

*For Immediate Release*

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Contact:                    *Margaret Doyle            212.636.2680*  
   *mdoyle@christies.com*

*AMERICAN CLASSICS HEADLINE CHRISTIE'S FALL SALE OF PHOTOGRAPHS*

*Photographs*

*October 20, 2003*

*New York – Classic American images – from searing images of Depression-era tenant farmers and intimate family photographs of the Kennedys to the contemporary abstractions of Adam Fuss – lead Christie's fall sale of Photographs on October 20 at Rockefeller Center.*

*“This fall's sale demonstrates the strength and vigor of works by American photographers,” said Leila Buckjune, Head of Christie's Photographs department. “The earliest days of photography, the Farm Security Administration era, the Camelot years, and our contemporary world have all been captured in unforgettable images.”*

*European photographers are well represented in the sale as well, most notably by an exceptional print of Rudolf Koppitz's *Bewegungsstudie*, 1925, (estimate: \$70,000-90,000), an iconic image made during the Viennese Secessionist movement that shows the influence of Gustav Klimt, one of Koppitz's contemporaries. Man Ray is represented in the sale by a still-life composition from the series *A l'Heure de l'Observatoire, les Amoureux*, 1934 (estimate: \$40,000-60,000) and Jean Cocteau with *Self-portrait Wire Sculpture*, circa 1926 (estimate: \$30,000-50,000). Of special note is a set of 10 gelatin silver prints by Bernd and Hilla Becher of their 1968 “anonymous sculpture” images of winding towers, silos, gas tanks, and lime kilns, each taken in their now-familiar stark documentary style (estimate: \$18,000-20,000).*

*In 1921, while a student at the Clarence White School of Photography in New York, Paul Outerbridge, Jr., was exposed to the Cubist theories of Arthur Wesley Dow, the Precisionist influences of Charles Sheeler, and the early Modernism of Paul Strand. He assimilated these influences into his own pictorial language, producing such striking images as Standing Nude with Chair, circa 1924, (estimate: \$60,000–80,000).*

*A decade later, in the mid-1930s, Walker Evans was among a group of American photographers hired by the Roosevelt administration's Farm Security Administration to document the plight of the tenant farmers in the South, whose livelihood had been nearly wiped out during the Great Depression. The glaring images of poverty and need that emerged riveted the nation and today sustain their iconic status.*

*A group of Evans photographs – acquired by the current consignee from the artist himself – includes the dual portraits Alabama Tenant Farmer (Floyd Burroughs) (estimate: \$30,000–50,000) and Alabama Tenant Farmer Wife (Allie Mae Burroughs) (estimate: \$70,000–\$90,000), as well as the equally compelling Alabama Tenant Farmer Family (Fields Family) (estimate: \$40,000–60,000), all from 1936. During his travels throughout the South, Evans continued to search for and document representative images of everyday people, and in the classic Penny Picture Display, Savannah, GA, 1936 (estimate: \$100,000– \$150,000), the artist captured in poignant fashion the faces of young women, servicemen, professionals, couples, children, sisters, and families whose portraits filled the window of a local photo shop.*

*More than 20 years later, Mark Shaw, who was principally a fashion photographer and filmmaker, began an association with the John F. Kennedy family when he photographed Jacqueline Kennedy for LIFE magazine in 1959. For the next four years Shaw traveled extensively with the young Kennedy family, recording both their public and personal lives throughout a victorious presidential campaign, daily life in the White House, and the tragic assassination of President Kennedy in 1963. In 1964 the series was published in The John F. Kennedys – A Family Album, which appeared just a few weeks after President Kennedy's assassination.*

*Christie's will offer in this sale one of only five albums of 18 photographs from this vivid and absorbing series of images known to exist (estimate: \$30,000–40,000). The photographs provide an intimate glimpse of the Kennedys relaxing at their home in Georgetown, at Hyannis Port, and at Jacqueline's mother's Virginia estate. Neither specifically dated nor necessarily arranged chronologically, this relaxed (and at the time unorthodox) approach affirms Shaw's intention that the series should not simply document the family's activities, but rather capture their joie de vivre and affection for one another.*

