

# Photographs

New York Auction / 12 October 2022 / 10am EDT

Sale Interest: 312 Lots



瀏覽拍賣



業務規定



PHILLIPS

# Photographs

New York Auction / 12 October 2022 / 10am EDT

Sale Interest: 312 Lots

## 拍賣及預展地點

2022年10月12日 東部夏令時間 上午10:00及  
下午2:00  
紐約公園大道432號 10022

## 攝影部

Sarah Krueger  
紐約攝影部部門主管  
[skrueger@phillips.com](mailto:skrueger@phillips.com)

## 東部夏令時間

第一部分：上午10:00開始 (拍品 1 - 167)  
第二部分：下午2:00開始 (拍品 168 - 312)

## Vanessa Hallett

美洲區副主席暨攝影部全球主管  
[vhallett@phillips.com](mailto:vhallett@phillips.com)

## 預展

10月2至11日

## 拍賣註明

在發送書面投標或進行詢問時，請將此次拍賣  
稱為 NY040322 或 Photographs。

## 書面及電話投標

tel +1 212 940 1228

[bidsnewyork@phillips.com](mailto:bidsnewyork@phillips.com)

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1  
馬里克·斯蒂貝  
《快樂俱樂部》  
估價 \$8,000 — 12,000



2  
布魯斯·大衛遜  
《布魯克林幫-紐約康尼島》  
估價 \$5,000 — 7,000



3  
布魯斯·大衛遜  
《紐約布魯克林幫（餐廳的青少...》  
估價 \$4,000 — 6,000



4  
布魯斯·大衛遜  
《紐約布魯克林幫》  
估價 \$3,000 — 5,000



5  
布魯斯·大衛遜  
《地鐵精選圖片》  
估價 \$6,000 — 8,000



6  
亨利·卡蒂爾—佈雷松  
《羅馬尼亞》  
估價 \$8,000 — 12,000



7  
布魯斯·大衛遜  
《「侏儒」詹米·岩士唐-美國...》  
估價 \$6,000 — 8,000



8  
黛安·阿布斯  
《瑪麗金小姐和她的愛太「麻煩...》  
估價 \$25,000 — 35,000



9  
黛安·阿布斯  
《穿馬戲服的女孩-馬里蘭州》  
估價 \$7,000 — 9,000



10  
加里·溫諾格蘭  
《紐約》  
估價 \$15,000 — 25,000

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11  
加里·溫諾格蘭  
《精選圖片》  
估價 \$5,000 — 7,000



12  
加里·溫諾格蘭  
《紐約市》  
估價 \$5,000 — 7,000



13  
李·弗里德蘭德  
《堪薩斯城》  
估價 \$5,000 — 7,000



14  
李·弗里德蘭德  
《新奧爾良》  
估價 \$5,000 — 7,000



15  
恩斯特·哈斯  
《66號公路-新墨西哥州阿爾伯...》  
估價 \$15,000 — 25,000



16  
恩斯特·哈斯  
《跳躍的馬「格格不入」-內華...》  
估價 \$3,000 — 5,000



17  
史提芬·梳爾  
《美國101，加州尤里卡 7月29日...》  
估價 \$10,000 — 15,000



18  
阿貝拉度·莫雷爾  
《時代廣場在酒店房間的暗箱圖...》  
估價 \$12,000 — 18,000



19  
李·弗里德蘭德  
《田納西州諾克斯維爾》  
估價 \$4,000 — 6,000



20  
李·弗里德蘭德  
《新墨西哥州阿爾伯克基》  
估價 \$4,000 — 6,000

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21

黛安·阿布斯

《女酒保與狗在家-路易斯安那...》

估價 \$50,000 — 70,000



22

黛安·阿布斯

《半裸舞者在她的更衣室-加州...》

估價 \$8,000 — 12,000



23

黛安·阿布斯

《無題 (8)》

估價 \$12,000 — 18,000



24

黛安·阿布斯

《婚禮花女-康涅狄格州》

估價 \$10,000 — 15,000



25

李·弗里德蘭德

《紐約市 (達菲神父)》

估價 \$7,000 — 9,000



26

加里·溫諾格蘭

《公園大道》

估價 \$15,000 — 25,000



27

理查德·阿維頓

《紐約時代廣場, 11月22日》

估價 \$15,000 — 25,000



28

托德·韋伯

《紐約第43街和第44街之間夾第...》

估價 \$20,000 — 30,000

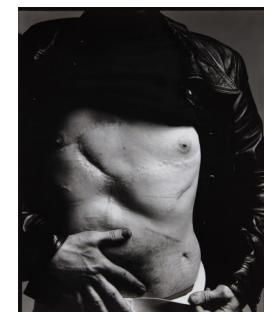


29

丹尼·里昂

《密爾沃基州陣亡將士紀念跑》

估價 \$6,000 — 8,000



30

理查德·阿維頓

《藝術家安迪·沃荷-紐約市, 6...

估價 \$10,000 — 15,000

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31

安迪·沃荷

《冬青所羅門》

估價 \$8,000 — 12,000



32

丹尼斯·霍珀

《安迪·沃荷與工廠工作室成員》

估價 \$4,000 — 6,000

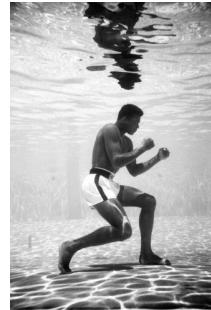


33

比爾·布蘭特

《雷內·馬格利特》

估價 \$2,500 — 3,500



34

福力普·舒爾克

《水中阿里》

估價 \$10,000 — 15,000



35

赫伯·格連

《精選圖片 - 摺滾音樂家》

估價 \$15,000 — 25,000



36

艾米特·高溫

《蘭西和德韋恩-維珍尼亞州丹...》

估價 \$4,000 — 6,000



37

法蘭克·戈爾克

《黑斯廷斯附近景觀-明尼蘇達...》

估價 \$2,500 — 3,500



38

羅伯特·亞當斯

《科羅拉多州貝爾蘇德》

估價 \$40,000 — 60,000



39

羅伯特·亞當斯

《科羅拉多州朗蒙特》

估價 \$12,000 — 18,000



40

羅伯特·亞當斯

《科羅拉多斯普林斯》

估價 \$12,000 — 18,000

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41

威廉·埃格斯頓

《十四組重要照片》

估價 \$100,000 — 150,000



42

威廉·埃格斯頓

《無題（孟菲斯）》

估價 \$20,000 — 30,000

43

威廉·埃格斯頓

《無題（神奇麵包）》

估價 \$20,000 — 30,000



44

佛雷德里克·薩默

《亞利桑那風景（巴格達）》

估價 \$20,000 — 30,000



45

羅伯特·亞當斯

《廢棄柑橘種植園的侵蝕邊緣-...》

估價 \$8,000 — 12,000



46

羅伯特·亞當斯

《俄勒岡州克拉索普縣》

估價 \$6,000 — 8,000



47

羅伯特·亞當斯

《科羅拉多州朗蒙特》

估價 \$6,000 — 8,000



48

羅伯特·亞當斯

《科羅拉多州丹佛》

估價 \$10,000 — 15,000



49

貝恩德和希拉·貝查...

《水塔-德國奧伯豪森/魯爾》

估價 \$15,000 — 25,000



50

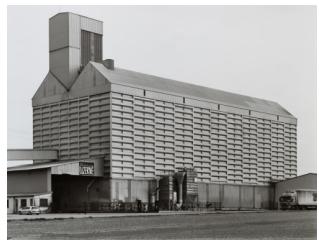
貝恩德和希拉·貝查...

《水塔-赫夫/列日, B》

估價 \$15,000 — 25,000

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51

貝恩德和希拉·貝查...

《糧食提昇機-法國夏隆香檳區...》

估價 \$15,000 — 25,000



52

貝恩德和希拉·貝查...

《水塔(球在下方關閉)》

估價 \$120,000 — 180,000



53

貝恩德和希拉·貝查...

《鋼鐵廠熱風爐-德國杜伊斯堡-...》

估價 \$12,000 — 18,000

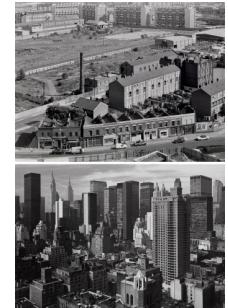


54

貝恩德和希拉·貝查...

《石灰窯-荷蘭阿爾克馬爾》

估價 \$8,000 — 12,000



55

托馬斯·斯特魯斯

《精選城市景觀：倫敦和紐約》

估價 \$6,000 — 8,000



56

貝恩德和希拉·貝查...

《煤酒，賓州古德斯普林》

估價 \$12,000 — 18,000



57

貝恩德和希拉·貝查...

《石灰窯-荷蘭哈靈根》

估價 \$8,000 — 12,000



58

尼古拉斯·尼克遜

《從紐約第48街向南看》

估價 \$3,000 — 5,000



59

喬治·泰斯

《美孚油站和水塔-新澤西州櫻...

估價 \$6,000 — 8,000



60

雷·K·梅茨克

《精選圖片-來自「圖片中斷」》

估價 \$8,000 — 12,000

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61  
威廉·拉遜  
《變速 0061》  
估價 \$3,000 — 5,000



62  
艾榮·佩恩  
《扁平手套, 紐約》  
估價 \$10,000 — 15,000



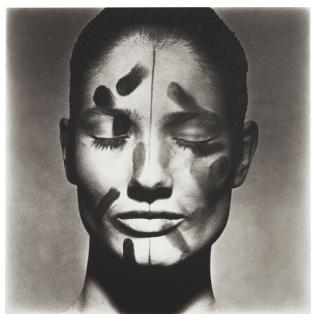
63  
艾榮·佩恩  
《坐著的戰士, 斜倚的女孩, 喀...》  
估價 \$15,000 — 25,000



64  
艾榮·佩恩  
《吉普賽家庭》  
估價 \$8,000 — 12,000



65  
艾榮·佩恩  
《銅頭與縫紉機, 1月3日》  
估價 \$12,000 — 18,000



66  
艾榮·佩恩  
《「時尚雜誌」模特兒閉眼頭部...》  
估價 \$30,000 — 50,000



67  
理查德·阿維頓  
《蘇西·帕克和羅賓·塔特索-G...》  
估價 \$12,000 — 18,000



68  
霍斯特·P·霍斯特  
《麗莎「頭髮」(方薩格里夫斯-...)}  
估價 \$15,000 — 25,000



69  
霍斯特·P·霍斯特  
《「V.O.G.U.E.」方薩格里夫斯-...》  
估價 \$12,000 — 18,000



70  
奧蒙德·吉利  
《窗戶裡的女孩》  
估價 \$10,000 — 15,000

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71

莉莉安·巴斯曼  
《「露水之觸」，麗莎·方薩格...》  
估價 \$5,000 — 7,000



72

艾榮·佩恩  
《蜜蜂(A)，紐約，九月》  
估價 \$60,000 — 80,000



73

霍斯特·P·霍斯特  
《麗莎與豎琴，巴黎》  
估價 \$8,000 — 12,000



74

霍斯特·P·霍斯特  
《宮女I》  
估價 \$8,000 — 12,000



75

霍斯特·P·霍斯特  
《麗莎和頭巾，紐約》  
估價 \$5,000 — 7,000



76

艾略特·厄維特  
《法國巴黎》  
估價 \$5,000 — 7,000



77

海倫·利惠特  
《紐約市（體貼的女人）》  
估價 \$4,000 — 6,000



78

索爾·雷特  
《雪景》  
估價 \$8,000 — 12,000



79

安德烈·凱泰斯  
《華盛頓廣場》  
估價 \$10,000 — 15,000



80

路易斯·福勒  
《紐約市聯合廣場》  
估價 \$3,000 — 5,000

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81  
路易斯·福勒  
《紐約》  
估價 \$800—1,200



82  
海倫·利惠特  
《紐約（娃娃、鮮花、孩子）》  
估價 \$4,000—6,000



83  
索爾·雷特  
《無題（戴貝雷帽的女孩）》  
估價 \$3,000—5,000



84  
索爾·雷特  
《紐約行走》  
估價 \$7,000—9,000



85  
海倫·利惠特  
《紐約（洗衣與兒童）》  
估價 \$6,000—8,000



86  
海倫·利惠特  
《紐約（男孩玩絲帶）》  
估價 \$10,000—15,000



87  
海倫·利惠特  
《紐約市（男孩在門口玩耍）》  
估價 \$5,000—7,000



88  
海倫·利惠特  
《紐約市（破鏡與孩子）》  
估價 \$4,000—6,000



89  
雷·K·梅茨克  
《芝加哥(58N-20)》  
估價 \$3,000—5,000



90  
雷·K·梅茨克  
《循環：芝加哥(58 DX-25)》  
估價 \$3,000—5,000

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91

戈登·柏斯

《美國哥特式，華盛頓特區》

估價 \$5,000 — 7,000



92

戈登·柏斯

《艾拉·沃森夫人與三個孫子和...》

估價 \$5,000 — 7,000



93

維吉(亞瑟·費利格)

《無題(樹中男孩)》

估價 \$1,200 — 1,800



94

維吉(亞瑟·費利格)

《地獄廚房謀殺案》

估價 \$3,000 — 5,000



95

維吉(亞瑟·費利格)

《看火，帝國大廈在背景》

估價 \$2,000 — 3,000



96

貝倫妮絲·雅培

《雅各布海曼屠宰場，第六大道...》

估價 \$8,000 — 12,000



97

貝倫妮絲·雅培

《布魯克林第四大道154號》

估價 \$7,000 — 9,000



98

貝倫妮絲·雅培

《地獄門大橋，從阿斯托利亞公...》

估價 \$3,000 — 5,000



99

露芙·奧金

《消火栓(母子)》

估價 \$2,000 — 3,000



100

露芙·奧金

《在停戰日儀式上觀看瑪嘉烈公...》

估價 \$2,000 — 3,000

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101

露芙·奧金

《美國女孩在意大利，美國女孩...》

估價 \$20,000 — 30,000



102

沙賓·韋斯

《精選圖片》

估價 \$5,000 — 7,000



103

愛德華·布巴特

《巴黎克利希大道》

估價 \$3,000 — 5,000



104

安德烈·凱泰斯

《諷刺舞者，巴黎》

估價 \$8,000 — 12,000



105

比爾·布蘭特

《東薩塞克斯海岸》

估價 \$6,000 — 8,000



106

約瑟夫·蘇德克

《靜物-櫻桃和玻璃》

估價 \$5,000 — 7,000



107

伊莫金·坎寧安

《橡膠盆栽》

估價 \$4,000 — 6,000

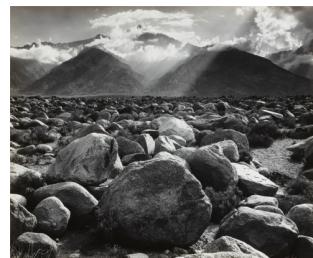


108

安素·亞當斯

《喬治亞·歐姬芙·奧維爾·考...》

估價 \$30,000 — 50,000



109

安素·亞當斯

《威廉遜山和巨石》

估價 \$30,000 — 50,000



110

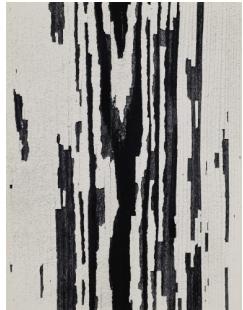
安素·亞當斯

《特納亞溪，山茱萸，雨-加州...》

估價 \$4,000 — 6,000

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111

安素·亞當斯

《風化木製粉刷-加州焦點競技...》

估價 \$6,000 — 8,000



112

布雷特·韋斯頓

《山上的雲，阿拉斯加》

估價 \$2,000 — 3,000



113

岡田紅陽

《富士山》

估價 \$5,000 — 7,000



114

布雷特·韋斯頓

《荷蘭運河》

估價 \$3,000 — 5,000



115

獲卡·艾文斯

《行人道和店面，新奧爾良》

估價 \$20,000 — 30,000



116

羅伯特·法蘭克

《穿過紗門的理髮店，南卡羅來...》

估價 \$50,000 — 70,000



117

羅伯特·法蘭克

《底特律貝爾島》

估價 \$10,000 — 15,000



118

羅伯特·法蘭克

《車禍，美國66號公路在溫斯洛...

估價 \$18,000 — 22,000



119

獲卡·艾文斯

《鄉村商店和油站，阿拉巴馬州》

估價 \$60,000 — 80,000



120

獲卡·艾文斯

《佛洛伊德·巴勒斯的故鄉，阿...

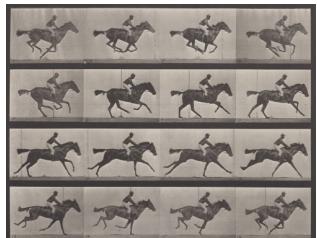
估價 \$3,000 — 5,000

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121  
威利·魯格  
《精選圖片-柏林跳傘》  
估價 \$10,000 — 15,000



122  
愛德華·邁布里治  
《馬和騎士動態研究》  
估價 \$3,000 — 5,000



123  
喬治·羅賓遜·法登  
《加州舊金山》  
估價 \$150,000 — 250,000



124  
阿弗德·斯蒂格利特斯  
《統艙》  
估價 \$15,000 — 25,000



125  
保羅·斯特蘭  
《華爾街》  
估價 \$8,000 — 12,000



126  
阿伯特·桑茲·索沃...  
《年輕姐妹》  
估價 \$70,000 — 90,000



127  
尤金·阿傑  
《白楊樹的海報大道，凱勒曼，...》  
估價 \$7,000 — 9,000



128  
尤金·阿傑  
《馬恩河岸》  
估價 \$5,000 — 7,000



129  
尤金·阿傑  
《拉費爾特阿萊（池塘）》  
估價 \$5,000 — 7,000



130  
古斯塔夫·勒格雷  
《雙桅船（月光磚）》  
估價 \$40,000 — 60,000

# Photographs

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131  
奧古斯特·桑德  
《年輕農夫，韋斯特禾》  
估價 \$12,000 — 18,000



132  
亨利·卡蒂爾—佈雷松  
《羅馬圓形劇場-西班牙瓦倫西...》  
估價 \$7,000 — 9,000



133  
亨利·卡蒂爾—佈雷松  
《荷蘭》  
估價 \$4,000 — 6,000



134  
安德烈·凱泰斯  
《格勒內爾橋》  
估價 \$15,000 — 25,000



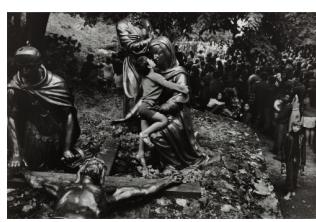
135  
亞歷山大·羅德琴科  
《樓梯，真相》  
估價 \$8,000 — 10,000



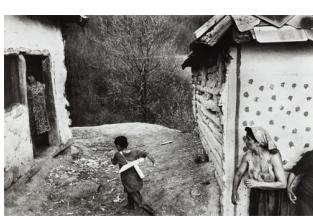
136  
W·尤金·史密夫  
《艾伯特·史懷哲-來自「仁慈...》  
估價 \$4,000 — 6,000



137  
瑪嘉烈·伯克-懷特  
《布痕瓦爾德的活死人》  
估價 \$30,000 — 50,000



138  
約瑟夫·寇德卡  
《法國盧爾德》  
估價 \$3,000 — 5,000



139  
約瑟夫·寇德卡  
《辛辣的半身像》  
估價 \$7,000 — 9,000



140  
曼努·艾華雷斯·布...  
《床墊》  
估價 \$7,000 — 9,000

# Photographs

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141  
曼努·艾華雷斯·布...  
《禁果》  
估價 \$5,000 — 7,000



142  
安素·亞當斯  
《墨西哥女孩，加州佩斯卡德羅...》  
估價 \$800 — 1,200



143  
曼拿·懷特  
《大提頓 - 懷俄明州》  
估價 \$10,000 — 15,000



144  
安素·亞當斯  
《巨石 (半圓頂面向) 優勝美地...》  
估價 \$25,000 — 35,000



145  
愛德華·威斯頓  
《貝殼和岩石 - 排列》  
估價 \$20,000 — 30,000



146  
布雷特·韋斯頓  
《內華達州沙丘》  
估價 \$10,000 — 15,000



147  
愛德華·威斯頓  
《沙丘，加州奧西諾》  
估價 \$70,000 — 90,000



148  
愛德華·威斯頓  
《海帶，羅伯斯端瓷器灣》  
估價 \$15,000 — 25,000



149  
阿弗德·斯蒂格利特  
《喬治湖白楊樹》  
估價 \$15,000 — 25,000



150  
愛德華·史泰欽  
《笑盒，紐約市西 86 街》  
估價 \$20,000 — 30,000

# Photographs

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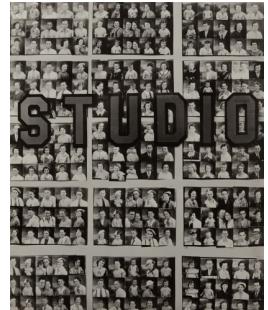


151

克倫斯·H·懷特

《精選圖片》

估價 \$5,000 — 7,000



152

獲卡·艾文斯

《一分錢圖片展示，薩凡納》

估價 \$80,000 — 120,000



153

獲卡·艾文斯

《地鐵人像（戴檐帽的年輕人）》

估價 \$15,000 — 25,000



154

W·尤金·史密夫

《軌跡》

估價 \$7,000 — 9,000



155

曼拿·懷特

《人物研究選集-湯姆·墨菲，...

估價 \$8,000 — 12,000



156

謝里·烏斯曼

《我遇見自己的小樹林（最終版...

估價 \$1,500 — 2,500

157

謝里·烏斯曼

《啟示錄II》

估價 \$1,500 — 2,500

158

羅伯特·亞當斯

《科羅拉多州埃爾帕索縣眾神花...

估價 \$7,000 — 9,000



159

劉易斯·巴斯

《聖克魯斯》

估價 \$10,000 — 15,000

160  
哈里·卡拉漢

《拼貼》

估價 \$10,000 — 15,000

# Photographs

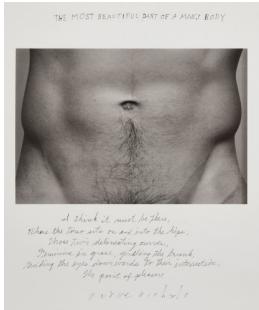
New York Auction / 12 October 2022 / 10am EDT



161  
佛雷德里克·薩默  
《亞當的手提箱》  
估價 \$7,000 — 9,000



162  
李·弗里德蘭德  
《精選圖片》  
估價 \$10,000 — 15,000



163  
杜安·米高斯  
《最美麗的男人身體部分》  
估價 \$8,000 — 12,000



164  
馬克·莫里斯羅  
《無題, 紐約 (喬納森和斯塔法...)}  
估價 \$7,000 — 9,000



165  
黛安·阿布斯  
《嘉年華的紋身男子-馬里蘭州》  
估價 \$10,000 — 15,000



166  
阿提·辛薩博  
《彼得 #34》  
估價 \$1,000 — 1,500



167  
理查德·阿維頓  
《精選圖片-紐約市博物館館長...》  
估價 \$6,000 — 8,000



168  
安素·亞當斯  
《月出, 新墨西哥州靴南迪斯》  
估價 \$100,000 — 150,000



169  
安素·亞當斯  
《清除風暴, 加州索諾瑪縣希爾...》  
估價 \$6,000 — 8,000



170  
安素·亞當斯  
《清除冬季風暴, 加州優勝美地...》  
估價 \$40,000 — 60,000

# Photographs

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171

愛德華·威斯頓

《精選裸體研究》

估價 \$8,000 — 12,000



172

露絲·伯恩哈德

《盒中，水平》

估價 \$4,000 — 6,000



173

愛德華·威斯頓

《精選裸體研究》

估價 \$3,000 — 5,000



174

阿弗德·斯蒂格利特斯

《斯蒂格利特斯紀念作品集》

估價 \$150 — 250



175

愛德華·柯蒂斯

《精選美洲原住民肖像》

估價 \$1,500 — 2,500



176

安德烈·凱泰斯

《無題，巴黎》

估價 \$25,000 — 35,000



177

安德烈·凱泰斯

《馬提尼克島》

估價 \$6,000 — 8,000



178

弗朗蒂斯克·德蒂科

《裸體》

估價 \$80,000 — 120,000



179

科爾·加杜諾

《永恆的禮服，墨西哥》

估價 \$7,000 — 9,000



180

金旻

《精選圖片-來自「自由元素」...》

估價 \$5,000 — 7,000

# Photographs

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181

塞巴斯蒂奧·薩加多  
《巴西帕拉州塞拉佩拉達金礦》  
估價 \$15,000 — 25,000



182

塞巴斯蒂奧·薩加多  
《南極洲保萊特島和設得蘭群島...》  
估價 \$10,000 — 15,000



183

愛德華·伯汀斯基  
《世紀之石 #14, 佛蒙特州巴里E...》  
估價 \$10,000 — 15,000



184

威廉·埃格斯頓  
《密西西比州莫頓》  
估價 \$40,000 — 60,000



185

路德·范恩佩  
《維納斯 #2》  
估價 \$12,000 — 18,000



186

路德·范恩佩  
《世界 #30》  
估價 \$12,000 — 18,000



187

曼拿·懷特  
《序列 16：無限倒鉤斯蒂利》  
估價 \$25,000 — 35,000



188

曼拿·懷特  
《中峽谷彈孔，猶他州國會礁國...》  
估價 \$5,000 — 7,000



189

曼拿·懷特  
《油漆剝落，紐約州羅切斯特》  
估價 \$6,000 — 8,000



190

曼拿·懷特  
《開始》  
估價 \$8,000 — 12,000

# Photographs

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191  
曼拿·懷特  
《冰和樹枝，紐約石溪州立公園》  
估價 \$4,000 — 6,000



192  
曼拿·懷特  
《羅伯特和瑪麗·波爾多，復活...》  
估價 \$3,000 — 5,000



193  
薩麗·曼  
《阿魯多·多納斯》  
估價 \$12,000 — 18,000



194  
薩麗·曼  
《完美的番茄》  
估價 \$6,000 — 8,000



195  
薩麗·曼  
《羊肚菌乾》  
估價 \$6,000 — 8,000



196  
亞瑟·特雷斯  
《斯蒂芬·布萊希特，新娘和新...》  
估價 \$3,000 — 5,000



197  
弗朗西斯卡·活曼  
《新罕布什爾州 321》  
估價 \$30,000 — 50,000



198  
漢娜·威克  
《S.O.S. 星化對象系列》  
估價 \$20,000 — 30,000



199  
辛迪·舍曼  
《無題（紀念馬克·莫里索）》  
估價 \$8,000 — 12,000



200  
辛迪·舍曼  
《無題（麥當娜）》  
估價 \$3,000 — 5,000

# Photographs

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201  
蘇珊·梅塞拉斯  
《佛蒙特州坦布里奇表演前；南...》  
估價 \$3,000 — 5,000



202  
大衛·萊文塔  
《精選圖片-來自「美洲美人」》  
估價 \$5,000 — 7,000



203  
羅伯特·梅普爾索普  
《沉睡的丘比特（伊卡洛斯）》  
估價 \$12,000 — 18,000



204  
羅伯特·梅普爾索普  
《精選鮮花圖片：藍玫瑰、棕褐...》  
估價 \$30,000 — 50,000



205  
羅伯特·梅普爾索普  
《自拍照》  
估價 \$100,000 — 150,000



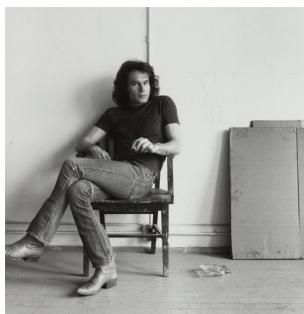
206  
羅伯特·梅普爾索普  
《罂粟花》  
估價 \$30,000 — 50,000



207  
羅伯特·梅普爾索普  
《花》  
估價 \$20,000 — 30,000



208  
羅伯特·梅普爾索普  
《靜物》  
估價 \$12,000 — 18,000



209  
羅伯特·梅普爾索普  
《布萊斯·馬登》  
估價 \$6,000 — 8,000



210  
羅伯特·梅普爾索普  
《馬蹄莲》  
估價 \$30,000 — 50,000

# Photographs

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211  
漢姆特·紐頓  
《尼斯大裸體 XIV》  
估價 \$20,000 — 30,000



212  
漢姆特·紐頓  
《沃尼酒店薇薇安 F.》  
估價 \$5,000 — 7,000



213  
漢姆特·紐頓  
《荷里活山》  
估價 \$8,000 — 12,000



214  
艾倫·范恩韋  
《巴黎泡泡浴》  
估價 \$7,000 — 9,000



215  
漢姆特·紐頓  
《巴黎馬鞍 I》  
估價 \$30,000 — 50,000



216  
維克·穆尼斯  
《甜蜜的生活，來自「巧克力圖...」  
估價 \$15,000 — 25,000



217  
維克·穆尼斯  
《瑪琳·黛德麗-來自「鑽石圖...」  
估價 \$30,000 — 50,000



218  
赫伯·里茲  
《娜奧米坐著，荷里活》  
估價 \$8,000 — 12,000



219  
南·高丁  
《紐約峽谷》  
估價 \$10,000 — 15,000



220  
南·高丁  
《「Variety」雜誌」展位，紐約市...  
估價 \$10,000 — 15,000

# Photographs

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221  
彼得·胡渣  
《美林·阿什利》  
估價 \$6,000 — 8,000



222  
南·高丁  
《紐約市出租車上的詹米·波萊...》  
估價 \$10,000 — 15,000



223  
嬌莉安·沃榮  
《精選圖片-來自「表達你想讓...》  
估價 \$25,000 — 35,000



224  
南·高丁  
《西蒙和潔西卡在洗澡》  
估價 \$8,000 — 12,000



225  
戴殊·史諾  
《無題(地獄)》  
估價 \$8,000 — 12,000



226  
南·高丁  
《布賴恩與聰明笨伯, 紐約市》  
估價 \$8,000 — 12,000



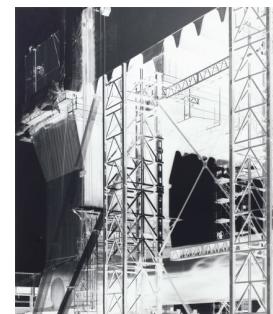
227  
菲利普·洛卡·迪克...  
《紐約(下午歡樂)》  
估價 \$6,000 — 8,000



228  
菲利普·洛卡·迪克...  
《艾力·赫素; 27歲; 南加州; ...》  
估價 \$4,000 — 6,000



229  
菲利普·洛卡·迪克...  
《紐約(荒地)》  
估價 \$8,000 — 12,000



230  
維拉·盧特  
《克瓦納石油鑽井平台: 11月26...》  
估價 \$4,000 — 6,000

# Photographs

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231

阿貝拉度·莫雷爾  
《羅密歐與朱麗葉劇場-大都會...》  
估價 \$2,500 — 3,500



232

亞曼達·米恩斯  
《水杯 2》  
估價 \$8,000 — 12,000



233

理查德·米斯拉  
《無題 (#671-04)》  
估價 \$40,000 — 60,000



234

杉本博司  
《光之教堂，安藤忠雄》  
估價 \$30,000 — 50,000



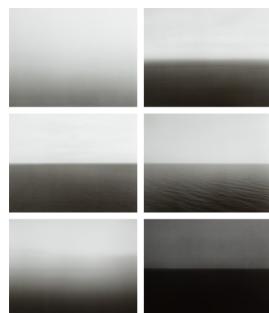
235

杉本博司  
《日本海，衝 III》  
估價 \$25,000 — 35,000



236

杉本博司  
《馬馬拉海，錫利夫里》  
估價 \$20,000 — 30,000



237

杉本博司  
《暴露時間》  
估價 \$18,000 — 28,000



238

張洹  
《上海族譜》  
估價 \$30,000 — 50,000

240

格哈特·里希特  
《無題 (3.11.89)》  
估價 \$25,000 — 35,000

# Photographs

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241  
沃爾夫岡·提爾曼斯  
《瞬態 3》  
估價 \$40,000 — 60,000



242  
維克·穆尼斯  
《旗, 參考賈斯珀·約翰斯-來...》  
估價 \$80,000 — 120,000



243  
沙朗·科亞  
《各種蛋糕》  
估價 \$15,000 — 20,000



244  
桑迪·斯科格倫  
《聚會天堂》  
估價 \$3,000 — 5,000



245  
大衛·霍克尼  
《裡面也打開》  
估價 \$100,000 — 150,000



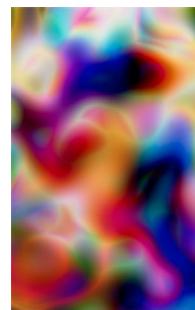
246  
維克·穆尼斯  
《鳶尾花, 追隨在梵高之後-來...》  
估價 \$40,000 — 60,000



247  
杉本博司  
《維多利亞女王》  
估價 \$40,000 — 60,000



248  
雷戈里·克魯森  
《無題》  
估價 \$30,000 — 50,000



249  
托馬斯·魯夫  
《基板 20-I》  
估價 \$40,000 — 60,000



250  
托馬斯·魯夫  
《星星 10H 30M /-50°》  
估價 \$70,000 — 90,000

# Photographs

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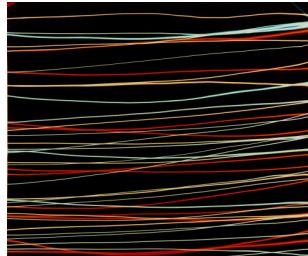
251  
沃爾夫岡·提爾曼斯  
《紙本水滴（工作室）II》  
估價 \$20,000 — 30,000



252  
沃爾夫岡·提爾曼斯  
《日全蝕》  
估價 \$8,000 — 12,000



253  
萊恩·麥克金利  
《藍色墜落》  
估價 \$7,000 — 9,000



254  
沃爾夫岡·提爾曼斯  
《午夜過後》  
估價 \$15,000 — 25,000



255  
沃爾夫岡·提爾曼斯  
《烏斯懷亞羽扇豆(a)》  
估價 \$5,000 — 7,000



256  
米高·羅夫納  
《合併 #8》  
估價 \$7,000 — 9,000



257  
達沃·貝  
《伯明翰：四個女孩與兩個男孩》  
估價 \$25,000 — 35,000



258  
漢克·威利斯·托馬斯  
《身份不明的牙買加男孩穿上Pu...》  
估價 \$10,000 — 15,000



259  
薩內勒·穆霍利  
《恩托布扎·姆赫瓦納齊，德班...》  
估價 \$4,000 — 6,000



260  
傑夫·沃爾  
《管道開口》  
估價 \$25,000 — 35,000

# Photographs

New York Auction / 12 October 2022 / 10am EDT



261  
傑夫·沃爾  
《開花植物》  
估價 \$10,000 — 15,000



262  
凱蒂·格蘭南  
《伊內薩在加州莫德斯托市南9...》  
估價 \$8,000 — 12,000



263  
潔納維芙·蓋納德  
《得走了》  
估價 \$3,000 — 5,000



264  
安妮·科利爾  
《憤怒》  
估價 \$15,000 — 25,000



265  
安妮·科利爾  
《雲霧》  
估價 \$12,000 — 18,000



266  
艾伯特·沃森  
《艾倫·舍博的月球服，阿波羅1...》  
估價 \$10,000 — 15,000



267  
瑪麗蓮·明特  
《蜘蛛》  
估價 \$25,000 — 35,000



268  
亞歷斯·普拉格  
《下午3點32分，冷水峽谷和眼...》  
估價 \$15,000 — 25,000



269  
歐文·奧拉夫  
《走廊-來自「希望」》  
估價 \$8,000 — 12,000



270  
亞歷斯·普拉格  
《安妮-來自「週末」》  
估價 \$7,000 — 9,000

# Photographs

New York Auction / 12 October 2022 / 10am EDT



271  
雷戈里·克魯森  
《精選劇照》  
估價 \$20,000 — 30,000



272  
雷戈里·克魯森  
《無題》  
估價 \$18,000 — 22,000



273  
雷戈里·克魯森  
《無題》  
估價 \$7,000 — 9,000



274  
維克·穆尼斯  
《落水, 艾加·考夫曼長者院舍...》  
估價 \$25,000 — 35,000



275  
維克·穆尼斯  
《紐約-來自「無處明信片」》  
估價 \$20,000 — 30,000



276  
路易絲·勞勒  
《二》  
估價 \$50,000 — 70,000



277  
路易絲·勞勒  
《無題 (霍德勒沙龍)》  
估價 \$10,000 — 15,000



278  
羅伯特·波利多里  
《繪畫和雕塑學院創作室, (II) A...》  
估價 \$12,000 — 18,000



279  
路易絲·勞勒  
《儲物櫃 2, 摆架 14》  
估價 \$12,000 — 18,000



280  
羅伯特·波利多里  
《與聖母和聖徒一起被釘十字架...》  
估價 \$8,000 — 12,000

# Photographs

New York Auction / 12 October 2022 / 10am EDT



281  
艾里·索斯  
《路易斯安那州新奧爾良》  
估價 \$4,000 — 6,000



282  
艾里·索斯  
《伊利諾伊州達拉斯市酒店》  
估價 \$7,000 — 9,000



283  
艾里·索斯  
《孤獨, 明尼蘇達州》  
估價 \$6,000 — 8,000



284  
艾里·索斯  
《威斯康星州噴泉城公墓》  
估價 \$4,000 — 6,000



285  
艾里·索斯  
《瀑布莊園》  
估價 \$5,000 — 7,000



286  
馬修·波特  
《谷景》  
估價 \$10,000 — 15,000



287  
蓋爾·阿伯特·哈拉班  
《鬥愛街, 巴黎, 9E, 5月19日》  
估價 \$6,000 — 8,000



288  
米高·伊士曼  
《樓梯間拱廊》  
估價 \$6,000 — 8,000



289  
羅伯特·波利多里  
《夏灣拿莫羅城堡》  
估價 \$8,000 — 12,000



290  
米高·伊士曼  
《夏灣拿三個風扇》  
估價 \$5,000 — 7,000

# Photographs

New York Auction / 12 October 2022 / 10am EDT



291  
艾里·索斯  
《路易斯安那州紅棒》  
估價 \$7,000 — 9,000



292  
亞當·富斯  
《無題》  
估價 \$12,000 — 18,000



293  
烏塔·巴夫  
《無題 (02.2)》  
估價 \$4,000 — 6,000



294  
亞當·富斯  
《無題》  
估價 \$10,000 — 15,000



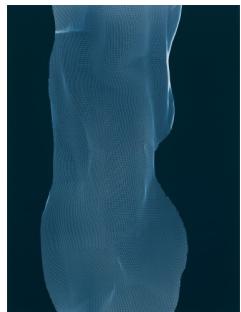
295  
亞當·富斯  
《無題》  
估價 \$7,000 — 9,000



296  
亞當·富斯  
《無題》  
估價 \$6,000 — 8,000



297  
詹姆斯·凱斯貝爾  
《蒙蒂塞洛 #3》  
估價 \$15,000 — 25,000



298  
詹姆斯·威靈  
《軀幹 1-18》  
估價 \$15,000 — 20,000



299  
羅賓·羅德  
《下橋》  
估價 \$4,000 — 6,000



300  
馬修·布蘭特  
《俄勒岡州塞爾馬克湖 8-來自「...」》  
估價 \$4,000 — 6,000

# Photographs

New York Auction / 12 October 2022 / 10am EDT



301  
理查德·米斯拉  
《黑石沙漠軌跡》  
估價 \$3,000 — 5,000



302  
傑夫·布魯斯  
《農場表格作品集》  
估價 \$7,000 — 9,000



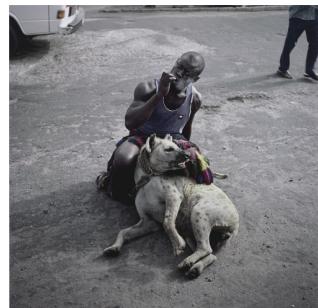
303  
愛德華·伯汀斯基  
《礦井 #13，安大略省薩德伯里...》  
估價 \$6,000 — 8,000



304  
劉勃麟  
《藏於城中 89號（故宮）》  
估價 \$4,000 — 6,000



305  
路易斯·康納  
《越南河內》  
估價 \$2,500 — 3,500



306  
彼得·雨果  
《阿卜杜拉·穆罕默德與邁納薩...》  
估價 \$20,000 — 30,000



307  
潔奇·尼克森  
《保羅二世，修茶機，馬拉維》  
估價 \$4,000 — 6,000



308  
史提夫·麥柯里  
《沙特巴特·古拉，巴基斯坦阿...》  
估價 \$12,000 — 18,000



309  
塞巴斯蒂奧·薩加多  
《印度孟買西部鐵路線教堂門站》  
估價 \$8,000 — 10,000



310  
塞巴斯蒂奧·薩加多  
《南極洲欺騙島帽帶企鵝》  
估價 \$8,000 — 10,000

## Photographs

New York Auction / 12 October 2022 / 10am EDT



311

尼克·布蘭特

《大象媽媽與嬰兒同步在走-馬...

估價 \$3,000 — 5,000



312

塞巴斯蒂奧·薩加多

《蘇丹南部阿馬克丁牛營》

估價 \$7,000 — 9,000

# Photographs

New York Auction / 12 October 2022 / 10am EDT



1

馬里克·斯蒂貝

《快樂俱樂部》

1963年作

銀鹽照片 (2007年印)

8 1/4 x 8 1/4 英吋 (21 x 21 公分)

款識：簽名、標題、日期

鈐印：Picto Paris (邊緣)

估價

\$8,000 — 12,000

瀏覽拍品



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*"For me, photography is about capturing a world full of joy. " —Malick Sidibé*

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## 出版

Hasselblad Center, *Malick Sidibé: Photographs*, p. 82

Magnin, *Malick Sidibé*, p. 173

# Photographs

New York Auction / 12 October 2022 / 10am EDT

拍賣收益撥歸約書亞樹高地藝術家居留計劃

2

布魯斯·大衛遜

《布魯克林幫-紐約康尼島》

1959年作

銀鹽照片 (後印)

11 x 16 1/8 英吋 (27.9 x 41 公分)

款識: 簽名 (邊緣)

估價

\$5,000 — 7,000



瀏覽拍品



## 出版

Agrinide, *Bruce Davidson: Photographs*, cover

Harry Ransom Center, *Reading Magnum: A Visual Archive of the Modern World*, cover, p. 246

Barbican, *Another Kind of Life: Photography on the Margins*, pp. 43, 268

Photo Poche, *Bruce Davidson*, p. 7

Harrison, *Appearances: Fashion Photography Since 1945*, p. 127

Tang/DelMonico Books/Prestel, *Borrowed Light: Selections from the Jack Shear Collection*, p. 334

# Photographs

New York Auction / 12 October 2022 / 10am EDT

拍賣收益撥歸約書亞樹高地藝術家居留計劃

3

布魯斯·大衛遜

《紐約布魯克林幫（餐廳的青少年）》

1959年作

銀鹽照片

6 1/8 x 9 3/8 英吋 (15.6 x 23.8 公分)

款識：簽名（邊緣）

估價

\$4,000 — 6,000



[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT

拍賣收益撥歸約書亞樹高地藝術家居留計劃

4

布魯斯·大衛遜

《紐約布魯克林幫》

1959年作

銀鹽照片

8 1/4 x 12 3/8 英吋 (21 x 31.4 公分)

款識：簽名、註釋

鈐印：Davidson/Magnum 版權信用、Magnum Photo Library (邊緣)

估價

\$3,000 — 5,000



[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



拍賣收益撥歸約書亞樹高地藝術家居留計劃

5

布魯斯·大衛遜

《地鐵精選圖片》

1980年代作

五組彩色沖印

每組：16 x 23 1/2 英吋 (40.6 x 59.7 公分)

款識：簽名（每組邊緣）

估價

\$6,000 — 8,000

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



6

亨利·卡蒂爾—佈雷松

《羅馬尼亞》

1975年作

銀鹽照片（後印）

9 1/2 x 14 1/8 英吋 (24.1 x 35.9 公分)

款識：簽名（邊緣）

估價

\$8,000 — 12,000

[瀏覽拍品](#)



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出版Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 245

# Photographs

New York Auction / 12 October 2022 / 10am EDT



7

布魯斯·大衛遜

《「侏儒」詹米·岩士唐-美國新澤西州帕利塞德》

1958年作

銀鹽照片 (1970年前印)

9 3/4 x 6 1/2 英吋 (24.8 x 16.5 公分)

款識：簽名、標題「Jimmy Armstrong - Clown」、日期 (邊緣)

估價

\$6,000 — 8,000

瀏覽拍品



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*"Most of my pictures are compassionate, gentle and personal. They tend to let the viewer see for himself. They tend not to preach. And they tend not to pose as art."*  
—Bruce Davidson

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來源

1970年直接購自藝術家本人

出版

Davidson, *Circus*, cover

Davidson, *Outside Inside*, Vol. I, p. 59 there titled *The dwarf and the Clyde Beatty Circus*

# Photographs

New York Auction / 12 October 2022 / 10am EDT



8

黛安·阿布斯

《瑪麗金小姐和她的愛犬「麻煩」-馬里蘭狂歡節》

1964年作

銀鹽照片

8 x 7 1/2 英吋 (20.3 x 19.1 公分)

款識：執行者簽名（邊緣）

鈐印：A Diane Arbus photograph、遺產管理委員會版權信用、複印限制（邊緣）

估價

\$25,000 — 35,000

瀏覽拍品



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*"There are an awful lot of people in the world and it's going to be terribly hard to photograph all of them... It was my teacher Lisette Model who finally made it clear to me that the more specific you are, the more general it will be." —Diane Arbus*

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**來源**

富藝斯，2003年10月17-18日，拍品編號63

歐洲收藏

紐約，佳士得，2006年10月17日至18日，拍品編號23

**出版**

Arbus, Sussman, Philips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 171

# Photographs

New York Auction / 12 October 2022 / 10am EDT



9

黛安·阿布斯

《穿馬戲服的女孩-馬里蘭州》

1970年作

銀鹽照片 (Neil Selkirk後印)

14 1/2 x 14 1/2 英吋 (36.8 x 36.8 公分)

款識：執行者簽名、標題、日期、13/75 (邊緣)

鈐印：A Diane Arbus photograph、遺產管理委員會版權信用、複印限制 (邊緣)

估價

\$7,000 — 9,000

[瀏覽拍品](#)



## 出版

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 243  
Aperture, *Diane Arbus*, n.p.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



10

加里·溫諾格蘭

《紐約》

約1962年作

銀鹽照片 (1960年代或1970初年代印)

8 7/8 x 13 1/2 英吋 (22.5 x 34.3 公分)

款識：執行者簽名

鈐印：遺產管理委員會版權信用 (邊緣)

估價

\$15,000 — 25,000

[瀏覽拍品](#)



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The thin margins, paper type, and overall object quality of this print are indicative of Winogrand's printing style in the 1960s.

Museum of Modern Art curator John Szarkowski was Winogrand's most ardent champion. Szarkowski chose this image to reproduce in his seminal book, *Looking at Photographs*, wherein he writes:

*"In photography the formal issue might be stated as this: How much of the camera's miraculous descriptive power is the photographer capable of handling? Or how much complexity can be made simple? Or, conversely, how much diversity must be sacrifice for the sake of order? Consider Garry Winogrand's picture: so rich in fact and suggestion, and so justly resolved: more complex and more beautiful than the movie Alfred Hitchcock might derive from it."*

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#### 來源

土桑創意攝影中心收藏（1983年購自藝術家）  
紐約，蘇富比，2006年10月17日，拍品編號133

#### 出版

Szarkowski, *Looking at Photographs: 100 Pictures from the Collection of The Museum of Modern Art*, p. 189

Szarkowski, *Winogrand: Figments from the Real World*, p. 130

Szarkowski, *Winogrand: The Animals*, p. 13

San Francisco Museum of Modern Art, *Garry Winogrand*, pl. 98

TF. Editores, *Garry Winogrand: The Game Of Photography*, p. 99

Fundación MAPFRE, *Garry Winogrand*, pp. 62-63

# Photographs

New York Auction / 12 October 2022 / 10am EDT



11

加里·溫諾格蘭

《精選圖片》

約1970年作

三組銀鹽照片（1980年印，來自《女人很美麗》）

每組：約 8 1/2 x 12 3/4 英吋 (21.6 x 32.4 公分)

款識：簽名、編號（邊緣）

每組共有80版。

估價

\$5,000 — 7,000

[瀏覽拍品](#)



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出版TF Editores, *Garry Winogrand: The Game of Photography*, pl. 91

# Photographs

New York Auction / 12 October 2022 / 10am EDT



12

加里·溫諾格蘭

《紐約市》

1968年作

銀鹽照片 (後印)

8 3/4 x 13 1/8 英吋 (22.2 x 33.3 公分)

款識：簽名 (邊緣)

估價

\$5,000 — 7,000

[瀏覽拍品](#)



## 來源

攝影沖印者 Thomas Consilvio 收藏（購自攝影師本人）

私人收藏

## 出版

Winogrand, *Women are Beautiful*, cover

T.F. Editores, *Garry Winogrand: The Game of Photography*, p. 75

Szarkowski, *Winogrand: Figments from the Real World*, p. 27

# Photographs

New York Auction / 12 October 2022 / 10am EDT



13

李·弗里德蘭德

《堪薩斯城》

1965年作

銀鹽照片 (後印)

7 1/2 x 11 英吋 (19.1 x 27.9 公分)

款識：簽名、標題、日期

鈐印：版權信用、複印限制、1973 (邊緣)

估價

\$5,000 — 7,000

[瀏覽拍品](#)



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來源

紐約 Robert Freidus 畫廊 (1980年)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



14

李·弗里德蘭德

《新奧爾良》

1969年作

銀鹽照片 (後印)

7 5/8 x 11 3/8 英吋 (19.4 x 28.9 公分)

款識：簽名、標題、日期

鈐印：1978、版權信用、複印限制 (邊緣)

估價

\$5,000 — 7,000

[瀏覽拍品](#)



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來源

紐約Robert Friedus畫廊（1980年）

# Photographs

New York Auction / 12 October 2022 / 10am EDT



15

恩斯特 · 哈斯

《66號公路-新墨西哥州阿爾伯克基》

1969年作

彩色沖印 (後印)

40 7/8 x 60 7/8 英吋 (103.8 x 154.6 公分)

整體 : 48 1/2 x 68 1/4 英吋 (123.2 x 173.4 公分)

款識 : 攝影師兒子簽名、標題、日期、1/15 (哈斯工作室標籤)

估價

\$15,000 — 25,000

[瀏覽拍品](#)



## 出版

Thames & Hudson, *Ernst Haas: A Colour Retrospective, 1952-1986*, p. 127

# Photographs

New York Auction / 12 October 2022 / 10am EDT



16

恩斯特 · 哈斯

《跳躍的馬「格格不入」-內華達州》

1960年作

銀鹽照片 (後印)

23 7/8 x 16 英吋 (60.6 x 40.6 公分)

整體 : 31 3/8 x 21 1/8 英吋 (79.7 x 53.7 公分)

款識 : 攝影師兒子簽名、標題、日期、5/30 (裱背攝影  
師標籤)

估價

\$3,000 — 5,000

瀏覽拍品



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來源

直接購自恩斯特·哈斯遺產管理委員會

# Photographs

New York Auction / 12 October 2022 / 10am EDT



17

史提芬·梳爾

《美國101，加州尤里卡 7月29日》

1973年作

彩色沖印 (2007年印)

17 1/2 x 22 英吋 (44.5 x 55.9 公分)

款識：簽名、標題、日期、1/8 (邊緣)

估價

\$10,000 — 15,000

[瀏覽拍品](#)



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*"I remember thinking that it's important to put cars in photographs because they are like time seeds. And I learned this from looking at Evans."* —Stephen Shore

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# Photographs

New York Auction / 12 October 2022 / 10am EDT



18

阿貝拉度 · 莫雷爾

《時代廣場在酒店房間的暗箱圖像》

1997年作

銀鹽照片

32 x 39 英吋 (81.3 x 99.1 公分)

整體：41 x 48 英吋 (104.1 x 121.9 公分)

款識：簽名、標題、日期（裱背標籤）

估價

\$12,000 — 18,000

[瀏覽拍品](#)



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出版

Bulfinch Press, *Camera Obscura: Photographs by Abelardo Morell*, p. 45

# Photographs

New York Auction / 12 October 2022 / 10am EDT



19

李·弗里德蘭德

《田納西州諾克斯維爾》

1971年作

銀鹽照片 (後印)

8 1/2 x 12 7/8 英吋 (21.6 x 32.7 公分)

款識：簽名、標題、日期

鈐印：版權信用、複印限制 (邊緣)

估價

\$4,000 — 6,000

瀏覽拍品



## 出版

Galassi, *Friedlander*, pl. 231

Friedlander, *Like a One-Eyed Cat*, pl. 62

# Photographs

New York Auction / 12 October 2022 / 10am EDT



20

李·弗里德蘭德

《新墨西哥州阿爾伯克基》

1972年作

銀鹽照片 (後印)

8 1/2 x 12 7/8 英吋 (21.6 x 32.7 公分)

款識：簽名、標題、日期

鈐印：版權信用、複印限制 (邊緣)

估價

\$4,000 — 6,000

[瀏覽拍品](#)



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出版Galassi, *Friedlander*, pl. 235

# Photographs

New York Auction / 12 October 2022 / 10am EDT



21

黛安·阿布斯

《女酒保與狗在家-路易斯安那州新奧爾良》

1964年作

銀鹽照片 (1964-1965年印)

7 7/8 x 7 1/8 英吋 (20 x 18.1 公分)

款識：簽名、標題、日期、Judy Young (邊緣)

鈐印：A Diane Arbus photograph、遺產管理委員會版  
權信用、複印限制 (邊緣)

估價

\$50,000 — 70,000

[瀏覽拍品](#)



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In February of 1964, Diane Arbus traveled to New Orleans, Louisiana for Mardi Gras celebrations throughout the city. While the venue seemed rife with possibility for finding the subjects that Arbus gravitated towards, surprisingly the trip yielded just one photograph that Arbus would go on to print: a portrait of Judy Young that she titled *Lady Bartender At Home With Souvenir Dog, New Orleans, LA, 1964*.

The format of this print highlights a pivotal moment in Arbus' career where she transitioned from a 35mm camera to a medium-format camera. While the size and hard edges are indicative of her earlier work, the square format is a hallmark of the style that she would become known for. Beginning in 1965, Arbus began printing her photographs with black borders and, later in the decade, soft edges, helping to further identify this print as being made before this era.

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來源

舊金山 Fraenkel 畫廊

出版

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 168, pp. 267-270  
Aperture, *Diane Arbus*, n.p.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



22

黛安·阿布斯

《半裸舞者在她的更衣室-加州舊金山》

1968年作

銀鹽照片 (Neil Selkirk印)

14 1/2 x 14 1/2 英吋 (36.8 x 36.8 公分)

款識：執行者簽名、標題、日期、30/75 (邊緣)

鈐印：A Diane Arbus photograph、遺產管理委員會版權信用、複印限制 (邊緣)

估價

\$8,000 — 12,000

瀏覽拍品



## 來源

紐約，佳士得，2006年10月17日，拍品編號7

## 出版

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 257

Aperture, *Diane Arbus*, pp. 94-95

# Photographs

New York Auction / 12 October 2022 / 10am EDT



23

黛安·阿布斯

《無題(8)》

1970-1971年作

銀鹽照片 (Neil Selkirk後印)

14 1/2 x 14 1/4 英吋 (36.8 x 36.2 公分)

款識：執行者簽名、標題、日期、12/75 (邊緣)

鈐印：A Diane Arbus photograph、遺產管理委員會版  
權信用、複印限制 (邊緣)

估價

\$12,000 — 18,000

瀏覽拍品



## 來源

舊金山 Fraenkel 畫廊

## 出版

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 263

Aperture, *Diane Arbus: Untitled*, cover and n.p.

Aperture, *Diane Arbus: Magazine Work*, p. 171

# Photographs

New York Auction / 12 October 2022 / 10am EDT



24

黛安·阿布斯

《婚禮花女-康涅狄格州》

1964年作

銀鹽照片 (Neil Selkirk印)

14 1/2 x 14 7/8 英吋 (36.8 x 37.8 公分)

款識：執行者簽名、標題、日期、41/75 (邊緣)

鈐印：A Diane Arbus photograph、遺產管理委員會版  
權信用、複印限制 (邊緣)

估價

\$10,000 — 15,000

瀏覽拍品



## 出版

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, pp. 296-297  
Aperture, *Diane Arbus*, n.p.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



25

李·弗里德蘭德

《紐約市（達菲神父）》

1974年作

銀鹽照片（後印）

8 5/8 x 12 7/8 英吋 (21.9 x 32.7 公分)

款識：簽名、標題、日期

鈐印：版權信用、複印限制（邊緣）

估價

\$7,000 — 9,000

[瀏覽拍品](#)



## 出版

Galassi, *Friedlander*, cover and pl. 300

Friedlander, *Like a One-Eyed Cat*, pl. 88

# Photographs

New York Auction / 12 October 2022 / 10am EDT



26

加里·溫諾格蘭

《公園大道》

1959年作

銀鹽照片 (後印)

13 x 8 3/4 英吋 (33 x 22.2 公分)

款識：簽名 (邊緣)

估價

\$15,000 — 25,000

[瀏覽拍品](#)



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*"Sometimes I feel like... the world is a place I bought a ticket to. It's a big show for me, as if it wouldn't happen if I wasn't there with a camera."* —Garry Winogrand

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**來源**

直接來自藝術家本人

紐約，富藝斯，2020年7月13日，拍品編號86

**出版**

Szarkowski, *Winogrand: Figments from the Real World*, p. 77

# Photographs

New York Auction / 12 October 2022 / 10am EDT



27

理查德·阿維頓

《紐約時代廣場，11月22日》

1963年作

銀鹽照片（2002年印）

16 7/8 x 11 1/4 英吋 (42.9 x 28.6 公分)

款識：簽名、2/7

鈐印：標題、日期、印刷日期（邊緣）

估價

\$15,000 — 25,000

[瀏覽拍品](#)



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出版Random House, *Avedon: The Sixties*, p. 18

# Photographs

New York Auction / 12 October 2022 / 10am EDT

28

托德·韋伯

《紐約第43街和第44街之間夾第六大道》

1948年作

全景圖由八組銀鹽照片組成（後印）

9 x 72 英吋 (22.9 x 182.9 公分)

整體 : 17 1/2 x 80 1/4 英吋 (44.5 x 203.8 公分)

估價

\$20,000 — 30,000



瀏覽拍品



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來源

紐約私人收藏

出版

Thames & Hudson, *I See at City: Todd Webb's New York*, cover, detail

*Presence: The Photography Collection of Judy Glickman Lauder*, pp. 88-93

# Photographs

New York Auction / 12 October 2022 / 10am EDT



29

丹尼·里昂

《密爾沃基州陣亡將士紀念跑》

1966年作

銀鹽照片 (2012年印)

35 x 23 1/2 英吋 (88.9 x 59.7 公分)

整體 : 48 x 36 英吋 (121.9 x 91.4 公分)

款識 : 簽名、印刷標題、日期、3/10 (裱背畫廊標籤)

估價

\$6,000 — 8,000

瀏覽拍品



來源

土桑Etherton畫廊

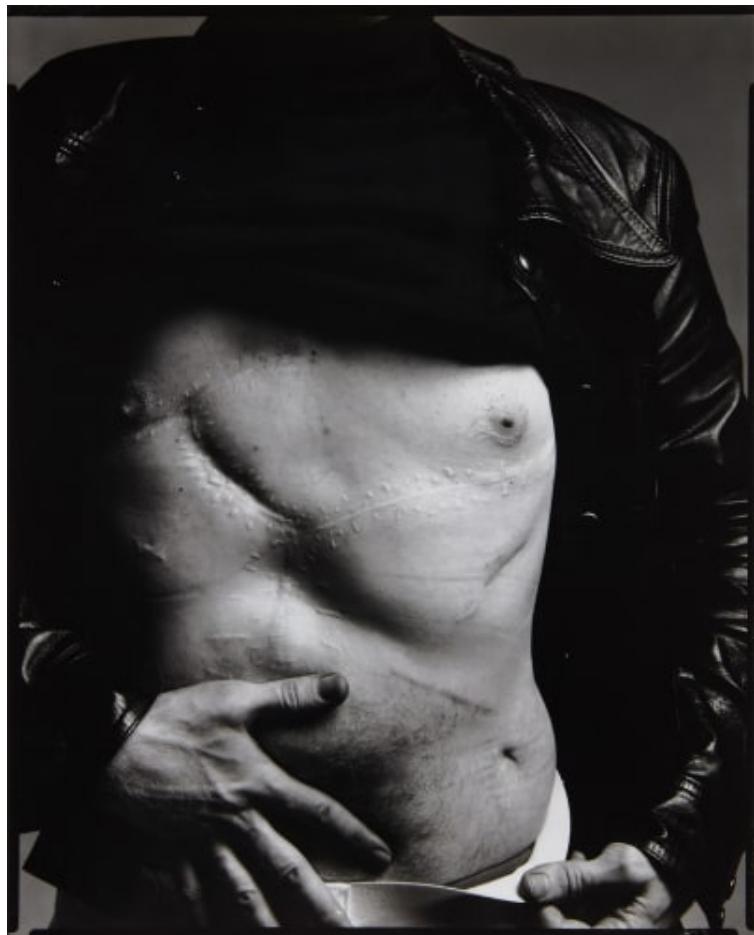
出版

Lyon, *The Bikeriders*, p. 116

Lyon, *Knave of Hearts*, p. 35

# Photographs

New York Auction / 12 October 2022 / 10am EDT



30

理查德·阿維頓

《藝術家安迪·沃荷-紐約市，69年8月20日》

1969年作

銀鹽照片（1975年印）

9 5/8 x 7 5/8 英吋 (24.4 x 19.4 公分)

款識：簽名、40/50

鈐印：版本、標題、日期、版權信用、複印限制（邊緣）

估價

\$10,000 — 15,000

瀏覽拍品



## 出版

Harry N. Abrams, *Richard Avedon: Portraits*, n.p.

Random House, *Avedon: The Sixties*, p. 32 for a variant

Random House, *Richard Avedon: Evidence 1944-1994*, p. 150

# Photographs

New York Auction / 12 October 2022 / 10am EDT



31

安迪·沃荷

《冬青所羅門》

1963-1964年作

獨版銀鹽照片（四框照相亭條）

7 3/4 x 11 1/2 英吋 (19.7 x 3.8 公分)

鈐印：遺產管理委員會（邊緣）

估價

\$8,000 — 12,000

[瀏覽拍品](#)



The photobooth strip documents the collaboration of two seminal figures in 20th century art: artist Andy Warhol and gallerist Holly Solomon.

In the early 1960s, Holly Solomon – art collector and aspiring actress – sought out photographer Richard Avedon to have her portrait made. She balked at Avedon's fee, however, and set her sights on other artists. Andy Warhol's price tag was also too high for her, so Solomon moved on to Roy Lichtenstein, who portrayed her as a comic-strip protagonist in his iconic 1965-66 painting *I... I'm Sorry*. When Solomon delivered payment for that portrait to Leo Castelli Gallery, it was misunderstood as a down payment for a sitting with Warhol. So, by chance, two soon-to-be titans of postwar art came together to create an enduring series of photographic portraits.

Warhol's process for creating his large-scale canvases at the time was to start with a photobooth portrait. Warhol and Solomon met at an arcade on 47th Street and Broadway to lay the groundwork for their project. Solomon noted that Warhol was very particular about which booth they used: 'He did pick precisely the photobooth, and he explained to me that he wanted dark and light to be quite clear.' Once the ideal booth had been selected, Warhol let Solomon alone to perform for the camera as she saw fit. Solomon had studied with legendary acting teacher Lee Strasberg and she used this training to summon a vast array of expressions, poses, and characters for the mechanically operated camera which took four exposures per strip. The final product, an entire inventory of roles that Solomon inhabited with vigor and creativity, was handed over to Warhol to select the image he would use for the final canvas.

Warhol would ultimately produce nine brilliant canvases. In each frame Solomon offers up a different avatar of herself, conveying her movie-star charisma and sharp wit. She said, 'I wanted to be Brigitte Bardot. I wanted to be Jeanne Moreau, Marilyn Monroe all packed into one,' and observed that Warhol's 'greatest gift was giving people what they thought they wanted.'

Holly Solomon was a seminal figure in the advancement of Post-War art, and her name is inextricably linked to the major artists of her day. She began her engagement with the art world as a collector in the early 1960s, gravitating toward Pop and Conceptual Art at an especially formative time, collecting work and developing friendships with Warhol, Claes Oldenburg, Dan Flavin, Lucas Samaras, and countless others. As her involvement in the New York City art world deepened she opened her first space at 98 Greene Street in Soho in 1969 along with her husband Horace. Solomon's Greene Street space, designed by Gordon Matta-Clark, was daringly experimental and captured the freewheeling creativity of the day with exhibitions, film showings, performances, and poetry readings. In 1975, the Holly Solomon Gallery opened at 392 West Broadway where Solomon retained her adventurous spirit and willingness to promote and support artists such as Matta-Clark, Sigmar Polke, Mary Heilmann, Nam June Paik, Laurie Anderson, William Wegman, and members of the Pattern and Decoration movement including Robert Kushner. As a collector and a dealer, Solomon demonstrated her unfailing ability to recognize creative talent long before others in the field.

It was Warhol's genius to see the creative potential in media designed for consumer or commercial

use, not for artists, such as the photobooth, the Polaroid, and the silkscreen. While his adoption of such media drew skepticism, Solomon saw Warhol's choices as decisive and indicative of his unique artistic vision. She remarked: 'What nobody really understood about Andy at the time, was that he was a great artist. We don't understand that these contemporary painters and artists – when they are good – really understand media. When Andy did a photograph, when Lichtenstein would paint or do a drawing, they understood that medium, and what vocabulary they were going to add to the medium' (*The Andy Warhol Photograph*, p. 94)

#### 來源

舊金山 Fraenkel 畫廊

#### 過往展覽

*A New Reality: Black-and-White Photography in Contemporary Art*, Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey, 1 September - 18 November 2007

#### 出版

Angell, *Andy Warhol Screen Tests: The Films of Andy Warhol Catalogue Raisonné*, p. 189, for variants

Éditions Stemmle, *Andy Warhol Photography*, pp. 94, 96-99; for variants

Indiana, *Andy Warhol Photobooth Pictures*, n.p. for a variant

# Photographs

New York Auction / 12 October 2022 / 10am EDT



32

丹尼斯·霍珀

《安迪·沃荷與工廠工作室成員》

1964年作

銀鹽照片 (後印)

16 x 23 3/4 英吋 (40.6 x 60.3 公分)

款識：簽名、日期、13/15 (邊緣)

估價

\$4,000 — 6,000

[瀏覽拍品](#)



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出版Prestel Verlag, *Dennis Hopper: The Lost Album*, p. 61

# Photographs

New York Auction / 12 October 2022 / 10am EDT



33

比爾·布蘭特

《雷內·馬格利特》

1966年作

銀鹽照片（後印）

13 1/2 x 11 3/8 英吋 (34.3 x 28.9 公分)

款識：簽名（裱框）

估價

\$2,500 — 3,500

[瀏覽拍品](#)



## 來源

舊金山，Butterfields，1992年5月13日，拍品編號02947

## 出版

Aperture, *Bill Brandt: Behind the Camera, Photographs, 1928-1983*, pl. 47

Centre National De La Photographie, *Bill Brandt*, pl. 52

Da Capo Press, *Bill Brandt: Shadow of Light*, pl. 97

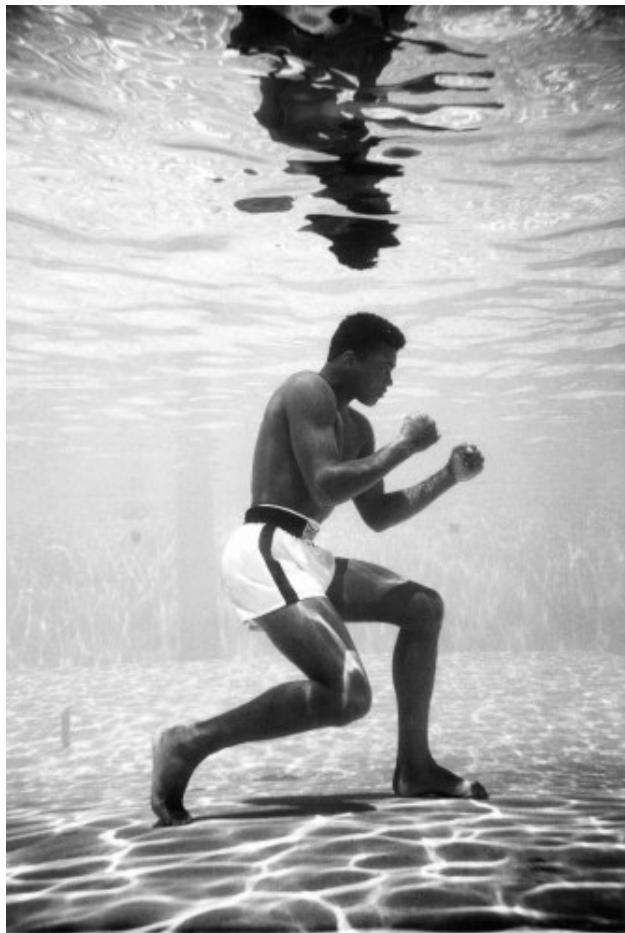
Gordon Fraser, *Bill Brandt: Portraits*, p. 32

Harry N. Abrams, Inc., *Brandt: The Photography of Bill Brandt*, p. 218

Thames & Hudson, *Bill Brandt: Photographs 1928-1983*, p. 155

# Photographs

New York Auction / 12 October 2022 / 10am EDT



34

福力普 · 舒爾克

《水中阿里》

1961年作

銀鹽照片 (後印, 已裱)

60 x 40 英吋 (152.4 x 101.6 公分)

款識：攝影師遺孀 Donna Schulke 簽名、檔案保管員

Gary Truman 簽名 (畫廊證書、框背版本證書)

共有99版，此作為第71版。

估價

\$10,000 — 15,000

瀏覽拍品



## 出版

'A Wet Way to Train for a Fight', *LIFE*, September 1961, p. 123  
Schulke and Schudel, *Muhammad Ali: The Birth of a Legend*, cover

# Photographs

New York Auction / 12 October 2022 / 10am EDT



35

赫伯 · 格連

《精選圖片 -搖滾音樂家》

1967-1969年作

37組銀鹽照片 (未知印刷年份)

不同尺寸,由  $5\frac{3}{4} \times 4\frac{1}{2}$  英吋 ( $14.6 \times 11.4$  公分) 到  $8$

$1\frac{1}{4} \times 8\frac{1}{4}$  英吋 ( $21 \times 21$  公分)

款識: 簽名、編號 (裱框)

估價

\$15,000 — 25,000

[瀏覽拍品](#)



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來源

紐約 Howard Schickler 收藏 (1996年)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



36

艾米特 · 高溫

《蘭西和德韋恩-維珍尼亞州丹維爾》

1970年作

銀鹽照片

6 1/2 x 6 1/2 英吋 (16.5 x 16.5 公分)

款識：簽名、標題、日期（邊緣）

估價

\$4,000 — 6,000

[瀏覽拍品](#)



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來源

紐約佩斯畫廊

出版

Knopf, *Emmet Gowin: Photographs*, p. 33

Windsor Press, *The Family*, n.p.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



37

法蘭克 · 戈爾克

《黑斯廷斯附近景觀-明尼蘇達州》

1973年作

銀鹽照片

8 x 8 英吋 (20.3 x 20.3 公分)

款識：簽名、標題、日期（邊緣）

估價

\$2,500 — 3,500

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



38

羅伯特 · 亞當斯

《科羅拉多州貝爾蘇德》

1976年作

銀鹽照片 (1988年印)

5 x 5 英吋 (12.7 x 12.7 公分)

款識：簽名、標題、日期

鈐印：版權信用 (邊緣)

估價

\$40,000 — 60,000

[瀏覽拍品](#)



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*"You do try to get as much as you can right there on the spot when you make the exposure, but there are a lot of surprises in photography. If you're not interested in surprises, you shouldn't be a photographer. It's one of the great enlivening blessings of the medium." —Robert Adams*

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## 來源

紐約Lowinsky畫廊

## 出版

Adams, *Summer Nights*, cover, n.p.Adams, *To Make it Home, Photographs of the American West, 1965-1986*, p. 117Greenough, *American Silence: The Photographs of Robert Adams*, pl. 90Yale University Press, *Robert Adams: The Place We Live, A Retrospective Selection Of Photographs, 1964-2009*, Vol. I, p. 213

# Photographs

New York Auction / 12 October 2022 / 10am EDT



39

羅伯特·亞當斯

《科羅拉多州朗蒙特》

1977年作

銀鹽照片 (1982年印)

5 1/8 x 5 英吋 (13 x 12.7 公分)

款識：簽名、標題、日期、註釋「Summer Nights-1」

鈐印：版權信用 (邊緣)

估價

\$12,000 — 18,000

[瀏覽拍品](#)



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來源

紐約Lowinsky畫廊

出版

Aperture, *Robert Adams: Summer Nights*, n.p.

Greenough, *American Silence: The Photographs of Robert Adams*, pl. 70

# Photographs

New York Auction / 12 October 2022 / 10am EDT



40

羅伯特·亞當斯

《科羅拉多斯普林斯》

1972年作

銀鹽照片

5 7/8 x 6 英吋 (14.9 x 15.2 公分)

款識：簽名、標題、日期（裱背）

估價

\$12,000 — 18,000

瀏覽拍品



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來源

紐約 Matthew Marks 畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



41

威廉·埃格斯頓

《十四組重要照片》

華盛頓特區：Lunn 畫廊，1974年

十四組染料轉印

23 1/2 x 29 1/2 英吋 (59.7 x 74.9 公分)

款識：簽名、版本

鈐印：作品集

共有15版，此作為第14版。

估價

\$100,000 — 150,000

[瀏覽拍品](#)



In 1974, while teaching photography at Harvard University, William Eggleston privately published this limited-edition portfolio of *14 Pictures*. Although it was the first such venture of his career, Eggleston still regards this suite as one of the best groupings of his work. These fourteen photographs are unified by a notable absence of human protagonists, and a striking use of raking angles; these qualities lend an evocative and somewhat mysterious air to these otherwise ordinary scenes of suburban Memphis.

The most distinguishing feature of the present work is its use of dye-transfer printing. In addition to *The Red Ceiling* (1973), which quickly entered the permanent collection of The Museum of Modern Art, the prints in *14 Pictures* were among the first that Eggleston created with this process. The artist discovered this new method of printing color negatives in 1973. Eggleston recalled, 'I was reading the price list of this lab in Chicago, and it advertised "from the cheapest to the ultimate print." The ultimate print was a dye-transfer. I went straight up there to look and everything I saw was commercial work like pictures of cigarette packs or perfume bottles but the color saturation and the quality of the ink was overwhelming. I couldn't wait to see what a plain Eggleston picture would look like with the same process. Every photograph I subsequently printed with the process seemed fantastic and each one seemed better than the previous one' (quoted in *William Eggleston: Ancient and Modern*, p. 16).

This portfolio offers a masterclass in the use of color in photography. Nearly all the prints feature the vivid reds and yellows that the artist favored in the early 1970s, but he uses them sparingly in this portfolio, presenting glimpses of bright color amidst more muted tints. Eggleston's deft and decisive deployment of color yields a maximum of pictorial impact.

#### 來源

法國阿維尼翁 Lambert 藝術收藏  
富藝斯，2002年10月25日，拍品編號42

#### 出版

Eggleston, *Ancient and Modern*, pp. 35, 65 and 41, for prints 1, 5 and 10  
Eggleston, *Hasselblad Award 1998: William Eggleston*, n.p., for selected prints  
Szarkowski, *Mirrors and Windows: American Photography since 1960*, p. 132, for print 12  
Chandès, *William Eggleston*, pls. 66-73, for selected prints  
Galassi, *Walker Evans & Company*, pls. 18 and 104 and p. 158, for selected prints

# Photographs

New York Auction / 12 October 2022 / 10am EDT



42

威廉·埃格斯頓

《無題（孟菲斯）》

約1973年作

彩色沖印（2007年印）

26 1/2 x 18 1/2 英吋 (67.3 x 47 公分)

整體：36 x 27 3/4 英吋 (91.4 x 70.5 公分)

款識：簽名、1/10 (邊緣)

鈐印：埃格斯頓藝術信託基金版權信用 (邊緣)

估價

\$20,000 — 30,000

瀏覽拍品



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*"His best photographs are original and advance his style, because for a magical moment they conjoin opposites: familiar and unfamiliar, fullness and emptiness, feeling and intellect." —Thomas Weski*

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來源

紐約Cheim & Read畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



43

威廉·埃格斯頓

《無題（神奇麵包）》

1981年作

染料轉印（來自《南方套餐》）

9 3/4 x 15 英吋 (24.8 x 38.1 公分)

款識：簽名（邊緣）

共有12版與3版藝術家試作版。

估價

\$20,000 — 30,000

[瀏覽拍品](#)



## 來源

紐約，佳士得，2008年10月13日，拍品編號123

## 出版

Morris and Eggleston, *Faulkner's Mississippi*, p. 117

Random House, *William Eggleston: Ancient and Modern*, pl. 60

# Photographs

New York Auction / 12 October 2022 / 10am EDT



44

佛雷德里克·薩默

《亞利桑那風景（巴格達）》

1943年作

銀鹽照片

7 1/2 x 9 1/2 英吋 (19.1 x 24.1 公分)

款識：簽名、標題、日期（裱背）

估價

\$20,000 — 30,000

瀏覽拍品



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來源

紐約佩斯畫廊

出版

Yale University Press, *The Art of Frederick Sommer: Photography, Drawing, Collage*, p. 31

Center for Creative Photography, *Sommer, Words/Images*, pl. 29

# Photographs

New York Auction / 12 October 2022 / 10am EDT



45

羅伯特·亞當斯

《廢棄柑橘種植園的侵蝕邊緣-加州東高地》

1982年作

銀鹽照片

14 7/8 x 18 1/2 英吋 (37.8 x 47 公分)

款識：簽名、標題、日期、7/30 (邊緣)

估價

\$8,000 — 12,000

瀏覽拍品



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來源

紐約 Matthew Marks 畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



46

羅伯特 · 亞當斯

《俄勒岡州克拉索普縣》

1999年作

銀鹽照片 (2003年印)

15 5/8 x 12 1/4 英吋 (39.7 x 31.1 公分)

款識：簽名、日期、6/6 (邊緣)

估價

\$6,000 — 8,000

[瀏覽拍品](#)



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來源

紐約Matthew Marks畫廊

出版

Robert Adams, Fraenkel Gallery and Matthew Marks Gallery, *Turning Back*, p. 58

# Photographs

New York Auction / 12 October 2022 / 10am EDT



47

羅伯特·亞當斯

《科羅拉多州朗蒙特》

1980年作

銀鹽照片 (1990年印)

10 3/8 x 11 英吋 (26.4 x 27.9 公分)

款識：簽名、標題、日期、8/30 (邊緣)

估價

\$6,000 — 8,000

瀏覽拍品



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來源

紐約 Matthew Marks 畫廊

出版

Aperture, *Robert Adams: Summer Nights*, n.p.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



48

羅伯特·亞當斯

《科羅拉多州丹佛》

1973年作

銀鹽照片 (1988年印)

6 x 7 1/2 英吋 (15.2 x 19.1 公分)

款識：簽名、標題、日期

鈐印：版權信用 (邊緣)

估價

\$10,000 — 15,000

[瀏覽拍品](#)



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來源

紐約Matthew Marks畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



49

貝恩德和希拉·貝查夫婦

《水塔-德國奧伯豪森/魯爾》

1967年作

銀鹽照片 (約1989年印)

23 7/8 x 19 1/4 英吋 (60.6 x 48.9 公分)

款識：簽名、標題、日期、3/5 (邊緣)

估價

\$15,000 — 25,000

瀏覽拍品



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*"And because these types of purpose-built structures can't be preserved forever, we wanted to at least hold them fast in pictures, and so we began to collect them."*  
—Hilla Becher

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## 來源

紐約Sonnabend畫廊

私人收藏

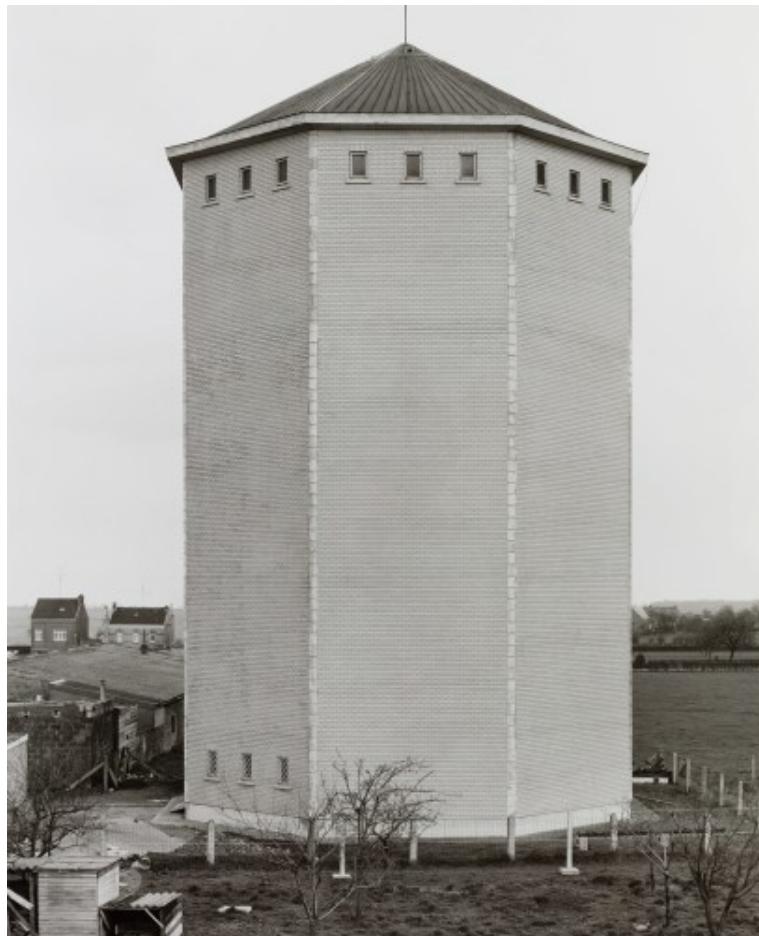
倫敦，邦瀚斯，2019年6月27日，拍品編號58

## 出版

Becher, Bernd and Hilla, *Water Towers*, Cambridge, MIT Press, 1998, pl. 66, *Oberhausen, D*, 1967  
(variant)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



50

貝恩德和希拉·貝查夫婦

《水塔-赫夫/列日, B》

1971年作

銀鹽照片 (1995年印)

23 7/8 x 19 1/8 英吋 (60.6 x 48.6 公分)

款識：簽名、標題、日期、5/5 (邊緣)

估價

\$15,000 — 25,000

[瀏覽拍品](#)



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*"The Bechers were unequivocally artists, not scientists, but they used an almost Linnean system of classification – an important eighteenth-century precedent for their work – in which each photograph is treated like a botanical or zoological specimen." —Jeff Rosenheim*

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## 來源

Sonnabend Gallery, New York

## 出版

MIT Press, *Water Towers*, p. 217

MIT Press, *Bernd and Hilla Becher: Typologies*, cover and pl. 1

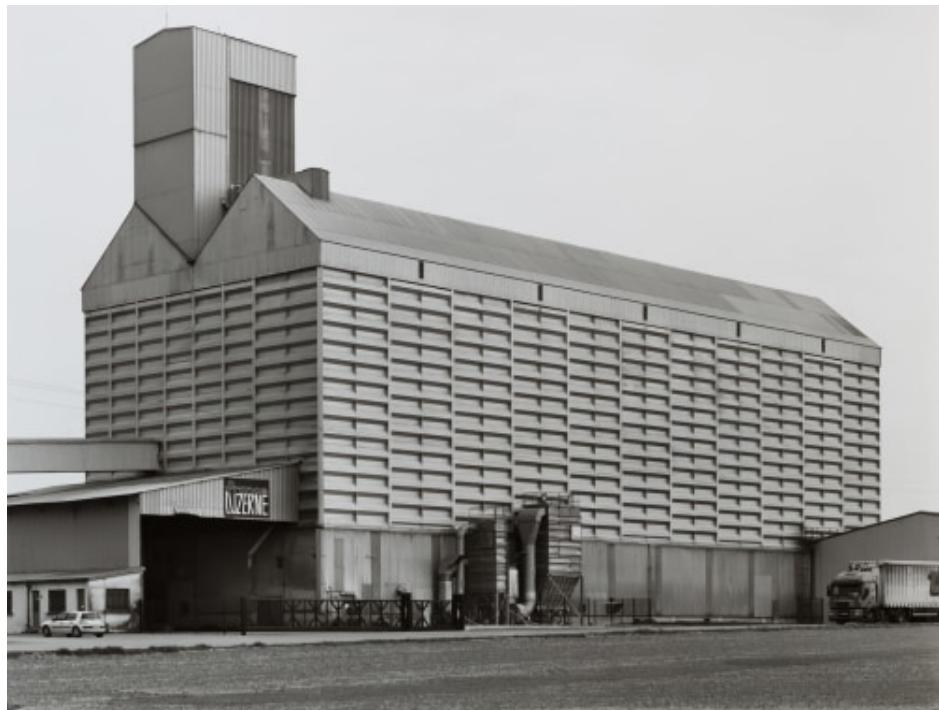
Schirmer/Mosel, *Bernd and Hilla Becher: Tipologie, Typologien, Typologies*, pl. 15

Pompidou, *Bernd et Hilla Becher*, pl. 1

Fraenkel Gallery, *Open Secrets*, p. 26

# Photographs

New York Auction / 12 October 2022 / 10am EDT



51

貝恩德和希拉·貝查夫婦

《糧食提昇機- 法國夏隆香檳區庫魯斯, F》

2006年作

銀鹽照片

17 7/8 x 23 1/2 英吋 (45.4 x 59.7 公分)

款識：簽名、標題、日期（邊緣）

共有5版，此作為第5版。

估價

\$15,000 — 25,000

[瀏覽拍品](#)



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來源

Sonnabend Gallery, New York

出版

MIT Press, *Grain Elevators*, p. 198

# Photographs

New York Auction / 12 October 2022 / 10am EDT



52

貝恩德和希拉·貝查夫婦

《水塔（球在下方關閉）》

約1960年代至1980年代作

9組銀鹽照片（2010年前印）

每組：約 16 x 12 英吋 (40.6 x 30.5 公分)

整體：68 1/8 X 55 1/8 英吋 (173.04 X 140.02 公分)

款識：1-9、2、9、B、B9

估價

\$120,000 — 180,000

[瀏覽拍品](#)



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*"We want to offer the audience a point of view, or rather a grammar, to understand and compare the different structures. Through photography, we try to arrange these shapes and render them comparable. To do so, the objects must be isolated from their context and freed from all association."* —Bernd & Hilla Becher

---

來源

紐約Sonnabend畫廊（2011年）

出版

Individual images:

MIT Press, *Bernd and Hilla Becher: Water Towers*, pls. 88 and 94

Lange and Gaines, *Bernd and Hilla Becher: Life and Work*, pls. 13 and 49, pp. 110 and 169

De Beaupré, et al, *Bernd und Hilla Becher: Printed Matter 1964/2013: Éphemera, Catalogues Et Ouvrages Monographiques*, pp. 32, 37, 56, and 58

Art-Press Verlag, *Bernd und Hilla Becher, Anonyme Skulpturen -- Eine Typologie Technischer Bauten*, 1970, n. p.

Sonnabend Gallery, *Hilla and Bernd Becher*, n. p.

Schirmer/Mosel Verlag, *Bernd & Hilla Becher: Typologien*, n. p.

Schirmer/Mosel Verlag, *Bernd Und Hilla Becher: Wassertürme*, front cover

# Photographs

New York Auction / 12 October 2022 / 10am EDT



53

貝恩德和希拉·貝查夫婦

《鋼鐵廠熱風爐-德國杜伊斯堡-梅德里希》

1986年作

銀鹽照片 (1989年印)

23 5/8 x 17 1/8 英吋 (60 x 43.5 公分)

款識：簽名、標題、日期 (邊緣)

共有5版，此作為第1版。

估價

\$12,000 — 18,000

瀏覽拍品



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來源

舊金山 **Fraenkel** 畫廊

過往展覽

Bernd and Hilla Becher, Dia Art Center, New York, 14 December 1989 - 21 June 1991

出版

Te Neues, *Bernd and Hilla Becher: Basic Forms*, pl. 33

# Photographs

New York Auction / 12 October 2022 / 10am EDT



54

貝恩德和希拉·貝查夫婦

《石灰窯-荷蘭阿爾克馬爾》

1968年作

銀鹽照片 (已裱)

11 3/4 x 16 英吋 (29.8 x 40.6 公分)

款識：簽名、日期 (邊緣)

估價

\$8,000 — 12,000

[瀏覽拍品](#)



## 出版

Becher, *Anonyme Skulpturen: Eine Typologie technischer Bauten*, n.p.

Schirmer/Mosel, *Was wir tun, ist letztlich Geschichten erzählen... Bernd und Hilla Becher*.

*Einführung in Leben und Werk*, pl. 44

Schirmer/Mosel, *Bernd & Hilla Becher: Steinwerke und Kalköfen*, pl. 7

Schirmer/Mosel, *Bernd & Hilla Becher. Typologien industrieller Bauten*, pl. 80

# Photographs

New York Auction / 12 October 2022 / 10am EDT



55

托馬斯·斯特魯斯

《精選城市景觀：倫敦和紐約》

1977-1978年作

兩組獨版銀鹽照片 (1980年前印)

11 1/4 x 16 英吋 (28.6 x 40.6 公分)

12 1/8 x 15 7/8 英吋 (30.8 x 40.3 公分)

款識：簽名、標題、日期

鈐印：版權信用、複印限制 (後板背)

估價

\$6,000 — 8,000

瀏覽拍品



## 來源

由攝影師送贈德國收藏

紐約，蘇富比，2016年7月28日，拍品編號121

紐約私人收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



56

貝恩德和希拉·貝查夫婦

《煤酒，賓州古德斯普林》

1975年作

四組銀鹽照片（已裱）

每組：4 1/2 x 6 3/8 英吋 (11.4 x 16.2 公分)

整體：16 x 19 1/2 英吋 (40.6 x 49.5 公分)

款識：簽名、日期（裱背）標題、3/3（裱框）

鈐印：版權信用（裱背）

估價

\$12,000 — 18,000

瀏覽拍品



## 出版

Schirmer/Mosel, *Bernd & Hilla Becher. Typologien industrieller Bauten*, pl. 45

Schirmer/Mosel, *Bernd & Hilla Becher: Fordertürme*, p. 94

Steidl, *New Topographics*, p. 270

# Photographs

New York Auction / 12 October 2022 / 10am EDT



57

貝恩德和希拉·貝查夫婦

《石灰窯-荷蘭哈靈根》

1963年作

銀鹽照片 (已裱)

12 x 15 3/4 英吋 (30.5 x 40 公分)

款識：簽名、日期 (邊緣)

估價

\$8,000 — 12,000

[瀏覽拍品](#)



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出版

Becher, *Anonymous Skulpturen: Eine Typologie technischer Bauten*, n.p.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



58

尼古拉斯·尼克遜

《從紐約第48街向南看》

1975年作

銀鹽照片 (後印)

32 x 41 1/4 英吋 (81.3 x 104.8 公分)

款識：簽名、標題、日期、A.P. (裱背)

共有4版與藝術家試作版，此作為藝術家試作版。

估價

\$3,000 — 5,000

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



59

喬治 · 泰斯

《美孚油站和水塔-新澤西州櫻桃山》

1974年作

硒調色銀鹽照片 (1998年印)

10 1/2 x 13 1/4 英吋 (26.7 x 33.7 公分)

款識：簽名 (裱框) 標題、日期 (裱背)

估價

\$6,000 — 8,000

瀏覽拍品



## 來源

2000年私人收藏直接購自攝影師本人

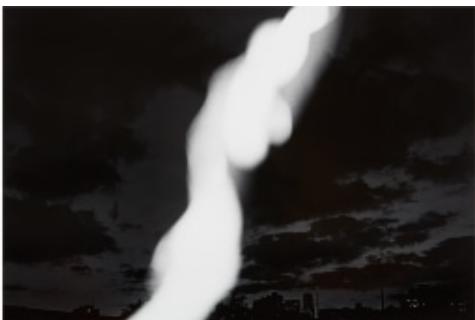
## 出版

Tice, *George Tice: Urban Landscapes*, cover

Szarkowski, *Mirrors and Windows: American Photography Since 1960*, p. 75

# Photographs

New York Auction / 12 October 2022 / 10am EDT



60

雷·K·梅茨克

《精選圖片-來自「圖片中斷」》

1976-1980年作

四組銀鹽照片

每組：約 12 x 17 英吋 (30.5 x 43.2 公分)

款識：簽名、編號 (每組邊緣)

估價

\$8,000 — 12,000

瀏覽拍品



## 來源

普羅維登斯Jeb畫廊（其中三組，1981年）

紐約LIGHT畫廊（其中一組，1981年）

# Photographs

New York Auction / 12 October 2022 / 10am EDT



61

威廉·拉遜

《變速 0061》

1975年作

獨版電碳沖印

11 x 8 1/2 英吋 (27.9 x 21.6 公分)

款識：簽名（邊緣攝影師標籤）

鈐印：版權信用（墊）

此作後板並附兩個洛杉磯縣美術館展覽標籤。

估價

\$3,000 — 5,000

瀏覽拍品



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過往展覽

*Photography and Art 1946-1986*, Los Angeles County Museum of Art, June 1987 - April 1998

# Photographs

New York Auction / 12 October 2022 / 10am EDT



62

艾榮·佩恩

《扁平手套，紐約》

1975年作

鉛鉛沖印

30 x 22 1/2 英吋 (76.2 x 57.2 公分)

整體：32 x 24 3/4 英吋 (81.3 x 62.9 公分)

款識：簽名、標題、日期、註釋、鈐印（邊緣）  
共有53版，此作為第2版。

估價

\$10,000 — 15,000

瀏覽拍品



*'It is perhaps not too much to say that in Penn's prints the descriptive resources of the photographic gray scale have never been more fully exploited.'*—John Szarkowski

Beginning in 1964, Irving Penn began experimenting with platinum printing. Penn had spent his career up to that point making photographs which were seen almost exclusively in reproduction within the glossy pages of magazines and in his pivotal 1960 book *Moments Preserved*. Penn set himself the challenge of producing photographic prints that would surpass the technical limitations of reprographic media and deliver a deeper visual experience. He was drawn to the antiquated platinum process for its long gray scale – its ability to display a seemingly infinite array of gradations between pure white and absolute black.

The platinum process requires direct contact with the negative, without enlargement, so Penn first needed to create flawless negatives the same size as the desired print. He then hand-coated paper with platinum emulsion. When dry, the paper was sandwiched with the negative and exposed to light before processing. Rigorous experimentation revealed that recoating a print with a secondary emulsion and making a second or third exposure of the same image on a single sheet of paper yielded prints of greater depth and subtlety. Penn solved the problem of aligning and re-aligning the negative and the print surface over multiple exposures by borrowing a technique from the graphic arts: he mounted his paper on a sheet of aluminum with a series of registration guides along the top edge. Penn was guarded about the preparation of his emulsions and his precise formulations varied considerably. He frequently introduced palladium and iron salts into his coatings to achieve desired effects.

This photograph comes from Penn's *Street Material* series, begun in 1975, in which he aimed his camera at the detritus of the city streets, such as the discarded glove seen in the present photograph. The resulting platinum-palladium prints are transcendent in the true sense of the word, rising above their lowly origins into the realm of aesthetic perfection.

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#### 來源

紐約, 富藝斯, 2003年10月18日, 拍品編號101

#### 出版

Penn, *Passage: A Work Record*, p. 220

Szarkowski, *Irving Penn*, pl. 125

Szarkowski, *Still Life: Irving Penn Photographs 1938 - 2000*, n.p.

Westerbeck, *Irving Penn: A Career in Photography*, pl. 30

# Photographs

New York Auction / 12 October 2022 / 10am EDT



63

艾榮·佩恩

《坐著的戰士，斜倚的女孩，喀麥隆》

1969年作

硒調色銀鹽照片 (1984年印)

18 3/4 x 18 3/4 英吋 (47.6 x 47.6 公分)

款識：簽名、攝影師簡稱、標題、日期、編號、註釋  
(裱背)

鈐印：信用、Condé Nast 版權信用複印限制(鳴謝

《Vogue》)、版本(裱背)

共有15版。

估價

\$15,000 — 25,000

瀏覽拍品



## 出版

Penn, *Passage: A Work Record*, p. 184

Westerbeck, *Irving Penn: A Career in Photography*, p. 145

# Photographs

New York Auction / 12 October 2022 / 10am EDT



64

艾榮·佩恩

《吉普賽家庭》

1966年作

鉛鈀沖印 (1980年印)

15 3/8 x 15 3/8 英吋 (39.1 x 39.1 公分)

款識：簽名、攝影師簡稱、標題、日期、27/28 (裱背)

鈐印：信用、Condé Nast 版權信用複印限制 (鳴謝  
《Vogue》)、版本 (裱背)

估價

\$8,000 — 12,000

瀏覽拍品

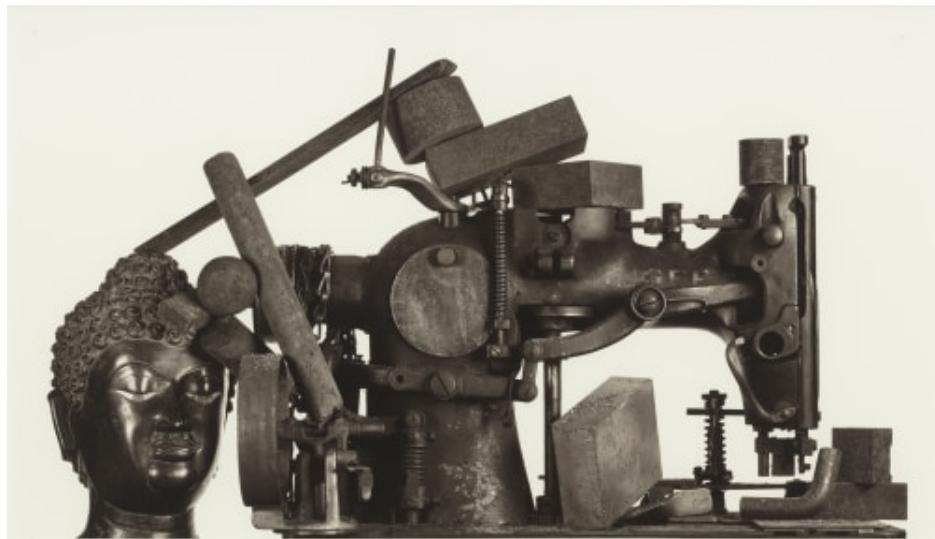


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出版Penn, *Passage, A Work Record*, p. 154

# Photographs

New York Auction / 12 October 2022 / 10am EDT



65

艾榮·佩恩

《銅頭與縫紉機，1月3日》

1980年作

鉛鈀沖印

11 1/4 x 19 1/4 英吋 (28.6 x 48.9 公分)

整體：19 3/8 x 28 1/8 英吋 (49.2 x 71.4 公分)

款識：簽名、標題、日期、編號（裱背）

鈐印：信用、Condé Nast 版權信用複印限制（鳴謝  
《Vogue》）、版本（裱背）

估價

\$12,000 — 18,000

[瀏覽拍品](#)



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來源

紐約佩斯畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



66

艾榮·佩恩

《「時尚雜誌」模特兒閉眼頭部（前視圖），紐約》

1984年作

鉛鈀沖印（1991年印）

9 1/2 x 9 3/8 英吋 (24.1 x 23.8 公分)

款識：簽名、攝影師簡稱、標題、日期、2/6、註釋  
(裱背)

鈐印：信用、Condé Nast 版權信用複印限制(鳴謝  
《Vogue》)、版本(裱背)

估價

\$30,000 — 50,000

瀏覽拍品



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來源

亞特蘭大Fay Gold畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



67

理查德·阿維頓

《蘇西·帕克和羅賓·塔特索-*Griffe*晚禮服-巴黎女神遊樂廳 8月》

1957年作

銀鹽照片 (1978年印, 來自《阿維頓/巴黎》)

17 5/8 x 14 1/8 英吋 (44.8 x 35.9 公分)

款識: 簽名、21/75

鈐印: 標題、日期、作品集、版本、版權信用、複印限制 (邊緣)

估價

\$12,000 — 18,000

瀏覽拍品



## 來源

東京Watari畫廊 (1978年)

## 出版

Farrar, Straus & Groux, *Avedon: Photographs 1947-1977*, pl. 38

International Center of Photography and The Avedon Foundation, *Avedon Fashion: 1944-2000*, p.

111

Random House, *Richard Avedon: Evidence 1944-1994*, p. 48

# Photographs

New York Auction / 12 October 2022 / 10am EDT



68

霍斯特 · P · 霍斯特

《麗莎「頭髮」(方薩格里夫斯-佩恩)》

1939年作

鉛鈀沖印 (後印)

19 x 15 英吋 (48.3 x 38.1 公分)

款識：簽名、標題、日期、7/25 (邊緣)

估價

\$15,000 — 25,000

[瀏覽拍品](#)



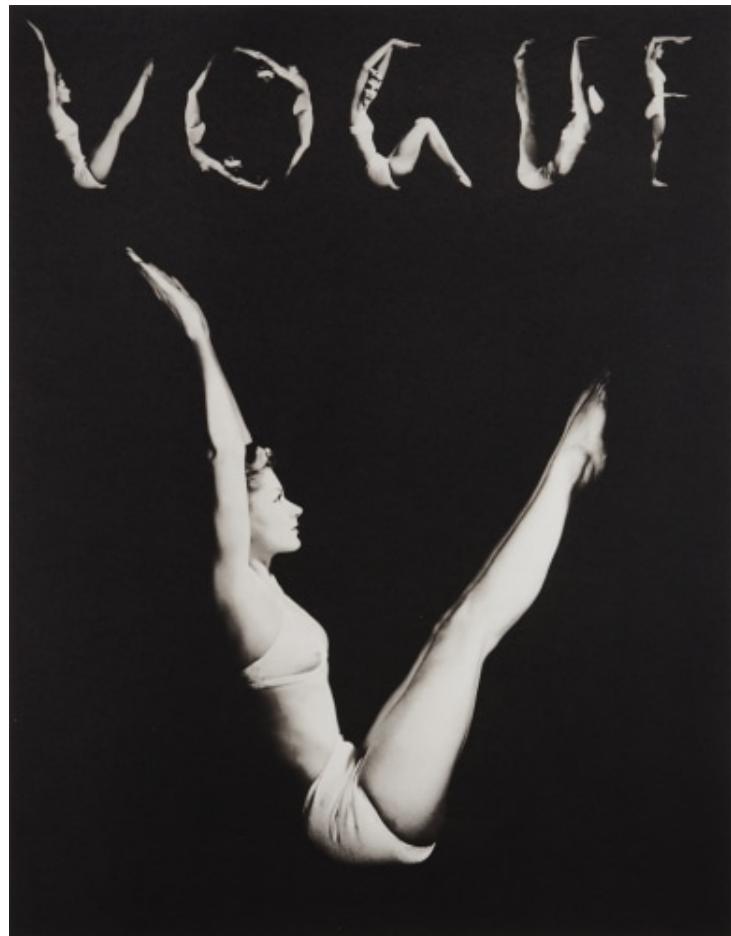
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來源

直接購自攝影師工作室

# Photographs

New York Auction / 12 October 2022 / 10am EDT



69

霍斯特 · P · 霍斯特

《「V.O.G.U.E.」方薩格里夫斯-佩恩，紐約》

1940年作

鉛鈀沖印 (後印)

17 7/8 x 13 3/4 英吋 (45.4 x 34.9 公分)

款識：簽名、標題、日期 (邊緣)

鈐印：簽名 (邊緣)

估價

\$12,000 — 18,000

[瀏覽拍品](#)



## 來源

直接購自攝影師本人工作室

## 出版

*Vogue*, 1 June 1940, cover, variant

Kazmaier, *Horst: Sixty Years of Photography*, p. 17

National Portrait Gallery, *Horst Portraits: 60 years of style*, pl. 64

Vendome Press, *Lisa Fonssagrives: Three Decades of Classic Fashion Photography*, pp. 14, 56

# Photographs

New York Auction / 12 October 2022 / 10am EDT



70

奧蒙德·吉利

《窗戶裡的女孩》

1960年作

彩色沖印 (後印)

20 x 20 英吋 (50.8 x 50.8 公分)

整體：29 x 29 英吋 (73.7 x 73.7 公分)

款識：簽名、日期、67/100 (邊緣)

估價

\$10,000 — 15,000

瀏覽拍品



## 出版

powerHouse Books, *Ormond Gigli: Girls in the Windows and Other Stories*, cover, p. 23

Little, Brown & Company, *Reflections in a Glass Eye: Works from the ICP*, pl. 63

# Photographs

New York Auction / 12 October 2022 / 10am EDT



71

莉莉安·巴斯曼

《「露水之觸」，麗莎·方薩格里夫斯，紐約，五月》

1961年作

銀鹽照片（後印）

13 1/8 x 22 1/4 英吋 (33.3 x 56.5 公分)

款識：簽名（邊緣）

共有25版，此作為第12版。

估價

\$5,000 — 7,000

[瀏覽拍品](#)



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來源

聖塔莫尼卡Peter Fetterman畫廊

出版

*Harper's Bazaar*, May 1961

Solomon, *Lillian Bassman: Women*, pp. 94-95

# Photographs

New York Auction / 12 October 2022 / 10am EDT



72

艾榮·佩恩

《蜜蜂(A)》，紐約，九月》

1995年作

染料破壞沖印

10 x 10 英吋 (25.4 x 25.4 公分)

款識：簽名、攝影師簡稱、標題、日期（邊緣）

鈐印：信用、Condé Nast 版權信用複印限制（鳴謝

《Vogue》）

共有15版。

估價

\$60,000 — 80,000

瀏覽拍品



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Shot by master photographer Irving Penn, *Bee (A), New York, September*, 1995 appeared in the December 1995 issue of American *Vogue*. As Phyllis Posnick, *Vogue*'s Executive Fashion Editor for over 25 years, notes, 'Penn remembered that "Bee Stung Lips" had been a popular expression in the 1950s to characterize full, pouty lips. So, in 1995, as lip injections were becoming more popular, he thought using this idea was a perfect illustration for the *Vogue* article titled 'The Lip Fix.' The arresting detail here: the velvety texture of the fluffy bee against the model's pristine lined, blush-red lips, epitomizes Alexander Liberman's definition of Penn's photographs as 'stoppers' - stunning, haunting and memorable images that stop you in your tracks.

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來源

倫敦Hamiltons畫廊

出版

Penn, Irving and John Szarkowski, *Still Life: Irving Penn photographs 1938-2000*, n.p.

*Bee Stung Lips*, editorial photograph for *Vogue*, New York, 22 September 1995

P. Posnick, *Stoppers: Photographs from My Life at Vogue*, Abrams, p. 203 (crop)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



73

霍斯特 · P · 霍斯特

《麗莎與豎琴，巴黎》

1939年作

銀鹽照片（後印）

22 x 15 1/2 英吋 (55.9 x 39.4 公分)

款識：簽名、標題、日期（邊緣）

鈐印：簽名（邊緣）

估價

\$8,000 — 12,000

[瀏覽拍品](#)



## 來源

亞特蘭大Jackson Fine Art畫廊（2007年）

## 出版

*Vogue*, 15 May 1941

Augustin, Horst: *Photographs of a Decade*, p. 87

Kazmaier, Horst: *Sixty Years of Photography*, pl. 30

# Photographs

New York Auction / 12 October 2022 / 10am EDT



74

霍斯特 · P · 霍斯特

《宮女 I》

1943年作

銀鹽照片 (1980年代印)

17 x 13 3/8 英吋 (43.2 x 34 公分)

款識：簽名 (邊緣)

估價

\$8,000 — 12,000

[瀏覽拍品](#)



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來源

攝影師和沖印者 Tom Baril 收藏

出版

Kazmaier, *Horst: Sixty Years of Photography*, pl. 53

# Photographs

New York Auction / 12 October 2022 / 10am EDT



75

霍斯特 · P · 霍斯特

《麗莎和頭巾，紐約》

1940年作

銀鹽照片（後印）

22 x 17 1/2 英吋 (55.9 x 44.5 公分)

款識：簽名、標題、日期（邊緣）

鈐印：簽名（邊緣）

估價

\$5,000 — 7,000

[瀏覽拍品](#)



## 來源

亞特蘭大Jackson Fine Art畫廊 (2007年)

## 出版

Kazmaier, *Horst: Sixty Years of Photography*, pl. 51

National Portrait Gallery, London, *Horst Portraits: 60 Years of Style*, pl. 73 there titled *Lisa Fonssagrives, New York*

# Photographs

New York Auction / 12 October 2022 / 10am EDT



76

艾略特·厄維特

《法國巴黎》

1989年作

銀鹽照片 (後印)

14 5/8 x 21 3/4 英吋 (37.1 x 55.2 公分)

款識：簽名、標題、日期 (邊緣)

估價

\$5,000 — 7,000

[瀏覽拍品](#)



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來源

明尼阿波利斯Weinstein畫廊

出版

teNeues, *Elliott Erwitt: Personal Best*, pp. 184-185

# Photographs

New York Auction / 12 October 2022 / 10am EDT



77

海倫·利惠特

《紐約市（體貼的女人）》

約1939年作

銀鹽照片（2000年印）

46 x 36 英吋 (116.8 x 91.4 公分)

款識：簽名（裱背畫廊標籤）

共有7版，此作印刷商試作版。

估價

\$4,000 — 6,000

瀏覽拍品



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來源

紐約Laurence Miller畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



78

索爾·雷特

《雪景》

1958年作

彩色沖印 (後印)

18 7/8 x 12 3/4 英吋 (47.9 x 32.4 公分)

款識：簽名 (邊緣)

共有10版，此作為第2版。

估價

\$8,000 — 12,000

[瀏覽拍品](#)



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來源

紐約Howard Greenberg畫廊 (2005年)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



79

安德烈·凱泰斯

《華盛頓廣場》

1966年作

銀鹽照片

9 1/2 x 7 1/2 英吋 (24.1 x 19.1 公分)

款識：簽名、標題、日期

鈐印：信用（邊緣）

估價

\$10,000 — 15,000

瀏覽拍品



## 出版

Lifson, Ben, *André Kertész: A Lifetime of Perception*, New York, Harry N. Abrams, Inc., Publishers, 1982, pl. 90, *Washington Square*, New York, 1966

# Photographs

New York Auction / 12 October 2022 / 10am EDT



80

路易斯·福勒

《紐約市聯合廣場》

約1948年作

銀鹽照片（後印）

8 1/8 x 5 3/8 英吋 (20.6 x 13.7 公分)

款識：簽名、標題、日期、版權（邊緣）

估價

\$3,000 — 5,000

[瀏覽拍品](#)



來源

紐約Howard Greenberg畫廊

出版

Tucker, *Louis Faurer*, p. 119

# Photographs

New York Auction / 12 October 2022 / 10am EDT



81

路易斯·福勒

《紐約》

約1949年作

銀鹽照片 (1980年印)

11 1/4 x 7 1/2 英吋 (28.6 x 19.1 公分)

款識：簽名、標題、日期、版權 (邊緣)

估價

\$800 — 1,200

[瀏覽拍品](#)



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來源

紐約Howard Greenberg畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



82

海倫·利惠特

《紐約（娃娃、鮮花、孩子）》

1940年代作

銀鹽照片

4 5/8 x 7 1/8 英吋 (11.7 x 18.1 公分)

款識：簽名、註釋「1 of 1」（邊緣）

估價

\$4,000 — 6,000

瀏覽拍品



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來源

紐約Laurence Miller畫廊

私人收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



83

索爾·雷特

《無題（戴貝雷帽的女孩）》

1950年代作

銀鹽照片

10 x 10 英吋 (25.4 x 25.4 公分)

款識：簽名（邊緣）

估價

\$3,000 — 5,000

[瀏覽拍品](#)



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來源

紐約Howard Greenberg畫廊 (2004年)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



84

索爾 · 雷特

《紐約行走》

1956年作

彩色沖印 (2005年印)

18 7/8 x 12 5/8 英吋 (47.9 x 32.1 公分)

款識：簽名 (邊緣)

共有10版，此作為第1版。

估價

\$7,000 — 9,000

[瀏覽拍品](#)



## 來源

紐約Howard Greenberg畫廊 (2005年)

## 出版

Steidl, *Saul Leiter: Early Color*, p. 33

Steidl, *Saul Leiter*, p. 75

Kehrer, *Saul Leiter: Retrospektive*, p. 69

Seigensha, *All About Saul Leiter*, p. 140

# Photographs

New York Auction / 12 October 2022 / 10am EDT



85

海倫·利惠特

《紐約（洗衣與兒童）》

1972年作

染料轉印（後印）

9 1/2 x 14 1/4 英吋 (24.1 x 36.2 公分)

款識：簽名、標題、日期（邊緣）

估價

\$6,000 — 8,000

瀏覽拍品



## 出版

powerHouse Books, *Helen Levitt: Crosstown*, p. 188

San Francisco Museum of Modern Art, *Helen Levitt*, pl. 84

Moore, *Starburst: Color Photography in America 1970-1980*, pl. 61

# Photographs

New York Auction / 12 October 2022 / 10am EDT



86

海倫·利惠特

《紐約（男孩玩絲帶）》

約1945年作

銀鹽照片（約1950年代印）

7 1/4 x 9 3/4 英吋 (18.4 x 24.8 公分)

款識：簽名、標題、日期、「37A」註釋、手繪星星  
(裱背)

估價

\$10,000 — 15,000

瀏覽拍品



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*"I never had a 'project.' I would go out and shoot, follow my eyes—what they noticed, I tried to capture with my camera, for others to see."* —Helen Levitt

Brooklyn born photographer, Helen Levitt's extensive oeuvre spanning 70 years began in the 1930s when she studied with Walker Evans and became immersed in the New York art scene. Her interest in street culture, especially of children in tenement buildings whose playgrounds were the stoops and sidewalks of the neighborhood gave a poetic and playful focus to her work. The image on offer here, Boy spinning ribbon, taken in the 1940s is an early, mounted print of this quintessential image. Levitt held her first major museum exhibition at the Museum of Modern Art, New York in 1943 and more recent retrospectives have taken place at the San Francisco Museum of Modern Art, the Metropolitan Museum of Art; the International Center for Photography; and the Centre National la Photographie in Paris.

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來源

Laurence Miller畫廊 (2007年)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



87

海倫·利惠特

《紐約市（男孩在門口玩耍）》

約1940年作

銀鹽照片（後印）

12 3/8 x 8 3/8 英吋 (31.4 x 21.3 公分)

款識：簽名、標題、日期（邊緣）

估價

\$5,000 — 7,000

[瀏覽拍品](#)



## 出版

Agee, *A Way of Seeing: Photographs by Helen Levitt*, p. 63

powerHouse Books, *Helen Levitt: Crosstown*, p. 31

San Francisco Museum of Modern Art, *Helen Levitt*, pl. 19

# Photographs

New York Auction / 12 October 2022 / 10am EDT



88

海倫·利惠特

《紐約市（破鏡與孩子）》

約1940年作

銀鹽照片（後印）

12 7/8 x 8 5/8 英吋 (32.7 x 21.9 公分)

款識：簽名、標題、日期（邊緣）

估價

\$4,000 — 6,000

瀏覽拍品



## 來源

Laurence Miller畫廊 (2007年)

## 出版

Agee, *A Way of Seeing: Photographs by Helen Levitt*, p. 63

powerHouse Books, *Helen Levitt: Crosstown*, p. 63

San Francisco Museum of Modern Art, *Helen Levitt*, pl. 30 and pp. 2 and 61

# Photographs

New York Auction / 12 October 2022 / 10am EDT



89

雷·K·梅茨克

《芝加哥 (58N-20)》

1958年作

銀鹽照片 (後印)

6 x 8 3/8 英吋 (15.2 x 21.3 公分)

款識: 簽名、1/2 (邊緣)

估價

\$3,000 — 5,000

瀏覽拍品



# Photographs

New York Auction / 12 October 2022 / 10am EDT



90

雷·K·梅茨克

《循環：芝加哥 (58 DX-25)》

1958年作

銀鹽照片 (後印)

5 3/4 x 8 1/4 英吋 (14.6 x 21 公分)

款識：簽名、2/20、註釋 (邊緣)

估價

\$3,000 — 5,000

瀏覽拍品



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來源

紐約Laurence Miller畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



91

戈登·柏斯

《美國哥特式，華盛頓特區》

1942年作

銀鹽照片（後印）

17 1/4 x 12 1/2 英吋 (43.8 x 31.8 公分)

款識：簽名（邊緣）

估價

\$5,000 — 7,000

[瀏覽拍品](#)



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*"I feel it is the heart, not the eye, that should determine the content of the photograph. What the eye sees is its own. What the heart can perceive is a very different matter." —Gordon Parks*

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# Photographs

New York Auction / 12 October 2022 / 10am EDT



92

戈登·柏斯

《艾拉·沃森夫人與三個孫子和她的養女，七月》

1942年作

銀鹽照片

4 3/8 x 3 1/4 英吋 (11.1 x 11.2 公分)

款識：簽名（邊緣）

估價

\$5,000 — 7,000

[瀏覽拍品](#)



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來源

直接購自攝影師本人

# Photographs

New York Auction / 12 October 2022 / 10am EDT



93

維吉（亞瑟·費利格）

《無題（樹中男孩）》

n.d.

銀鹽照片

10 1/2 x 10 3/4 英吋 (26.7 x 27.3 公分)

鈐印：Please Credit Weegee From Photo-  
Representatives (邊緣)

估價

\$1,200 — 1,800

瀏覽拍品



# Photographs

New York Auction / 12 October 2022 / 10am EDT



94

維吉 (亞瑟·費利格)

《地獄廚房謀殺案》

約1940年作

銀鹽照片

10 1/2 x 13 1/2 英吋 (26.7 x 34.3 公分)

鈐印 : Please Credit Weegee from Photo  
Representatives 、451 West 47th Street 信用 (邊緣)

估價

\$3,000 — 5,000

瀏覽拍品



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來源

紐約，蘇富比，1989年11月1日，拍品編號534

出版

Bulfinch Press, *Weegee's World*, p. 62

# Photographs

New York Auction / 12 October 2022 / 10am EDT



95

維吉（亞瑟·費利格）

《看火，帝國大廈在背景》

1940年代作

銀鹽照片（1950年代印）

8 1/2 x 6 1/4 英吋 (21.6 x 15.9 公分)

鈐印：Please Credit Weegee from Photo-  
Representatives信用（邊緣）

估價

\$2,000 — 3,000

瀏覽拍品



# Photographs

New York Auction / 12 October 2022 / 10am EDT



96

貝倫妮絲·雅培

《雅各布海曼屠宰場，第六大道345號》

1938年作

銀鹽照片

7 5/8 x 9 1/2 英吋 (19.4 x 24.1 公分)

款識：簽名

鈐印：50 Commerce Street信用（邊緣）

估價

\$8,000 — 12,000

瀏覽拍品



來源

紐約，蘇富比，2005年10月11日，拍品編號55

出版

O'Neal, *Berenice Abbott: American Photographer*, p. 110

# Photographs

New York Auction / 12 October 2022 / 10am EDT



97

貝倫妮絲·雅培

《布魯克林第四大道154號》

1936年作

銀鹽照片

6 1/2 x 9 3/8 英吋 (16.5 x 23.8 公分)

款識：標題、日期（邊緣）

鈐印：Federal Art Project 'Changing New York' 信用

估價

\$7,000 — 9,000

瀏覽拍品



## 來源

紐約Benrubi畫廊

## 出版

Abbott, *New York in the Thirties*, pl. 88O'Neal, *Berenice Abbott: American Photographer* p. 168Yochelson, *Berenice Abbott: Changing New York*, p. 318

# Photographs

New York Auction / 12 October 2022 / 10am EDT



98

貝倫妮絲·雅培

《地獄門大橋，從阿斯托利亞公園向西南看，紐約長島  
阿斯托利亞區》

1937年作

銀鹽照片

7 1/2 x 9 1/2 英吋 (19.1 x 24.1 公分)

鈐印：Federal Art Project 'Changing New York' 、'50  
Commerce Street' 信用 (邊緣)

估價

\$3,000 — 5,000

瀏覽拍品



## 來源

紐約，富藝斯，2007年6月7日，拍品編號104

## 出版

Abbott, *New York in the Thirties*, p. 97

Yochelson, *Berenice Abbott: Changing New York (Outer Boroughs)*, pl. 8

# Photographs

New York Auction / 12 October 2022 / 10am EDT



99

露芙·奧金

《消火栓（母子）》

1940年代作

銀鹽照片

9 3/8 x 6 1/8 英吋 (23.8 x 15.6 公分)

鈐印：88 Horatio St. 信用（裱背）

估價

\$2,000 — 3,000

[瀏覽拍品](#)



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來源

直接購自紐約攝影師文獻庫

# Photographs

New York Auction / 12 October 2022 / 10am EDT



100

露芙·奧金

《在停戰日儀式上觀看瑪嘉烈公主過世，倫敦，11月》

1951年作

銀鹽照片（後印）

9 3/8 x 13 3/4 英吋 (23.8 x 34.9 公分)

款識：簽名、標題、日期、註釋「from collection of  
M.E.T.」、版權（邊緣）

估價

\$2,000 — 3,000

[瀏覽拍品](#)



來源

直接購自紐約攝影師文獻庫

# Photographs

New York Auction / 12 October 2022 / 10am EDT



101

露芙·奧金

《美國女孩在意大利，美國女孩佛羅倫斯》

1951年作

銀鹽照片 (1985年前印)

32 x 47 1/2 英吋 (81.3 x 120.7 公分)

整體：46 x 62 英吋 (116.8 x 157.5 公分)

估價

\$20,000 — 30,000

[瀏覽拍品](#)



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This print of Ruth Orkin's renowned photograph, *American Girl in Italy, Florence, Italy*, was previously displayed in the *Expressions of Life* exhibition at Fotografiska, New York from September through December 2021. Seemingly an observational street-documentary image, Orkin wanted to recreate what had happened to her being a woman alone in Italy. She met Ninalee Craig in her hotel and asked her to go around Florence with her to do so. This scene basically presented itself, as Ninalee walked through the group of men, and Ruth was in middle of the street at Piazza Del Repubblica, and two frames of this image were shot.

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#### 來源

直接購自紐約攝影師文獻庫

#### 過往展覽

*Ruth Orkin: Expressions of Life*, Fotografiska, New York, 3 September - 5 December

#### 出版

Hatja Cantz, *Ruth Orkin, A Photo Spirit*, back cover and pp. 134-135

Howard Greenberg Gallery/Ruth Orkin Photo Archive, *Ruth Orkin: American Girl in Italy - The Making of a Classic*, cover and pl. 10

Howard Greenberg Gallery/Ruth Orkin Archive, *Ruth Orkin: Above and Beyond*, p. 9

# Photographs

New York Auction / 12 October 2022 / 10am EDT



102

沙賓·韋斯

《精選圖片》

1950-1954年作

三組銀鹽照片（後印）

每組：約  $12 \times 9 \frac{1}{2}$  英吋 (30.5 x 24.1 公分)

款識：簽名（每組邊緣）

估價

\$5,000 — 7,000

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



103

愛德華·布巴特

《巴黎克利希大道》

1948年作

銀鹽照片

11 3/4 x 9 1/2 英吋 (29.8 x 24.1 公分)

款識：簽名、標題、日期、epreuve EB 48

鈐印：信用（邊緣）

估價

\$3,000 — 5,000

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



104

安德烈·凱泰斯

《諷刺舞者，巴黎》

1926年作

銀鹽照片（後印）

19 5/8 x 15 3/4 英吋 (49.8 x 40 公分)

款識：簽名、日期（邊緣）

估價

\$8,000 — 12,000

[瀏覽拍品](#)



## 出版

Borhan, André Kertész: *His Life and Work*, p. 145

Ducrot, André Kertész: *Sixty Years of Photography 1912-1972*, p. 70

Greenough, André Kertész, pl. 47

Thames & Hudson, André Kertész: *Of Paris and New York*, p. 129

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 183

LIGHT Gallery, *LIGHT*, p. 49

# Photographs

New York Auction / 12 October 2022 / 10am EDT



105

比爾·布蘭特

《東薩塞克斯海岸》

1958年作

銀鹽照片（後印）

13 3/8 x 11 1/2 英吋 (34 x 29.2 公分)

款識：簽名（裱框）

估價

\$6,000 — 8,000

[瀏覽拍品](#)



出版

Thames & Hudson, *Bill Brandt: Photographs 1928-1983*, p. 174

# Photographs

New York Auction / 12 October 2022 / 10am EDT



106

約瑟夫 · 蘇德克

《靜物-櫻桃和玻璃》

1950年代作

銀鹽照片

9 x 6 3/4 英吋 (22.9 x 17.1 公分)

款識：簽名 (邊緣)

估價

\$5,000 — 7,000

[瀏覽拍品](#)



來源

Rudolf Gabriel收藏

出版

Novak, For the Love of the Image: A Selection of 110 Photographs, p.96, pl.98

*Josef Sudek / Edice Fotografie, Osobnosti*, p.13.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



107

伊莫金·坎寧安

《橡膠盆栽》

1929年作

銀鹽照片（後印）

12 1/2 x 9 1/2 英吋 (31.8 x 24.1 公分)

款識：簽名、日期（裱框）標題「1331 Green Street,  
San Francisco 9」（裱背工作室標籤）

估價

\$4,000 — 6,000

[瀏覽拍品](#)



來源

Jack 和 Milege Hahn 夫婦收藏（約2004年可能直接購自攝影師本人）

出版

Lorenz, *Imogen Cunningham: Flora*, pl. 37

# Photographs

New York Auction / 12 October 2022 / 10am EDT



108

安素·亞當斯

《喬治亞·歐姬芙·奧維爾·考克斯，亞利桑那州切利  
峽谷國家紀念碑》

1937年作

銀鹽照片 (1973-1977年印)

10 x 13 1/4 英吋 (25.4 x 33.7 公分)

款識：簽名 (裱框) 標題、日期 (裱背)

鈐印：Carmel 信用 (BMFA 11) (裱背)

估價

\$30,000 — 50,000

瀏覽拍品



來源

舊金山Grapevine畫廊 (1978年)

出版

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 14

# Photographs

New York Auction / 12 October 2022 / 10am EDT



109

安素·亞當斯

《威廉遜山和巨石》

1944年作

銀鹽照片 (1950年代印)

12 3/4 x 15 5/8 英吋 (32.4 x 39.7 公分)

款識：簽名 (裱框) 標題 (裱背)

鈐印：San Francisco信用 (BMFA 11) (裱背)

估價

\$30,000 — 50,000

[瀏覽拍品](#)



## 出版

Adams, *Examples: The Making of 40 Photographs*, p. 66

Adams, *Ansel Adams: 400 Photographs*, p. 261

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 40

Szarkowski, *Ansel Adams at 100*, pl. 97

# Photographs

New York Auction / 12 October 2022 / 10am EDT



110

安素·亞當斯

《特納亞溪，山茱萸，雨-加州優勝美地國家公園》

1948年作

銀鹽照片 (1959年印, 來自《第三作品集：優勝美地山谷》)

7 1/2 x 9 1/2 英吋 (19.1 x 24.1 公分)

款識：簽名 (裱框)

鈐印：Portfolio Three (Yosemite Valley) (裱背)

共有208版，此作為第172版。

估價

\$4,000 — 6,000

[瀏覽拍品](#)



## 出版

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 47

Stillman, *Ansel Adams: 400 Photographs*, p. 136

Szarkowski, *The Portfolios of Ansel Adams*, pl. 7

# Photographs

New York Auction / 12 October 2022 / 10am EDT



111

安素·亞當斯

《風化木製粉刷-加州焦點競技場附近》

1928年作

銀鹽照片 (1963年前印)

12 7/8 x 9 7/8 英吋 (32.7 x 25.1 公分)

款識：簽名 (裱框) Siembab 簽名 (裱背)

鈐印：Carmel 信用 (BMFA 5) (Carl Siembab 畫廊標籤)

估價

\$6,000 — 8,000

[瀏覽拍品](#)



## 來源

現藏者於1969年由Carl Siembab送贈

# Photographs

New York Auction / 12 October 2022 / 10am EDT



112

布雷特·韋斯頓

《山上的雲，阿拉斯加》

1973年作

銀鹽照片

7 3/4 x 9 5/8 英吋 (19.7 x 24.4 公分)

鈐印：Brett Weston Estate Authentication (邊緣)

估價

\$2,000 — 3,000

瀏覽拍品



# Photographs

New York Auction / 12 October 2022 / 10am EDT



113

岡田紅陽

《富士山》

約1950年作

四組銀鹽照片（約1955年印）

每組：9 x 11 英吋 (22.9 x 27.9 公分)

款識：簽名（每組邊緣）

估價

\$5,000 — 7,000

瀏覽拍品



## 來源

Jacobson/Hashimoto 收藏系列直接購自攝影師遺產管理委員會  
紐約，富藝斯，2009 年 11 月 14 日，拍品編號 266

# Photographs

New York Auction / 12 October 2022 / 10am EDT



114

布雷特·韋斯頓

《荷蘭運河》

1971年作

銀鹽照片

9 1/2 x 7 5/8 英吋 (24.1 x 19.4 公分)

鈐印：Brett Weston Estate Authentication (裸背)

估價

\$3,000 — 5,000

[瀏覽拍品](#)



## 出版

Photography West Graphics, *Brett Weston: Master Photographer*, cover and p. 103

Aperture, *Brett Weston: Photographs from Five Decades*, p. 44

Oklahoma City Museum of Art, *Brett Weston: Out of The Shadow*, p. 47

# Photographs

New York Auction / 12 October 2022 / 10am EDT



115

獲卡·艾文斯

《行人道和店面，新奧爾良》

1935年作

銀鹽照片 (1962年前印)

7 7/8 x 6 7/8 英吋 (20 x 17.5 公分)

款識：The Art Institute of Chicago (裱背收藏標籤)

估價

\$20,000 — 30,000

瀏覽拍品



## 來源

1962年購自攝影師本人

芝加哥藝術學院收藏

紐約，富藝斯，2019年10月1日，拍品編號19

## 出版

Harper and Row, *Walker Evans: First and Last*, p. 122

Keller, *Walker Evans: The Getty Museum Collection*, pl. 459

Metropolitan Museum of Art, *Walker Evans*, cover and pl. 44

Mora and Hill, *Walker Evans: The Hungry Eye*, pl. 76

The Museum of Modern Art, *Walker Evans: American Photographs*, pl. 5

# Photographs

New York Auction / 12 October 2022 / 10am EDT



116

羅伯特·法蘭克

《穿過紗門的理髮店，南卡羅來納州麥克萊蘭維爾》

1955年作

銀鹽照片（後印）

8 5/8 x 12 7/8 英吋 (21.9 x 32.7 公分)

款識：簽名、標題「Barbershop South Carolina」、日期（邊緣）

鈐印：Robert Frank Archive、註釋、版權（邊緣）

估價

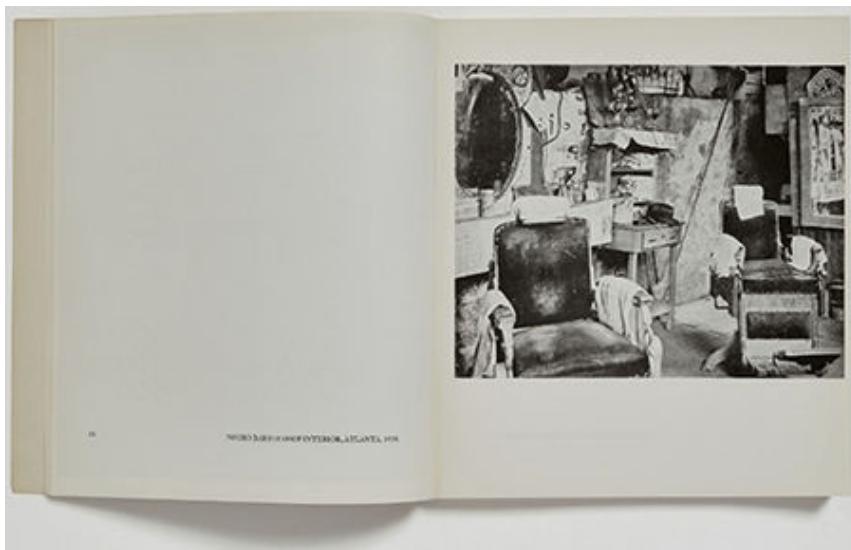
\$50,000 — 70,000

[瀏覽拍品](#)



On the advice of Walker Evans, Robert Frank travelled from New York City to Savannah, Georgia, in 1955 in search of photographic subject matter. Evans had become mentor to Frank, had supported his applications for two successive Guggenheim grants, and further provided assistance to the younger photographer as he traveled the country taking the photographs that would ultimately be published in *The Americans*. On this 1955 trip, Frank passed through the coastal towns of St. Helena and McClellanville, South Carolina, taking a number of photographs that survived his rigorous editing process to make it into his book, including this photograph of a McClellanville barbershop.

The obvious visual reference for Frank's photograph is the Walker Evans's *Barbershop Interior, Atlanta*, taken in 1936 and included in Evans's seminal 1938 book *American Photographs*, a publication which had a significant impact upon Frank's work. While Evans's photograph is marked by a lucid clarity, Frank's image is multi-layered and visually complex. Frank shows the barbershop interior through the scrim of a window screen whose pattern is subtly visible throughout. He makes great compositional use of houses reflected in the shop's windows, brilliantly blending exterior and interior space. Within these reflections can be seen Frank's own shadowed silhouette, making the image a subtle self-portrait. While the image can be read as an *homage* to his mentor, it also shows how Frank internalized and personalized Evans's influence, creating an entirely new form for personal documentary photography.



Walker Evans, *American Photographs*

#### 來源

紐約Robert Friedus畫廊 (1983年)

#### 出版

*The Americans*, no. 38

Greenough, *Looking In: Robert Frank's The Americans*, title page and p. 256

Galassi, *Robert Frank: In America*, p. 85

Greenough and Brookman, *Robert Frank: Moving Out*, p. 182

# Photographs

New York Auction / 12 October 2022 / 10am EDT



117

羅伯特·法蘭克

《底特律貝爾島》

1955年作

銀鹽照片 (後印)

9 x 13 1/8 英吋 (22.9 x 33.3 公分)

款識：簽名、標題、日期 (邊緣)

估價

\$10,000 — 15,000

[瀏覽拍品](#)



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出版

*The Americans*, no. 73

Greenough, *Looking in: Robert Frank's The Americans*, p. 298

# Photographs

New York Auction / 12 October 2022 / 10am EDT



118

羅伯特 · 法蘭克

《車禍，美國66號公路在溫斯洛和弗拉格斯塔夫之間》

1956年作

銀鹽照片（後印）

8 1/4 x 12 3/4 英吋 (21 x 32.4 公分)

款識：簽名（邊緣）

鈐印：Robert Frank Archive、註釋（邊緣）

估價

\$18,000 — 22,000

[瀏覽拍品](#)



## 出版

*The Americans*, no. 35

*U. S. Camera* 1958, p. 92

Frank, *The Lines of My Hand*, p. 79

Greenough, *Looking In: Robert Frank's The Americans*, pp. 251, 470, and 471, and Contact no. 35

Greenough and Brookman, *Robert Frank: Moving Out*, p. 188

Galassi, *Robert Frank: In America*, p. 157

Aperture, *Robert Frank*, p. 55

Aperture, *The Open Road: Photography & The American Road Trip*, p. 49

TIME LIFE Books, *LIFE Library of Photography: Documentary Photography*, p. 175

# Photographs

New York Auction / 12 October 2022 / 10am EDT



119

獲卡·艾文斯

《鄉村商店和油站，阿拉巴馬州》

1936年作

銀鹽照片

6 7/8 x 9 1/2 英吋 (17.5 x 24.1 公分)

款識：標題、日期、註釋

鈐印：MoMA Permanent Collection (邊緣)

估價

\$60,000 — 80,000

[瀏覽拍品](#)



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This photograph offered here is a close variant of the image Evans reproduced in his 1938 book, *American Photographs*, and was made during the same photographic session. In the present photograph, Evans places the structure front and center, letting it dominate the frame, creating a stage-set like setting for its three figures. The published version, made from a different image, shows more of the surrounding countryside. Significantly, it was this print selected for the Metropolitan Museum of Art's Walker Evans retrospective in 2000.

This photograph comes originally from the collection of Alfred H. Barr, Jr., the first director of The Museum of Modern Art. Barr was introduced to Evans and his work by Lincoln Kirstein, who would later write the introduction to *American Photographs*. This initiated a long relationship between Evans and MoMA, with Evans working for a time as a staff photographer and, later, becoming one of the photographic artists most associated with the museum.

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#### 來源

1967年由 Alfred Barr, Jr. 夫婦送贈

紐約現代美術館藏品

紐約，蘇富比，2002年10月22日，拍品編號 66

紐約佩斯畫廊

#### 過往展覽

*Walker Evans*, Museum of Modern Art, New York, June- September 2000; traveling to the San Francisco Museum of Modern Art and the Museum of Fine Arts, Houston, 2000-2001

#### 出版

*American Photographs*, Part Two, pl. 14 (variant)

Rosenheim, *Walker Evans*, pl. 100 (this print)

Mora and Hill, *Walker Evans, The Hungry Eye*, p. 187

*Photographs for the F.S.A.* 209

# Photographs

New York Auction / 12 October 2022 / 10am EDT



120

獲卡·艾文斯

《佛洛伊德·巴勒斯的故鄉，阿拉巴馬州黑爾縣棉花佃農》

1936年作

銀鹽照片（後印）

7 1/2 x 9 1/2 英吋 (19.1 x 24.1 公分)

款識：信用、8128-A（邊緣）

估價

\$3,000 — 5,000

[瀏覽拍品](#)



來源

紐約，富藝斯，2010年10月8日，拍品編號147

出版

Agee and Evans, *Let Us Now Praise Famous Men*, pl. 5

Hambourg, *Walker Evans*, p. 93 there titled *Burroughs Family Cabin, Hale County, Alabama*

# Photographs

New York Auction / 12 October 2022 / 10am EDT



121

威利·魯格

《精選圖片-柏林跳傘》

1931年作

兩組銀鹽照片

每組：6 x 8 英吋 (15.2 x 20.3 公分)

鈐印：Underwood & Underwood 信用、詳盡說明（每組邊緣）

估價

\$10,000 — 15,000

[瀏覽拍品](#)



The two images offered here are part of a 1931 photo story conceived by photographer Willi Ruge for the popular picture magazine *Berliner Illustrirte Zeitung*. Ruge, who was a pilot and a certified parachutist, formulated the idea of a photographic essay that would document his own descent from an airplane to the ground in 1931. Ute Eskildsen's account of this photo shoot in her chapter 'Willi Ruge and Fotoaktuell: Adventures for the Press' in *Object: Photo: Modern Photographs: The Thomas Walther Collection*, reveals that it was a carefully choreographed production. Ruge was equipped with a camera and planned to photograph his descent as it happened. A second photographer in another plane, and a third on the ground, ensured that the event would be fully documented from a variety of vantage points. The full series, which was published in *BIZ*, as well as the *Illustrated London News* and several American magazines, shows Ruge's leap from the plane as well as the tense expressions on the faces of the onlookers below. The images offered here document Ruge's headfirst leap from the airplane captured by a colleague. The second was taken by Ruge at the moment his parachute opened, arresting his freefall. His captions reads, 'It seemed to me as if some ruffian had suddenly grabbed me up by the collar of my coat and lifted me up: this was the decisive moment, because the pull showed that the parachute had unfolded and its braking begun.'

These two photographs bear full captions in English, and were licensed by the photographic publisher Underwood & Underwood for reproduction in *Popular Science* magazine in October of 1931. Even though Ruge was in the business of supplying photographs to the very active picture press of the day, surviving prints of this series are rare. Eskildsen recounts that Ruge's archive was destroyed during an air raid on Berlin in 1943. With 15 photographs, the Thomas Walther Collection at The Museum of Modern Art has perhaps the largest number of prints from the series, including the images offered here.

Ruge had made his reputation in the picture press of the 1920s and '30s. Equal parts daredevil and photographer, Ruge increasingly adopted a more experiential approach to his work, essentially putting the viewer in the center of the action. His photographs taken from the seat of a racecar, for instance, deliver a thrilling cocktail of speed and peril. He was an innovator in other ways, too, publishing a picture story entitled *Negative Objektivität*, consisting of a series of negative images. It is a Ruge image of a photographer featured on the poster for the seminal *Film und Foto* exhibition, although his work was not included in that show. Ruge also founded his own picture agency, Fotoaktuell, to distribute his photographs.



Popular Science magazine, October 1931, featuring Willi Ruge's daring photographic parachute jump

#### 出版

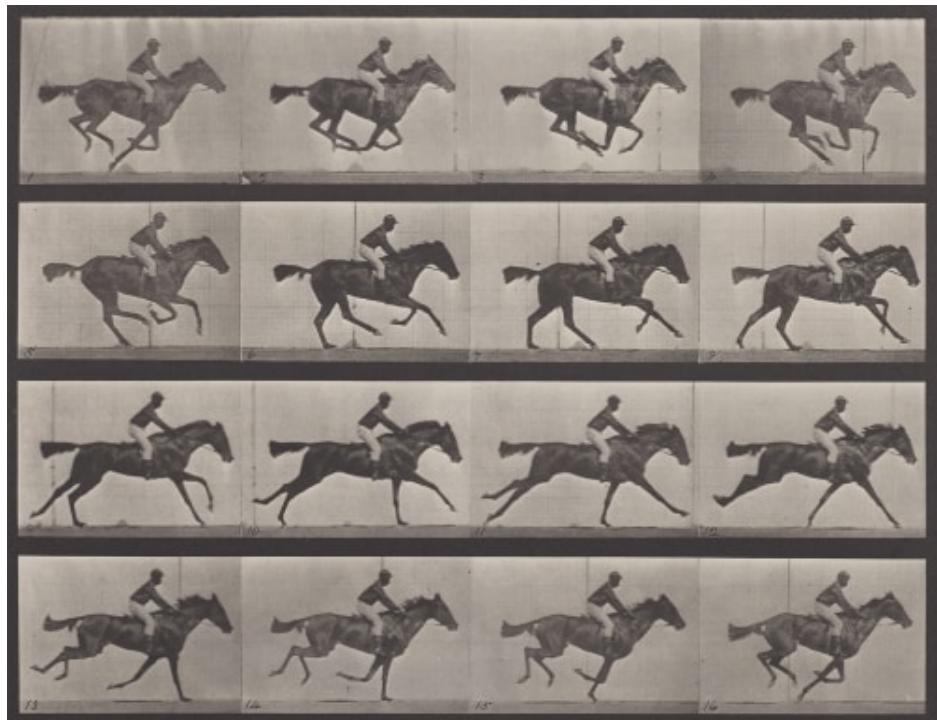
'Parachute Jumper Photographs Himself While Falling,' *Popular Science*, October 1931, pp. 44-25 (these prints)

Ruge, 'Ich fotografiere mich beim Absturz mit dem Fallschirm,' *Berliner Illustrirte Zeitung*, no. 21, 24 May 1931, p. 845

*The Museum of Modern Art, Object: Photo: Modern Photographs: The Thomas Walther Collection*, nos. 262 and 265 (other images from the series illustrated on front and rear free endpapers)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



122

愛德華·邁布里治

《馬和騎士動態研究》

1880年代作

玻璃排版 (第626版, 來自《動物動態: 動物運動連續階段的電子照相研究》)

9 x 11 5/8 英吋 (22.9 x 29.5 公分)

款識: 印刷信用、標題、版本編號、版權 (邊緣)

估價

\$3,000 — 5,000

[瀏覽拍品](#)



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Eadweard Muybridge's *Motion Study, Horse and Rider*, recently made a memorable cameo appearance in Jordan Peele's science-fiction horror film, *Nope*. One of the main characters in the film, Emerald, contends that her great-great-great-grandfather is the rider pictured atop the galloping horse. Importantly, Muybridge's assembly of photographs show that which was previously unseen – each moment of a horse's gallop, specifically the instance when all four legs are airborne. Similarly, the plot of *Nope* centers on capturing documentation of an evasive, otherworldly entity. Muybridge's attempt to render the enigmatic into a tangible representation is highly relevant to the film's plot.

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# Photographs

New York Auction / 12 October 2022 / 10am EDT

123

喬治·羅賓遜·法登

《加州舊金山》

1855年作

由玻璃底片製作的七幅銀鹽照片的全景圖（連續安裝）

7 5/8 x 53 3/8 英吋 (19.5 x 135.6 公分)

款識：印刷標籤、San Francisco, Cal., 1855' and 'G. R. Fardon, Photographer, San Francisco, Daguerreotypes [on] Paper (裱框)

此作並附原裝木框及玻璃。

估價

\$150,000 — 250,000



瀏覽拍品



George Robinson Fardon's seven-part panorama of San Francisco is a seminal document of the young city as it looked in 1855. Taken from a rooftop on the southeast corner of Stockton and Sacramento Streets, the composition proceeds from north to south, encompassing the view straight down Stockton Street in its first panel, proceeding to Telegraph Hill, showing the teeming harbor and Yerba Buena Island, the view down Sacramento Street, and, in the last panel, the view over Happy Valley. Within its scope, the panorama sets forth a myriad of minute detail documenting businesses, residences, and public buildings. In its short history, San Francisco had been destroyed by fire and rebuilt several times by the time Fardon set up his camera, and this cycle would be repeated in subsequent decades. Fardon's panorama nonetheless captures the essential energy of the nascent city that would grow into one of America's most important metropolises.



The rarity of Fardon's work is extreme. Born in England, Fardon worked in San Francisco only briefly, arriving around 1854 and relocating permanently to Vancouver Island in 1858. During that short period, Fardon integrated himself into San Francisco's vibrant photographic community, producing views of the city and its notable buildings and sites. Fardon's work does not survive in quantity, and the panorama offered here is one of only four known examples. The Bancroft Library, University of California, Berkeley, holds one example of the panorama, as does the Getty Museum, Los Angeles. Another is in a private collection. This is the only example of Fardon's panorama to appear at auction.

San Francisco has a rich early photographic history, and this is evident in Fardon's panorama. When gold was discovered in 1848, prospectors and fortune hunters flooded into California using San Francisco as a base camp. Photographers were one class of merchant catering to the miners, and daguerreotype studios cropped up throughout the city to make their portraits. Three such businesses can be seen in Fardon's panorama. The studio of Robert H. Vance, perhaps the best-

known daguerreotypist in the city, can be seen in the panorama's fifth panel, on Sacramento and Montgomery Streets, recognizable by its bold signage.



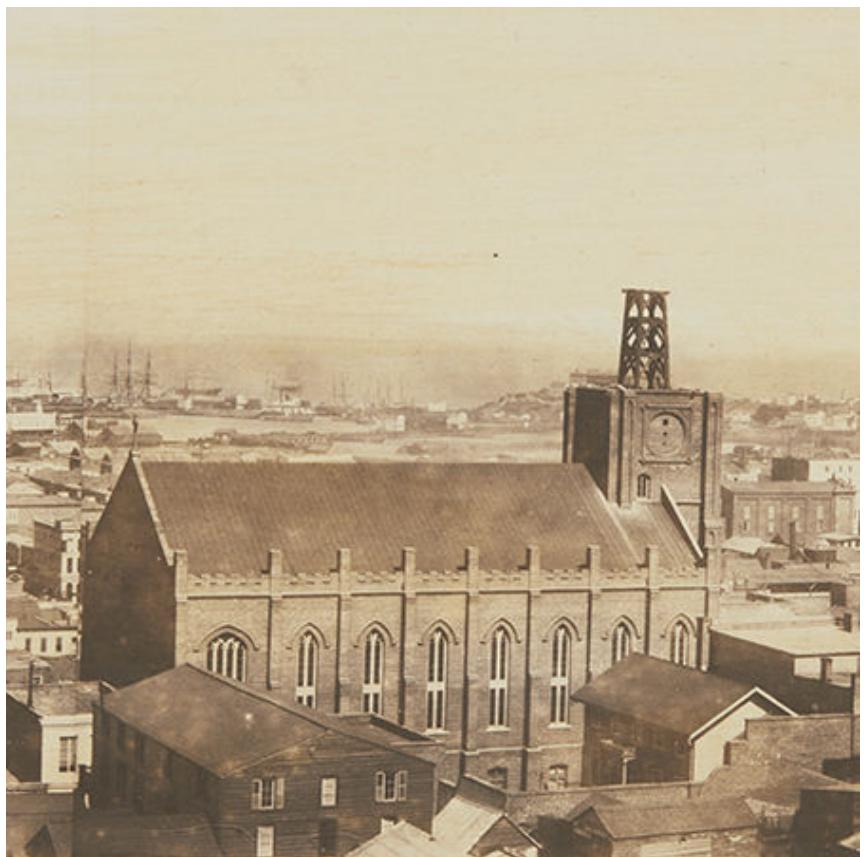
James M. Ford's Daguerrean Gallery is conspicuous in the fourth panel, above Keyes & Co. Golden Gate Clothing Warehouse at the corner of Clay and Kearny Streets. Less conspicuous in the same panel is another daguerreotype studio: the partially obscured sign for the Cosmopolitan Daguerrean Gallery is visible on what is likely Clay Street. Peter Palmquist, the recognized authority on the history of photography in California, speculates that this studio was run by daguerreotypists Charles F. Hamilton and Jacob Shew. The San Francisco Directory for 1856 gives Fardon's address nearby at 203 Clay Street.



A full cataloguing of the buildings, businesses, and locales documented in this panorama is beyond the scope of this entry, but a few bear mentioning. The City of Paris department store is visible in the fourth panel. This store was founded by Frenchmen Felix and Emile Verdier who first sailed into San Francisco with imported merchandise in 1850. Such was the demand for their wares that they sold out before unloading the ship, the *Ville de Paris*. After replenishing their stock, the brothers opened their first location on the corner of Sutter and Kearny Streets; the City of Paris remained in business until 1976.



In the panorama's fifth panel, showing the view straight down Sacramento Street, numerous business signs in Chinese script are visible, illustrating the early presence of Asians in the Bay Area. Signage for a number of manufacturers of coffins is also visible in this panel.



Caption

Dominating the 6th panel is St. Mary's Cathedral which was still in-construction when Fardon photographed it. Now known as Old St. Mary's, the church stands today on the corner of California Street and Grant Avenue.

George Robinson Fardon remains something of a mystery to modern photographic scholars. It is unclear, for instance, where and from whom Fardon learned the craft of photography. His advanced skill is evident in the creation of this panorama, which would have required meticulous planning and execution to produce a sequence of seven adjoining images that would line up perfectly when mounted contiguously.



Anonymous portrait of George Robinson Fardon

Mysterious, too, is the fact that he worked with the new technique of wet-plate glass negatives and made photographic prints on paper when daguerreotypes were very much the dominant photographic technology. In the 1850s, non-daguerreian photographic imagery was a novelty, and it is likely for this reason that Fardon used the terminology 'daguerreotypes on paper' to contextualize this new type of photograph for his audience.



One reason for Fardon's choice of paper prints may have to do with his intention to publish his views. Unlike the daguerreotype process which yielded one unique image, negatives allowed for multiple positive copies to be made from a single exposure. In addition to the panorama, which he produced in an extremely limited quantity, he also published *San Francisco Album: Photographs of the Most Beautiful Views and Public Buildings*, an album of photographs published in 1856. Like all of Fardon's output, examples of this album are rare and there are only nine known copies extant, each unique in terms of the selection and number of photographs included. Six of the images that comprise the panorama appear within these albums, each mounted singly to a page.

The provenance of the present panorama is steeped in California history. It belonged originally to William Franklin Whittier (1832-1917), the pioneering San Francisco businessman who is perhaps best remembered today for the grand mansion bearing his name on Jackson Street at Laguna. Coincidentally, Whittier arrived in San Francisco around the same time as Fardon. In 1856, the San Francisco City Directory listed Whittier as a clerk in the firm of Sawyer, Johnson, and Co. Several years later, he and a partner bought the firm. Shortly thereafter, he formed Whittier, Fuller, and Co., which became the largest firm dealing in paints, oils, and glass on the west coast. In the 1880s, Whittier cofounded the Lake Hemet Water Company which dammed the San Jacinto River and provided a reliable source of irrigation for the San Jacinto Valley. According to family history, the Fardon panorama hung in the Whittier, Fuller, and Co. offices in San Francisco; its original frame and glass accompany this lot. The Fardon panorama has remained in the family ever since.

## 來源

舊金山William Franklin Whittier收藏（1855年）

現藏者繼承自上述來源

## 出版

Other examples of the panorama, as well as individual panorama images from *San Francisco*

*Album:*

Palmquist, Fraenkel, Kraus, et al., *San Francisco Album, Photographs 1854-1856 by George*

*Robinson Fardon*, pls. 1, 5, 9, 13, 14, 16; cat. nos. 12, 13, 14, 15, 16, 17, 18

Harris, *Paper Promises: Early American Photography*, pl. 79

Harris and Sandweiss, *Eadweard Muybridge and the Photographic Panorama of San Francisco*

*1850-1880*, cat. no. 15

Sobieszek, ed., *San Francisco in the 1850s; 35 Photographic Views by G. R. Fardon*, pls. 1, 5, 9, 13,

14, 16

# Photographs

New York Auction / 12 October 2022 / 10am EDT



124

阿弗德·斯蒂格利特斯

《統艙》

1907年作

大幅面照相凹版紙本（如出版所示）291 Nos. 7-8（紐約，1915年9月至10月）內對開本  
12 1/2 x 10 1/8 英吋（31.8 x 25.7 公分）

估價

\$15,000 — 25,000

瀏覽拍品



## 來源

紐約Witkin畫廊 (1970年)

紐約州波基普西 John Glasse 收藏

現藏者繼承自上述來源

## 出版

*Camera Work*, Number 36, October 1911, p. 39

*Stieglitz*, 291, September-October 1915

Greenough, *Alfred Stieglitz: The Key Set*, Volume One, cat. no. 310

Bulfinch Press, *Alfred Stieglitz*, pl. 18

Margolis, *Alfred Stieglitz, Camera Work: A Pictorial Guide*, p. 100

Norman, *Alfred Stieglitz: An American Seer*, pl. XVI

The Museum of Fine Arts, Boston, *Alfred Stieglitz: Photographer*, pl. 8

Green, *A Critical History of American Photography*, p. 195

Taschen, *20th Century Photography: Museum Ludwig Cologne*, p. 673

Taschen, *Photo Icons: The Story Behind the Pictures*, Volume 1, p. 135

Whelan, *Alfred Stieglitz: A Biography, Photography, Georgia O'Keeffe, and the Rise of the Avant-Garde in America*, n.p.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



125

保羅·斯特蘭

《華爾街》

1915年作

照相凹版 (來自《相機作品》)

5 x 6 1/4 英吋 (12.7 x 15.9 公分)

估價

\$8,000 — 12,000

[瀏覽拍品](#)



## 出版

*Camera Work*, Number 48, October 1916

Hambourg, *Paul Strand: Circa 1916*, front cover and p. 159

Aperture, *Paul Strand: A Retrospective Monograph Volume I: The Years 1915-1946*, p. 16

Greenough, *Paul Strand*, pl. 12

Galerie Zur Stockeregg, *Paul Strand*, pl. 10

Galerie Zur Stockeregg, *Paul Strand, Volume II*, pl. 6

Margolis, *Camera Work: A Pictorial Guide*, p. 134

# Photographs

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126

阿伯特·桑茲·索沃夫與佐斯亞·約翰遜·霍斯

《年輕姐妹》

約1850年作

銀版照相

7 3/4 x 5 7/8 英吋 (19.7 x 14.9 公分)

此作裱於現代黃銅墊、密封件和牆框。

估價

\$70,000 — 90,000

[瀏覽拍品](#)



This bravura whole-plate daguerreotype is exemplary of the aesthetic and technical mastery of Southworth & Hawes, the preeminent American daguerreotypists of their day. Expertly composed, and lit to perfection, this dual portrait of two young girls illustrates why Southworth & Hawes are regarded as foundational figures in the early history of photography. One aspect of their approach to the craft of photography that set them apart from most other daguerreotypists was their practice of electroplating another layer of silver onto commercially available silvered plates. This extra layer of silver allowed the photographers to polish a plate to a greater degree of uniformity, increasing the tonal range, clarity, and depth of the resulting image. The photographers were also experts at photographic lighting, which at this stage in the medium's history involved the manipulation of sunlight. They directed the light that poured into their studio through a skylight (the first such skylight in Boston) to model and define their subjects, giving their portraits the luminous three-dimensionality visible in the daguerreotype offered here. It could be argued that Southworth & Hawes invented the art of photographic lighting; they certainly practiced to a higher degree of excellence than any of their contemporaries. Their expertise in treating their plates and understanding of photographic chemistry allowed for shorter exposure times, and this accounts for the natural and relaxed appearance of their sitters and the artistic quality of their output.

This whole-plate portrait was one of about 240 Southworth & Hawes daguerreotypes in the collection of David Feigenbaum (1917-1998) of Marblehead, Massachusetts, discovered after his death in 1998. This previously unknown group of daguerreotypes by these two formative American photographers constituted one of the largest holdings of their work and showcased the range and sophistication of their output. When found, most of the daguerreotypes were uncased and housed in slotted plate boxes. Their appearance at auction in 1999 represented the public debut of this unseen work and gave collectors an unprecedented opportunity to compete for material both rare and remarkable.

It is almost certain that Feigenbaum purchased this daguerreotype from Boston's Holman Print Shop, with whom Dr. Edward Hawes, son of Josiah Johnson Hawes and nephew of Albert Sands Southworth, arranged to sell the daguerreotypes that remained in the Southworth & Hawes studio. The Print Shop advertised sales of the material in 1934 and 1935, and it is likely that the young Feigenbaum built his collection during this period. His choices were made with a modern eye that was attuned to both the technical perfection of the daguerreotypes as well as their aesthetic qualities.

#### 來源

波士頓Southworth & Hawes 工作室

波士頓Edward Southworth Hawes繼承自上述來源

可能波士頓的霍爾曼印刷店（1930 年代至 1940 年代）

波士頓David Feigenbaum 收藏

紐約，蘇富比，1999 年 4 月 27 日，拍品編號 29

賓夕法尼亞州馬爾文Charles Isaacs 收藏

現藏者購自上述來源

#### 出版

Romer and Wallis, *Young America: The Daguerreotypes of Southworth & Hawes*, no. 1640

# Photographs

New York Auction / 12 October 2022 / 10am EDT



127

尤金·阿傑

《白楊樹的海報大道，凱勒曼，防禦工事景觀》

約1910年作

蛋白沖印

7 1/8 x 8 1/2 英吋 (18.1 x 21.6 公分)

款識：標題、139（邊緣）

估價

\$7,000 — 9,000

[瀏覽拍品](#)



出版

Nesbit, *Atget's Seven Albums, Fortifications de Paris*, pl. 53

# Photographs

New York Auction / 12 October 2022 / 10am EDT



128

尤金·阿傑

《馬恩河岸》

1903年作

打印紙沖印

7 x 8 5/8 英吋 (17.8 x 21.9 公分)

鈐印：標題、6484、Rue Campagne Premiere, 17 bis 信用（邊緣）

估價

\$5,000 — 7,000

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



129

尤金·阿傑

《拉費爾特阿萊（池塘）》

1910年作

蛋白沖印

8 3/8 x 7 英吋 (21.3 x 17.8 公分)

款識：標題、1206（邊緣）

估價

\$5,000 — 7,000

[瀏覽拍品](#)



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來源

Louise Lohr Malefyt收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



130

古斯塔夫·勒格雷

《雙桅船（月光磚）》

1856年作

蛋白沖印

12 5/8 x 16 3/8 英吋 (32.1 x 41.6 公分)

款識：簽名（邊緣）

鈐印：信用（裱框）

估價

\$40,000 — 60,000

[瀏覽拍品](#)



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Gustave Le Gray began experimenting with glass negatives in the late 1840s, and he quickly saw the benefits of this new technique. Glass negatives, with their ability to capture detail during short exposures, were ideal for the sea views Le Gray began in 1856, a prime example of which is *The Brig (Brick au Clare de Lune)*. The rippled surface of the water and the crisp detail in the ships' sails and rigging could not have been captured with a paper negative. As always, Le Gray's thorough understanding of chemistry and craft allowed him to create what at the time was an unprecedented photographic view.

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## 出版

Aubenas, *Gustave Le Gray, 1820-1884*, pl. 128 and p. 363

Jacobson, *The Lovely Sea-View: A Study of the Marine Photographs Published by Gustave Le Gray, 1856-1858*, p. 8

Aubenas, *Gustave Le Gray* 55, pp.84-85

Baldwin, *Looking at Photographs: A Guide to Technical Terms*, p.6

Novak, *19th-century French Master Photographers: Life into Art*, p.51, pl.50.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



131

奧古斯特·桑德

《年輕農夫，韋斯特禾》

1914年作

銀鹽照片（1990年由Gerd Sander印）

23 x 16 3/4 英吋 (58.4 x 42.5 公分)

款識：Gerd Sander簽名、8/18

鈐印：Köln Lindenthal信用、Archiv版權信用、  
Menschen des 20.Jahrhunderts信用（邊緣）

估價

\$12,000 — 18,000

瀏覽拍品



## 來源

明尼阿波利斯 Weinstein 畫廊 (2008年)

## 出版

Abrams, *August Sander: People of the 20th Century, Volume I: The Farmer*, pl. I/1/3

Aperture, *August Sander*, p. 71

Sander, *Antliz Der Zeit: 60 Fotos Deutscher Menschen*, pl. 6

Weski and Dexter, *Cruel and Tender: The Real in the 20th-Century Photograph*, p. 49

# Photographs

New York Auction / 12 October 2022 / 10am EDT



132

亨利·卡蒂爾—佈雷松

《羅馬圓形劇場-西班牙瓦倫西亞》

1933年作

銀鹽照片 (後印)

9 1/2 x 14 英吋 (24.1 x 35.6 公分)

款識: 簽名 (邊緣)

估價

\$7,000 — 9,000

[瀏覽拍品](#)



## 出版

Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 12  
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 55  
Clair, *Henri Cartier-Bresson: Europeans*, p. 65  
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 235  
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 129  
Cartier-Bresson, *The Decisive Moment*, pl. 18 (variant)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



133

亨利·卡蒂爾—佈雷松

《荷蘭》

1953年作

銀鹽照片 (後印)

9 3/8 x 13 7/8 英吋 (23.8 x 35.2 公分)

款識：簽名

鈐印：版權信用 (邊緣)

估價

\$4,000 — 6,000

[瀏覽拍品](#)



出版

Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, pl. 49

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 47

# Photographs

New York Auction / 12 October 2022 / 10am EDT



134

安德烈·凱泰斯

《格勒內爾橋》

1927年作

銀鹽照片

6 x 6 3/4 英吋 (15.2 x 17.1 公分)

款識：簽名、標題、註釋「67 W. 44th St.」

鈴印：信用（邊緣）

估價

\$15,000 — 25,000

瀏覽拍品



## 來源

安德烈·凱泰斯遺產管理委員會  
芝加哥Stephen Daiter畫廊

## 出版

Borhan, Pierre, *André Kertész: His Life and Work*, pl. 105, there titled *Near the Pont de Grenelle, Paris* (variant)

Lifson, Ben, *André Kertész: A Lifetime of Perception*, pl. 124, there titled *Near Pont de Grenelle, Paris* (variant)

Kertész, *J'aime Paris, Photographs since the Twenties*, p. 190

# Photographs

New York Auction / 12 October 2022 / 10am EDT



135

亞歷山大·羅德琴科

《樓梯，真相》

1931年作

銀鹽照片

7 3/4 x 11 5/8 英吋 (19.7 x 29.5 公分)

款識：註釋（邊緣）

估價

\$8,000 — 10,000

[瀏覽拍品](#)



## 來源

L. 和 G. Tatunz 收藏

紐約，佳士得，2002年（私人洽購）

## 出版

Tupitsyn, *Alexander Rodchenko: The New Moscow*, pl. 44 (this print)

Dabrowski, Dickerman, and Galassi, *Aleksandr Rodchenko*, pl. 237 (variant)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



美國西岸私人收藏

136

W·尤金·史密夫

《艾伯特·史懷哲-來自「仁慈之人」》

1954年作

銀鹽照片

9 1/4 x 13 3/8 英吋 (23.5 x 34 公分)

款識：簽名（邊緣）標題、日期「1955」、註釋（裱背）

估價

\$4,000 — 6,000

[瀏覽拍品](#)



This is one of the key images from W. Eugene Smith's celebrated photographic essay on Albert Schweitzer and the hospital he founded and operated in Lambarene in present-day Gabon. Published in *LIFE* magazine in November 1954, Smith's essay covered 12 pages and documented the dire need for healthcare that Dr. Schweitzer, through his tireless efforts, was attempting to meet. The present image is reproduced over two pages and bears the caption: 'Long after the hospital is asleep, Schweitzer works at his desk.'



Spread from *Man of Mercy*, *LIFE* magazine, 15 November 1954

#### 來源

攝影師兒子Kevin Eugene Smith收藏  
明尼阿波利斯Weinstein畫廊

#### 出版

*LIFE*, 'Man of Mercy,' 15 November 1954, pp. 170-171  
Aperture, *W. Eugene Smith: Master of the Photographic Essay*, p. 146

# Photographs

New York Auction / 12 October 2022 / 10am EDT



137

瑪嘉烈·伯克-懷特

《布痕瓦爾德的活死人》

1945年作

銀鹽照片 (1962年前印)

15 x 19 1/2 英吋 (38.1 x 49.5 公分)

款識: American Federation of Arts (展覽標籤) 信  
用、標題 (裱背)

估價

\$30,000 — 50,000

瀏覽拍品



## 來源

原攝影師收藏

## 過往展覽

*Ideas in Images*, Worcester Art Museum, October - December 1962, and travelling thereafter to other venues through February 1965

## 出版

Pollack, *Ideas in Images*, pl. 12 (this print)

LIFE, 26 December 1960, p. 100

Brown, *Margaret Bourke-White: Photojournalist*, p. 85

# Photographs

New York Auction / 12 October 2022 / 10am EDT



138

約瑟夫·寇德卡

《法國盧爾德》

1973年作

銀鹽照片

9 3/8 x 14 1/8 英吋 (23.8 x 35.9 公分)

款識：簽名（邊緣）

估價

\$3,000 — 5,000

[瀏覽拍品](#)

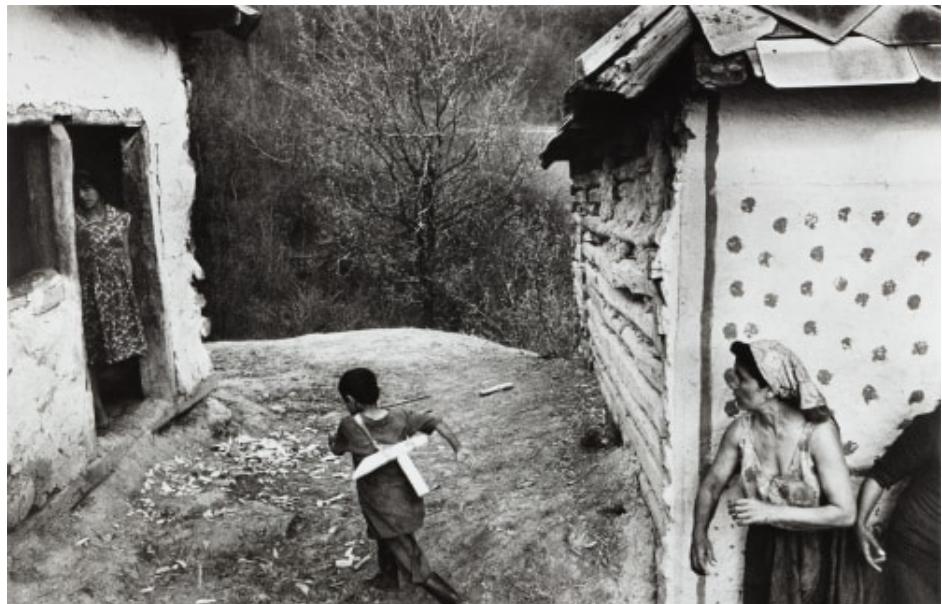


出版

Koudelka, *Exiles*, pl. 31

# Photographs

New York Auction / 12 October 2022 / 10am EDT



139

約瑟夫·寇德卡

《辛辣的半身像》

1966年作

銀鹽照片 (後印)

9 1/4 x 14 1/4 英吋 (23.5 x 36.2 公分)

款識：簽名 (邊緣)

估價

\$7,000 — 9,000

[瀏覽拍品](#)



出版

Aperture, *Koudelka*, pl. 51

# Photographs

New York Auction / 12 October 2022 / 10am EDT



140

曼努·艾華雷斯·布拉美

《床墊》

1927年作

鉛鉛沖印 (後印)

7 1/2 x 9 5/8 英吋 (19.1 x 24.4 公分)

款識：簽名、Mexico (邊緣)

估價

\$7,000 — 9,000

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



141

曼努·艾華雷斯·布拉美

《禁果》

1976年作

鉑金沖印

7 1/4 x 9 5/8 英吋 (18.4 x 24.4 公分)

款識：簽名、Mexico (邊緣)

估價

\$5,000 — 7,000

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



142

安素·亞當斯

《墨西哥女孩，加州佩斯卡德羅附近》

約1958年作

銀鹽照片 (1963-1970年印)

10 3/8 x 8 英吋 (26.4 x 20.3 公分)

款識：簽名 (裱框) 標題、日期 (裱背)

鈐印：Carmel 信用 (BMFA 7&8) (裱背)

估價

\$800 — 1,200

[瀏覽拍品](#)



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來源

紐約Witkin畫廊 (1979年)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

143

曼拿 · 懷特

《大提頓 - 懷俄明州》

1958年作

銀鹽照片（後印）

9 x 11 英吋 (22.9 x 27.9 公分)

款識：簽名（邊緣）標題、日期（裱背）

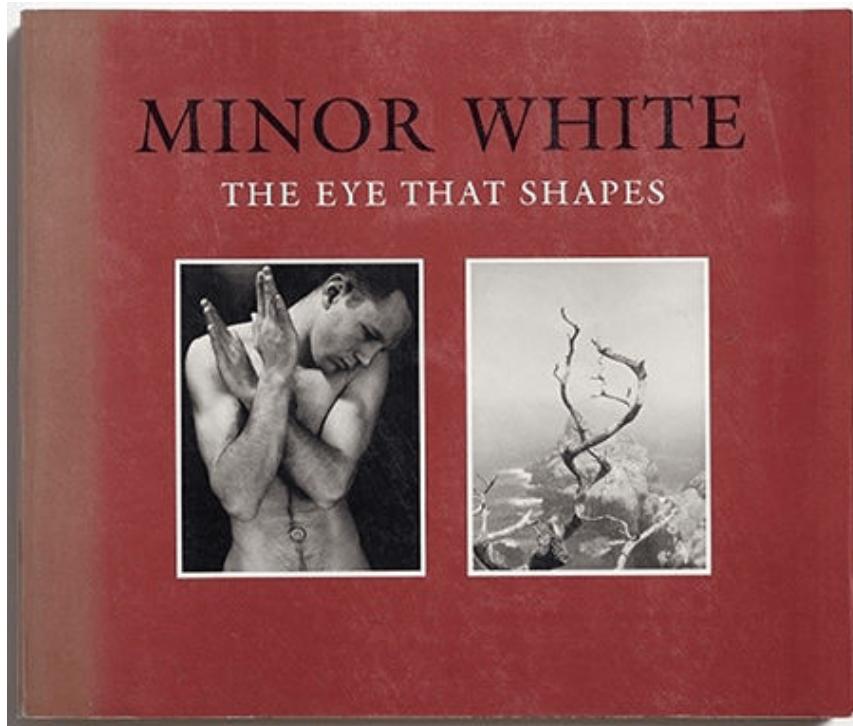
估價

\$10,000 — 15,000

[瀏覽拍品](#)



This photograph comes from the collection of the esteemed curator, teacher, and photographic historian, Peter C. Bunnell (1937-2021). Bunnell studied photography with Minor White at the Rochester Institute of Technology in the late 1950s. Originally intending to pursue fashion photography, it was his exposure to White that drew him to reconsider photography as vehicle for personal artistic expression. White became a mentor to Bunnell and recruited him to join the staff of *Aperture* magazine, the only periodical produced for, and by, photographers practicing the medium as a fine art. Bunnell gradually transitioned from being a photographer to studying the medium and its history, but his interest in – and friendship with – White endured until White's passing in 1976. Bunnell became the acknowledged expert on White's work, and his 1989 book *Minor White: The Eye That Shapes* still stands as the most complete single source of information on the photographer.



Peter C. Bunnell, *Minor White: The Eye That Shapes* (1989)

The remarkable selection of photographs offered in this auction as lots 143 through 167 all come from Bunnell's collection. After studying with White, and pursuing further degrees at Ohio University and Yale, he joined the staff of The Museum of Modern Art in 1960 as a collection cataloguer, becoming Associate Curator and then Curator of Photography. At MoMA he curated the noteworthy exhibitions *Photography as Printmaking* (1968), *Photography into Sculpture* (1970), and the first retrospective of the work of Clarence H. White (1971). In 1972, he was hired as the inaugural David Hunter McAlpin Professor of the History of Photography and Modern Art at Princeton University.

Bunnell served as Director of the Princeton University Art Museum from 1973 to 1978, and as Acting Director from 1998 to 2000, while also being the Museum's Curator of Photography throughout the entirety of his tenure. Bunnell built a broad-ranging collection of photographs at the Museum, the firsthand examination of which became a central element of the student experience in his classes and seminars. 'These photographs are used,' he said, 'they don't just sit around in boxes.' Bunnell published widely on many photographers and photographic subjects. He was the acknowledged authority on the work of both Minor White and Clarence H. White, and it was through him that the archives of these two major photographers now reside at Princeton. As a teacher and a mentor, Bunnell professionalized the study of photographic history, conferring a higher degree of rigor and status to the medium, and inspiring an entire generation of curators and photographers.

Bunnell also built a personal collection of photography over the course of his long career that reflects his vast and deep understanding of photography. Begun in the 1950s, before photography galleries and dealers were commonplace, the collection incorporates some outstanding rarities by Ansel Adams, his teacher and mentor Minor White, Edward Weston, Walker Evans, Alfred Stieglitz, Edward Steichen, Harry Callahan, Frederick Sommer, his friend Jerry Uelsmann, and many other photographers who touched his life or his sensibility in some important way. It is a deeply personal collection put together with a sense of joy and curiosity that includes both icons and lesser-known gems spanning the history of photography.

This auction's proceeds will be distributed to six institutions with whom Bunnell was associated—Rochester Institute of Technology, Ohio University, Yale University, The George Eastman Museum, The Museum of Modern Art, and Princeton University Art Museum—to establish endowments to support the study of photographic history.

#### 來源

新澤西州普林斯頓Peter C. Bunnell收藏（購自攝影師本人）

## 出版

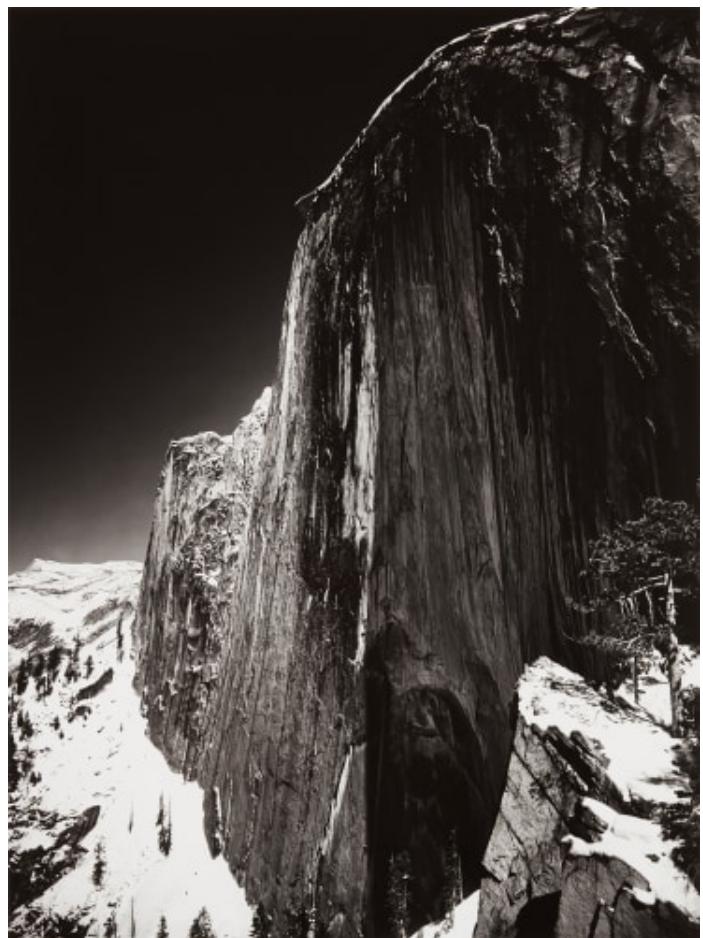
Bunnell, *Minor White: The Eye That Shapes*, pl. 175

Martineau, *Minor White: Manifestations of the Spirit*, pl. 94

Hall, *Minor White: Rites & Passages*, pp. 26-27

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

144

安素·亞當斯

《巨石（半圓頂面向）優勝美地國家公園》

1927年作

銀鹽照片（1975年前印）

19 3/8 x 14 3/8 英吋 (49.2 x 36.5 公分)

款識：簽名（裱框）標題、日期、For Peter Bunnell with Affectionate Appreciation for his Devotion and Contributions to Photography! Carmel, 6-2-75 (裱背)

鈐印：Carmel 信用 (BMFA 11) (裱背)

估價

\$25,000 — 35,000

[瀏覽拍品](#)



## 來源

1975年由攝影師送贈

新澤西州普林斯頓Peter C. Bunnell收藏

## 出版

Newhall, *The Eloquent Light*, cover, p. 45

Stillman, *Ansel Adams: 400 Photographs*, cover, p. 35

Adams, *Yosemite and the Range of Light*, pl. 54

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 2

Museum of Fine Arts, Boston, *Ansel Adams: The Early Years*, pls. 6-7

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

145

愛德華·威斯頓

《貝殼和岩石 - 排列》

1931年作

銀鹽照片（約1940年代印）

7 1/2 x 9 3/8 英吋 (19.1 x 23.8 公分)

款識：攝影師簡稱、日期（裱框）簽名、標題、日期、  
15 S (裱背)

估價

\$20,000 — 30,000

[瀏覽拍品](#)



來源

新澤西州普林斯頓Peter C. Bunnell收藏

出版

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*,  
n.p., fig. 655

Maddow, *Edward Weston: Fifty Years*, pl. 135

Stebbins, *Edward Weston: Photography and Modernism*, p. 95, figure 18

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

146

布雷特·韋斯頓

《內華達州沙丘》

1954年作

銀鹽照片

7 5/8 x 9 1/2 英吋 (19.4 x 24.1 公分)

款識：簽名、標題、日期（邊緣）

鈐印：Gamma Picture Agency信用（邊緣）

估價

\$10,000 — 15,000

[瀏覽拍品](#)



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來源

新澤西州普林斯頓Peter C. Bunnell收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

147

愛德華·威斯頓

《沙丘，加州奧西諾》

1936年作

銀鹽照片（約1940年代印）

7 1/2 x 9 1/2 英吋 (19.1 x 24.1 公分)

款識：簽名、日期（裱框）標題、31SO（裱背）

估價

\$70,000 — 90,000

[瀏覽拍品](#)

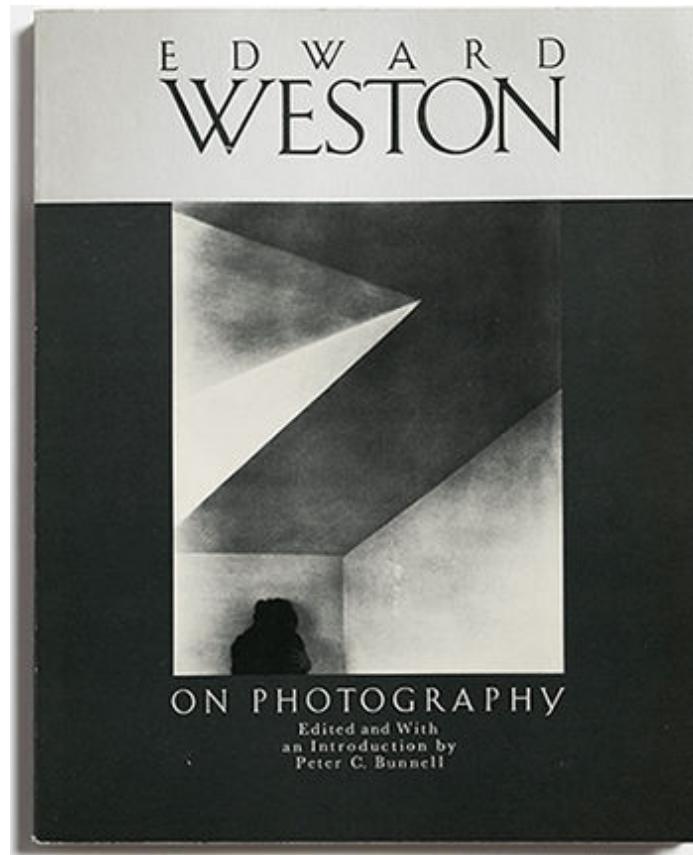


Edward Weston began his iconic series of studies of the dunes at Oceano in 1934 when he first visited the area. In his daybook entry for 20 April, he wrote: 'I made several dune negatives that mark a new epoch in my work. I must go back there—the material made for me!' The massive dunes at Oceano created an ever-shifting landscape of pure and unadorned form, and the subject matter was ideally suited to Weston's vision. In a state of constant change, reshaped continuously by wind and water, the dunes presented completely new subject matter to Weston on each visit over the ensuing years.

The photograph offered here is one of the most celebrated of his Oceano series. It is remarkable for its graceful shadows which add depth and drama to the image, and for Weston's meticulous management of sunlight to enhance the detail in the foreground and to delineate the ridge lines that recede into the distance. Weston included the image in his celebrated retrospective at The Museum of Modern Art, New York in 1946, and it was shown in *Supreme Instants: The Photography of Edward Weston*, an exhibition curated by Beaumont Newhall which originated at the Center for Creative Photography in 1956 and traveled to numerous other venues.

The sophistication of Weston's images is remarkable given the simplicity of his equipment. For landscape work he used one camera, an 8-by-10-inch view camera. He contact-printed the resulting negatives in the most rudimentary of darkrooms, using an electric lightbulb as the sole source of illumination for the exposure. Within these technical strictures, Weston found full creative freedom. In 1941, the photographer reflected upon his approach to the medium:

'Only long experience will enable the photographer to subordinate technical considerations to pictorial aims, but the task can be made immeasurably easier by selecting the simplest possible equipment and procedures and staying with them. Learning to see in terms of the field of one lens, the scale of one film and one paper, will accomplish a good deal more than gathering a smattering of knowledge about different sets of tools.' – Edward Weston, *Seeing Photographically*, 1943



Peter Bunnell, *Edward Weston on Photography* (1983)

#### 來源

新澤西州普林斯頓Peter C. Bunnell收藏

## 出版

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*,

fig. 939

Newhall, *Supreme Instants: the Photography of Edward Weston*, cover, pl. 68

Stebbins, *Edward Weston: Photography and Modernism*, pl. 81

Markus, *Dune: Edward & Brett Weston*, p. 91

# Photographs

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崇尚美學：PETER C. BUNNELL珍藏（第一部分）

148

愛德華 · 威斯頓

《海帶，羅伯斯端瓷器灣》

1940年作

銀鹽照片

9 5/8 x 7 5/8 英吋 (24.4 x 19.4 公分)

款識：簽名、日期（裱框）Seaweed、PL40-K-4（裱背）

估價

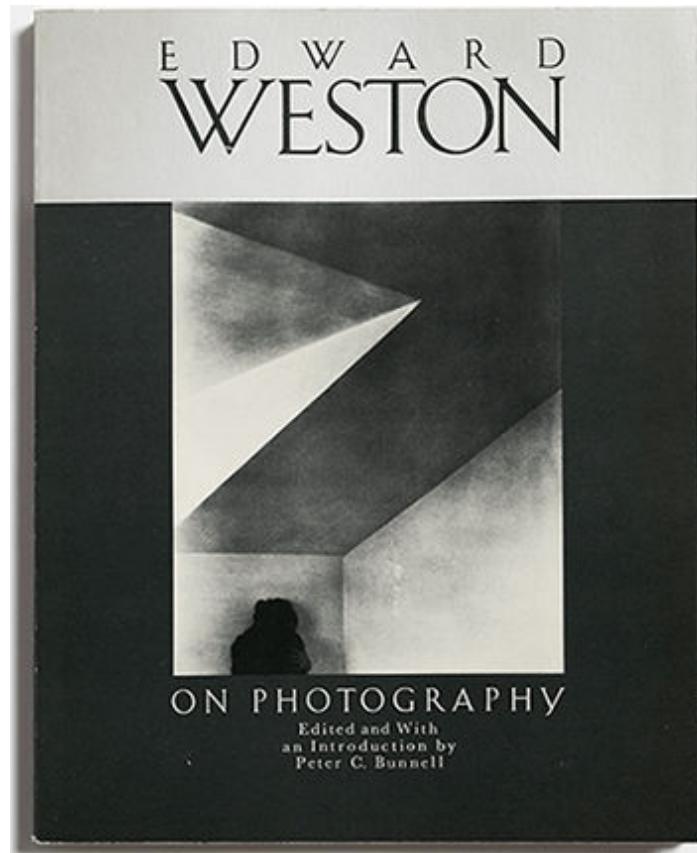
\$15,000 — 25,000

[瀏覽拍品](#)



In 1983, Peter Bunnell edited a compilation of Edward Weston's writings entitled, *Edward Weston on Photography* in which he gathered all of Weston's published writings from a lifetime as a working photographer. One of the last essays included by Bunnell is a 1941 piece called *Seeing Photographically* in which Weston reflects upon the necessity of both mastering and then moving beyond the technical aspects of photography:

'The photographer must learn from the outset to regard his process as a whole. He should not be concerned with the "right exposure," the "perfect negative," etc. Such notions are mere products of advertising mythology. Rather, he must learn the kind of negative necessary to produce a given kind of print, and then the kind of exposure and development necessary to produce that negative. When he knows how these needs are fulfilled for one kind of print, he must learn how to vary the process to produce other kinds of prints. Further he must learn to translate colors into their monochrome values, and learn to judge the strength and quality of light. With practice this kind of knowledge becomes intuitive; the photographer learns to see a scene or object in terms of his finished print without having to give conscious thought to the steps that will be necessary to carry it out' – Edward Weston, *Seeing Photographically*, 1943



Peter Bunnell, *Edward Weston on Photography* (1983)

#### 來源

新澤西州普林斯頓Peter C. Bunnell收藏

#### 出版

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 1530

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

149

阿弗德 · 斯蒂格利特斯

《喬治湖白楊樹》

1932年作

銀鹽照片（裱於George Of設計的原裝金屬框架）

9 3/8 x 7 3/8 英吋 (23.8 x 18.7 公分)

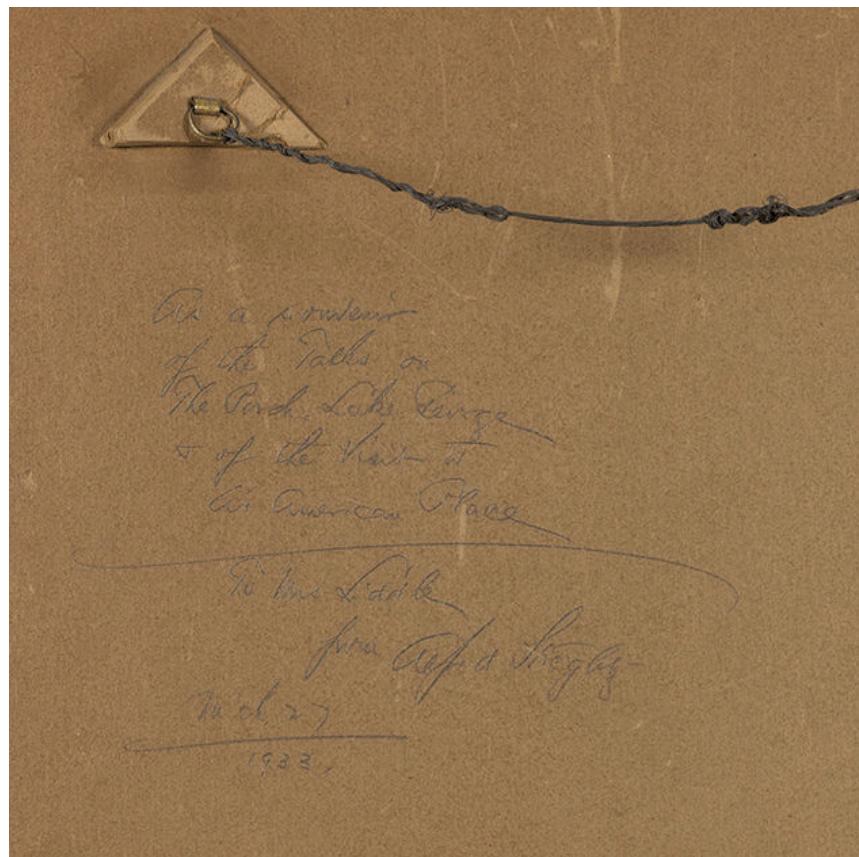
款識：簽名、日期、As a souvenir of the Talks on the  
Porch, Lake George, & of the visit at An American  
Place, To Mrs. Liddle (框背)

估價

\$15,000 — 25,000

[瀏覽拍品](#)





Stieglitz inscription on the reverse of the frame.

## 來源

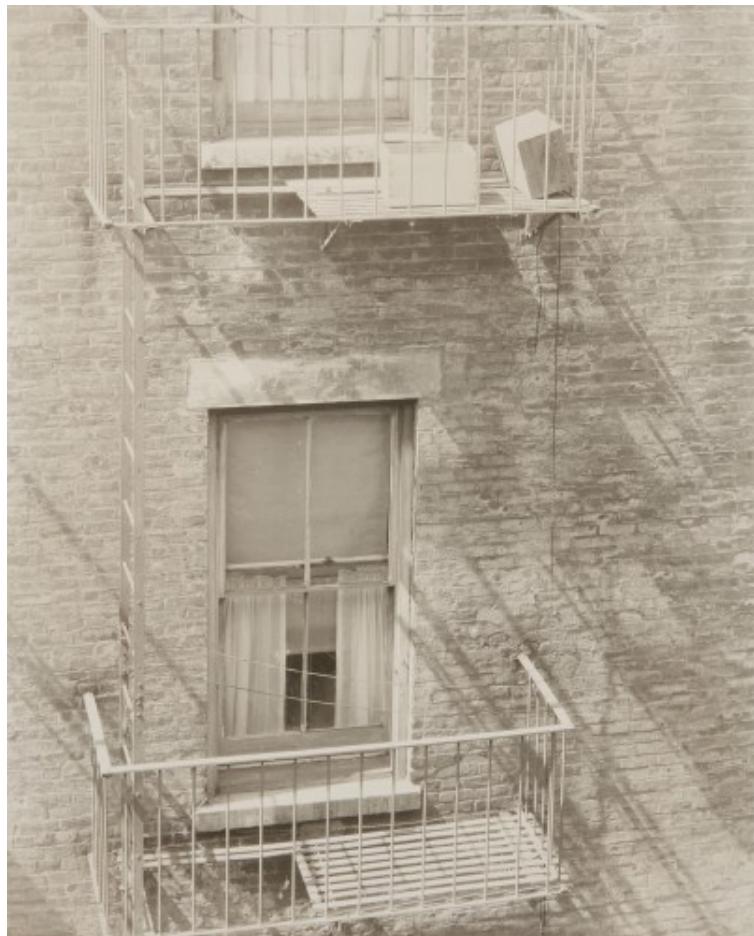
1933 年版由攝影師送贈利德爾夫人  
新澤西州普林斯頓 Peter C. Bunnell 收藏

## 出版

Greenough, *Alfred Stieglitz: The Key Set, Volume Two*, cat. no. 1470

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

150

愛德華·史泰欽

《笑盒，紐約市西 86 街》

1922年作

銀鹽照片

9 5/8 x 7 1/2 英吋 (24.4 x 19.1 公分)

款識：標題（邊緣）

估價

\$20,000 — 30,000

瀏覽拍品



來源

新澤西州普林斯頓Peter C. Bunnell收藏

出版

Steichen, *A Life in Photography*, pl. 90

Steichen, J., *Steichen's Legacy: Photographs, 1895 - 1973*, pl. 206

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

151

無底價拍品

克倫斯·H·懷特

《精選圖片》

1890年代作

三組鉑金沖印

每組：約 6 x 8 英吋 (15.2 x 20.3 公分)

款識：簽名（邊緣）簽名、標題、攝影師俄亥俄州紐瓦克的地址、註釋（裱背）

估價

\$5,000 — 7,000 •



[瀏覽拍品](#)



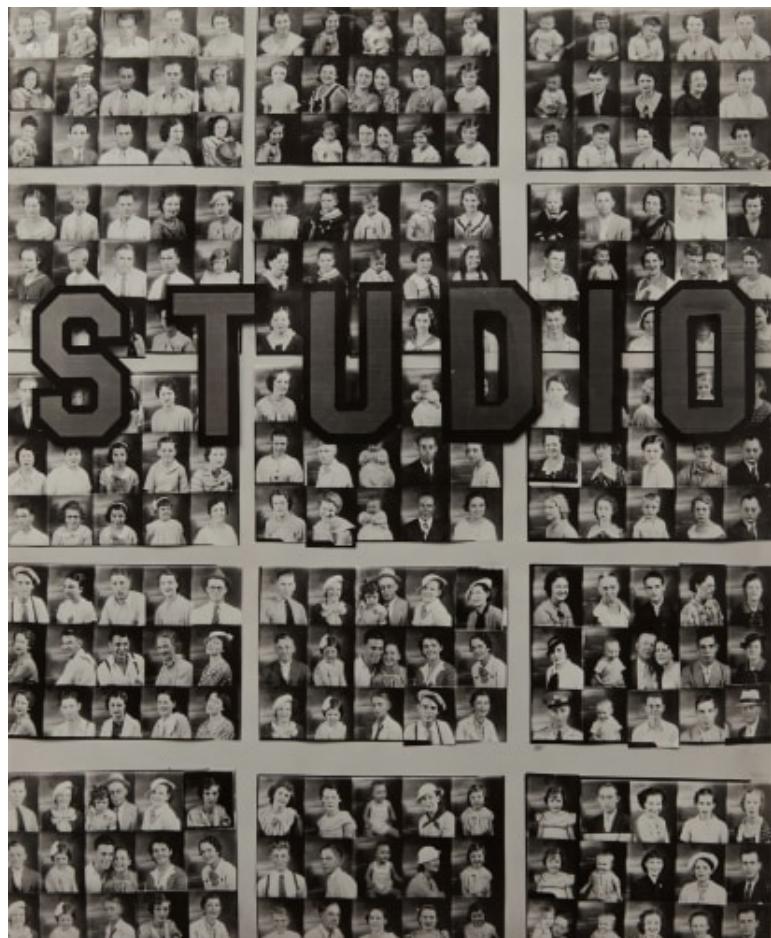
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來源

新澤西州普林斯頓Peter C. Bunnell收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

152

獲卡·艾文斯

《一分錢圖片展示，薩凡納》

1936年作

銀鹽照片（1942年前印）

8 7/8 x 7 1/8 英吋 (22.5 x 18.1 公分)

鈐印：The Farm Security Administration 信用、  
Museum of Modern Art Study Collection (邊緣)

估價

\$80,000 — 120,000

[瀏覽拍品](#)



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The photograph offered here is a rare early print of one of Walker Evans's most celebrated images. It bears the stamp of the Farm Security Administration. In 1935, Evans was hired by Roy Stryker, head of the Information Division of the Resettlement Administration, a governmental agency of the New Deal, to document RA projects across the country. The RA was transferred in 1937 to the Farm Security Administration, with Stryker in charge of assigning photographers. Evans left the FSA later in 1937, although his photographs remained with the agency publication in newspapers and magazines. The FSA stamp on the verso of the present print indicates that it was made between 1937 and 1942, after which point the FSA was absorbed into the Office of War Information and the FSA stamps were retired.

Evans made this photograph after completing a series of assignments for Stryker in the Southern Atlantic states. On his trip back to Washington, Evans stopped in Savannah, Georgia, where he encountered a window display in the town's photo studio. In 1971, he reflected upon the making of this photograph in an interview conducted by Leslie Katz and published in *Art in America*:

'The only reason this photograph has any value is, an instinct is touched in it. "This is for me." It's like the meaning of a person. The singular importance of this spoke to me that way. It's uproariously funny, and very touching and very sad and very human. Documentary, very real, very complex, all these people had posed in front of the local studio camera, and I bring MY camera, and they all pose again together for me. That's a fabulous fact. I look at it and think, and think, and think about all those people.'

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#### 來源

新澤西州普林斯頓Peter C. Bunnell收藏

#### 出版

Walker Evans: *Photographs for the Farm Security Administration 1935-1938*, pl. 229

Walker Evans: *First and Last*, p. 127

Walker Evans at Work, , cover and p. 239

Keller, Walker Evans: *The Getty Museum Collection*, p. 161, no. 517

# Photographs

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崇尚美學：PETER C. BUNNELL珍藏（第一部分）

153

獲卡·艾文斯

《地鐵人像（戴檐帽的年輕人）》

1941年作

銀鹽照片

5 1/8 x 7 5/8 英吋 (13 x 19.4 公分)

鈐印：1681 York Avenue, New York, N.Y. 10028 信用  
(Keller I) (裱背)

估價

\$15,000 — 25,000



瀏覽拍品



In winter of 1938 Walker Evans began a series of photographs made in the New York City subways. Working with a small 35-millimeter Contax camera which could be easily concealed, and frequently in the company of fellow photographer Helen Levitt, Evans sought to push past the conventions of traditional portrait photography to capture what he called 'true portraiture.' This involved days spent on the trains, watching for passengers who interested him in some way, and surreptitiously capturing their images. For Evans, it was crucial that his subjects were unaware they were being photographed in order to capturing them unguarded, without artifice or performance. The resulting images are remarkable for their intimacy and immediacy.

This photograph was for years in the collection of Peter C. Bunnell, who wrote, 'Walker Evans was a man of acute visual perception. He had a profound sense of American myth and a marvelous sensitivity to materials. He has become the progenitor of the contemporary approach to photographing that is most frequently referred to as documentary . . . His photographs strike us as more powerfully revealing of the time than those of many of his colleagues, and it is the static, frontal approach that Evans adopted that constitutes the manner of his realism' – Peter Bunnell, 'An Introduction to Walker Evans' Work and His Recollections,' *New Republic*, 13 November 1976.

The remarkable selection of photographs offered in this auction as lots 143 through 167 all come from the collection of Peter C. Bunnell (1937-2021), the pioneering curator, teacher, and photographic historian. Bunnell began his long career in photography as a student of Minor White's at the Rochester Institute of Photography in the 1950s and was recruited by White to work on the seminal periodical of artistic photography, *Aperture*. He joined the staff of The Museum of Modern Art in 1960 as a collection cataloguer, becoming Associate Curator and then Curator of Photography. At MoMA he curated the noteworthy exhibitions *Photography as Printmaking* (1968), *Photography into Sculpture* (1970), and the first retrospective of the work of Clarence H. White (1971). In 1972, he was hired as the inaugural David Hunter McAlpin Professor of the History of Photography and Modern Art at Princeton University.

Bunnell served as Director of the Princeton University Art Museum from 1973 to 1978, and as Acting Director from 1998 to 2000, while also being the Museum's Curator of Photography throughout the entirety of his tenure. Bunnell built a broad-ranging collection of photographs at the Museum, the firsthand examination of which became a central element of the student experience in his classes and seminars. 'These photographs are used,' he said, 'they don't just sit around in boxes.' Bunnell published widely on many photographers and photographic subjects. He was the acknowledged authority on the work of both Minor White and Clarence H. White, and it was through him that the archives of these two major photographers now reside at Princeton. As a teacher and a mentor, Bunnell professionalized the study of photographic history, conferring a higher degree of rigor and status to the medium, and inspiring an entire generation of curators and photographers.

Bunnell also built a personal collection of photography over the course of his long career that reflects his vast and deep understanding of photography. Begun in the 1950s, before photography galleries and dealers were commonplace, the collection incorporates some outstanding rarities by

Ansel Adams, his teacher and mentor Minor White, Edward Weston, Walker Evans, Alfred Stieglitz, Edward Steichen, Harry Callahan, Frederick Sommer, his friend Jerry Uelsmann, and many other photographers who touched his life or his sensibility in some important way. It is a deeply personal collection put together with a sense of joy and curiosity that includes both icons and lesser-known gems spanning the history of photography.

This auction's proceeds will be distributed to six institutions with whom Bunnell was associated—Rochester Institute of Technology, Ohio University, Yale University, The George Eastman Museum, The Museum of Modern Art, and Princeton University Art Museum—to establish endowments to support the study of photographic history.

#### 來源

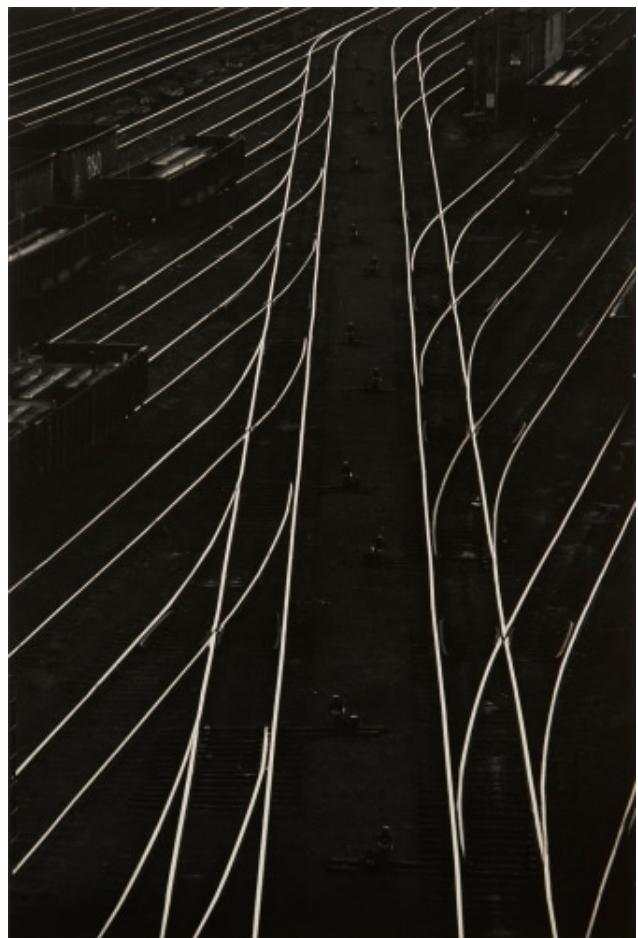
新澤西州普林斯頓Peter C. Bunnell收藏

#### 出版

Keller, *Walker Evans: The Getty Museum Collection*, pl. 701, there dated 1938-1941 (variant)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

154

無底價拍品

W·尤金·史密夫

《軌跡》

1955-1956年作

銀鹽照片

13 1/4 x 8 7/8 英吋 (33.7 x 22.5 公分)

鈐印：134 Old Post Road North, Croton-on-Hudson, N.

Y., Croton 1-4890信用、版權、Personal Exhibition

Print Returnable on Demand (相背)

估價

\$7,000 — 9,000 •

瀏覽拍品



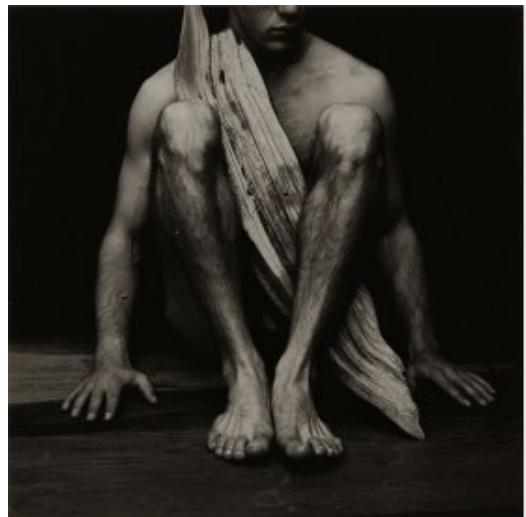
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來源

新澤西州普林斯頓Peter C. Bunnell收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

155

無底價拍品

曼拿·懷特

《人物研究選集-湯姆·墨菲，舊金山》

1947年作

三組銀鹽照片（已裱）

每組：約 3 x 5 英吋 (7.6 x 12.7 公分)

估價

\$8,000 — 12,000 •

[瀏覽拍品](#)



## 來源

新澤西州普林斯頓Peter C. Bunnell收藏（購自攝影師本人）

## 出版

Bunnell, *Minor White: The Eye That Shapes*, pl. 18

Martineau, *Minor White: Manifestations of the Spirit*, pls. 25 and 36

Hall, *Minor White: Rites & Passages*, p. 71

Hershberger and Klochko, *The Time Between: The Sequences of Minor White*, nos. 1.2, 1.13, 1.21

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

156

無底價拍品

謝里·烏斯曼

《我遇見自己的小樹林（最終版）》

1967年作

銀鹽照片

10 3/8 x 12 1/2 英吋 (26.4 x 31.8 公分)

款識：攝影師簡稱、標題、日期（裱框）簽名、標題、日期（相背攝影師地址標籤）

估價

\$1,500 — 2,500 •

[瀏覽拍品](#)



來源

新澤西州普林斯頓Peter C. Bunnell收藏（購自攝影師本人）

出版

Bunnell, Jerry N. *Uelsmann: Silver Meditations*, n.p.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

157

無底價拍品

謝里·烏斯曼

《啟示錄 II》

1967年作

銀鹽照片

10 1/4 x 13 英吋 (26 x 33 公分)

款識：攝影師簡稱、標題、日期（裱框）簽名、標題、日期（相背攝影師地址標籤）

估價

\$1,500 — 2,500 •

[瀏覽拍品](#)



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來源

崇尚美學：Peter C. Bunnell珍藏（第一部分）

# Photographs

New York Auction / 12 October 2022 / 10am EDT

重塑美學：PETER C. BUNNELL收藏（第一部分）

158

無底價拍品

羅伯特·亞當斯

《科羅拉多州埃爾帕索縣眾神花園》

1977年作

銀鹽照片

7 x 8 3/4 英吋 (17.8 x 22.2 公分)

款識：簽名、標題、日期、For Peter Bunnell (邊緣)

估價

\$7,000 — 9,000 •



[瀏覽拍品](#)



來源

1977年由攝影師送贈

新澤西州普林斯頓Peter C. Bunnell收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

159

劉易斯·巴斯

《聖克魯斯》

1970年作

銀鹽照片（已裱）

5 1/2 x 8 3/8 英吋 (14 x 21.3 公分)

估價

\$10,000 — 15,000

[瀏覽拍品](#)



來源

新澤西州普林斯頓Peter C. Bunnell收藏

出版

Steidl, *Lewis Baltz: The Prototype Works*, pl. 29

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

160

哈里·卡拉漢

《拼貼》

約1956年作

銀鹽照片

7 5/8 x 9 5/8 英吋 (19.4 x 24.4 公分)

款識：簽名（邊緣）

估價

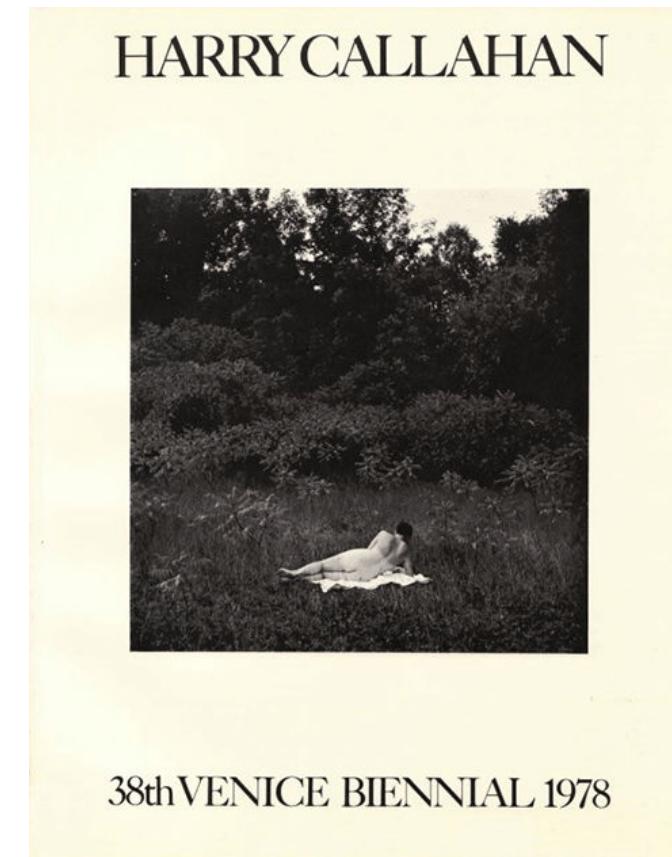
\$10,000 — 15,000

[瀏覽拍品](#)



Peter C. Bunnell curated an exhibition of Harry Callahan's work at the American Pavilion at the 1978 Venice Biennale. The exhibition was accompanied by a printed catalogue published that same year with text by Bunnell. In his essay, Bunnell discusses two of Callahan's stated influences – László Moholy-Nagy and Walker Evans – and how their divergent practices combine in Callahan's work:

'This seeming polarity of influences and interest – Moholy-Nagy and Walker Evans – is not contradictory. Each artist projected an individualized stylization, and their views about the medium are becoming more widely comprehended today as we come to recognize that photography is such that the direct, so-called straight approach is no less manipulative than the more synthetic approach, which is erroneously associated with experimentation and exploitation. This attitude, however, has not always been widely held, and in the past these have been mutually distrustful traditions. It is because of their fusion in Callahan's work that a more sensible contemporary attitude has been forged. The fact that Callahan vests his most dramatic manipulative work in the camera, and not in the darkroom, places the locus where it belongs—with the vision of the photographer. We must understand that for most other photographers it is necessary to experience vision, but for Callahan, to see is vision.'



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來源

新澤西州普林斯頓Peter C. Bunnell收藏

出版

Szarkowski, *Callahan*, pl. 111

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

161

無底價拍品

佛雷德里克·薩默

《亞當的手提箱》

1949年作

銀鹽照片（後印）

9 1/4 x 7 3/8 英吋 (23.5 x 18.7 公分)

款識：簽名、標題、日期（裱背）

估價

\$7,000 — 9,000 •

瀏覽拍品



## 來源

新澤西州普林斯頓Peter C. Bunnell收藏（購自攝影師本人）

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

162

李·弗里德蘭德

《精選圖片》

1967 ; 1979年作

兩組銀鹽照片

6 3/4 x 9 3/4 英吋 (17.1 x 24.8 公分)

4 1/2 x 6 3/4 英吋 (11.4 x 17.1 公分)

款識：簽名（其中一組）Peter Bunnell、postmarked  
'13 Nov. 1979'（其中一組）

鈐印：版權信用（其中一組邊緣）

估價

\$10,000 — 15,000

[瀏覽拍品](#)

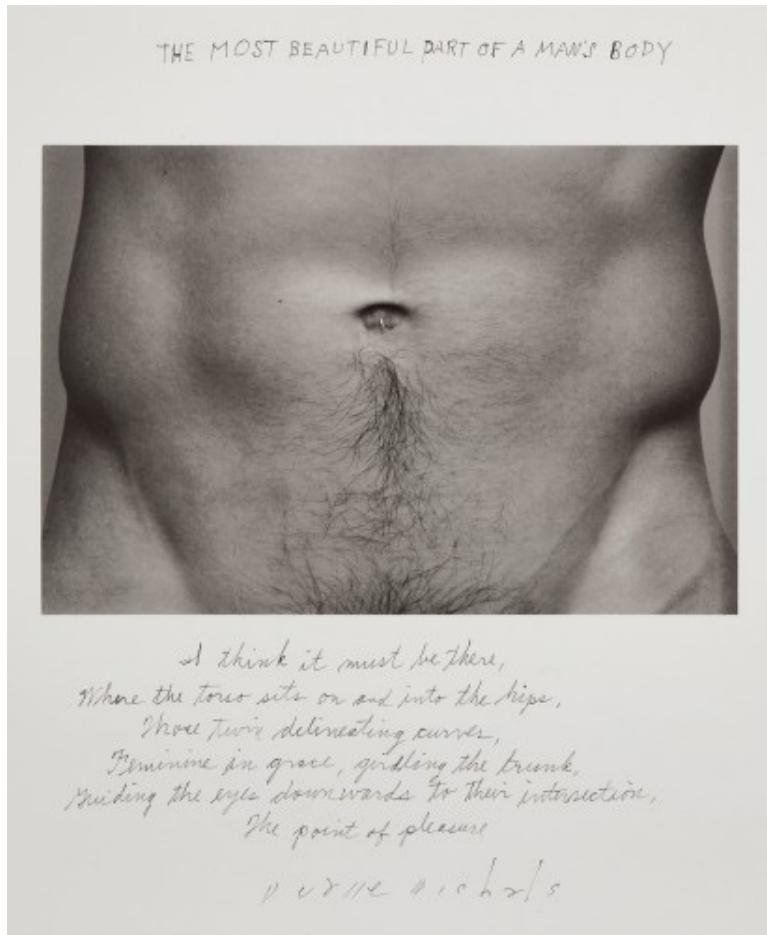


## 來源

新澤西州普林斯頓Peter C. Bunnell收藏（購自攝影師本人）

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

163

無底價拍品

杜安·米高斯

《最美麗的男人身體部分》

1986年作

銀鹽照片（2000年印）

4 7/8 x 7 1/8 英吋 (12.4 x 18.1 公分)

款識：簽名、標題、詳盡說明（邊緣）

估價

\$8,000 — 12,000 •

瀏覽拍品



## 來源

新澤西州普林斯頓Peter C. Bunnell收藏（2000年購自攝影師本人）

# Photographs

New York Auction / 12 October 2022 / 10am EDT

崇尚美學：PETER C. BUNNELL珍藏（第一部分）

164

無底價拍品

馬克·莫里斯羅

《無題，紐約（喬納森和斯塔法內利）》

1985年作

彩色沖印 水墨

15 7/8 x 19 7/8 英吋 (40.3 x 50.5 公分)

款識：簽名、標題、日期（邊緣）

估價

\$7,000 — 9,000 •



瀏覽拍品



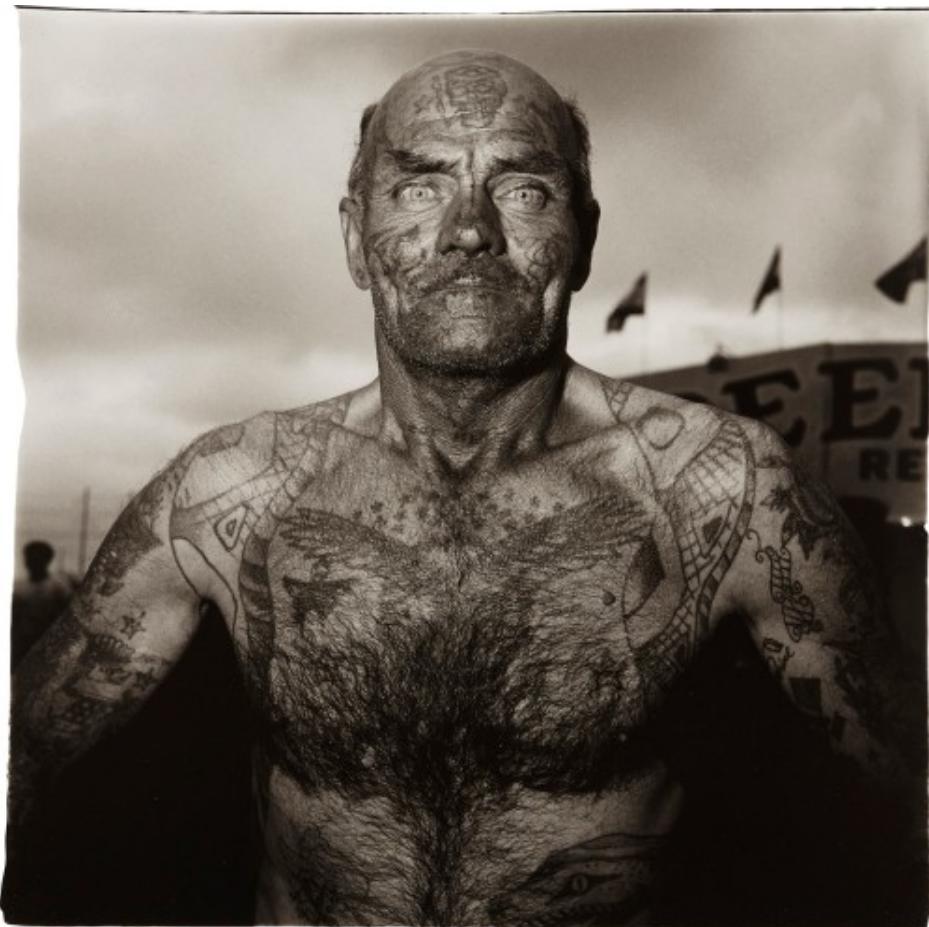
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來源

新澤西州普林斯頓Peter C. Bunnell收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

165

黛安·阿布斯

《嘉年華的紋身男子-馬里蘭州》

1970年作

銀鹽照片 (Neil Selkirk後印)

14 1/2 x 14 1/2 英吋 (36.8 x 36.8 公分)

款識：執行者簽名、標題、日期

鈐印：A Diane Arbus photograph、複印限制 (邊緣)

共有75版。

估價

\$10,000 — 15,000

瀏覽拍品



來源

新澤西州普林斯頓Peter C. Bunnell收藏

出版

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 231

Aperture, *Diane Arbus*, n.p.

# Photographs

New York Auction / 12 October 2022 / 10am EDT

崇尚美學：PETER C. BUNNELL珍藏（第一部分）

166

無底價拍品

阿提·辛薩博

《彼得 #34》

1970年作

銀鹽照片

11 x 19 1/2 英吋 (27.9 x 49.5 公分)

款識：標題（裱框、裱背）簽名、日期（裱框）

估價

\$1,000 — 1,500 •



[瀏覽拍品](#)



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來源

新澤西州普林斯頓Peter C. Bunnell收藏（購自攝影師本人）

# Photographs

New York Auction / 12 October 2022 / 10am EDT



崇尚美學：PETER C. BUNNELL珍藏（第一部分）

167

無底價拍品

理查德·阿維頓

《精選圖片-紐約市博物館館長彼得·邦內爾》

1977年作

兩組銀鹽照片

每組： $9\frac{3}{4} \times 7\frac{5}{8}$  英吋 (24.8 x 19.4 公分)

款識：簽名

鈐印：標題、日期、底片編號、版權信用、複印限制  
(邊緣)

估價

\$6,000 — 8,000 ·

[瀏覽拍品](#)



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來源

新澤西州普林斯頓Peter C. Bunnell收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

168

安素·亞當斯

《月出，新墨西哥州靴南迪斯》

1941年作

銀鹽照片 (1950年代末或1960年代初印)

19 3/8 x 25 3/4 英吋 (49.2 x 65.4 公分)

款識：簽名 (裱框) 標題 (裱背)

鈐印：Carmel 信用、印刷訊息、Garick Fine Arts, Inc.,  
c/o 1811 Pine Street, Phila., Pa., 19103 (BMFA 7&8) (裱  
背)

估價

\$100,000 — 150,000

瀏覽拍品



Driving through New Mexico on a late afternoon in the fall of 1941, Ansel Adams stopped on the side of the road and hastily set up camera and tripod atop his car to capture a small village illuminated by the last rays of the setting sun. The resulting photograph, *Moonrise, Hernandez, New Mexico*, is one of the most celebrated images of his career and has become a touchstone of 20th-century photography. *Moonrise* was first reproduced in *U.S Camera* in 1943 where it inspired a great deal of acclaim, but Adams for the most part declined requests for it because the negative was profoundly difficult to work with and required an extensive course of burning and dodging to yield a print that met his high standards. Yet requests kept coming. In 1948 he took the radical step of reprocessing the negative to intensify its tonalities and to facilitate the production of perfect prints. After the successful reprocessing he began, very slowly, to fulfill print orders. Even so, prints of *Moonrise*, in any format, made before the 1970s are very rare. Adams biographer Mary Street Alinder states that the majority of prints of *Moonrise* were made after 1970, at which point the market for fine art photography had been established and Adams had earned his place in the pantheon of great photographers.

The large-format 1960s print of *Moonrise* offered here presents an especially nuanced rendering of the negative. Adams's printing of *Moonrise* evolved over the decades. Earlier prints show a gradual tonal scale with an emphasis on the mid-tones and more detail in the sky; later prints are far more dramatic tonally, with deeper blacks and brighter whites, in keeping with the general trend in Adams's print-making style. The present print captures the subtleties of the earlier prints while incorporating the dramatic tonality that would become a hallmark of his later printing style.

In addition to Adams's stamps on the reverse of this print's mount, it also bears the stamp of Garick Fine Arts, a gallery in Philadelphia. While Garick Fine Arts typically handled paintings, sculpture, and prints, a June 1969 article in the *Philadelphia Inquirer* reported that the gallery would begin exhibiting photography. The article notes:

'This has been a season with much ado about photography as a fine art in Philadelphia. First we saw the Alfred Stieglitz Center of Photography at the Philadelphia Museum of Art move into full swing producing exhibits and adding to its archives. Now these efforts are beginning to stimulate related activity at the local commercial gallery level. A case in point is a series of exhibitions "Summer at Garick," which will inaugurate a new art gallery, Garick Fine Arts, at 1811 Pine St. this week' ('Exhibits of Photos Launch the Garick,' *The Philadelphia Inquirer*, Sunday, June 8, 1969).

#### 來源

費城Garick Fine Arts畫廊

賓夕法尼亞州私人收藏

紐約,富藝斯,2005年4月27日,拍品編號18

德克薩斯州私人收藏

德克薩斯州沃思堡阿蒙卡特美國美術館收藏

#### 出版

Adams, *Ansel Adams: The Making of 40 Photographs*, p. 40

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 32

Haas, Senf, *Ansel Adams*, pl. 37 and p. 146

Little, Brown and Company, *Ansel Adams: The Grand Canyon and the Southwest*, frontispiece

Stillman, *Ansel Adams: 400 Photographs*, p. 175

Szarkowski, *Ansel Adams at 100*, pl. 96

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

169

安素·亞當斯

《清除風暴，加州索諾瑪縣希爾斯》

1951年作

銀鹽照片 (1963年印，來自《第四作品集：多麼莊嚴的詞》)

9 x 11 1/2 英吋 (22.9 x 29.2 公分)

款識：簽名 (裱框) Portfolio Four (標籤) 246 (裱背)

估價

\$6,000 — 8,000

[瀏覽拍品](#)



## 來源

德克薩斯州私人收藏（2011年）

德克薩斯州沃思堡阿蒙卡特美國美術館收藏

## 出版

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 68

Szarkowski, *The Portfolios of Ansel Adams*, Portfolio Four, pl. 7

Stillman, *Ansel Adams: 400 Photographs*, pl. 330

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

170

安素·亞當斯

《清除冬季風暴，加州優勝美地國家公園》

1944年作

銀鹽照片 (1975年前印)

15 1/2 x 19 1/4 英吋 (39.4 x 48.9 公分)

款識：簽名 (裱框) 標題、日期、For Bill Lewis (裱背)

鈐印：Carmel 信用 (BMFA 11) (裱背)

估價

\$40,000 — 60,000

[瀏覽拍品](#)



## 來源

1975年由攝影師送贈比爾·劉易斯

土桑Etherton畫廊（2011年）

德克薩斯州私人收藏

德克薩斯州沃思堡阿蒙卡特美國美術館收藏

## 出版

Stillman, *Ansel Adams: 400 Photographs*, p. 123, there dated 1937

Szarkowski, *Ansel Adams at 100*, pl. 89 there dated 1942 or later

Szarkowski, *The Portfolios of Ansel Adams*, Portfolio Three, pl. 9

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

171

愛德華·威斯頓

《精選裸體研究》

1922-1936年作

三組沖印，包括兩組由1977年Cole Weston、Sal Lopes、Richard Benson後印的鉑金沖印及一組由1977年Cole Weston後印的銀鹽照片

每組：約  $7\frac{1}{2} \times 9\frac{1}{2}$  英吋 (19.1 x 24.1 公分)

款識：Cole Weston簽名、標題、日期、編號

鈐印：攝影師簽名 (裸背)

估價

\$8,000 — 12,000

[瀏覽拍品](#)



## 來源

Cole Weston信託基金

德克薩斯州私人收藏

德克薩斯州沃思堡阿蒙卡特美國美術館收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT

阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

172

露絲·伯恩哈德

《盒中，水平》

1962年作

銀鹽照片（後印）

7 1/2 x 13 1/2 英吋 (19.1 x 34.3 公分)

款識：簽名（裱框、裱背）標題、日期（裱背）

估價

\$4,000 — 6,000



[瀏覽拍品](#)



## 來源

俄勒岡州波特蘭市Charles A. Hartman Fine Art畫廊（2008年）

德克薩斯州私人收藏

德克薩斯州沃思堡阿蒙卡特美國美術館收藏

## 出版

Chronicle Books, *Ruth Bernhard: The Eternal Body*, back cover and pl. 19

Mitchell, *Ruth Bernhard: Between Art & Life*, p. 104

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

173

愛德華·威斯頓

《精選裸體研究》

1927-1943年作

三組銀鹽照片，兩組由Cole Weston後印及一組由Kim Weston後印

每組：約 7 1/4 x 9 1/4 英吋 (18.4 x 23.5 公分)

款識：Cole Weston或Kim Weston簽名、標題、日期、編號

鈐印：攝影師簽名（裸背）

估價

\$3,000 — 5,000

瀏覽拍品



## 來源

Cole Weston信託基金

德克薩斯州私人收藏

德克薩斯州沃思堡阿蒙卡特美國美術館收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

174

阿弗德 · 斯蒂格利特斯

《斯蒂格利特斯紀念作品集》

1864-1946年設計

紐約 : Twice a Year出版社, 1947 年。

18組膠印照片複製品

不同尺寸, 最大組 : 8 x 10 1/2 英吋 (20.3 x 26.7 公分)

款識: 印刷版本編號 (邊緣)

共有1500版, 此作與向攝影師致敬的文本卷一起發行,  
存於黑板作品集連印刷標題標籤和領帶。

估價

\$150 — 250

[瀏覽拍品](#)



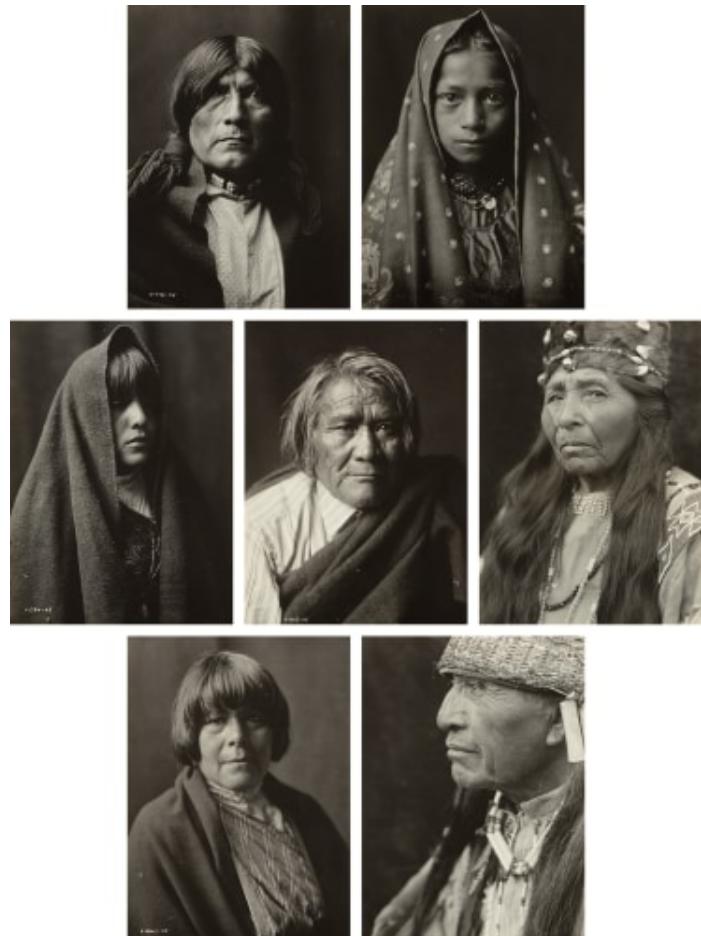
## 來源

德克薩斯州私人收藏

德克薩斯州沃思堡阿蒙卡特美國美術館收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

175

愛德華 · 柯蒂斯

《精選美洲原住民肖像》

1900-1930年作

七組銀鹽照片（後印）

每組：約  $7\frac{3}{4} \times 5\frac{3}{4}$  英吋 (19.7 x 14.6 公分)

款識：編號（底片）標題、註釋（邊緣）

估價

\$1,500 — 2,500

[瀏覽拍品](#)



## 來源

德州私人收藏（2007年）

德克薩斯州沃思堡阿蒙卡特美國美術館收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

176

安德烈·凱泰斯

《無題，巴黎》

1932-1936年作

銀鹽照片

9 3/8 x 7 英吋 (23.8 x 17.8 公分)

鈐印：32 bis, rue du Cotentin, Paris XV、A. B. C. Press  
Service (邊緣)

估價

\$25,000 — 35,000

瀏覽拍品



*"Technique isn't important. Technique is in the blood. Events and mood are more important than good light and the happening is what is important." —André Kertész*

In 1925 André Kertész moved from his childhood home in Hungary to the modern metropolis of Paris. Adept with a camera but speaking little French, Kertész lived within a community of expatriate Hungarians while exploring the city of light with his camera. He picked up commercial assignments and made personal images when he was able. Kertész's status as an outsider during his Paris years is mirrored in this image, in which the foremost figure is isolated against a less distinct, but still readable, Paris street. The photograph perfectly demonstrates the quality of work that Kertész created in Paris. His great talent was in creating a visual poetry of remarkable subtlety out of alienation, and coaxing a unique aesthetic order out of a disorderly world.

The photographs in this sale offered as lots 168 through 186 come from the collection of the Amon Carter Museum of American Art and are being sold to benefit acquisition funds. Photography has been a focus of the museum since its founding in 1961 when Dorothea Lange approached the museum about acquiring her portraits of Western painter Charles Russell. Director Mitchell A. Wilder readily made the acquisition, initiating an active engagement with photography and photographers that continues today. In its history, the museum has pursued ambitious exhibition and publication programs, including Marnie Sandweiss's groundbreaking *Photography in Nineteenth Century America* (1991) and John Rohrbach's definitive *Color: American Photography Transformed* (2013). It was the Amon Carter Museum that commissioned Richard Avedon to produce the series of portraits exhibited and published in 1985 as *In the American West*.

Driven by a succession of dynamic photography curators, the Amon Carter early-on established a robust photography acquisition program, collecting singular masterworks as well as entire archives. The collection now encompasses more than 45,000 exhibition-quality photographs ranging from one of the first photographs created in the United States to works made as recently as this year. It also includes eight artist archives – including those of Laura Gilpin, Carlotta Corpron, Eliot Porter, and Karl Struss – that allow scholars opportunities to delve deeply into the working methods of these seminal photographers.

#### 來源

舊金山 Steven Leiber 收藏

紐約私人收藏

紐約, 富藝斯, 2012 年 4 月 4 日, 拍品編號 5

德克薩斯州私人收藏

德克薩斯州沃思堡阿蒙卡特美國美術館收藏

#### 出版

Quasha, *Paris in the Twenties and Thirties*, frontispiece

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

177

安德烈·凱泰斯

《馬提尼克島》

1972年作

銀鹽照片 (後印)

10 1/2 x 13 3/4 英吋 (26.7 x 34.9 公分)

款識：簽名、標題、日期 (邊緣)

估價

\$6,000 — 8,000

[瀏覽拍品](#)



## 來源

加州聖安塞爾莫Smith Anderson North畫廊（2010年）

德克薩斯州私人收藏

德克薩斯州沃思堡阿蒙卡特美國美術館收藏

## 出版

Kertész, *Diary of Light*, pl. 140

Borhan, André Kertész, *His Life and Work*, p. 321

Corkin, André Kertész, *A Lifetime of Perception*, p. 115

Greenough, Gurbo and Kennel, André Kertész, pl. 106

Ducrot, André Kertész, *Sixty Years of Photography*, p. 224

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

178

弗朗蒂斯克·德蒂科

《裸體》

1925年作

彩色沖印 (已裱)

11 3/8 x 8 7/8 英吋 (28.9 x 22.5 公分)

款識：簽名、日期 (裱框)

估價

\$80,000 — 120,000

[瀏覽拍品](#)



In the 1920s and 30s Czech photographer František Drtikol created a highly accomplished body of work that included a significant subset of dynamic and evocative nude studies, such as the one offered here. Defying categorization into any of the specific artistic movements of the era, Drtikol's work stands at the forefront of Czech expressionism in the early-mid 20th century. In this nude study, made during Drtikol's most productive period in the 1920s, he deploys a female nude against a stage set of abstract geometric forms, creating an entirely distinctive composition.

The difficult and labor-intensive pigment print process, of which the present lot is an example, was the technique that Drtikol used throughout his career but almost exclusively during this important period in the 1920s. While he had earlier embraced more painterly methods of printing – often combining bromoil and multi-color pigment in a single print – he found the pigment print process alone to be the truest way to represent the female form in space as his vision moved away from Pictorialism towards a more Modernist approach to photography.

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#### 來源

紐約Howard Greenberg畫廊

私人收藏

紐約,富藝斯,2015年4月1日,拍品編號9

德克薩斯州私人收藏

德克薩斯州沃思堡阿蒙卡特美國美術館收藏

#### 出版

Drtikol, *František Drtikol: Pracovní kniha Fotografií*, n.p. for variants

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

179

科爾·加杜諾

《永恆的禮服，墨西哥》

1999年作

碳溴沖印

40 3/4 x 39 1/8 英吋 (103.5 x 99.4 公分)

整體：52 3/8 x 50 3/4 英吋 (133 x 128.9 公分)

款識：簽名、標題、日期、編號 2/10 (邊緣)

估價

\$7,000 — 9,000

瀏覽拍品



## 來源

德克薩斯州私人收藏（2012年購自攝影師）

德克薩斯州沃思堡阿蒙卡特美國美術館收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

180

金旻

《精選圖片-來自「自由元素」系列》

2001-2002年作

四組銀鹽照片

每組：約  $10\frac{1}{4} \times 13\frac{3}{8}$  英吋 (26 x 34 公分)

款識：簽名、標題、日期、編號 4/33 (裱背)

估價

\$5,000 — 7,000

[瀏覽拍品](#)



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來源

Solomon Fine Art (2005年)

德克薩斯州私人收藏

德克薩斯州沃思堡阿蒙卡特美國美術館收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

181

塞巴斯蒂奧·薩加多

《巴西帕拉州塞拉佩拉達金礦》

1986年作

銀鹽照片 (2007年印)

31 x 20 3/8 英吋 (78.7 x 51.8 公分)

款識：簽名、標題、註釋 Brasil (邊緣)

估價

\$15,000 — 25,000

[瀏覽拍品](#)



## 來源

聖塔莫尼卡Peter Fetterman畫廊

德克薩斯州私人收藏

德克薩斯州沃思堡阿蒙卡特美國美術館收藏

## 出版

Aperture, *Sebastião Salgado: Workers, An Archaeology of the Industrial Age*. p. 314

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

182

塞巴斯蒂奧·薩加多

《南極洲保萊特島和設得蘭群島之間的冰山》

2005年作

銀鹽照片 (2007年印)

21 1/2 x 29 3/4 英吋 (54.6 x 75.6 公分)

款識：簽名、日期、註釋 Antarctica (邊緣)

估價

\$10,000 — 15,000

瀏覽拍品



## 來源

聖塔莫尼卡 Peter Fetterman 畫廊

德克薩斯州私人收藏

德克薩斯州沃思堡阿蒙卡特美國美術館收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

183

愛德華·伯汀斯基

《世紀之石 #14，佛蒙特州巴里E.L.史密夫採石場廢棄的花崗岩部分》

1992年作

彩色沖印 (2001年印)

40 x 50 英吋 (101.6 x 127 公分)

整體: 49 x 59 英吋 (124.5 x 149.9 公分)

款識: 簽名、印刷標題、日期、編號 AP1 (後板背攝影  
師標籤)

共有5版與2版藝術家試作版。

估價

\$10,000 — 15,000

[瀏覽拍品](#)



## 來源

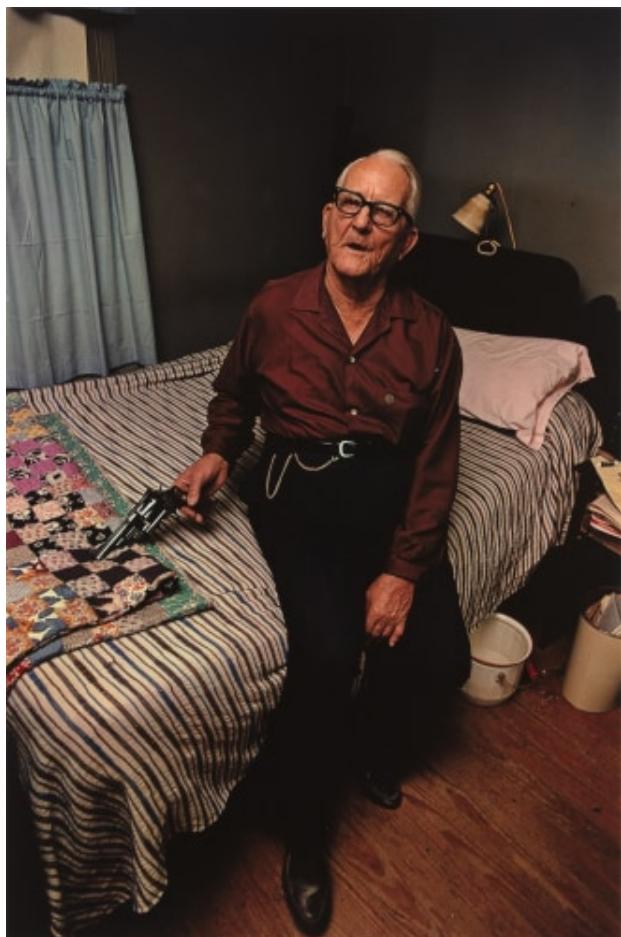
舊金山Robert Koch畫廊（2007年）

德克薩斯州私人收藏

德克薩斯州沃思堡阿蒙卡特美國美術館收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

184

威廉·埃格斯頓

《密西西比州莫頓》

約1972年作

染料轉印 (1986年印)

20 3/4 x 13 3/4 英吋 (52.7 x 34.9 公分)

款識：簽名

鈐印：William Eggleston's Guide、版本（邊緣）

共有11版，此作為第5版。

估價

\$40,000 — 60,000

[瀏覽拍品](#)



In 1976, John Szarkowski organized the first solo exhibition of William Eggleston's work at The Museum of Modern Art. The photographs in *William Eggleston's Guide*, rendered as deeply saturated dye-transfer prints, confounded much of the photography world at the time. Color was generally associated with commercial – not fine art – photography, and Eggleston's quotidian and quirky choice of subject matter was at odds with what was then regarded as serious photography. But the exhibition and the associated book have since become touchstones of 20th century photography, and Eggleston's subtle and masterfully printed work is now understood as a continuation and modernization of the 'anti-graphic' approach pioneered by Walker Evans, Henri Cartier-Bresson, and others. *Morton, Mississippi*, was featured in the exhibition and the book, and shows the photographer working at the peak of his abilities. The benign subject within his quaint surroundings is given a hint of menace by the presence of the revolver he holds.

John Rohrbach, Senior Curator of Photographs at the Amon Carter and an authority of color photography, notes that Eggleston found his ideal print medium in the dye transfer – also known as dye imbibition – process. He writes:

'Just as [Eliot] Porter had recognized years earlier, the dye imbibition process allowed Eggleston to draw attention to color without making it the subject of the photograph. It enabled his colors to describe and hover, actively shaping the emotional tenor of his images without getting in the way of subject' (John Rohrbach, *Color: American Photography Transformed*, pp. 155-6).



*William Eggleston's Guide*, exhibition catalogue (1976)

#### 出版

Szarkowski, *William Eggleston's Guide*, pp. 100-101

Hasselblad Center, *William Eggleston*, pl. 37

Thames & Hudson, *William Eggleston*, p. 97

Whitney Museum of American Art, *William Eggleston: Democratic Camera, Photographs and Video, 1961-2008*, p. 76

#### 來源

紐約Cheim & Read畫廊（2017年）

德克薩斯州私人收藏

德克薩斯州阿蒙卡特美國美術館收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

185

路德·范恩佩

《維納斯 #2》

2006年作

染料破壞沖印（玻璃鑲裱）

57 x 33 英吋 (144.8 x 83.8 公分)

款識：簽名、標題、日期、9/10（裱背攝影師標籤）

估價

\$12,000 — 18,000

[瀏覽拍品](#)



## 來源

紐約Stux畫廊（2009年）

德克薩斯州私人收藏

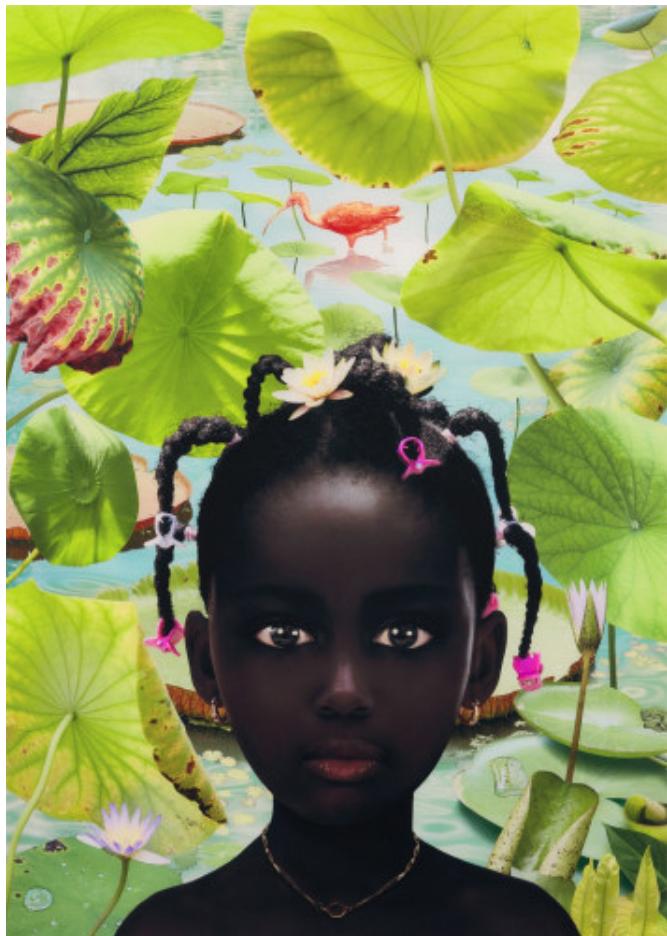
德克薩斯州沃思堡阿蒙卡特美國美術館收藏

## 出版

PhotoWorks International, *Ruud Van Empel: Photoworks 1995-2010*, p. 97

# Photographs

New York Auction / 12 October 2022 / 10am EDT



阿蒙卡特美國美術館收藏-拍賣收益撥捐購藏基金

186

路德·范恩佩

《世界 #30》

2008年作

染料破壞沖印（玻璃鑲裱）

46 5/8 x 33 1/8 英吋 (118.4 x 84.1 公分)

款識：簽名、標題、日期、7/13（裱背攝影師標籤）

估價

\$12,000 — 18,000

[瀏覽拍品](#)



## 來源

紐約Stux畫廊（2009年）

德克薩斯州私人收藏

德克薩斯州沃思堡阿蒙卡特美國美術館收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



187

曼拿·懷特

《序列 16：無限倒鉤斯蒂利》

1960年作

12組銀鹽照片

不同尺寸，由 11 1/2 x 9 英吋 (29.2 x 22.9 公分)

款識：編號 (裱背) 簽名、標題「Steely this Barb」、  
日期 (第一及二組) You cannot take from me anything  
that I will not give you (第一組) For Herb, Hound of  
Heaven, in evidenc (第二組)

估價

\$25,000 — 35,000

瀏覽拍品



This example of *Sequence 16: Steely the Barb of Infinity* is part of a remarkable trove of photographs given by Minor White to Herbert Hamilton, a student of White's at the Rochester Institute of Technology in the 1950s and early 1960s. Hamilton was part of the tight-knit circle of students around White who studied photography with him, both inside and outside the classroom, and became involved with White's curricular and extracurricular endeavors. He was recruited by White to work on *Aperture* magazine, for which White served as editor, and was put in charge of subscriptions and distribution and listed on the masthead from 1959 to 1961. Hamilton assisted White with the photographic workshops he conducted outside of his prescribed coursework, and Hamilton lived for a time at White's apartment at 72 North Union Street.

Early in his career, White began combining individual photographs into suites which he called *Sequences*. In these ordered groups, each photograph was contingent upon the others to create a unifying and non-linear narrative. For White, a carefully ordered sequence of photographs could create a more complex, evocative, and even spiritual experience for the viewer than could be achieved with a single photograph. Peter C. Bunnell, the dean of White scholarship, wrote:

'Grouping photographs was Minor White's preferred mode of presentation, and the sequence, of all his arrangements, was his most sophisticated form of pictorial expression. . . [Sequences] need to be studied in a state of concentration, or heightened awareness, and involve recognition of both the content and feeling, the intellectual and emotional aspects, of each image in relation to its adjacent images. However, one must read the images as an ensemble, in their cumulative assertion of a complex and interconnected idea, to sense the import of the artist's statement' (Bunnell, *Minor White: The Eye That Shapes*, p. 23).

Bunnell and other scholars of White's work have noted that he undertook *Sequence 16* after the collapse of a relationship with a male student. White subsumed the emotional turmoil created by this romantic break into the creation of *Sequence 16*. Photographing in the Rochester area, and in Stony Brook State Park near Dansville, the images in this sequence balance documentation with abstraction. The sequence is anchored by two overtly figurative images – the snow-shrouded waterfall as the first plate, and the brilliant Haags Alley as the tenth – while the other images can be read, to varying degrees, as abstractions, although they are in fact photographically accurate documents of objects in front of White's lens. The overall motif in *Sequence 16* is one of winter, and White exploits the pictorial potential of snow, ice, and water to expressive perfection. The full title of this group, *Sequence 16: Steely the Barb of Infinity*, borrows from Charles Baudelaire, 'There is no more steely a barb than that of the infinite.' Photography, in sequence, provided White with a vocabulary to express the ineffable.

White completed *Sequence 16* in 1960, the same year he sent these prints to Herbert Hamilton. While White would continue to work on *Sequence 16* in the coming years, making image substitutions and additions, Hamilton's example is surely one of the earliest complete versions extant. It is accompanied by two folio sheets signed and copiously inscribed in White's flowing script. On one sheet, White writes, 'You cannot take from me anything I will not give you,' underscoring White's highly personalized conception of photography, as well as his generosity. On

the other sheet, he refers to Hamilton as 'Hound of Heaven,' likely a reference to Francis Thompson's late-nineteenth-century poem of that title, whose religious themes dovetail with White's own esoteric spirituality.

Despite the fact the sequence was central to Minor White's practice of photography, full and intact sequences such as this appear on the market infrequently. As of this writing, it is believed that no other example of *Sequence 16: Steely the Barb of Infinity* has appeared at auction.

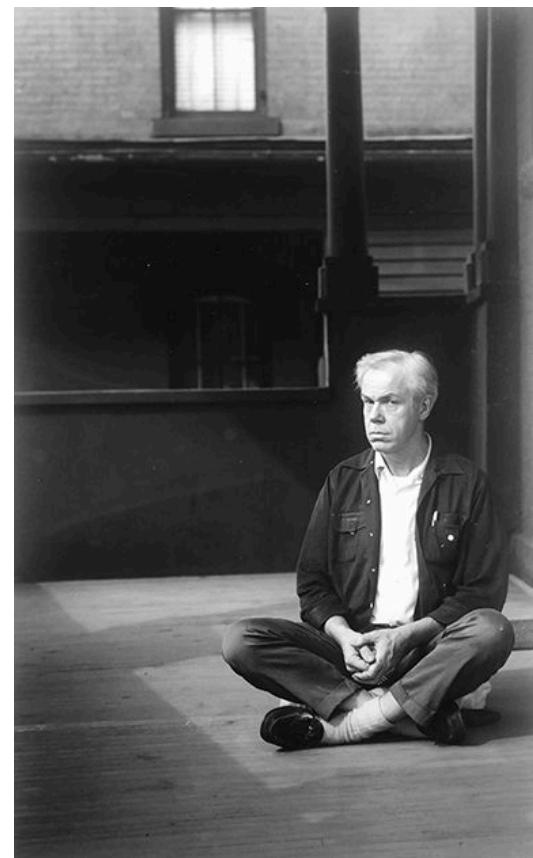


Minor White, *Herbert Hamilton, Rochester*, 1959 Reproduced with permission by The Minor White Archive, Princeton University Art Museum, bequest of Minor White © Trustees of Princeton University

White and Hamilton maintained close contact into the 1960s. Correspondence between the two men, in the possession of Hamilton's descendants, reveals a close and intimate relationship. The letters address the nature of their respective photographic work, cover quotidian matters pertaining to *Aperture*, and – on White's side – offer the occasional poem. In 1960, Hamilton married Margaret 'Peggy' Clousten, and remained in Rochester to complete his studies with White at RIT before leaving for Boston in 1962 for graduate study at Boston University and to initiate his career as a professional photographer.

Hamilton was an accomplished photographer whose work was frequently exhibited, most notably in the 1960 Museum of Modern Art exhibition *The Sense of Abstraction* where his photographs hung alongside those of White, Edward Weston, Harry Callahan, Edmund Teske, Aaron Siskind, Ray Metzker, and others pushing the boundaries of photographic expression. A one-man exhibition of Hamilton's work was mounted at Boston University in 1963. Several of his images were published in *Aperture*, from 1960 to 1970. Hamilton maintained an active career as a freelance photographer and teacher, conducting courses at Boston University and the Art Institute of Boston. The 1973 course catalogue for the latter notes that Hamilton was currently Museum Photographer for the Museum of Fine Arts, Boston.

Over the years, White periodically sent his protégé photographs, including the sequence offered here, as well as those in Lots 188 through 192.



Herbert Hamilton, *Portrait of Minor White, 1961*

#### 來源

1960年由攝影師送贈Herbert Hamilton  
現藏者繼承自上述來源

## 出版

White, *Mirrors, Messages, Manifestations: Photographs and Writings, 1939-1968*, pls. 132, 133, 135, 136, 137, 138, 140, 141

Bunnell, *Minor White: The Eye That Shapes*, pls. 53 and 116, p. 261, fig. 60, and p. 262, fig. 61

Martineau, *Minor White: Manifestations of the Spirit*, pls. 106, 108, 110, 111, 112, 113

Hall, *Minor White: Rites & Passages*, p. 9

Hershberger and Klochko, *The Time Between: The Sequences of Minor White*, cf. nos. 9.1 through 9.8

# Photographs

New York Auction / 12 October 2022 / 10am EDT



188

曼拿 · 懷特

《中峽谷彈孔，猶他州國會礁國家公園》

1961年作

銀鹽照片

6 1/8 x 9 1/2 英吋 (15.6 x 24.1 公分)

款識：簽名、日期（裱框）簽名、日期、'For Herb 'n'

Peggy, with love' (邊緣)

估價

\$5,000 — 7,000

[瀏覽拍品](#)



## 來源

1961年由攝影師送贈Herbert Hamilton

現藏者繼承自上述來源

## 出版

Peter C. Bunnell, *Minor White: The Eye That Shapes* (Princeton: Princeton University Art Museum), (1989)

White, Minor. *Mirrors, Messages, Manifestations: Photographs and Writings, 1939-1968.*

Aperture, 1982, pl. 160

White, Minor, and James Baker Hall. *Minor White: Rites and Passage.* Aperture, 1978, pl. 37

# Photographs

New York Auction / 12 October 2022 / 10am EDT



189

曼拿·懷特

《油漆剝落，紐約州羅切斯特》

1959年作

銀鹽照片

9 1/2 x 7 1/2 英吋 (24.1 x 19.1 公分)

款識：簽名、For Herb -- Zone Mate -- at the New Year, 1959、Hi (裱背)

估價

\$6,000 — 8,000

[瀏覽拍品](#)



## 來源

1959年由攝影師送贈Herbert Hamilton

現藏者繼承自上述來源

## 出版

Martineau, *Minor White: Manifestations of the Spirit*, pl. 90

White, *Mirrors, Messages, Manifestations: Photographs and Writings, 1939-1968*, pl. 40

White, *Minor White: Rites and Passage*, pl. 2

Bunnell, *Minor White: The Eye That Shapes*, pl. 150

# Photographs

New York Auction / 12 October 2022 / 10am EDT



190

曼拿·懷特

《開始》

1962年作

銀鹽照片

9 3/8 x 7 1/4 英吋 (23.8 x 18.4 公分)

款識：簽名、日期（裱框）

估價

\$8,000 — 12,000

[瀏覽拍品](#)



## 來源

約1962年由攝影師送贈Herbert Hamilton

現藏者繼承自上述來源

## 出版

Bunnell, *Minor White: The Eye That Shapes* pl. 142

White, *Mirrors, Messages, Manifestations: Photographs and Writings, 1939-1968*, pl. 107

Hall, *Minor White: Rites & Passages*, pl. 13

# Photographs

New York Auction / 12 October 2022 / 10am EDT



191

曼拿·懷特

《冰和樹枝，紐約石溪州立公園》

1962年作

銀鹽照片

7 3/8 x 9 3/8 英吋 (18.7 x 23.8 公分)

款識：簽名、日期 (裱框)

估價

\$4,000 — 6,000

[瀏覽拍品](#)



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來源

約1962年由攝影師送贈Herbert Hamilton

現藏者繼承自上述來源

# Photographs

New York Auction / 12 October 2022 / 10am EDT



192

曼拿·懷特

《羅伯特和瑪麗·波爾多，復活節星期天，紐約州羅切斯特》

1964年作

兩組銀鹽照片（已裱）

每組：6 1/4 x 4 1/2 英吋 (15.9 x 11.4 公分)

整體：6 1/4 x 9 英吋 (15.9 x 22.9 公分)

款識：簽名、日期（裱框）簽名、Dear Herb, Many for your two images: Bourdeau & wife, Easter Sunday, Rochester '64 (邊緣)

估價

\$3,000 — 5,000

[瀏覽拍品](#)



來源

1964年由攝影師送贈Herbert Hamilton

現藏者繼承自上述來源

出版

White, *Mirrors, Messages, Manifestations: Photographs and Writings, 1939-1968*, pl. 163

# Photographs

New York Auction / 12 October 2022 / 10am EDT



193

薩麗·曼

《阿魯多·多納斯》

1988年作

銀鹽照片

18 7/8 x 23 1/4 英吋 (47.9 x 59.1 公分)

款識：簽名、標題、日期、編號 8/25 (邊緣)

估價

\$12,000 — 18,000

[瀏覽拍品](#)



來源

紐約Houk Friedman畫廊 (1994年)

出版

Mann, *Immediate Family*, n.p.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



194

薩麗·曼

《完美的番茄》

1990年作

銀鹽照片

7 5/8 x 9 5/8 英吋 (19.4 x 24.4 公分)

款識：簽名、標題、日期、編號 7/25、版權、版本訊息（邊緣）

估價

\$6,000 — 8,000

[瀏覽拍品](#)



來源

直接購自攝影師本人

出版

Aperture, *Still Time: Sally Mann*, p. 68

Greenough and Kennel, *Sally Mann: A Thousand Crossings*, p. 99

# Photographs

New York Auction / 12 October 2022 / 10am EDT



195

薩麗·曼

《羊肚菌乾》

1988年作

銀鹽照片

7 1/2 x 9 5/8 英吋 (19.1 x 24.4 公分)

款識：簽名、標題、日期、編號 3/25、版權、版本訊息（邊緣）

估價

\$6,000 — 8,000

[瀏覽拍品](#)



來源

直接購自攝影師本人

出版

Aperture, *Sally Mann: Immediate Family*, p. 20

# Photographs

New York Auction / 12 October 2022 / 10am EDT



196

亞瑟·特雷斯

《斯蒂芬·布萊希特，新娘和新郎，紐約》

1970年作

銀鹽照片

7 5/8 x 7 5/8 英吋 (19.4 x 19.4 公分)

款識：簽名、註釋 the mystical wedding of Male +

Female, the "Harmony" of the TAROT

鈐印：信用地址（邊緣）

估價

\$3,000 — 5,000

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



197

弗朗西斯卡·活曼

《新罕布什爾州 321》

1976年作

銀鹽照片

6 3/8 x 6 1/4 英吋 (16.2 x 15.9 公分)

款識：George Woodman簽名

鈐印：Printed by Francesca Woodman遺產管理委員會  
(邊緣)

估價

\$30,000 — 50,000

瀏覽拍品



來源

紐約Marian Goodman畫廊

出版

San Francisco Museum of Modern Art, *Francesca Woodman*, p. 123

Townsend, *Francesca Woodman*, p. 187

# Photographs

New York Auction / 12 October 2022 / 10am EDT



198

漢娜·威克

《S.O.S. 星化對象系列》

1974年作

銀鹽照片

6 3/4 x 4 1/2 英吋 (17.1 x 11.4 公分)

款識：註釋 DG (邊緣)

估價

\$20,000 — 30,000

[瀏覽拍品](#)



## 來源

紐約Ronald Feldman畫廊

現藏者購自上述來源

## 過往展覽

Copenhagen Contemporary Art Center, *Hannah Wilke: A Retrospective*, October 31–December 23, 1998, no. 51, pp. 28–31 (another example illustrated and exhibited)

Paris, Centre Pompidou, *elles@centrepompidou: Artistes femmes dans les collections du Musée national d'art moderne*, May 27, 2009–February 21, 2011, pp. 66–67 (another example illustrated and exhibited)

## 出版

Mark Savitt, "Hannah Wilke: The Pleasure Principle," *Arts Magazine*, September 1975 (another example illustrated)

David Bourdon, "Hannah Wilke," *The Village Voice*, September 29, 1975, pp. 97–98 (another example illustrated)

Michael Andre, "Hannah Wilke," *ArtNews*, November 1975, pp. 118–119

Moira Roth, ed., *The Amazing Decade: Women and Performance Art in America, 1970–1980*, Los Angeles, 1983, pp. 146–147 (another example illustrated)

Stefanie Kreuzer, *Hannah Wilke 1940–1993*, Berlin, 2000, p. 144

Hannah Wilke, 1940–1993, exh. cat., *Neue Gesellschaft für bildende Kunst*, Berlin, 2000, pp. 23, 38–41, 69, 81, 85–86 and 95–97 (another example illustrated)

Nancy Princenthal, *Hannah Wilke*, New York, 2010, p. 48 (another example illustrated)

Hannah Wilke: *Sculpture 1960s–1980s*, exh. cat., *Alison Jacques Gallery*, London, 2014, pp. 46–47 (another example illustrated).

# Photographs

New York Auction / 12 October 2022 / 10am EDT



199

辛迪·舍曼

《無題（紀念馬克·莫里索）》

1980年作

彩色沖印（2000年印）

10 5/8 x 15 1/8 英吋 (27 x 38.4 公分)

整體：21 1/8 x 25 5/8 英吋 (53.7 x 65.1 公分)

款識：簽名、日期、編號 57/75 (邊緣)

估價

\$8,000 — 12,000

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



200

辛迪·舍曼

《無題（麥當娜）》

1975年作

銀鹽照片（1997年印）

7 x 5 英吋 (17.8 x 12.7 公分)

款識：簽名、日期（邊緣）

估價

\$3,000 — 5,000

[瀏覽拍品](#)



來源

紐約Metro Pictures畫廊 (2002年)

出版

Schor, *Cindy Sherman: The Early Works: The Catalogue Raisonné*, p. 119

Schor, *The Feminist Avant-Garde of the 1970s: Works from Sammlung Verbund Collection*, p. 466

# Photographs

New York Auction / 12 October 2022 / 10am EDT



201

蘇珊·梅塞拉斯

《佛蒙特州坦布里奇表演前；南卡羅來納下班後-來自  
「狂歡節脫衣舞娘」》

1973-1974年作

兩組銀鹽照片（後印）

9 7/8 x 14 5/8 英吋 (25.1 x 37.1 公分) 及 12 x 17 7/8 英  
吋 (30.5 x 45.4 公分)

款識：簽名、標題、日期、Before the Show、36/  
50 (每組邊緣)

估價

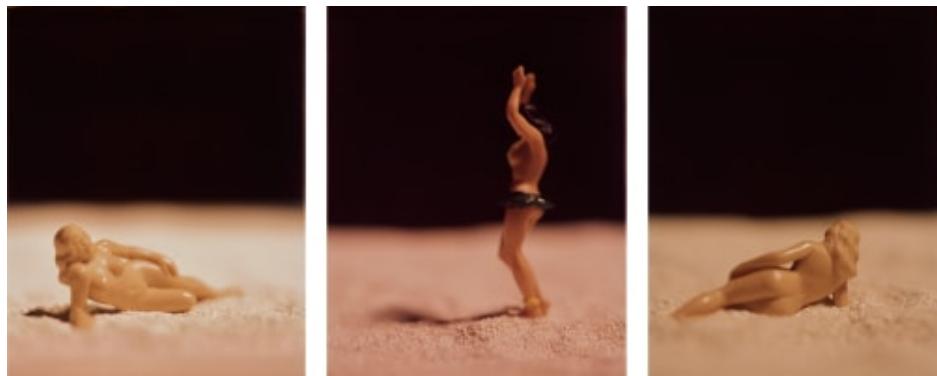
\$3,000 — 5,000

瀏覽拍品



# Photographs

New York Auction / 12 October 2022 / 10am EDT



拍賣收益撥捐約書亞樹高地藝術家居留計劃

202

大衛·萊文塔

《精選圖片-來自「美洲美人」》

1990年作

四組獨版寶麗萊照片

每組：25 x 20 英吋 (63.5 x 50.8 公分)

款識：簽名、日期、編號（每組邊緣）

兩組共有1版，兩組共有3版。

估價

\$5,000 — 7,000

[瀏覽拍品](#)



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出版

Pence Gallery/Laurence Miller Gallery, *David Levinthal: American Beauties*, n.p.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



203

羅伯特·梅普爾索普

《沉睡的丘比特（伊卡洛斯）》

1989年作

銀鹽照片

19 1/4 x 19 1/4 英吋 (48.9 x 48.9 公分)

款識：執行者 Michael Ward Stout 簽名、標題、日期、  
編號 10/10 (裱背)

鈐印：遺產管理委員會版權信用複印限制 (裱背)

估價

\$12,000 — 18,000

瀏覽拍品



來源

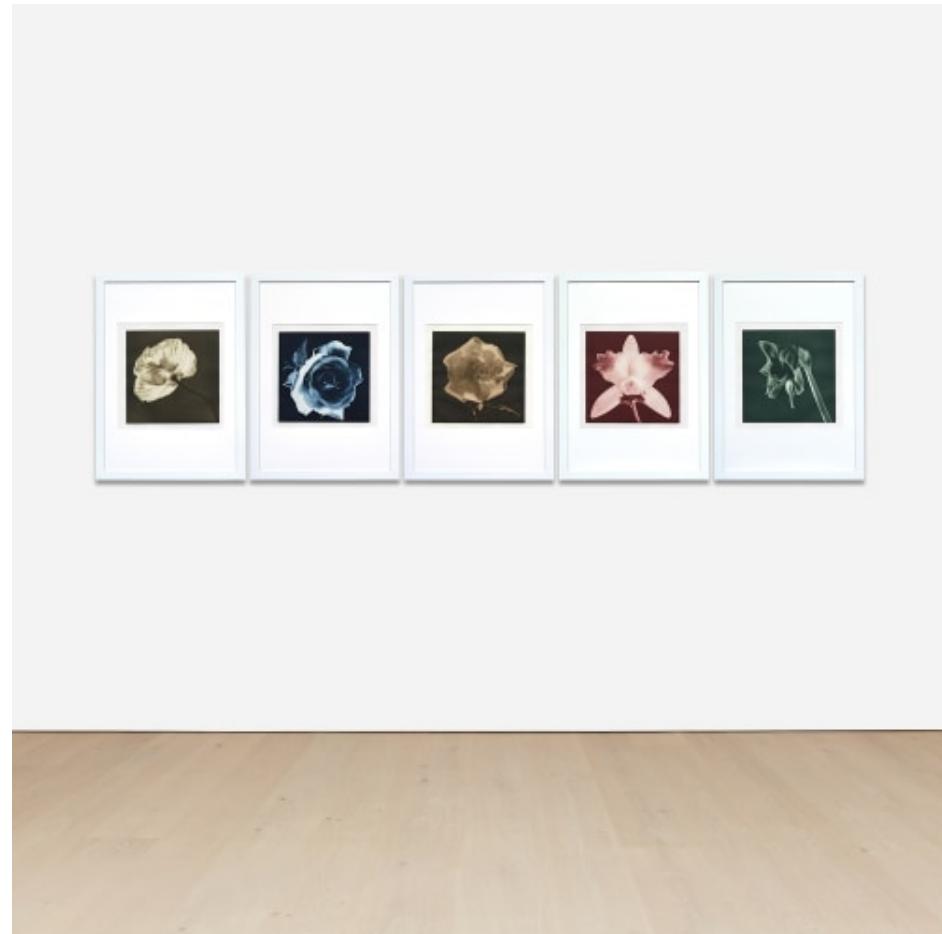
巴黎/薩爾茨堡Thaddaeus Ropac畫廊

出版

Random House, *Mapplethorpe*, p. 285, variant

# Photographs

New York Auction / 12 October 2022 / 10am EDT



204

羅伯特·梅普爾索普

《精選鮮花圖片：藍玫瑰、棕褐色蘭花、綠孤挺花、綠  
罌粟和深棕玫瑰》

1987年作

五組調色照相凹版

每組：約 19 x 19 英吋 (48.3 x 48.3 公分)

款識：簽名、日期、編號 20/25 (每組邊緣)

估價

\$30,000 — 50,000

[瀏覽拍品](#)



出版

Random House, *Mapplethorpe: Pistils*, pp. 154, 156, 158-159

# Photographs

New York Auction / 12 October 2022 / 10am EDT



205

羅伯特 · 梅普爾索普

《自拍照》

1980年作

銀鹽照片

14 x 14 英吋 (35.6 x 35.6 公分)

款識：簽名、日期 (裱背) 印刷標題、日期、2/10 (裱  
背畫廊標籤)

鈐印：版權信用複印限制 (裱背)

估價

\$100,000 — 150,000

[瀏覽拍品](#)



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From his earliest self-portrait in the 1960s to his last in 1988, Robert Mapplethorpe's images of himself serve as a guiding reference throughout his career, illustrating his evolution as both photographer and subject. In an essay on his self-portraiture, Carol Squiers discusses the fractured nature of Mapplethorpe's early images as indicative of his difficult journey to identifying as a gay man. As his personal and professional lives developed in tandem throughout the 1970s, so did his self-portraits which began to show him boldly and unapologetically embracing his sexuality.

The present image is one of several he took in 1980. Two years after publishing his *X Portfolio* of S & M images, this was the year that found him firmly established within the international art world, with solo exhibitions in Amsterdam, Apeldoorn (Netherlands), Boston, Brussels, Chicago, and San Francisco. With his impeccably styled hair and worn leather jacket, Mapplethorpe is cool and confident, even a little defiant. The formal qualities of this perfectly-lit studio portrait had become hallmarks of his work by this stage of his career. Gone is the uncertainty and desire to shock in his earlier work. His demeanor is unshaken by the public reception (and, at times, rejection) of his work and lifestyle. He is a fully formed being, both as photographer and subject; a man at the height of his awakening, oblivious to the impending mortality that will define the self-portraits that follow.

*"Mapplethorpe's search for his sexual and artistic identity was conducted with an unsparing urgency across the relatively short span of his creative life. Much of that quest became concentrated in his self-portraits, where he reshaped and interrogated his own visage with increasing self-knowledge." —Carol Squiers*

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出版

Martineau & Salvesen, *Robert Mapplethorpe: The Photographs*, n.p.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



206

羅伯特 · 梅普爾索普

《罂粟花》

1988年作

染料轉印

19 1/4 x 18 1/2 英吋 (48.9 x 47 公分)

款識：執行者 Michael Ward Stout 簽名、日期 (裱背)

鈐印：遺產管理委員會版權信用複印限制 (裱背)

共有7版。

估價

\$30,000 — 50,000

[瀏覽拍品](#)



來源

巴黎/薩爾茨堡Thadaeus Ropac畫廊

出版

Random House, *Mapplethorpe: Pistils*, p. 125 (variant)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



207

羅伯特·梅普爾索普

《花》

1983年作

銀鹽照片

19 1/4 x 15 英吋 (48.9 x 38.1 公分)

款識：執行者 Michael Ward Stout 簽名、日期 (裱背)

鈐印：遺產管理委員會版權信用複印限制 (裱背)

共有10版，此作為第9版。

估價

\$20,000 — 30,000

[瀏覽拍品](#)



*"I am trying to capture what could be sculpture." —Robert Mapplethorpe*

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# Photographs

New York Auction / 12 October 2022 / 10am EDT



208

羅伯特·梅普爾索普

《靜物》

1980年作

銀鹽照片

14 x 14 英吋 (35.6 x 35.6 公分)

款識：執行者 Michael Ward Stout 簽名、日期 (裱背)

鈐印：遺產管理委員會版權信用複印限制 (裱背)

共有15版，此作為第12版。

估價

\$12,000 — 18,000

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



209

羅伯特·梅普爾索普

《布萊斯·馬登》

1976年作

銀鹽照片 (已裱)

14 1/4 x 14 1/8 英吋 (36.2 x 35.9 公分)

整體: 26 3/4 x 22 3/4 英吋 (67.9 x 57.8 公分)

款識: 簽名、日期、編號 4/10 (邊緣) 簽名、標題

(裱背)

鈐印: 信用 (裱背)

估價

\$6,000 — 8,000

[瀏覽拍品](#)



出版

Random House, *Mapplethorpe*, p. 52

# Photographs

New York Auction / 12 October 2022 / 10am EDT



210

羅伯特·梅普爾索普

《馬蹄蓮》

1988年作

染料轉印

21 7/8 x 16 3/4 英吋 (55.6 x 42.5 公分)

款識：執行者 Michael Ward Stout 簽名、日期、標題、  
2 (裱背)

鈐印：遺產管理委員會版權信用複印限制 (裱背)  
共有7版。

估價

\$30,000 — 50,000

[瀏覽拍品](#)



來源

巴黎/薩爾茨堡Thadaeus Ropac畫廊

出版

Random House, *Mapplethorpe: Pistils*, p. 127

# Photographs

New York Auction / 12 October 2022 / 10am EDT



211

漢姆特 · 紐頓

《尼斯大裸體 XIV》

1993年作

銀鹽照片

14 1/8 x 11 英吋 (35.9 x 27.9 公分)

款識：簽名、標題、日期、註釋（邊緣）

鈐印：版權信用、複印限制（邊緣）

估價

\$20,000 — 30,000

[瀏覽拍品](#)



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*"Big Nudes, for me, is where he steps away from the fashion magazines and came into his own on what a Helmut Newton woman was. . . Look at the way these women are boldly striding in these pictures. . . They are Amazons." —Anne Tucker, who curated the first American retrospective of Newton*

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## 來源

坐者收藏

Davide Manfredi收藏

意大利私人收藏

意大利私人收藏

倫敦, 佳士得, 2012年5月16日, 拍品編號93

倫敦, 蘇富比, 2015年5月23日, 拍品編號1

紐約私人收藏

## 出版

Newton, *Mes derniers nus*, pl. 7Taschen, *Helmut Newton: Work*, p. 175

# Photographs

New York Auction / 12 October 2022 / 10am EDT



212

漢姆特 · 紐頓

《沃尼酒店薇薇安 F.》

1972年作

銀鹽照片 (1984年印, 來自《私人財產套裝II》)

14 1/4 x 9 1/2 英吋 (36.2 x 24.1 公分)

款識: 簽名、編號 8、9/75 (邊緣)

鈐印: 版權信用、複印限制 (邊緣)

估價

\$5,000 — 7,000

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



213

漢姆特 · 紐頓

《荷里活山》

1986年作

銀鹽照片 (1989年前印)

17 1/8 x 23 1/4 英吋 (43.5 x 59.1 公分)

款識：簽名、標題、日期、編號 3/10 (邊緣)

鈐印：版權信用、複印限制 (邊緣)

估價

\$8,000 — 12,000

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



214

艾倫·范恩韋

《巴黎泡泡浴》

1992年作

銀鹽照片

47 x 70 3/4 英吋 (119.4 x 179.7 公分)

整體：49 1/2 x 73 英吋 (125.7 x 185.4 公分)

款識：簽名、標題、日期、編號 2/3 (證書)

鈐印：版權信用、複印限制 (證書)

估價

\$7,000 — 9,000

[瀏覽拍品](#)



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來源

紐約Staley-Wise畫廊（2010年）

出版

Taschen, *Ellen Von Unwerth: Fräulein*, n.p.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



215

漢姆特 · 紐頓

《巴黎馬鞍 I》

1976年作

銀鹽照片 (約1980年代印)

9 1/2 x 14 1/4 英吋 (24.1 x 36.2 公分)

款識：簽名、標題、日期、For David, This illustrates his philosophy about women! (邊緣)

估價

\$30,000 — 50,000

瀏覽拍品



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Helmut Newton's distinct style of eroticism and highly produced images was deemed rebellious and revolutionary in its time, as he turned the expected notion of beauty, depicted by passive and submissive women, on its head. Depicting his models as strong and powerful women, Newton reversed gender stereotypes and examined society's understanding of female desire.

Newton created a working space for his models that was part decadent and part unorthodox — a safe microcosm in which fantasies became reality. And perhaps most famously of all, Newton engendered an environment in which his female models claimed the space around them with unapologetic poise and commanding sensuality. His almost cinematic compositions provided a hyper-real backdrop for the provocative images of sculptural, larger-than-life women, and enhanced the themes of voyeurism and fetishism that run throughout his work.

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#### 來源

由攝影師送贈Davide Manfredi

歐洲私人收藏

倫敦，蘇富比，2015年5月23日，拍品編號6

紐約私人收藏

#### 出版

*Vogue Hommes*, 1976

Newton, *Private Property*, pl. 24

Simon & Schuster, *Helmut Newton: Sleepless Nights*, p. 64

Taschen, *Helmut Newton: Work*, pp. 210-211

# Photographs

New York Auction / 12 October 2022 / 10am EDT



216

維克·穆尼斯

《甜蜜的生活，來自「巧克力圖片」》

1998年作

染料破壞沖印

37 x 29 英吋 (94 x 73.7 公分)

整體：39 3/4 x 31 3/4 英吋 (101 x 80.6 公分)

款識：簽名、印刷標題、日期、2/3 (證書)

估價

\$15,000 — 25,000

[瀏覽拍品](#)



來源

舊金山Rena Bransten畫廊（1999年）

出版

Capivara, *Vik Muniz: Catalogue Raisonne, 1987-2015: Everything so Far*, Vol. I, p. 621

# Photographs

New York Auction / 12 October 2022 / 10am EDT



217

維克·穆尼思

《瑪琳·黛德麗-來自「鑽石圖片」》

2004年作

染料破壞沖印

39 x 32 1/2 英吋 (99.1 x 82.6 公分)

整體：42 x 35 1/2 英吋 (106.7 x 90.2 公分)

款識：簽名、印刷標題、日期、8/10 (裱背畫廊標籤)

估價

\$30,000 — 50,000

[瀏覽拍品](#)



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來源

紐約Yancey Richardson畫廊

出版

Capivara, *Vik Muniz Obra Completa 1987-2009*, p. 522

Aperture, *Reflex: A Vik Muniz Primer*, p. 99

# Photographs

New York Auction / 12 October 2022 / 10am EDT



218

赫伯·里茲

《娜奧米坐著，荷里活》

1991年作

銀鹽照片

22 1/4 x 16 7/8 英吋 (56.5 x 42.9 公分)

款識：簽名、標題、日期（裱框）

鈐印：版權信用（邊緣）

估價

\$8,000 — 12,000

瀏覽拍品



## 出版

Bulfinch Press, *Herb Ritts: Work*, n.p.

Martineau, *Herb Ritts: L.A. Style*, p. 39

Fondation Cartier pour l'art contemporain, *Herb Ritts*, n.p.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



219

南·高丁

《紐約峽谷》

1990年作

染料破壞沖印

38 x 25 1/2 英吋 (96.5 x 64.8 公分)

款識：簽名、標題、日期、2/25 (裱背)

估價

\$10,000 — 15,000

[瀏覽拍品](#)



來源

紐約Matthew Marks畫廊 (1998年)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



220

南·高丁

《「Variety雜誌」展位，紐約市》

1983年作

染料破壞沖印（後印）

38 x 25 1/2 英吋 (96.5 x 64.8 公分)

款識：簽名、標題、日期、編號 10/25 (裸背)

估價

\$10,000 — 15,000

瀏覽拍品



來源

紐約Matthew Marks畫廊 (1998年)

出版

Aperture, *Nan Goldin: The Ballad of Sexual Dependency*, p. 95

# Photographs

New York Auction / 12 October 2022 / 10am EDT



221

彼得·胡渣

《美林·阿什利》

1984-1985年作

銀鹽照片

10 1/2 x 10 1/2 英吋 (26.7 x 26.7 公分)

整體 : 16 1/2 x 16 1/2 英吋 (41.9 x 41.9 公分)

款識 : 簽名、標題、日期 (後框背)

估價

\$6,000 — 8,000

瀏覽拍品



來源

直接購自攝影師本人

紐約，佳士得，2004年4月27日，拍品編號176

# Photographs

New York Auction / 12 October 2022 / 10am EDT



222

南·高丁

《紐約市出租車上的詹米·波萊特和米斯蒂》

1991年作

染料破壞沖印

15 1/8 x 22 1/2 英吋 (38.4 x 57.2 公分)

款識：簽名、標題、日期、編號（邊緣）

估價

\$10,000 — 15,000

[瀏覽拍品](#)



來源

紐約卓納畫廊 (1993年)

出版

Goldin, *I'll Be Your Mirror*, p. 309

Armstrong & Keller, *Nan Goldin: The Other Side*, pp. 58-59

# Photographs

New York Auction / 12 October 2022 / 10am EDT



223

嬌莉安·沃榮

《精選圖片-來自「表達你想讓他們說什麼的跡象，而不是表達別人想讓你說什麼的跡象」》

1992-1993年作

五組獨版彩色沖印

每組：約 16 1/2 x 12 英吋 (41.9 x 30.5 公分)

款識：印刷標題、日期（每組裱背畫廊標籤）

估價

\$25,000 — 35,000

瀏覽拍品



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The present lot is comprised of five works from Gillian Wearing's series, *Signs that Say What You Want Them to Say and Not Signs that Say What Someone Else Wants You to Say*, 1992-1993. For the project, Wearing asked a cross-section of London's populace to write down an inner thought or feeling and then pose with the text held in front of them, thereby publicizing the personal. Aesthetically, the images are reminiscent of a quick snapshot – however, this understated stylistic choice is purposeful. The casualness of the visual heightens the audience's experience of reading each participant's emotionally vulnerable handwritten text. In certain portraits, the appearance or expression of the subject seems nearly antithetical to what they have written, particularly evident in *Help* where it is a police officer that holds up the unlikely phrase. Other pictures, such as *More love* and *Come back Mary Love you Get back Mary* illustrate each subject's yearning for intimacy, not otherwise apparent. By collaborating with the public to incorporate diaristic statements, Wearing complicates the traditional documentary relationship between subject and photographer, infusing within the field themes of likeness, desire for connection, and staging, all of which remain integral to Wearing's current practice. Conceptualized prior to the advent of social media, Wearing's work rings particularly true in the current moment where self-representation and authenticity are key points of cultural discourse.

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**來源**

紐約Jay Gorney畫廊 (1998年)

**出版**

Maureen Paley, Interim Art, *Gillian Wearing: Signs That Say What You Want Them to Say and Not Signs That Say What Someone Else Wants You to Say*, pp. 7, 65 and 77

# Photographs

New York Auction / 12 October 2022 / 10am EDT



224

南·高丁

《西蒙和潔西卡在洗澡》

2001年作

染料破壞沖印

38 1/4 x 25 3/4 英吋 (97.2 x 65.4 公分)

整體：39 3/4 x 27 英吋 (101 x 68.6 公分)

款識：簽名、標題、日期、註釋 AP (裱背)

共有15版與數版藝術家試作版，此作為第3版藝術家試作版。

估價

\$8,000 — 12,000

[瀏覽拍品](#)



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來源

紐約ClampArt畫廊 (2004年)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



225

戴殊·史諾

《無題（地獄）》

2005年作

彩色沖印

20 x 20 英吋 (50.8 x 50.8 公分)

估價

\$8,000 — 12,000

[瀏覽拍品](#)



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來源

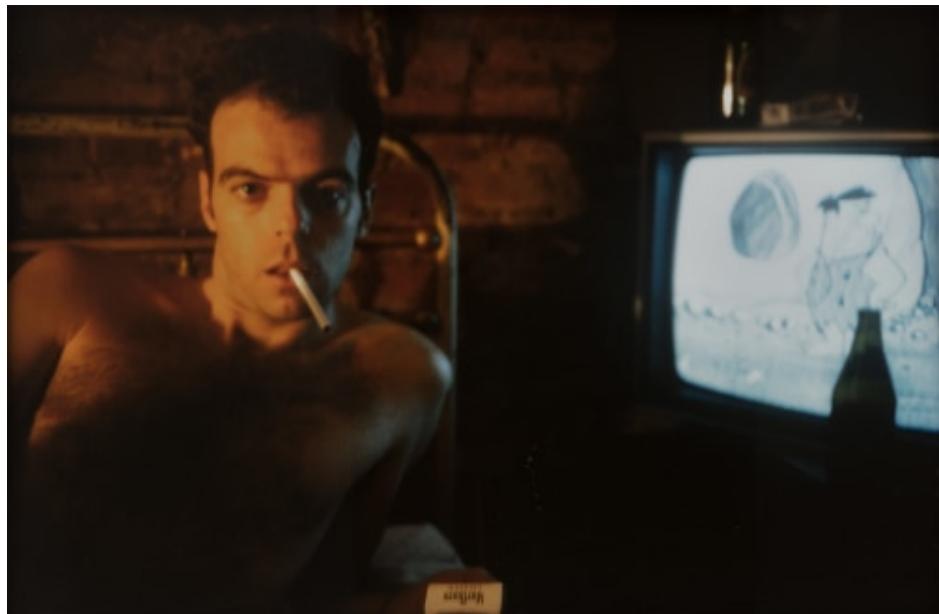
紐約Rivington Arms畫廊  
倫敦，富藝斯，2013年4月11日，拍品編號39

出版

*USA Today. New American Art from the Saatchi Gallery*, exh. cat., London: Royal Academy of Arts/  
Saatchi Gallery, 2006, p. 352

# Photographs

New York Auction / 12 October 2022 / 10am EDT



226

南·高丁

《布賴恩與聰明笨伯，紐約市》

1981年作

染料破壞沖印

15 x 23 英吋 (38.1 x 58.4 公分)

款識：簽名、標題、日期、編號（邊緣）  
共有25版。

估價

\$8,000 — 12,000

[瀏覽拍品](#)



來源

紐約卓納畫廊 (1993年)

出版

Aperture, *Nan Goldin: The Ballad of Sexual Dependency*, p. 57

Goldin, *Nan Goldin: Couples and Loneliness*, p. 32

# Photographs

New York Auction / 12 October 2022 / 10am EDT



227

菲利普—洛卡·迪克西亞

《紐約（下午歡樂）》

1997年作

彩色沖印（約2010年印）

26 x 37 1/2 英吋 (66 x 95.3 公分)

款識：攝影師簽名（裱背）

共有15版。

估價

\$6,000 — 8,000

瀏覽拍品



# Photographs

New York Auction / 12 October 2022 / 10am EDT



228

菲利普—洛卡·迪克西亞

《艾力·赫素；27歲；南加州；20美元》

1994年作

染料破壞沖印（來自《沖印作品集I：肖像》）

15 1/8 x 22 7/8 英吋 (38.4 x 58.1 公分)

款識：簽名、編號 21/25 (邊緣)

估價

\$4,000 — 6,000

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



229

菲利普—洛卡·迪克西亞

《紐約（荒地）》

1997年作

彩色沖印

25 x 37 英吋 (63.5 x 94 公分)

款識：簽名（裱背）

共有15版。

估價

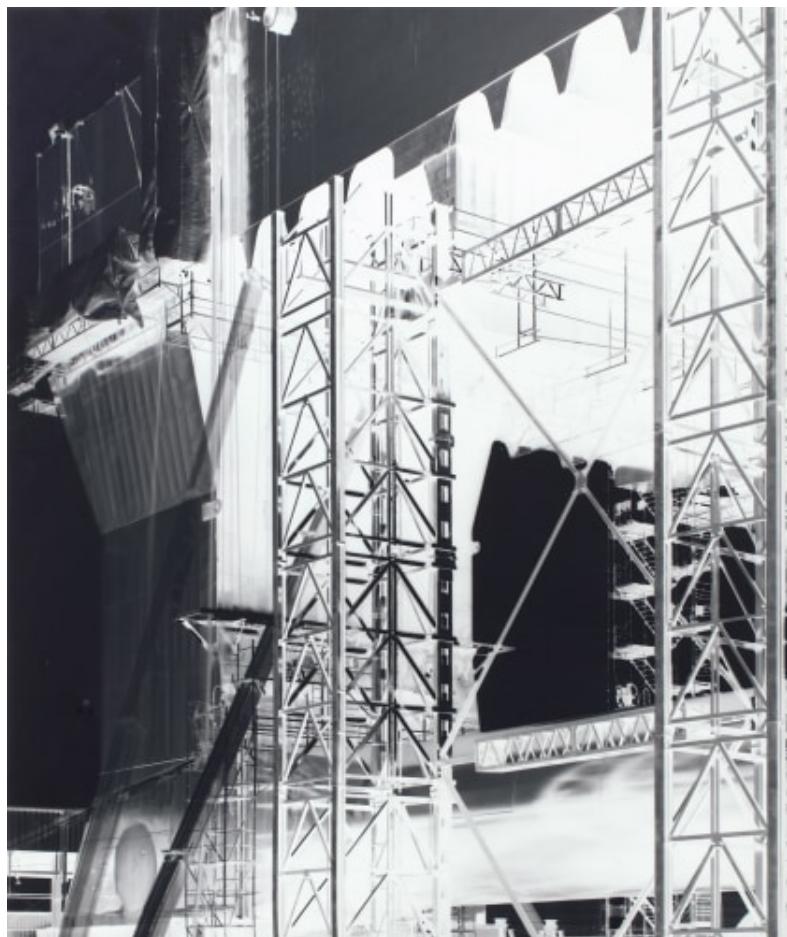
\$8,000 — 12,000

瀏覽拍品



# Photographs

New York Auction / 12 October 2022 / 10am EDT



美國西岸私人收藏

230

維拉·盧特

《克瓦納石油鑽井平台：11月26日》

2000年作

獨版銀鹽照片

23 1/4 x 19 1/4 英吋 (59.1 x 48.9 公分)

款識：簽名 (裱背)

估價

\$4,000 — 6,000

[瀏覽拍品](#)



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來源

明尼阿波利斯 Weinstein 畫廊

過往展覽

*Focus on Photography*, Sonoma State University, Rohnert Park, California, 3 September - 25 October 2015.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



231

阿貝拉度·莫雷爾

《羅密歐與朱麗葉劇場-大都會歌劇院》

2005年作

彩色沖印（來自《印刷資源中心作品集》）

15 1/8 x 19 英吋 (38.4 x 48.3 公分)

款識：簽名、AP 2 (邊緣)

共有35版與數版藝術家試作版，此作為第2版藝術家試作版。

估價

\$2,500 — 3,500

瀏覽拍品

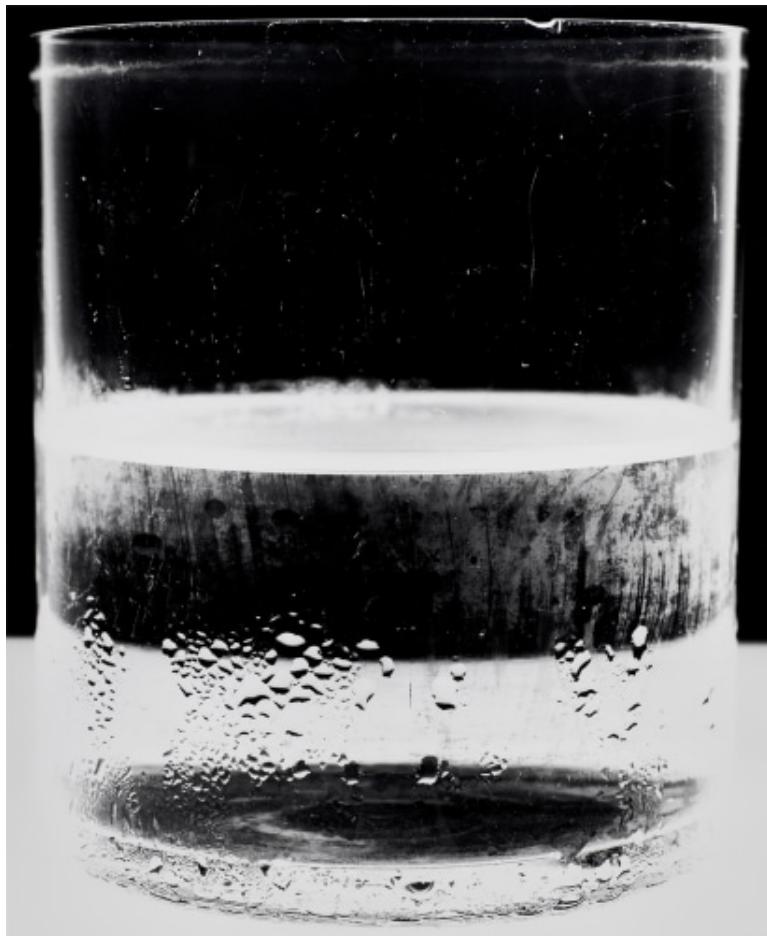


出版

Siegel, *Abelardo Morell: The Universe Next Door*, pl. 71

# Photographs

New York Auction / 12 October 2022 / 10am EDT



232

亞曼達·米恩斯

《水杯 2》

2004年作

銀鹽照片

48 x 40 英吋 (121.9 x 101.6 公分)

整體：58 x 49 英吋 (147.3 x 124.5 公分)

款識：簽名（標籤）

共有5版，此作為第1版。

估價

\$8,000 — 12,000

[瀏覽拍品](#)



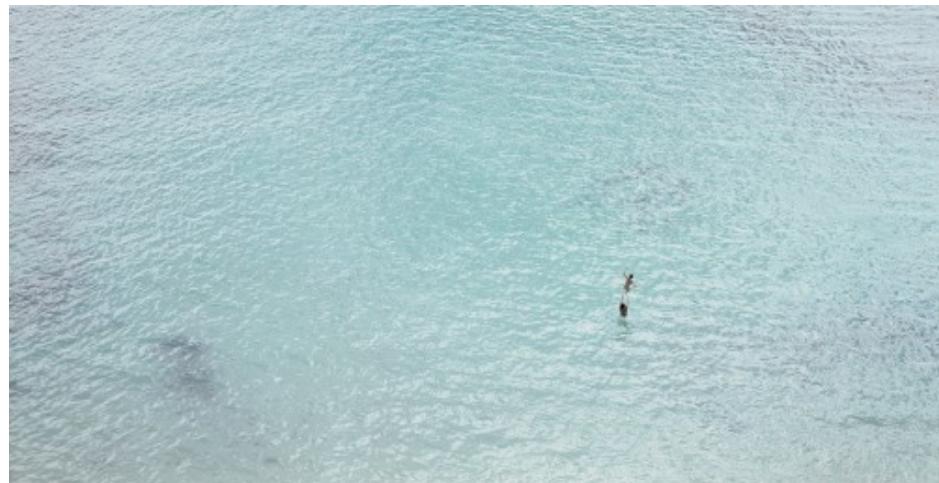
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來源

紐約Hasted Hunt畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



233

理查德·米斯拉

《無題 (#671-04)》

2004年作

彩色沖印

47 3/4 x 93 2/8 英吋 (121.3 x 236.9 公分)

整體：52 5/8 x 98 英吋 (133.7 x 248.9 公分)

款識：簽名、日期、3/5、671-04 (裱背標籤)

估價

\$40,000 — 60,000

[瀏覽拍品](#)



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*"I've come to believe that beauty can be a very powerful conveyor of difficult ideas."*

—Richard Misrach

Robert Misrach's series *On the Beach* engages with the pervasive sense of physical and psychological vulnerability Americans felt in the wake of the terrorist attacks of 9/11. Employing an aerial perspective achieved from a hotel room window, Misrach eliminated the horizon line and created a sense of isolation surrounding the swimmers and sunbathers within the vastness of the landscape below. *On the Beach* demonstrates Misrach's incredible ability to capture the metaphysical connection between humans and their environment.

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來源

紐約佩斯畫廊

出版

Aperture, *Richard Misrach: On the Beach*, pl. 27

# Photographs

New York Auction / 12 October 2022 / 10am EDT



234

杉本博司

《光之教堂，安藤忠雄》

1997年作

銀鹽照片

23 x 18 1/2 英吋 (58.4 x 47 公分)

款識：簽名（裱框）

鈐印：4/25、911（邊緣）

估價

\$30,000 — 50,000

[瀏覽拍品](#)



來源

紐約Sonnabend畫廊

富藝斯，紐約，2016年4月4日，拍品編號57

出版

Hatje Cantz, *Hiroshi Sugimoto*, p. 203

Kunsthaus Bregenz, *Hiroshi Sugimoto: Architecture of Time*, p. 17

# Photographs

New York Auction / 12 October 2022 / 10am EDT



235

杉本博司

《日本海，衝 III》

1987年作

銀鹽照片

16 1/2 x 21 1/4 英吋 (41.9 x 54 公分)

款識：簽名、標題、編號 1/25 (邊緣)

估價

\$25,000 — 35,000

[瀏覽拍品](#)



來源

紐約Sonnabend畫廊

紐約，富藝斯，2005年10月7日，拍品編號 354

出版

The Museum of Contemporary Art, *Sugimoto*, n.p.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



236

杉本博司

《馬馬拉海，錫利夫里》

1991年作

銀鹽照片

16 1/2 x 21 3/8 英吋 (41.9 x 54.3 公分)

款識：簽名（裱框）

鈐印：標題、日期、編號 12/25、370 (邊緣)

估價

\$20,000 — 30,000

[瀏覽拍品](#)



## 來源

舊金山Fraenkel畫廊

紐約，富藝斯，2005年10月7日，拍品編號353

## 出版

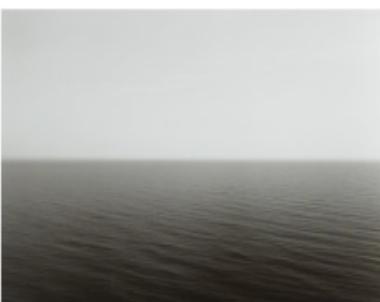
Hatje Cantz, *Hiroshi Sugimoto*, p. 125

The Museum of Contemporary Art, *Sugimoto*, n.p.

Contemporary Arts Museum, Houston and Hara Museum of Contemporary Art, Tokyo, *Sugimoto*,  
p. 51

# Photographs

New York Auction / 12 October 2022 / 10am EDT



237

杉本博司

《暴露時間》

京都：京都鬆陰株式會社，1991年

石版印刷（共五十一組）

其中50組：約 9 1/2 x 12 1/8 英吋 (24.1 x 30.8 公分)

其中一組：約 2 x 15 英吋 (5.08 x 38.1 公分)

款識：標題鈐印、日期鈐印（每組嵌邊）

共有500版，附標題頁、版權頁及鋁套。

估價

\$18,000 — 28,000

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



238

張洹

《上海族譜》

2001年作

9組彩色沖印

每組：40 x 60 英吋 (101.6 x 152.4 公分)

整體：51 1/2 x 71 1/2 英吋 (130.8 x 181.6 公分)

款識：簽名、標題、日期、3/8 (每組裱背標籤)

估價

\$30,000 — 50,000

[瀏覽拍品](#)



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*"That feeling of being an outsider never went away. I am inherently Chinese. This made my feelings and thoughts sharper"* —Zhang Huan

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來源

紐約Max Lang畫廊

過往展覽

Sydney, Sherman Galleries, *Zhang Huan*, 2005 (another example exhibited)

New Britain Museum of American Art, *Contemporary Combustion: Chinese Artists in America*, July

18–October 14, 2007 (another example exhibited)

出版

Asia Society and Museum, *Zhang Huan: Altered States*, p. 92

Lu, *Chinese Modernity and Global Biopolitics*, p. 92

# Photographs

New York Auction / 12 October 2022 / 10am EDT



239

維克·穆尼思

《海洋上的流浪者，追隨在卡斯帕·大衛·弗里德里希之後-來自「雜誌圖片 2」》

2011年作

彩色沖印

50 3/4 x 39 3/8 英吋 (128.9 x 100 公分)

整體：54 3/4 x 43 1/2 英吋 (139.1 x 110.5 公分)

款識：簽名、印刷標題、日期、AP 1/4 (裱背畫廊標籤)

估價

\$25,000 — 35,000

[瀏覽拍品](#)



出版

Capivara, *Vik Muniz: Catalogue Raisonne, 1987-2015: Everything so Far*, Vol. II, p. 767

# Photographs

New York Auction / 12 October 2022 / 10am EDT



240

格哈特 · 里希特

《無題 (3.11.89)》

1989年作

獨版銀鹽照片

26 3/4 x 38 1/2 英吋 (67.9 x 97.8 公分)

整體：28 3/4 x 40 1/2 英吋 (73 x 102.9 公分)

款識：簽名、日期（邊緣）

估價

\$25,000 — 35,000

[瀏覽拍品](#)

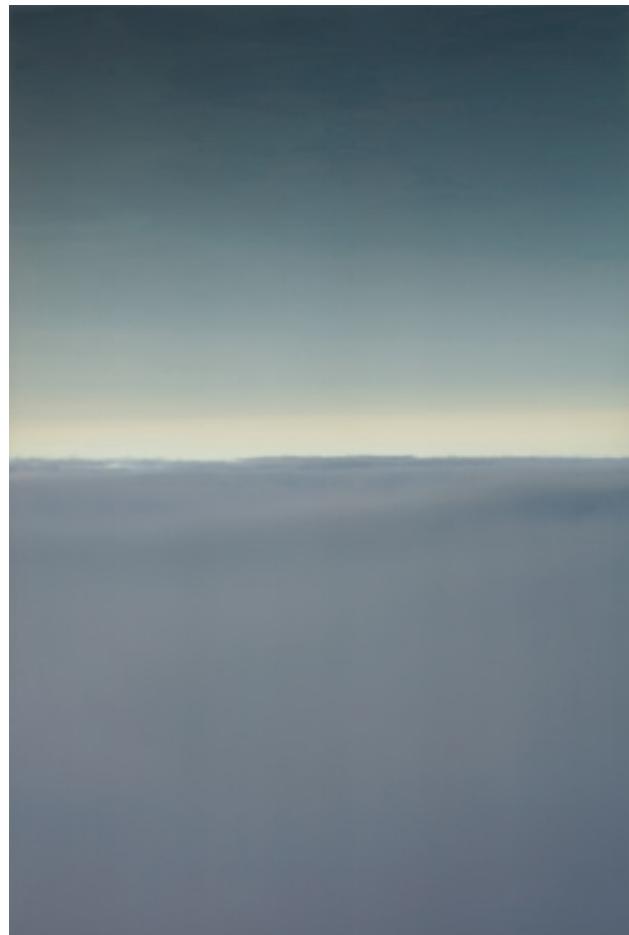


## 來源

直接購自藝術家攝影師本人  
紐約，佳士得，2000年11月16日，拍品編號205

# Photographs

New York Auction / 12 October 2022 / 10am EDT



241

沃爾夫岡 · 提爾曼斯

《瞬態 3》

2015年作

噴墨打印 褙於鋁合板

87 x 57 英吋 (221 x 144.8 公分)

款識：簽名、Transient 3、2015、1/1+1 (裱背標籤)  
共有1版與1版藝術家試作版，此作為第1版藝術家試作  
版。

估價

\$40,000 — 60,000

[瀏覽拍品](#)



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*"With these abstract pictures, although the eye recognizes them as photographic rather than painted, the eye also tries to connect them to reality. There's always this association machine working in the brain, and that is why it is important to me that they are actually photographic and not painted." —Wolfgang Tillmans*

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來源

紐約Buchholz畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



242

維克·穆尼思

《旗，參考賈斯珀·約翰斯-來自「彩色圖片」2》

2007年作

彩色沖印

40 x 50 英吋 (101.6 x 127 公分)

整體：43 1/2 x 61 1/2 英吋 (110.5 x 156.2 公分)

款識：簽名、印刷標題、日期、AP 2/4 (裱背攝影師標籤)

共有6版與4版藝術家試作版。

估價

\$80,000 — 120,000

瀏覽拍品



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Grappling with themes of authorship, the canon of painting, and image-making in itself, Vik Muniz' reimagines masterpieces throughout the history of art. The present lot was Muniz' first engagement with Jasper Johns' archive and highlights his dexterity with material, here dropping pigment onto the surface of the canvas to recreate one of Johns' iconic flags. Muniz' laborious and time-consuming process often takes weeks to complete but results in highly saturated and arresting images that walk the line between photography and painting.

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來源

柏林Arndt & Partner畫廊

出版

Vik Muniz, *Vik Muniz: Obra Completa 1987-2009*, p. 576

# Photographs

New York Auction / 12 October 2022 / 10am EDT



243

沙朗·科亞

《各種蛋糕》

2004年作

彩色沖印 裝於丙烯酸玻璃

25 x 23 英吋 (63.5 x 58.4 公分)

款識：簽名、日期、13/25 (裱背)

估價

\$15,000 — 20,000

[瀏覽拍品](#)



504

PHILLIPS

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來源

紐約Bellwether畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



244

桑迪·斯科格倫

《聚會天堂》

1991年作

染料破壞沖印 (已裱)

17 1/2 x 23 英吋 (44.5 x 58.4 公分)

整體 : 24 x 29 1/4 英吋 (61 x 74.3 公分)

款識：簽名、標題、日期、註釋 Dear Doris and Alan,  
many thanks (邊緣)

估價

\$3,000 — 5,000

[瀏覽拍品](#)



來源

1991年由攝影師送贈坐者Doris 及 Allan Kinsella

出版

Abrams, *Sandy Skoglund: Reality Under Siege: A Retrospective*, p. 67

## Photographs

New York Auction / 12 October 2022 / 10am EDT



245

大衛·霍克尼

《裡面也打開》

2018年作

攝影繪圖印刷 紙本 (已裱)

32 3/4 x 89 3/4 英吋 (83.2 x 228 公分)

整體 : 36 x 93 英吋 (91.4 x 236.2 公分)

款識 : 簽名、日期、編號 8/25 (邊緣)

估價

\$100,000 — 150,000

[瀏覽拍品](#)



In the 1980s, British artist David Hockney began working with Polaroids, originally intending to utilize the images to aid in his painting process. Unexpectedly intrigued by photography's ability to render numerous perspectives of the same space and enthralled with the temporal aspect of the medium, Hockney's composites evolved into large scale photo-collages. In recent years, Hockney has combined photography with his drawing and painting practice, resulting in a series of "photographic drawings" of which the present lot is a premiere example.



Originally exhibited in *Something New in Painting (and Photography) [and even Printing]* at PACE Gallery in New York in 2018, *Inside It Opens Up As Well*, 2018, depicts a sprawling studio filled with representations of Hockney's hexagonal landscape paintings and portraits, either hung on the wall or perched atop easels.



In the present lot, an uncanny representation of Hockney stands off-center, arms upstretched and peering into a painting which reads "outside it opens up" on the top and "perspective is tunnel vision" on the bottom. Two onlookers sit casually as Hockney undergoes a moment of fervent revelation. The scene encapsulates not only an oeuvre of Hockney's work, but also affirms Lawrence Weschler's assertion that, "for years now, exploring, critiquing, and trying to transcend the limitations of conventional perspective have all been near the center of his creative practice."

來源  
紐約佩斯畫廊

## 出版

PACE, *Something New in Painting (and Photography) [and even Printing]: David Hockney*, pp. 4-20, 128-129 and inside back fold-out

# Photographs

New York Auction / 12 October 2022 / 10am EDT



246

維克·穆尼思

《鳶尾花，追隨在梵高之後-來自「雜誌圖片」》

2004年作

彩色沖印

95 x 71 英吋 (241.3 x 180.3 公分)

整體：98 1/2 x 75 英吋 (250.2 x 190.5 公分)

款識：簽名、印刷標題、日期、AP 4/4 (裱背畫廊標籤)

共有6版與4版藝術家試作版，此作為第4版藝術家試作版。

估價

\$40,000 — 60,000

[瀏覽拍品](#)



來源

巴黎Xippas 畫廊

出版

Capivara, *Vik Muniz: Obra Completa, 1987-2009*, p. 485

# Photographs

New York Auction / 12 October 2022 / 10am EDT



247

杉本博司

《維多利亞女王》

1999年作

銀鹽照片（已裱）

59 5/8 x 47 英吋 (151.4 x 119.4 公分)

整體：71 3/4 x 60 英吋 (182.2 x 152.4 公分)

款識：簽名、印刷標題、日期、4/5（裱背攝影師標籤）

估價

\$40,000 — 60,000

瀏覽拍品



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*"Using my own studies of the Renaissance by which the artist might have painted, I remade the royal portrait, substituting photography for painting. If this photograph now appears lifelike to you, you should reconsider what it means to be alive here and now."* —Hiroshi Sugimoto

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來源

舊金山Fraenkel畫廊

出版

Guggenheim Museum, *Sugimoto: Portraits*, pp. 126-127

# Photographs

New York Auction / 12 October 2022 / 10am EDT



248

雷戈里·克魯森

《無題》

2001-2002年作

彩色沖印

48 x 60 英吋 (121.9 x 152.4 公分)

整體 : 53 1/2 x 65 1/2 英吋 (135.9 x 166.4 公分)

款識 : 簽名、印刷標題、日期、AP 1/3 (裱背畫廊標籤)

共有10版與3版藝術家試作版。

估價

\$30,000 — 50,000

[瀏覽拍品](#)



來源

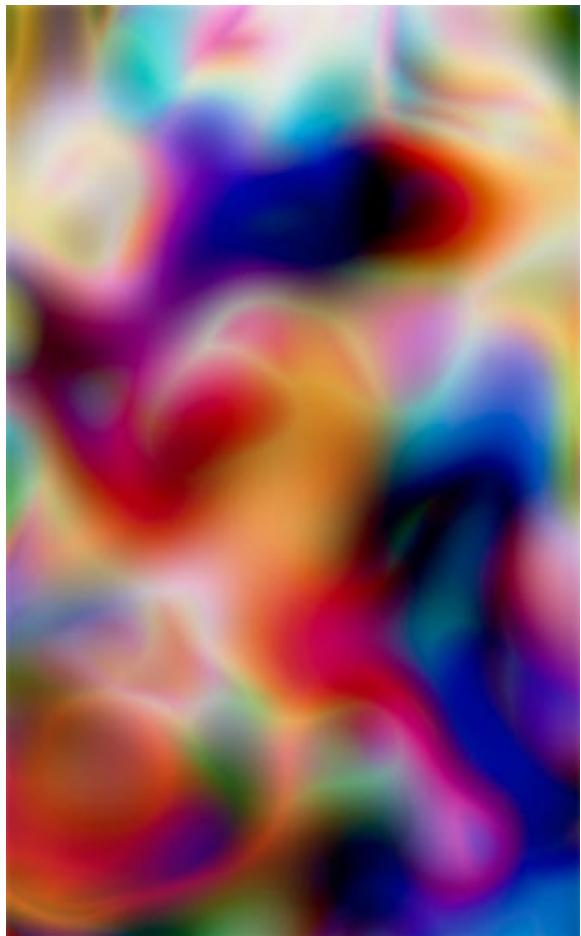
紐約Luhring Augustine畫廊

出版

Moody, *Twilight: Photographs by Gregory Crewdson*, pl. 25

# Photographs

New York Auction / 12 October 2022 / 10am EDT



249

托馬斯·魯夫

《基板 20-I》

2003年作

噴墨打印 (玻璃鑲裱)

69 1/4 x 42 1//2 英吋 (175.9 x 109.2 公分)

整體 : 77 1/4 x 50 1//2 英吋 (196.2 x 129.5 公分)

款識 : 簽名、標題、日期、編號 5/5 (邊緣)

估價

\$40,000 — 60,000

瀏覽拍品



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*"A conceptual photographer first thinks and then shoots. A 'normal' photographer just shoots. Every new image that I create is based on a thesis. To prove that I'm right I behave like a scientist and conduct the same experiment again and again to prove that my thesis is right." —Thomas Ruff*

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來源

巴黎Nelson畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



250

托馬斯·魯夫

《星星 10H 30M /-50°》

1992年作

彩色沖印 裝於丙烯酸玻璃

79 1/4 x 53 英吋 (201.3 x 134.6 公分)

整體：102 x 73 1/4 英吋 (259.1 x 186.1 公分)

款識：簽名、標題、日期、編號 1/2 (框背)

估價

\$70,000 — 90,000

[瀏覽拍品](#)



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*"Photography is at the same time transparent and the opposite. It's working in both ways, and it depends on what you want to see or what you look at. In a way, photographs are all mirrors for the person who is looking." —Thomas Ruff*

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來源

紐約，富藝斯，2001年5月14日，拍品編號17

# Photographs

New York Auction / 12 October 2022 / 10am EDT



251

沃爾夫岡·提爾曼斯

《紙本水滴（工作室）II》

2011年作

彩色沖印（2014年印）

20 x 24 英吋 (50.8 x 61 公分)

整體 : 22 1/8 x 25 3/4 英吋 (56.2 x 65.4 公分)

款識：簽名、標題、編號、Wolfgang Tillmans, paper drop (Studio) II 1/3 + 1, ph 5/11, pr 05/14 (邊緣)

2011年攝，2014年印。共有3版與1版藝術家試作版，此作為第1版。

估價

\$20,000 — 30,000

[瀏覽拍品](#)



來源

紐約Andrea Rosen畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



252

沃爾夫岡·提爾曼斯

《日全蝕》

2006年作

彩色沖印

24 x 20 英吋 (61 x 50.8 公分)

整體 : 25 1/2 x 21 1/2 英吋 (64.8 x 54.6 公分)

款識 : 簽名、標題、日期、編號、Wolfgang Tillmans,  
Total Eclipse of the Sun, 2/3 + 1 ph 03/2006, pr WT  
04/2006 (邊緣)

2006年攝，2006年印，共有3版與1版藝術家試作版，  
此作為第2版。

估價

\$8,000 — 12,000

[瀏覽拍品](#)



523

PHILLIPS

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來源

紐約Andrea Rosen畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



253

萊恩·麥克金利

《藍色墜落》

2007年作

彩色沖印

15 3/4 x 23 3/4 英吋 (40 x 60.3 公分)

整體：22 3/4 x 30 3/4 英吋 (57.8 x 78.1 公分)

款識：簽名、印刷標題、日期、3/3 (裱背畫廊標籤)

估價

\$7,000 — 9,000

[瀏覽拍品](#)



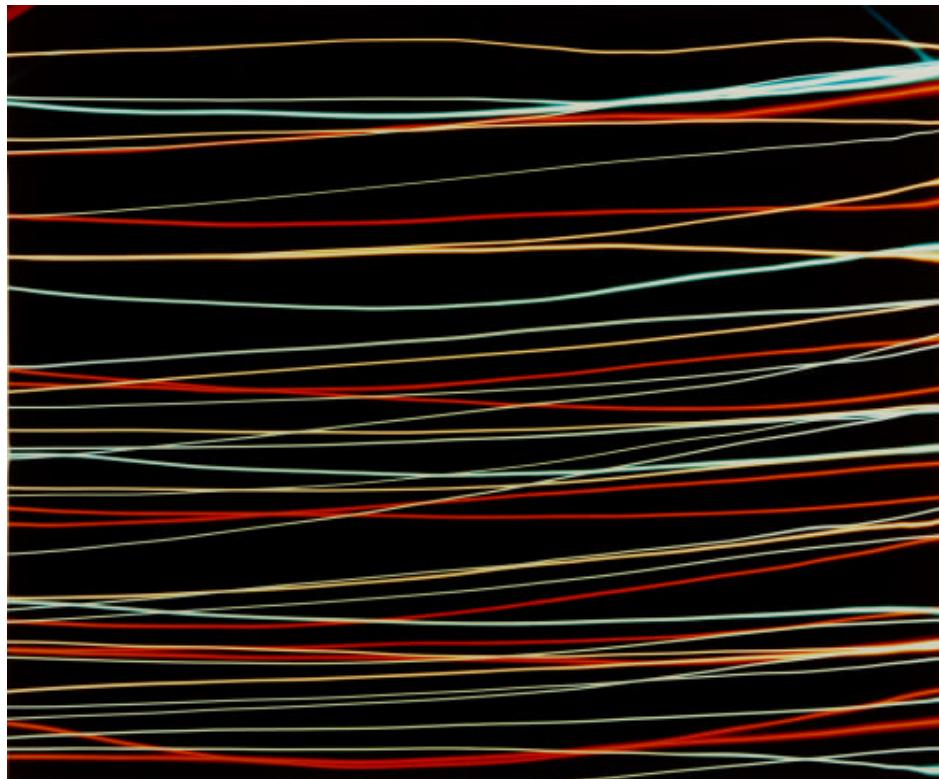
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來源

舊金山Ratio 3畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



254

沃爾夫岡·提爾曼斯

《午夜過後》

1999年作

彩色沖印

20 x 24 英吋 (50.8 x 61 公分)

款識：簽名、標題、編號、註釋 Wolfgang Tillmans,  
after midnight, 3/3 + 1, ph 1999, pr WT 01/2000 (邊  
緣)

1999年攝，2000年印，共有3版與1版藝術家試作版，  
此作為第3版。

估價

\$15,000 — 25,000

瀏覽拍品



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來源

紐約Andrea Rosen畫廊 (2003年)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



255

沃爾夫岡·提爾曼斯

《烏斯懷亞羽扇豆(a)》

2010年作

彩色沖印

16 x 10 5/8 英吋 (40.6 x 27 公分)

款識：簽名、標題、日期、編號、註釋 Ushuaia Lupine

(a), ph 02-2010, pr WT 09-2010, 1/10+1 (相背)

共有10版與1版藝術家試作版，此作為第1版。

估價

\$5,000 — 7,000

瀏覽拍品



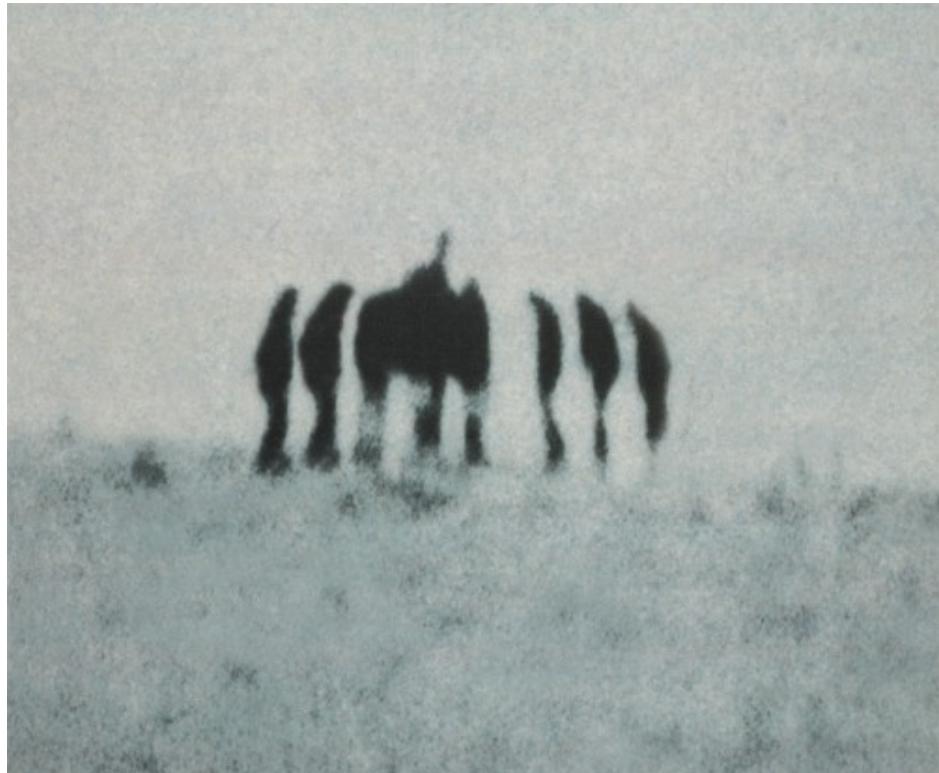
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來源

紐約卓納畫廊（2017年）

# Photographs

New York Auction / 12 October 2022 / 10am EDT



256

米高·羅夫納

《合併 #8》

1997年作

綜合媒材 畫布

37 x 44 英吋 (94 x 111.8 公分)

共有7版，此作為第5版。

估價

\$7,000 — 9,000

[瀏覽拍品](#)



來源

舊金山Stephen Wirtz畫廊 (1997年)

舊金山私人收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



257

達沃·貝

《伯明翰：四個女孩與兩個男孩》

2014年作

芝加哥Stephen Daiter畫廊：2014年

六組彩色沖印

20 x 30 英吋 (50.8 x 76.2 公分)

款識：簽名、編號 6/20 (版權頁) 攝影師簡稱、編號  
(邊緣)

共有20版與5版藝術家試作版，此作為第6版，並附標題  
頁。

估價

\$25,000 — 35,000

瀏覽拍品



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Dawoud Bey is one of America's most important portrait photographers. *The Birmingham Project* is the artist's tribute to the victims of the 16th Street Baptist Church bombing in Birmingham, Alabama in 1963. In each diptych, Bey shows a young person, the same age as one of the victims - Addie Mae Collins (14), Denise McNair (11), Carole Robertson (14), and Cynthia Wesley (14) along with Virgil Ware (13) and Johnny Robinson (16) - who died as a result of the bombing, alongside that of an adult who lives in Birmingham and was the age the victim would have been in 2013 had they survived. By re-visualizing some of the youngest victims of the Civil Rights Movement of the 1960s next to a living example of their denied future, Bey refreshes our memory of the Birmingham tragedy and recontextualizes it into our current national awareness of the violence against African American bodies. Regarding this project Bey stated "I began to think about this idea of how does one visualize the past in the contemporary moment, how does one make the past resonant in the present moment."

An exhibition of the Birmingham portraits was first shown at the Birmingham Museum of Art from September 08, 2013 - December 02, 2013. Another exhibition of this series *Dawoud Bey: The Birmingham Project*, was at the National Gallery of Art, from September 12, 2018 - April 22, 2019. More recently, *Dawoud Bey: An American Project*, a comprehensive survey of his work was exhibited at the Whitney Museum of American Art and the San Francisco Museum of Modern Art in 2021.

Other portfolios are in the collections of the: Rhode Island School of Design Museum, Providence, Rhode Island; the Detroit Institute of Arts, Detroit, Michigan; and The Museum of Fine Arts, Houston, Houston, Texas.

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#### 出版

Birmingham Museum of Art, *Dawoud Bey: The Birmingham Project*, cover, pp. 20-23, 26-29, 34-37

Grand Rapids Art Museum, *Dawoud Bey & Carrie Mae Weems: In Dialogue*, pls. 77, 78

San Francisco Museum of Modern Art, *Dawoud Bey: Two American Projects*, pp. 84-87, 96-97, 104-105, 112-115

# Photographs

New York Auction / 12 October 2022 / 10am EDT



258

漢克·威利斯·托馬斯

《身份不明的牙買加男孩穿上Puma H Street跑鞋為他的自由奔跑》

2003-2006年作

彩色沖印

42 x 56 英吋 (106.7 x 142.2 公分)

整體：51 x 65 英吋 (129.5 x 165.1 公分)

款識：簽名、印刷標題、日期、4/5 (畫廊標籤)

估價

\$10,000 — 15,000

[瀏覽拍品](#)



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*"I started thinking about logos as our generation's hieroglyphs. They can be embedded with so much meaning, and I really wanted to play off that." —Hank Willis Thomas*

In his Branded series, Hank Willis Thomas utilizes the visual language of advertising to interrogate how brands have exploited Black American culture to sell products, and frequently upheld racist stereotypes in the process. Evidenced in *An Unidentified Jamaican Boy Uses the Puma H Street Running Shoe to Run for his Freedom*, by appropriating commercial imagery Thomas ruminates on how corporations render Black male identities as inherently tied to athleticism – and as such, the deeply troubling history of linking Black male bodies to strenuous labor.

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來源

紐約Jack Shainman畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



259

薩內勒·穆霍利

《恩托布扎·姆赫瓦納齊，德班烏姆拉茲鎮BB區-來自  
「面孔和階段」》

2012年作

銀鹽照片（已裱）

29 x 19 英吋 (73.7 x 48.3 公分)

整體：35 x 24 3/4 英吋 (88.9 x 62.9 公分)

款識：簽名、印刷標題、日期、2/8（裱背證書標籤）

估價

\$4,000 — 6,000

[瀏覽拍品](#)



來源

紐約Yancey Richardson畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



260

傑夫·沃爾

《管道開口》

2002年作

彩色透明沖印 燈箱

13 x 16 1/4 英吋 (33 x 41.3 公分)

整體 : 18 1/2 x 22 x 5 1/2 英吋 (47 x 55.9 x 14 公分)

款識 : 印刷標題、日期、編號 (裱背畫廊標籤)

共有8版。

估價

\$25,000 — 35,000

瀏覽拍品



## 來源

紐約Marian Goodman畫廊

紐約，佳士得，2010年11月11日，拍品編號416

## 出版

Wall, *Jeff Wall, The Complete Edition*, p. 160

Vischer and Naef, *Jeff Wall: Catalogue Raisonné 1978-2004*, no. 107, p. 240

# Photographs

New York Auction / 12 October 2022 / 10am EDT



261

傑夫·沃爾

《開花植物》

2012年作

彩色沖印

19 7/8 x 24 7/8 英吋 (50.5 x 63.2 公分)

款識：簽名、印刷標題、日期、6/8 (裱背標籤)

估價

\$10,000 — 15,000

[瀏覽拍品](#)



來源

紐約Marian Goodman畫廊

紐約，佳士得，2014年5月15日，拍品編號322

# Photographs

New York Auction / 12 October 2022 / 10am EDT



262

凱蒂·格蘭南

《伊內薩在加州莫德斯托市南9街附近等待》

2012年作

彩色沖印

45 3/4 x 60 3/4 英吋 (116.2 x 154.3 公分)

整體：48 1/4 x 63 1/4 英吋 (122.6 x 160.7 公分)

款識：簽名、印刷標題、日期 2014、1/3 (裱背畫廊標籤)

估價

\$8,000 — 12,000

瀏覽拍品



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來源

舊金山Fraenkel畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



263

潔納維芙 · 蓋納德

《得走了》

2016年作

彩色沖印

20 x 30 英吋 (50.8 x 76.2 公分)

款識：簽名 (證書)

共有3版與2版藝術家試作版。

估價

\$3,000 — 5,000

[瀏覽拍品](#)



來源

洛杉磯Shulamit Nazarian畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



264

安妮·科利爾

《憤怒》

2006年作

彩色沖印 (已裱)

30 1/2 x 41 英吋 (77.5 x 104.1 公分)

整體 : 34 x 44 1/2 英吋 (86.4 x 113 公分)

款識 : 簽名、印刷標題、日期、2/5 (裱背畫廊標籤)

估價

\$15,000 — 25,000

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



265

安妮·科利爾

《雲霧》

2012年作

彩色沖印 (已裱)

42 x 56 3/4 英吋 (106.7 x 144.1 公分)

整體 : 47 1/8 x 62 英吋 (119.7 x 157.5 公分)

款識 : 簽名、印刷標題、日期、5/5 (裱背畫廊標籤)

估價

\$12,000 — 18,000

[瀏覽拍品](#)



來源

洛杉磯Marc Foxx畫廊

出版

Anton Kern Gallery, *Anne Collier*, p. 19

# Photographs

New York Auction / 12 October 2022 / 10am EDT



266

艾伯特·沃森

《艾倫·舍博的月球服，阿波羅14號，美國宇航局》

1990年作

彩色沖印 (已裱)

77 x 59 英吋 (195.6 x 149.9 公分)

整體：80 x 62 1/2 英吋 (203.2 x 158.8 公分)

共有5版。

估價

\$10,000 — 15,000

[瀏覽拍品](#)



來源

洛杉磯Guy Hepner畫廊 (2013年)

出版

Crump, *Albert Watson*, p. 66

Schirmer/Mosel, *Albert Watson: The Vienna Album*, n.p.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



267

瑪麗蓮·明特

《蜘蛛》

2006年作

彩色沖印 (後印, 已裱)

86 x 55 5/8 英吋 (218.4 x 141.3 公分)

整體 : 87 3/4 x 57 3/4 英吋 (222.9 x 146.7 公分)

款識 : 簽名 (畫廊標籤)

共有3版與2版藝術家試作版, 此作為第2版藝術家試作版。

估價

\$25,000 — 35,000

[瀏覽拍品](#)

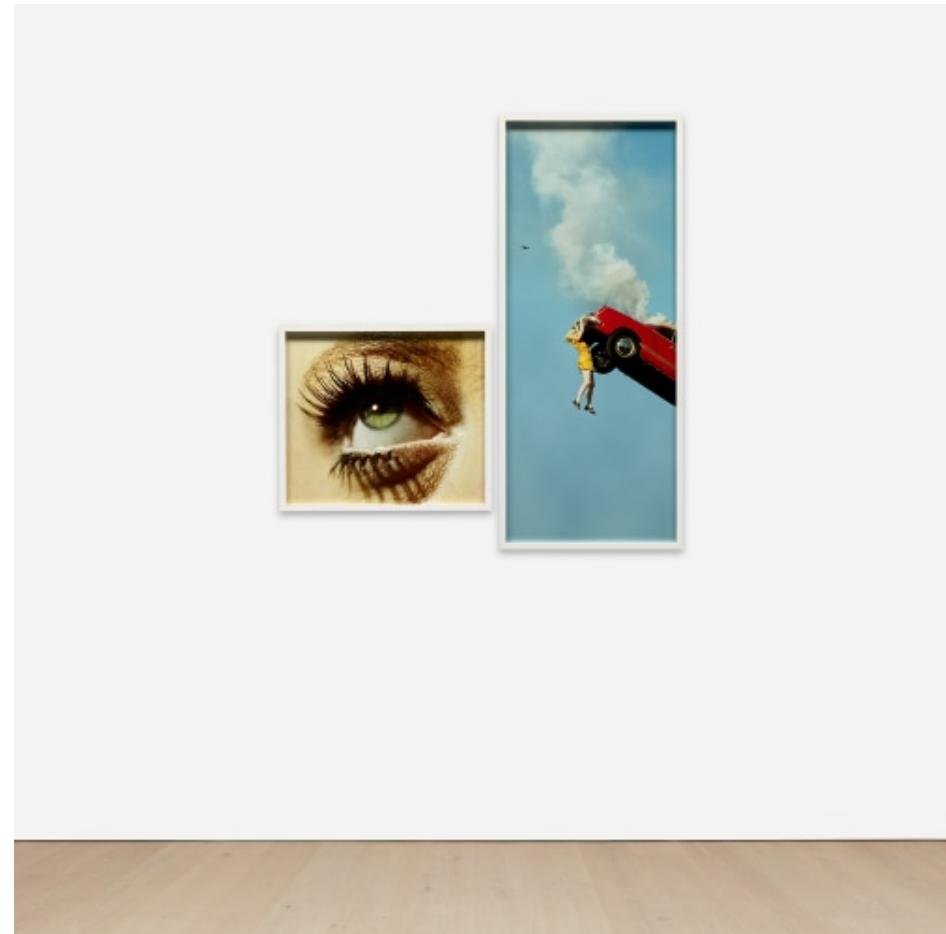


來源

洛杉磯Gavlak畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



268

亞歷斯·普拉格

《下午3點32分，冷水峽谷和眼睛 #5 (車禍) -來自  
「強迫」》

2012年作

彩色沖印 (雙聯作，每組已裱)

48 x 19 3/4 英吋 (121.9 x 50.2 公分)

20 x 23 英吋 (50.8 x 58.4 公分)

款識：簽名、標題、日期、編號 2/6 (裱背攝影師標  
籤)

此作並附M+B畫廊證書。

估價

\$15,000 — 25,000

[瀏覽拍品](#)



來源

洛杉磯M+B畫廊

出版

Chronicle Books, *Alex Prager: Silver Lake Drive*, pp. 96-97

# Photographs

New York Auction / 12 October 2022 / 10am EDT



269

歐文·奧拉夫

《走廊-來自「希望」》

2005年作

Lambda 印刷 (玻璃鑲裱)

27 1/2 x 38 3/4 英吋 (69.9 x 98.4 公分)

款識：簽名、編號 6/12 (攝影師標籤)

估價

\$8,000 — 12,000

[瀏覽拍品](#)



出版

Aperture, *Erwin Olaf*, pp. 10-11

# Photographs

New York Auction / 12 October 2022 / 10am EDT



270

亞歷斯·普拉格

《安妮-來自「週末」》

2009年作

彩色沖印 (已裱)

36 x 36 英吋 (91.4 x 91.4 公分)

整體：37 x 37 英吋 (94 x 94 公分)

款識：簽名、標題、日期、4/5 (裱背攝影師標籤)

估價

\$7,000 — 9,000

[瀏覽拍品](#)



來源

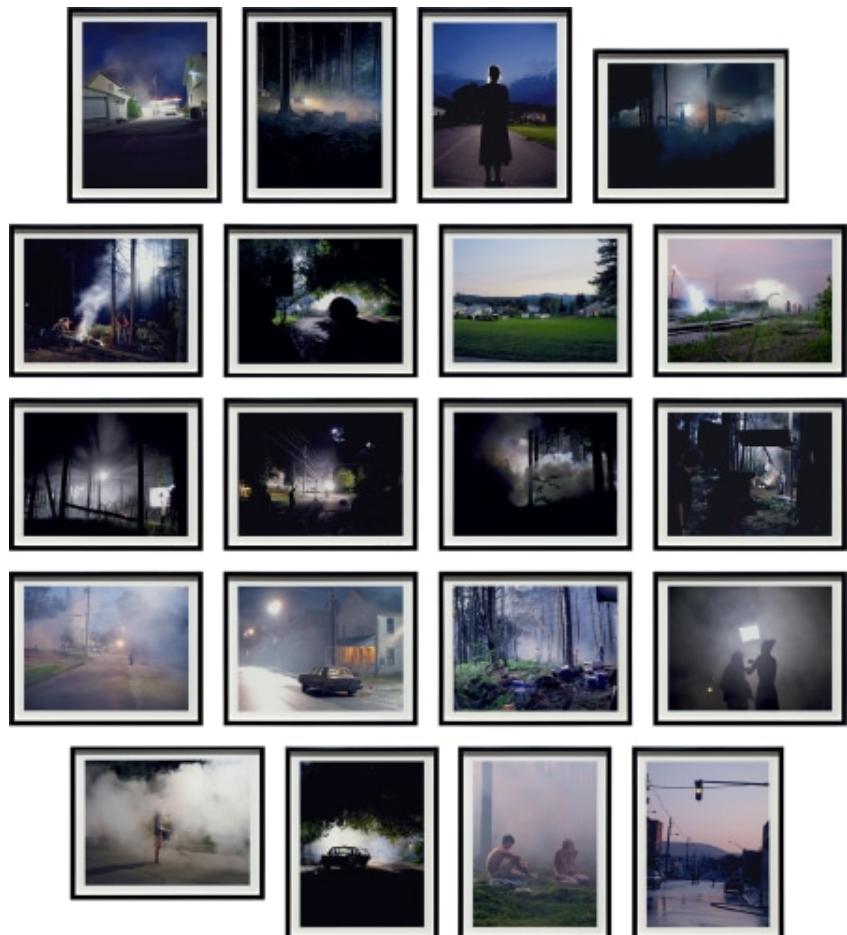
洛杉磯M+B畫廊

出版

Chronicle Books, *Alex Prager: Silver Lake Drive*, pp. 62-63

# Photographs

New York Auction / 12 October 2022 / 10am EDT



271

雷戈里·克魯森

《精選劇照》

2003年作

20組彩色沖印

每組：11 3/4 x 16 英吋 (29.8 x 40.6 公分)

整體：14 3/4 x 18 3/4 英吋 (37.5 x 47.6 公分)

款識：簽名、日期、編號 7/10 (邊緣)

此作框背並附畫廊標籤。

估價

\$20,000 — 30,000

[瀏覽拍品](#)



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來源

紐約Luhring Augustine畫廊 (2005年)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



272

雷戈里·克魯森

《無題》

2003年作

彩色沖印 裝於丙烯酸玻璃

57 x 88 英吋 (144.8 x 223.5 公分)

整體 : 64 1/4 x 94 1/4 英吋 (163.2 x 239.4 公分)

款識 : 簽名、印刷標題、日期、AP 1/2 (裱背畫廊標籤)

共有6版與2版藝術家試作版。

估價

\$18,000 — 22,000

[瀏覽拍品](#)



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來源

紐約Luhring Augustine畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



273

雷戈里·克魯森

《無題》

1998年作

彩色沖印

50 x 60 英吋 (127 x 152.4 公分)

整體 : 53 3/4 x 65 3/4 英吋 (136.5 x 167 公分)

款識 : 簽名、印刷標題、日期、9/10 ( 裱背畫廊標籤 )

估價

\$7,000 — 9,000

瀏覽拍品



來源

紐約Luhring Augustine畫廊

出版

Moody, *Twilight: Photographs by Gregory Crewdson*, pl. 17

# Photographs

New York Auction / 12 October 2022 / 10am EDT



274

維克·穆尼斯

《落水，艾加·考夫曼長者院舍-來自「巧克力照片」》

2009年作

染料破壞沖印

35 3/8 x 29 5/8 英吋 (89.9 x 75.2 公分)

整體：38 7/8 x 33 英吋 (98.7 x 83.8 公分)

款識：簽名、印刷標題、日期、6/6 (裱背畫廊標籤)

估價

\$25,000 — 35,000

瀏覽拍品



來源

紐約Sikkema Jenkins & Co.畫廊

出版

Capivara, *Vik Muniz: Obra Completa, 1987-2009*, p. 276

Prestel, *Vik Muniz*, pl. 25

# Photographs

New York Auction / 12 October 2022 / 10am EDT



275

維克·穆尼斯

《紐約-來自「無處明信片」》

2013年作

彩色沖印

40 x 63 英吋 (101.6 x 160 公分)

整體：43 1/2 x 66 1/2 英吋 (110.5 x 168.9 公分)

款識：簽名、印刷標題、日期、AP 3/4 (裱背畫廊標籤)

共有6版與4版藝術家試作版。

估價

\$20,000 — 30,000

[瀏覽拍品](#)



來源

紐約Sikkema Jenkins & Co.畫廊

出版

Capivara, *Vik Muniz: Catalogue Raisonne, 1987-2015: Everything so Far*, Vol. II, p. 818

# Photographs

New York Auction / 12 October 2022 / 10am EDT



276

路易絲·勞勒

《二》

2006-2007年作

彩色沖印 博物館盒

39 5/8 x 49 1/2 英吋 (100.6 x 125.7 公分)

款識：簽名、日期、2/5 (裱背)

估價

\$50,000 — 70,000

[瀏覽拍品](#)



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*"Art is part and parcel of a cumulative and collective enterprise viewed as seen fit by the prevailing culture." —Louise Lawler*

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來源

紐約Metro Pictures畫廊

紐約，佳士得，2012年11月15日

# Photographs

New York Auction / 12 October 2022 / 10am EDT



277

路易絲·勞勒

《無題（霍德勒沙龍）》

1992-1993年作

銀鹽照片

21 3/4 x 17 1/4 英吋 (55.2 x 43.8 公分)

款識：簽名、編號 1/5、註釋 Salon Hodler (邊緣)

估價

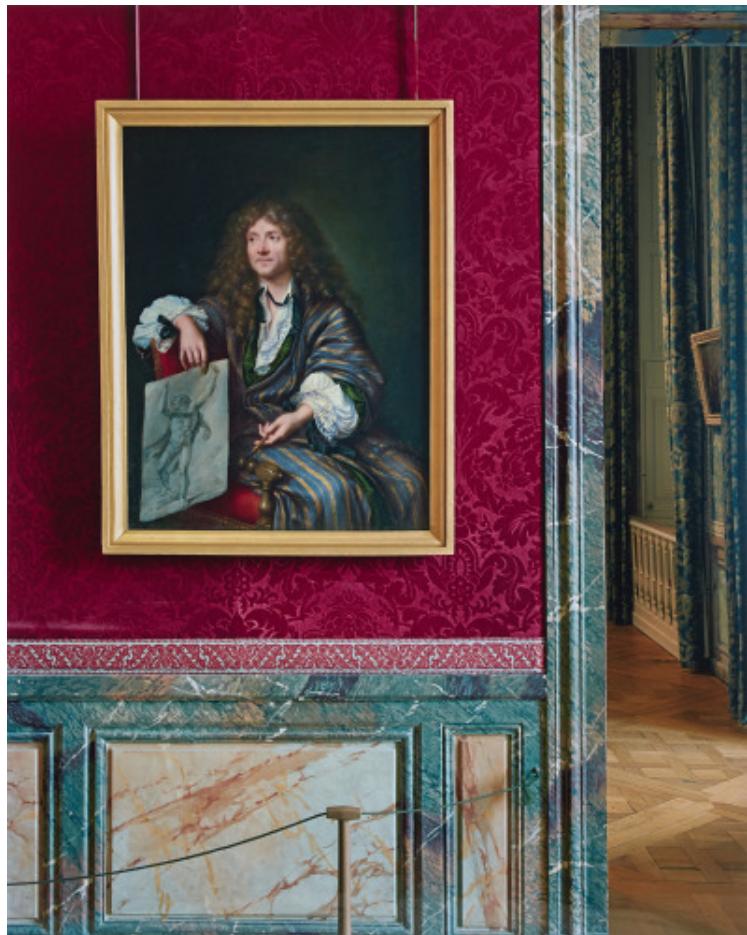
\$10,000 — 15,000

瀏覽拍品



# Photographs

New York Auction / 12 October 2022 / 10am EDT



278

羅伯特·波利多里

《繪畫和雕塑學院創作室, (II) ANR.01.011, 十七世紀  
房間, 北翼 - 法國凡爾賽宮底層》

2007年作

彩色沖印

52 x 41 英吋 (132.1 x 104.1 公分)

整體: 61 x 51 英吋 (154.9 x 129.5 公分)

款識: 簽名、印刷標題、日期、2/10 (裱背攝影師標  
籤)

估價

\$12,000 — 18,000

瀏覽拍品



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來源

紐約私人收藏

現藏者購自上述來源

# Photographs

New York Auction / 12 October 2022 / 10am EDT



279

路易絲·勞勒

《儲物櫃 2，擱架 14》

1997-1999年作

染料破壞沖印 褪於丙烯酸玻璃

18 7/8 x 36 3/4 英吋 (47.9 x 93.3 公分)

款識：簽名、日期、1/5 (褪背畫廊標籤)

估價

\$12,000 — 18,000

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



280

羅伯特·波利多里

《與聖母和聖徒一起被釘十字架，弗拉·安傑利科 #2，聖馬可修道院，意大利佛羅倫斯》

2010年作

噴墨打印

50 x 39 1/2 英吋 (127 x 100.3 公分)

整體：55 1/2 x 45 1/2 英吋 (141 x 115.6 公分)

款識：簽名、印刷標題、日期、1/10 (裱背畫廊標籤)

估價

\$8,000 — 12,000

瀏覽拍品



來源

紐約Paul Kasmin畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



281

艾里·索斯

《路易斯安那州新奧爾良》

2002年作

彩色沖印

15 5/8 x 19 3/4 英吋 (39.7 x 50.2 公分)

款識：簽名、標題、日期、編號 AP (邊緣)  
共有15版與數版藝術家試作版。

估價

\$4,000 — 6,000

[瀏覽拍品](#)



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來源

紐約Yossi Milo畫廊 (2004年)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



282

艾里·索斯

《伊利諾伊州達拉斯市酒店》

2002年作

彩色沖印

40 x 32 英吋 (101.6 x 81.3 公分)

整體：41 x 33 英吋 (104.1 x 83.8 公分)

款識：簽名、印刷標題、日期 2004、1/10 (裱背標籤)

估價

\$7,000 — 9,000

[瀏覽拍品](#)



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來源

明尼阿波利斯 Weinstein 畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



283

艾里·索斯

《孤獨，明尼蘇達州》

2007年作

彩色沖印 (已裱)

24 x 30 英吋 (61 x 76.2 公分)

整體：30 x 36 英吋 (76.2 x 91.4 公分)

款識：簽名、印刷標題、日期 2008、AP (裱背標籤)

估價

\$6,000 — 8,000

[瀏覽拍品](#)



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來源

明尼阿波利斯 Weinstein 畫廊 (2008年)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



284

艾里·索斯

《威斯康星州噴泉城公墓》

2002年作

彩色沖印

15 5/8 x 19 5/8 英吋 (39.7 x 49.8 公分)

款識：簽名、標題、日期、編號 10/15 (邊緣)

估價

\$4,000 — 6,000

[瀏覽拍品](#)



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來源

紐約Yossi Milo畫廊 (2004年)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



285

艾里·索斯

《瀑布莊園》

2008年作

彩色沖印

23 3/4 x 29 3/4 英吋 (60.3 x 75.6 公分)

整體：30 1/4 x 36 1/4 英吋 (76.8 x 92.1 公分)

款識：簽名、印刷標題、日期、7/10 (裱背畫廊標籤)

估價

\$5,000 — 7,000

[瀏覽拍品](#)



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來源

明尼阿波利斯 Weinstein 畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



286

馬修·波特

《谷景》

2013年作

數位彩色沖印

42 x 53 英吋 (106.7 x 134.6 公分)

整體 : 43 3/4 x 54 3/4 英吋 (111.1 x 139.1 公分)

款識 : 簽名、標題、日期、4/5 (裱背標籤)

估價

\$10,000 — 15,000

[瀏覽拍品](#)



來源

洛杉磯M+B畫廊

出版

Aperture, *Matthew Porter: The Heights*, p. 21

# Photographs

New York Auction / 12 October 2022 / 10am EDT



287

蓋爾·阿伯特·哈拉班

《門愛街，巴黎，9E, 5月19日》

2013年作

數位彩色沖印

19 3/4 x 26 3/8 英吋 (50.2 x 67 公分)

款識：簽名、印刷標題、日期、8/10 (裱背畫廊標籤)

估價

\$6,000 — 8,000

[瀏覽拍品](#)



來源

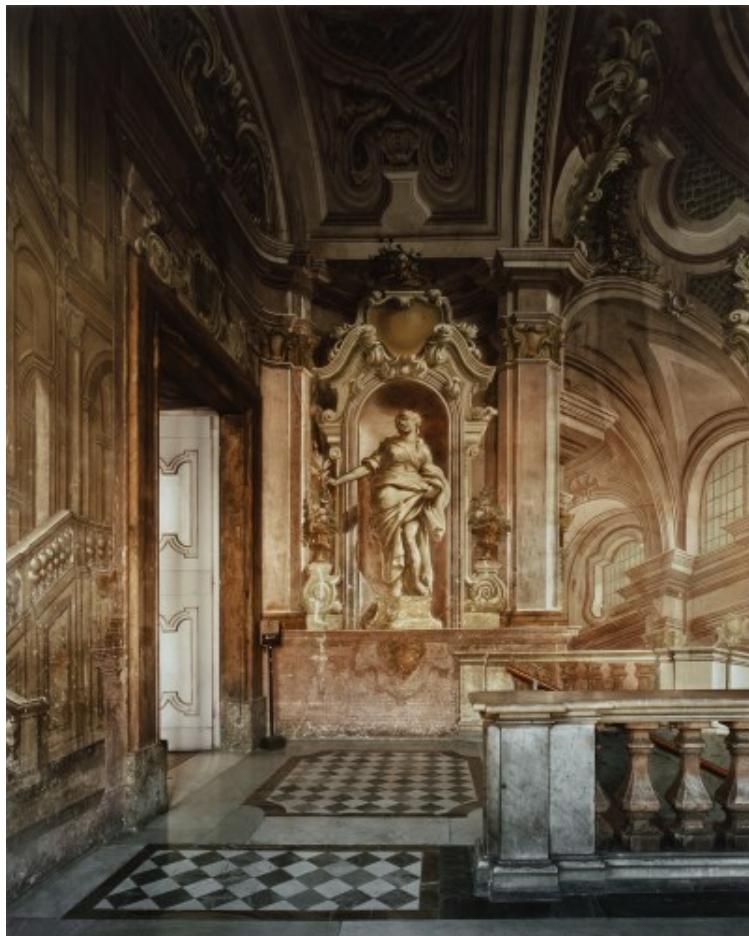
阿特蘭大Jackson Fine Art畫廊

出版

Martinier, *Halaban: Vis à vis*, cover & n.p.  
Aperture, *Halaban: Paris Views*, cover, variant

# Photographs

New York Auction / 12 October 2022 / 10am EDT



288

米高·伊士曼

《樓梯間拱廊》

2010年作

彩色沖印 (已裱)

35 x 28 英吋 (88.9 x 71.1 公分)

整體 : 46 x 38 1/2 英吋 (116.8 x 97.8 公分)

款識 : 簽名、印刷標題、日期、1/10 (裱背攝影師標籤)

估價

\$6,000 — 8,000

瀏覽拍品



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來源

紐約私人收藏

佛羅里達州私人收藏

# Photographs

New York Auction / 12 October 2022 / 10am EDT



289

羅伯特·波利多里

《夏灣拿莫羅城堡》

1997年作

彩色沖印 裝於丙烯酸玻璃

41 x 51 3/4 英吋 (104.1 x 131.4 公分)

整體 : 51 x 61 3/4 英吋 (129.5 x 156.8 公分)

款識 : 簽名、印刷標題、日期、2/10 (裱背畫廊標籤)

估價

\$8,000 — 12,000

[瀏覽拍品](#)



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來源

明尼阿波利斯 Weinstein 畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



290

米高·伊士曼

《夏灣拿三個風扇》

1999年作

彩色沖印

50 3/4 x 39 3/8 英吋 (128.9 x 100 公分)

整體：65 3/4 x 54 1/2 英吋 (167 x 138.4 公分)

款識：簽名、標題、日期（攝影師標籤）

共有7版。

估價

\$5,000 — 7,000

[瀏覽拍品](#)



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來源

鳳凰城Bentley畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



291

艾里·索斯

《路易斯安那州紅棒》

2002年作

彩色沖印

31 x 39 英吋 (78.7 x 99.1 公分)

整體：33 x 41 英吋 (83.8 x 104.1 公分)

款識：簽名、標題、日期、編號 1/10 (裱背)

估價

\$7,000 — 9,000

[瀏覽拍品](#)



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來源

明尼阿波利斯 Weinstein 畫廊 (2004年)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



292

亞當·富斯

《無題》

2005年作

獨版銀鹽照片（已裱）

50 x 75 3/4 英吋 (127 x 192.4 公分)

款識：簽名、印刷標題、日期、AF4180（證書標籤）

估價

\$12,000 — 18,000

[瀏覽拍品](#)



來源

直接購自攝影師本人

## Photographs

New York Auction / 12 October 2022 / 10am EDT



293

烏塔·巴夫

《無題 (02.2)》

2002年作

四組數位彩色沖印 裝於丙烯酸玻璃

21 1/4 x 26 5/8 英吋 (54 x 67.6 公分)

整體 : 21 1/4 x 107 1/2 英吋 (54 x 273.1 公分)

款識 : 簽名、日期 (第一組裱背)

共有5版, 此作為第4版。

估價

\$4,000 — 6,000

[瀏覽拍品](#)

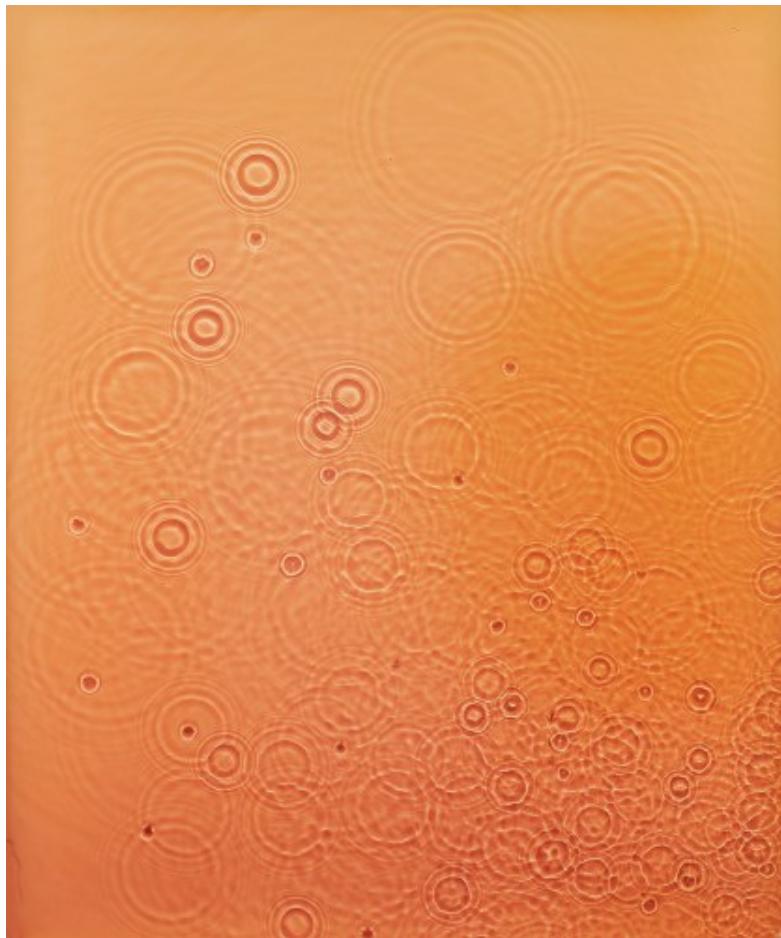


來源

紐約Tanya Bonakdar畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



294

亞當·富斯

《無題》

1996年作

獨版染料破壞沖印

24 x 20 英吋 (61 x 50.8 公分)

款識：簽名、日期（邊緣）

估價

\$10,000 — 15,000

[瀏覽拍品](#)



來源

紐約Robert Miller畫廊

紐約James Danziger畫廊

紐約，富藝斯，2004年4月24日，拍品編號221

出版

Arena Editions, *Adam Fuss*, pl. 49

# Photographs

New York Auction / 12 October 2022 / 10am EDT



295

亞當 · 富斯

《無題》

1992年作

獨版染料破壞沖印

14 x 11 英吋 (35.6 x 27.9 公分)

款識：簽名、標題、註釋 AP (邊緣)

共有45版獨版與數版藝術家試作版。

估價

\$7,000 — 9,000

[瀏覽拍品](#)



# Photographs

New York Auction / 12 October 2022 / 10am EDT



296

亞當·富斯

《無題》

1996年作

獨版染料破壞沖印

24 x 20 英吋 (61 x 50.8 公分)

款識：簽名、日期（邊緣）

估價

\$6,000 — 8,000

[瀏覽拍品](#)



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來源

紐約 Robert Miller 畫廊

紐約 James Danziger 畫廊

紐約，富藝斯，2004年4月24日，拍品編號220

# Photographs

New York Auction / 12 October 2022 / 10am EDT



297

詹姆斯·凱斯貝爾

《蒙蒂塞洛 #3》

2001年作

彩色沖印（後印，已裱）

48 x 60 英吋 (121.9 x 152.4 公分)

整體：51 x 63 英吋 (129.5 x 160 公分)

款識：簽名、印刷標題、日期、AP 1 (裱背畫廊標籤)  
共有5版與2版藝術家試作版。

估價

\$15,000 — 25,000

[瀏覽拍品](#)



## 來源

攝影師及紐約Sean Kelly畫廊  
波士頓Robert Klein畫廊

## 過往展覽

*James Casebere*, Sean Kelly Gallery, New York, NY, 28 April - 16 June 2001

*Picture Show: James Casebere*, Southeastern Center for Contemporary Art, Winston-Salem, NC,

26 January - 14 April 2002; Musée d'Art

Contemporain de Montreal, Quebec, Canada, 14 February - 20 April 2003; Indianapolis Museum of Art, Indianapolis, IN, 31 May - 17 August 2003

*Gatsby Revisited in the Age of the One Percent*, The Contemporary Art Galleries at the University of Connecticut, 11 March - 19 April 2013

*James Casebere: Scales and Dimensions*, John Hartell Gallery at Cornell University, Ithaca, New York, 25 August - 19 September 2014

*James Casebere: Fugitive*, Haus der Kunst, Munich, Germany, 12 February - 12 June 2016

*James Casebere: Immersion*, L'Espace Images, Vevey, Switzerland, 10 September - 2 October 2016

## 出版

Vidler, Anthony, et al. *James Casebere: The Spatial Uncanny*. Charta, 2001, p. 165

Enwezor, Okwui. *James Casebere: Fugitive*, New York: Prestel, 2016. p 89

Exhibition brochure, *James Casebere: Fugitive*, Haus Der Kunst, Munich, Germany, 12 February - 6 June 2016

Halle, Howard, "James Casebere: Selected works," Time Out New York, 2013

Gabara, Esther, *Errant Modernism: The Ethos of Photography in Mexico and Brazil*, Durham: Duke University Press, 2008, pl. 1

Christofori, Ralf, *Bild - Modell - Wirklichkeit*. Heidelberg: Wunderhorn, 2005. p. 193

"In the Studio," Art + Auction, with text by Steven Vincent. November 2003, detail p. 41

"Imaging Architecture: James Casebere," Work with article by Daniel Kurjakovic, March 2002, pp. 30-33.

"An Artist's Novel Take on History: He Lets the Walls Talk," The New York Times with article by William L. Hamilton, 28 May 2001, p. E3

"Art: Opening, Construction Team," New York Magazine with article by Edith Newhall. 7 May 2001, p. 92-93

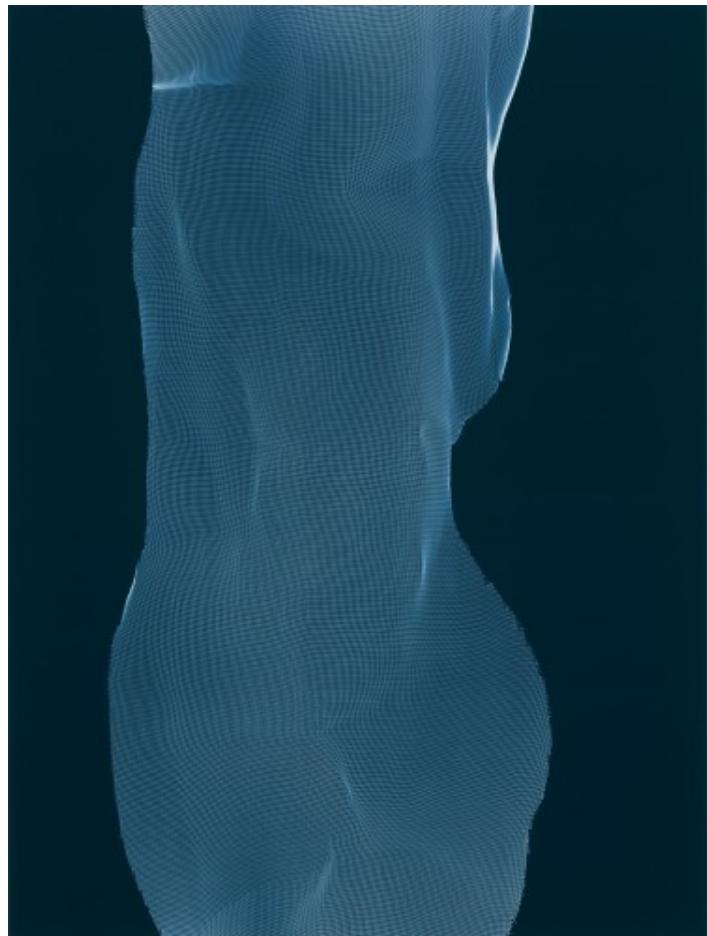
"James Casebere," Bomb 177 with article by Roberto Juarez. Fall 2001, p. 29

*James Casebere, The Spatial Uncanny*, with texts by Chris Chang, Jeffrey Eugenides, and Anthony Vidler. (Edizioni Charta: Milan, Italy, 2001), p. 165

"Review of James Casebere at Sean Kelly Gallery, New York," Tema Celeste 86 with article by Jonathan Gilmore, Summer 2001, p. 87

# Photographs

New York Auction / 12 October 2022 / 10am EDT



298

詹姆斯·威靈

《軀幹 1-18》

2005-2008年作

彩色沖印

45 1/4 x 33 3/4 英吋 (114.9 x 85.7 公分)

整體：52 5/8 x 40 1/2 英吋 (133.7 x 102.9 公分)

款識：簽名、日期（邊緣）

共有5版，此作為第5版。

估價

\$15,000 — 20,000

[瀏覽拍品](#)



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來源

紐約卓納畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



299

羅賓·羅德

《下橋》

2004年作

彩色沖印 (雙聯作)

每組: 12 x 19 1/4 英吋 (30.5 x 48.9 公分)

整體: 13 x 40 英吋 (33 x 101.6 公分)

款識: 印刷標題、日期、3/5、left panel/right panel (裱背畫廊標籤)

估價

\$4,000 — 6,000

[瀏覽拍品](#)



來源

紐約Perry Rubenstein畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



300

馬修·布蘭特

《俄勒岡州塞爾馬克湖 8-來自「湖泊和水庫」》

2009年作

獨版彩色沖印（浸於塞爾馬克湖水）

30 x 40 英吋 (76.2 x 101.6 公分)

款識：簽名、標題、日期（邊緣）

估價

\$4,000 — 6,000

[瀏覽拍品](#)



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來源

紐約Yossi Milo畫廊 (2012年)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



301

理查德·米斯拉

《黑石沙漠軌跡》

1989年作

彩色沖印 (1997年印)

18 x 23 英吋 (45.7 x 58.4 公分)

整體 : 29 x 33 英吋 (73.7 x 83.8 公分)

款識 : 簽名、標題、日期、編號 14/25、版權註釋 (邊緣)

估價

\$3,000 — 5,000

[瀏覽拍品](#)



來源

紐約Robert Mann畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



302

傑夫·布魯斯

《農場表格作品集》

1993-1995年作

24組數位彩色沖印

每組：5 x 5 英吋 (12.7 x 12.7 公分)

款識：簽名、標題、日期、編號 8/9 (每組邊緣)

估價

\$7,000 — 9,000

[瀏覽拍品](#)



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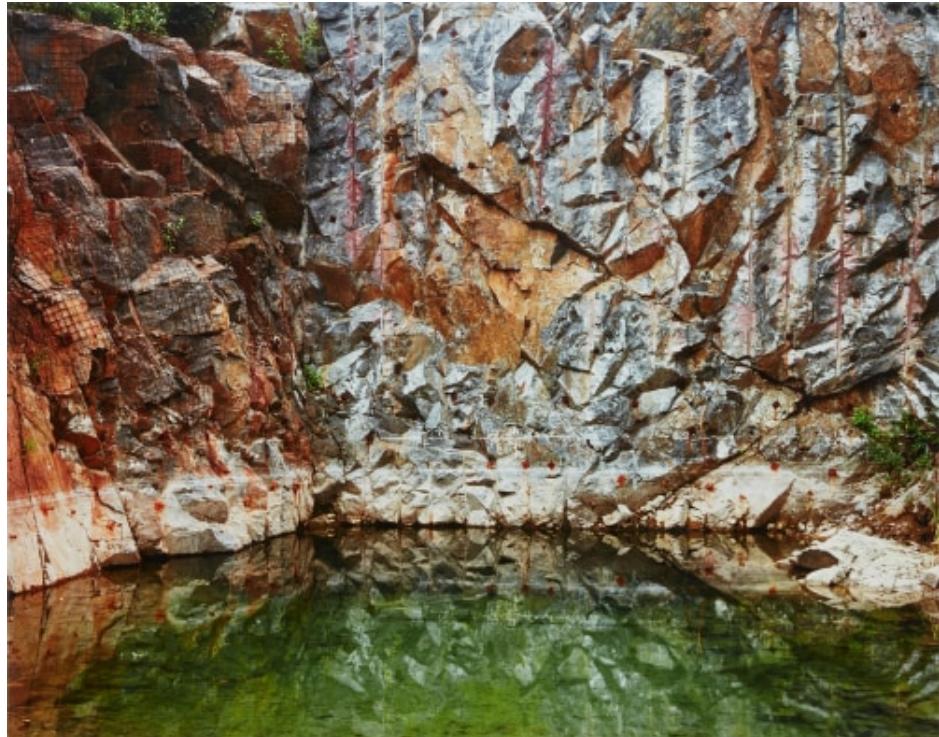
*"Photographs always exist in a context – they are laden with social or political meaning."* —Jeff Brouws

Inspired by Ed Ruscha's serial photography of ordinary places, Jeff Brouws has focused on 'the overlooked, the obsolete, the mundane' contemporary American landscape throughout his oeuvre. Arranged in his signature grid format, *Farm Forms, Portfolio*, comprises images of abandoned farm structures taken between 1993 and 1995. In each composition, his subject is captured within the seasonal landscape, offering a sense of place as well as the passage of time. These photographs collectively represent not only a historical record of these structures but also Brouws' lifelong project: a 'visual anthropology' of the built environment, continuously questioning what it means to be American and, more broadly, human. Brouws's work is held in major institutions, including The Whitney Museum of American Art, New York, the J. Paul Getty Museum, Los Angeles and the San Francisco Museum of Modern Art.

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# Photographs

New York Auction / 12 October 2022 / 10am EDT



303

愛德華·伯汀斯基

《礦井 #13，安大略省薩德伯里克林山礦廢棄礦井》

1984年作

彩色沖印

27 x 34 英吋 (68.6 x 86.4 公分)

整體：35 x 42 1/8 英吋 (88.9 x 107 公分)

款識：簽名、印刷標題、日期、9/10 (裱背標籤)

估價

\$6,000 — 8,000

[瀏覽拍品](#)



來源

舊金山Robert Koch畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



304

劉勃麟

《藏於城中 89號（故宮）》

2009年作

彩色沖印

圖像：20 3/4 x 31 1/4 英吋 (52.7 x 79.4 公分)

裱框：22 x 32 5/8 英吋 (55.9 x 82.9 公分)

共有8版，此作為第5版。

估價

\$4,000 — 6,000

[瀏覽拍品](#)



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來源

丹佛Robischon畫廊 (2011年)

# Photographs

New York Auction / 12 October 2022 / 10am EDT



305

路易斯·康納

《越南河內》

1994年作

五組鉑金沖印（已裱成全景圖）

整體：16 5/8 x 32 1/2 英吋 (42.2 x 82.6 公分)

款識：簽名、標題、日期、編號 3/25 (裱框) 註釋  
(每組邊緣)

估價

\$2,500 — 3,500

[瀏覽拍品](#)

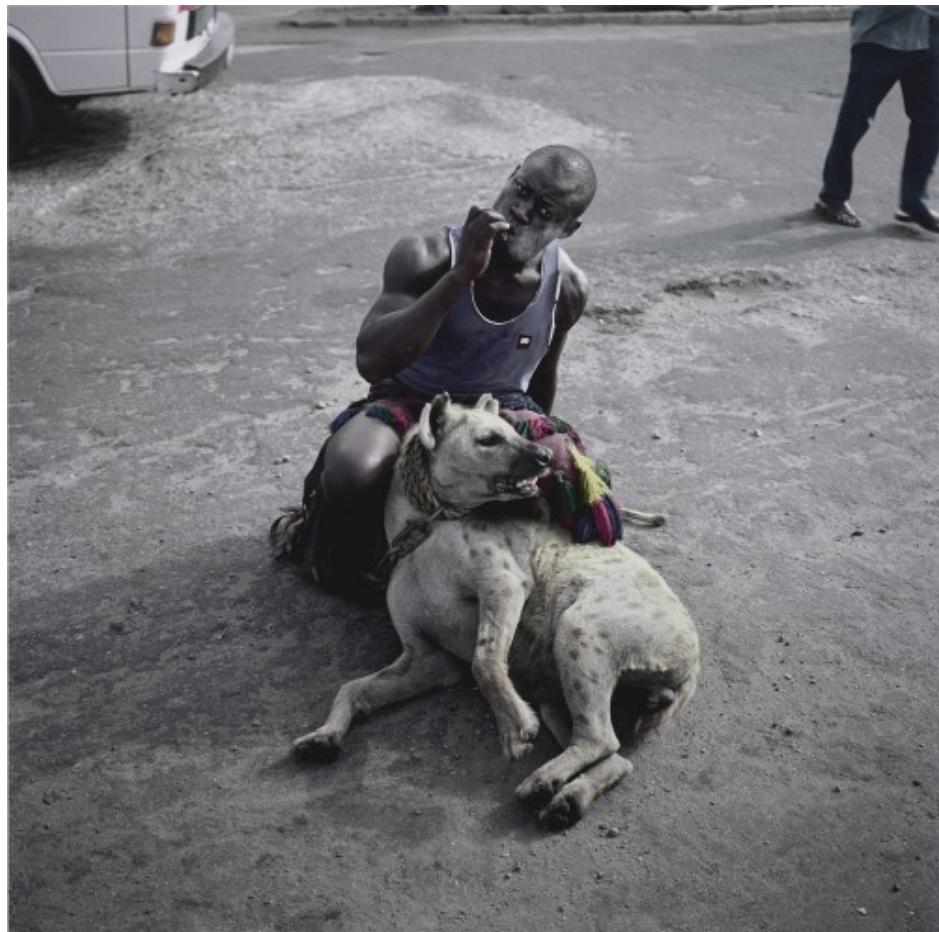


來源

直接購自攝影師本人

# Photographs

New York Auction / 12 October 2022 / 10am EDT



306

彼得·雨果

《阿卜杜拉·穆罕默德與邁納薩拉，尼日利亞拉各斯-  
來自「癩狗和其他男人」》

2007年作

彩色沖印（後印）

60 x 60 英吋 (152.4 x 152.4 公分)

整體：70 1/4 x 70 1/4 英吋 (178.4 x 178.4 公分)

款識：簽名、標題、日期、4/5（裱背標籤）

估價

\$20,000 — 30,000

[瀏覽拍品](#)



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*"The images from *The Hyena and Other Men* was really pivotal for the way I used colour in my work. While working in Nigeria on this series it was Harmatan season, a time of year when the sand from the Sahara gets blown into the air over West Africa. It creates a natural diffusion -- there are very few hard shadows and everything gets covered in a layer of sand and dust. This palate set the tone for the next few series of work I made: apocalyptic, desaturated, no hard contrast."* —Pieter Hugo

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來源

紐約Hamburg Kennedy Photographs畫廊

出版

Hugo, *The Hyena & Other Men*, n.p.

# Photographs

New York Auction / 12 October 2022 / 10am EDT



307

潔奇·尼克森

《保羅二世，修茶機，馬拉維》

1999年作

Lambda沖印

23 1/2 x 18 1/4 英吋 (59.7 x 46.4 公分)

款識：簽名、印刷標題、日期、1.4 (畫廊標籤)

估價

\$4,000 — 6,000

[瀏覽拍品](#)



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Jackie Nickerson's trip to Zimbabwe in the late 1990s was planned as a short holiday and evolved into over two years traveling through Sub-Saharan Africa followed by an additional five years living on a farm in Zimbabwe. This life-changing experience fulfilled Nickerson in a way that her previous years as a fashion photographer had not - she found a new purpose for her photographic practice by exploring the relationship between humankind and the Earth. Nickerson's portraits, as evident in this compelling image of *Paul, Tea Pruner, Malawi* illustrates her unique approach to documentary photography that embraces post-production as a critical tool for conveying the intensity of her subjects and their environment.

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來源

紐約Jack Shainman畫廊

# Photographs

New York Auction / 12 October 2022 / 10am EDT



308

史提夫·麥柯里

《沙特巴特·古拉，巴基斯坦阿富汗女孩》

1984年作

彩色沖印 (後印)

21 x 14 1/4 英吋 (53.3 x 36.2 公分)

款識：簽名 (邊緣)

估價

\$12,000 — 18,000

[瀏覽拍品](#)



## 出版

*National Geographic*, vol. 167, no. 6, June 1985, cover

Phaidon, *Looking East: Portraits by Steve McCurry*, p. 28

Phaidon, *Portraits*, cover and n.p.

Phaidon, *South Southeast*, p. 137

# Photographs

New York Auction / 12 October 2022 / 10am EDT



309

塞巴斯蒂奧・薩加多

《印度孟買西部鐵路線教堂門站》

1995年作

銀鹽照片 (2003年印)

13 1/4 x 20 英吋 (33.7 x 50.8 公分)

款識：簽名、日期、註釋 India (邊緣)

鈐印：版權信用 (邊緣)

估價

\$8,000 — 10,000

[瀏覽拍品](#)



來源

明尼阿波利斯 Weinstein 畫廊

出版

Aperture, *Sebastião Salgado: Migrations: Humanity in Transition*, p. 419

# Photographs

New York Auction / 12 October 2022 / 10am EDT



310

塞巴斯蒂奧·薩加多

《南極洲欺騙島帽帶企鵝》

2005年作

銀鹽照片

20 1/8 x 14 7/8 英吋 (51.1 x 37.8 公分)

款識：簽名、日期、註釋 Antarctica (邊緣)

鈐印：版權信用 (邊緣)

估價

\$8,000 — 10,000

[瀏覽拍品](#)



出版

Taschen, *Sebastião Salgado: Genesis*, p. 86

# Photographs

New York Auction / 12 October 2022 / 10am EDT



311

尼克·布蘭特

《大象媽媽與嬰兒同步在走-馬賽馬拉》

2003年作

彩色沖印

11 5/8 x 11 3/4 英吋 (29.5 x 29.8 公分)

款識：簽名、日期、編號 9/35 (邊緣)

估價

\$3,000 — 5,000

[瀏覽拍品](#)



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來源

舊金山Debra Heimerdinger Fine Art Photographs畫廊（2018年）

# Photographs

New York Auction / 12 October 2022 / 10am EDT



312

塞巴斯蒂奧·薩加多

《蘇丹南部阿馬克丁卡牛營》

2006年作

銀鹽照片 (後印)

14 1/2 x 20 英吋 (36.8 x 50.8 公分)

款識：簽名、日期、註釋 Sud Sudan (邊緣)

鈐印：版權信用 (邊緣)

估價

\$7,000 — 9,000

[瀏覽拍品](#)



出版

Taschen, *Sebastião Salgado: Africa*, cover

Taschen, *Sebastião Salgado: Genesis*, pp. 258-259