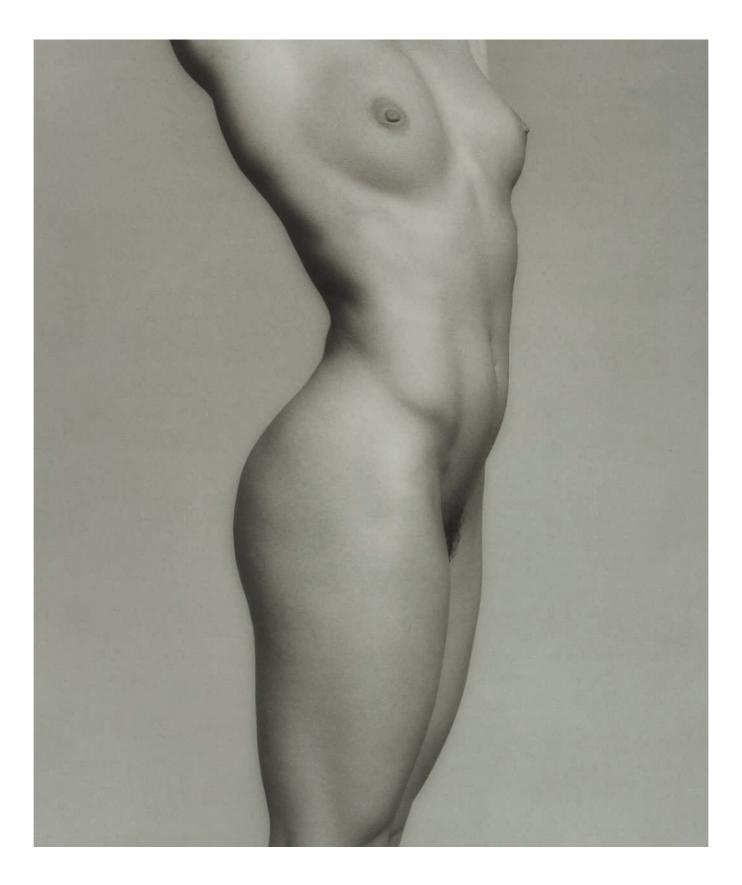
signed and dated with copyright insignia by Michael Ward Stout, Executor, in pencil (verso); credited, titled, dated and numbered '3/3' on affixed gallery label (frame backing board)

image: 23 ½ x 19 % 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

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

EXHIBITED:

PROVENANCE:

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. 68.

LITERATURE:

Sherman Paul, Harry Callahan, The Museum of Modern Art, New York, 1967, p. 67. Dirk Luckow et al., Harry Callahan, Kehrer Verlag, Heidelberg, 2013, p. 16.

signed in ink (secondary mount, recto) image/sheet: 6 3/4 x 6 5/8 in. (17.1 x 16.8 cm.) mount: 7 x 6 ³/₄ 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

54

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





55 MAN RAY (1890–1976) Georges Braque, 1933

toned solarized gelatin silver print stamped 'MAN RAY/31bis, RUE/CAMPAGNE/PREMIÈRE/PARIS XIVe' [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.

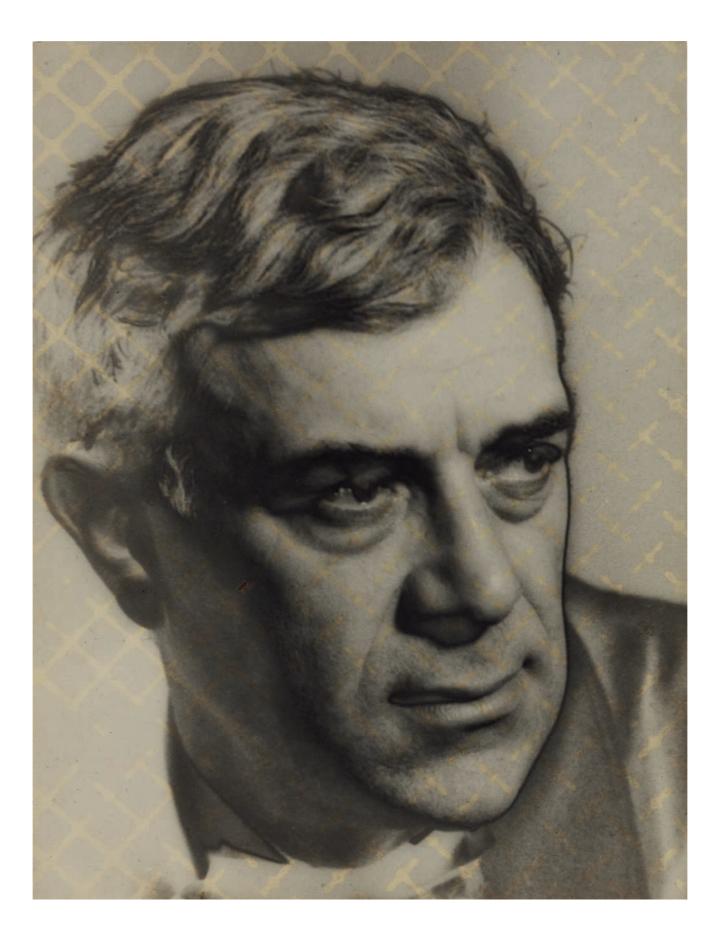
LITERATURE:

Jean-Hubert Martin, *Man Ray: Photographs*, Thames and Hudson, New York, 1982, pl. 326, p. 244 (variant). 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.



56

HENRI CARTIER-BRESSON (1908–2004) Seville, 1933

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

\$50,000-70,000

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

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:

Peter Galassai, *Henri Cartier-Bresson: The Early Work*, The Museum of Modern Art, New York, 1987, p. 109. Martine Franck et al., *Henri Cartier–Bresson: Scrapbook*, Thames & Hudson, New York, 2006, p. 115 and on p. 47 with 15 variants. Clement Cheroux, *Henri Cartier-Bresson: Here and Now*, Thames and Hudson, New York, 2014, pl. 58.



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 Diann 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. Knopf, New York, 1991, p. 222. John Szarkowski, *Still Life by Irving Penn*, Little, Brown and Co., Boston, New York, London, 2001, cover, n.p. 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.

57 IRVING PENN (1917–2009) Frozen Foods, New York, 1977

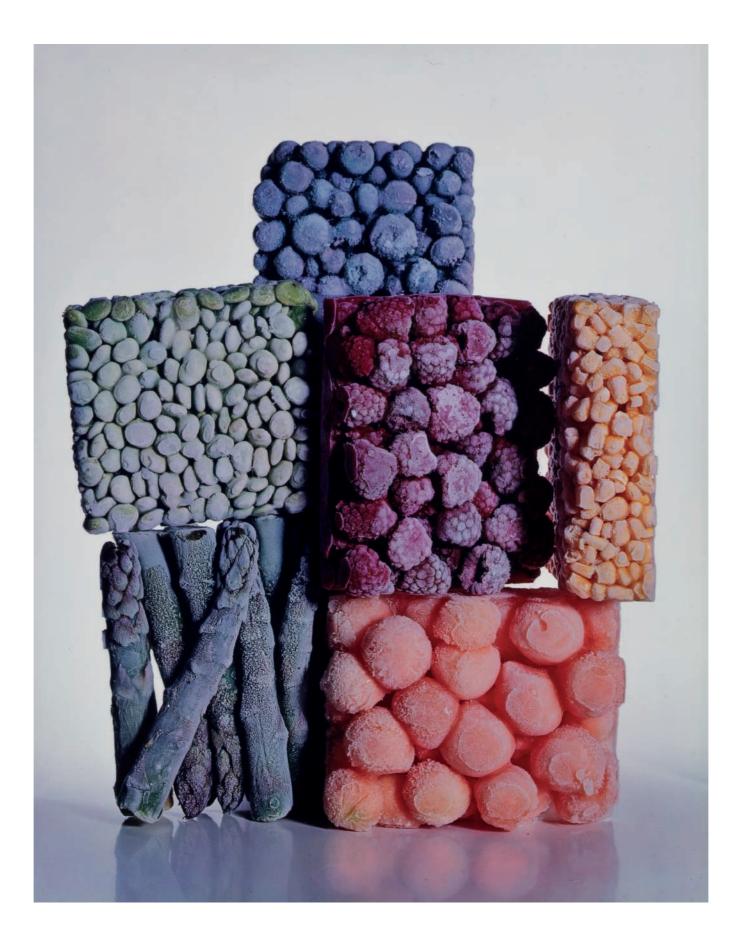
dye transfer print, mounted on board, printed 1984 signed, titled, dated [image and print] and numbered 'REF: 14708' in ink and stamped photographer's/Condé Nast copyright credit and edition information (mount, verso) image/sheet: 23 ¼ x 18 ¼ in. (59 x 46.3 cm.) mount: 26 x 21 in. (66 x 53.3 cm.)

This work is from an edition of thirty-three.

\$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



PROVENANCE:

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

LITERATURE:

John Szarkowski, *Irving Penn*, The Museum of Modern Art, New York, 1984, pl. 102.

58 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/Condé 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 ¼ x 24 ¾ in. (51.4 x 62.8 cm.) This work is from an edition of twenty-two.

\$40,000-60,000

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

AUDREY HEPBURN



59 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:

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. 103. 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.







60 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

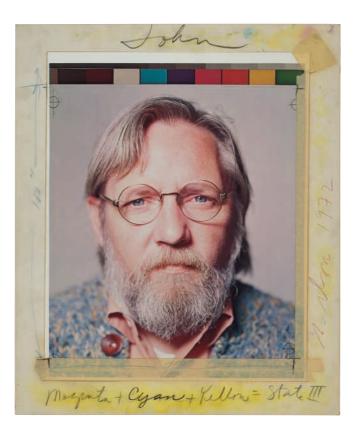
PROVENANCE:

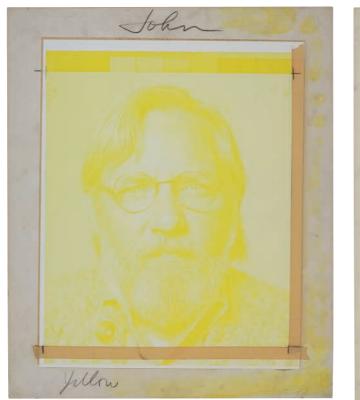
Pace/MacGill Gallery, New York; acquired by the present owner before 1994.

EXHIBITED:

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. 13. 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 stepby-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)

61 EDWARD SHERIFF CURTIS (1858–1952) The Vanishing Race, 1904

orotone, in original Curtis Studio frame signed (in the negative) image/sheet/plate: 11 x 14 in. (28 x 35.7 cm.) overall: 15 ³/₄ x 18 ³/₄ x 2 in. (40 x 47.5 x 5 cm.)

\$15,000-25,000

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

PROVENANCE:

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

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. 32.

LITERATURE:

Edward S. Curtis, *The North American Indian*, 1907–1930, Portfolio I, pl. 1. Joseph Epes Brown, *The North American Indians*, Aperture, New York, 1972, p. 95. Christopher Cardozo (ed.), *Native Nations: First Americans as seen by Edward S. Curtis*, Callaways Editions, New York, 1993, p. 123. Christopher Cardozo (ed.), *Sacred Legacy: Edward S. Curtis and the North American Indian*, Simon & Schuster, New York, 2000, p. 188.





62 EDWARD SHERIFF 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 ¼ x 16 ¼ in. (31 x 41.2 cm.)

\$8,000-12,000

LITERATURE:

Edward S. Curtis, *The North American Indian*, 1907–1930, Portfolio IV, pl. 126.



63 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: $16 \ge 20$ in. ($40.7 \ge 50.9$ cm.)

\$20,000-30,000

PROVENANCE:

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

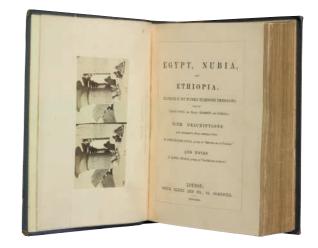
EXHIBITED:

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. 33.

LITERATURE:

Edward S. Curtis, *The North American Indian*, 1907–1930, Portfolio XVI, pl. 571. Christopher Cardozo (ed.), *Native Nations: First Americans as seen by Edward S. Curtis*, Callaways Editions, New York, 1993, p. 49. Christopher Cardozo, *Sacred Legacy: Edward S. Curtis and the North American Indian*, Simon & Schuster, New York, 2000, p. 102. Christopher Cardozo, *Edward S. Curtis: One Hundred Masterworks*, Prestel, Munich, 2015, pl. 94, p. 148.







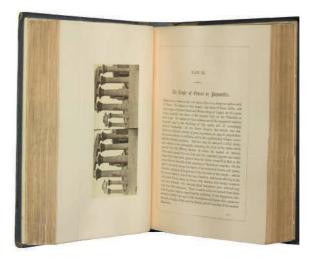
64 FRANCIS FRITH (1822–1898) Egypt, Nubia and Ethiopia

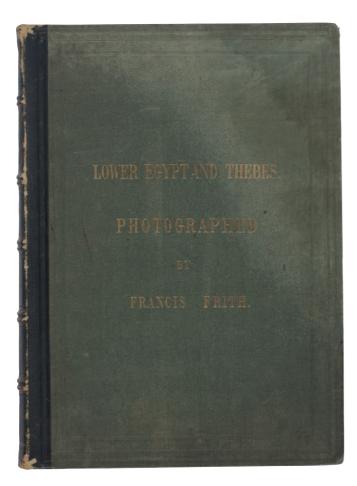
London: Smith, Elder and Co., 1862. First edition. 100 mounted albumen stereographs. Each image/sheet approximately 3 x 6 in. (7.5 x 15.2 cm.). Text by Samuel Sharpe. Original purple cloth cover, spine gilt, all edges gilt.

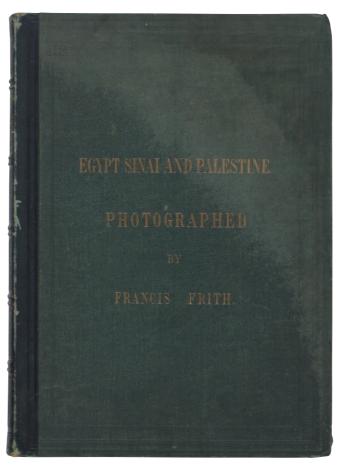
\$8,000-12,000

PROVENANCE:

Christie's, London, May 18, 2006, lot 70; acquired from the above sale by the present owner.







FRANCIS FRITH (1822–1898) Lower Egypt, Thebes, and the Pyramids

London: William Mackenzie, c. 1862. Second volume in the second, enlarged edition of Frith's *Egypt, Palestine and Nubia*, first published as two volumes in 1860. Thirty-seven mounted, gold-toned albumen prints. Each image/sheet approximately 6 x 9 in. (15.2 x 22.9 cm.). Original green morocco backed cloth, spine gilt in compartments, titled in gilt.

\$8,000-12,000

66

FRANCIS FRITH (1822-1898)

Egypt, Sinai and Palestine, Supplementary Volume

London: William Mackenzie, 1862. Fourth, supplementary volume in the second, enlarged edition of Frith's *Egypt, Palestine and Nubia*, first published as two volumes in 1860. Thirty-seven mounted, gold-toned albumen prints. Each image/sheet approximately 6 x 9 in. (15.2 x 22.9 cm.). Original green morocco backed cloth, spine gilt in compartments, titled in gilt.

\$8,000-12,000

PROVENANCE:

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

PROVENANCE:

Christie's, London, September 27, 2006, lot 107; acquired from the above sale by the present owner.



67 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 % 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 Kuhn: 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



Actual Size

68 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.



69 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.



70 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 ½ x 9 in. (29.2 x 22.8 cm.) sheet: 13 ¾ x 9 ‰ 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*, Hatje Cantz, Ostfildern, 2010, p. 126.

71 EDWARD WESTON (1886–1958) Tina Reciting, 1924

gelatin silver contact print, mounted on board image/sheet: 3 x 2 % 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; 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. 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.

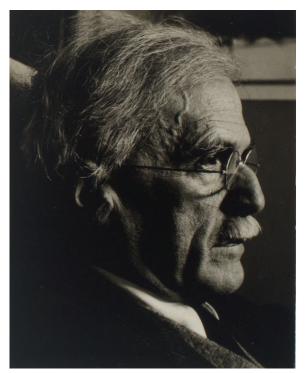
The present lot represents one of three dozen negatives Weston processed of Modotti reciting poetry at this sitting (Conger, *Edward Weston*, fig. 141/1924). The images display a wide-ranging variety of expressions, which pleased them both tremendously: 'We have been like a couple of happy excited children, 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



Actual Size



Actual Size

72 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: $3 \frac{3}{4} \ge 3$ in. (9.5 ≥ 7.6 cm.) mount: 11 $\frac{1}{4} \ge 9 \frac{1}{2}$ in. (28.5 ≥ 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 7½ x 4½ in. (18 x 11.4 cm.). Each sheet 11¼ x 8¼ 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:

William Innes Homer, *Alfred Stieglitz and the Photo-Secession*, Little, Brown and Co., Boston., 1983, p. 115.

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

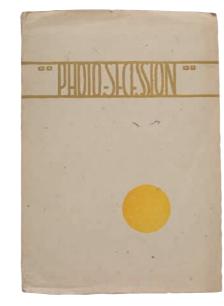
The Hand of Man, by Alfred Stieglitz

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.







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

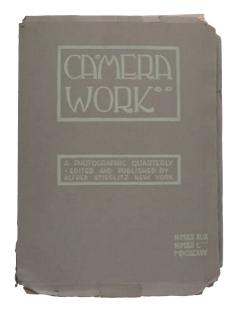
74 ALFRED STIEGLITZ (1864–1946) AND PAUL STRAND (1890–1976) Camera Work, Number 49/50

New York: Alfred Stieglitz, 1917. Journal illustrated with eleven photogravures after photographs by Paul Strand. Signed, dated and inscribed by Stieglitz to Marie Rapp in pencil on the front endpaper. Each image approximately 9 x 6 ½ in. (22.8 x 16.5 cm.) or inverse. Each sheet 11 ¾ x 8 ⅓ in. (29.8 x 20.6 cm.). Texts by Paul Strand and William Murrell Fisher. Together with original printed gray wrapper.

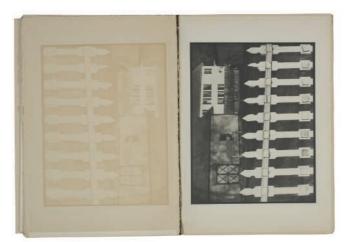
\$10,000-15,000

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'.

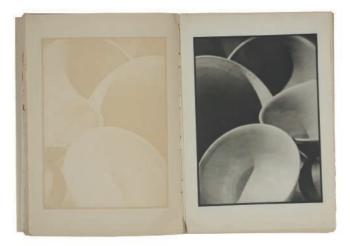
perfect perhave to that more to not it of its affinit To marie _ all for all the pass more than five - helper have













Actual Size

75 ALFRED STIEGLITZ (1864–1946) Marie Rapp, 1915

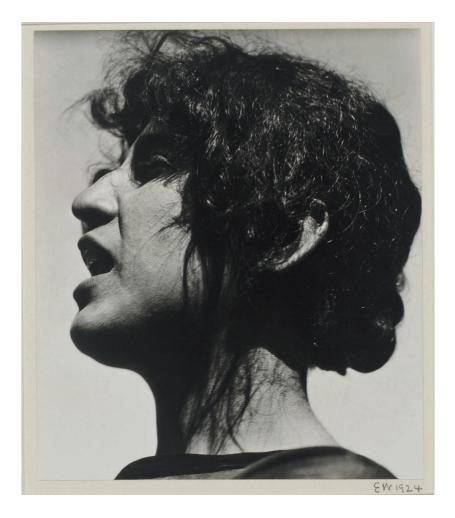
platinum print image/sheet: 5 x 3 ½ in. (12.6 x 8.8 cm.)

\$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: $8 \frac{1}{4} \ge 7$ in. (20.9 ≥ 17.8 cm.) mount: 16 $\frac{1}{2} \ge 13 \frac{3}{4}$ in. (41.8 ≥ 34.8 cm.)

\$15,000-25,000

PROVENANCE:

Sotheby's, New York, May 15, 1981, lot 348; 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. 6.

LITERATURE:

Nancy Newhall, Edward Weston, The Museum of Modern Art, New York, 1946, p. 13. Nancy Newhall (ed.), Edward Weston: The Flame of Recognition, Aperture, New York, 1965, p. 11. Ben Maddow, Edward Weston: Fifty Years, Aperture, New York, 1973, p. 112. Nancy Newhall (ed.), The Daybooks of Edward Weston, Volume I. Mexico, Aperture, New York 1973, pl. 8. Beaumont Newhall, Supreme Instants: The Photography of Edward Weston, Little, Brown and Co., Boston, 1986, pl. 15. Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 110/1923. Terence Pitts et al., Edward Weston: Forms of Passion, Harry N. Abrams, New York, 1995, p. 83. Cole Weston and Susan Morgan, Edward Weston: Portraits, Aperture, New York, 1995, p. 29. Theodore E. Stebbins, Jr, et al., Edward Weston: Photography and Modernism, Museum of Fine Arts, Boston, 1999, p. 41. Sarah M. Lowe, Tina Modotti & Edward Weston: The Mexico Years, Merrell, London, 2004, p. 57.



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



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 ³/₄ in. (38 x 29.8 cm.)

\$3,000-5,000

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. 45.



79 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: $8 \frac{1}{8} \times 5 \frac{3}{4}$ in. (20.6 x 14.5 cm.) mount: $13 \frac{3}{8} \times 11$ in. (34 x 27.9 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. 44.



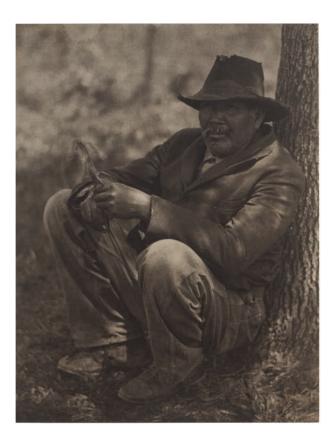
80 DORIS ULMANN (1882–1934) Mountain Man, c. 1930

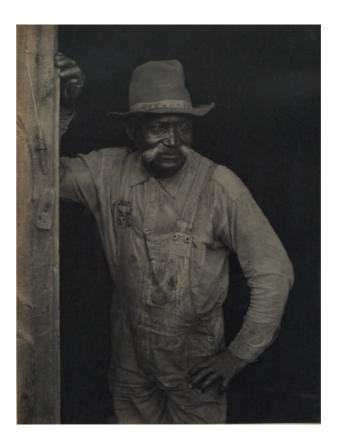
platinum print, mounted on card signed in pencil (mount, recto) image/sheet: 8 x 6 ½ in. (20.2 x 15.5 cm.) mount: 14 ¼ x 11 ¼ in. (36.1 x 28.5 cm.)

\$3,000-5,000

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. 38.





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 ¼ 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 1/8 x 6 1/8 in. (20.6 x 15.5 cm.) mount: 14 1/4 x 11 1/4 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 ½ 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.



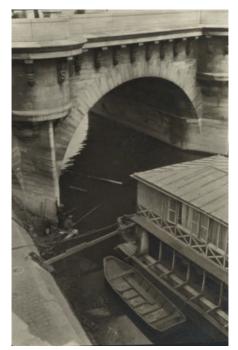
84 KARL STRUSS (1886–1981) New York Street Scene, 1911

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 ‰ in. (9.5 x 11.7 cm.) secondary mount: 4 ¼ x 5 in. (10.4 x 12.7 cm.)

\$10,000-15,000

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. 46.



Actual Size

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: $3 \frac{1}{4} \ge 2 \frac{1}{4}$ in. (8.2 ± 5.7 cm.) sheet: $3 \frac{1}{2} \ge 2 \frac{3}{4}$ in. (8.8 ± 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: $10 \ge 8$ in. (25.5 ≥ 20.4 cm.)

\$20,000-30,000

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.

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 Diann and Thomas Mann*, April 1–June 12, 1994, no. 72.

LITERATURE:

New York, 2009, p. 101.

Nancy Newhall (ed.), *Time in New England: 106 Photographs By Paul Strand*, Oxford University Press, New York, 1950, p. 141. Kaspar Fleischmann, *Paul Strand*, Galerie zur Stockeregg, Zurich, 1987, pl. 28, p. 64. Calvin Tomkins, *Paul Strand: Sixty Years of Photographs*, Aperture,



87 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 1/2 x 7 1/2 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:

Sarah Greenough, *Paul Strand: An American Vision*, Aperture, New York, 1990, p. 67. 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.

88 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 ¼ in. (19.1 x 23.5 cm.) mount: 12 ¼ x 16 ¼ in. (30.8 x 40.9 cm.)

\$12,000-18,000

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. 75.

LITERATURE:

Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 1152/1937.



Acquired by the present owner before 1988.

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. 74.

LITERATURE:

Nancy Newhall (ed.), Edward Weston: The Flame of Recognition, Aperture, New York, 1965, p. 87. Ben Maddow, Edward Weston: Fifty Years, Aperture, New York, 1973, p. 183. Edward Weston's Gifts to His Sister, The Dayton Art Institute, Dayton, 1978, p. 28. Charis Wilson, California and the West, with 64 Photographs by Edward Weston, Aperture, New York, 1978, p. 85. Keith F. Davis, Edward Weston: One Hundred Photographs, The Nelson-Atkins Museum of Art, Kansas City, 1982, p. 38. Beaumont Newhall, Supreme Instants: The Photography of Edward Weston, Little, Brown and Company, Boston, 1986, pl. 82, n.p. Amy Conger, Edward Weston: Photographs from the Collection of the Center for Creative Photography, Center for Creative Photography, Tucson, 1992, fig. 1088/1937. Sarah M. Lowe et al., Edward Weston:

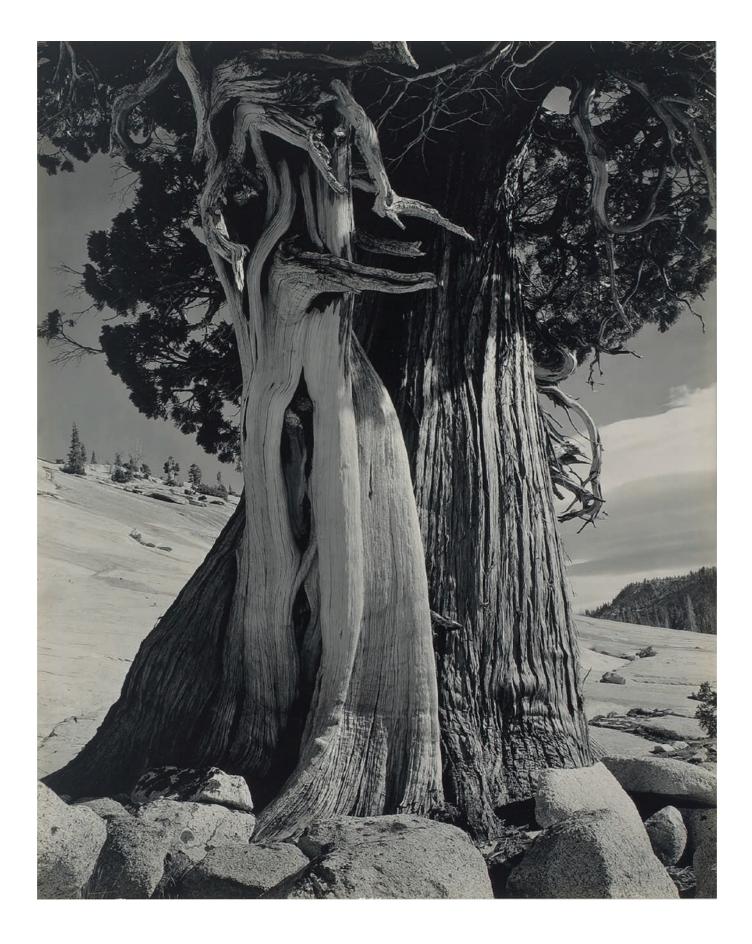
Life Work, Lodima Press, Revere, 2003, p. 168.

89 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: $9 \frac{1}{2} \times 7 \frac{1}{2}$ in. (24.2 x 19.1 cm.)

mount: 14 1/8 x 13 7/8 in. (35.8 x 35.2 cm.)

\$10,000-15,000



Pace/MacGill Gallery, 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. 79.

LITERATURE:

Nancy Newhall, Ansel Adams: The Eloquent Light, Sierra Club, San Francisco, 1963, pp. 88-89. Ansel Adams, Examples: The Making of 40 Photographs, Little, Brown and Co., New York, 1983, p. 102. James Alinder (ed.), Ansel Adams: 1902-1984 (Untitled 37), The Friends of Photography, San Francisco, 1984, p. 34. Exhibition catalogue, On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography, National Gallery of Art, Washington D.C., 1989, fig. 13, p. 247. Ansel Adams and Paul Brooks, Yosemite and the Range of Light, Little, Brown and Co., New York, 1992, cover and frontispiece. John Szarkowski, Ansel Adams at 100, Little, Brown and Co., New York, 2001, pl. 89. Andrea Stillman, Looking at Ansel Adams: The Photographs and the Man, Little, Brown and Co., New York, 2012, p. 102.

90 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 ½ 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.

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



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

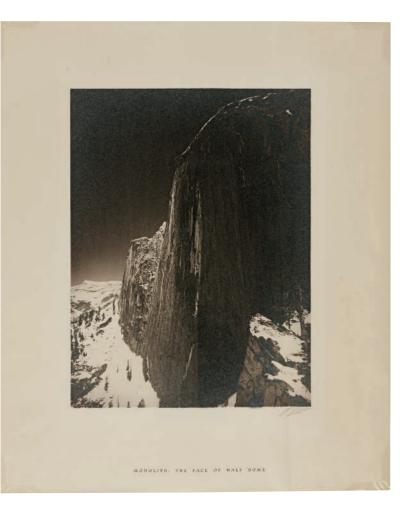
The plates are as follows: Sierra Junipers The Abode of Snow Monolith: The Face of Half-Dome From Glacier Point On the Heights A Grove of Tamarack Pine Mount Galen Clark Mount Clarence King Roaring River Falls Marion Lake El Capitan Banner Peak, Thousand Island Lake Mount Brewer Kearsarge Pinnacles The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



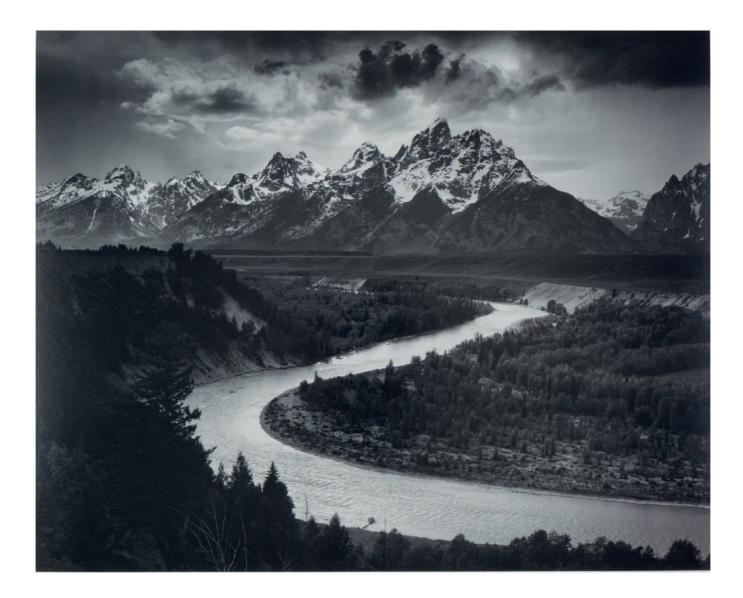
91 ANSEL ADAMS (1902–1984) Parmelian Prints of the High Sierras

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 $6 \ge 8$ in. (15.2 ≥ 20.4 cm.) or inverse; each sheet $10 \ge 12$ in. (25.4 ≥ 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







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 ½ x 18 ½ in. (38.4 x 47.8 cm.) mount: 22 x 27 ½ 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*, Little, Brown and Co., Boston, 1960, p. 15. Mary Street Alinder, *Ansel Adams Letters and Images*, *1916-1984*, New York Graphic Society/Little, Brown and Co., Boston, 1988, p. 331. Andrea Stillman (ed.), *Ansel Adams*, *400 Photographs*, Little, Brown and Co., Boston, 2007, p. 205 and cover.



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*, Little, Brown and Co., Boston, 2001, pl. 105. Andrea Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., Boston, 2007, cover and p. 375. Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Co., Boston, 2007, p. 61.



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 ¹/₄ x 18 ³/₄ 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:

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. 82.

LITERATURE:

Ansel Adams and Paul Brooks, *Yosemite and the Range of Light*, Little, Brown and Co., Boston, 1979, pl. 116. Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 354.



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 ½ in. (38 x 49.4 cm.) mount: 22 x 28 in. (55.9 x 71.1 cm.)

\$40,000-60,000

PROVENANCE:

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

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. 81.

LITERATURE:

Ansel Adams, *Photographs of the Southwest*, New York Graphic Society, Boston, 1966, pl. 55.

Robert M. Doty, *Photography in America*, Whitney Museum of American Art, New York, 1974, pp. 130-131.

Martha A. Sandweiss, *Masterworks of American Photography: The Amon Carter Museum Collection*, Fort Worth, 1982, pl. 125.

James Alinder, Ansel Adams, 1902-1984, The Friends of Photography, Carmel, 1984, p. 55.

Ansel Adams, Mary Street Alinder and Andrea Gray Stillman, *Ansel Adams: Letters and Images 1916-1984*, Little, Brown and Co., Boston, 1988, p. 142.

Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Co., 1989, cover, p. 40.

John Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern Art/ Little, Brown and Co., Boston, 2001, pl. 96.

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.

Andrea Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., Boston, 2007, p. 175.



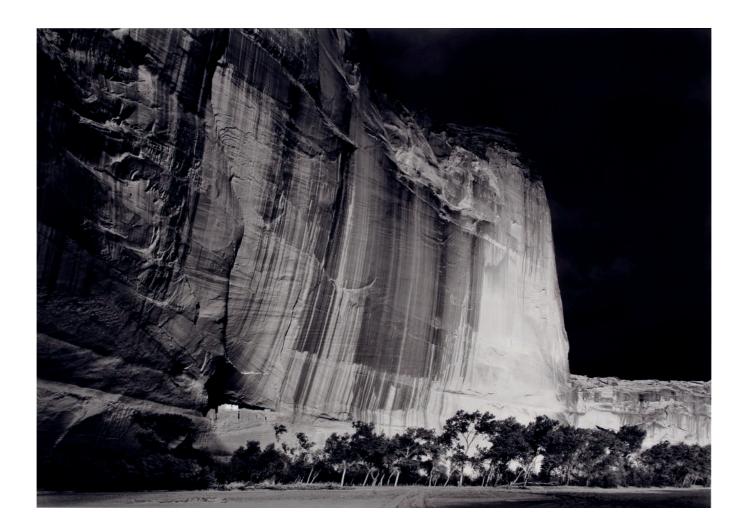
96 MAX YAVNO (1911–1985) White House, Canyon de Chelly, 1975

gelatin silver print, mounted on board signed in pencil (mount, recto) image/sheet: 13 % x 9 % 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.



97 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 ¾ 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:

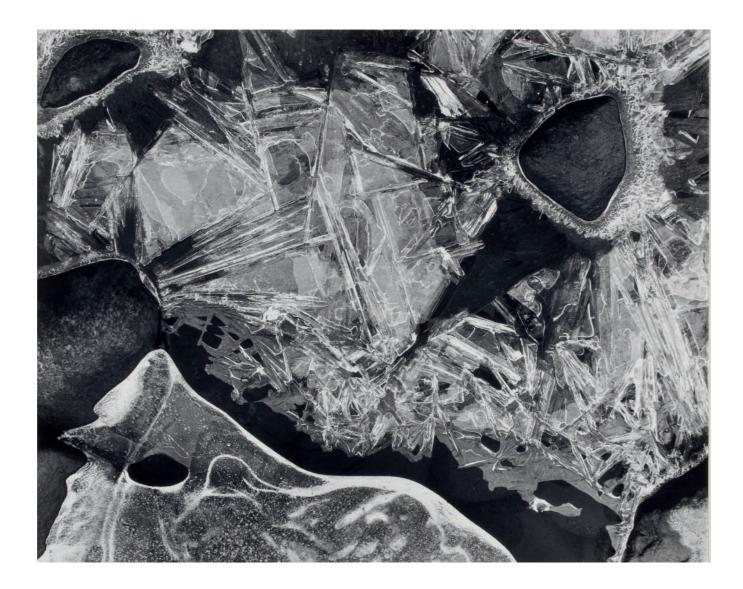
Acquired directly from the artist by the present owner, 1980s.

EXHIBITED:

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. 87.

LITERATURE:

Martha A. Sandweiss, *Masterworks of American Photography: The Amon Carter Museum Collection*, Fort Worth, 1982, pl. 138.



98 BRETT 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 7/s x 18 3/4 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, *Exposicion 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.)

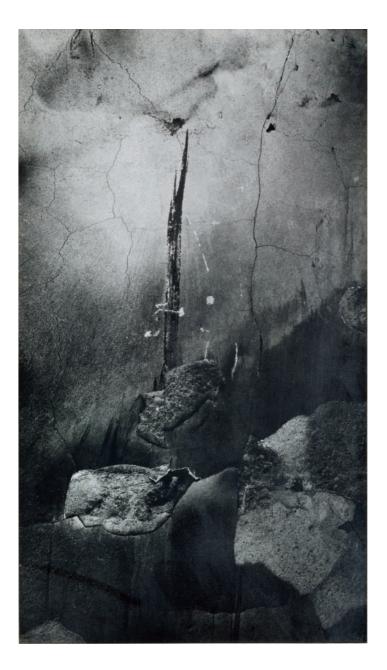
\$6,000-8,000

PROVENANCE:

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

LITERATURE:

Beaumont Newhall, *Brett Weston: Voyage of the Eye*, Aperture, New York, 1976, pl. 89. R.H. Cravens, *Brett Weston: Photographs from Five Decades*, Aperture, New York, 1980, pl. 69.



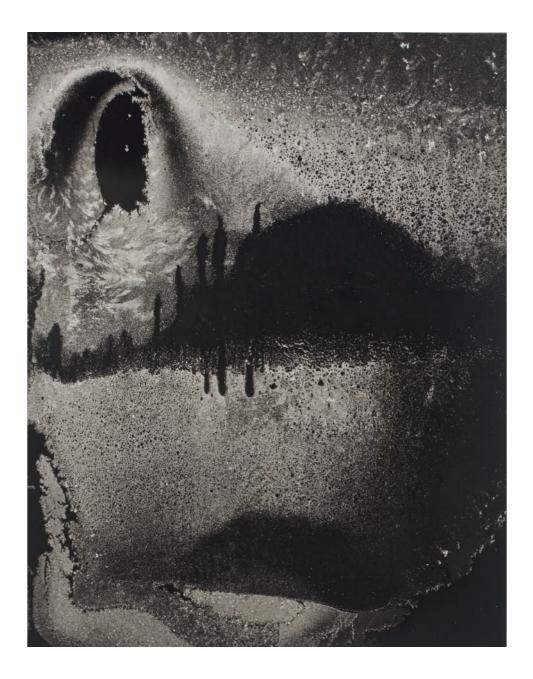
100 MINOR WHITE (1908–1976) Wall, San Luis, New Mexico, 1966

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 % x 7 ¼ in. (32.7 x 18.24 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 Diann and Thomas Mann*, April 1–June 12, 1994, no. 66.



101 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 % 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:

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. 8.

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, April – July 1997.

LITERATURE:

Mirrors Messages Manifestations, Aperture, New York, 1969, p. 168. James Baker Hall, *Rites and Passages*, Aperture, New York, 1978, pp. 26-7. Peter C. Bunnell, *The Eye that Shapes*, Princeton University, 1989, pl. 175.

102 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 ¾ in. (26.6 x 32.4 cm.) mount: 16 x 19 in. (40.6 x 48.2 cm.)

\$12,000-18,000



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, nos. 94 and 95.

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

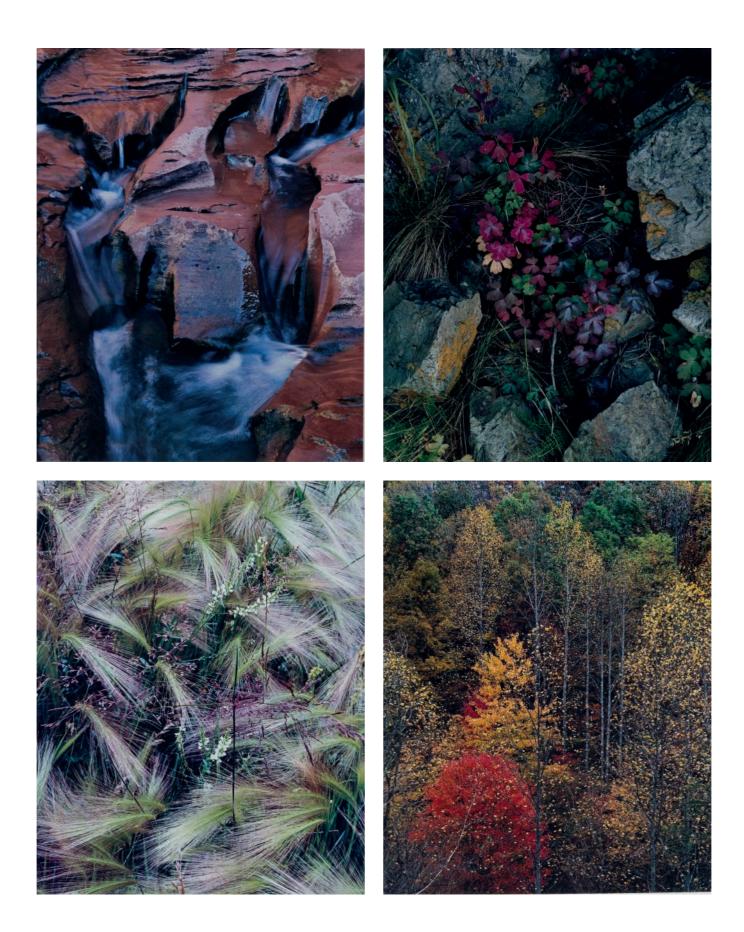
103

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 $\frac{1}{2}$ x 10 $\frac{3}{4}$ in. (34.2 x 27.3 cm.) each mount: 23 x 17 in. (58.3 x 43.1 cm.)

\$10,000-15,000







104 BERENICE ABBOTT (1898–1991) Eugène Atget, Paris, 1927

gelatin silver print, mounted on board, printed 1930s signed in pencil (mount, verso) image/sheet: 9 ½ x 7 ¼ in. (24.1 x 18.3 cm.) mount: 9 5% x 7 ½ 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*, Horizon Press, New York, 1970, p. 60. Hank O'Neal, *Berenice Abbott: American Photographer*, McGraw-Hill Book Company, New York, 1982, p. 64 Cheryl Finley, *Berenice Abbott*, Commerce Graphics Ltd., New Jersey, 1988, n.p. Hank O'Neal, *Berenice Abbott: Portraits, Vol. 1.*, Steidl, Göttingen, 2008, p. 65.





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 % in. (25.3 x 14.2 cm.) mount: 15 x 12 ¼ in. (38 x 31 cm.)

\$7,000-9,000

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 ½ x 7 ¾ in. (24.1 x 19.6 cm.) mount: 17 x 14 in. (43 x 35.5 cm.)

\$10,000-15,000

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. 17.

PROVENANCE:

Andrew Smith Gallery, Santa Fe; acquired from the above by the present owner, 1993.



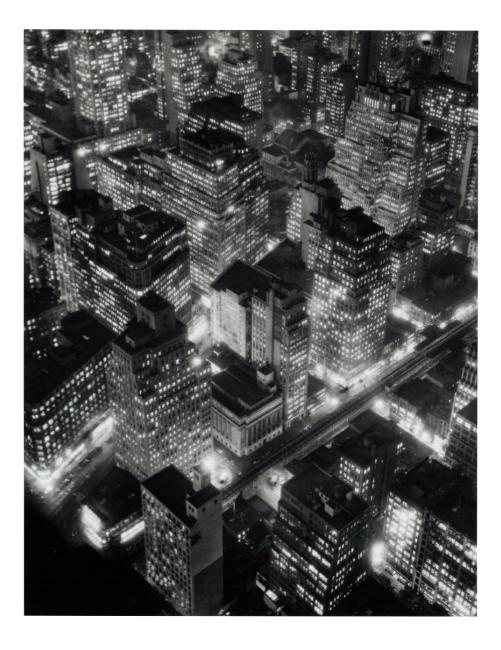
107 BERENICE ABBOTT (1898–1991) Fifth Avenue Houses, No. 4, 6, 8, New York, 1936

gelatin silver print, mounted on board, printed later signed and numbered '49/60' in pencil (mount, recto) image/sheet: $10 \frac{14}{3} \times 13 \frac{3}{4}$ in. (27.2 x 34.9 cm.) mount: 16×20 in. (40.7 x 50.9 cm.) This work is number forty-nine from an edition of sixty.

\$5,000-7,000

LITERATURE:

Elizabeth McCausland, New York in the Thirties, Dover Publications, New York, 1939, p. 48.
Muriel Rukeyser and David Vestal, Berenice Abbott: Photographs, Horizon Press, New York, 1970, p. 110.
Hank O'Neal and Berenice Abbott, Berenice Abbott: American Photographer, McGraw-Hill Book Company, New York, 1982, p. 108.
Cheryl Finley, Berenice Abbott, Commerce Graphics Ltd., New Jersey, 1988, n.p.
Bonnie Yochelson, Berenice Abbott: Changing New York, The New Press, New York, 1997, 'Greenwich Village', pl. 42.
Hank O'Neal, Berenice Abbott: New York, Vol. 2., Steidl, Göttingen, 2008, p. 101.



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 5% in. (34.9 x 26.9 cm.) mount: 20 x 16 in. (50.8 x 40.7 cm.)

PROVENANCE:

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

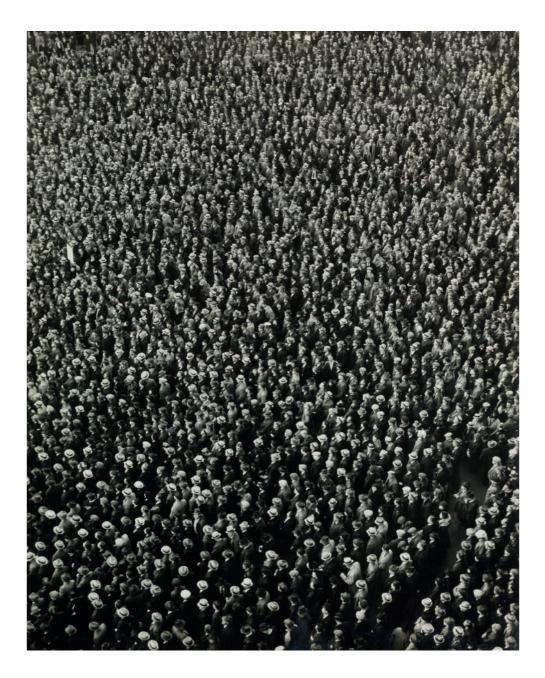
EXHIBITED:

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. 53.

LITERATURE:

Martha A. Sandweiss, Masterworks of American Photography: The Amon Carter Museum Collection, Fort Worth, 1982, pl. 90.
Berenice Abbott, Berenice Abbott, Commerce Graphics Ltd., New Jersey, 1988, frontispiece.
Hank O'Neal, Berenice Abbott, New York, Vol.2, Steidl, Göttingen, 2008, cover, frontispiece and p. 35.

\$10,000-15,000



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 $\frac{1}{2} \ge 10$ $\frac{3}{4}$ in. (34.2 ≥ 27.2 cm.) sheet: 14 $\frac{1}{2} \ge 11$ $\frac{1}{2}$ in. (35.8 ≥ 28.2 cm.)

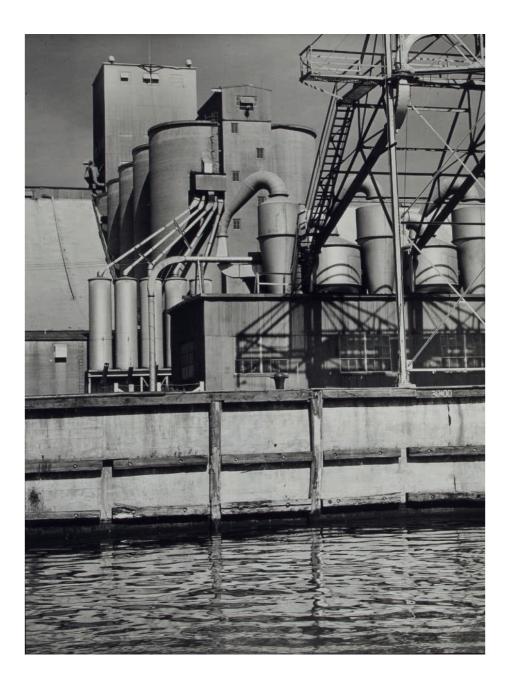
\$10,000-15,000

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 ½ x 9 ½ in. (33.3 x 24.4 cm.) sheet: 13 ¼ x 9 ½ in. (33.6 x 25 cm.) mount: 20 x 16 in. (50.8 x 40.7 cm.)

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.



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:

Nicolas Ducrot (ed.), André Kertész: Sixty Years of Photography, Penguin Books, New York, 1972, p. 141.

André Kertész, Aperture, Millerton, 1977, p. 53.

Sandra S. Phillips et al., André Kertész: of Paris and New York, Art Institute of Chicago, Chicago, 1985, p. 165.

André Kertész: Photographs from the J. Paul Getty Museum, The J. Paul Getty Museum, Malibu, 1994, pl. 30, p. 63.

Sarah Greenough et al., *André Kertész*, National Gallery of Art, Washington D.C., 2005, pl. 58.

Michel Frizot and Annie-Laure Wanaverbecq, André Kentész, Hazan/editions Jeu du Paume, Paris, 2010, p. 10.



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 ³/₄ x 8 ³/₄ 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:

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. 30.

LITERATURE:

Lincoln Kirstein, Walker Evans, American Photographs,
The Museum of Modern Art, New York, 1938, part I, pl. 13 (variant).
Walker Evans, First and Last, Harper and Row, New York, 1978, p. 67.
Jerry L. Thompson, Walker Evans at Work: 747 Photographs together with
Documents Selected from Letters, Memoranda, Interviews, Notes, Thames and
Hudson, London, 1984, p. 68.
Michael Brix and Birgit Mayer (eds.), Walker Evans: America, Schirmer Art
Books, Munich, 1990, pl. 11.
John T. Hill and Gilles Mora, The Hungry Eye, Harry N. Abrams,
New York, 1993, p. 309 (variant).
Maria Morris Hambourg et al., Walker Evans, The Metropolitan Museum of
Art, New York, 2000, pl. 25 (variant).
Peter Galassi, Walker Evans & Company, The Museum of Modern Art,
New York, 2000, fig. 194, pl. 258, p. 206.

PROVENANCE:

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

EXHIBITED:

New York, The Museum of Modern Art, Walker Evans: American Photographs, September 28–November 18, 1938, no. 91. 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. 101.

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. 29.

LITERATURE:

John T. Hill and Gilles Mora, *The Hungry Eye*, Harry N. Abrams, Inc., New York, 1993, p. 307. Ellen Fleurov, *Walker Evans Simple Secrets: Photographs from the Collection of Marian and Benjamin A. Hill*, Harry N. Abrams, Inc., New York, 1998, p. 45.

113 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 ½ x 6 ½ in. (20.6 x 15.8 cm.) mount: 8 ½ x 6 ½ in. (21.9 x 17.4 cm.)

\$15,000-25,000





114 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:

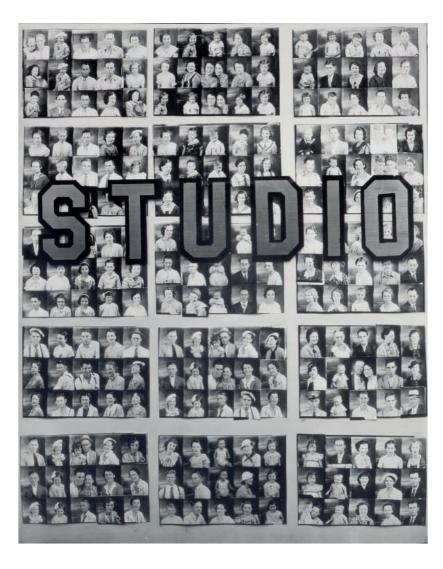
The collection of photographer Marion Post Wolcott (1910–1990); Christie's, New York, October 8, 1993, lot 108; acquired from the above sale by the present owner.

EXHIBITED:

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. 26.

LITERATURE:

Jerald Maddox, *Walker Evans: Photographs for the Farm Security Administration*, Da Capo Press, New York, 1973, pl. 383.



115 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, The Museum of Modern Art, New York, 1938, part I, pl. 2. Walker Evans, First and Last, Harper and Row, New York, 1978, p. 127. 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, New York, 1993, p. 135. Judith Keller, Walker Evans: The Getty Museum Collection, The J. Paul Getty Museum, Malibu, 1995, pl. 517, p. 161. Andrei Codrescu, Walker Evans Signs, The J. Paul Getty Museum, Los Angeles, 1998, p. 42. 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.



116 ARTHUR ROTHSTEIN (1915–1985) Sharecropper's Daughter, Arkansas, 1935

gelatin silver print variously annotated in pencil (verso) image/sheet: 9 ¾ x 10 ¼ 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.



117 ARTHUR ROTHSTEIN (1915–1985) Dust Storm, Cimarron County, Oklahoma, 1936

gelatin silver print, printed 1952 signed in pencil (margin); signed, titled with date of image and of print in pencil (verso) image: $20 \frac{3}{4} \ge 20 \frac{1}{8}$ in. (52.6 ≥ 51 cm.) sheet: $24 \ge 20 \frac{1}{8}$ in. (61 ≥ 51 cm.)

\$4,000-6,000

LITERATURE:

Martha A. Sandweiss, *Masterworks of American Photography: The Amon Carter Museum Collection*, Fort Worth, 1982, pl. 110.



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 ½ x 13 % in. (26.7 x 34 cm.) sheet: 11 x 14 in. (28 x 35.7 cm.)

\$10,000-15,000

PROVENANCE:

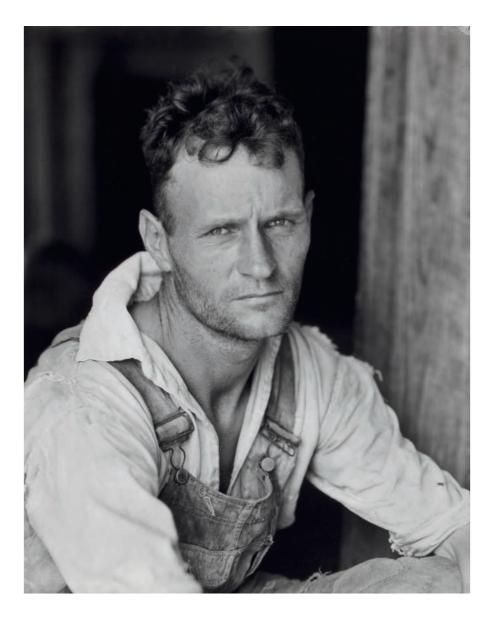
Sotheby's, New York, April 14, 1992, lot 375; acquired from the above sale by the present owner.

EXHIBITED:

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. 20.

LITERATURE:

Beaumont Newhall, *The History of Photography from 1839 to the present day*, The Museum of Modern Art, New York, 1964, p. 183.
Weegee, *Naked City*, Da Capo Press, New York, 1973, pp. 130–131.
Exhibition catalogue, *The Art of Photography 1839–1989*, The Royal Academy of the Arts, London, 1989, pl. 315 (variant).
Miles Barth (ed.), *Weegee's World*, International Center of Photography/Little, Brown and Co., Boston, New York, Toronto, London, 1997, p. 27 (variant).
Judith Keller et al., *Weegee: Photographs from the J. Paul Getty Museum*, Getty Publications, Los Angeles, 2005, p. 53 (variant).



119 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:

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. 28.

LITERATURE:

James Agee and Walker Evans, *Let Us Now Praise Famous Men*, Houghton Mifflin, Boston, 1941, pl. 2. James Szarkowski, *Walker Evans*, The Museum of Modern Art, New York, 1971, p. 83. *Walker Evans, First and Last*, Harper and Row, New York, 1978, p. 72. John T. Hill and Gilles Mora, *The Hungry Eye*, Harry N. Abrams, New York, 1993, p. 202. Judith Keller, *Walker Evans: The Getty Museum Collection*, The J. Paul Getty Museum, Malibu, 1995, pl. 531, p. 164. Maria Morris Hambourg et al., *Walker Evans*, The Metropolitan Museum of Art, New York, 2000, pl. 88.



120 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 $\frac{1}{2}$ x 7 $\frac{5}{8}$ in. (19 x 19.3 cm.) sheet: 10 x 8 in. (25.5 x 20.4 cm.)

LITERATURE:

Dorothea Lange and Paul S. Taylor, *An American Exodus: A Record of Human Erosion*, Reynal and Hitchcock, New York, 1939, p. 125.

\$10,000-15,000



121 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.)

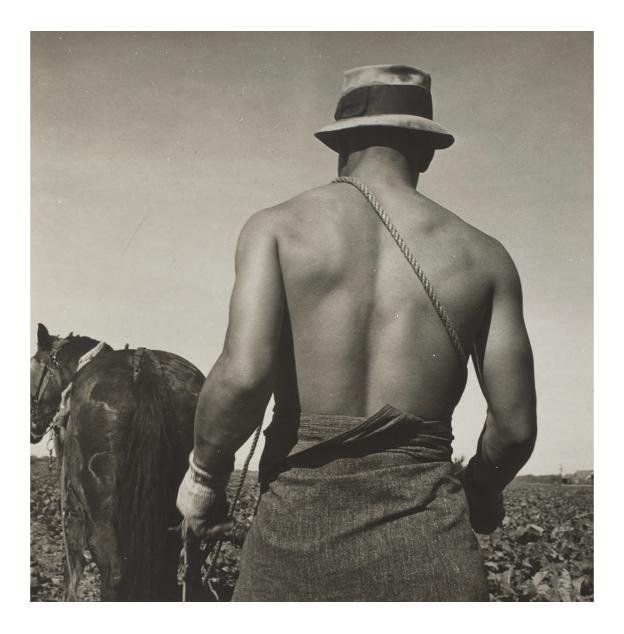
\$10,000-15,000

PROVENANCE:

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

LITERATURE:

John Szarkowski, *Walker Evans*, The Museum of Modern Art, New York, 1971, p. 89. *Walker Evans, First and Last*, Harper and Row, New York, 1978, p. 75. Belinda Rathbone, *Walker Evans: A Biography*, Houghton Mifflin, New York, 1995, n.p. Judith Keller, *Walker Evans: The Getty Museum Collection*, The J. Paul Getty Museum, Malibu, 1995, pl. 544, p. 168. Maria Morris Hambourg et al., *Walker Evans*, The Metropolitan Museum of Art, New York, 2000, p. 90.



122 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 % x 7 ¾ in. (19.9 x 19.6 cm.) sheet: 10 ¼ x 8 in. (26 x 20.2 cm.)

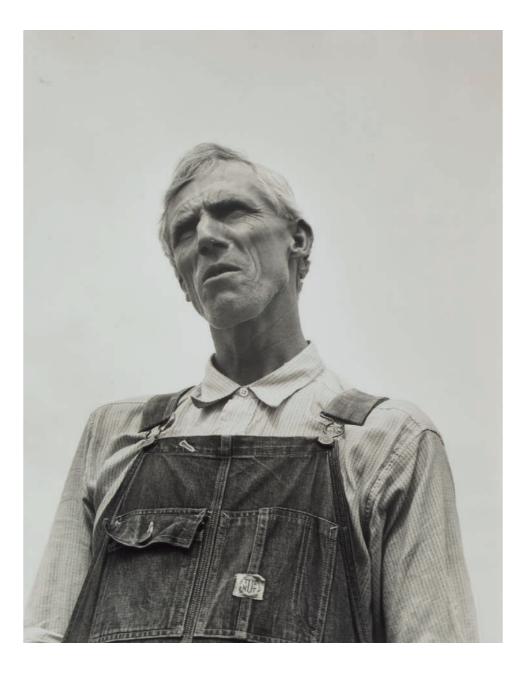
\$10,000-15,000

PROVENANCE:

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

LITERATURE:

Pierre Borhan, *Dorothea Lange:* The Heart and Mind of a Photographer, Bulfinch Press, Boston, 2002, p. 56. Robert Coles, *Dorothea Lange: Photographs of a Lifetime,* Aperture, New York, 2005, p. 26.



123 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



124 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:

Mark Haworth-Booth, Bill Brandt: Behind the Camera (Photographs 1928–1983), Aperture, New York, 1985, p. 22.



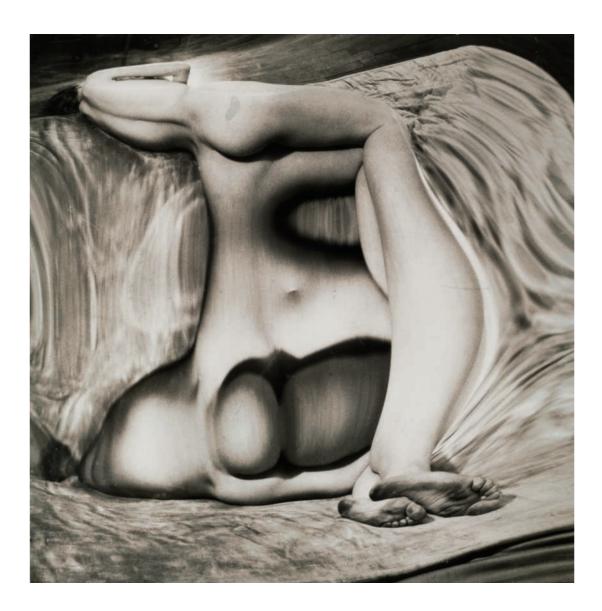
125 ANDRÉ KERTÉSZ (1894–1985) Martinique, January 1, 1972

gelatin silver print signed, titled and dated in pencil (verso) image: 15 ½ x 19 5% in. (39.3 x 49.8 cm.) sheet: 16 x 20 in. (40.7 x 50.9 cm.)

\$10,000-15,000

LITERATURE:

Nicolas Ducrot (ed.), *André Kertész: Sixty Years of Photography*, Penguin Books, New York, 1972, p. 224. *André Kertész*, Aperture, Millerton, 1977, p. 95. Pierre Borhan, *André Kertész: His Life and Work*, Little, Brown and Co., Boston, 1994, p. 321. *André Kertész: Photographs from the J. Paul Getty Museum*, The J. Paul Getty Museum, Malibu, 1994, pl. 54, p. 106. Sarah Greenough et al., *André Kertész*, National Gallery of Art, Washington D.C., 2005, pl. 106. Michel Frizot and Annie-Laure Wanaverbecq, *André Kertész*, Hazan/editions Jeu du Paume, Paris, 2010, p. 317.



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 % x 7 ¾ 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:

André Kertész and Hilton Kramer, *Distortions: André Kertész*, Alfred A. Knopf, New York, 1976, pl. 135. Michel Frizot and Annie-Laure Wanaverbecq, *André Kertész*, Hazan/editions Jeu du Paume, Paris, 2010, p. 170.



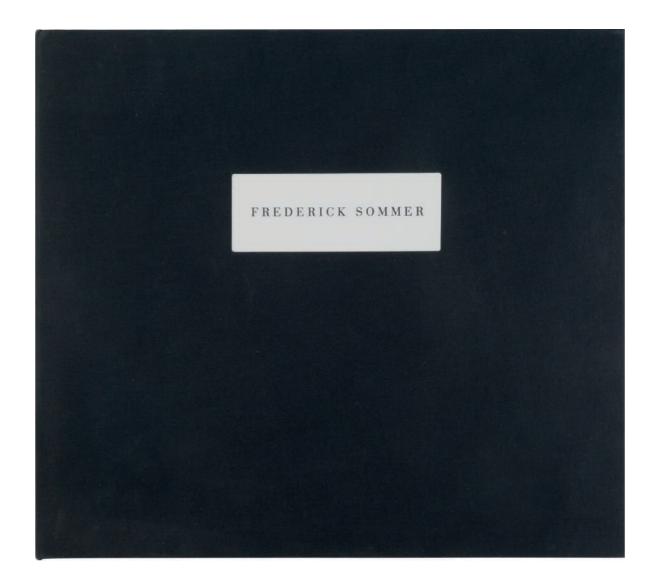
127 ARTHUR SIEGEL (1913–1978) Photogram, 1937

unique gelatin silver print, flush-mounted on board signed, initialed and dated in pencil (flush mount, verso) image/sheet/flush mount: 13 $\frac{1}{8} \ge 10 \frac{1}{2}$ in. (33.3 ≥ 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.



128 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 $\frac{1}{2}$ x 11 in. (22.9 x 25.4 to 24.1 x 27.9 cm.), or the inverse; each mount 13 $\frac{1}{2}$ x 15 $\frac{1}{6}$ 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



129 FREDERICK 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 ‰ in. (19.7 x 24.4 cm.) mount: 12 ½ x 14 ‰ 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.



130 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: $8\frac{3}{4} \times 13$ in. (22.2 x 33 cm.) mount: $13\frac{3}{4} \times 17$ 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, November 15, 1954, pp. 170-171.
William S. Johnson, W. Eugene Smith: Master of the Photographic Essay, Aperture, New York, 1981, cat. no. 22:164, p. 146.



131 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: $9 \frac{1}{2} \ge 14 \frac{1}{4}$ in. (24 ≥ 36.1 cm.) sheet: 12 ≥ 16 in. (30.5 ≤ 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:

Jean–Pierre Montier, *Henri Cartier–Bresson and the Artless Art*, Bulfinch/Little, Brown and Co., Boston, 1999, pl. 48, p. 56. Philippe Abraizar et al., *Henri Cartier-Bresson: the Man, the Image and the World*, Thames & Hudson, London, 2003, pl. 344, p. 235.



132 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, New York, 1996, p. 33.



133 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.
Bill Brandt, *Bill Brandt: Nudes 1945-1980*, Gordon Fraser Limited, London and Bedford, 1980, pl. 53.
Mark Haworth–Booth and David Mellor, *Bill Brandt: Behind the Camera, Photographs 1928–1983*, Aperture/Philadelphia Museum of Art, New York, 1985, p. 99.
Bill Jay and Nigel Warburton, *Brandt: The Photography of Bill Brandt*, Harry N. Abrams, New York, 1999, cover and pl. 242, p. 266.
Nigel Warburton, *Brandt: Lons*, The Bill Brandt Archive, London, 2004, inside cover and n.p.
Exhibition catalogue, *Bill Brandt, Shadow & Light*, The Museum of Modern Art, New York, 2013, p. 163.



134 JUDY DATER (B. 1941) Imogen and Twinka at Yosemite, 1974

gelatin silver print signed in pencil (margin); titled and dated in pencil (verso) image: $9 \frac{5}{8} \ge 7 \frac{1}{2}$ in. (24.5 ≥ 19 cm.) sheet: 10 ≥ 8 in. (25.5 ≥ 20.4 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. 10.



135 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 $\frac{1}{4} \ge 10 \frac{1}{2}$ in. (33.6 ≥ 26.6 cm.) sheet: 14 ≥ 11 in. (35.7 ≥ 28 cm.)

PROVENANCE:

Fotomann, New York; acquired from the above by the present owner, 1992.



136

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: $10 \frac{1}{2} \ge 13 \frac{1}{2}$ in. (26.6 ≥ 34.2 cm.) mount: $16 \ge 20$ in. (40.7 ≥ 50.9 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. 18.

\$4,000-6,000



137 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: $13 \frac{1}{2} \ge 5 \frac{3}{4}$ in. ($34.2 \ge 14.5$ cm.) mount: $20 \ge 16$ in. ($50.8 \ge 40.7$ cm.)

\$7,000-9,000

PROVENANCE:

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



138 ARTHUR SIEGEL (1913–1978) Nude, 1947

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

\$8,000-12,000



Actual Size

139 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 ³/₄ x 2 ³/₄ in. (9.5 x 7 cm.) mount: 12 x 9 in. (30.5 x 22.8 cm.)

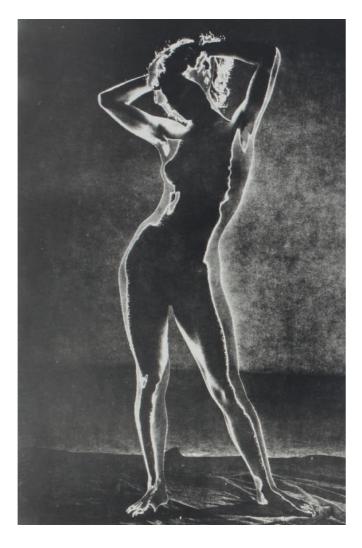
\$10,000-15,000

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, University of Washington Press, Seattle, 1970, pl. 12. Taro Kaneda, Imogen Cunningham: The Modernist Years, Treville Co Ltd, Tokyo, 1993, p. 52. Richard Lorenz, Imogen Cunningham: Ideas Without End, A Life and Photographs, Chronicle Books, San Francisco, 1993, p. 118, pl. 53. Richard Lorenz, Imogen Cunningham: On the Body, Bulfinch, Boston, New York, Toronto, London, 1998, pl. 44.



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 $\frac{3}{4}$ x 6 $\frac{1}{4}$ in. (24.8 x 15.9 cm.) sheet: 10 $\frac{1}{4}$ x 6 $\frac{3}{4}$ in. (25.7 x 17.1 cm.)

\$6,000-8,000

140

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 ¼ x 7 % in. (24.8 x 20 cm.) sheet: 10 x 8 ¼ 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.



142 CARLOTTA CORPRON (1901–1988) Solarized Calla Lilies, 1948

solarized gelatin silver print signed in pencil (recto) image/sheet: 13 x 9 ½ 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.



143 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 % x 13 % in. (18.7 x 33.9 cm.) mount: 16 ½ 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:

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. 118.

LITERATURE:

Martha A. Sandweiss, Masterworks of American Photography: The Amon Carter Museum Collection, Fort Worth, 1982, pl. 91.



144

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 $\frac{1}{2}$ 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

PROVENANCE:

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



145 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: $18 \times 13 \%$ in. (45.7 x 34.8 cm.) sheet: 20×16 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



146

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: $14 \frac{1}{2} \ge 11 \frac{1}{4}$ in. (36.8 ≥ 28.5 cm.) mount: $15 \ge 12$ in. (38 ≥ 30.4 cm.)

\$4,000-6,000

PROVENANCE:

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



147 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 % 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.



148 HORST P. HORST (1906–1999) Round the Clock, 1987

gelatin silver print signed in pencil (verso) image: 11 ¾ x 9 ¼ 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 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in. (24.1 x 19 cm.) mount: 15 x 13 $\frac{1}{4}$ 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:

Nancy Newhall (ed.), *Edward Weston: The Flame of Recognition*, Aperture, New York, 1965, p. 15. Nancy Newhall (ed.), *The Daybooks of Edward Weston, Volume I. Mexico*, Aperture, New York 1973, pl. 7, n.p. Ben Maddow, *Edward Weston: His Life*, Aperture, New York, 1973, p. 105. Ben Maddow, *Edward Weston: Fifty Years*, Aperture, New York, 1973, p. 50.

Ben Maddow, Edward Weston: Fifty Years, Aperture, New York, 1973, p. 50 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 ½ x 9 ½ in. (18.7 x 23.8 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:

Nancy Newhall (ed.), *The Daybooks of Edward Weston, Volume I. Mexico,* Aperture, New York, 1973, pl. 2, n.p. Ben Maddow, *Edward Weston: Fifty Years*, Aperture, New York, 1973, p. 90. Keith F. Davis, *Edward Weston: One Hundred Photographs,* The Nelson-Atkins Museum of Art, Kansas City, 1982, p. 6. 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 % x 9 % 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:

John Szarkowski, *Callahan*, Aperture, New York, 1976, p. 195. A.R. Ammons and Harry Callahan, *Water's Edge: Harry Callahan*, Callaway Editions, Lyme, 1980, pl. 33, n.p. Anne Kennedy and Nicholas Callaway, *Eleanor: Harry Callahan*, The Friends of Photography, Carmel, 1984, p. 53. Sarah Greenough, *Harry Callahan*, Bulfinch Press, Boston, 1996, p. 66. Britt Salvesen, *Harry Callahan: The Photographer at Work*, Center for Creative Photography, Tucson, 2006, pl. 38, p. 94. Julian Cox, *Henry Callahan: Eleanor*, Steidl, Göttingen, 2007, pl. 53, p. 95. Dirk Luckow (ed.) et al., *Harry Callahan*, Kehrer Verlag, Heidelberg, 2013, p. 105.



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 $\frac{1}{4}$ x 12 $\frac{1}{8}$ 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:

John Szarkowski, *Callahan,* Aperture, New York, 1976, p. 186. A.R. Ammons and Harry Callahan, *Water's Edge: Harry Callahan,* Callaway Editions, Lyme, 1980, n.p. Sarah Greenough, *Harry Callahan,* Bulfinch Press, Boston, 1996, p. 150. Britt Salvesen, *Harry Callahan: The Photographer at Work,* Center for Creative Photography, Tucson, 2006, fontispiece.

153 HARRY CALLAHAN (1912–1999) Eleanor, Chicago, 1947

gelatin silver contact print, printed 1970s initialed with stylus (margin); numbered 'S-57' in pencil (verso) image: $4 \frac{5}{8} \ge 3 \frac{1}{4}$ in. (11.7 ≥ 8.2 cm.) sheet: $8 \ge 5 \frac{1}{8}$ in. (20.3 ≥ 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

PROVENANCE:

Acquired by the present owner before 1988.

LITERATURE:

John Szarkowski, *Callahan*, Aperture, New York, 1976, p. 57. Anne Kennedy and Nicholas Callaway, *Eleanor: Harry Callahan*, The Friends of Photography, Carmel, 1984, p. 7. Sarah Greenough, *Harry Callahan*, Bulfinch Press, Boston, 1996, p. 81. Britt Salvesen, *Harry Callahan: The Photographer at Work*, Center for Creative Photography, Tucson, 2006, fig. 5., p. 15. Julian Cox, *Henry Callahan: Eleanor*, Steidl, Göttingen, 2007, pl. 10, p. 52. Dirk Luckow (ed.), *Harry Callahan*, Kehrer

Verlag, Heidelberg, 2013, p. 73.



Actual Size



154

HARRY CALLAHAN (1912–1999) Chicago, 1950

gelatin silver contact print, printed later signed with stylus (margin); signed in pencil (verso) image/sheet: $8 \ge 10$ in. (20.4 ≥ 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:

Sherman Paul, *Harry Callahan*, The Museum of Modern Art,
New York, 1967, p. 65.
John Szarkowski, *Callahan*, Aperture, New York, 1976, p. 63.
Sarah Greenough, *Harry Callahan*, Bulfinch Press, Boston, 1996, p. 73.
Britt Salvesen, *Harry Callahan: The Photographer at Work*, Center for Creative Photography, Tucson, 2006, pl. 21, p. 73.



155

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 by The Museum of Modern Art, New York in 1962.

PROVENANCE:

Acquired by the present owner before 1988.

LITERATURE:

Sherman Paul, *Harry Callahan*, The Museum of Modern Art, New York, 1967, p. 15.
John Szarkowski, *Callahan*, Aperture, New York, 1976, p. 55.
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.

156 ANDREAS FEININGER (1906–1999) Nature Studies, 1930s

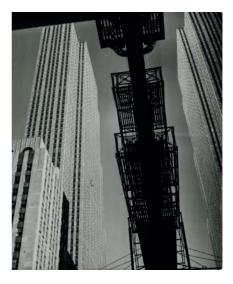
six gelatin silver prints, on layered mount overall image area: 9 x 43 ½ in. (22.9 x 110.5 cm.) primary mount: 9 ¼ x 43 ¾ in. (24.1 x 111.1 cm.) secondary mount: 48 x 18 in. (45.7 x 121.9 cm.)

\$7,000-9,000

PROVENANCE:

Daniel Wolf, Inc., New York; acquired 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 ¼ 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 ½ 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:

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. 52.

159

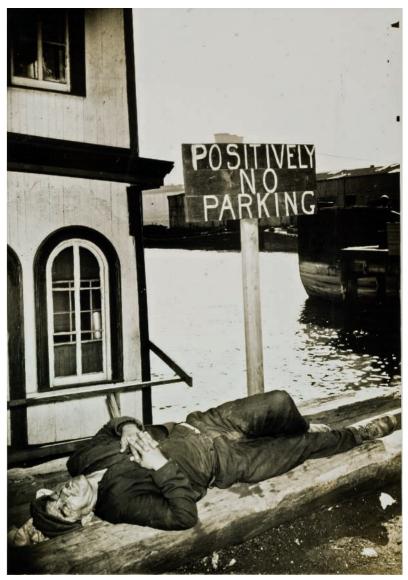
ANDREAS FEININGER (1906–1999) Empire State Building, 1940

ferrotyped gelatin silver print signed, titled and variously numbered in pencil, stamped photographer's 'FOTO: ANDREAS/ FEININGER' credit (verso) image/sheet: 10 x 8 ½ 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.



Actual Size

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 ½ x 4 ¼ 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



161 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 ‰ in. (50 x 34.6 cm.)

PROVENANCE:

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

\$4,000-6,000



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: $8 \times 5 \%$ in. (20.2 x 13.7 cm.) sheet: 10×8 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: $13 \frac{1}{2} \ge 10 \frac{1}{4}$ in. ($34.2 \ge 36$ cm.) sheet: $14 \ge 10 \frac{3}{4}$ in. ($35.5 \ge 27.3$ 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 Press, Austin, 2014, p. 55.



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: $8 \times 5 \sqrt[3]{4}$ in. (20.2 x 14.6 cm.) sheet: 10×8 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 ¼ 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:

Gilles Mora, W. Eugene Smith Photographs: 1934-1975, Harry N. Abrams, NewYork, 1998, p. 281.



166

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 % 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:

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. 11.

LITERATURE:

Lincoln Kirstein, *W. Eugene Smith: His Photographs and Notes*, Aperture, New York, 1969, p. 88. Michael Solomon Sachs, *W. Eugene Smith: Rebel Photographer*, Tel Aviv Museum, Tel Aviv, 1988, pl. 184. Ben Maddow, *Let Truth Be The Prejudice, W. Eugene Smith: His Life and Photographs*, Aperture, New York, 1998, p. 214. Gilles Mora, *W. Eugene Smith Photographs:* 1934-1975, Harry N. Abrams, New York, 1998, p. 241.



167 W. EUGENE SMITH (1918–1978) Pittsburgh Pipefitter, 1955

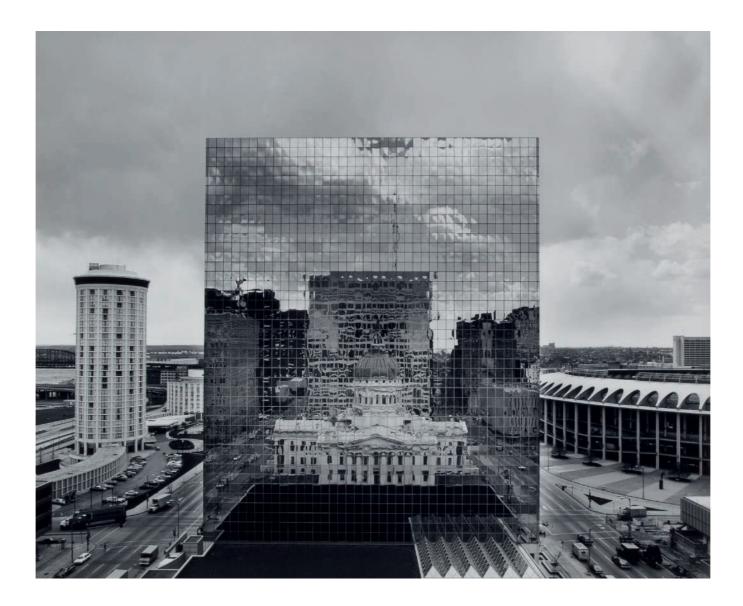
gelatin silver print, mounted on board stamped photographer's copyright credits, Magnum credit and 'PERSONAL EXHIBITION PRINT/ RETURNABLE ON DEMAND' with date and various numbers in pencil (mount, verso)

image/sheet: 9 x 13 ½ in. (22.8 x 34.2 cm.) mount: 20 x 16 in. (50.8 x 40.7 cm.)

\$10,000-15,000

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. 57.



168 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 ³/₄ x 9 ⁵/₈ 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:

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. 101.

LITERATURE:

Alexandra Arrowsmith and Nicola Majocchi, *Irving Penn: Passage: a Work Record*, Alfred A. Knopf, New York, 1991, p. 205. Sarah Greenough, *Irving Penn: Platinum Prints*, National Gallery of Art, Washington, D.C., 2005, pl. 72. Tim Jefferies et al., *Irving Penn: Cigarettes*, Hamiltons Gallery, London, 2012, pl. 10. Maria Morris Hambourg et al., *Irving Penn: Centennial*, Yale University Press, New Haven,

Centennial, Yale University Press, New 2017, pl. 161, p. 254.

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', '2¼2' and 'C277' and stamped photographer's copyright credit (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board) image: 23 ¼ x 18 ½ in. (59 x 47 cm.) sheet: 25 x 22 in. (63.5 x 55.8 cm.)

sheet. 25 x 22 iii. (05.5 x 55.8 ciii.)

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:

Herbert Muschamp, *Mapplethorpe: the Complete Flowers*, teNeues, Düsseldorf, 2006, pl. 145.

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





173 ROBERT MAPPLETHORPE (1946–1989) Thomas, 1987

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: $23 \frac{3}{4} \ge 20$ in. (60.2 ≥ 50.7 cm.) This work is number four from an edition of ten.

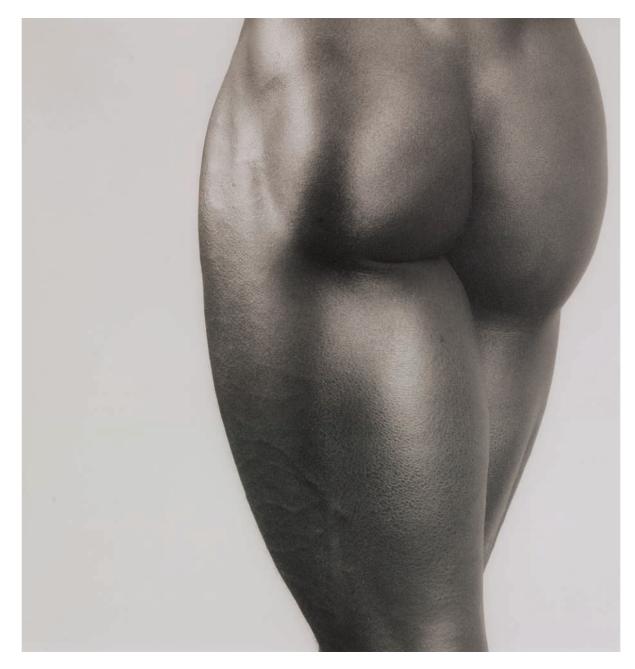
\$25,000-35,000

PROVENANCE:

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

LITERATURE:

Patti Smith, Robert Mapplethorpe, Bellport Press, New York, 1987, cover.
Richard Marshall, Robert Mapplethorpe, Whitney Museum of Art/
Little, Brown and Co., New York, 1988, p. 171.
Arthur C. Danto, Mapplethorpe, Random House, New York, 1992, p. 235.
Germano Celant et al., Robert Mapplethorpe and the Classical Tradition:
Photographs and Mannerist Prints, Deutsche Guggenheim, Berlin, 2004, pl. 44.



174 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 1/4 x 15 1/4 in. (38.8 x 38.8 cm.)

sheet/flush mount: 19 % x 15 % 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:

Sandy Nairne et al., *Robert Mapplethorpe, 1970-1983,* Institute of Contemporary Arts, London, 1983, p. 43. Ntozake Shange, *Robert Mapplethorpe: Black Book,* St. Martin's Press, New York, 1986, pl. 2. Ikuroh Takano, *Robert Mapplethorpe,* Parco CO.,LTD., Tokyo, 1987, n.p. Richard Marshall, *Robert Mapplethorpe,* Whitney Museum of Art/ Little, Brown and Co., New York, 1988, p. 111. Arthur C. Danto, *Mapplethorpe,* Random House, New York, 1992, p. 170. Germano Celant et al., *Robert Mapplethorpe and the Classical Tradition: Photographs and Mannerist Prints,* Deutsche Guggenheim, Berlin, 2004, pl. 22.

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 ⅔ x 15 ⅔ in. (50.4 x 40.3 cm.) This work is aside from an edition of ten.

\$15,000-25,000

PROVENANCE:

Sotheby's, New York, April 23, 1994, lot 468A; acquired from the above sale by the present owner.

LITERATURE:

Sandy Nairne et al., *Robert Mapplethorpe*, 1970-1983, Institute of Contemporary Arts, London, 1983, p. 30. Arthur C. Danto, *Mapplethorpe*, Random House, New York, 1992, p. 303. Robert Mapplethorpe, *Altars*, Random House, New York, 1995, pl. 96. John Ashbery et al., *Pistils*, Jonathon Cape, London, 1996, p. 65. Herbert Muschamp, *Mapplethorpe: the Complete Flowers*, teNeues, Düsseldorf, 2006, pl. 27.



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.







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: $10 \ge 8$ in. (25.5 ≥ 20.4 cm.) This work is number eleven from an edition of fifty.

\$8,000-12,000

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.

LITERATURE:

Harold Brodkey, *Avedon Photographs: 1947-1977*, Farrar Straus & Giroux, New York, 1987, pl. 162.

Anne Hollander, Woman in the Mirror: Richard Avedon, Harry N. Abrams, Hamburg, 2005, p. 167.

Michael Holm, *Richard Avedon Photographs: 1946-2004*, Louisiana Museum of Modern Art, Copenhagen, 2007, pl. 125.



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.

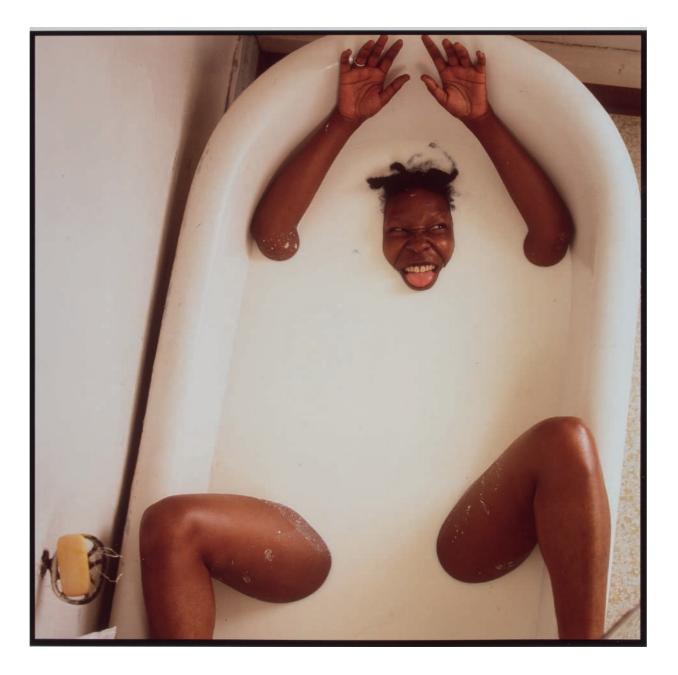
\$20,000-30,000

PROVENANCE:

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

LITERATURE:

Alexander Liberman and Rosemary Blackmon, *Irving Penn: Moments Preserved, Eight Essays in Photographs and Words*, Simon and Schuster, New York, 1960, p. 133.
Merry A. Foresta, *Irving Penn: Master Images*, Smithsonian Institution Press, Washington D.C., 1990, pl. 4, p. 17.
Alexandra Arrowsmith and Nicola Majocchi, *Irving Penn: Passage: a Work Record*, Alfred A. Knopf, New York, 1991, p. 40.
Merry A. Foresta, *Irving Penn: Beyond Beauty*, Yale University Press, New Haven, 2015, pl. 43, p. 79.
Maria 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:

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. 14.



180 RICHARD MISRACH (B. 1949) Waiting, Edwards Air Force Base, California, 1983

chromogenic print, printed 1987 signed, titled, dated and numbered '10/25' copyright insignia in ink (margin) image: 18 $\frac{1}{4}$ x 23 $\frac{1}{4}$ 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: Chronologies, Fraenkel Gallery, San Francisco, 2005, pl. 20.



181 RICHARD MISRACH The Santa Fe, 1982

chromogenic print, printed 1990 signed, titled, dated and numbered '46/50' with copyright insignia in ink (margin) image: $18 \frac{1}{2} \ge 23 \frac{1}{4}$ in. (46.9 ≥ 59 cm.) sheet: $20 \ge 24$ in. (50.8 ≥ 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. Richard Misrach: Chronologies, Fraenkel Gallery, San Francisco, 2005, pl. 13.



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.

\$8,000-12,000

PROVENANCE:

Sotheby's, New York, October 7, 1993, lot 596; 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. 119.

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. Paul Martineau, *Herb Ritts: L.A. Style*, The J. Paul Getty Museum, Los Angeles, 2012, pl. 73, p. 110.



183 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 ¾ in. (74.8 x 57.7 cm.) This work is number thirteen from an edition of fifteen.

\$10,000-15,000

PROVENANCE:

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

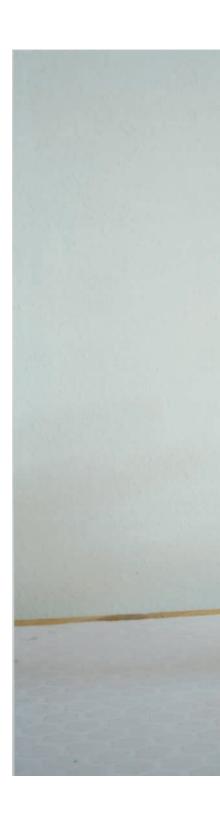
184 DAVID HOCKNEY (B. 1937) Roses for Mother, 1995

archival pigment print

signed, dated and numbered '#30' in pencil (margin); credited, titled, dated and numbered on affixed gallery labels (frame backing board) image: $33 \times 41 \frac{3}{4}$ in. (83.8 x 106 cm.) sheet: $35 \times 43 \frac{3}{4}$ in. (88.9 x 111.1 cm.) This work is number thirty from an edition of forty-five.

\$10,000-15,000

PROVENANCE: Gasiunasen Gallery, Palm Beach; acquired from the above by the present owner, 1990s.





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For their generous assistance in the preparation of this catalogue, Christie's thanks the following:

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CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

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- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

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

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- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
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8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
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- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 4 8 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
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 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

2 RETURNING BIDDERS

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

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

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

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

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C AT THE SALE 1 WHO CAN ENTER THE AUCTION

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2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol * next to the **lot number**. The **reserve** cannot be more than **the lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option: (a) refuse any bid;

- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;(c) withdraw any lot:
- (d) divide any lot or combine any two or more lots;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

- The auctioneer accepts bids from:
- (a) bidders in the saleroom;
- (b) telephone bidders;
 (c) internet bidders through 'Christie's LIVETM (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

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6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

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

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

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

E WARRANTIES 1 SELLER'S WARRANTIES

- For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot**
- (a) In the other to be the other to be other to be
- (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

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

(b) It is given only for information shown in UPPERCASE type in the first line of the

catalogue description (the "Heading"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
 (f) The authenticity warranty does not apply if the
- I to can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- (g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this authenticity warranty may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - expense; and (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- (j) Books. Where the lot is a book, we give an additional warranty for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:
 - (a) This additional warranty does not apply to:
 (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects
 - not affecting completeness of the text or illustration; (ii) drawings, autographs, letters or manuscripts,
 - signed photographs, music, atlases, maps or periodicals; (iii) books not identified by title;
 - (iii) books not identified by title,(iv) lots sold without a printed estimate;
 - (v) loos sold while a printed estimate,(v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 21 days of the date of the sale.
- (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph $E_2(h)(i)$ above and the property must be returned to us in accordance with $E_2(h(ii))$ above. Paragraphs $E_2(b), (c), (d), (e), (f)$ and (g) and (i) also apply to a claim under these categories.

F PAYMENT 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the hammer price; and
 - the **buyer's premium**; and
 any applicable duties, goods, sales, use,
- compensating or service tax, or VAT. Payment is due no later than by the end of the 7th calendar day following the date of the auction
- (the "due date").(b) We will only accept payment from the registered
- bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
 (c) You must pay for lots bought at Christie's in the
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 (i) Wire transfer
 - JP Morgan Chase Bank, N.A.,
 - 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978,
 - for international transfers, SWIFT: CHASUS33. (ii) Credit Card.
 - We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

that payments for purchasts in any other sate site. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(iii) Cash

- We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only (iv) Bank Checks You must make these payable to Christie's Inc.
- and there may be conditions. (v) Checks

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

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services.
- 20 Rockefeller Center, New York, NY 10020. (e) For more information please contact our Post-Sale
- Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following: (a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expense, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or
- other part-payment which you have paid to us); (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property
- in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased lots within seven days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option

 charge you storage costs at the rates set out at
 - charge you storage costs at the rates set out at www.christies.com/storage.
 move the lot to another Christie's location or an
 - (ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www christies.com/shipping or contact us at PostSaleUS@ christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

(b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost. (c) Lots containing Ivory or materials

resembling ivory

If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the lot from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot

originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

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

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

OUR LIABILITY TO YOU

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
 - (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services. (d) We have no responsibility to any person other than a
- buyer in connection with the purchase of any lot. (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

OTHER TERMS

1 OUR ABILITY TO CANCEL In addition to the other rights of cancellation contained

in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on w.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

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

- (i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;
- (iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the

Heading as being made of that material. authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group

condition: the physical condition of a lot. due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid

estimate is the midpoint between the two. hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2. lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot. qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the paragraph headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of

Cataloguing Practice'. reserve: the confidential amount below which we will

not sell a lot. saleroom notice: a written notice posted next to

the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned

UPPER CASE type: means having all capital letters. warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

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

Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

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

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

See Storage and Collection pages in the catalogue.

Ψ

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

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

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

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

° Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ° next to the lot number.

° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ° \blacklozenge .

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

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QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to .

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*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision. *"Circle of

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showing his influence.

*"Follower of ..."

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*"Manner of

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..

In Christie's qualified opinion a copy (of any date) of a work of the artist. "Signed"/"Dated"/

"Inscribed ...

In Christie's qualified opinion the work has been signed/dated/inscribed

by the artist. "With signature ..."/ "With date ..."/

"With inscription ..

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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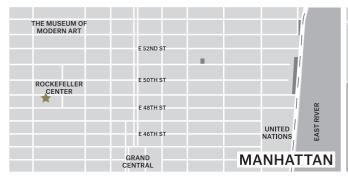
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by US\$100s

by US\$200s

by US\$200, 500, 800

US\$100 to US\$2,000 US\$2,000 to US\$3,000 US\$3,000 to US\$5,000

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

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