Photographs

New York Auction / 11 October 2023 / 10am EDT

Sale Interest: 309 Lots



View Sale

Conditions of Sale

PHILLIPS

Photographs

New York Auction / 11 October 2023 / 10am EDT

Sale Interest: 309 Lots

Auction and Viewing

Auction 11 October 2023 10am & 2pm EDT
Session I 10:00am (Lot 1 - 160)
Session II 2:00pm (lots 161 - 309)

Viewing
3 October - 10 October
Monday-Saturday 10:00am-6:00pm
Sunday 12:00pm-6:00pm
432 Park Avenue, New York, NY, United States, 10022

Sale Designation
When sending in written bids or making enquiries please refer to this sale as NY040323 or Photographs.

Absentee and Telephone Bids
tel +1 212 940 1228
bidsnewyork@phillips.com

Photographs Department
Sarah Krueger
Head of Department, Photographs
skrueger@phillips.com

Vanessa Hallett
Worldwide Head of Photographs and Chairwoman, Americas
vhallett@phillips.com

Photographs

New York Auction / 11 October 2023 / 10am EDT

Sale Interest: 309 Lots



1

Dorothea Lange

The Road West, New Mexico

Estimate $40,000 — 60,000



2

Ansel Adams

Trees and Cliffs of Eagle Peak, ...

Estimate $6,000 — 8,000



3

Minor White

Two Barns and Shadow, Vicinity ...

Estimate $4,000 — 6,000

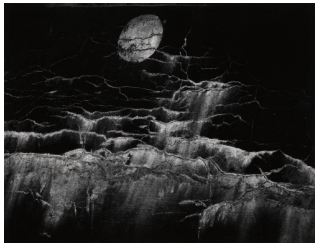


4

Ansel Adams

Winter Sunrise, Sierra Nevada fr...

Estimate $30,000 — 50,000



5

Minor White

Moon and Wall Encrustations

Estimate $7,000 — 9,000



6

Ansel Adams

Moonrise, Hernandez, New Mex...

Estimate

$100,000 — 150,000



7

Harry Callahan

Chicago

Estimate $7,000 — 9,000



8

Ansel Adams

Street Scene, Manzanar Relocat...

Estimate $5,000 — 7,000



9

Edward Weston

Zabriskie Point, Death Valley

Estimate $10,000 — 15,000



10

Ansel Adams

Portfolio Four: What Majestic W...

Estimate $40,000 — 60,000



11
Edward Weston
Dunes, Oceano, California
Estimate $4,000 — 6,000



12
Minor White
Beginnings
Estimate $7,000 — 9,000



13
Carleton E. Watkins
Tocoye, North Dome, 3729 Feet,...
Estimate $12,000 — 18,000



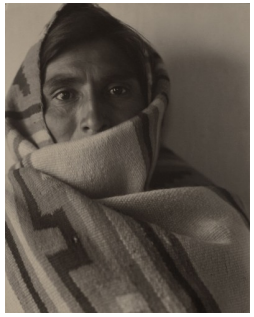
14
Arnold Genthe
The Street of the Gamblers (by ...
Estimate $5,000 — 7,000



15
Alfred Stieglitz
The Steerage
Estimate $12,000 — 18,000



16
Lewis Hine
A little spinner in Globe Cotton ...
Estimate $15,000 — 25,000



17
Laura Gilpin
The Little Medicine Man
Estimate $7,000 — 9,000



18
Alma Lavenson
Entrance to Church at Rancho d...
Estimate $15,000 — 25,000



19
Alma Lavenson
Dredger
Estimate $12,000 — 18,000



20
Dorothea Lange
Mission District Firetrap, San Fr...
Estimate $15,000 — 25,000



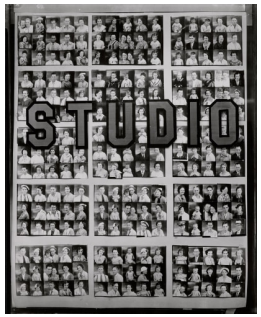
21
Dorothea Lange
Wife and Baby of President of O...
Estimate $10,000 — 15,000



22
Walker Evans
United States Hotel, Saratoga, ...
Estimate $20,000 — 30,000



23
Walker Evans
View of Morgantown, West Virg...
Estimate $12,000 — 18,000



24
Walker Evans
Penny Picture Display, Savannah
Estimate $5,000 — 7,000



25
Walker Evans
Photographer's Window
Estimate $3,000 — 5,000



26
Dorothea Lange
San Francisco Waterfront Strike
Estimate $15,000 — 25,000



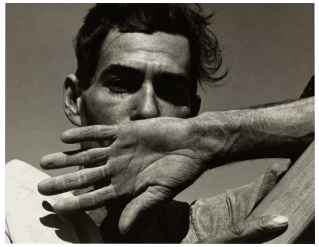
27
Walker Evans
Subway Portrait, January 26
Estimate $15,000 — 25,000



28
Walker Evans
Selected Studies of African Scul...
Estimate $2,000 — 3,000



29
Alma Lavenson
Glass Study
Estimate $20,000 — 30,000



30
Dorothea Lange
Migratory Cotton Picker, Eloy, A...
Estimate $40,000 — 60,000



31
Dorothea Lange
San Francisco Social Security O...
Estimate $10,000 — 15,000



32
Consuelo Kanaga
Profile of a Young Girl from the T...
Estimate $5,000 — 7,000



33
Consuelo Kanaga
Nude
Estimate $2,000 — 3,000



34
Consuelo Kanaga
She is a Tree of Life to Them
Estimate $8,000 — 12,000



35
Charles Jones
Selected Studies of Fruits and V...
Estimate $8,000 — 12,000



36
Charles Jones
Selected Studies of Vegetables
Estimate $8,000 — 12,000



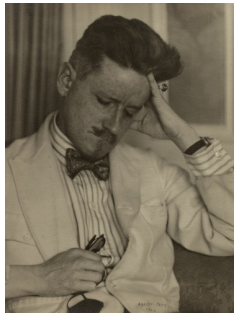
37
Alfred Stieglitz
Spring Showers
Estimate $2,500 — 3,500



38
Eugène Atget
Rue Mouffetard, Paris (Marcha...
Estimate $20,000 — 30,000



39
Eugène Atget
Champs-Élysées
Estimate $7,000 — 9,000



40
Berenice Abbott
James Joyce
Estimate $20,000 — 30,000



41
Kati Horna
Subida a la catedral, Barcelona
Estimate $5,000 — 7,000



42
Imogen Cunningham
Amaryllis
Estimate $20,000 — 30,000



43
Imogen Cunningham
Tower of Jewels
Estimate $10,000 — 15,000



44
Berenice Abbott
Lyric Theatre, 3rd Avenue betwe...
Estimate $6,000 — 8,000



45
Edward Steichen
Radio City and Rockefeller Center
Estimate $80,000 — 120,000



46
Berenice Abbott
New York at Night
Estimate $6,000 — 8,000



47
Berenice Abbott
Hot Dog Stand, West and North ...
Estimate $6,000 — 8,000



48
Berenice Abbott
Hardware Store, 316-318, Bower...
Estimate $3,000 — 5,000



49
Margaret Bourke-White
Gargoyle, Chrysler Building, Ne...
Estimate $80,000 — 120,000



50
Helen Levitt
N.Y. (masked children on stoop)
Estimate $6,000 — 8,000



51
James Van Der Zee
Eighteen Photographs
Estimate $25,000 — 35,000



52
Helen Levitt
New York (two children dancing)
Estimate $5,000 — 7,000



53
Irving Penn
Cuzco Children, Peru, December
Estimate $18,000 — 22,000



54
Ruth Orkin
My bike shadow & me on a San ...
Estimate $2,000 — 3,000



55
Ruth Orkin
My Bike in San Francisco
Estimate $2,000 — 3,000



56
Helen Levitt
New York (two boys sitting)
Estimate $4,000 — 6,000



57
Helen Levitt
New York (children playing)
Estimate $3,000 — 5,000



58
Robert Doisneau
Les deux frères
Estimate $4,000 — 6,000



59
Henri Cartier-Bresson
Rue Mouffetard, Paris
Estimate $15,000 — 25,000



60
Henri Cartier-Bresson
Queen Charlotte's Ball, London
Estimate $10,000 — 15,000



61
Henri Cartier-Bresson
Gardens of the Palais Royal, Paris
Estimate $6,000 — 8,000



62
Henri Cartier-Bresson
Square du Vert-Galant, Île de la ...
Estimate $4,000 — 6,000



63
Henri Cartier-Bresson
Île de la Cité, Paris
Estimate $10,000 — 15,000



64
André Kertész
Chez Mondrian, Paris
Estimate $4,000 — 6,000



65
Brassaï (Gyula Halász)
Couple at the Bal de Quatres Sai...
Estimate $20,000 — 30,000



66
Brassaï (Gyula Halász)
Prostitutes in a Bar, Boulevard ...
Estimate $12,000 — 18,000



67
Brassaï (Gyula Halász)
At Le Monocle, Boulevard Edgar...
Estimate $7,000 — 9,000



68
Brassaï (Gyula Halász)
Young couple wearing a two-in-...
Estimate $7,000 — 9,000



69
Horst P. Horst
Mainbocher Corset, Paris
Estimate $12,000 — 18,000



70
George Hoyningen-H…
Divers, Horst with Model, Paris
Estimate $7,000 — 9,000



71
Richard Avedon
Suzy Parker, Evening dress by D...
Estimate $50,000 — 70,000



72
Elliott Erwitt
California Kiss
Estimate $12,000 — 18,000



73
Elliott Erwitt
Dog Legs, New York City
Estimate $12,000 — 18,000



74
Irving Penn
Woman in Balenciaga Coat (Lis...
Estimate $15,000 — 25,000



75
Horst P. Horst
Coco Chanel, Paris
Estimate $4,000 — 6,000



76
Lillian Bassman
'Golden Fox, Blue Fox, Marilyn A...
Estimate $3,000 — 5,000



77
Horst P. Horst
Gloria Vanderbilt
Estimate $10,000 — 15,000



78
Edward Steichen
Charlie Chaplin
Estimate $5,000 — 7,000



79
Irving Penn
Ballet Society, New York, March 5
Estimate $10,000 — 15,000



80
Henri Cartier-Bresson
Swan Lake, Bolshoi Theatre, Mo...
Estimate $8,000 — 12,000



81
Cornell Capa
Bolshoi Ballet School, Moscow
Estimate $4,000 — 6,000



82
Louise Dahl-Wolfe
Nude in Desert, California Arizo...
Estimate $7,000 — 9,000



83
Louise Dahl-Wolfe
Rubber bathing suit, California
Estimate $7,000 — 9,000



84
Louise Dahl-Wolfe
Japanese Bath
Estimate $5,000 — 7,000



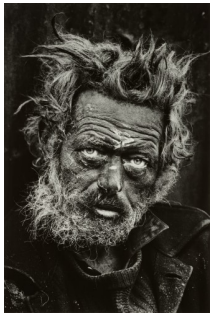
85
Henri Cartier-Bresson
Martine's Legs
Estimate $8,000 — 12,000



86
Henri Cartier-Bresson
Henri Matisse, Vence
Estimate $6,000 — 8,000



87
Henri Cartier-Bresson
Roman Amphitheater, Valencia,...
Estimate $6,000 — 8,000



88
Don McCullin
Tormented, Homeless Irishman,...
Estimate $6,000 — 8,000



89
Robert Capa
Along the Road from Namdinh t...
Estimate $4,000 — 6,000



90
Robert Frank
Peru
Estimate $7,000 — 9,000



91
Ernst Haas
The Last D.P. Boat, Ellis Island
Estimate $4,000 — 6,000



92
Robert Frank
Parade - Hoboken, New Jersey
Estimate
$80,000 — 120,000



93
Gordon Parks
Untitled, Nashville, Tennessee
Estimate $5,000 — 7,000



94
Gordon Parks
Airline Terminal, Atlanta, Georgia
Estimate $5,000 — 7,000



95
William Klein
Coney Island, New York
Estimate $15,000 — 20,000



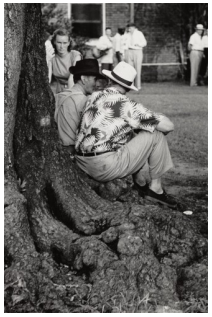
96
Lee Friedlander
Newark, N.J.
Estimate $15,000 — 25,000



97
Ralph Eugene Meatyard
Untitled
Estimate $5,000 — 7,000



98
Diane Arbus
Woman at counter smoking, N.Y...
Estimate $10,000 — 15,000



99
Robert Frank
Courthouse Square, Elizabethvil...
Estimate $10,000 — 15,000



100
Robert Frank
Political rally - Chicago
Estimate $20,000 — 30,000



101
Diane Arbus
Boy with a straw hat waiting to ...
Estimate $80,000 — 120,000



102
Diane Arbus
A House on a Hill, Hollywood, CA
Estimate $10,000 — 15,000



103
Richard Avedon
Bob Dylan, Singer, New York, Ne...
Estimate $20,000 — 30,000



104
Richard Avedon
June Leaf, sculptress, Mabou Mi...
Estimate $5,000 — 7,000



105
Richard Avedon
Renata Adler, Writer, New York ...
Estimate $4,000 — 6,000



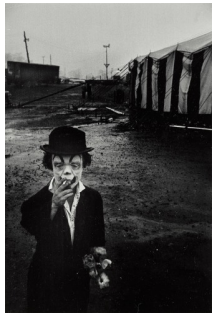
106
Diane Arbus
Anderson Hays Cooper, N.Y.C.
Estimate $6,000 — 8,000



107
Diane Arbus
Mr. & Mrs. Santa Claus in their li...
Estimate $6,000 — 8,000



108
Diane Arbus
Couple arguing, Coney Island, N....
Estimate $7,000 — 9,000



109
Bruce Davidson
Jimmy Armstrong, 'The Dwarf,' ...
Estimate $4,000 — 6,000



110
Robert Frank
San Gennaro Festival
Estimate $6,000 — 8,000



111
Garry Winogrand
Los Angeles
Estimate $8,000 — 12,000



112
Ed Ruscha
Americana from Twentyfive Apa...
Estimate $7,000 — 9,000



113
Andreas Feininger
Route 66, Arizona
Estimate $3,000 — 5,000



114
Saul Leiter
Snowy Scene
Estimate $6,000 — 8,000



115
Paul Fusco
Selected Images from RFK Fune...
Estimate $6,000 — 8,000



116
Ernst Haas
Route 66, Albuquerque, New M...
Estimate $4,000 — 6,000



117
William Eggleston
Memphis
Estimate
$250,000 — 350,000



118
Joel Meyerowitz
Roseville Cottages, Truro
Estimate $10,000 — 15,000



119
William Eggleston
Como, Mississippi (Black wome...
Estimate $6,000 — 8,000



120
William Eggleston
Untitled (Family on porch)
Estimate $6,000 — 8,000



121
Paul Outerbridge, Jr.
Sandwiches on Tray
Estimate $6,000 — 8,000



122
William Eggleston
Sumner, Mississippi
Estimate $70,000 — 90,000



123
George Tice
Petit's Mobil Station and Watert...
Estimate $7,000 — 9,000



124
Bernd and Hilla Becher
Water Tower, Maisoncelles, Sein...
Estimate $12,000 — 18,000



125
Bernd and Hilla Becher
Sechs Wassertürme
Estimate $8,000 — 12,000



126
Robert Adams
Edge of San Timoteo Canyon, R...
Estimate $8,000 — 12,000



127
Emmet Gowin
Subsidence Craters on Yucca Fla...
Estimate $3,000 — 5,000



128
Masahisa Fukase
Kanazawa from Ravens
Estimate $8,000 — 12,000



129
André Kertész
Wire Chairs in Snow, MoMA
Estimate $4,000 — 6,000



130
Richard Avedon
The Vicomtesse Jacqueline de R...
Estimate $25,000 — 35,000



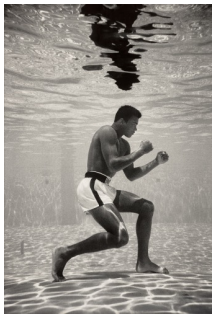
131
Richard Avedon
Carmen, Homage to Munkácsi, ...
Estimate $20,000 — 30,000



132
William Klein
Simone + Nina, Piazza di Spagn...
Estimate $8,000 — 12,000



133
Lillian Bassman
'Touch of Dew,' Lisa Fonssagrive...
Estimate $4,000 — 6,000



134
Flip Schulke
Ali Underwater
Estimate $12,000 — 18,000



135
Terry O'Neill
Brigitte Bardot, Spain
Estimate $10,000 — 15,000



136
Terry O'Neill
Faye Dunaway, Hollywood
Estimate $25,000 — 35,000



137
Slim Aarons
Poolside Pairs
Estimate $6,000 — 8,000



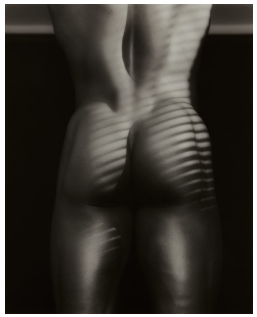
138
John Swannell
Fine Lines (Lindy Christensen an...
Estimate $8,000 — 12,000



139
Helmut Newton
Grand Hôtel de Milan
Estimate $50,000 — 70,000



140
Robert Mapplethorpe
Hyacinth
Estimate $20,000 — 30,000



141
Robert Mapplethorpe
Ken Moody
Estimate $20,000 — 30,000



142
Helmut Newton
Woman Examining Man, Calvin ...
Estimate $15,000 — 25,000



143
Steven Meisel
Linda Evangelista, New York
Estimate $25,000 — 35,000



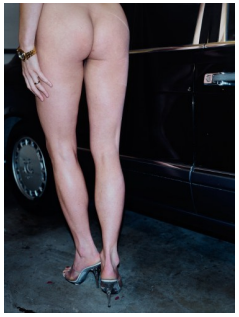
144
Albert Watson
Christy Turlington, New York City
Estimate $6,000 — 8,000



145
Horst P. Horst
Gold Vase with Flowers, Oyster ...
Estimate $6,000 — 8,000



146
Sante D'Orazio
Christy Turlington with Towel, P...
Estimate $8,000 — 12,000



147
Helmut Newton
Gold Watch, Beverly Hills
Estimate $25,000 — 35,000



148
Helmut Newton
After Dinner
Estimate $6,000 — 8,000



149
Duane Michals
Magritte and his Easel (double i...
Estimate $3,000 — 5,000



150
David Wojnarowicz
Untitled (Sandwich in Suit)
Estimate $8,000 — 12,000



151
Mary Ellen Mark
John Belushi (Blues Brothers), C...
Estimate $8,000 — 12,000



152
Cindy Sherman
Untitled (Lucille Ball)
Estimate $8,000 — 12,000



153
Francesca Woodman
Untitled, New York (N.F.430)
Estimate $20,000 — 30,000



154
Robert Mapplethorpe
Tulips
Estimate $55,000 — 75,000



155
Robert Mapplethorpe
Lily
Estimate $18,000 — 22,000



156
Peter Hujar
Bar, Brooklyn
Estimate $10,000 — 15,000



157
Nan Goldin
C.Z. and Max on the beach, Trur...
Estimate $12,000 — 18,000



158
Nan Goldin
Christine floating in the sea, St. ...
Estimate $7,000 — 9,000



159
Robert Mapplethorpe
Larry
Estimate $5,000 — 7,000



160
Jimmy Desana
Selected Images
Estimate $3,000 — 5,000



161
Zanele Muholi
Bona, Charlottesville (9781), fro...
Estimate $20,000 — 30,000



162
Hank Willis Thomas
Baron of the Crossroads
Estimate $25,000 — 35,000



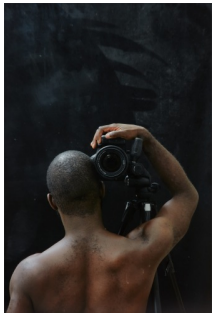
163
Kehinde Wiley
After Hans Holbein the Younger'...
Estimate $8,000 — 12,000



164
Kehinde Wiley
After Albrecht Dürer's Self Portr...
Estimate $8,000 — 12,000



165
Wilmer Wilson IV
Rate Who Rate You
Estimate $7,000 — 9,000



166
Paul Mpagi Sepuya
Darkroom Mirror Study, or Aper...
Estimate $7,000 — 9,000



167
Paul Mpagi Sepuya
Darkroom Mirror Study (0X5A2...
Estimate $7,000 — 9,000



168
Dawoud Bey
Untitled #25 (Lake Erie and Sky)...
Estimate $20,000 — 30,000



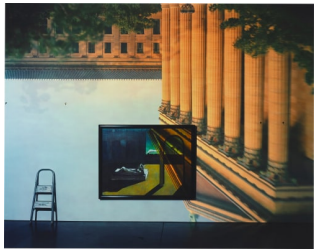
169
Hiroshi Sugimoto
Lightning Fields 128
Estimate $40,000 — 60,000



170
Hiroshi Sugimoto
Bay of Sagami, Atami
Estimate $15,000 — 25,000



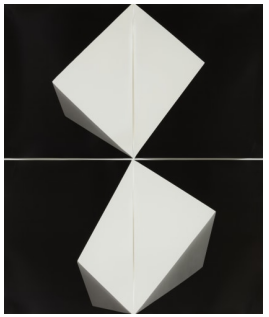
171
Matthew Brandt
Big Bear, CA A2
Estimate $8,000 — 12,000



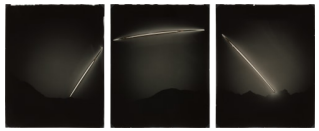
172
Abelardo Morell
Camera Obscura Image of the P...
Estimate $8,000 — 12,000



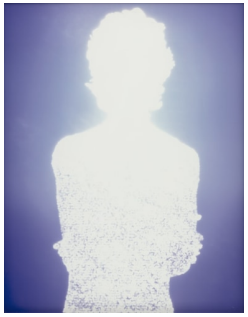
173
Abelardo Morell
7 Million
Estimate $8,000 — 12,000



174
Alison Rossiter
From the series "Fours Haloid M...
Estimate $7,000 — 9,000



175
Chris McCaw
Sunburned GSP#206 (Mojave/F...
Estimate $5,000 — 7,000



176
Christopher Bucklow
Guest (Nicky May) 25,000 Solar...
Estimate $4,000 — 6,000



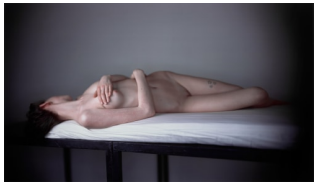
177
Lynn Davis
Horseshoe Falls, Ontario, Canada
Estimate $6,000 — 8,000



178
Richard Learoyd
The End of Youth
Estimate $25,000 — 35,000



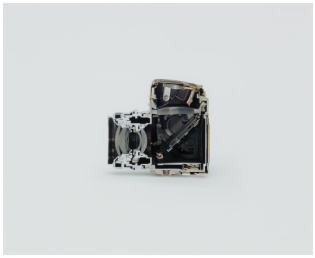
179
Hendrik Kerstens
Shopping Bag
Estimate $20,000 — 30,000



180
Richard Learoyd
Phie nude front
Estimate $25,000 — 35,000



181
Barbara Probst
Exposure #99: N.Y.C., 401 Broad...
Estimate $7,000 — 9,000



182
Christopher Williams
Camera: Praktika, Praktisix (195...
Estimate $12,000 — 18,000



183
Adam Fuss
ARK
Estimate $4,000 — 6,000



184
Lynn Davis
Iceberg #2, Disko Bay, Greenland
Estimate $8,000 — 12,000



185
Lynn Davis
Cheops, Giza, Cairo, Egypt
Estimate $7,000 — 9,000



186
Lee Friedlander
New York City
Estimate $4,000 — 6,000



187
Lee Friedlander
Western Canada
Estimate $3,000 — 5,000



188
Lee Friedlander
Westport, CT
Estimate $4,000 — 6,000



189
Stephen Shore
Timberline Hotel, Banff, Alberta...
Estimate $10,000 — 15,000



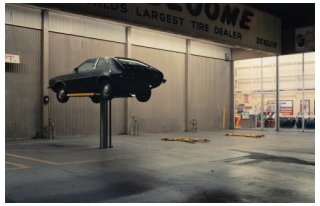
190
Stephen Shore
Mount Blue Shopping Center, F...
Estimate $8,000 — 12,000



191
Mitch Epstein
Office Door from Family Business
Estimate $4,000 — 6,000



192
Burk Uzzle
Desert Prada, Marfa Texas
Estimate $8,000 — 12,000



193
Philip-Lorca diCorcia
Los Angeles
Estimate $4,000 — 6,000



194
Andrew Moore
The Rouge, Dearborn, Michigan...
Estimate $25,000 — 35,000



195
Stephen Shore
Room 34, Timberline Motel, Ba...
Estimate $6,000 — 8,000



196
Martin Parr
Christmas, London from Comm...
Estimate $3,000 — 5,000



197
Todd Hido
Excerpts From Silver Meadows
Estimate $12,000 — 18,000



198
Todd Hido
Untitled (#10479-11a)
Estimate $5,000 — 7,000



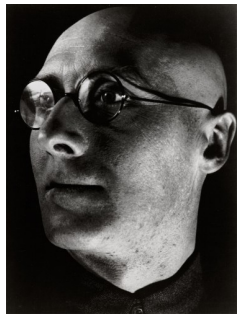
199
Todd Hido
Untitled (#10845-7)
Estimate $5,000 — 7,000



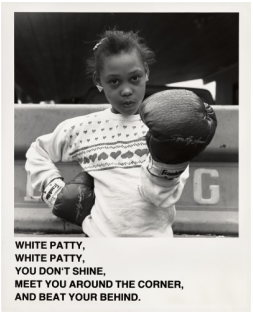
200
Todd Hido
Untitled (#1975a)
Estimate $5,000 — 7,000



201
Sherrie Levine
Untitled
Estimate $30,000 — 50,000



202
Sherrie Levine
Untitled (After Alexander Rodch...
Estimate $8,000 — 12,000



203
Carrie Mae Weems
White Patty You Don't Shine fro...
Estimate $15,000 — 25,000



204
Cindy Sherman
Magic Time
Estimate $8,000 — 12,000



205
Cindy Sherman
Untitled (The Daughter) from M...
Estimate $8,000 — 12,000



206
Laurie Simmons
Walking Purse
Estimate $50,000 — 70,000



207
Irving Penn
Four Lipsticks (New York)
Estimate $40,000 — 60,000



208
Irving Penn
Contact Lens, New York
Estimate $20,000 — 30,000



209
Irving Penn
Red Lips, New York
Estimate $25,000 — 35,000



210
Irving Penn
Forgotten Fruit
Estimate $12,000 — 18,000



211
Linda McCartney
Shadow, Self Portrait, Sussex
Estimate $2,000 — 3,000



212
Tina Barney
Jill and Polly in the Bathroom
Estimate $20,000 — 30,000



213
Sandy Skoglund
Revenge of the Goldfish and 'Bl...
Estimate $25,000 — 35,000



214
Sally Mann
Untitled (Virginia with Trumpet ...
Estimate $8,000 — 12,000



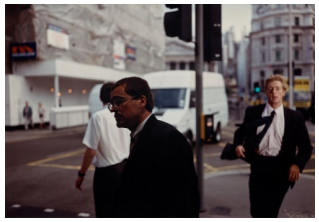
215
Rineke Dijkstra
Brighton England, 21 August
Estimate $8,000 — 12,000



216
Tina Barney
The Matador
Estimate $4,000 — 6,000



217
Philip-Lorca diCorcia
Todd M. Brooks; 22 Years Old; D...
Estimate $7,000 — 9,000



218
Philip-Lorca diCorcia
London
Estimate $7,000 — 9,000



219
Philip-Lorca diCorcia
Madras
Estimate $6,000 — 8,000



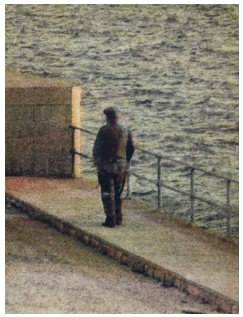
220
Philip-Lorca diCorcia
Naples
Estimate $5,000 — 7,000



221
Sohei Nishino
Diorama Map: San Francisco
Estimate $35,000 — 55,000



222
An-My Lê
Manning the Rail, USS Tortuga, ...
Estimate $15,000 — 25,000



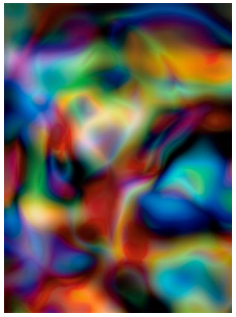
223
Elger Esser
268 Le Havre I
Estimate $6,000 — 8,000



224
Elger Esser
88 Calais I+II
Estimate $10,000 — 15,000



225
Vik Muniz
A Bar at the Folies-Bergère, afte...
Estimate $40,000 — 60,000



226
Thomas Ruff
Substrat 6 II
Estimate $50,000 — 70,000



227
Christopher Bucklow
Tetrarch (Claudia Schiffer), 2.30...
Estimate $10,000 — 15,000



228
Vera Lutter
Rheinbraun X, August 30
Estimate $15,000 — 25,000



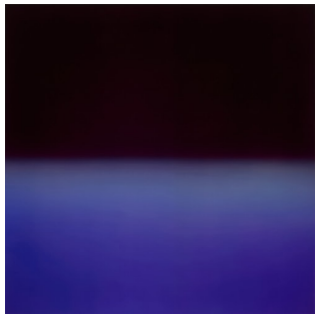
229
Vera Lutter
Chrysler Building, June 14
Estimate $4,000 — 6,000



230
Abelardo Morell
Camera Obscura Image of Time...
Estimate $10,000 — 15,000



231
Abelardo Morell
Camera Obscura Image of Man...
Estimate $7,000 — 9,000



232
Hiroshi Sugimoto
Opticks 161
Estimate
$100,000 — 150,000



233
Hiroshi Sugimoto
Bay of Sagami, Atami
Estimate $20,000 — 30,000



234
Hiroshi Sugimoto
Metropolitan State, Los Angeles
Estimate $8,000 — 12,000



235
Richard Misrach
Surf #3
Estimate $25,000 — 35,000



236
Peter Beard
Ele Portfolio
Estimate
$80,000 — 120,000

237
This lot is no longer available.



238
Bruno V. Roels
A Palm Tree Is A Palm Tree Is A ...
Estimate $10,000 — 15,000



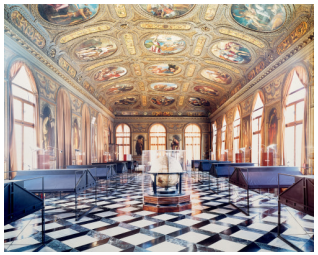
239
Nobuyoshi Araki
Photo Novel and Blind Love (Sh...
Estimate $12,000 — 18,000



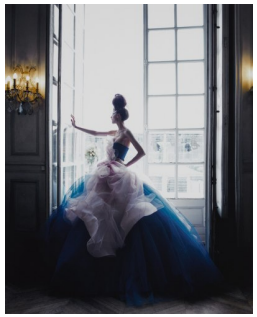
240
Nobuyoshi Araki
Kaori
Estimate $8,000 — 12,000



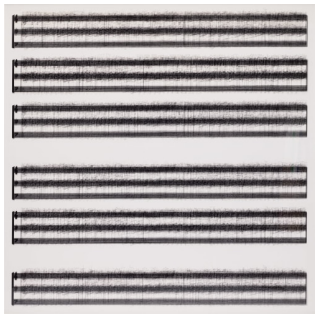
241
Nobuyoshi Araki
Painting Flower
Estimate $4,000 — 6,000



242
Candida Höfer
Biblioteca Nazionale Marciana ...
Estimate $25,000 — 35,000



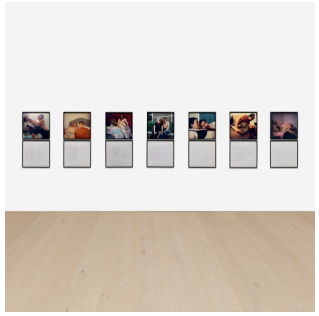
243
Patrick Demarchelier
Christian Dior Haute Couture
Estimate $4,000 — 6,000



244
Idris Khan
Voices' November Third 2010
Estimate $30,000 — 50,000



245
Shirin Neshat
Rapture Series (Group of Wome...
Estimate $30,000 — 50,000



246
Gillian Wearing
A Woman Called Theresa
Estimate $10,000 — 15,000



247
Evelyn Hofer
Phoenix Park on a Sunday, Dublin
Estimate $5,000 — 7,000



248
David Dawson
Selected Images of Lucien Freud...
Estimate $10,000 — 15,000



249
Annie Leibovitz
Ella Fitzgerald, Beverly Hills, Cal...
Estimate $5,000 — 7,000



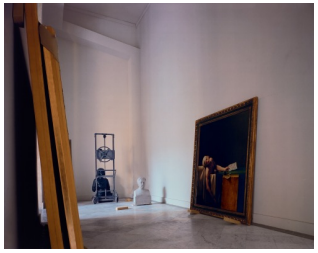
250
Vik Muniz
Grey Marilyn from Pictures of Di...
Estimate $35,000 — 45,000



251
Vik Muniz
Prometheo, after Titian from Pic...
Estimate $15,000 — 25,000



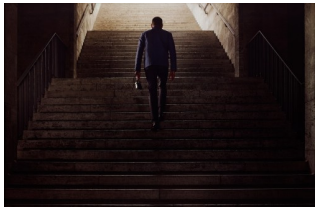
252
Ahmet Ertuğ
Morgan Library, New York City, ...
Estimate $30,000 — 50,000



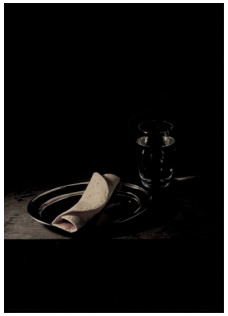
253
Robert Polidori
Death of Marat, Rez-de-Chauss...
Estimate $15,000 — 25,000



254
Erwin Olaf
Keyhole 1
Estimate $15,000 — 25,000



255
Erwin Olaf
Berlin, Olympia Stadion, Weste...
Estimate $15,000 — 25,000



256
Mat Collishaw
Last Meal on Death Row 'Charle...
Estimate $3,000 — 5,000



257
Gregory Crewdson
Untitled
Estimate $20,000 — 30,000



258
Gregory Crewdson
Untitled
Estimate $15,000 — 25,000



259
Alex Prager
Desiree from The Big Valley
Estimate $12,000 — 18,000



260
Alex Prager
Wendy from Week End
Estimate $12,000 — 18,000



261
Alex Prager
Jane from Week End
Estimate $8,000 — 12,000



262
Wolfgang Tillmans
paper drop (light) a
Estimate $12,000 — 18,000



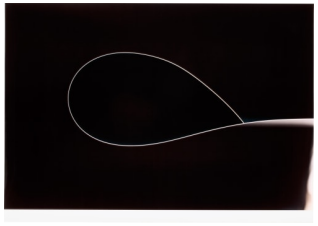
263
Wolfgang Tillmans
Lutteurs
Estimate $8,000 — 12,000



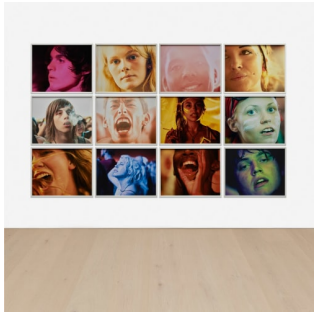
264
Wolfgang Tillmans
Lutz, plastic trousers
Estimate $6,000 — 8,000



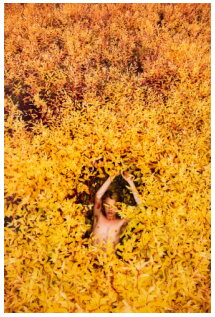
265
Wolfgang Tillmans
Stilleben Nüsschen II
Estimate $6,000 — 8,000



266
Wolfgang Tillmans
paper drop (black) III
Estimate $10,000 — 15,000



267
Ryan McGinley
You and My Friends 2
Estimate $30,000 — 40,000



268
Ryan McGinley
Dogbane (Split)
Estimate $5,000 — 7,000



269
Anne Collier
Woman With Cameras #1
Estimate $18,000 — 22,000



270
Anne Collier
Introduction, Fear, Anger, Desp...
Estimate $10,000 — 15,000



271
Louise Lawler
ORO
Estimate $5,000 — 7,000



272
Roe Ethridge
Beach Umbrella
Estimate $8,000 — 12,000



273
Roe Ethridge
Dunwoody Mall Sign
Estimate $6,000 — 8,000



274
Sharon Core
Untitled (Drama Queen)
Estimate $10,000 — 15,000



275
Sharon Core
Early American, Still Life with W...
Estimate $3,000 — 5,000



276
Martha Rosler
Point and Shoot
Estimate $10,000 — 15,000



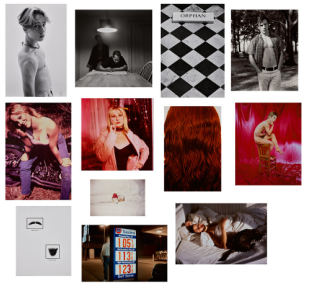
277
Marina Abramović
Portrait with Maracas
Estimate $20,000 — 30,000



278
Jeff Wall
Rome 1
Estimate $8,000 — 12,000



279
Christopher Williams
Erratum, AGFA Color (oversatur...
Estimate $7,000 — 9,000



280
Various Photographers
Printed Matter Portfolio 1: Portr...
Estimate $18,000 — 22,000



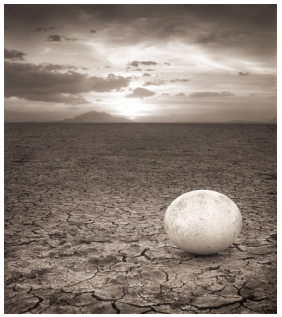
281
Mitch Epstein
Gavin Coal Power Plant, Cheshir...
Estimate $15,000 — 25,000



282
Edward Burtynsky
Manufacturing #17, Deda Chicke...
Estimate $30,000 — 50,000



283
Nick Brandt
Cheetah & Cubs, Maasai Mara
Estimate $20,000 — 30,000



284
Nick Brandt
Abandoned Ostrich Egg, Ambos...
Estimate $15,000 — 20,000



285
Nick Brandt
Lioness with Feeding Cubs, Maa...
Estimate $12,000 — 18,000



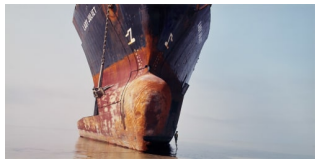
286
Nick Brandt
Portrait of Lion Standing in Win...
Estimate $10,000 — 15,000



287
Edward Burtynsky
Nickel Tailings #32, Sudbury, On...
Estimate $15,000 — 25,000



288
Edward Burtynsky
Shipbreaking #5, Chittagong, B...
Estimate $8,000 — 12,000



289
Edward Burtynsky
Shipbreaking #50, Chittagong, ...
Estimate $6,000 — 8,000



290
Pieter Hugo
Al Hasan Abukari, Agbogbloshie...
Estimate $10,000 — 15,000



291
Steve McCurry
Sharbat Gula, Afghan Girl, Pakis...
Estimate $10,000 — 15,000



292
Sebastião Salgado
Chinstrap Penguins (Pygoscelis ...
Estimate $8,000 — 10,000



293
Sebastião Salgado
Iceberg Between the Paulet Isla...
Estimate $8,000 — 10,000



294
Sebastião Salgado
Okavango Delta, Botswana, Afri...
Estimate $4,000 — 6,000



295
Sebastião Salgado
Churchgate Station, Western Ra...
Estimate $12,000 — 18,000



296
Bruce Davidson
Man on Train, Snowy Street fro...
Estimate $4,000 — 6,000



297
Michael Wolf
Transparent City #87A
Estimate $7,000 — 9,000



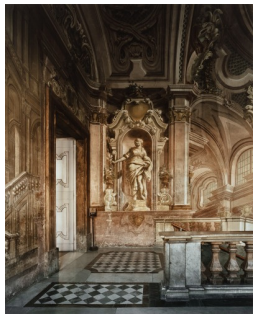
298
Alec Soth
Home, Treasure Island Casino, R...
Estimate $6,000 — 8,000



299
Alec Soth
Akeley, Minnesota
Estimate $4,000 — 6,000



300
Alec Soth
Baton Rouge, Louisiana
Estimate $4,000 — 6,000



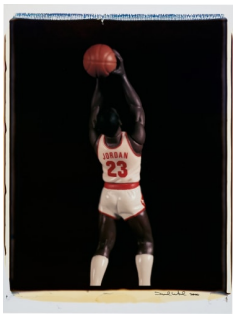
301
Michael Eastman
Portici Stairwell
Estimate $4,000 — 6,000



302
Ruud van Empel
World #31
Estimate $15,000 — 25,000



303
Ruud van Empel
Moon #7
Estimate $5,000 — 7,000



304
David Levinthal
Michael Jordan
Estimate $4,000 — 6,000



305
David Levinthal
Willie Mays
Estimate $4,000 — 6,000



306
David Levinthal
Selected Images: Futurama and...
Estimate $4,000 — 6,000



307
Loretta Lux
Boy in a Blue Raincoat 2
Estimate $7,000 — 9,000



308
Loretta Lux
The Fish
Estimate $3,000 — 5,000



309
Neil Winokur
Baseball Glove, 1990; Football 1...
Estimate $1,200 — 1,800



1

Dorothea Lange

The Road West, New Mexico

1938
Gelatin silver print, printed circa 1959.
10 3/8 x 13 3/8 in. (26.4 x 34 cm)
'Photograph by Dorothea Lange, 1163 Euclid Avenue, Berkeley, California' stamp on the verso.

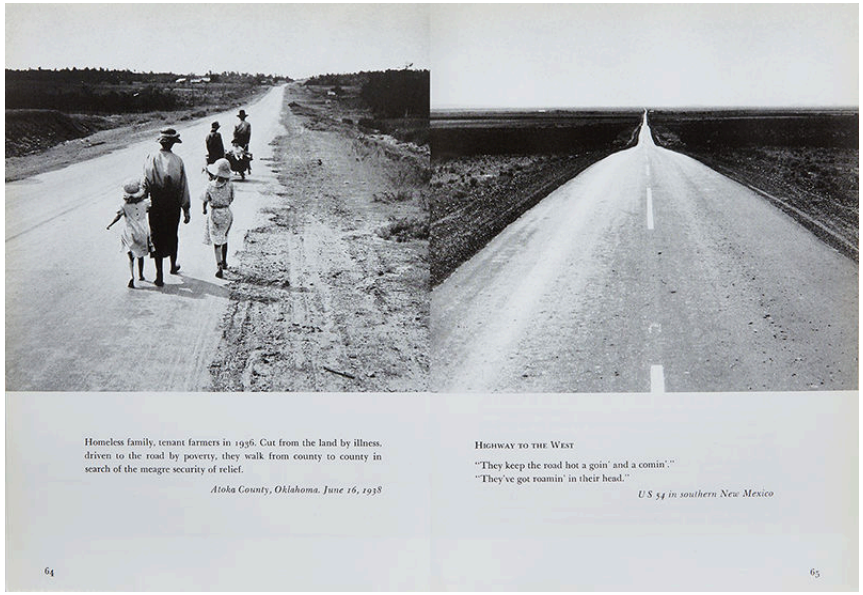
Estimate
$40,000 — 60,000

Go to Lot

1

Dorothea Lange

Dorothea Lange's *The Road West, New Mexico*, shows the seemingly infinite highway traveled by so many Americans during the 1930s, when environmental and economic conditions drove them from the Southern and Plains states in search of a better life in California. Farmers, field workers, and laborers made up a mass migration across the continent, and New Mexico was one of the main thoroughfares through which they traveled. This image appears in Lange's 1939 book *An American Exodus: A Record of Human Erosion*, coauthored with her husband Paul Taylor, and serves as a thematic center within its sequence of images. Confronting this seemingly endless stretch of blacktop was an experience shared by millions of Americans in search of greener pastures. Upon arriving in California, many found the conditions just as harsh as those they had left, and prosperity just as unattainable, and headed back in the opposite direction. This is borne out by the quotes Lange and Taylor chose to accompany this photograph in the book: 'They keep the road hot a goin' and a comin'' and 'They've got roamin' in their head.' *The Road West, New Mexico*, serves as a symbol of the eternal search for a better life at the core of the American experience.



The Road West, illustrated in *An American Exodus*, 1939

This photograph attained even greater visibility in subsequent editions of *An American Exodus,* bookending the sequence as the first and last illustrations, and even appearing on the cover of a later version. Lifetime prints of this image, in the large format offered here, are rare.

Provenance
James Danziger Gallery, New York, 1998

Literature
James Danziger Gallery and Stephen Daiter Gallery, *The American Century: Observations and Metaphors [Part Two: 1936-1967]*, p. 13 (this print)
Lange and Taylor, *An American Exodus: A Record of Human Erosion*, p. 65 (variant)
The Museum of Modern Art, *Dorothea Lange*, p. 53
Aperture, *Dorothea Lange: Photographs of a Lifetime*, p. 113
Edwynn Houk Gallery, *Dorothea Lange: Eloquent Witness*, p. 34
Davis, *The Photographs of Dorothea Lange*, p. 37 (variant)
Heyman, Szarkowski, and Phillips, *Dorothea Lange: American Photographs*, pl. 12 (variant)
Borhan, *Dorothea Lange: The Heart and Mind of a Photographer*, p. 151
Keller, *In Focus: Dorothea Lange, Photographs from the J. Paul Getty Museum*, p. 42, pl. 18
Bruce Silverstein Photography, *Topographics: Photographs from 1844 to the Present*, pl. 32
Carroll, *Photographers on Photography*, p. 9



2

Ansel Adams

Trees and Cliffs of Eagle Peak, Winter, Yosemite National Park, California

1935
Gelatin silver print, printed 1979.
13 3/8 x 19 1/8 in. (34 x 48.6 cm)
Signed and numbered 32/50 in pencil on the mount; 'Deluxe Edition' label for 'Yosemite and the Range of Light' affixed to the reverse of the mount.

Estimate
$6,000 — 8,000

Go to Lot

2

Ansel Adams

Provenance
Acquired directly from the artist
Private Collection, California
Christie's, New York, 'Photographs by Ansel Adams,' 11 April 2011, lot 1029

Literature
Adams, *Yosemite and the Range of Light*, pl. 16
Stillman, *Ansel Adams: 400 Photographs*, p. 127



3

Minor White

Two Barns and Shadow, Vicinity of Dansville, New York

1955
Gelatin silver print, printed later.
9 1/4 x 12 in. (23.5 x 30.5 cm)
Signed in pencil in the margin.

Estimate
$4,000 — 6,000

Go to Lot

3

Minor White

Provenance
From the artist to David A. Wells, 1974
Photogenesis Gallery, Columbus

Literature
White, *Mirrors, Messages, Manifestations: Photographs and Writings, 1939-1968*, p. 105
Aperture, *Minor White: Rights and Passages*, p. 121
Martineau, *Minor White: Manifestations of the Spirit*, pl. 89, p. 115
Bunnell, *Minor White: The Eye that Shapes*, pl. 144
Bunnell, *Inside the Photograph: Writings on Twentieth-Century Photography*, p. 111



PROPERTY FROM A DISTINGUISHED MARYLAND ESTATE

4

Ansel Adams

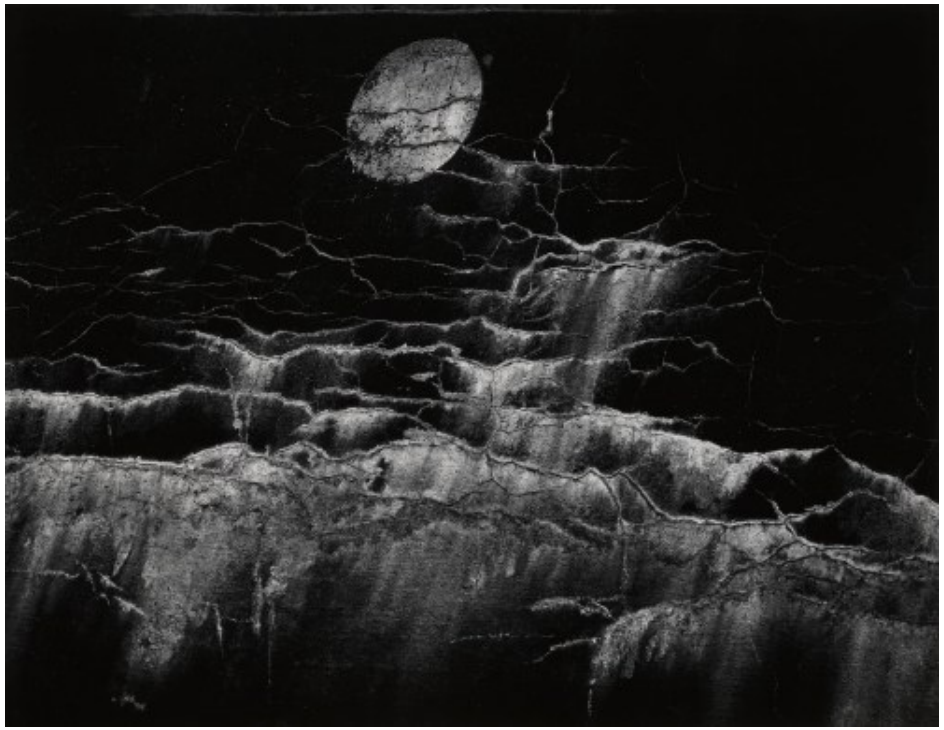
Winter Sunrise, Sierra Nevada from Lone Pine, California

1944
Gelatin silver print, printed 1978.
14 1/2 x 19 1/4 in. (36.8 x 48.9 cm)
Signed in pencil on the mount; Carmel credit stamp (BMFA stamp 11) with title and date in an unidentified hand in ink on the reverse of the mount.

Estimate
$30,000 — 50,000

Go to Lot

Literature
Haas and Senf, *Ansel Adams*, pl. 37 and p. 146 (for stamp)
Adams, *An Autobiography*, p. 262
Adams, *Born Free and Equal*, pp. 106-107
Alinder and Stillman, *Ansel Adams: Letters and Images, 1916-1984*, p. 275
Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 38
Stillman, *Ansel Adams: 400 Photographs*, p. 245
Szarkowski, *Ansel Adams at 100*, pl. 85



5

Minor White

Moon and Wall Encrustations

1964
Gelatin silver print.
8 x 10 3/8 in. (20.3 x 26.4 cm)
Signed in pencil on the verso.

Estimate
$7,000 — 9,000

Go to Lot

5

Minor White

Provenance
Christie's, New York, 5 October 2012, lot 194
Private Collection

Literature
White, *Mirrors, Messages, Manifestations*, p. 183 and front cover dustjacket
Martineau, *Minor White: Manifestations of the Spirit*, p. 160, pl. 126



6

Ansel Adams

Moonrise, Hernandez, New Mexico

1941
Gelatin silver print, printed circa 1963.
15 x 19 1/8 in. (38.1 x 48.6 cm)
Signed in ink on the mount; Carmel studio (BMFA stamp 5) and printing information stamps (BMFA stamp 6), titled in ink, on the reverse of the mount.

Estimate
$100,000 — 150,000

Go to Lot

This bravura print of Ansel Adams's *Moonrise, Hernandez, New Mexico*, has the subtle open tonality present in the comparatively small number of prints of this image made before 1970. Mounted to Hi-Art illustration board, a mount stock Adams favored before transitioning to museum board in the 1970s, this print bears Adams's earliest credit stamp from Carmel, California, where he moved in 1962. Adams used this stamp only briefly before updating to one with a ZIP code in 1963.

Moonrise, Hernandez, New Mexico, has its origins on New Mexico Highway 84, about thirty miles from Santa Fe. Driving on a late afternoon in the fall of 1941, Adams's eye was caught by a small roadside town. He stopped and hastily set up camera and tripod atop his car to capture Hernandez's adobe structures and cemetery bathed in the last rays of the setting sun. The resulting photograph 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 prints 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 tonalites 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 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 early 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.

This print was sold originally by pioneering Boston gallerist, Carl Siembab, in 1967. Siembab opened one of the very first galleries devoted to photography in the late 1950s, exhibiting work by Adams, Minor White, Aaron Siskind, and Frederick Sommer, among many others, and providing a meeting place for photographers, curators, and collectors alike. The Carl Siembab Gallery gave Adams a rare venue for the sale of his work, and he exhibited there numerous times. Siembab was instrumental in creating the fine art photography market, he inspired a new generation of collectors for whom the medium was vital and relevant.

Provenance
Carl Siembab Gallery, Boston, 1967
Private Collection
Sotheby's, New York, 1 April 2015, lot 9
Private Collection

Literature
Haas and Senf, *Ansel Adams*, pl. 37 and p. 146 (for stamps)
Adams, *Ansel Adams: The Making of 40 Photographs*, p. 40
Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 32
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



PROPERTY FROM AN ESTEEMED COLLECTION

7

Harry Callahan

Chicago

1950
Gelatin silver print, printed later.
7 3/4 x 9 5/8 in. (19.7 x 24.4 cm)
Signed in pencil in the margin and on the verso.

Estimate
$7,000 — 9,000

Go to Lot

7

Harry Callahan

Literature

The Museum of Modern Art, *Harry Callahan*, back cover
Szarkowski, *Callahan*, p. 63
Greenough, *Harry Callahan*, p. 73
LIGHT Gallery, *LIGHT*, p. 21



8

Ansel Adams

Street Scene, Manzanar Relocation Center, Manzanar

1943
Gelatin silver print, probably printed later.
8 3/4 x 12 5/8 in. (22.2 x 32.1 cm)
Signed in pencil on the mount; Carmel credit stamp (BMFA stamp 11) with title and dated in an unidentified hand in ink on the reverse of the mount.

Estimate
$5,000 — 7,000

Go to Lot

8

Ansel Adams

In 1943, Ansel Adams was hired to photograph the Manzanar Relocation Center at the behest of Ralph Merritt, the camp's director. The camp was home to over 10,000 Japanese-Americans who had been forcibly removed from their homes by the government after the bombing of Pearl Harbor. Adams was staunchly against this incarceration of American citizens, and his photographs focus on the dignity of the camp's residents and their resilience in the face of injustice. The resulting images were exhibited at The Museum of Modern Art and published in the book *Born Free and Equal: The Story of Loyal Japanese-Americans* in 1944.

Provenance
Private Collection, Japan
Private Collection, United States

Literature
Haas and Senf, *Ansel Adams*, p. 146 (for stamp)



9

Edward Weston

Zabriskie Point, Death Valley

1937
Gelatin silver print.
7 1/2 x 9 5/8 in. (19.1 x 24.4 cm)
Signed and dated in pencil on the mount; titled and negative number in pencil on the reverse of the mount.

Estimate
$10,000 — 15,000

Go to Lot

9

Edward Weston

Provenance
Sotheby's, New York, 2 November 1988, lot 547

Literature
Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography,* fig. 1302 (variant, there dated 1938)



PROPERTY OF SEMPERVIRENS FUND SOLD TO BENEFIT CASTLE ROCK STATE PARK, CALIFORNIA

10

Ansel Adams

Portfolio Four: What Majestic Word. In Memory of Russell Varian

San Francisco: Sierra Club, 1963. Fifteen gelatin silver prints.
Varying dimensions from 6 3/4 x 8 7/8 in. (17.1 x 22.5 cm) to 10 x 12 3/4 in. (25.4 x 32.4 cm) or the reverse
Each signed in ink on the mount; numbered '232' in ink on the portfolio label affixed to the reverse of each mount. Numbered '232' in ink on duplicate colophons; printed introduction by Dorothy Varian. Individual letterpress paper folios. Enclosed within a gray linen gilt-lettered portfolio with flaps and ties. Number '232' from an edition of 260, of which 250 were for sale.

Estimate
$40,000 — 60,000

Go to Lot

10

Ansel Adams

With its distinct selection of images and the characteristically high quality of its photographic printing, Ansel Adams's *Portfolio Four* stands out as one the photographer's most sophisticated publishing projects. For this portfolio, published in 1963, Adams chose images from the many decades of his career up to that point. The photographs showcase his incomparable artistry, as well as his deep concern for natural beauty and its preservation – convictions he shared with his friend Russel Varian, to whose memory he dedicated this portfolio. Each photograph is paired with a quote by Varian and the poetry of John Osborne Varian, Russell's father, printed on its paper folio.

This example of Ansel Adams's *Portfolio Four: What Magnificent Word* was gifted to Dorothy Varian, wife of Silicon Valley entrepreneur Russell Varian. It was given to help secure Varian's dream of protecting what is now Castle Rock State Park in California, which contains lands that Varian loved. Dorothy Varian fulfilled her husband's dream after his death in 1959. She worked with Sempervirens Fund to create Castle Rock State Park in 1968. This portfolio was bequeathed to Sempervirens Fund in her will to help benefit the park.

Sempervirens Fund is California's first land trust, founded in 1900 to protect redwoods in the Santa Cruz mountains. Proceeds from the sale of Ansel Adams's *Portfolio Four: What Magnificent Word* will support the ongoing care, expansion, and recreational experiences at Castle Rock State Park, in Los Gatos, California.

Provenance
Gift from the photographer to Dorothy Varian, wife of Russell Varian
Bequeathed to Sempervirens Fund to benefit Castle Rock State Park, California

Literature
Szarkowski, *The Portfolios of Ansel Adams*, pls. 1-15 (Part IV)
Alinder and Szarkowski, *Ansel Adams: Classic Images*, pls. 23, 48, 55, 68
Stillman, *Ansel Adams: 400 Photographs*, pp. 228, 230, 328, 330, 344, 351, 390, 391, 399, 403



11

Edward Weston

Dunes, Oceano, California

1936
Gelatin silver print, printed later by Cole Weston.
7 1/2 x 9 3/8 in. (19.1 x 23.8 cm)
Titled and dated, likely by Cole Weston in pencil, and signed by Kim Weston in pencil on 'The Cole Weston Trust' label affixed to the reverse of the mount.

Estimate
$4,000 — 6,000

Go to Lot

Literature
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
Aperture, *Edward Weston: Fifty Years*, p. 167



12

Minor White

Beginnings

1962
Gelatin silver print.
9 1/2 x 7 1/4 in. (24.1 x 18.4 cm)
Signed and dated in pencil on the mount.

Estimate
$7,000 — 9,000

Go to Lot

12

Minor White

Provenance
Andrew Smith Gallery, Santa Fe, 2000

Literature
White, *Mirrors, Messages, Manifestations: Photographs and Writings, 1939-1968*, pl. 107
Aperture, *Minor White: Rites & Passages*, pl. 13
Bunnell, *Minor White: The Eye That Shapes*, pl. 142



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

13

Carleton E. Watkins

Tocoye, North Dome, 3729 Feet, Yosemite

1861
Mammoth-plate albumen print.
20 1/2 x 16 in. (52.1 x 40.6 cm)
Signed in ink, and titled in an unidentified hand in pencil on the mount.

Estimate
$12,000 — 18,000

Go to Lot

13

Carleton E. Watkins

According to Weston Naef and Christine Hult-Lewis in their encyclopedic study of Watkins's work, *Carleton Watkins: The Complete Mammoth Photographs,* the image offered here was chosen by Watkins for inclusion in his first published selection of photographs, *Yo-Semite Valley: Photographic Views of the Falls and Valleys in Mariposa County, California,* issued in 1863.

Provenance
Fraenkel Gallery, San Francisco, 1989

Literature
Fraenkel, *Carleton E. Watkins: Photographs,* pl. 50 (this print)
Naef and Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs,* Cat. No. 236



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

14

Arnold Genthe

The Street of the Gamblers (by Day), Chinatown, San Francisco

circa 1900
Platinum print.
5 1/2 x 6 7/8 in. (14 x 17.5 cm)
The photographer's monogram in red ink, and titled, annotated in unidentified hands in pencil and ink on the verso.

Estimate
$5,000 — 7,000

Go to Lot

14

Arnold Genthe

German-born Arnold Genthe first came to San Francisco in 1896 as a tutor to the son of a wealthy family. It was his first experience in an American city, and he became fascinated by Chinatown which, with its language barrier and its closed society, seemed to him to be an exotic city within a city. Genthe tried making sketches on the Chinatown streets but was unhappy with the results. He then purchased a camera and began chronicling the street life of the district. John Kuo Wei Tchen, historian of the Chinese American experience, notes that Genthe's *Street of the Gamblers* shows the entrance to Ross Alley from Jackson Street. He writes, 'As evidenced by the traditional papier-maché garlands hanging above the doorway on the building to the right, this photograph was taken around New Year's, when seasonal workers were laid off, inundating Chinatown streets with thousands of idle workers' (*Genthe's Photographs of San Francisco's Old Chinatown*, notes for pl. 47). Ross Alley was home to a number of gambling establishments, occasioning Genthe's title for this photograph.



Arnold Genthe photographing in San Francisco's Chinatown neighborhood.

Provenance
Collection of John C. Waddell, New York
Collection of Lee Witkin, New York
Private Collection
Edwynn Houk Gallery, Chicago, 1989

14

Arnold Genthe

Literature

Dover, *Genthe's Photographs of San Francisco's Chinatown*, pl. 47

Witkin and London, *The Photograph Collector's Guide*, p. 150



15

Alfred Stieglitz

The Steerage

1907
Large-format photogravure on paper, as issued within *291*, Nos. 7-8 (New York, September-October 1915), folio.
12 1/2 x 10 1/8 in. (31.8 x 25.7 cm)

Estimate
$12,000 — 18,000

Go to Lot

This photogravure comes from the collection of John Glasse (1922-2014), a pioneering collector from the early days of the photography market and a Professor of Religion at Vassar College from 1956 to 1990.

Glasse maintained a lifelong interest in photography. As a teenager in Alaska in the 1930s, he photographed candid scenes of Juneau's residents and the Alaskan wilderness and worked as a freelance photographer. During his adult years, he continued photographing and experimenting with different formats and techniques. Glasse began collecting as a young adult and continued to build and rotate his collection through the 1980s, focusing on major Twentieth Century photographers. The work of Paul Strand was a particular interest and Glasse curated an exhibition of Strand's photographs at the Vassar College Art Gallery in 1977. He enjoyed corresponding with the artists in his collection to learn the background story of specific images and to share his appreciation of their work. In several instances he purchased directly from the photographers, in addition to patronizing the first generation of photography galleries in New York City, including Witkin Gallery and LIGHT.

While Vassar College offered no formal training in photography during Glasse's tenure, he served as an advisor to students pursuing independent study projects in the medium. In 1977 he said, 'Photography is one of the ways I find myself exploring the world. And by making my own photographs and seeing the work of others, I am exploring the medium itself. In terms of photography qua academic, as a philosopher of religion, I am engaged by the relation between aesthetics and religion. The theology of culture and the philosophy of religion have not been applied to photography. I would like to make a contribution to filling that gap.'

Provenance
Witkin Gallery, New York, 1970
Collection of John Glasse, Poughkeepsie, New York
By descent to the present owner

Literature
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.



16

Lewis Hine

A little spinner in Globe Cotton Mill, Augusta, Ga

1909
Gelatin silver print.
4 5/8 x 6 5/8 in. (11.7 x 16.8 cm)
'Original Lewis W. Hine Print Made for the National Labor Committee, The Witkin Gallery' label with title, date, and annotations in an unidentified hand in ink affixed to the reverse of the mount.

Estimate
$15,000 — 25,000

Go to Lot

16

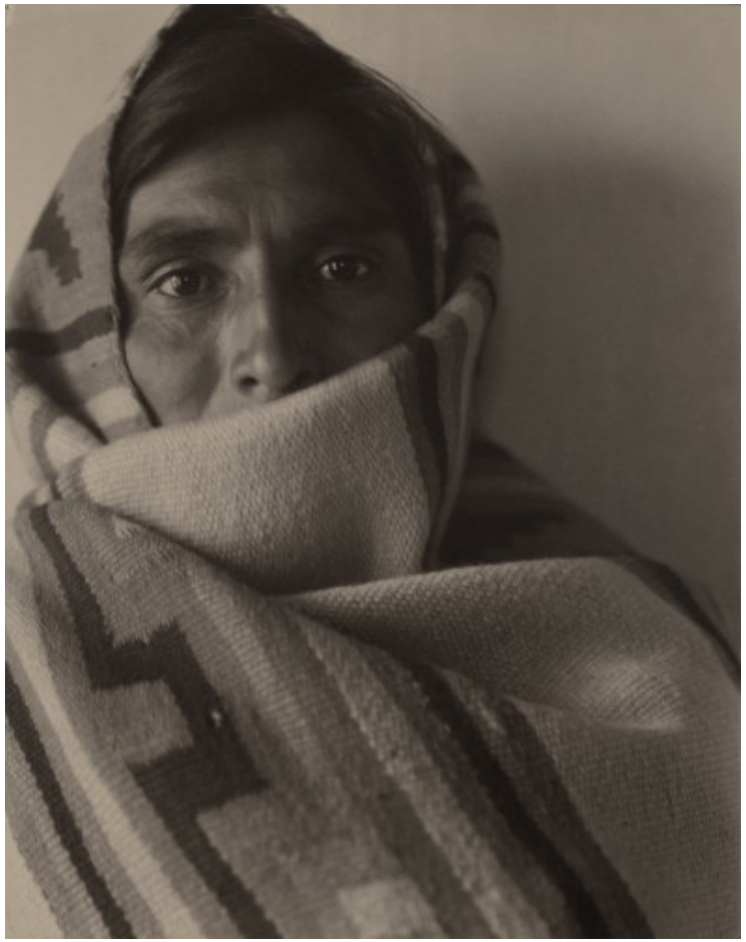
Lewis Hine

This print comes from the collection of John Glasse (1922-2014), a pioneering collector from the early days of the photography market and a Professor of Religion at Vassar College from 1956 to 1990.

Glasse maintained a lifelong interest in photography. As a teenager in Alaska in the 1930s, he photographed candid scenes of Juneau's residents and the Alaskan wilderness and worked as a freelance photographer. During his adult years, he continued photographing and experimenting with different formats and techniques. Glasse began collecting as a young adult and continued to build and rotate his collection through the 1980s, focusing on major Twentieth Century photographers. The work of Paul Strand was a particular interest and Glasse curated an exhibition of Strand's photographs at the Vassar College Art Gallery in 1977. He enjoyed corresponding with the artists in his collection to learn the background story of specific images and to share his appreciation of their work. In several instances he purchased directly from the photographers, in addition to patronizing the first generation of photography galleries in New York City, including Witkin Gallery and LIGHT.

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Provenance
The Witkin Gallery, New York, 1970
Collection of John Glasse, Poughkeepsie, New York
By descent to the present owner



17

Laura Gilpin

The Little Medicine Man

1932
Platinum print, possibly printed later.
9 3/4 x 7 1/2 in. (24.8 x 19.1 cm)
Signed and dated in pencil on the overmat; signed and titled in pencil on the verso.

Estimate
$7,000 — 9,000

Go to Lot

17

Laura Gilpin

This print comes from the collection of John Glasse (1922-2014), a pioneering collector from the early days of the photography market and a Professor of Religion at Vassar College from 1956 to 1990.

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Provenance
Witkin Gallery, New York, 1976
Collection of John Glasse, Poughkeepsie, New York
By descent to the present owner

Literature
Amon Carter Museum, *Laura Gilpin: An Enduring Grace*, pl. 71



18

Alma Lavenson

Entrance to Church at Rancho de Taos

1941
Gelatin silver print.
8 7/8 x 7 in. (22.5 x 17.8 cm)
Signed, titled, and dated in pencil on the mount; additionally titled and dated in ink and pencil on the '58 Wildwood Gardens, Piedmont, California' credit label, and further signed, titled and inscribed in ink, on a San Francisco Society of Woman Artists exhibition label, both on the reverse of the mount.

Estimate
$15,000 — 25,000

Go to Lot

Alma Lavenson

The photograph offered here has a distinguished exhibition history, having been hung in no fewer than four shows during Lavenon's lifetime. It bears an exhibition label from the 1941 *Sixteenth Annual Exhibition of the San Francisco Society of Women Artists* shown at the San Francisco Museum of Art (later the San Francisco Museum of Modern Art).

During the 1920s and 1930s, the San Francisco Bay Area photographer Alma Lavenson distinguished herself from other West Coast modernists Ansel Adams, Edward Weston and Imogen Cunningham, by focusing her camera not on the natural world, but primarily on architectural and industrial subjects. Unlike East Coast photographers Charles Sheeler, Paul Strand, and Margaret Bourke-White, it was not Lavenson's intent to glorify industrial forms as achievements of machine-age technology but rather, through her strong compositions, to reveal the inherent structural forms and patterns created by light and shadow.

In 1932, at the de Young Museum in San Francisco, Lavenson's photographs were included with those by Adams, Weston, Cunningham and others, in the inaugural exhibition of *Group f.64* – the loose association of West Coast photographers united in promoting a 'straight' approach to photography in direct response to the excesses of Pictorialism.

The following year, Lavenson had solo exhibitions at both the de Young Museum and the Brooklyn Institute of Arts (now the Brooklyn Museum). Solo exhibitions at the Oakland Museum and at the San Francisco Museum of (Modern) Art followed in 1942, 1948, and 1960. Her photograph, *San Ildefonso Indians* (1941), was included in Edward Steichen's seminal international 1955 exhibition and publication, *The Family of Man*.

During the last forty years, Alma Lavenson's photographs from the 1920s and 1930s have been included in numerous significant museum exhibitions and accompanying publications focused on Modernism, Precisionism, and on the history of women photographers; as well as museum exhibitions celebrating important private collections of photography. Her photographs are in the following institutions collections: National Gallery of Art, Washington, D.C.; Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Baltimore Museum of Art; Boston Museum of Fine Arts; New Orleans Museum of Art; J. Paul Getty Museum; San Francisco Museum of Modern Art; Los Angeles County Museum of Art; Norton Museum, West Palm Beach, Florida, among others.

Provenance
Collection of the photographer
By descent to the present owner

Exhibited
Sixteenth Annua Exhibition, San Francisco Society of Women Artists, San Francisco Museum of Art, 28 October - 16 November 1941
Alma Lavenson, San Francisco Museum of Art, June 1942
[Group exhibition], Art Gallery, Mills College, Oakland, California, November -December 1944
Alma Lavenson Photographs, Baltimore Museum of Art, 8 March - 24 April 1988

Literature
Ehrens, *Alma Lavenson: Photographs*, p. 59



19

Alma Lavenson

Dredger

1929
Gelatin silver print.
12 3/4 x 9 3/8 in. (32.4 x 23.8 cm)
Signed, titled, and dated in pencil on the verso.

Estimate
$12,000 — 18,000

Go to Lot

19

Alma Lavenson

During the 1920s and 1930s, the San Francisco Bay Area photographer Alma Lavenson distinguished herself from other West Coast modernists Ansel Adams, Edward Weston and Imogen Cunningham, by focusing her camera not on the natural world, but primarily on architectural and industrial subjects. Unlike East Coast photographers Charles Sheeler, Paul Strand, and Margaret Bourke-White, it was not Lavenson's intent to glorify industrial forms as achievements of machine-age technology but rather, through her strong compositions, to reveal the inherent structural forms and patterns created by light and shadow.

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As of this writing, no other print of this image has been located.

Provenance
Collection of the photographer
By descent to the present owner

Exhibited
Alma Lavenson Photographs, Baltimore Museum of Art, 8 March - 24 April 1988

Literature
Ehrens, *Alma Lavenson: Photographs*, p. 31



20

Dorothea Lange

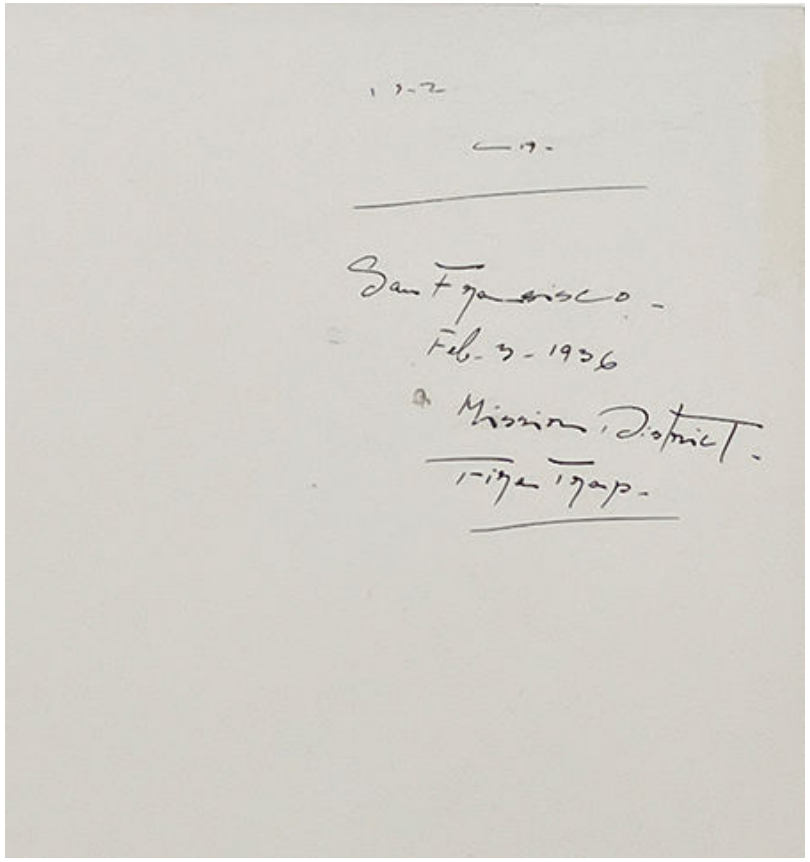
Mission District Firetrap, San Francisco, California

1936
Gelatin silver print.
7 1/4 x 9 1/2 in. (18.4 x 24.1 cm)
Inscribed 'Ca., San Francisco -, Feb. 3-1936, Mission District, Fire Trap' in ink on the verso.

Estimate
$15,000 — 25,000

Go to Lot

While taken to document unsafe housing conditions in San Francisco's Mission District, the present photograph shows Dorothea Lange's remarkable compositional artistry. With her precisely calculated account of her subject matter, Lange exploits light, shadow, and texture, deftly handling the tonal values in the finished print to create a photograph that transcends its documentary purpose. The present print bears Lange's bold handwriting on its verso.



Verso of photograph (detail).

Provenance
Photo West Gallery, San Diego

Literature
Levin and Northrup, *From the Library of Congress. Dorothea Lange: Farm Security Administration Photographs, 1935-1939*, Volume I, p. 180 and fiche 6:64



21

Dorothea Lange

Wife and Baby of President of Ola Self-Help Sawmill Co-op in Doorway of their Home, Gem County, Idaho

1939
Gelatin silver print.
7 x 9 1/2 in. (17.8 x 24.1 cm)
Annotated with Resettlement Administration number '21657-C' in pencil on the verso.

Estimate
$10,000 — 15,000

Go to Lot

21

Dorothea Lange

In October and November of 1939, Dorothea Lange traveled to Gem County, Idaho, to photograph a community that had benefited directly from support provided by the Farm Security Administration. The Depression had hit Idaho farmers hard, and their plight was worsened by a lengthy drought. A group of 36 farmers from Gem County formed a cooperative to submit an application to the FSA for a $1,500 loan to build a saw mill. Once completed, the mill allowed the farmers to take advantage of the vast stands of yellow pine and Douglas fir trees of the region, and brought financial stability to a community that had previously been on the brink of poverty. As such, Ola Self-Help Saw Mill Cooperative was exactly the sort of success story the FSA wanted to document, and Lange's photographs provide an eloquent account of its impact upon the community.

Provenance
Photo West Gallery, San Diego

Literature
Rochkind, ed., *Dorothea Lange: 500 FSA Photographs*, p. 235
Library of Congress, Farm Security Administration/Office of War Information Black-and-White Negatives, https://www.loc.gov/pictures/item/2017774076



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

22

Walker Evans

United States Hotel, Saratoga, New York, Courtyard Veranda

circa 1931
Gelatin silver print.
7 1/2 x 6 in. (19.1 x 15.2 cm)
Signed in pencil on the mount, credit (Keller Stamp C) and 'Rights Reserved' stamps and titled in an unidentified hand in pencil on the verso.

Estimate
$20,000 — 30,000

Go to Lot

22

Walker Evans

Provenance
Alan Koppel Gallery, Chicago, 1996

Literature
Evans, *American Photographs*, Part One, pl. 34
Keller, *Walker Evans: The Getty Museum Collection*, fig.165, p. 47 (for stamp)



23

Walker Evans

View of Morgantown, West Virginia

1935
Gelatin silver print.
7 5/8 x 9 3/4 in. (19.4 x 24.8 cm)
'Resettlement Administration Photograph' copyright credit stamp and 'RA 0890A' stamp on the verso.

Estimate
$12,000 — 18,000

Go to Lot

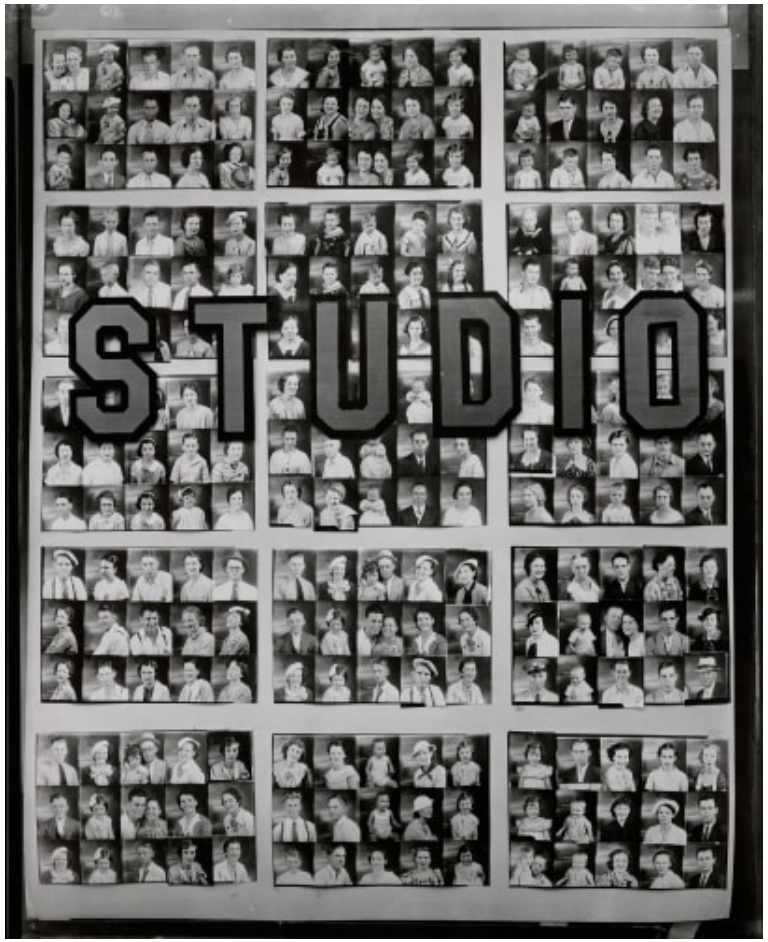
23

Walker Evans

The photograph offered here is a rare early print of one of Walker Evans's distinctive views of the American South. It bears two stamps of the Resettlement Administration on its verso. 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. This photograph pre-dates that transition.

Provenance
Estate of Robert Miller, New York
Robert Miller Gallery, New York

Literature
Maddox, *Walker Evans: Photographs for the Farm Security Administration 1935-1938*, pl. 2
Harper and Row, *Walker Evans: First and Last*, p. 106
Hambourg and Rosenheim, *Walker Evans*, p. 71, fig. 81



24

Walker Evans

Penny Picture Display, Savannah

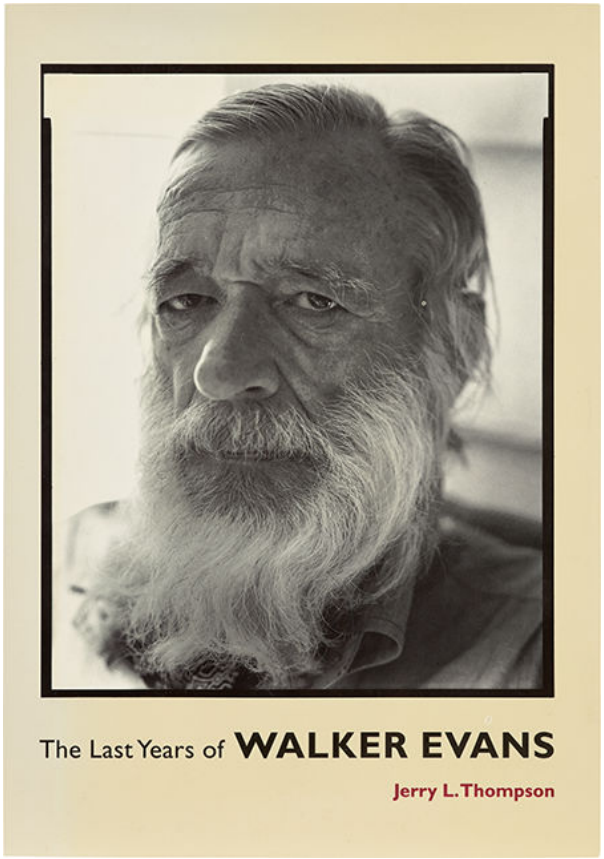
1936
Gelatin silver print, printed 1972 by Jerry L. Thompson.
10 x 8 in. (25.4 x 20.3 cm)
Signed, dated, and annotated by Jerry L. Thompson in pencil on the verso.

Estimate
$5,000 — 7,000

Go to Lot

In 1971, Jerry L. Thompson enrolled at the Yale School of Art, driven by a desire to further his photographic practice and study with the lauded photographer Walker Evans. The pair proceeded to develop a close professional relationship and friendship, with Thompson becoming Evans's assistant for a number of years. Accompanying Evans on shooting excursions, printing in the darkroom, mounting prints, and handling the extensive archive, Thompson was privy to not only the artist's process and theory of the medium but also his personality and eccentricities.

Following Evans's passing in 1975, Thompson wrote an account of the last four years of the artist's life, providing an intimate and empathetic glimpse into one of the most influential American photographers of the 20th century.



Thompson made this print in Evans's darkroom in Old Lyme, Connecticut, in 1972. Evans had borrowed this negative, and a few others, back from the Library of Congress to have some prints made for his own use. As compensation, Evans gave Thompson this print in exchange for his printing services. The prints on offer in lots 24 and 25 are directly from Walker Evans to Jerry Thompson.

Provenance
Gift of the photographer to Jerry L. Thompson, 1972

Exhibited
Walker Evans Anonymous, Les Recontres de la Photographie, Arles, 2015; and traveling to Fondation A, Brussels, 2016; Fondazione Palazzo Magnani, Reggio Emilia, 2016

Literature
Evans, *American Photographs,* Part One, pl. 2
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
Szarkowski, *Looking at Photographs,* p, 117



25

Walker Evans

Photographer's Window

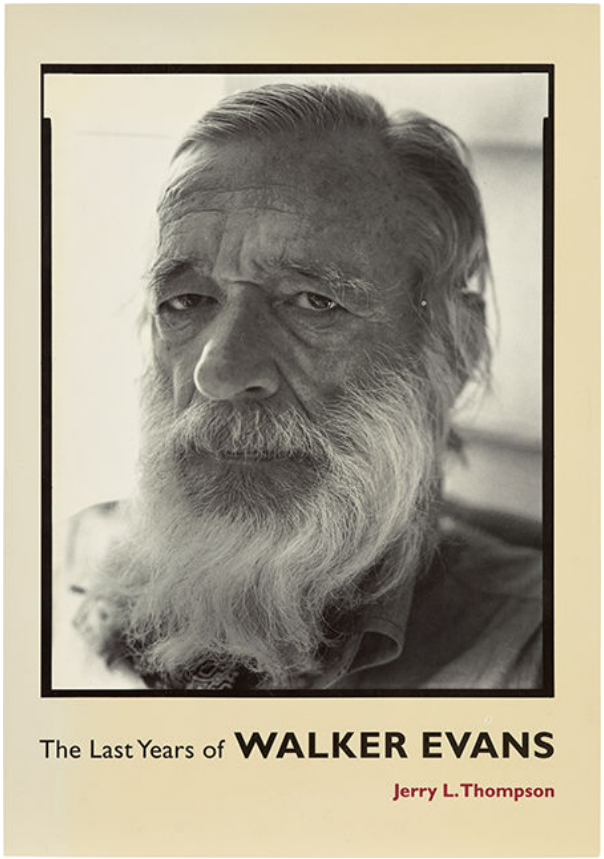
1936
Gelatin silver print, printed 1973 by Jerry L. Thompson.
9 3/4 x 8 in. (24.8 x 20.3 cm)
Signed, dated, and annotated by Jerry L. Thompson in pencil on the verso.

Estimate
$3,000 — 5,000

Go to Lot

In 1971, Jerry L. Thompson enrolled at the Yale School of Art, driven by a desire to further his photographic practice and study with the lauded photographer Walker Evans. The pair proceeded to develop a close professional relationship and friendship, with Thompson becoming Evans's assistant for a number of years. Accompanying Evans on shooting excursions, printing in the darkroom, mounting prints, and handling the extensive archive, Thompson was privy to not only the artist's process and theory of the medium but also his personality and eccentricities.

Following Evans's passing in 1975, Thompson wrote an account of the last four years of the artist's life, providing an intimate and empathetic glimpse into one of the most influential American photographers of the 20th century.



Regarding the work on offer, Thompson recounts,

"I made this contact print at Evans's direction in either 1972 or 1973. I usually printed in the small darkroom in Evans's Connecticut house, but Evans wanted to exhibit an enlarged 20x16 inch print of this picture in his 1973 exhibition at Robert Schoelkopf Gallery in New York City. Consequently, I took the negative into New Haven to print using the Yale School of Art 8x10 enlarger. I do not recall whether I made this contact print during that printing session, or during another session in Old Lyme. The enlargement was on display in the front room of Schoelkopf's Madison Avenue gallery during the 1973 exhibition . . . Evans routinely cautioned me not to use too much printing paper, so I probably made no more than four or five good ones. As was his habit, Evans gave one of the prints -- this one -- to me. The rest went into his studio inventory." The prints on offer in lots 24 and 25 are directly from Walker Evans to Jerry Thompson.

Provenance
Gift of the photographer to Jerry L. Thompson, 1973

Exhibited
Walker Evans, Centre Pompidou, Paris, 26 April - 14 August 2017; and traveling to SFMoMA, San Francisco, 30 September 2017 - 4 February 2018

Literature
Chéroux, *Walker Evans*, p. 296 (this print, exhibition catalogue)
Hill and Liesbrock, *Walker Evans: Depth of Field*, p. 6



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

26

Dorothea Lange

San Francisco Waterfront Strike

1934
Gelatin silver print.
9 5/8 x 7 1/4 in. (24.4 x 18.4 cm)
Annotated '3403' in an unidentified hand in pencil on the verso.

Estimate
$15,000 — 25,000

Go to Lot

26

Dorothea Lange

In the early 1930s Dorothea Lange operated her own portrait studio in San Francisco catering to the city's wealthier residents. As economic conditions worsened around her, and she saw growing numbers of newly unemployed people, she took to the street, camera in hand, to explore the situation. She made a series of photographs at demonstrations during this time that capture an intensity born of the dire seriousness of the growing Depression. It is images such as this one, of workers during the 1934 West Coast Waterfront Strike, that marked the beginning of a photographic career characterized by empathy and a need to document the issues of her day.

Provenance
Dixon-Lange Family Collection, San Francisco
Edwynn Houk Gallery, Chicago, 1989

Literature
Edwynn Houk Gallery, *Dorothea Lange: Eloquent Witness*, cover
Therese Heyman, John Szarkowski, and Sandra Phillips, *Dorothea Lange: American Photographs*, pl. 9
Keith Davis, *The Photographs of Dorothea Lange*, p. 25



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

27

Walker Evans

Subway Portrait, January 26

1941
Gelatin silver print.
6 1/2 x 8 1/2 in. (16.5 x 21.6 cm)
'1681 York Avenue, New York, N. Y. 10028' credit stamp (Keller stamp I) and signed and annotated by Arnold Crane in pencil on the reverse of the mount.

Estimate
$15,000 — 25,000

Go to Lot

27

Walker Evans

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 capture them unguarded, without artifice or performance. The resulting images are remarkable for their intimacy and immediacy.

Provenance
Collection of Arnold Crane, Chicago
Lee Gallery, Winchester, MA, 1999

Literature
Evans, *Many Are Called*, pl. 54
Hill and Thompson, eds., *Walker Evans at Work*, p. 154
Keller, *Walker Evans: The Getty Museum Collection*, fig. 702, p. 214 (for stamp)





28

Walker Evans

Selected Studies of African Sculpture

1935
Two gelatin silver prints.
7 3/8 x 4 in. (18.7 x 10.2 cm); 8 1/8 x 4 in. (20.6 x 10.2 cm)
Each credited and annotated 'from MoMA's exh - 1935 "African Negro Art"' in an unidentified hand in pencil on the reverse of the mount.

Estimate
$2,000 — 3,000

Go to Lot

28

Walker Evans

In 1935, Walker Evans was commissioned to photograph the exhibition *African Negro Art* at the Museum of Modern Art. Organized by Alfred H. Barr Jr., then director of MoMA, with curatorial oversight provided by James Johnson Sweeney, the exhibition comprised 603 sculptures on loan from various institutions and private collections. The show endeavored to depart from ethnographic art displays typical for the time and, instead, emphasize the artistic qualities of the sculpture by drawing parallels to modern art. Barr believed that the artwork ought to be photographed and used for educational purposes. After securing funding from the General Education Board of the Rockefeller Foundation, Evans was hired and began photographing in mid-April. He produced an edition of 17 portfolios featuring 477 pictures each. Most of the sets were given to historically Black colleges and universities, while a few were sold to institutions.

> *"The Museum has engaged Walker Evans to make the photographs for the collection. A successful photographer of sculpture, Mr. Evans is perhaps more widely known for his documentary photographs of the recent Cuban revolt and for his photographic record of 19th century American houses, of which the Museum has a collection."*
> *—Excerpt from a press release for African Negro Art*

Importantly, Evans' renderings of the exhibition contributed to his long-standing relationship with MoMA. During 1938, he became the first photographer to have a solo exhibition at the museum *Walker Evans: American Photographs*. Decades later in 1971, Director of Photography, John Szarkowski, curated a major retrospective of Evans' work.

Provenance
Shashi Caudill Photographs and Fine Art, Chicago



29

Alma Lavenson

Glass Study

1931
Gelatin silver print.
8 3/4 x 7 7/8 in. (22.2 x 20 cm)
Signed in pencil in the margin; signed, titled, and dated in pencil and ink on the verso.

Estimate
$20,000 — 30,000

Go to Lot

Alma Lavenson

During the 1920s and 1930s, the San Francisco Bay Area photographer Alma Lavenson distinguished herself from other West Coast modernists Ansel Adams, Edward Weston and Imogen Cunningham, by focusing her camera not on the natural world, but primarily on architectural and industrial subjects. Unlike East Coast photographers Charles Sheeler, Paul Strand, and Margaret Bourke-White, it was not Lavenson's intent to glorify industrial forms as achievements of machine-age technology but rather, through her strong compositions, to reveal the inherent structural forms and patterns created by light and shadow.

In 1932, at the de Young Museum in San Francisco, Lavenson's photographs were included with those by Adams, Weston, Cunningham and others, in the inaugural exhibition of *Group f.64* – the loose association of West Coast photographers united in promoting a 'straight' approach to photography in direct response to the excesses of Pictorialism.

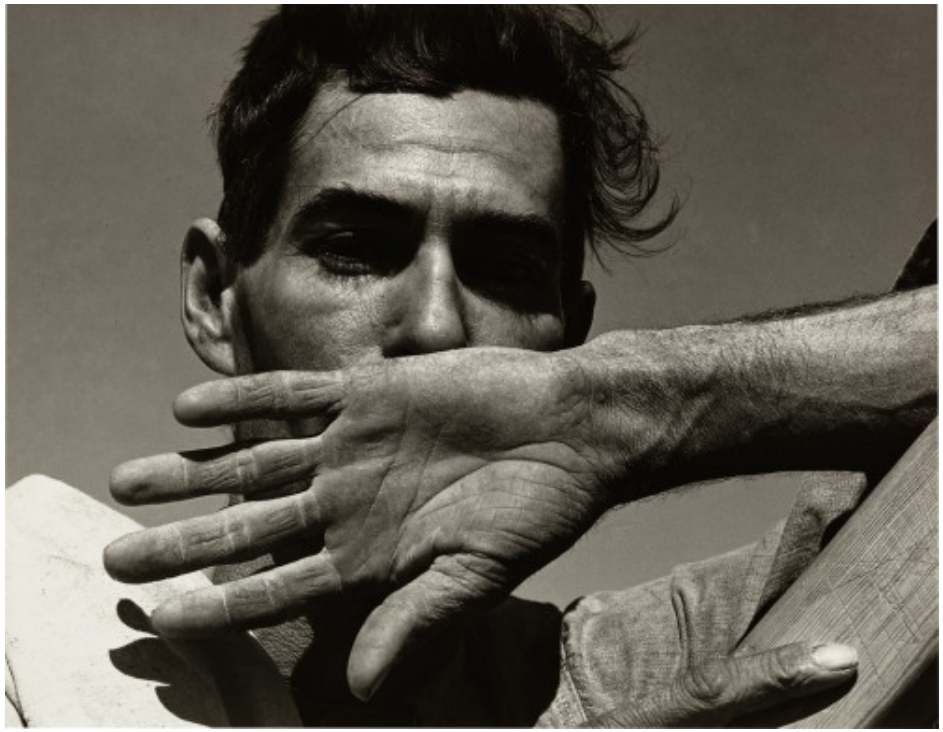
The following year, Lavenson had solo exhibitions at both the de Young Museum and the Brooklyn Institute of Arts (now the Brooklyn Museum). Solo exhibitions at the Oakland Museum and at the San Francisco Museum of (Modern) Art followed in 1942, 1948, and 1960. Her photograph, *San Ildefonso Indians* (1941), was included in Edward Steichen's seminal international 1955 exhibition and publication, *The Family of Man*.

During the last forty years, Alma Lavenson's photographs from the 1920s and 1930s have been included in numerous significant museum exhibitions and accompanying publications focused on Modernism, Precisionism, and on the history of women photographers; as well as museum exhibitions celebrating important private collections of photography. Her photographs are in the following institutions collections: National Gallery of Art, Washington, D.C.; Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Baltimore Museum of Art; Boston Museum of Fine Arts; New Orleans Museum of Art; J. Paul Getty Museum; San Francisco Museum of Modern Art; Los Angeles County Museum of Art; Norton Museum, West Palm Beach, Florida, among others.

As of this writing, no other print of this image has been located.

Provenance
Collection of the photographer
By descent to the present owner

Exhibited
Alma Lavenson Photographs, Baltimore Museum of Art, 8 March - 24 April 1988



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

30

Dorothea Lange

Migratory Cotton Picker, Eloy, Arizona

1940
Gelatin silver print, printed 1950s.
10 1/4 x 13 in. (26 x 33 cm)
Printing notations in an unidentified hand in pencil on the verso.

Estimate
$40,000 — 60,000

Go to Lot

30

Dorothea Lange

Dorothea Lange took this image in February of 1940 during the brief period she worked as Head Photographer for the Bureau of Agricultural Economics (BAE). Lange undertook a number of photographic trips through California and Arizona for the BAE, documenting life in agricultural communities. This photograph was made in Eloy, Arizona, a settlement Lange referred to as a 'raw cotton town.' The image shows a migrant cotton picker as he pauses at the cotton scale. Lange's original caption for the photograph describes the hard life of a migratory cotton worker: 'Resting at cotton wagon before returning to work in the field. He has been picking all day. A good picker earns about two dollars a day working, at this time of year, about ten hours' (*The Photographs of Dorothea Lange,* p. 55).

Provenance
Family of the artist
Edwynn Houk Gallery, New York

Literature
Szarkowski, *Dorothea Lange*, p. 28
Szarkowski, *Photography Until Now*, p. 217
Coles and Heyman, *Dorothea Lange: Photographs of a Lifetime*, cover and p. 122
Heyman, Szarkowski, and Phillips, *Dorothea Lange: American Photographs*, pl. 32
Partridge, *Dorothea Lange: A Visual Life*, p. 82
Davis, *The Photographs of Dorothea Lange*, p. 55
Rosenblum, *Dorothea Lange: The Human Face*, front cover, frontispiece, and p. 49
Borhan, *Dorothea Lange: The Heart and Mind of a Photographer*, pp. 135 and 189
Blessing, *Speaking with Hands: Photographs from The Buhl Collection. New York, Guggenheim Foundation*, pp. 43 and 227



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

31

Dorothea Lange

San Francisco Social Security Office

1938
Gelatin silver print.
8 1/2 x 7 5/8 in. (21.6 x 19.4 cm)
Signed, dated, captioned, annotated with the photographer's '2706 Virginia St., Berkeley, California' address and 'Photograph by Dorothea Lange, 1163 Euclid Avenue, Berkeley, California, Telephone Landscape 4-3880' credit stamp on the reverse of the flush-mount.

Estimate
$10,000 — 15,000

Go to Lot

31

Dorothea Lange

Provenance
Family of the artist, San Francisco
Edwynn Houk Gallery, Chicago, 1989

Literature
Pierre Borhan, *Dorothea Lange: The Heart and Mind of a Photographer*, p. 63



32

Consuelo Kanaga

Profile of a Young Girl from the Tennessee Series

1948
Gelatin silver print, probably printed 1950s.
3 7/8 x 2 7/8 in. (9.8 x 7.3 cm)
Signed in pencil on the mount.

Estimate
$5,000 — 7,000

Go to Lot

32

Consuelo Kanaga

Few photographers' lives have threaded in and out of the history of 20th-century photography as did Consuelo Kanaga's. Born in Oregon, she began her photographic career at the *San Francisco Chronicle*, and from there her work in the medium brought her into contact with a whole host of notables: from Albert Bender to Alfred Stieglitz, from photographers associated with Group f.64 to those of New York's Photo League. A true individualist, she connected deeply with her colleagues in the field, but declined to become a member of any movement or devote herself to a single ideology. Her photographs were exhibited in Group f.64's inaugural show in San Francisco in 1932 and at The Museum of Modern Art, New York, multiple times in the 1940s, 50s, and 60s. In a career that spanned decades, her approach to photography was driven exclusively by an overriding sense of empathy for her subjects.

Much of Kanaga's work is focused on the Black experience. Her photographs avoided the cliché, the dramatized, or the sentimental, and focused instead on the dignity of the individuals who came before her camera. She was socially progressive in a segregated America and a passionate champion of those ill-treated or ignored by society. The photograph offered here was taken on a photographic trip to Tennessee in 1948, a trip that resulted in what many regard as some of Kanaga's best work.

Literature
Millstein and Lowe, *Consuelo Kanaga: An American Photographer*, cover and p. 100



33

Consuelo Kanaga

Nude

1928
Gelatin silver print, printed later.
8 1/4 x 6 1/8 in. (21 x 15.6 cm)
Signed in pencil on the mount.

Estimate
$2,000 — 3,000

Go to Lot

33

Consuelo Kanaga

Literature
Millstein, *Consuelo Kanaga: An American Photographer*, p. 117, p. 46



34

Consuelo Kanaga

She is a Tree of Life to Them

1950
Gelatin silver print, probably printed 1950s.
12 3/4 x 9 3/8 in. (32.4 x 23.8 cm)
Signed in pencil on the mount.

Estimate
$8,000 — 12,000

Go to Lot

34

Consuelo Kanaga

She is a Tree of Life to Them was made by Consuelo Kanaga in Maitland, Florida, where she had taken up brief residence in an artists' colony in the winter of 1950. Venturing into the reclaimed agricultural swampland around Maitland, she documented the lives of Black field workers. The image gained icon status, as well as its title, in Edward Steichen's 1955 blockbuster exhibition The Family of Man. There it was paired with a phrase from Proverbs 3:18 – 'She is a tree of life to them that lay hold upon her: and happy is everyone that retaineth her' – and has been known by that title ever since. For Steichen, the photograph represented an archetype of motherhood, and he often referred to it as one of his favorite images in the show. He wrote, 'How completely this picture speaks . . . for itself! This woman has been drawing her children to her, protecting them, for thousands of years against hurt and discrimination' (*The New York Times Magazine*, 29 April 1962, pp. 62-63).

Few photographers' lives have threaded in and out of the history of 20th-century photography as did Consuelo Kanaga's. Born in Oregon, she began her photographic career at the San Francisco Chronicle, and from there her work in the medium brought her into contact with a whole host of notables: from Albert Bender to Alfred Stieglitz, from photographers associated with Group f.64 to those of New York's Photo League. A true individualist, she connected deeply with her colleagues in the field, but declined to become a member of any movement or devote herself to a single ideology. In a career that spanned decades, her approach to photography was driven exclusively by an overriding sense of empathy for her subjects.

Much of Kanaga's work is focused on the Black experience. Her photographs avoided the cliché, the dramatized, or the sentimental, and focused instead on the dignity of the individuals who came before her camera. She was socially progressive in a segregated America and a passionate champion of those ill-treated or ignored by society.

Literature

Millstein and Lowe, *Consuelo Kanaga: An American Photographer*, pl. 90

Steichen, *Family of Man*, p. 32



35

Charles Jones

Selected Studies of Fruits and Vegetables

circa 1900-1902
Four gold toned printing-out-paper prints.
Varying sizes from 4 1/4 x 6 in. (10.8 x 15.2 cm) to 9 1/2 x 7 1/2 in. (24.1 x 19.1 cm)
Each initialed, titled, and annotated in pencil on the verso.

Estimate
$8,000 — 12,000

Go to Lot

35

Charles Jones

A highly accomplished gardener, Charles Jones plied his trade on a number of private estates in England in the 1890s including Ote Hall in Sussex, where the images in this lot were likely taken. Jones had a great deal of success as a propagator of flowers and vegetables, and he documented the results photographically. Jones's visual style was admirably straightforward, and he leaned into photography's ability to capture volume and texture. Working almost exclusively with a plain background, his photographs possess a Modernist precision well ahead of their time. Produce primarily for his own use, Jones's prints were produced in very limited quantities, and many are unique.

Provenance
Hamiltons Gallery, London, 1999



36

Charles Jones

Selected Studies of Vegetables

circa 1900-1902
Four gold toned printing-out-paper prints.
Varying sizes from 6 x 4 1/8 in. (15.2 x 10.5 cm) to 7 3/4 x 9 3/4 in. (19.7 x 24.8 cm) or the reverse
Each initialed, titled, and annotated in pencil on the verso.

Estimate
$8,000 — 12,000

Go to Lot

36

Charles Jones

A highly accomplished gardener, Charles Jones plied his trade on a number of private estates in England in the 1890s including Ote Hall in Sussex, where the images in this lot were likely taken. Jones had a great deal of success as a propagator of flowers and vegetables, and he documented the results photographically. Jones's visual style was admirably straightforward, and he leaned into photography's ability to capture volume and texture. Working almost exclusively with a plain background, his photographs possess a Modernist precision well ahead of their time. Produce primarily for his own use, Jones's prints were produced in very limited quantities, and many are unique.

Provenance
Hamiltons Gallery, London, 1999



37

Alfred Stieglitz

Spring Showers

1900
Photogravure on Japanese tissue, printed 1911, from *Camera Work*, No. 36.
9 x 3 1/2 in. (22.9 x 8.9 cm)

Estimate
$2,500 — 3,500

Go to Lot

Provenance
Bonni Benrubi Gallery, New York, 1997

Literature
Greenough, *Alfred Stieglitz: The Key Set, Volume 1*, cat. no. 270
Stieglitz, *Camera Work: A Photographic Quarterly 36*, October 1911, pl. 16
National Gallery of Art, *Modern Art and America: Alfred Stieglitz and his New York Galleries*, p. 37
Norman, *Alfred Stieglitz: An American Seer*, pl. IX
Peterson, *Alfred Stieglitz's Camera Notes*, cover, pl. 82
Whelan, *Stieglitz on Photography: His Selected Essays and Notes*, p. 115
Doty, *Photography as a Fine Art*, pl. IV



38

Eugène Atget

Rue Mouffetard, Paris (Marchand de glaces)

1899
Albumen print.
8 5/8 x 6 7/8 in. (21.9 x 17.5 cm)
'Photo E. Atget, Collection Berenice Abbott, 1 W. 67th St.' copyright credit stamp, titled, annotated '1930 Weyhe,' numbered '3180,' and other notations in an unidentified hand in pencil on the reverse of the mount.

Estimate
$20,000 — 30,000

Go to Lot

38

Eugène Atget

As evidenced by the stamp on the verso, this print comes originally from the collection of photographer Berenice Abbott. Abbott, who lived and worked in Paris in the 1920s before beginning her signature series of photographs of New York City, befriended Eugène Atget in his final years, occasionally acquiring prints from him. After Atget's death, Abbott saved his work from almost certain destruction by purchasing his archive of prints and negatives. It was through Abbott's insistence that Atget's work was shown in the *Premiere Salon Indépendent de la Photographie* in 1928, placing his photographs in the context of such contemporary photographers as Man Ray, Paul Outerbridge, André Kertész, and Abbott herself. The annotation on the verso of this print – '1930 Weyhe' – almost certainly refers to the 1930 exhibition of Atget's work at Weyhe Gallery in New York City organized by Abbott and gallerist Julien Levy. Abbott believed deeply in the value of Atget's *oeuvre* and it is largely through her efforts that his work was preserved and that he has entered the canon of great photographers.

Provenance
Collection of Berenice Abbott, New York
Fraenkel Gallery, San Francisco

Literature
Weyhe, *Atget: Photographe de Paris*, p. 75
Balland, *Le Paris d'Atget*, p. 37
Hoëbeke, *Atget - Proust: Paris du temps perdu*, p. 82



PROPERTY FROM A DISTINGUISHED MARYLAND ESTATE

39

Eugène Atget

Champs-Élysées

circa 1923
Printing-out-paper print.
9 x 7 in. (22.9 x 17.8 cm)
'E. ATGET, Rue Campagne-Premiere' stamp, titled and annotated in pencil on the verso.

Estimate
$7,000 — 9,000

Go to Lot



40

Berenice Abbott

James Joyce

1926
Gelatin silver print.
9 1/4 x 6 7/8 in. (23.5 x 17.5 cm)
Signed, dated, and annotated 'Paris' on the recto; '44 Rue du Bac Paris' and '1 W. 67th St., N.Y.C.' credit stamps on the verso.

Estimate
$20,000 — 30,000

Go to Lot

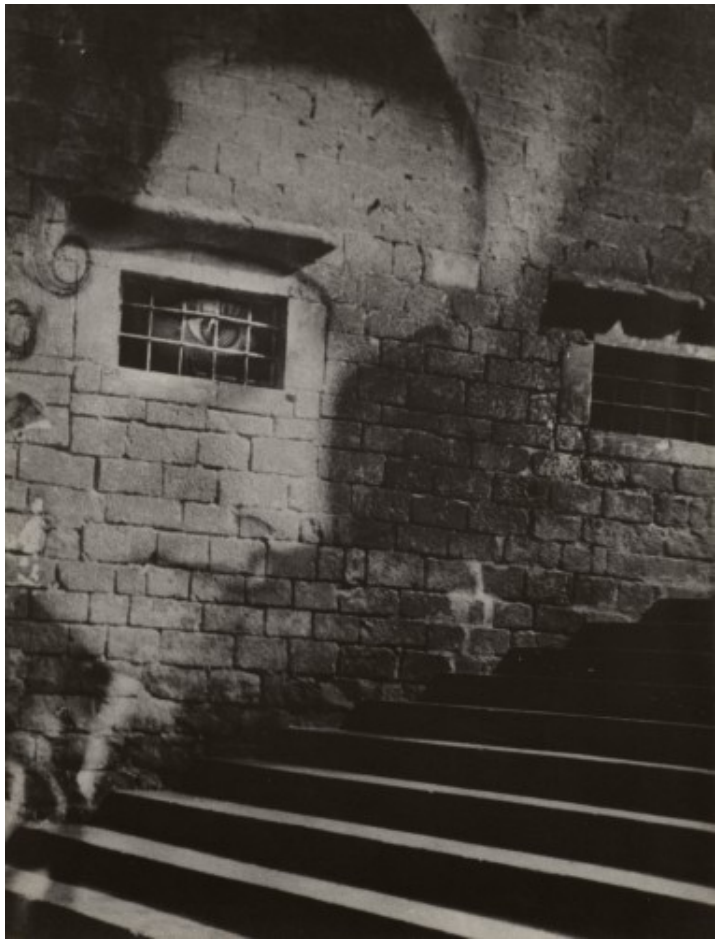
Berenice Abbott made this portrait of author James Joyce in 1926, during her lengthy and eventful sojourn in Paris that involved working as Man Ray's studio assistant, starting her career as a professional photographer, and befriending the aging photographer Eugéne Atget, whose estate she would ultimately acquire. Abbott was commissioned to photograph Joyce in 1926, shortly after she had left Man Ray's employ, by Sylvia Beach, owner of the bookstore Shakespeare and Company and publisher of Joyce's modernist masterpiece *Ulysses*. Abbott's enthusiasm for *Ulysses* was such that she read it several times, exclaiming 'Why bother to read anything else?'

Abbott photographed the Irish ex-patriate writer in his apartment at 2 Square Robiac. Joyce suffered from a degenerative eye condition and his extreme sensitivity to light posed a challenge for the photographer. Nonetheless, working with available light, Abbott produced a number of fine portraits during the session; in some Joyce wears his eyepatch, in this image he holds his glasses and eyepatch in his right hand. Portraits from this session were shown in the June 1926 exhibition of her work at Au Sacre Printemps gallery, *Exposition Bérénice Abbott: Portraits photographiques*.

This print bears the stamp of her 44 rue du Bac studio, indicating that it was made before early 1928 when she relocated to rue Severandoni. It comes originally from thecollection of noted bibliophile James Gilvarry whose holdings were rich in Joyce books and manuscripts.

Provenance
Christie's, New York, *Modern Literature from the Library of James Gilvarry*, 7 February 1986, lot 407
Private collection
Sotheby's, New York, 27 April 2005, lot 39

Literature
O'Neal, *Berenice Abbott: American Photographer*, p. 43



41

Kati Horna

Subida a la catedral, Barcelona

1938
Gelatin silver print, printed later.
9 7/8 x 7 1/2 in. (25.1 x 19.1 cm)
Signed in pencil and 'Foto KATI' stamp on the verso.

Estimate
$5,000 — 7,000

Go to Lot

41

Kati Horna

Like her countryman and friend Robert Capa, Hungarian-born Kati Horna (born Katalin Deutsch) became a citizen of the world through her photographic peregrinations in Germany, Spain, Paris, and Mexico. Horna photographed in Spain during the Civil War alongside Capa. While Capa focused on combat, Horna trained her camera on civilians whose lives were being destroyed by the conflict between the standing Republican Government and fascist forces lead by Generalissimo Francisco Franco. She focused especially on women and children, whose plight she felt was under-documented. In addition to reportage, Horna also created images, such as *Subida a la catedral, Barcelona,* that showed a more avant-garde approach to the medium, while maintaining her staunch humanist world view. In *Subida a la cathedral*, Horna superimposes the cathedral wall, with its iron-barred windows, over the face of a woman, creating a meditation on of the church's oppression of woman.

After she was removed from Spain by the new Fascist Government she fled to Paris briefly, and ultimate settled in Mexico City, becoming part of that city's brilliant artistic, literary, and political circles and continuing her own style of humanitarian photography.

Provenance
Acquired from the artist's daughter

Literature
America's Society, *Told and Untold: The Photo Stories of Kati Horna in the Illustrated Press*, p. 133
"La mujer española antes de la revolución," *Libre-Studio: Revista de Acción Cultural al Servicio de la C.N.T.*, no. 9, March 1938, p. 13
"Luchamos hasta la muerte o la Victoria por..." *Umbral*, no. 29, March 1938, p. 16
Musée Cantonal des Beaux-Arts, *La Femme et le Surréalisme*, p. 212
Centro Atlántico de Arte Moderno, *El surrealismo entre viejo y nuevo mundo*, p. 214
Bunkamura Museum of Art, *Women Surrealists in Mexico*, p. 167, no. 114
Museo Nacional de Arte, Instituto Nacional de Bellas Artes, *Los sentidos de las cosas: El mundo de Kati y José Horna*, p. 58
Jeu de Paume, *Kati Horna*, p. 103



42

Imogen Cunningham

Amaryllis

1933
Gelatin silver print.
9 3/8 x 7 3/8 in. (23.8 x 18.7 cm)
Signed in pencil on the mount; inscribed 'For Dr. Eloesser' in pencil and with typed title on the 'Imogen Cunningham, 4540 Harbor View, Oakland, California' label affixed to the reverse of the mount.

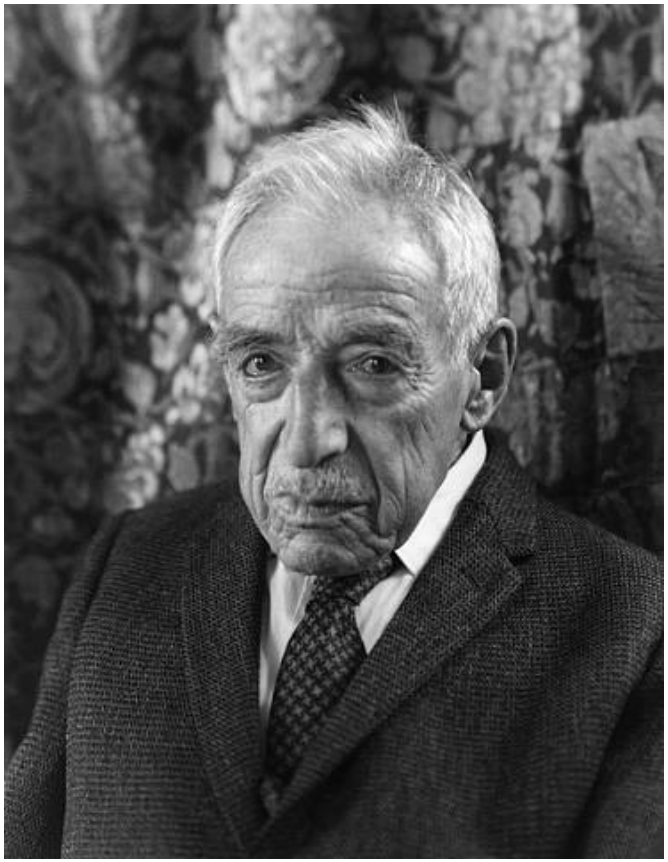
Estimate
$20,000 — 30,000

Go to Lot

The print on offer is inscribed to 'Dr Leo Eloesser' - a distinguished San Francisco based thoracic surgeon, who pioneered rural and wartime healthcare advances. The physician, who himself was a violinist and often held Wednesday evening quartets in his home, befriended many artists, including Imogen Cunningham. Eloesser's biographer, Harris B. Shumacker, writes, 'he was a friend of most of the San Francisco Bay area artists . . . and was usually their doctor as well.' As a trade for the free medical services, artists would often gift Eloesser a work or even make a fresco in his office.

Among his circle were Diego Rivera, Frida Kahlo, the sculptor Ralph Stackpole, and the painters Antonio Sotomayor and Gottardo Piazzoni. Having already connected with Rivera in Mexico, Eloesser subsequently met and treated Kahlo in 1930 in San Francisco. She would remain a friend until her death. Kahlo made several works for him; the most notable are two paintings donated to the University of California, San Francisco: Portrait of Dr. Leo Eloesser, 1931 and Self-Portrait Dedicated to Dr. Leo Eloesser, 1940.

Although there is not much information on Eloesser's relationship to Imogen Cunningham, it is not surprising that they crossed paths as the photographer spent most of her life in Northern California, especially in the San Francisco Bay Area, where she taught and lectured widely. In 1975, Cunningham made a portrait of Eloesser.



Imogen Cunningham, *Dr Leo Eloesser*, 1975

Provenance
Collection of Dr. Leo Eloesser, prominent surgeon in San Francisco, friend and physician to Cunningham, Frida Kahlo, and Diego Rivera

Literature
Lorenz, *Imogen Cunningham: Flora*, pl. 56
Davis, *An American Century of Photography*, p. 211



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

43

Imogen Cunningham

Tower of Jewels

1925
Gelatin silver print, printing date unknown.
9 1/2 x 7 3/8 in. (24.1 x 18.7 cm)
Annotated '8' in an unidentified hand in pencil on the verso.

Estimate
$10,000 — 15,000

Go to Lot

Provenance
Collection of Rondal Partridge, the photographer's son, Berkeley, California
Edwynn Houk Gallery, Chicago, 1989

Literature
Mann, *Imogen Cunningham: Photographs*, p. 72
Lorenz, *Imogen Cunningham: Flora*, pl. 12



44

Berenice Abbott

Lyric Theatre, 3rd Avenue between 12th and 13th Streets, Manhattan

1936
Gelatin silver print.
7 3/4 x 9 5/8 in. (19.7 x 24.4 cm)
Federal Art Project 'Changing New York' Photographs credit stamp, and titled, dated, annotated in an unidentified hand in pencil on the verso.

Estimate
$6,000 — 8,000

Go to Lot

Provenance
Acquired directly from the artist

Literature
Commerce Graphics, *Berenice Abbott*, n.p.
Dover, *New York in the Thirties: as Photographed by Berenice Abbott*, pl. 33
O'Neal, *Berenice Abbott: American Photographer*, p. 160
Photo Poche, *Berenice Abbott*, pl. 47
Yochelson, *Berenice Abbott: Changing New York*, pl. 37



45

Edward Steichen

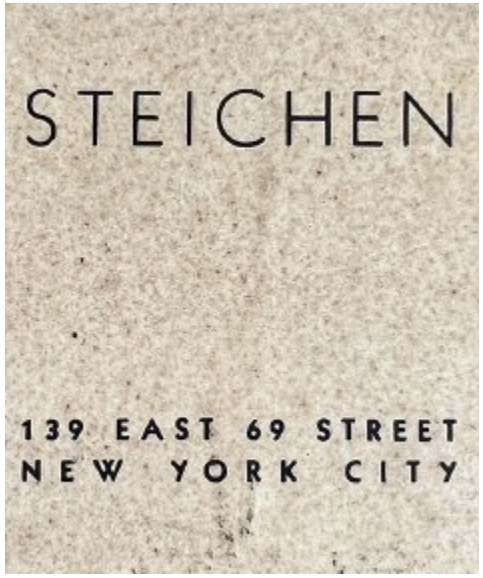
Radio City and Rockefeller Center

1933
Mural-sized gelatin silver print.
50 3/4 x 40 1/2 in. (128.9 x 102.9 cm)
Overall 52 x 42 in. (132.1 x 106.7 cm)
Titled in pencil, the photographer's '139 East 69th Street, New York City' studio label, and a Condé Nast copyright stamp on the reverse of the flush-mount.

Estimate
$80,000 — 120,000

Go to Lot

The remarkable photographic mural offered here is a previously unknown multiple exposure by Edward Steichen, and a rare survivor from the brief period in the 1930s during which he was involved in creating prints of his images on a grand scale. The present example bears not only Steichen's printed studio label and Condé Nast stamp, but also his title written in his characteristically exuberant hand. With its large size and dynamic experimentalism, this mural presents an immersive experience and shows an aspect of Steichen's work that is rarely considered. Steichen's production of photographic murals is an under-studied aspect of *oeuvre*, but considered within the context of his multi-decade career, spanning two centuries, it plays an important role in his progression as an artist and as a curator, and is exemplary of his continual exploration of how photography's ability to communicate is guided by its physical form.



Steichen's studio label on the verso of *Radio City and Rockefeller Center*

This multiple-exposure photograph of two of New York City's most iconic buildings is an extension of Steichen's visual exploration of the urban space that began with his studies of the Flatiron Building made early in the 20th century, and continued in the 1920s upon his return to New York City from his sojourn in France. In the 1930s, now firmly immersed in New York and working as its foremost advertising and editorial photographer, Steichen experimented with multiple exposures – the layering of two or more negatives to make a single composite image. Employed in *Radio City and Rockefeller Center*, this technique creates an energized composition which captures the city's unique dynamism, and invites comparisons with, among others, László Moholy-Nagy and Man Ray.

Throughout his career, Steichen experimented with producing works in large formats. A painter as well as a photographer, his 1913 multi-panel tempera and gold-leaf mural, *In Exaltation of Flowers*, was 10 feet high and nearly 40 feet wide. His masterful multi-process photographic prints from this time also pushed past the boundaries of conventional formats. His first foray into making mural-sized gelatin silver prints was occasioned by The Museum of Modern Art exhibition *Murals by American Painters and Photographers* of 1932. As Julien Levy notes in the introduction to that exhibition's catalogue, printing photographs on a truly grand scale 'was made possible only recently by the perfecting of a sensitized paper in large sheets, which would reproduce, when exposed to a projected image from a negative, the original tones with the original scale of values in enlarged size.' Steichen's single entry for the exhibition was a massive print of his image of the George Washington Bridge which dominated one wall.



Steichen's photo mural on view in *Murals by American Painters and Photographers,* The Museum of Modern Art, 1932

Newly convinced of the practicality of producing photographs in a grand scale, and realizing the impact certain images could gain in this format and the use to which they could be put, Steichen undertook a commission to make murals for the men's smoking lounge at Radio City Music Hall. These photographs, primarily of airplanes and aviation, encircled the luxurious art-deco interior.



Steichen's photo murals in the Men's Smoking Room, Radio City Music Hall, circa 1932

In 1933, Steichen was charged with creating a series of murals for the New York State exhibit in the Hall of States at Chicago's Century of Progress exposition. While full documentation of the images included in this exhibit has not been located, one contemporary account described it as a display that documented the state's rural and urban attractions: 'the lure of a forest ravine, the sweeping lines of a skyscraper.'

It is unknown whether *Radio City and Rockefeller Center* was created for the Chicago World's Fair exhibition or some other project. But it marks a decisive step in Steichen's evolving conception of photography, his persistent effort to push photography in new directions, and his exploration of new ways in which the photographic image could be physically manifested. This drive would continue through the remainder of his career. In 1944, before his tenure as curator had begun there, he curated an exhibition at MoMA devoted to war effort, *Road to Victory*, in which he employed mural-sized photographic enlargements of key images. He elaborated upon this strategy for MoMA's 1946 exhibition*, Power in the Pacific*. Thereafter, Steichen regularly integrated mural-sized images in his exhibitions, and he became a master at designing dynamic displays of photographs in a wide array of sizes. This reached its apotheosis with Steichen's 1955 exhibition, *Family of Man,* in which he deployed photographs in a wide variety of sizes to further the narrative and impact of his humanist message.



46

Berenice Abbott

New York at Night

1932
Gelatin silver print, printed circa 1980.
13 5/8 x 10 1/2 in. (34.6 x 26.7 cm)
Signed in pencil on the mount; 'Abbot, Maine' reproduction limitation credit stamp on the reverse of the mount.

Estimate
$6,000 — 8,000

Go to Lot

Provenance
Witkin Gallery, New York, circa 1980

Literature
Steidl, *Berenice Abbott: Volume II*, cover, frontispiece, p. 35
Commerce Graphics, Ltd., *Berenice Abbott*, n.p.
O'Neal, *Berenice Abbott: American Photographer*, p. 2
Photo Poche, *Berenice Abbott*, pl. 20
The New York Public Library, *Berenice Abbott: A Modern Vision*, pl. 9
Haworth-Booth, *The Folio Society Book of the 100 Greatest Photographs*, p. 125



47

Berenice Abbott

Hot Dog Stand, West and North Moore Streets, Manhattan

1936
Gelatin silver print.
9 5/8 x 7 3/4 in. (24.4 x 19.7 cm)
Federal Art Project 'Changing New York' credit stamp and titled, dated, annotated in an unidentified hand in pencil on the verso.

Estimate
$6,000 — 8,000

Go to Lot

47

Berenice Abbott

Provenance
Acquired directly from the artist

Literature
Abbott, *New York in the Thirties*, pl. 24
Yochelson, *Berenice Abbott: Changing New York*, pl. 10 there titled *Lower West Side*



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

48

Berenice Abbott

Hardware Store, 316-318, Bowery, Manhattan

1938
Gelatin silver print.
13 1/8 x 16 1/2 in. (33.3 x 41.9 cm)
'Berenice Abbott PHOTOGRAPH, 50 Commerce Street, New York 14, N.Y.' stamp on the reverse of the flush-mount.

Estimate
$3,000 — 5,000

Go to Lot

48

Berenice Abbott

Provenance
Swann Auction Galleries, New York, 24 April 1989, lot 120
Gail Severn Gallery, Ketchum



49

Margaret Bourke-White

Gargoyle, Chrysler Building, New York City

circa 1930
Oversized gelatin silver print.
19 x 13 1/2 in. (48.3 x 34.3 cm)
Annotated in an unidentified hand in pencil on the verso.

Estimate
$80,000 — 120,000

Go to Lot

Margaret Bourke-White's study of the Chrysler Building's stainless-steel eagle poised above the Manhattan cityscape is a perfect example of American photographic Modernism. Although she worked within the visually conservative field of editorial and magazine photography, Bourke-White incorporated avant-garde compositional strategies into her images, creating a visual style that was both functionally documentary and visually dynamic.

In 1930, Margaret Bourke-White was hired to photograph the construction of what would become one of New York City's most elegant skyscrapers, the Chrysler Building. She was deeply inspired by the new structure and especially smitten by the massive eagle's-head figures projecting off the building. In her autobiography, *Portrait of Myself*, Bourke-White wrote, 'On the sixty-first floor, the workmen started building some curious structures which overhung 42nd Street and Lexington Avenue below. When I learned these were to be gargoyles à la Notre Dame, but made of stainless steel as more suitable for the twentieth century, I decided that here would be my new studio. There was no place in the world that I would accept as a substitute.' When the building's management initially refused to rent to a woman, Bourke-White secured a recommendation from *Fortune* magazine, her principal employer at the time, and opened her studio shortly thereafter. She hired John Vassos to design the deluxe interior, whose clean modern lines echoed the building's bold and graceful exterior.

The Chrysler Building itself was fertile subject matter for Bourke-White, with the gargoyles a focal point. In her handling, one of the building's most distinctive features, inspired by medieval architecture, becomes a Modernist icon.



Photographs of Margaret Bourke-White's studio in the Chrysler Building

Provenance
Sotheby's, New York, 5 October 1995, Lot 184
Collection of Barry Friedman, New York
Christie's, New York, *The Image as Object: Photographs from the Barry Friedman Collection*, 5 October 1998, lot 6
Private Collection, Montecito, California

Literature
Phillips, *Margaret Bourke-White: The Photography of Design, 1927-1936*, p. 11
Silverman, *For the World to See: The Life of Margaret Bourke-White*, p. 58
Mulligan and Wooters, eds., *Photography from 1839 to Today*, p. 588
Stravitz, *The Chrysler Building: Creating a New York Icon, Day by Day*, p. X



50

Helen Levitt

N.Y. (masked children on stoop)

circa 1940
Gelatin silver print, printed later.
7 x 10 in. (17.8 x 25.4 cm)
Signed, dated, and annotated 'N.Y.C.' in pencil on the verso.

Estimate
$6,000 — 8,000

Go to Lot

Provenance
Fraenkel Gallery, San Francisco, mid 1990s

Literature
Laurence Miller Gallery, *Helen Levitt: A Memorial Tribute*, p. 16
powerHouse Books, *Helen Levitt: Crosstown*, p. 81
San Francisco Museum of Modern Art, *Helen Levitt*, pl. 8
Aperture, *Photography Speaks: 150 Photographers On Their Art*, p. 175
Szarkowski, *Looking at Photographs*, p. 139



51

James Van Der Zee

Eighteen Photographs

1907-1938
Washington, D.C.: Graphics International, and New York: James Van Der Zee Institute, 1974. Eighteen gelatin silver prints, printed later.
Varying sizes from 2 x 9 1/4 in. (5.1 x 23.5 cm) to 9 3/8 x 7 3/8 in. (23.8 x 18.7 cm) or the reverse
Each signed in pencil on the mount; seventeen with printed captions affixed to the overmat. One from an edition of 75 plus 15 presentation copies.

Estimate
$25,000 — 35,000

Go to Lot

In 2021, The Studio Museum of Harlem and the Metropolitan Museum of Art jointly acquired the archives of seminal 20th-century photographer James Van Der Zee. Van Der Zee was the foremost portraitist operating in Harlem, New York City, and his work presents an encyclopedic chronicle of The Harlem Renaissance, the flowering of art, music, and literature centered in Harlem in the 1920s and 1930s. This portfolio, published in Van Der Zee's lifetime in 1974, presents a compelling cross-section of his work.

In February of 2024, James Van Der Zee will be a featured artist in the Metropolitan Museum of Art exhibition entitled *The Harlem Renaissance and Transatlantic Modernism*.

Exhibited
Phillips Exeter Academy, 2008

Literature
Art Institute of Chicago, *The James Van de Zee Studio*, p. 35
McGee, *The World of James Van DerZee: A Visual Record of Black Americans*, p. 18
McGee, *The World of James Van DerZee*, p. 25, p. 77, p. 95
Each citation for various prints



52

Helen Levitt

New York (two children dancing)

circa 1940
Gelatin silver print, printed later.
11 3/4 x 8 in. (29.8 x 20.3 cm)
Signed, dated, and annotated 'N.Y.C.' in pencil on the verso.

Estimate
$5,000 — 7,000

Go to Lot

Provenance
Fraenkel Gallery, San Francisco, mid 1990s

Literature
Laurence Miller Gallery, *Helen Levitt: A Memorial Tribute*, p. 6
powerHouse Books, *Helen Levitt: Crosstown*, p. 51



53

Irving Penn

Cuzco Children, Peru, December

1948
Gelatin silver print, printed 1949.
9 7/8 x 9 3/4 in. (25.1 x 24.8 cm)
Signed, initialed, titled, dated, annotated in ink, 'Photograph by Penn,' two Condé Nast copyright credit reproduction limitation (one courtesy of Vogue) and edition stamps on the reverse of the mount. One from an edition of 8.

Estimate
$18,000 — 22,000

Go to Lot

53

Irving Penn

Provenance
Pace/MacGill Gallery, New York

Literature
Szarkowski, *Irving Penn*, pl. 59
Knopf, *Irving Penn: Passage*, p. 61
Art Institute of Chicago, *Irving Penn: A Career in Photography*, p. 177, fig. 37
Hambourg and Rosenheim, *Irving Penn: Centennial*, p. 118, pl. 50
All variants of this image



54

Ruth Orkin

My bike shadow & me on a San Francisco Hill

1938
Gelatin silver print.
7 1/2 x 9 1/4 in. (19.1 x 23.5 cm)
Signed, titled, dated, and annotated 'Pilot 6 camera, #16' in pencil on the mount; copyright credit, credit '65 Central Park West,' '"A Photo Journal" Ruth Orkin' stamps and address label affixed to the reverse of the mount.

Estimate
$2,000 — 3,000

Go to Lot

Ruth Orkin's *Bike Trip* series, the subject of curator and art historian Clément Chéroux's current exhibition at Fondation Henri-Cartier Bresson in Paris, captures the fierce independence and intrepid spirit which would define her career as a photographer and filmmaker. Orkin embarked on the solo journey at just 17, travelling from the Pacific to the Atlantic with her camera, her bicycle, and $25. The numerous self-portraits Orkin took on this monumental journey prophesize *American Girl in Italy*, an iconic study of a woman travelling alone, but reflect her intimate approach to the medium of photography.

Fondation Henri-Cartier Bresson's exhibition, *Ruth Orkin: Bike Trip, USA*, 1939, opened on 19 September and will be on view through 14 January 2024.



Ruth Orkin, *Washington, D.C. (Ruth's bike)*, 1938-39



Ruth Orkin, *Washington, D.C., (Ruth and her bike)*, 1938-39

Provenance
Directly from the Ruth Orkin Photo Archive, New York



55

Ruth Orkin

My Bike in San Francisco

1939
Gelatin silver print.
7 1/2 x 9 7/8 in. (19.1 x 25.1 cm)
Signed, titled, and dated in ink on the mount; credit '65 Central Park West' stamp on the reverse of the mount; additional credit and copyright credit stamps, various annotations in pencil, and a typed caption 'Taken in San Francisco with a Pilot 6, while on a Youth Hostel trip' affixed to the verso.

Estimate
$2,000 — 3,000

Go to Lot

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Ruth Orkin, *Washington, D.C., (Ruth and her bike)*, 1938-39

Provenance
Directly from the Ruth Orkin Photo Archive, New York

Literature
Hatje Cantz, *Ruth Orkin, A Photo Spirit*, p. 21



56

Helen Levitt

New York (two boys sitting)

1940
Gelatin silver print, printed later.
8 x 11 1/4 in. (20.3 x 28.6 cm)
Signed, dated, and annotated 'N.Y.C.' in pencil on the verso.

Estimate
$4,000 — 6,000

Go to Lot

56

Helen Levitt

Provenance
Fraenkel Gallery, San Francisco

Literature
powerHouse Books, *Helen Levitt: Crosstown*, p. 71
San Francisco Museum of Modern Art, *Helen Levitt*, p. 42



57

Helen Levitt

New York (children playing)

circa 1940
Gelatin silver print, printed later.
7 1/4 x 11 in. (18.4 x 27.9 cm)
Signed, dated, and annotated 'N.Y.' in pencil on the verso.

Estimate
$3,000 — 5,000

Go to Lot

57

Helen Levitt

Provenance
Fraenkel Gallery, San Francisco



58

Robert Doisneau

Les deux frères

1934
Gelatin silver print, printed 1981.
16 1/2 x 19 3/8 in. (41.9 x 49.2 cm)
Signed in ink in the margin; titled, dated, and annotated in ink on the verso.

Estimate
$4,000 — 6,000

Go to Lot

58

Robert Doisneau

Provenance
Private European Collection

Literature
Editions Racine, *Robert Doisneau*, cover and p. 69 (variant)
Silvana Editoriale, *Robert Doisneau*, p. 35 (variant)



PROPERTY OF A NEW YORK COLLECTOR

59

Henri Cartier-Bresson

Rue Mouffetard, Paris

1954
Gelatin silver print, printed later.
17 3/4 x 11 3/4 in. (45.1 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$15,000 — 25,000

Go to Lot

Literature
Cartier-Bresson, *The Europeans*, pl. 114
Cartier-Bresson, *Paris à vue d'oeil*, pl. 16
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 55
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 150
Thames & Hudson, *Henri Cartier-Bresson: The Man, the Image and the World*, pl. 65
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 140
Thames & Hudson, *Photofile: Henri Cartier-Bresson*, pl. 29
Kirstein and Newhall, *Photographs By Cartier-Bresson*, pl. 46



60

Henri Cartier-Bresson

Queen Charlotte's Ball, London

1959
Gelatin silver print, printed later.
14 x 9 1/2 in. (35.6 x 24.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000 — 15,000

Go to Lot

60

Henri Cartier-Bresson

Provenance
Bonni Benrubi Gallery, New York, 2000

Literature
Clair, *Henri Cartier-Bresson: Europeans*, p. 217



PROPERTY FROM AN ESTEEMED COLLECTION

61

Henri Cartier-Bresson

Gardens of the Palais Royal, Paris

1959
Gelatin silver print, printed later.
14 1/8 x 9 1/2 in. (35.9 x 24.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000 — 8,000

Go to Lot

61

Henri Cartier-Bresson

Literature

Cartier-Bresson, *Paris à vue d'oeil*, pl. 34
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 32
Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, pl. 66
Clair, *Henri Cartier-Bresson: Europeans*, p. 47
Thames & Hudson, *Henri Cartier-Bresson: The Man, the Image and the World*, pl. 46
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 150



PROPERTY FROM AN ESTEEMED COLLECTION

62

Henri Cartier-Bresson

Square du Vert-Galant, Île de la Cité

1953
Gelatin silver print, printed later.
9 1/2 x 14 1/8 in. (24.1 x 35.9 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$4,000 — 6,000

Go to Lot

62

Henri Cartier-Bresson

Provenance
Jackson Fine Art, Atlanta

Literature
Thames & Hudson, *Henri Cartier-Bresson: Paris Revisited*, p. 4
Thames & Hudson, *Henri Cartier-Bresson: À propos de Paris*, pl. 119



63

Henri Cartier-Bresson

Île de la Cité, Paris

1951
Gelatin silver print, printed later.
9 1/2 x 14 in. (24.1 x 35.6 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000 — 15,000

Go to Lot

Provenance
Christie's, London, 16 November 2004, lot 191

Literature
Cartier-Bresson, *Paris à vue d'oeil*, pl. 94
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 49
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 58
Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, pl. 62
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 69
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 44
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 8



PROPERTY FROM A DISTINGUISHED MARYLAND ESTATE

64

André Kertész

Chez Mondrian, Paris

1926
Gelatin silver print, printed later.
9 3/4 x 7 1/4 in. (24.8 x 18.4 cm)
Signed and dated in pencil on the verso.

Estimate
$4,000 — 6,000

Go to Lot

Literature
Borhan, *André Kertész: His Life and Work*, p. 155
Phillips, Travis, and Naef, *André Kertész: Of Paris and New York*, p. 136, pl. 23 (variant)
Ducrot, *André Kertész: Sixty Years of Photography, p. 119* (variant)
Lifson, *André Kertész: A Lifetime of Photography*, p. 206 (variant)
Greenough, Gurbo, and Kennel, *André Kertész*, pl. 50 (variant)



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

65

Brassaï (Gyula Halász)

Couple at the Bal de Quatres Saisons, Rue de Lappe

circa 1932
Gelatin silver print.
11 3/8 x 8 3/4 in. (28.9 x 22.2 cm)
Two '81, Rue du Faubourg St-Jacques' copyright credit stamps and notations in unidentified hands in pencil and ink on the verso.

Estimate
$20,000 — 30,000

Go to Lot

65

Brassaï (Gyula Halász)

"The real night people, however, live at night not out of necessity, but because they want to. They belong to the world of pleasure, of love, vice, crime, drugs. A secret, suspicious world, closed to the uninitiated." —Brassaï, The Secret Paris of the 1930s

The four Brassaï photographs offered here and in lots 66 through 68, all originate from the private collection of Madame Brassaï, the photographer's widow, and were acquired from Edwynn Houk Gallery in 1993. Each captures often-taboo scenes of Parisian nightlife, a subject Brassaï joyfully immersed himself in via 'trickery and diplomacy' throughout the 1930s, after emigrating there from his native Hungary in 1924.

Couple at the Bal des quatres Saison, rue de Lappe, taken in the early 1930s, shows a couple leisurely seated in one of Paris' popular dance halls beloved by working class communities. Replete with the feeling of unrestrained joy and opportunity, it has become one of the photographer's most famous photographs of Paris after dark. The mirrors cladding the walls in this establishment, and others like it, offered Brassaï a visual tool that cleverly alluded to his intent to show the *other* side of Paris, where daytime inhibitions gave way to nighttime indiscretions.

Provenance
Private Collection of Madame Brassaï, Paris
Houk Friedman Gallery, New York, 1993

Literature
Thames & Hudson, *Brassaï: The Secret Paris of the 30's*, n.p.
Brassaï, *Voluptés de Paris*, p. 15



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

66

Brassaï (Gyula Halász)

Prostitutes in a Bar, Boulevard Rochechouart, Montmartre

1932
9 3/8 x 6 7/8 in. (23.8 x 17.5 cm)
Signed in pencil and with three '81, Rue du Faubourg St-Jacques' copyright credit stamps on the verso.

Estimate
$12,000 — 18,000

Go to Lot

66

Brassaï (Gyula Halász)

The four Brassaï photographs offered here and in lots 65, 67 and 68, all originate from the private collection of Madame Brassaï, the photographer's widow, and were acquired from Edwynn Houk Gallery in 1993. Each captures often-taboo scenes of Parisian nightlife, a subject Brassaï joyfully immersed himself in via 'trickery and diplomacy' throughout the 1930s, after emigrating there from his native Hungary in 1924.

Provenance
Private Collection of Madame Brassaï, Paris
Houk Friedman Gallery, New York, 1993

Literature
Thames & Hudson, *Brassaï: The Secret Paris of the 30's*, n.p.
Little, Brown, *Brassaï: The Monograph*, p. 78
Millon and Associés, *Brassaï, 1899-1984*, pl. 602



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

67

Brassaï (Gyula Halász)

At Le Monocle, Boulevard Edgar-Quinet, Montparnass

circa 1932
Gelatin silver print, probably printed 1950s or 1960s.
8 1/2 in. (21.6 cm)
Signed in ink, two '81, Rue du Faubourg St-Jacques' copyright credit stamps, and notations in unidentified hands in ink on the reverse.

Estimate
$7,000 — 9,000

Go to Lot

67

Brassaï (Gyula Halász)

The four Brassai photographs offered here and in lots 65, 66 and 68, all originate from the private collection of Madame Brassai, the photographer's widow, and were acquired from Edwynn Houk Gallery in 1993. Each captures often-taboo scenes of Parisian nightlife, a subject Brassai joyfully immersed himself in via 'trickery and diplomacy' throughout the 1930s, after emigrating there from his native Hungary in 1924.

Provenance
Private Collection of Madame Brassaï, Paris
Houk Friedman Gallery, New York, 1993

Literature
Thames & Hudson, *Brassaï: The Secret Paris of the 30's*, n.p.



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

68

Brassaï (Gyula Halász)

Young couple wearing a two-in-one suit at the Bal de la Montagne Sainte-Geneviève

circa 1931
Gelatin silver print, probably printed 1950s or 1960s.
11 1/2 x 8 1/2 in. (29.2 x 21.6 cm)
Signed in pencil, two '81, Rue Faubourge St-Jacques' copyright credit stamps, a 'tirage de l'auteur' stamp, and notations in unidentified hands in ink on the verso.

Estimate
$7,000 — 9,000

Go to Lot

68

Brassaï (Gyula Halász)

The four Brassaï photographs offered here and in lots 65-67, all originate from the private collection of Madame Brassaï, the photographer's widow, and were acquired from Edwynn Houk Gallery in 1993. Each captures often-taboo scenes of Parisian nightlife, a subject Brassaï joyfully immersed himself in via 'trickery and diplomacy' throughout the 1930s, after emigrating there from his native Hungary in 1924.

Provenance
Private Collection of Madame Brassaï, Paris
Houk Friedman Gallery, New York, 1993

Exhibited
Brassaï: The Eye of Paris, Museum of Fine Arts, Houston, 6 December 1998 - 28 February 1999; J. Paul Getty Museum, Los Angeles, 13 April - 3 July 1999; National Gallery of Art, Washington, D.C., 17 October 1999 - 16 January 2000

Literature
Thames & Hudson, *Brassaï: The Secret Paris of the 30's*, n.p.
Millon and Associés, *Brassaï, 1899-1984*, pl. 698
Little, Brown, *Brassaï: The Monograph*, p. 90



69

Horst P. Horst

Mainbocher Corset, Paris

1939
Gelatin silver print, printed later.
17 3/4 x 13 1/4 in. (45.1 x 33.7 cm)
Signed in pencil on the verso; signature blindstamp in the margin.

Estimate
$12,000 — 18,000

Go to Lot

69

Horst P. Horst

Provenance
Acquired directly from the artist
Private European Collection

Literature
Hall-Duncan, *The History of Fashion Photography*, p. 65
Lawford, *Horst: His Work and His World*, p. 184
Kazmaier, *Horst: Sixty Years of Photography*, pl. 8



PROPERTY FROM AN ESTEEMED COLLECTION

70

George Hoyningen-Huene

Divers, Horst with Model, Paris

1930
Gelatin silver print, printed later.
9 1/2 x 7 1/2 in. (24.1 x 19.1 cm)
Annotated 'from the collection of Horst' by Horst P. Horst in pencil on the reverse of the mount.

Estimate
$7,000 — 9,000

Go to Lot

Provenance
Staley-Wise Gallery, New York

Literature
Vogue, 5 July 1930
Angeletti and Oliva, *In Vogue*, p. 70
Ewing, *The Photographic Art of Hoyningen-Huene*, pl. 66
Hall-Duncan, *The History of Fashion Photography*, p. 61
Haworth-Booth, *The Folio Society Book of the 100 Greatest Photographs*, p. 117
High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 106
International Center for Photography, *Eye for Elegance: George Hoyningen-Huene*, p. 39



71

Richard Avedon

Suzy Parker, Evening dress by Dior, Paris studio, August

1956
Gelatin silver print, printed 1981.
40 x 32 in. (101.6 x 81.3 cm)
Signed, numbered 4/25 in ink, title, date, edition, copyright credit, and reproduction limitation stamps on the verso.

Estimate
$50,000 — 70,000

Go to Lot

71

Richard Avedon

"There were great models before and after Suzy, but she was something else — a red-headed force of nature, a wolf in chic clothing, the one flesh-and-blood woman in a world of exquisite creatures." —Richard Avedon

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Provenance
Gagosian Gallery, New York
Private European Collection

Exhibited
Avedon: Women, Gagosian Gallery, New York, 1 November - 21 December 2013

Literature
Harper's Bazaar, October 1956
The Metropolitan Museum of Art, *Avedon: Photographs, 1947-1977*, pl. 128
Victoria and Albert Museum, *Shots of Style: Great Fashion Photographs*, cat. no. 8
Fraenkel Gallery, *Made in France*, cover
Hollander, *Richard Avedon, Woman in the Mirror*, cover and p. 39
The Richard Avedon Foundation, *Richard Avedon, Photographs, 1946-2004*, n.p.



72

Elliott Erwitt

California Kiss

1955
Gelatin silver print, printed 2019, flush-mounted to aluminum.
39 3/4 x 59 1/2 in. (101 x 151.1 cm)
Signed in ink, printed title and date on an artist's label affixed to the frame-backing.

Estimate
$12,000 — 18,000

Go to Lot

Provenance
Acquired directly from the artist
Private European Collection

Literature
Erwitt, *Elliott Erwitt: Snaps*, pp. 502-503
teNeues, *Elliott Erwitt: Personal Best*, pp. 434-435



73

Elliott Erwitt

Dog Legs, New York City

1974
Gelatin silver print, printed 2019, flush-mounted to aluminum.
39 3/4 x 59 5/8 in. (101 x 151.4 cm)
Signed in ink, printed title and date on an artist's label affixed to the frame-backing.

Estimate
$12,000 — 18,000

Go to Lot

73

Elliott Erwitt

Provenance
Acquired directly from the artist
Private European Collection

Literature
Erwitt, *Elliot Erwitt: Snaps*, p. 205
teNeues, *Elliott Erwitt: Personal Best*, pp. 406-407



PROPERTY FROM AN ESTEEMED COLLECTION

74

Irving Penn

Woman in Balenciaga Coat (Lisa Fonssagrives-Penn), Paris

1950
Gelatin silver print, printed before 1960.
9 1/2 x 6 7/8 in. (24.1 x 17.5 cm)
Signed, initialed, titled, dated, annotated in ink, credit, 'Photograph by Penn,' Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 13.

Estimate
$15,000 — 25,000

Go to Lot

74

Irving Penn

Provenance
Sotheby's, New York, 26 April 2007, lot 97
Phillips, New York, 4 April 2012, lot 90

Literature
Szarkowski, *Irving Penn*, pl. 46



PROPERTY FROM AN ESTEEMED COLLECTION

75

Horst P. Horst

Coco Chanel, Paris

1937
Gelatin silver print, printed later.
9 3/4 x 9 1/2 in. (24.8 x 24.1 cm)
Signed in pencil in the margin and on the verso.

Estimate
$4,000 — 6,000

Go to Lot

75

Horst P. Horst

Provenance
Staley-Wise Gallery, New York

Literature
Vogue, February 1954, p. 85
Vogue, April 1980, p. 212 (cropped)
Angeletti and Oliva, *In Vogue*, p. 79
Horst, *Horst: Salute to the Thirties*, pl. 72
Lawford, *Horst: His Work and His World*, p. 154
Kazmaier, *Horst: Sixty Years of Photography*, p. 15
National Portrait Gallery, *Horst Portraits: 60 Years of Style*, pl. 32
Koetzle, *Photo Icons: Volume 2*, p. 44
Victoria and Albert Museum, *Horst: Photographer of Style*, p. 62



PROPERTY FROM AN ESTEEMED COLLECTION

76

Lillian Bassman

'Golden Fox, Blue Fox, Marilyn Ambrose, Harper's Bazaar, New York [Boa by Frederica]

1954
Gelatin silver print, printed later.
17 x 22 1/2 in. (43.2 x 57.2 cm)
Signed in ink on an artist's label affixed to the verso.
Number 9 from an edition of 25.

Estimate
$3,000 — 5,000

Go to Lot

Provenance
Staley-Wise Gallery, New York

Literature
Chermayeff, et al., *Lillian Bassman*, pl. 46
"The Gray Furs - News Now," *Harper's Bazaar*, vol. 88, no. 2916, November 1954, p. 151 (variant)



77

Horst P. Horst

Gloria Vanderbilt

1940
Platinum palladium print, printed later by Sal Lopes.
18 3/4 x 15 1/4 in. (47.6 x 38.7 cm)
Signed in pencil in the margin; signed, titled, dated, and numbered 2/25 by Sal Lopes in pencil on the verso.

Estimate
$10,000 — 15,000

Go to Lot

77

Horst P. Horst

Provenance
Acquired directly from the artist
Private European Collection

Literature
National Portrait Gallery, *Horst: Portraits*, pl. 74



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

78

Edward Steichen

Charlie Chaplin

1925
Gelatin silver print, printed 1950s or 1960s by Rolf Petersen.
16 7/8 x 13 1/2 in. (42.9 x 34.3 cm)
'Photograph by Edward Steichen, Printed from the original negative' stamp and notions in unidentified hands in pencil and ink on the reverse of the flush-mount.

Estimate
$5,000 — 7,000

Go to Lot

Literature
Steichen, *A Life in Photography*, pl. 180
Thames & Hudson, *Edward Steichen Photofile*, pl. 50
National Gallery of Art, *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, pl. 224



PROPERTY FROM THE ESTATE OF PIERRE APRAXINE

79

Irving Penn

Ballet Society, New York, March 5

1948
Selenium toned gelatin silver print, printed 1984.
9 1/2 x 7 1/2 in. (24.1 x 19.1 cm)
Signed, initialed, titled, dated, annotated in ink, credit, Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 13.

Estimate
$10,000 — 15,000

Go to Lot

Lots 79 and 264 in this auction come from the collection of celebrated curator Pierre Apraxine (1934-2023). Gifted with an eye peculiarly attuned to photography, Pierre expanded the historical canon of the medium and embodied an enthusiastic appreciation for those masterpieces created by unsung or anonymous photographers. He was one of the principal architects of the photography world that exists today, and his impact extends from museums to the market. Over the course of his long career, Pierre also built a small and select personal collection that included Design objects and Photographs. It is Phillips' distinct pleasure to present offerings from his collection.

From 1976 to 2007 Pierre was the art curator for the Gilman Paper Company headed by the late Howard Gilman. There he assembled several collections of contemporary painting and sculpture, but he will best be remembered for his creation of the Company's photography collection. Pierre built the Gilman photography collection in consultation with the Metropolitan Museum of Art, filling gaps and building upon strengths in the Museum's holdings. Today, the collection that Pierre built is one of the pillars of the Museum's photography holdings. The material was first shown at the Metropolitan in 1993 the landmark exhibition, *The Waking Dream: Photography's First Century*, and Pierre was a principal author of the accompanying lavish exhibition catalogue.

Born in Estonia and educated in Belgium, Pierre Apraxine came to America in 1970 as a Fulbright Scholar to work at The Museum of Modern Art in New York. Besides *The Waking Dream,* Pierre curated several exhibitions for the Metropolitan, among them *La Divine Comtesse: Photographs of the Countess de Castiglione* in 2000, and *A Perfect Medium: Photography and the Occult* in 2005. He is also the author, with the master-printer Richard Benson, of *Photographs from the Collection of the Gilman Paper Company* (1985), and *Leon Tolstoi: Photographies de Sophie Tolstoi* (1993). In 2001 he was curator in charge of the installation of Gustave Le Gray at the Bibliothèque Nationale de France, Paris, the first retrospective exhibition in France of this major figure of early photography. In 2005 he was made Chevalier dans l'Ordre des Arts et des Lettres by the French Republic.

In person, Pierre was unfailingly courteous and reliably generous in sharing his vast knowledge, his gentle humor, and his warmth of spirit.

Provenance
Collection of Pierre Apraxine

Literature
Knopf, *Irving Penn: Passage*, p. 51
Szarkowski, *Irving Penn*, cover & pl. 19
Art Institute of Chicago, *Irving Penn: A Career in Photography*, p. 177, fig. 36
Hambourg and Rosenheim, *Irving Penn: Centennial*, p. 93, pl. 31



80

Henri Cartier-Bresson

Swan Lake, Bolshoi Theatre, Moscow, USSR

1954
Gelatin silver print, printed later.
9 1/2 x 14 in. (24.1 x 35.6 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000 — 12,000

Go to Lot

80

Henri Cartier-Bresson

Provenance
Bonni Benrubi Gallery, New York, 2000

Literature
Clair, *Henri Cartier-Bresson: Europeans*, p. 192
Simon & Schuster, *The People of Moscow*, pl. 133



81

Cornell Capa

Bolshoi Ballet School, Moscow

1958
Gelatin silver print, printed early 2000s.
20 3/4 x 14 1/4 in. (52.7 x 36.2 cm)
Signed in pencil on the verso.

Estimate
$4,000 — 6,000

Go to Lot

81

Cornell Capa

Literature
Lacouture, *In Our Time: The World as Seen by Magnum Photographers*, p. 374



82

Louise Dahl-Wolfe

Nude in Desert, California Arizona Border

1948
Gelatin silver print, printed later.
15 7/8 x 14 5/8 in. (40.3 x 37.1 cm)
Signed, titled, and dated in pencil on the verso.

Estimate
$7,000 — 9,000

Go to Lot

82

Louise Dahl-Wolfe

Provenance
Directly from the artist

Literature
McFadden, *Louise Dahl-Wolfe, A Photographer's Scrap-Book*, p. 36



83

Louise Dahl-Wolfe

Rubber bathing suit, California

1940
Gelatin silver print, printed later.
16 3/8 x 14 5/8 in. (41.6 x 37.1 cm)
Signed, dated, and annotated 'Laguna Beach' in pencil on the verso.

Estimate
$7,000 — 9,000

Go to Lot

83

Louise Dahl-Wolfe

Provenance
Directly from the artist

Literature
Harper's Bazaar, American Edition, January 1940
Abrams, *Louise Dahl-Wolfe*, n.p.



84

Louise Dahl-Wolfe

Japanese Bath

1954
Gelatin silver print, printed later.
18 7/8 x 14 7/8 in. (47.9 x 37.8 cm)
Signed in pencil on the verso.

Estimate
$5,000 — 7,000

Go to Lot

84

Louise Dahl-Wolfe

Provenance
Directly from the artist

Literature
McFadden, *Louise Dahl-Wolfe, A Photographer's Scrap-Book*, p. 38



85

Henri Cartier-Bresson

Martine's Legs

1967
Gelatin silver print, printed no later than 1997.
9 1/2 x 14 in. (24.1 x 35.6 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000 — 12,000

Go to Lot

85

Henri Cartier-Bresson

Provenance
L. Parker Stephenson Photographs, New York, 2008

Literature
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 216
Montier, *Henri Cartier-Bresson and the Artless Art*, p. 228, pl. 225



86

Henri Cartier-Bresson

Henri Matisse, Vence

1944
Gelatin silver print, printed later.
9 1/2 x 14 in. (24.1 x 35.6 cm)
Signed in ink in the margin.

Estimate
$6,000 — 8,000

Go to Lot

Provenance
Acquired from the photographer via Helen Wright, as agent, New York

Literature
Museum Ludwig, *Sammlung Gruber: Photographie des 20 Jahrhunderts*, p. 209
Gombrich, *Tête à Tête: Portraits by Henri Cartier-Bresson*, pl. 23
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 277
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 226



87

Henri Cartier-Bresson

Roman Amphitheater, Valencia, Spain

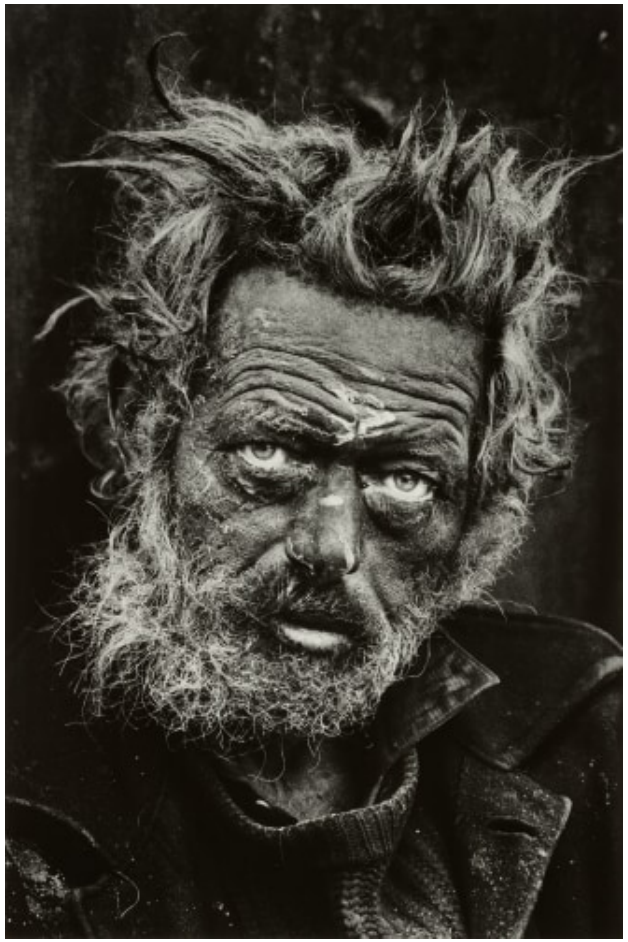
1933
Gelatin silver print, printed later.
9 1/4 x 13 7/8 in. (23.5 x 35.2 cm)
Signed in ink in the margin; signed in ink and annotated in pencil on the verso.

Estimate
$6,000 — 8,000

Go to Lot

Provenance
Acquired from the photographer via Helen Wright, as agent, New York

Literature
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)



88

Don McCullin

Tormented, Homeless Irishman, Spitalfields, London

1969
Gelatin silver print, printed later, mounted.
40 x 26 3/4 in. (101.6 x 67.9 cm)
Overall 49 1/2 x 36 in. (125.7 x 91.4 cm)
Signed in ink, printed title, date, and number on a gallery label affixed to the frame-backing. Number 6 from an edition of 15.

Estimate
$6,000 — 8,000

Go to Lot

Don McCullin

"Among the pictures I got was one of a man lying by the embers of a fire in Spitalfields market . . . as well as a portrait of him looking straight at me . . . covered in dust and dirt from the fire. You can see the truth in those photographs, I think. If you slept on the streets for a few weeks, I wouldn't need to manipulate a photograph of you to show it." —Don McCullin

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Provenance
Hamiltons Gallery, London

Literature
McCullin, *Don McCullin*, p. 159
McCullin, *Don McCullin: a Retrospective*, p. 17
McCullin, *Homecoming*, p. 29
Parmiggiani, *Don McCullin: La Pace Impossible/The Impossible Place*, p. 145



89

Robert Capa

Along the Road from Namdinh to Thaibinh, Red River Delta, Indochina

1954
Gelatin silver print.
5 x 7 1/4 in. (12.7 x 18.4 cm)
Magnum and *LIFE* copyright credit stamps, annotations in pencil and ink in unidentified hands, and typed caption affixed to the verso.

Estimate
$4,000 — 6,000

Go to Lot

89

Robert Capa

The photograph offered here is the final black-and-white image made by Robert Capa on the day of his death on 25 May 1954. While he made a subsequent exposure on color film, the present image is the one illustrated in *LIFE* magazine in the days after his death, and the one which has become emblematic of his tremendous drive to capture combat on film.

"If he saw a good picture which could only be made with risk, he took the risk"
—John Mecklin

Robert Capa was called to Vietnam in 1954 as Viet Minh forces were gaining ground in their fight for independence in what was then known as French Indochina. Shortly after he arrived, the city of Dien Bien Phu fell to the Viet Minh and the French government stepped up efforts to quell increasing rebel activity along the Red River Delta, an agricultural area honeycombed with irrigation dikes and rice paddies. Along with *LIFE* writer John Mecklin, Capa accompanied French troops, many of them Vietnamese, along the road between the cities of Namdinh and Thaibinh. The convoy's progress was halted repeatedly by ambushes, roadblocks, and landmines. Capa kept his cool and kept photographing. Mecklin wrote: 'Capa was everywhere but always showing an expertness in calculated risk that only a man in his fifth war could know. He was cautious about crossing exposed areas, but if he saw a good picture which could only be made with risk, he took the risk' (*LIFE*, 7 June 1954, 'A Great War Photographer and his Last Battle,' p. 31).

As he photographed the conflict between French forces and the Viet Minh, and saw the plight of the local farmers and villagers caught between them, he conceived of a photo essay entitled *Bitter Rice*. As Mecklin wrote, his images from this assignment dramatized 'the contrast of tanks next to peasants working in paddies, of men dying in the struggle for the rice harvest.' During one halt on May 25 th, Capa left the road to find a good vantage point for a photograph of the fields. As he walked through a field he stepped on a landmine which exploded and killed him. He was the first American correspondent killed in the conflict in Vietnam.

Provenance
Gift of the photographer to a Japanese collector, 1980s
Private Collection, California

Literature
LIFE, 7 June 1954, 'A Great War Photographer and his Last Battle,' p. 33
Whelan and Cornell Capa, *Robert Capa: Photographs*, p. 187
Gnugnoli, *Robert Capa*, p. 123



90

Robert Frank

Peru

1948
Gelatin silver print, printed later.
9 x 13 5/8 in. (22.9 x 34.6 cm)
Signed in ink in the margin; titled and dated in ink on the recto; annotated 'NYU Law #36' in an unidentified hand in ink on a label affixed to the verso.

Estimate
$7,000 — 9,000

Go to Lot

Literature
Greenough and Brookman, *Robert Frank: Moving Out*, p. 56



91

Ernst Haas

The Last D.P. Boat, Ellis Island

1951
Gelatin silver print, printed 2023.
18 7/8 x 18 in. (47.9 x 45.7 cm)
Signed, titled, dated, and numbered 3/50 by Alexander Haas, the artist's son, in pencil and estate copyright credit stamp on the verso.

Estimate
$4,000 — 6,000

Go to Lot

91

Ernst Haas

Provenance
Directly from the Estate of Ernst Haas

Literature
Haas, *Ernst Haas in Black and White*, p. 19



92

Robert Frank

Parade - Hoboken, New Jersey

1955
Gelatin silver print, printed 1973.
8 1/2 x 13 in. (21.6 x 33 cm)
Signed, dated '1955' and '1973,' and annotated 'The Americans' in ink in the margin.

Estimate
$80,000 — 120,000

Go to Lot

When Robert Frank began his road trip across the United States in 1955, national patriotism was pulsing through the veins of communities from coast to coast. Just 10 years out from the end of World War II, with the hardships of the war years still fresh in people's minds, citizens displayed their American pride in offices, parades and public celebrations.

It is thus no surprise that the American flag is a recurring motif throughout *The Americans*, appearing in numerous images including *Parade—Hoboken, New Jersey*, the first plate in Frank's seminal 1958 publication. Taken during the city's bicentennial celebration, the photograph shows two figures watching the festivities from their windows as the flag hangs from the building façade between them.

Each of the 83 carefully selected images in *The Americans* highlights Frank's astute eye and deft skill for balancing perfect photographic composition with a sensitivity to the complexity of American society. But as a Swiss-born photographer who never shied away from documenting the underlying racial tension he witnessed, his work was initially misunderstood and its nuance overlooked. Of these images he wrote, 'I have been frequently accused of deliberately twisting subject matter to my point of view. Above all, I know that life for a photographer cannot be a matter of indifference. Opinion often consists of a kind of criticism. But criticism can come out of love' (*U. S. Camera Annual*, 1958).

Provenance
Bonni Benrubi Gallery, New York, 1997

Literature
The Americans, no. 1
Greenough, *Looking In: Robert Frank's The Americans*, pp. 211, 460, Contact no. 1
Frank, *The Lines of My Hand*, n.p.
Frank, *Storylines*, frontispiece 3
Aperture, *Robert Frank*, cover
Galassi, *Robert Frank: In America*, p. 107
Greenough and Brookman, *Robert Frank: Moving Out*, pp. 111, 175
Galassi, *Walker Evans & Company*, pl. 316
Szarkowski, *Photography Until Now*, p. 258
Campany, *The Open Road: Photography & The American Road*, p. 45
Szarkowski, *The Photographer's Eye*, p. 155



PROPERTY FROM AN ESTEEMED COLLECTION

93

Gordon Parks

Untitled, Nashville, Tennessee

1956
Archival pigment print, printed 2015.
18 x 12 1/4 in. (45.7 x 31.1 cm)
Signed, dated by Peter W. Kunhardt, Jr., Executive Director of the Gordon Parks Foundation, in pencil within the Foundation copyright credit stamp on the verso. Number 6 from an edition of 15.

Estimate
$5,000 — 7,000

Go to Lot

Provenance
Jackson Fine Art, Atlanta

Literature
Parks and Wallace, "The Restraints: Open and Hidden," *LIFE*, September 24, 1956, p. 109
Steidl and The Gordon Parks Foundation, *Gordon Parks: Collected Works Volume V*, p. 87
Steidl and The Gordon Parks Foundation, *Gordon Parks: Segregation Story*, p. 93, p. 115



PROPERTY FROM AN ESTEEMED COLLECTION

94

Gordon Parks

Airline Terminal, Atlanta, Georgia

1956
Archival pigment print, printed 2015.
7 x 8 1/2 in. (17.8 x 21.6 cm)
Signed, dated by Peter W. Kunhardt, Jr., Executive Director of the Gordon Parks Foundation, in pencil within the Foundation copyright credit stamp on the verso. Number 5 from an edition of 15.

Estimate
$5,000 — 7,000

Go to Lot

Provenance
Jackson Fine Art, Atlanta

Literature
Steidl and The Gordon Parks Foundation, *Gordon Parks: Collected Works Volume III*, p. 21
Steidl and The Gordon Parks Foundation, *Gordon Parks: Segregation Story*, p. 99



95

William Klein

Coney Island, New York

1980
Hand-painted gelatin silver print and mixed media collage, executed 2000.
19 5/8 x 23 5/8 in. (49.8 x 60 cm)
Signed, titled, and dated in ink on the reverse of the mount.

Estimate
$15,000 — 20,000

Go to Lot

95

William Klein

Provenance
Howard Greenberg Gallery, New York, 2013

Literature
Prestel, *William Klein: Painted Contacts*, pp. 122-123



96

Lee Friedlander

Newark, N.J.

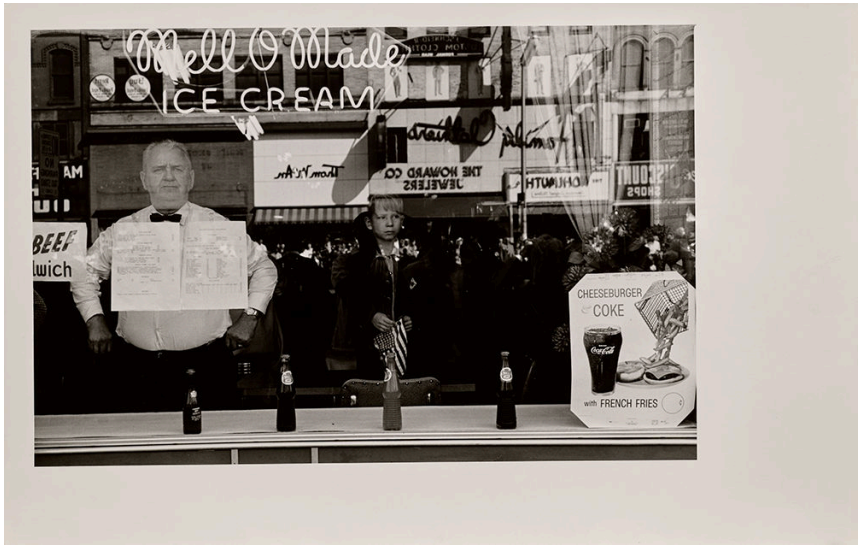
1962
Gelatin silver print.
5 5/8 x 8 1/2 in. (14.3 x 21.6 cm)
Signed in pencil and copyright credit reproduction stamp on the verso.

Estimate
$15,000 — 25,000

Go to Lot

One of the many brilliant aspects of Lee Friedlander's street photographs is his ability to collapse the picture planes between image and reflection, creating layered photographs reminiscent of darkroom experimentation and multiple exposures (see Lot 45). Here, Friedlander pushes further with a seemingly endless array of visual interest created by the ice cream shop window, its dapper employee, and the reflections of facing passersby and storefronts. The result is a frenzied yet meticulously composed photograph that conveys the energy of the environment.

Characteristic of his 1960s prints, Friedlander printed this image on a half sheet of 11 x 14 in. photographic paper which allowed him to produce two prints from a single sheet of paper. By 1971, he had abandoned this practice and over the next several decades, his prints became incrementally but intentionally larger.



Lee Friedlander, *Newark, N.J.*, 1962 (full sheet)

Provenance
Fraenkel Gallery, San Francisco

Literature
Friedlander, *Like a One-Eyed Cat*, pl. 13
Galassi, *Friedlander*, pl. 68



97

Ralph Eugene Meatyard

Untitled

1960
Gelatin silver print.
7 3/8 x 7 1/2 in. (18.7 x 19.1 cm)
Signed 'Madelyn O. Meatyard,' the photographer's widow, in ink, and copyright/estate stamp on the reverse of the mount.

Estimate
$5,000 — 7,000

Go to Lot

97

Ralph Eugene Meatyard

Provenance
Fraenkel Gallery, San Francisco



PROPERTY FROM AN ESTEEMED COLLECTION

98

Diane Arbus

Woman at counter smoking, N.Y.C.

1962
Gelatin silver print, printed later by Neil Selkirk.
14 1/2 x 14 1/2 in. (36.8 x 36.8 cm)
Stamped 'A Diane Arbus photograph,' signed, titled, dated, numbered 32/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate
$10,000 — 15,000

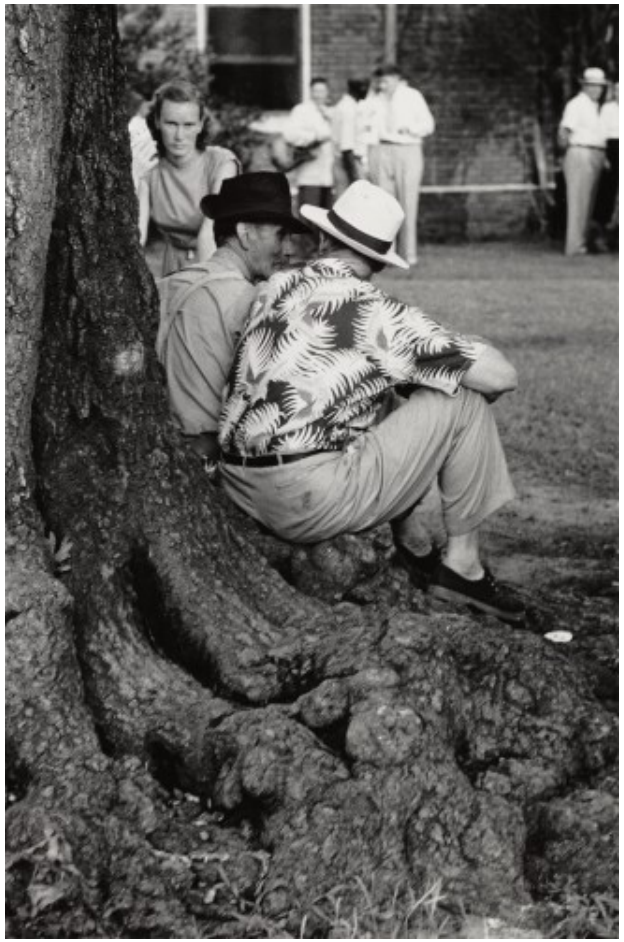
Go to Lot

98

Diane Arbus

Provenance
Fraenkel Gallery, San Francisco

Literature
Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 285



99

Robert Frank

Courthouse Square, Elizabethville, North Carolina

1955
Gelatin silver print, printed later.
12 x 7 7/8 in. (30.5 x 20 cm)
Signed, dated, and annotated 'Elisabethville, S.C. [sic]' in ink in the margin.

Estimate
$10,000 — 15,000

Go to Lot

99

Robert Frank

Provenance
Pace/MacGill Gallery, New York, 1997
Collection of Ruth and Jake Bloom, Los Angeles
Sotheby's, New York, *Robert Frank: The Americans, The Ruth and Jake Bloom Collection,* 17 December 2015
Grisebach GMBH, Berlin, Germany, 1 December 2021
Private Collection, New York

Literature
Scalo, *The Americans*, p. 159
Greenough, *Looking In: Robert Frank's The Americans*, p. 300



100

Robert Frank

Political rally - Chicago

1956
Gelatin silver print, printed later.
12 7/8 x 8 3/8 in. (32.7 x 21.3 cm)
Signed in ink in the margin.

Estimate
$20,000 — 30,000

Go to Lot

"I was very free with the camera. I didn't think of what would be the correct thing to do; I did what I felt good doing. I was like an action painter." —Robert Frank

Literature

Frank, *The Americans*, no. 3
Greenough, *Looking In: Robert Frank's The Americans*, pp. viii, 213, 461, and contact no. 3
Aperture, *Robert Frank*, p. 31
Greenough and Brookman, *Robert Frank: Moving Out*, p. 177
Frank, *Robert Frank: Story Lines*, frontispiece 3 and p. 108
Galassi, *Robert Frank: In America*, p. 122



101

Diane Arbus

Boy with a straw hat waiting to march in a pro-war parade, N.Y.C.

1967
Gelatin silver print.
9 1/4 x 8 7/8 in. (23.5 x 22.5 cm)
Signed, dated and inscribed 'For Peter' by the photographer in ink in the margin; stamped 'A Diane Arbus print,' signed and annotated by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate
$80,000 — 120,000

Go to Lot

In the spring of 1967, Diane Arbus attended the pro-Vietnam War parade in New York where she turned her lens on a young man whose visible support of the War was in contrast to the overall ethos of his generation. He quickly became immortalized as the subject of one of her most seminal portraits, *Boy with a straw hat waiting to march in a pro-war parade, N.Y.C.*

A few years later *Boy with a straw hat waiting to march in a pro-war parade, N.Y.C.* was featured as the cover of the May 1971 issue of *Artforum*. Arbus was the first photographer included in the publication and was lauded by editor-in-chief Philip Leider for her just-issued portfolio *A box of ten photographs*. Leider contended that the project solidified photography's status as fine art. Inside the *Artforum* issue, a dream-like short text written by Arbus prefaced a feature titled 'Five Photographs by Diane Arbus,' all included in *Box of ten.*



While not known definitively, it is believed that Arbus inscribed the print on offer to Peter Crookston, editor of *The London Sunday Times Magazine*. Arbus had been in contact with Crookston following her inclusion in the 1967 *New Documents* exhibition at The Museum of Modern Art. She would go on to work on several photographic projects for the magazine. Although Crookston later left the *Times Magazine* in 1969 to work for the short-lived magazine *Nova*, he continued to commission Arbus's work.

The photographer's close relationship with Crookston is well documented as the pair corresponded regularly. In her letters to Crookston, Arbus wrote extensively of her many ideas for photographic projects and her fascination with the family, specifically her idea for a never-realized book to be titled *Family Album*. She shared details from her life with Crookston, such as her apartment search, her mother's new engagement, and her feelings regarding her ex-husband. She even expressed her frustration with the amount the magazine was paying her. Crookston's receptivity to her ideas meant that some of Arbus's proposals – although not the majority – made it into the publication. Arbus's personal and professional relationship with Crookston arguably resulted in her best magazine work.

Provenance
The Royal and Sun Alliance Collection
Christie's, New York, 24 April 2006, lot 21

Literature
Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 87
Aperture, *Diane Arbus*, n.p.



102

Diane Arbus

A House on a Hill, Hollywood, CA

1962
Gelatin silver print, printed later by Neil Selkirk.
14 1/4 x 14 5/8 in. (36.2 x 37.1 cm)
Stamped 'A Diane Arbus photograph,' signed, titled, dated, numbered 36/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate
$10,000 — 15,000

Go to Lot

"Lately, I've been struck with how I really love what you can't see in a photograph. An actual physical darkness. And it's very thrilling for me to see darkness again."
—Diane Arbus

Literature

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 345
Aperture, *Diane Arbus*, n.p.



103

Richard Avedon

Bob Dylan, Singer, New York, New York, 2.10.65

1965
Gelatin silver print.
10 x 8 in. (25.4 x 20.3 cm)
Signed, numbered 19/25 in pencil, title, date, and copyright credit reproduction limitation stamps on the verso.

Estimate
$20,000 — 30,000

Go to Lot

"Bob Dylan, the teenager's troubadour came out of the West to wander restlessly through the country, playing and singing his own folk tunes, like 'Blowin' in the Wind.' More of a words man than a musician, he sets his verbal flashes of insight to simple melodies that hush his audience. Now, five years later, his restless wanderings include brief but profitable stops at Columbia's recording studio which is releasing his latest L.P., Bringing It All Back Home" —Vogue, April 1965

Richard Avedon's portrait of Bob Dylan was first published in the April 1965 issue of *Vogue*, for which the photographer served as guest editor. Under Avedon's editorship, the issue included his portraits of other iconoclasts such as Robert Rauschenberg, Jasper Johns, Paul McCartney, and Ringo Starr, all showcasing Avedon's distinct talent for identifying individuals at the vanguard of cultural change.

The February 1965 session with Dylan on Fifth Avenue was not the first time Avedon had photographed the musician, having worked with him in 1963. In that earlier portrait Dylan poses in faded jeans and plaid shirt, his battered guitar case at his feet, on the city's industrial waterfront – he is the very picture of the earnest young folksinger making the rounds of the Greenwich Village night spots. In contrast, Avedon's 1965 portrait shows a very different side of Dylan, who had forgone the trappings of the folk scene in favor of a more sophisticated and urbane look, perfectly at home in the heart of the Upper East Side.

Avedon's different approaches to photographing the same subject in 1963 and 1965 mirrors Dylan's musical development during this period. By 1965, he had progressed past the archetype of the guitar-strumming folk troubadour to arrive at a lyrical style that was intensely poetic, and a musical approach that was decidedly heavy. In Avedon's 1965 handling, the chameleonic Dylan is an urban sophisticate, one who would soon release the epochal album *Bringing it All Back Home,* featuring a full backing band and the hit single *Suburban Homesick Blues.*

Provenance
Private Collection, San Francisco

Literature
Avedon, *An Autobiography*, pl. 137
Avedon, *Performance*, p. 106
Whitney Museum of American Art, *Richard Avedon: Evidence, 1944-1994*, p. 148
Avedon and Doon Arbus, *The Sixties,* p. 19
Louisiana Museum of Modern Art, *Richard Avedon – Photographs 1946-2004*, p. 89
Steidl, *Portraits of Power*, p. 31



PROPERTY OF A NEW YORK COLLECTOR

104

Richard Avedon

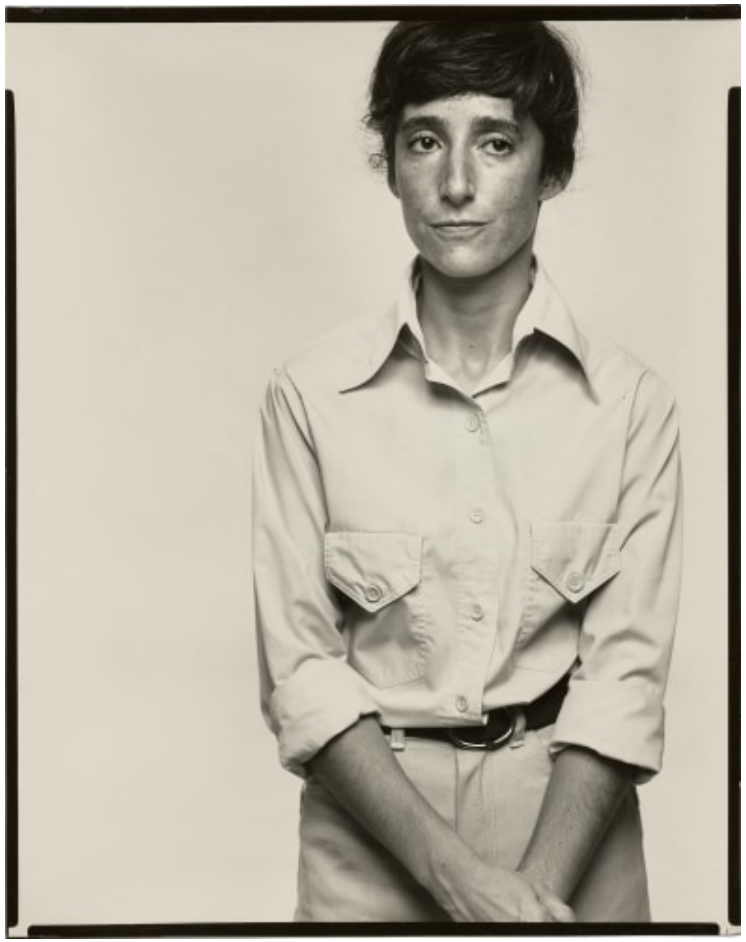
June Leaf, sculptress, Mabou Mines, Nova Scotia

1975
Gelatin silver print.
9 3/4 x 7 5/8 in. (24.8 x 19.4 cm)
Signed, numbered 8/50 in ink, title, date, negative number, copyright credit, and reproduction limitation stamps on the verso.

Estimate
$5,000 — 7,000

Go to Lot

Literature
Abrams, *Portraits*, cover
Hollander, *Richard Avedon, Woman in the Mirror*, pp. 166-67
Whitney Museum of American Art, *Richard Avedon: Evidence, 1944-1994*, pp. 65, 157
Avedon, *An Autobiography*, pl. 216
Farrar, Straus, and Giroux, *Photographs 1947-1977*, pl. 162
Metropolitan Museum of Art, *Richard Avedon Portraits*, n.p.
Louisiana Museum of Modern Art, *Richard Avedon Photographs 1946-2004*, p. 121



PROPERTY FROM AN ESTEEMED COLLECTION

105

Richard Avedon

Renata Adler, Writer, New York City, 7-31-69

1969
Gelatin silver print, printed 1975.
9 3/4 x 7 7/8 in. (24.8 x 20 cm)
Signed, numbered 2/50 in ink, title, date, edition, copyright credit, and reproduction limitation stamps on the verso.

Estimate
$4,000 — 6,000

Go to Lot

105

Richard Avedon

Provenance
Fraenkel Gallery, San Francisco

Literature
The Metropolitan Museum of Art, *Richard Avedon Portraits*, n.p.
Marlborough Gallery, *Richard Avedon, Photographer: September 10 - October 4, 1975*, pl. 42



106

Diane Arbus

Anderson Hays Cooper, N.Y.C.

1968
Gelatin silver print, printed 1984 by Neil Selkirk.
14 1/2 x 14 1/2 in. (36.8 x 36.8 cm)
Stamped 'A Diane Arbus photograph,' signed, titled, dated, numbered 10/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate
$6,000 — 8,000

Go to Lot

Literature
Harper's Bazaar, February 1968, p. 161
Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 69, there titled *A very young baby, N.Y.C.*
Aperture, *Diane Arbus: Magazine Work*, p. 92, there titled *Anderson Hayes Cooper, son of Gloria Vanderbilt and Wyatt Cooper*



107

Diane Arbus

Mr. & Mrs. Santa Claus in their living room, Albion, N.Y.

1964
Gelatin silver print, printed later by Neil Selkirk.
14 1/2 x 14 1/2 in. (36.8 x 36.8 cm)
Stamped 'A Diane Arbus photograph,' signed, titled, dated, numbered 10/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate
$6,000 — 8,000

Go to Lot

107

Diane Arbus

Literature
Aperture, *Diane Arbus: Magazine Work*, p. 57



108

Diane Arbus

Couple arguing, Coney Island, N.Y.

1960
Gelatin silver print, printed later by Neil Selkirk.
10 1/4 x 6 3/4 in. (26 x 17.1 cm)
Stamped 'A Diane Arbus photograph,' signed, titled, dated, numbered 12/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate
$7,000 — 9,000

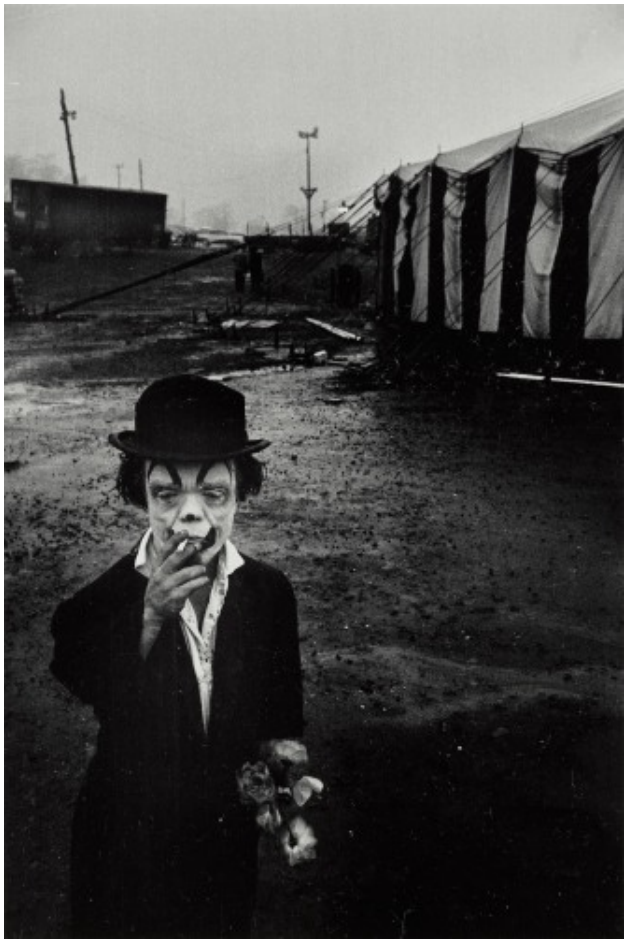
Go to Lot

108

Diane Arbus

Provenance
Fraenkel Gallery, San Francisco

Literature
Rosenheim, *diane arbus: in the beginning*, p. 199



PROPERTY SOLD TO BENEFIT THE JOSHUA TREE HIGHLANDS ARTIST RESIDENCY

109

Bruce Davidson

Jimmy Armstrong, 'The Dwarf,' Palisades, New Jersey, USA

1958
Gelatin silver print, probably printed 1960s.
11 1/2 x 7 3/4 in. (29.2 x 19.7 cm)
Signed and annotated in pencil on the verso.

Estimate
$4,000 — 6,000

Go to Lot

Bruce Davidson

This lot is sold to benefit the Joshua Tree Highlands Artist Residency. Established in 2007, the nonprofit Joshua Tree Highlands Artist Residency (JTHAR) awards an international community of artists the gifts of time and space amidst the extraordinary natural beauty of Joshua Tree National Park in California. Residents can be at any career stage, work in all mediums, including drawing, painting, photography, film, video, installation, fiction and nonfiction writing, interdisciplinary, social practice and architecture. JTHAR offers monetary stipends, living accommodations, and studio space designed to inspire creativity, so artists can do the work of innovating, changing the cultural landscape and generating a fresh look at the way we connect to each other and to the world.

Literature

Davidson, *Circus*, cover

Davidson, *Outside Inside, Vol. I*, p. 59



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

110

Robert Frank

San Gennaro Festival

1949
Gelatin silver print.
13 3/8 x 8 1/2 in. (34 x 21.6 cm)
Signed in ink and the 'Robert Frank Archive' and copyright credit stamps on the reverse of the flush-mount.

Estimate
$6,000 — 8,000

Go to Lot

This image appears in the photographer's first planned book of photographs, *Black White and Things*. Illustrated with actual photographs, and produced in an edition of only 3 maquettes, *Black White and Things* represented a deepening of Frank's understanding of presenting images in a sequence and is a direct precursor to his masterwork, *The Americans*, produced later in the decade. The book is broken into three sections indicated by the title. *'Doll/New York'* (here titled *'San Gennaro Festival'*) appears in the *Things* section, along with similarly evocative photographs of a float in the Macy's Thanksgiving Day parade, a table by the sea in Mallorca, and a horse-drawn cart in Paris. *Black White and Things* was formally published in 1994 by the National Gallery of Art from Frank's original 1952 maquette.

Provenance
Sotheby's, New York, 2 November 1989, lot 634

Literature
Frank, *Black White and Things,* p. 25
Scalo, *HOLD STILL_keep going*, p. 27



PROPERTY OF A NEW YORK COLLECTOR

111

Garry Winogrand

Los Angeles

1964
Gelatin silver print, printed 1970s.
8 3/4 x 12 7/8 in. (22.2 x 32.7 cm)
Signed and dated in pencil on the verso.

Estimate
$8,000 — 12,000

Go to Lot

Garry Winogrand

Literature

Arena Editions, *Winogrand 1964*, p. 247
Fraenkel Gallery, *The Man in the Crowd: The Uneasy Streets of Garry Winogrand*, p. 20
San Francisco Museum of Modern Art, *Garry Winogrand*, pl. 173
Szarkowski, *Mirrors and Windows: American Photography Since 1960*, p. 93
Szarkowski, *Winogrand: Figments from the Real World*, p. 149
TF Editores, *Garry Winogrand: The Game of Photography*, p. 65



PROPERTY FROM AN ESTEEMED COLLECTION

112

Ed Ruscha

Americana from Twentyfive Apartments

1965
Gelatin silver print, printed 2003.
7 1/2 x 7 1/2 in. (19.1 x 19.1 cm)
Signed, dated, and numbered 5/8 in pencil on the verso.

Estimate
$7,000 — 9,000

Go to Lot

Provenance
Gagosian Gallery, New York

Literature
Müller, *Ed Ruscha: Los Angeles Apartments*, p. 77, pl. 31
Gagosian, *Ed Ruscha: Photographs: Seven Products, Twentyfive Apartments, Three Palm Trees, Six Rooftops and One Aerial View*, p. 13



113

Andreas Feininger

Route 66, Arizona

1953
Gelatin silver print, printed 1997.
17 1/4 x 13 5/8 in. (43.8 x 34.6 cm)
Signed and numbered 35/250 in ink in the margin; titled, dated, copyright credit notation and annotated 'Time Inc.' in pencil in an unidentified hand on the verso.

Estimate
$3,000 — 5,000

Go to Lot

Provenance
Bonni Benrubi Gallery, New York



114

Saul Leiter

Snowy Scene

1958
Chromogenic print, printed later.
18 7/8 x 12 3/4 in. (47.9 x 32.4 cm)
Signed in ink on the verso. Number 2 from an edition of 10.

Estimate
$6,000 — 8,000

Go to Lot

Provenance
Howard Greenberg Gallery, New York, 2005

Literature
Steidl, *Saul Leiter: Early Color*, n.p.







PROPERTY FROM AN ESTEEMED COLLECTION

115

Paul Fusco

Selected Images from RFK Funeral Train

1968
Three dye destruction prints, printed later.
Each 16 x 23 in. (40.6 x 58.4 cm)
Each signed, dated, annotated 'RFK Funeral Train,' and copyright credit notation in pencil on the verso.

Estimate
$6,000 — 8,000

Go to Lot

115

Paul Fusco

Provenance
Bonni Benrubi Gallery, New York

Literature
Éditions Textual, *The Train: June 8, 1968: RFK's Last Journey*, p. 47, p. 53
Magnum Photos, *RFK Funeral Train*, p. 115, p. 117, p. 119
Each citation for various prints



PROPERTY FROM AN ESTEEMED COLLECTION

116

Ernst Haas

Route 66, Albuquerque, New Mexico

1969
Chromogenic print, printed later.
17 1/2 x 26 3/4 in. (44.5 x 67.9 cm)
Signed, titled, dated and numbered 30/50 by Alexander Haas, the artist's son, in pencil and a Haas Studio copyright credit stamp on the verso.

Estimate
$4,000 — 6,000

Go to Lot

Literature
Thames & Hudson, *Ernst Haas: A Colour Retrospective, 1952-1986*, p. 127, pl. 93
Viking Press, *Ernst Haas: In America*, n.p.



117

William Eggleston

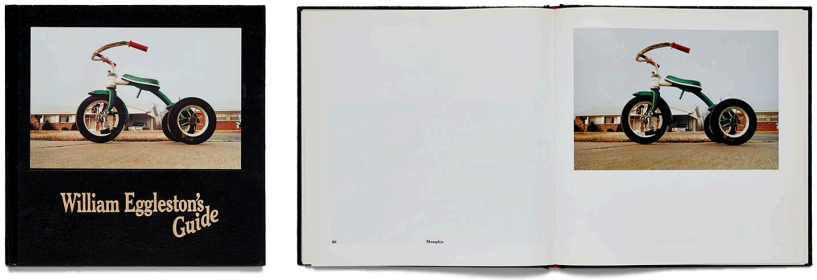
Memphis

circa 1969
Dye transfer print, printed circa 1970.
12 x 17 1/4 in. (30.5 x 43.8 cm)
Signed in pencil on the verso.

Estimate
$250,000 — 350,000

Go to Lot

When *Photographs by William Eggleston* opened at The Museum of Modern Art, New York on May 24, 1976, it and its accompanying publication, *William Eggleston's Guide,* emphatically ushered in a new era of fine art photography. As MoMA's first exhibition and book dedicated to color photography, it was a defiant statement that the medium did not have to emulate painting, either in palette or subject, to be worthy of a place on the museum's walls. Instead, it could be its own distinct visual language for sharing an artist's viewpoint on the world; for Eggleston, this meant "photographing whatever was there wherever I happened to be. For any reason."



William Eggleston's Guide, exhibition catalogue (1976)

In the original exhibition of 75 photographs, *Memphis* was unassumingly hung as the second print in a row of five; however, as the cover illustration for the book it quickly set itself apart as the hallmark image from the groundbreaking show. Photographed from a low vantage point, the blue-green metal frame, bright red handlebars, and well-worn tires of the tricycle dominate the frame, dwarfing the suburban setting behind it. Its monumental presence is enhanced by the deeply saturated colors of the dye transfer process and forces the audience to reconsider an object that everyone has seen but perhaps never really looked at. Speaking of the image for an interview in conjunction with his 2009 exhibition at the Whitney Museum of American Art, Eggleston recounted its origin story:

> *"I was searching around a pretty barren suburban neighborhood in Memphis for no particular reason, in a place I'm not familiar with. And this is a row of typical houses. And this was just sitting in the street near the curb and I was sitting on the curb looking at it . . . and rested the camera on the curb and using something like my wallet to cushion it . . . i think I had a sense to know that it was not so interesting to stand at normal standing height and look down at this thing. So I got down level with it." —William Eggleston*

Memphis continues to be Eggleston's most iconic work of art and prints of the image are in the collections of The Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; J. Paul Getty Museum, Los Angeles; National Gallery of Art, Washington, D.C.; and the Museum of Fine Arts, Houston.



Photographs by William Eggleston, Exhibition Installation, Museum of Modern Art, 1976

Provenance
Collection of the artist
The Gallery of Contemporary Photography, Santa Monica

Literature
Szarkowski, *William Eggleston's Guide*, p. 81 and front cover
Thames & Hudson, *William Eggleston*, pl. 94
Yale University Press, *William Eggleston: Democratic Camera: Photographs and Video, 1961-2008*, pl. 22, p. 67
Cincinnati Art Museum/Hatje Cantz, *Starburst: Color Photography in America, 1970-1980*, pl. 138, p. 159
Dexter and Weski, *Cruel and Tender: The Real in the Twentieth-Century Photograph*, p. 151
The Metropolitan Museum of Art, *Photography's Last Century: The Ann Tenenbaum and Thomas H. Lee Collection*, p. 86
Davis, *An American Century of Photography, from Dry-Plate to Digital*, p. 471



PROPERTY FROM AN ESTEEMED COLLECTION

118

Joel Meyerowitz

Roseville Cottages, Truro

1976
Chromogenic print, printed 2010.
47 3/4 x 59 7/8 in. (121.3 x 152.1 cm)
Overall 57 1/8 x 69 1/8 in. (145.1 x 175.6 cm)
Signed in ink, printed title, date, and number 5/5 on a label affixed to the reverse of the flush-mount.

Estimate
$10,000 — 15,000

Go to Lot

118

Joel Meyerowitz

Provenance
Edwynn Houk Gallery, New York

Literature
Moore, *Starburst: Color Photography in America (1970-1980)*, pl. 209



119

William Eggleston

Como, Mississippi (Black women in church)

1972
Dye transfer print from *Dust Bells Vol. I*, printed 2004.
11 1/2 x 17 1/4 in. (29.2 x 43.8 cm)
Signed in ink in the margin; dated, numbered 5/15 in an unidentified hand in ink and Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

Estimate
$6,000 — 8,000

Go to Lot

William Eggleston

"Each one [of my photographs], to me, is equal, or I didn't take it to begin with . . . I never think about it beforehand. When I get there, something happens and in a split second the picture emerges." —William Eggleston

Provenance
Sotheby's, New York, 30 March 2009, lot 178

Literature
Eggleston, *The Outlands*, Volume 1, cover, p. 175 (variant)



120

William Eggleston

Untitled (Family on porch)

1972
Dye transfer print from *10.D.V1*, printed 1996.
12 5/8 x 17 3/4 in. (32.1 x 45.1 cm)
Signed in ink in the margin; signed by William J. Eggleston III, in ink, titled and numbered 8/15 in an unidentified hand in pencil, all within the Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

Estimate
$6,000 — 8,000

Go to Lot

William Eggleston

"Eggleston . . . shows us pictures of aunts and cousins and friends, of houses in the neighborhood and in neighboring neighborhoods, of local streets and side roads, local strangers, odd souvenirs, all of this appearing not at all as it might in a social document, but as it might in a diary, where the important meanings would be not public and general but private and esoteric." —John Szarkowski

Provenance

Christie's, New York, Photographs by William Eggleston From the Collection of Bruce and Nancy Berman, 13 October 2008, lot 128

Literature

Thames & Hudson, *William Eggleston*, p. 44



121

Paul Outerbridge, Jr.

Sandwiches on Tray

circa 1938
Color carbro print.
16 3/8 x 13 3/8 in. (41.6 x 34 cm)
Credited in an unidentified hand in pencil on the verso.

Estimate
$6,000 — 8,000

Go to Lot

121

Paul Outerbridge, Jr.

Literature

Dines and Howe, *Paul Outerbridge, A Singular Aesthetic,* cat. no. 454 (variant)
Taschen, *Paul Outerbridge: 1896-1958,* p. 204



122

William Eggleston

Sumner, Mississippi

circa 1970
Dye transfer print, printed 2002.
21 3/4 x 15 in. (55.2 x 38.1 cm)
Signed in ink in the margin; dated, lettered 'C/D,' annotated 'Mississippi' in an unidentified hand in ink and Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso. One from an edition of 9 plus 4 artist's proofs lettered sequentially 'A-D'.

Estimate
$70,000 — 90,000

Go to Lot

When William Eggleston's first major exhibition debuted at the Museum of Modern Art, New York in 1976, it was not only the commonplace subject matter that caught people's attention but the rich, saturated hues in which they were presented. Indeed, while Eggleston's photographs were reminiscent of vernacular photography, his meticulous eye paired with the highly technical dye transfer process elevated his prints to a level worthy of hanging on museum walls. As seen here in *Sumner, Mississippi*, a hallmark image in *William Eggleston's Guide*, the color is a vital component of the photographic composition.



William Eggleston's Guide, exhibition catalogue (1976)

Known for its intense depth of color in which the cyan, magenta and yellow dyes are applied sequentially to one layer of emulsion, the dye transfer process is the only traditional printing method that allowed for individual color adjustments. The laborious process was expensive and rarely used for fine art printing when Eggleston starting using the method in the 1970s. Today it is ever more costly and rare as Kodak stopped manufacturing the chemicals to make dye transfer prints in the mid-1990s, and few supplies remain. Eggleston's 2002 edition of this image, of which this is an example, was made in Hamburg, Germany by Nino Mondhe, one of the last remaining masters of the process.

Literature

Szarkowski, *William Eggleston's Guide*, p. 91
Whitney Museum of American Art, *William Eggleston Democratic Camera Photographs and Video, 1961-2008*, pl. 16
Moore, *Starburst: Color Photography in America 1970-1980*, p. 9



123

George Tice

Petit's Mobil Station and Watertower, Cherry Hill, N.J.

1974
Gelatin silver print.
10 1/2 x 13 1/4 in. (26.7 x 33.7 cm)
Signed in pencil on the mount; titled and dated in pencil on the reverse of the mount.

Estimate
$7,000 — 9,000

Go to Lot

123

George Tice

Literature

Tice, *George Tice: Urban Landscapes*, cover

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



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

124

Bernd and Hilla Becher

Water Tower, Maisoncelles, Seine-et-Marne, France

1972
Gelatin silver print.
23 1/2 x 20 in. (59.7 x 50.8 cm)
Signed, titled, dated, and numbered 3/5 in pencil on the verso.

Estimate
$12,000 — 18,000

Go to Lot

124

Bernd and Hilla Becher

Provenance
Fraenkel Gallery, San Francisco, 1993

Literature
MIT Press, *Water Towers*, pl. 167 (variant)



125

Bernd and Hilla Becher

Sechs Wassertürme

1976
Six offset lithographs, printed later.
Each approximately 16 x 12 1/2 in. (40.6 x 31.8 cm)
Each signed and dated in pencil on the verso; printed title in the lower margin.

Estimate
$8,000 — 12,000

Go to Lot

Literature
The MIT Press, *Water Towers*, pl. 25, pl. 66, pl. 141, pl. 146
The MIT Press, *Bernd and Hilla Becher: Life and Work*, p. 171, pl. 51
Te Neues, *Bernd and Hilla Becher: Basic Forms*, pl. 61
The Metropolitan Museum of Art, *Bernd & Hilla Becher*, p. 122, p. 182
Each citation for various prints



126

Robert Adams

Edge of San Timoteo Canyon, Redlands, California

1982
Gelatin silver print, printed 1999.
8 3/4 x 11 in. (22.2 x 27.9 cm)
Signed, titled, and dated in pencil on the verso.

Estimate
$8,000 — 12,000

Go to Lot

126

Robert Adams

Provenance
Fraenkel Gallery, San Francisco



127

Emmet Gowin

Subsidence Craters on Yucca Flat, Nevada Test Site

1997
Gelatin silver print.
13 7/8 x 14 in. (35.2 x 35.6 cm)
Signed, titled, and dated in pencil on the verso.

Estimate
$3,000 — 5,000

Go to Lot

127

Emmet Gowin

Provenance
Acquired from the photographer

Literature
Gowin, *The Nevada Test Site*, pl. 28



PROPERTY OF A NEW YORK COLLECTOR

128

Masahisa Fukase

Kanazawa from Ravens

1978
Gelatin silver print, printed 1998 by Masato Seto.
10 7/8 x 16 1/2 in. (27.6 x 41.9 cm)
Signed in rōmaji, titled, dated in an unidentified hand in pencil, and estate copyright credit stamp on the verso.

Estimate
$8,000 — 12,000

Go to Lot

Literature
Éditions Xavier Barral, *Masahisa Fukase*, p. 171
Fukase, *The Solitude of Ravens*, cover and p. 9



PROPERTY FROM AN ESTEEMED COLLECTION

129

André Kertész

Wire Chairs in Snow, MoMA

1965
Gelatin silver print.
9 3/4 x 7 3/4 in. (24.8 x 19.7 cm)
Dated, annotated in ink, credit stamp (Phillips New York stamp 7), and estate copyright credit stamp on the verso.

Estimate
$4,000 — 6,000

Go to Lot

129

André Kertész

Provenance
The Estate of André Kertész
Bruce Silverstein Gallery, New York

Literature
Phillips, *André Kertész: Of Paris and New York* (for stamp)
Stephen Daiter Gallery, *André Kertész: New York State of Mind*, p. 19



130

Richard Avedon

The Vicomtesse Jacqueline de Ribes and Raymundo de Larrain, New York, New York, 5/16/61

1961
Gelatin silver print, printed 1962.
6 x 6 in. (15.2 x 15.2 cm)
Signed, titled, dated, numbered 10/13 in pencil, copyright credit reproduction limitation and printing stamps on the verso.

Estimate
$25,000 — 35,000

Go to Lot

This double portrait of dancer and ballet impresario Raymundo de Larrain and viscountess and socialite Jacqueline de Ribes was taken in Richard Avedon's New York studio when they were in town for the Embassy Ball. Born in Chile, Larrain was ambitious professionally and socially, and his career and life were both punctuated with brilliant successes and the occasional scandal. Jacqueline de Ribes saw in Larrain a great talent and underwrote his ballet company until his lavish expenses became untenable. In Avedon's photograph, the couple possesses a palpable old-world elegance and poise, and their closed eyes suggest a collective vision.

In 1961, shortly after this photograph was taken, Larrain arranged for the Kirov Ballet to perform for two weeks in Paris, inviting Avedon – a world-class fan of ballet – to one of the performances. After the Paris engagement, Kirov star dancer Rudolf Nureyev defected, refusing to return to Moscow. Initially, he was sequestered in Larrain's apartment, and later performed with his company. It was Larrain who invited Avedon to photograph the ballet star, resulting in one of the most significant sessions in Avedon's career up to that time.

A print of the image offered here was exhibited in the recent retrospective, *Avedon 100*.

Provenance
Fraenkel Gallery, San Francisco, 2008

Literature
Avedon and Baldwin, *Nothing Personal*, n.p.
The Metropolitan Musuem of Art, *Avedon: Photographs, 1947-1977*, pl. 68
Avedon, *An Autobiography*, pl. 154
Whitney Museum of American Art, *Richard Avedon: Evidence, 1944-1994*, p. 142



PROPERTY OF A NEW YORK COLLECTOR

131

Richard Avedon

Carmen, Homage to Munkácsi, Coat by Cardin, Place François-Premier, Paris, August, 1957

1957
Gelatin silver print from *Avedon/Paris*, printed 1978.
17 3/4 x 14 1/4 in. (45.1 x 36.2 cm)
Signed, numbered 31/75 in pencil, 'Avedon / Paris' portfolio, copyright credit, reproduction limitation, title, and date stamps on the verso.

Estimate
$20,000 — 30,000

Go to Lot

131

Richard Avedon

"Before anyone else it was Munkácsi's explosive vitality . . . He has an eye for physical energy and for those compositional accidents that happen in photographs where the subjects are really going somewhere. I discovered in Munkácsi's work my attraction to running, jumping, and flying things." —Richard Avedon

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Literature

Harper's Bazaar, September 1957 (variant)

Hollander, *Richard Avedon, Woman in the Mirror*, p. 63

International Center of Photography and The Avedon Foundation, *Avedon Fashion: 1944-2000*, p. 93



PROPERTY FROM AN ESTEEMED COLLECTION

132

William Klein

Simone + Nina, Piazza di Spagna, Rome

1960
Gelatin silver print, printed 2012.
41 x 27 5/8 in. (104.1 x 70.2 cm)
Overall 42 1/2 x 29 1/4 in. (108 x 74.3 cm)
Signed, titled, dated in ink and an artist's label on the reverse of the flush-mount. Number 3 from an edition of 30.

Estimate
$8,000 — 12,000

Go to Lot

132

William Klein

Provenance
Staley-Wise Gallery, New York

Literature
Random House, *William Klein: In & Out of Fashion*, p. 65



133

Lillian Bassman

'Touch of Dew,' Lisa Fonssagrives, New York, May

1961
Gelatin silver print, printed later.
13 1/8 x 22 1/4 in. (33.3 x 56.5 cm)
Signed in pencil on the verso. Number 12 from an edition of 25.

Estimate
$4,000 — 6,000

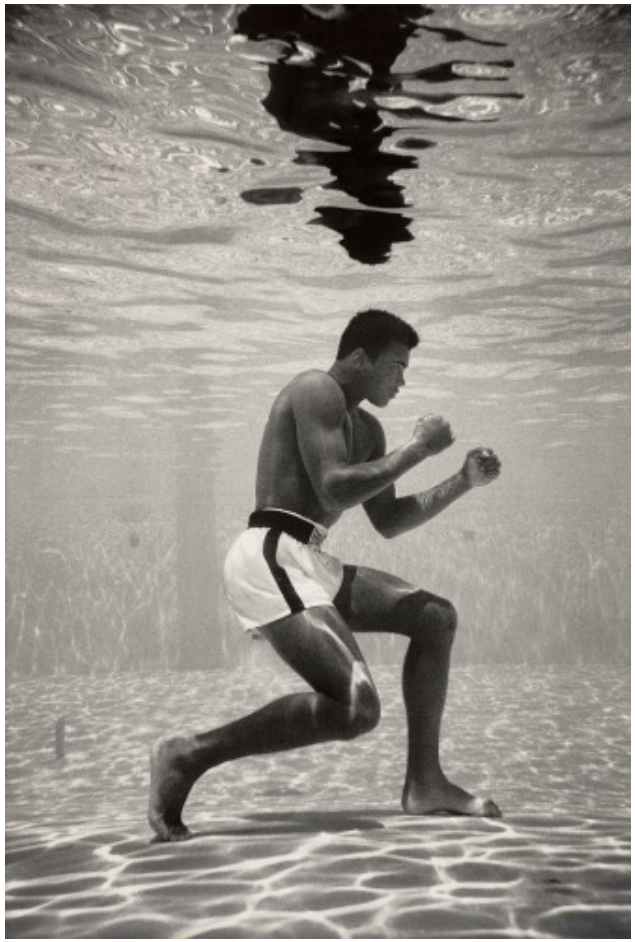
Go to Lot

133

Lillian Bassman

Provenance
Peter Fetterman Gallery, Santa Monica

Literature
Harper's Bazaar, May 1961
Solomon, *Lillian Bassman: Women*, pp. 94-95



134

Flip Schulke

Ali Underwater

1961
Gelatin silver print, printed later, flush-mounted.
72 x 48 in. (182.9 x 121.9 cm)
Overall 73 1/4 x 49 1/2 in. (186.1 x 125.7 cm)
Signed by Donna Schulke and Gary Truman, the photographer's widow and archivist, respectively, in ink on a gallery Certificate of Authenticity and an edition certificate affixed to the reverse of the frame.
Number 20 from an edition of 99.

Estimate
$12,000 — 18,000

Go to Lot

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



135

Terry O'Neill

Brigitte Bardot, Spain

1971
Gelatin silver print, printed later.
21 1/2 x 14 1/8 in. (54.6 x 35.9 cm)
Signed, annotated 'A/P' by the artist and additionally signed by Brigitte Bardot in ink in the margin.
Accompanied by a signed Certificate of Authenticity.
One from an edition of 50 plus artist's proofs.

Estimate
$10,000 — 15,000

Go to Lot

135

Terry O'Neill

Provenance
Iconic Images, London

Literature
Little, Brown, *Celebrity: The Photographs of Terry O'Neill*, p. 29
O'Neill, *Terry O'Neill: The A-Z of Fame*, cover



136

Terry O'Neill

Faye Dunaway, Hollywood

1977
Chromogenic print, printed later, flush-mounted.
35 1/2 x 36 in. (90.2 x 91.4 cm)
Overall 41 7/8 x 41 3/8 in. (106.4 x 105.1 cm)
Signed, numbered 4/50 by the artist and additionally signed by Faye Dunaway in ink in the margin.
Accompanied by a signed Certificate of Authenticity.

Estimate
$25,000 — 35,000

Go to Lot

136

Terry O'Neill

Provenance
Iconic Images, London

Literature
Little, Brown, *Celebrity: The Photographs of Terry O'Neill*, p. 16, pp. 134-135
O'Neill, *Terry O'Neill: The A-Z of Fame*, pp. 104-105
O'Neill, *Every Picture Tells a Story*, cover, p. 65



137

Slim Aarons

Poolside Pairs

1973
Chromogenic print, printed later.
38 x 56 3/8 in. (96.5 x 143.2 cm)
Overall 45 5/8 x 63 3/4 in. (115.9 x 161.9 cm)
Signature blindstamp and numbered 55/150 in an unidentified hand in ink in the margin. Accompanied by a Getty Images Gallery certificate of authenticity.

Estimate
$6,000 — 8,000

Go to Lot

137

Slim Aarons

Literature
Aarons, *Once Upon a Time*, pp. 116-117



138

John Swannell

Fine Lines (Lindy Christensen and Debbie Moore)

1977
Platinum palladium print, printed 2013.
20 x 15 in. (50.8 x 38.1 cm)
Signed, numbered 20/25 in pencil and printer's blindstamp in the margin; copyright credit stamp and notations in an unidentified hand in pencil on the verso.

Estimate
$8,000 — 12,000

Go to Lot

138

John Swannell

Provenance
Private European Collection

Literature
Swannell, *Fine Lines*, cover, p. 93



139

Helmut Newton

Grand Hôtel de Milan

2002
Gelatin silver print.
63 x 47 1/4 in. (160 x 120 cm)
Overall 64 1/4 x 48 1/2 in. (163.2 x 123.2 cm)
Signed, titled, dated, and numbered 2/3 in ink on the reverse of the flush-mount.

Estimate
$50,000 — 70,000

Go to Lot

139

Helmut Newton

"[Helmut Newton] was a visionary photographer who possessed the magical touch to turn the most boring shoot into an erotic happening. The photos he turned in over the years left me aghast, awestruck, and always amazed . . . I would have liked to have been one of Helmut's women. I can't think of a greater compliment than to have been deemed worthy of Helmut's lens." —Anna Wintour

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Provenance
Galerie Andrea Caratsch, Zurich
Phillips, New York, 1 October 2013, lot 90

Literature
Taschen, *Helmut Newton: Sex and Landscapes*, p. 53



140

Robert Mapplethorpe

Hyacinth

1987
Photogravure with silk collé.
32 5/8 x 32 1/4 in. (82.9 x 81.9 cm)
Overall 50 5/8 x 43 3/4 in. (128.6 x 111.1 cm)
Signed, dated, and numbered 8/27 in pencil in the margin; copyright credit 'Graphicstudio' stamp on the verso.

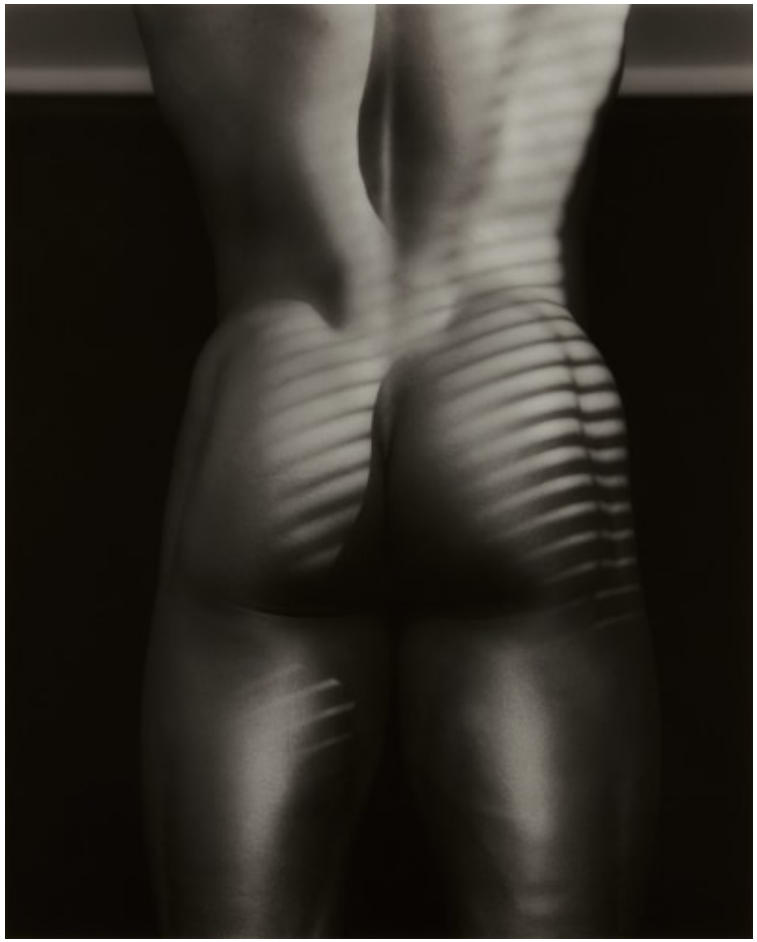
Estimate
$20,000 — 30,000

Go to Lot

"My whole point is to transcend the subject . . . go beyond the subject somehow, so that the composition, the lighting, all around, reaches a certain point of perfection."
—Robert Mapplethorpe

Provenance
Fraenkel Gallery, San Francisco, 1988

Literature
Holborn, *Mapplethorpe Flora: The Complete Flowers*, p. 256
Random House, *Mapplethorpe: Pistils*, p. 77



141

Robert Mapplethorpe

Ken Moody

1985
Gelatin silver print, printed 1985.
19 x 15 1/4 in. (48.3 x 38.7 cm)
Signed, dated in ink, and copyright credit reproduction limitation stamp on the reverse of the flush-mount.
Number 3 from an edition of 10.

Estimate
$20,000 — 30,000

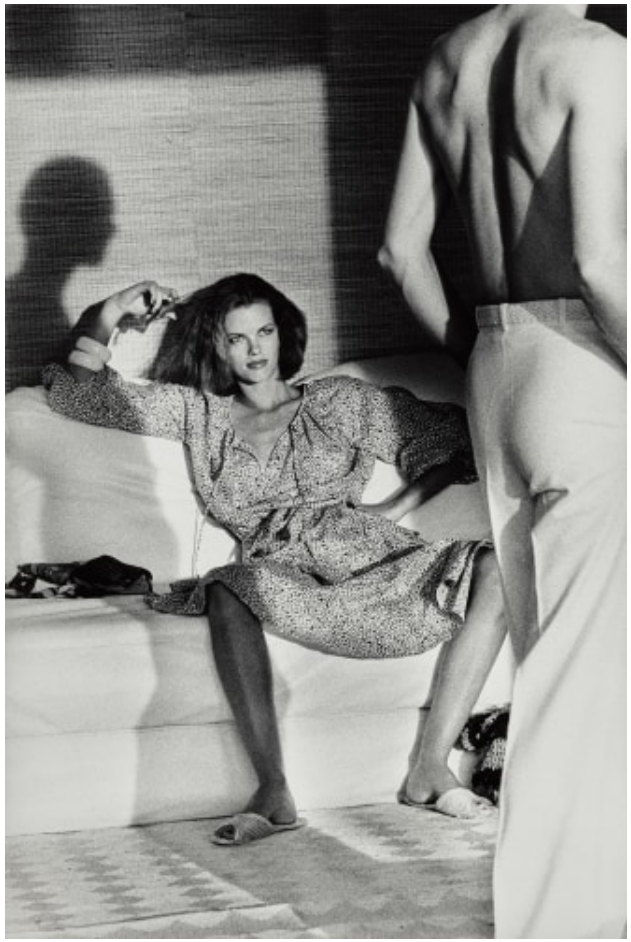
Go to Lot

141

Robert Mapplethorpe

Provenance
Vance Martin, San Francisco, 1999

Literature
Schirmer/Mosel, *Robert Mapplethorpe: The Black Book*, pl. 89



142

Helmut Newton

Woman Examining Man, Calvin Klein, American Vogue, Saint Tropez

1975
Gelatin silver print from *Private Property Suite III*, printed 1984.
14 1/4 x 9 1/2 in. (36.2 x 24.1 cm)
Signed, numbered '5,' 12/75 in pencil, and 'Private Property' copyright credit reproduction limitation stamp on the verso.

Estimate
$15,000 — 25,000

Go to Lot

"The beauty of photography is that there's a mystery about it. You're just dealing with that one moment." - Helmut Newton

Over his decades-long career, Helmut Newton created a style marked by an unabashed and gloriously decadent sexuality. Newton distinguished himself by circumventing more conventional approaches to fashion photography of the 1950s and 1960s. In doing so, he created imagery that was revolutionary for its era, defying the expectations of designers and fashion enthusiasts alike. Indeed, fashion impresario Karl Lagerfeld has noted that Newton's images, 'have survived better than the fashion they were meant to represent or illustrate.'

Woman Examining Man, Calvin Klein, American Vogue, Saint Tropez, 1975, presents the female model seated, relaxed, confident, and her legs splayed as she inspects the semi-clad man standing nearby. Newton frames the model as the domineering character within the scene, thereby subverting the art-historical precedent of depicting a woman subject as passive. The male model's submissive physicality, and more so, the absence of his face from the image, relegates him to the traditionally feminine role of sex object. The woman depicted is in control of her eroticism; her seduction of the man is calculating, deliberate and assertive. Newton presents her as the emblem of a new era, one that called for the liberation of women, imbuing them with a formerly negated sense of empowerment that is undeniably and seductively compelling.

Provenance
Addison/Ripley Fine Art, Washington, D.C.

Literature
"The Story of Ohhh..." *American Vogue*, 1 May 1975, p. 106
Heiting, *Helmut Newton*, p. 124
Newton, *Pages from the Glossies: Facsimiles, 1956-1998*, p. 316



143

Steven Meisel

Linda Evangelista, New York

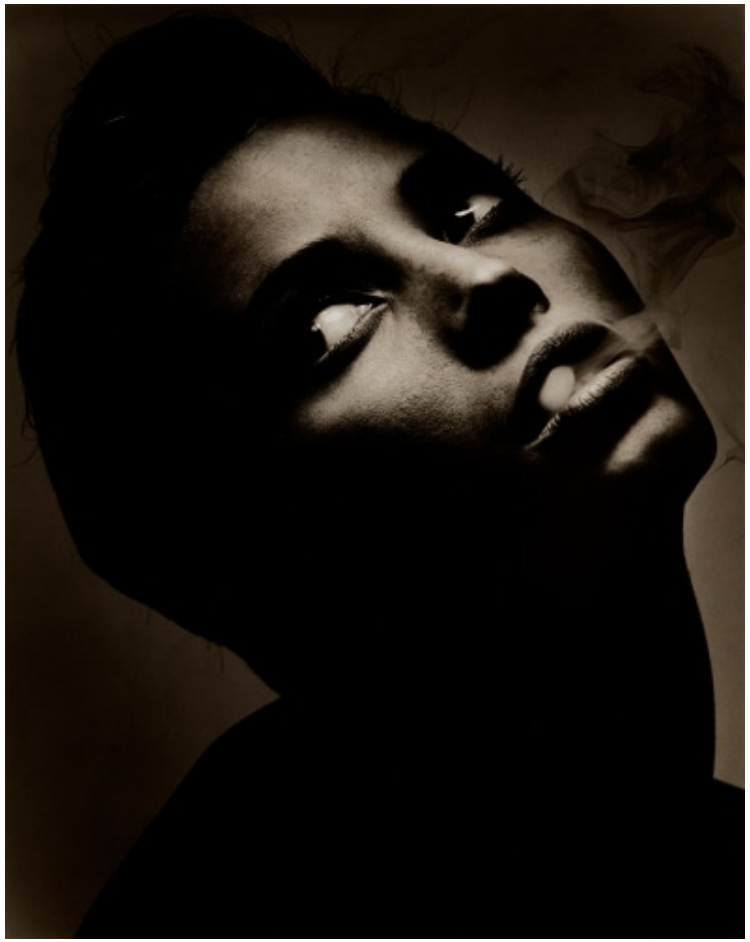
1991
Archival pigment print, printed 2012.
50 x 40 in. (127 x 101.6 cm)
Overall 54 x 43 3/8 in. (137.2 x 110.2 cm)
Signed in ink, printed title, date, number 1/3, copyright credit, and copyright credit reproduction limitation on an artist's label affixed to the reverse of the flush-mount. Accompanied by a certificate of authenticity.

Estimate
$25,000 — 35,000

Go to Lot

Provenance
Exhibition organized by Art + Commerce, London, 2012

Literature
Allure, June 1991
Phillips, *Steven Meisel: Role Play*, lot/pl. 10
Phaidon, *Linda Evangelista Photographed by Steven Meisel*, n.p.



144

Albert Watson

Christy Turlington, New York City

1990
Gelatin silver print.
19 3/4 x 15 5/8 in. (50.2 x 39.7 cm)
Signed, titled, dated, and numbered 9/25 in pencil on the reverse of the mount.

Estimate
$6,000 — 8,000

Go to Lot

144

Albert Watson

Provenance
Fahey/Klein Gallery, Los Angeles
Phillips de Pury & Company, New York, 16 April 2010, lot 108

Literature
Schirmer/Mosel, *Albert Watson: The Vienna Album*, n.p.
Crump, *Albert Watson*, pl. 73



145

Horst P. Horst

Gold Vase with Flowers, Oyster Bay, NY

1987
Platinum palladium print.
19 1/2 x 15 1/2 in. (49.5 x 39.4 cm)
Signed, titled, dated, annotated A/P in pencil on the verso. One from an edition of 15 plus artist's proofs.

Estimate
$6,000 — 8,000

Go to Lot

145

Horst P. Horst

Provenance
Acquired directly from the artist
Private European Collection



146

Sante D'Orazio

Christy Turlington with Towel, Panoramic View Hotel, Montauk

1993
Pigment print, printed later.
24 1/4 x 20 1/4 in. (61.6 x 51.4 cm)
Signed, titled, dated, annotated 'AP' in ink and three copyright credit stamps on the verso.

Estimate
$8,000 — 12,000

Go to Lot

146

Sante D'Orazio

Provenance
Private Collection, London
Phillips, London, 6 November 2015, lot 12
Private Collection

Literature
Taschen, *Sante D'Orazio: "Barely Private,"* p. 79
Kunst Haus Wien, *Sante D'Orazio, Photographs*, p. 61



147

Helmut Newton

Gold Watch, Beverly Hills

1996
Chromogenic print, printed later.
62 1/2 x 46 1/2 in. (158.8 x 118.1 cm)
Overall 64 1/4 x 48 1/2 in. (163.2 x 123.2 cm)
Signed, titled, dated and numbered 3/3 in ink on the reverse of the flush-mount.

Estimate
$25,000 — 35,000

Go to Lot

"When you do fashion photos you have to show something . . . You want the photos to be compelling, but you have to show the designs. I like the challenge of doing both."
—Helmut Newton

Provenance
Galerie Andrea Caratsch, Zurich

Literature
Taschen, *Helmut Newton: Sex and Landscapes*, p. 96



148

Helmut Newton

After Dinner

1977
Gelatin silver print from *Private Property Suite I*, printed 1984.
14 1/4 x 9 1/2 in. (36.2 x 24.1 cm)
Signed, numbered '3' and '22' in pencil, and copyright credit reproduction limitation stamp on the verso.
Number 22 from an edition of 75.

Estimate
$6,000 — 8,000

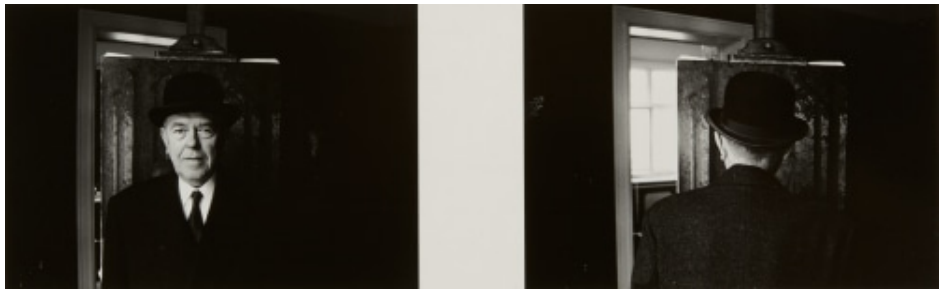
Go to Lot

148

Helmut Newton

Provenance
Staley-Wise Gallery, New York

Literature
Schirmer-Mosel, *Helmut Newton: Private Property*, fig. 3
Taschen, *Helmut Newton*, n.p.



149

Duane Michals

Magritte and his Easel (double image)

1965
Gelatin silver print diptych, printed 1981.
Each 5 x 3 1/2 in. (12.7 x 8.9 cm)
Combined 12 x 4 1/2 in. (30.5 x 11.4 cm)
Signed and numbered 2/30 in ink in the margin.

Estimate
$3,000 — 5,000

Go to Lot

149

Duane Michals

Provenance
Acquired from the photographer

Literature
Michals, *A visit with Magritte*, n.p.



150

David Wojnarowicz

Untitled (Sandwich in Suit)

1972
Gelatin silver print, printed 1988.
4 3/4 x 4 3/4 in. (12.1 x 12.1 cm)
Signed, dated, and numbered 1/5 in pencil on the verso.

Estimate
$8,000 — 12,000

Go to Lot

150

David Wojnarowicz

Few artists embody the Lower East Side scene of the 1970s and 80s as viscerally or elegantly as David Wojnarowicz. Executed in a wide array of media and deployed in galleries, on the disintegrating walls of the West Side piers, and on sidewalks and streets, his work oscillated between the dreamlike imagery of Dada and Surrealism and the fiercely political. His activism in the era of AIDS was underscored by his own battle with the disease. His friendship with Peter Hujar, one of the key documenters of the 1970s-80s New York City demimonde, exposed Wojnarowicz to a practice of photography that was more disciplined and rigorous than he had previously known, and his work in the medium is remarkably accomplished.

Provenance
P.P.O.W, New York



151

Mary Ellen Mark

John Belushi (Blues Brothers), Chicago, Illinois

1979
Gelatin silver print diptych.
Each 18 3/4 x 12 5/8 in. (47.6 x 32.1 cm)
Overall 18 3/4 x 27 1/4 in. (47.6 x 69.2 cm)
Each signed, titled, dated and numbered in pencil on the verso. Each from an edition of 25.

Estimate
$8,000 — 12,000

Go to Lot

151

Mary Ellen Mark

Provenance
Weinstein Gallery, Minneapolis, 2013

Literature
Mark, *Seen Behind the Scene: Forty Years of Photographing on Set*, pp. 110 -111
Mark, *The Book of Everything*, pp. 274-5



152

Cindy Sherman

Untitled (Lucille Ball)

1975
Chromogenic print, printed 2001.
10 1/4 x 8 in. (26 x 20.3 cm)
Signed and dated in ink on the verso.

Estimate
$8,000 — 12,000

Go to Lot

Provenance
Metro Pictures, New York

Literature
Sherman, *Cindy Sherman: The Complete Untitled Film Stills*, p. 5, fig. 1
The Museum of Modern Art, *Cindy Sherman*, p. 68, fig. 1
Schor, *Cindy Sherman: The Early Works 1975 - 1977*, p. 122



153

Francesca Woodman

Untitled, New York (N.F.430)

1979-1980
Gelatin silver print.
9 1/2 x 6 3/8 in. (24.1 x 16.2 cm)
A lifetime print by the artist, signed by George Woodman in pencil and 'Printed by Francesca Woodman' Estate stamp on the verso.

Estimate
$20,000 — 30,000

Go to Lot

153

Francesca Woodman

Provenance
Marian Goodman Gallery, New York



154

Robert Mapplethorpe

Tulips

1987
Platinum print.
20 x 23 3/4 in. (50.8 x 60.3 cm)
Signed, titled, dated, and numbered 1/1 by Michael Ward Stout, Executor, in pencil on the verso.

Estimate
$55,000 — 75,000

Go to Lot

"Mapplethorpe poses the flowers as if they were women, some rare, others common; that is, he seeks to express character, whether it be dramatic or domestic, flamboyant or reserved, exotic or conventional." —Hal Foster, Art Critic and Historian

Provenance
Hamiltons Gallery, London
Phillips, New York, 1 October 2014, lot 134

Literature
Random House, *Mapplethorpe: Pistils*, p. 97
TeNeues, *Mapplethorpe: The Complete Flowers*, cover and pl. 147
Holborn and Levas, *Mapplethorpe*, p. 231
Kardon, *Robert Mapplethorpe: The Perfect Moment*, p. 77
Smith, *Robert Mapplethorpe*, n.p. for a variant



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

155

Robert Mapplethorpe

Lily

1987
Gelatin silver print, printed 1987.
23 1/8 x 19 1/4 in. (58.7 x 48.9 cm)
Signed, dated in ink, and copyright credit reproduction limitation stamp on the reverse of the flush-mount.
Number 2 from an edition of 10.

Estimate
$18,000 — 22,000

Go to Lot

155

Robert Mapplethorpe

Provenance
Lang and O'Hara, New York, 1991

Exhibited
Image Makers, Nassau County Museum of Art, Roslyn Harbor, New York, 2 October-2 January 1994

Literature
teNeues, *Mapplethorpe: The Complete Flowers*, n.p.



156

Peter Hujar

Bar, Brooklyn

1975
Gelatin silver print.
14 5/8 x 14 5/8 in. (37.1 x 37.1 cm)
Signed in ink, credited, titled, and annotated '189 2 Avenue NY 10003' in pencil on the verso.

Estimate
$10,000 — 15,000

Go to Lot

"Hujar is a classic practitioner. He knows the history of his art, and in his unique way sees through it. He is bound to authenticity; he is committed to all the classic values of looking — to insight, beauty, lucidity, grace. And yet what tense classicism it is!" —Stephen Koch, Executor, Estate of Peter Hujar

Provenance
Matthew Marks Gallery, New York, 2005

Literature
Fraenkel Gallery, *Peter Hujar: Night*, n.p. (exhibition catalogue)



PROPERTY FROM AN ESTEEMED COLLECTION

157

Nan Goldin

C.Z. and Max on the beach, Truro, MA.

1976
Dye destruction print, printed later.
38 x 24 3/4 in. (96.5 x 62.9 cm)
Overall 46 x 33 in. (116.8 x 83.8 cm)
Signed, titled, dated, and numbered 25/25 in ink on the reverse of the flush-mount.

Estimate
$12,000 — 18,000

Go to Lot

Provenance
Guido Costa Gallery, Turin
Mathew Marks Gallery, New York
Phillips, London, 3 November 2011, lot 54

Literature
Goldin, *The Ballad of Sexual Dependency*, p. 15
Goldin and Armstrong, *Nan Goldin: I'll Be Your Mirror*, p. 75
Phaidon, *Nan Goldin*, n.p.



158

Nan Goldin

Christine floating in the sea, St. Barth's

1999
Dye destruction print.
25 3/4 x 38 in. (65.4 x 96.5 cm)
Overall 36 x 48 in. (91.4 x 121.9 cm)
Signed, titled, dated, and numbered 13/15 in ink on the reverse of the flush-mount.

Estimate
$7,000 — 9,000

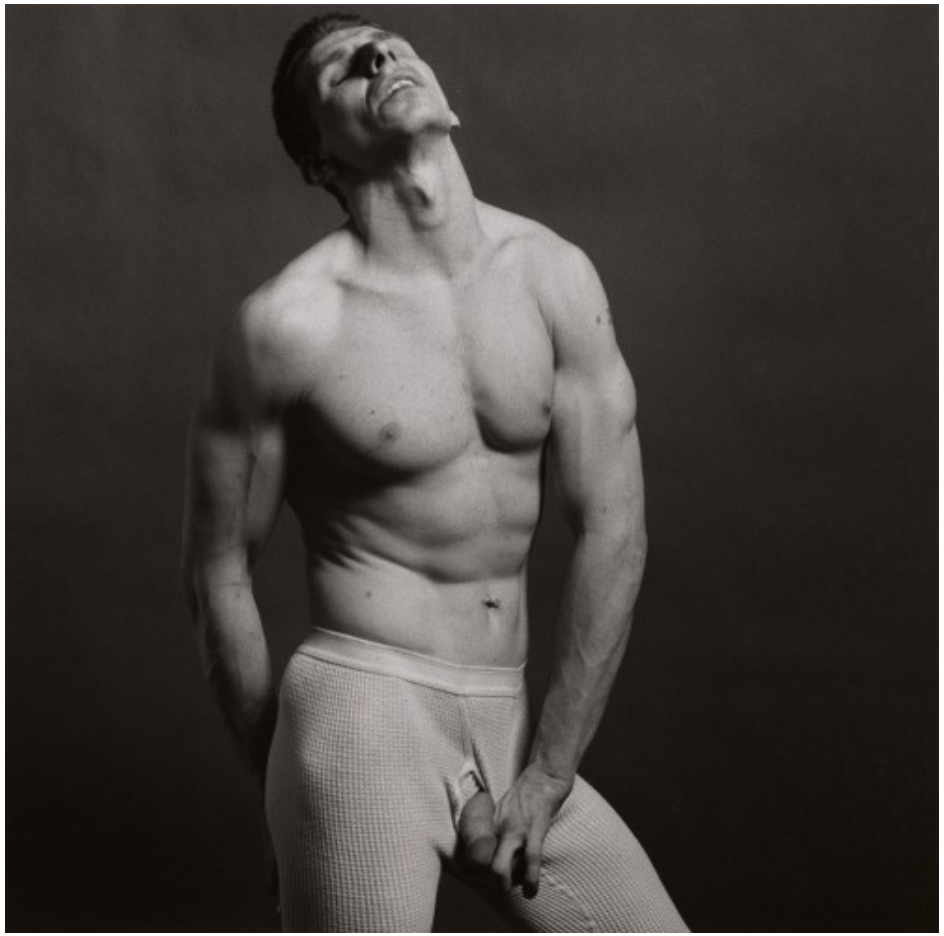
Go to Lot

158

Nan Goldin

Provenance
Matthew Marks Gallery, New York, 2000

Literature
Goldin, *The Devil's Playground*, pp. 24-5



PROPERTY FROM AN ESTEEMED COLLECTION

159

Robert Mapplethorpe

Larry

1979
Gelatin silver print.
13 3/4 x 13 7/8 in. (34.9 x 35.2 cm)
Signed twice, dated in ink, and copyright credit reproduction limitation stamp on the reverse of the flush-mount. Number 2 from an edition of 10.

Estimate
$5,000 — 7,000

Go to Lot

This photograph comes originally from the collection of Richard Lorenz (1952-2001), the writer and photo historian best known for his books on the work of Imogen Cunningham – *Imogen Cunningham: Ideas Without End* (1993), *Flora* (1996), *Portraiture* (1997), and *On the Body* (1998) – and as Trustee of the Imogen Cunningham Trust. His collection was a diverse one and included, in addition to the Mapplethorpe offered here, works by Eugène Atget, Constantin Brancusi, Dora Maar, László Moholy-Nagy, and Jaromir Funke, all reflecting his deep understanding of the medium of photography.

Provenance
Collection of Richard Lorenz, San Francisco
Phillips de Pury & Company, Saturday@Phillips, 17 December 2005, lot 324

Literature
Holborn and Levas, *Mapplethorpe*, p. 97 (variant)







160

Jimmy Desana

Selected Images

circa 1980s
Three dye destruction prints, printed 1983.
Each 15 x 19 in. (38.1 x 48.3 cm)
Each with copyright credit blindstamp in the margin.

Estimate
$3,000 — 5,000

Go to Lot

160

Jimmy Desana

Provenance
Acquired from the photographer

Literature
Brooklyn Museum, *Jimmy Desana: Submission*, p. 123
Salon 94, *Jimmy Desana: Suburban*, pp. 59, 63
Each citation for various prints



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

161

Zanele Muholi

Bona, Charlottesville (9781), from Somnyama Ngonyama

2015
Gelatin silver print.
31 3/8 x 19 5/8 in. (79.7 x 49.8 cm)
Signed in ink, printed title, date, and number 5/8 on a gallery label affixed to the reverse of the flush-mount.

Estimate
$20,000 — 30,000

Go to Lot

In their series *Somnyama Ngonyama (Hail the Dark Lioness)*, visual activist Zanele Muholi occupies the role of both subject and image-maker in a way that is distinctly their own. The series was featured in a 2020-2021 exhibition at the Tate Modern in London, prior to which *W* profiled the photographer:

"The unforgettable works in *Somnyama Ngonyama*: *Hail the Dark Lioness* are a divine ode to Black women past and present, in Africa and beyond. In this series of black and white self portraits, Muholi becomes the participant, encouraging viewers to question what they were taught to find beautiful, and why. Often adorning themselves with different domestic materials as a tribute to their mother, who was a domestic worker for a white family (and resultantly absent from Muholi's childhood), Muholi alludes to the broader history of colonization and enslavement. Muholi also uses symbolically loaded poses and props which both summon and challenge visual stereotypes of African women and oppressive white beauty standards. By drawing on familiar aesthetic tropes, like fashion magazine covers and advertisements, Muholi dismantles the Western narrative by replacing the typically white bodies and faces that fill these frames with depictions of radical, queer, Black beauty."

— Cassidy George, 'Zanele Muholi's Photographs Celebrate Radical, Queer, Black Beauty,' *W*, 2 November 2020

Other prints of *Bona, Charlottesville (9781)*, are in the collections of the Philadelphia Museum of Art, The Studio Museum in Harlem, and the Tate Modern, London. A major UK survey of Muholi's work is planned for 2024-2025 at the Tate Modern, opening in June 2024. The exhibition is based on the 2020-2021 exhibition and will include new work.

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Read More about High Voltage →

Provenance
Yancey Richardson, New York

Exhibited
I Sing the Body, Transformer Station, Cleveland, 5 July - 6 October 2019

Literature
Aperture, *Zanele Muholi: Somnyama Ngonyama, Hail the Dark Lioness*, pl. 41 and back cover



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

162

Hank Willis Thomas

Baron of the Crossroads

2012
Chromogenic print and Plexiglas with Lumisty film.
48 x 35 3/8 in. (121.9 x 89.9 cm)
Overall 49 1/2 x 37 in. (125.7 x 94 cm)
Number 1 from an edition of 3 plus 1 artist's proof.

Estimate
$25,000 — 35,000

Go to Lot

The present image is from Hank Willis Thomas's signature *Crossroads* series. Working with fellow artist Sanford Biggers as a model, Thomas explores the complexities and ambiguities of race. *Baron of the Crossroads* features Biggers as a character modeled on Elegba, the Yoruba deity, trickster, and protector of travels and crossroads. In Thomas's rendering, the Baron is both black and white simultaneously—neither wholly one or the other, and seemingly possessing the attributes of darkness and light. In his characteristic fashion, Thomas employs a non-photographic material to accentuate the experience of looking at the work, in this case a selectively-filtering film laminate called Lumisty. When the photograph is looked at straight-on it can be seen in sharp detail. When viewed from one side or the other, the image shifts and blurs, with black and white tonal values mingling, merging, and then separating as one's viewpoint shifts. The material creates an engagingly kinetic visual experience and manifests Thomas's assertion that 'where you're standing affects what you interpret and your position on what you see.'

Thomas was recently awarded the 2023 U.S. Department of State Medal of Arts. Created by the Art in Embassies program in 2012, the Medal of Arts award formally acknowledges artists who have played an exemplary role in advancing the U.S. Department of State's mission to promote cultural diplomacy.

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Read More about High Voltage →

Provenance
Jack Shainman Gallery, New York, 2012

Exhibited
Light of Day, Transformer Station, Cleveland, 3 February - 4 May 2013



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

163

Kehinde Wiley

After Hans Holbein the Younger's Portrait of Simon George

2009
Archival pigment print.
29 5/8 x 22 3/8 in. (75.2 x 56.8 cm)
Signed and numbered 6/6 in ink on the verso.

Estimate
$8,000 — 12,000

Go to Lot

Most widely acclaimed for his reverent paintings of Black young men, Kehinde Wiley has also created photographs of the same subject matter and utilizes the medium as an integral element of his studio practice. In September 2009, Deitch Projects showcased 17 of his pictures in the exhibition *Black Light*.

Rather than oil and canvas, Wiley employed illumination and post-production processes to generate regal likenesses. Wiley's sitters – posed in the style of the Old Masters are surrounded by vivid, lively patterns sampled from 1950s home décor magazines and a 1999 Martha Stewart furnishings collection. Shot from a slightly lower angle, the camera peers upwards towards the subjects, conferring status and prestige onto the men. In keeping with Wiley's paintings, the photographs subvert traditions of portraiture by recasting the subject as a modern, Black man whilst retaining the grand backgrounds and formal physicality.

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Read More about High Voltage →

Provenance
Aperture Auction, New York, 1 November 10 - this lot courtesy of Rhona Hoffman Gallery

Exhibited
Beyond Truth: Photography After the Shutter, Cleveland Museum of Art, Cleveland, 10 February - 26 May 2019
Photo Fictions, Emily Davis Gallery at the University of Akron, 12 September - 22 October 2011

Literature
Wiley, *Black Light*, p. 48



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

164

Kehinde Wiley

After Albrecht Dürer's Self Portrait (Olufemi Akiwumi-Assani)

2009
Archival pigment print.
29 5/8 x 22 3/8 in. (75.2 x 56.8 cm)
Signed and numbered 1/6 in ink on the verso.

Estimate
$8,000 — 12,000

Go to Lot

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Read More about High Voltage →

Provenance
Deitch Projects, New York

Exhibited
Pattern I.D., Akron Art Museum, Akron, 1 December - 1 June 2010
Photo Fictions, Emily Davis Gallery at the University of Akron, Akron, 12 September - 22 October 2011
Beyond Truth: Photography After the Shutter, Cleveland Museum of Art, Cleveland, 10 February - 26 May 2019

Literature
Wiley, *Black Light*, p. 21



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

165

Wilmer Wilson IV

Rate Who Rate You

2016
Unique pigment print and mixed media on wood.
53 x 43 1/2 in. (134.6 x 110.5 cm)

Estimate
$7,000 — 9,000

Go to Lot

Wilmer Wilson IV

"The aim has always been to lessen the demand of visibility on bodies specifically, and to make use of pedestrian objects from public and domestic spheres to create barriers, viewing devices and/or mediating layers that modulate an audience's relationship to the bodies imaged or implied beyond said layers." —Wilmer Wilson IV

Multi-disciplinary artist Wilmer Wilson IV has stated that a focus of his work is 'the way that marginalized bodies are shaped in and by city space.' Working with images appropriated from popular culture, Wilson's photographic work offers a highly intellectualized, graphically dynamic, commentary on different aspects of the Black experience. In this piece, Wilson has covered the photograph in a meticulous whorled pattern of staples which pierce the image and are embedded in its wooden mount. This metallic screen selectively reveals details of the image while obscuring others.

This is the first time a work by Wilmer Wilson IV has appeared at auction.



Detail images of the work on offer



Detail images of the work on offer



Detail images of the work on offer



Detail images of the work on offer

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Read More about High Voltage→

Provenance
CONNERSMITH, Washington D.C., 2017

165

Wilmer Wilson IV

Exhibited

One: Unique Photo-Based Images, Transformer Station, Cleveland, 18 September - 31 January 2021



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

166

Paul Mpagi Sepuya

Darkroom Mirror Study, or Aperture (0X5A3449)

2017
Archival pigment print.
50 5/8 x 33 5/8 in. (128.6 x 85.4 cm)
Overall 51 7/8 x 34 7/8 in. (131.8 x 88.6 cm)
Signed in ink, printed title, date, and number 3/5 on a gallery label affixed to the reverse of the flush-mount.

Estimate
$7,000 — 9,000

Go to Lot

"I'm interested in Blackness, and thinking about it materially and visually for what it produces in images, and how it's inseparable from the production of photographs. I want to force conversations on the formation of queer spaces, homoerotic activity and mutual envisioning, objectification, etc., tied to the fundamental, indefinable space for desire for seeing that photography comes from." —Paul Mpagi Sepuya

In his *Darkroom Mirror* series (2017), Paul Mpagi Sepuya engages with the performative nature of the photographic studio as related to Black queer social spaces. With his camera and tripod positioned in front of a mirror, he depicts himself, and oftentimes a collaborator - either a friend, lover, or peer - in the act of making an image. As evidenced here, the mirror reveals the equipment of the studio alongside fingerprints, smears, smudges, and imprints of bodies left on its surface. Since these indexical traces can be only seen through blackness, their production necessitates that a dark cloth be utilized as the backdrop. These surface marks, depicted in tandem with bodily forms, imbue the images with a profound sense of intimacy and tactility that are an integral aspect of Sepuya's process.

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Read More about High Voltage →

Provenance
DOCUMENT, Chicago

Exhibited
I Sing the Body, Transformer Station, Cleveland, 5 July - 6 October 2019



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

167

Paul Mpagi Sepuya

Darkroom Mirror Study (0X5A2203)

2017
Archival pigment print.
50 3/8 x 33 1/2 in. (128 x 85.1 cm)
Overall 51 7/8 x 34 7/8 in. (131.8 x 88.6 cm)
Signed in ink, printed title, date, and number AP 1/2 on a gallery label affixed to the reverse of the flush-mount.

Estimate
$7,000 — 9,000

Go to Lot

"I'm interested in Blackness, and thinking about it materially and visually for what it produces in images, and how it's inseparable from the production of photographs. I want to force conversations on the formation of queer spaces, homoerotic activity and mutual envisioning, objectification, etc., tied to the fundamental, indefinable space for desire for seeing that photography comes from." —Paul Mpage Sepuya

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Read More about High Voltage →

Provenance
Yancey Richardson Gallery, New York

Exhibited
I Sing the Body, Transformer Station, Cleveland, 5 July - 6 October 2019



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

168

Dawoud Bey

Untitled #25 (Lake Erie and Sky) from Night Coming Tenderly, Black

2017
Gelatin silver print, flush-mounted.
43 5/8 x 54 1/4 in. (110.8 x 137.8 cm)
Overall 48 1/4 x 59 1/4 in. (122.6 x 150.5 cm)
Signed in ink, printed title, date, and number 3/6 on a gallery label accompanying the work.

Estimate
$20,000 — 30,000

Go to Lot

"That is the space I imagined the fugitive black subjects moving through as they sought their self-liberation, moving through the dark landscape of America and Ohio toward freedom under cover of a munificent and blessed blackness." —Dawoud Bey

This evocative study of Lake Erie enshrouded by darkness is from Dawoud Bey's 2017 series, *Night Coming Tenderly, Black*, commissioned by FRONT International: Cleveland Triennial for Art, headed by Fred Bidwell. Shot exclusively in Cleveland and Hudson, Ohio, Bey's series recreates the experience of fugitive slaves as they made their way along the Underground Railroad to freedom in Canada prior to the Civil War. Lake Erie would have been the last obstacle that many escaped slaves encountered. Bey's series is impressionistic, in that he did not seek to document specific sites along the Railroad's route but, rather, capture the feeling of the landscape they would encounter. Bey notes that 'the exact movement of fugitive slaves across the American landscape had—for reasons of their very survival—to remain secret. This mystery allowed me the conceptual space to reimagine what that movement might have been, how it might have looked and felt.'

Bey took his title from Langston Hughes's poem, *Dream Variations*: 'Night coming tenderly / Black like me.' In addition to Hughes, Bey also took inspiration from the photographer Roy DeCarava. DeCarava was a master of creating images in which black tonal values predominate, and his technically perfect prints provided a high standard that Bey successfully attained. He rendered this series in gelatin silver prints, a process he hadn't worked with since earlier in his career, but one that allowed him to capture the tonal depth his vision required.

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Read More about High Voltage →

Provenance
Rena Bransten Gallery, San Francisco

Literature
Bey, *Night Coming Tenderly, Black*, pl. 8



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

169

Hiroshi Sugimoto

Lightning Fields 128

2009
Gelatin silver print, flush-mounted.
58 1/2 x 47 in. (148.6 x 119.4 cm)
Overall 72 x 60 in. (182.9 x 152.4 cm)
Signed in ink, printed title, date, and number 2/5 on an artist's label affixed to the reverse of the mount.

Estimate
$40,000 — 60,000

Go to Lot

Hiroshi Sugimoto's remarkable *Lightning Fields 128* transmogrifies raw electrical energy into photographic form. Rendered here in a bravura large-format print, the image delivers a visual charge that is wholly unique to this series. As such, it is one of the central pieces from the collection of Fred and Laura Bidwell, and one whose presence at their Transformer Station exhibition space was foundational.

Sugimoto's *Lightning Fields* series has its origins in the photographer's fascination with 18th- and 19th- century experiments with electricity, when an understanding of the force's nature was just being discovered, as were its uses and dangers. The series also reflects Sugimoto's deep knowledge of photographic history and his mastery of photographic technique. The *Lightning Fields* photographs are made without a camera and are analogous to the photogram, the early photographic technique of making an image by laying objects directly onto a photo-sensitive surface and exposing it to light. In instance of the *Lightning Fields*, however, electricity is both the source of illumination and the 'object' whose form is revealed. To make these images, Sugimoto laid a large sheet of film, measuring 7 by 2 ½ feet, on a metal surface in the darkroom. He then revved up a 400,000-volt Van de Graaff generator attached to an electrical-discharge device. As electricity built within the generator, Sugimoto recounts that the air in the perfectly dark room became palpably charged, causing the hair on his arms to stand up. When he intuited that the generator held a charge sufficient for the exposure, he touched the discharge device to the paper, creating an instantaneous – and dangerously powerful – flash of static electricity across the surface of the film.



Hiroshi Sugimoto, 2009

The result of each electrical blast was invisible until the film was developed. Working from this large, exposed sheet of exposed film, Sugimoto then carefully excised what he regarded as the most interesting segment into an 8-by-10 inch size, which he then used as a negative from which to make a photographic print.

With *Lightning Fields 128*, Sugimoto harnesses not only electricity but also photography's unique ability to reveal the invisible. In his hands, electricity – the essential energizing factor of life – is made thrillingly visible.

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Read More about High Voltage →

Provenance
Fraenkel Gallery, San Francisco

Exhibited
Haslinger Gallery, Akron Art Museum, Akron, 1 January - 1 June 2010
Light of Day, Transformer Station, Cleveland, 1 February - 4 May 2013



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

170

Hiroshi Sugimoto

Bay of Sagami, Atami

1997
Gelatin silver print.
16 5/8 x 21 3/8 in. (42.2 x 54.3 cm)
Signed in pencil on the mount; blindstamp title, date, number 15/25 and '497' in the margin.

Estimate
$15,000 — 25,000

Go to Lot

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Read More about High Voltage→

Provenance
Sonnabend Gallery, New York

Exhibited
Prized Images: The Knight Purchase Award for Photographic Media 1991-2006, Akron Art Museum, Akron, 17 July - 14 October 2007
A Shared Vision: The Fred and Laura Ruth Bidwell Photography Collection, Akron Art Museum, Akron, 23 February - 25 May 2008

Literature
Matsumoto Editions, *Hiroshi Sugimoto: Seascapes*, p. 220



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

171

Matthew Brandt

Big Bear, CA A2

2012
Unique chromogenic print, soaked in Big Bear water.
72 x 104 5/8 in. (182.9 x 265.7 cm)
Overall 76 1/4 x 109 5/8 in. (193.7 x 278.4 cm)
Signed, titled, and dated on the verso.

Estimate
$8,000 — 12,000

Go to Lot

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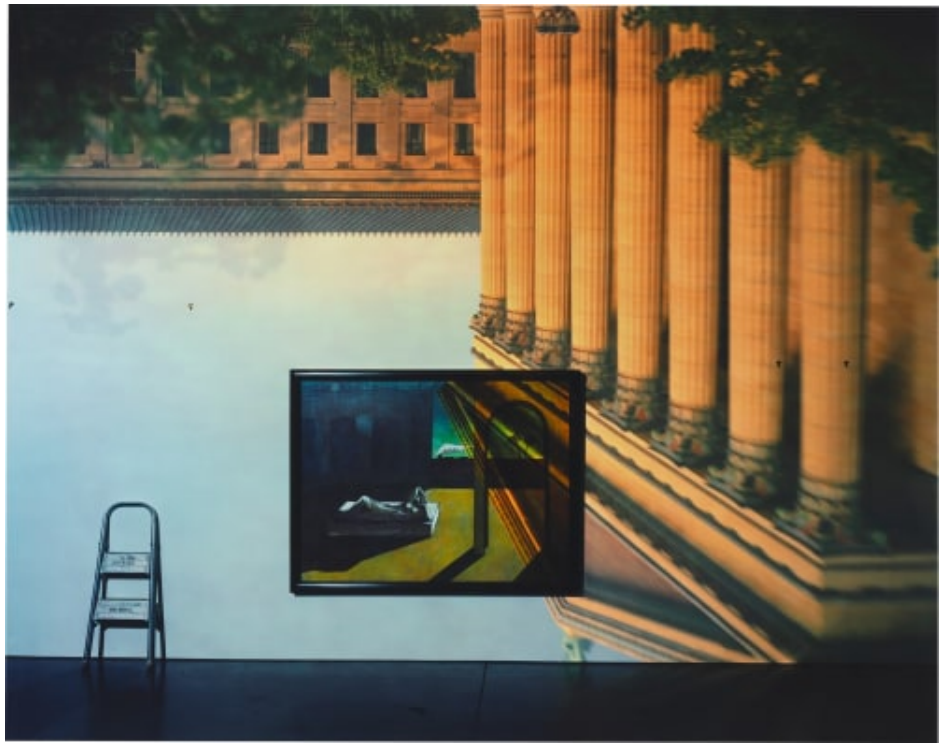
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Read More about High Voltage→

Provenance
M+B, Los Angeles

Exhibited
Light of Day, Transformer Station, Cleveland, 1 February - 4 May 2013



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

172

Abelardo Morell

Camera Obscura Image of the Philadelphia Museum of Art, East Entrance in Gallery #171 with a de Chirico Painting

2005
Chromogenic print.
29 3/4 x 37 3/4 in. (75.6 x 95.9 cm)
Overall 39 x 47 in. (99.1 x 119.4 cm)
Signed, titled, dated, and numbered 3/6 in ink on a label affixed to the reverse of the flush-mount.

Estimate
$8,000 — 12,000

Go to Lot

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Read More about High Voltage→

Provenance
Bonni Benrubi Gallery, New York

Exhibited
A Shared Vision: The Fred and Laura Ruth Bidwell Photography Collection, Akron Art Museum, Akron, 23 February - 25 May 2008
Light of Day, Transformer Station, Cleveland, 2 February - 4 May 2013

Literature
The Art Institute of Chicago/ Yale University Press, *Abelardo Morell: The Universe Next Door*, p. 22, pl. 7



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

173

Abelardo Morell

7 Million

2006
Gelatin silver print, mounted.
31 1/4 x 39 5/8 in. (79.4 x 100.6 cm)
Overall 43 5/8 x 51 1/2 in. (110.8 x 130.8 cm)
Signed, titled, and dated in the margin. Number 7 from an edition of 15.

Estimate
$8,000 — 12,000

Go to Lot

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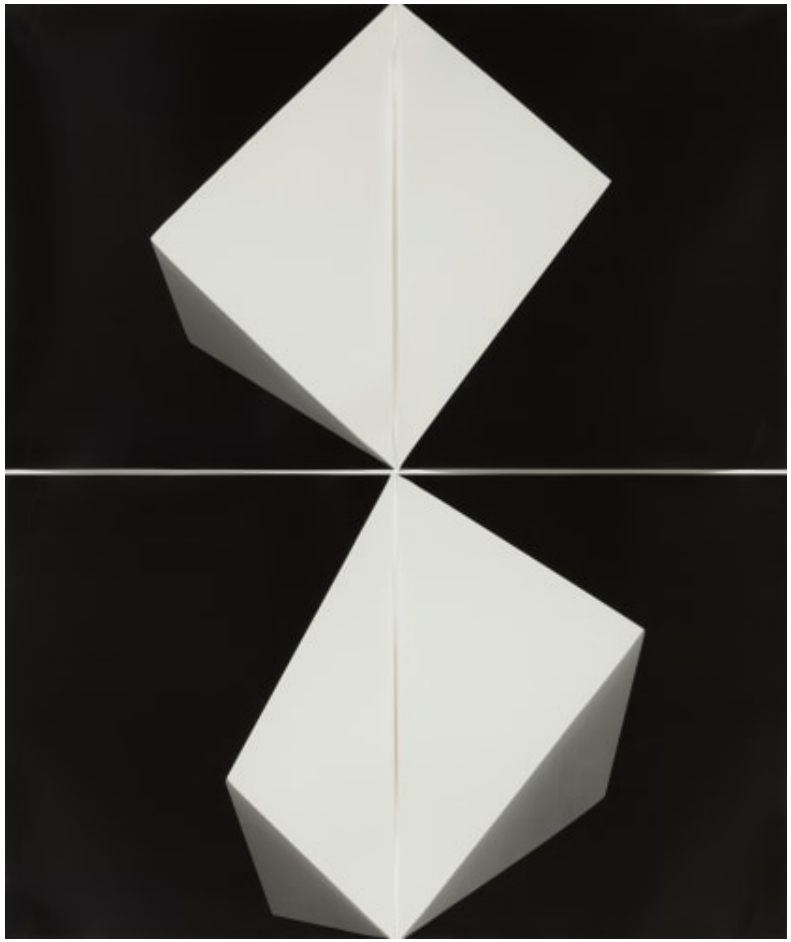
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Read More about High Voltage→

Provenance
Bonni Benrubi Gallery, New York

Literature
The Art Institute of Chicago/ Yale University Press, *Abelardo Morell: The Universe Next Door*, pl. 57



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

174

Alison Rossiter

From the series "Fours Haloid Military," expired October 1957, processed 2014 (#1)

2014
Four unique gelatin silver prints, tipped together to board.
Each 23 7/8 x 20 in. (60.6 x 50.8 cm); Combined 48 x 40 1/8 in. (121.9 x 101.9 cm)
Overall 52 x 44 1/4 in. (132.1 x 112.4 cm)
Signed, titled, and dated in pencil on the verso.

Estimate
$7,000 — 9,000

Go to Lot

Video: https://youtu.be/LtoS66kX3Bk?si=5fRUJgP08Wv9SDaM

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Read More about High Voltage →

Provenance
Yossi Milo Gallery, New York, 2014

Exhibited
Process and Abstraction, Transformer Station, Cleveland, 7 February - 2 May 2015



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

175

Chris McCaw

Sunburned GSP#206 (Mojave/Full Day)

2008
Unique triptych of gelatin silver 8 x 10 inch paper negatives.
Each roughly 9 3/4 x 8 in. (24.8 x 20.3 cm) Combined 9 3/4 x 24 7/8 in. (24.8 x 63.2 cm)
Each signed and sequentially numbered in pencil on the verso; one with copyright credit notation and two with titles.

Estimate
$5,000 — 7,000

Go to Lot

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Read More about High Voltage→

Provenance
Michael Mazzeo Gallery, New York

Exhibited
One: Unique Photo-Based Images, Transformer Station, Cleveland, 18 September - 31 January 2021



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

176

Christopher Bucklow

Guest (Nicky May) 25,000 Solar Images, 12.33pm, 19th February

1995
Unique dye destruction print, flush-mounted.
38 5/8 x 29 1/8 in. (98.1 x 74 cm)
Overall 40 x 30 1/2 in. (101.6 x 77.5 cm)
Signed, titled and dated in pencil on the verso. One of ten unique prints.

Estimate
$4,000 — 6,000

Go to Lot

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Read More about High Voltage→

Provenance
Private Collection

Exhibited
A Shared Vision: The Fred and Laura Ruth Bidwell Photography Collection, Akron Art Museum, Akron, 23 February - 25 May 2008
I Sing the Body, Transformer Station, Cleveland, 5 July - 6 October 2019



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWEL

177

Lynn Davis

Horseshoe Falls, Ontario, Canada

1992
Gold-toned gelatin silver print.
45 x 45 in. (114.3 x 114.3 cm)
Overall 58 1/4 x 57 1/4 in. (148 x 145.4 cm)
Signed, dated, numbered 5/5 in ink, and copyright credit reproduction limitation stamp on the verso.

Estimate
$6,000 — 8,000

Go to Lot

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Read More about High Voltage→

Provenance
Edwynn Houk Gallery, New York



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

178

Richard Learoyd

The End of Youth

2010
Unique camera obscura dye destruction print, flush-mounted.
48 1/4 x 48 1/4 in. (122.6 x 122.6 cm)
Overall 61 x 60 1/2 in. (154.9 x 153.7 cm)
Signed in ink on the reverse of the mount.

Estimate
$25,000 — 35,000

Go to Lot

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Read More about High Voltage→

Provenance
McKee Gallery, New York

Exhibited
Richard Learoyd: In The Studio, The Getty Museum, Los Angeles, 30 August - 27 November 2016; Nelson-Atkins Museum, Kansas City, 10 February - 11 June 2017



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

179

Hendrik Kerstens

Shopping Bag

2008
Chromogenic print.
58 3/8 x 46 5/8 in. (148.3 x 118.4 cm)
Overall 60 3/8 x 48 5/8 in. (153.4 x 123.5 cm)
Number 1 from an edition of 6.

Estimate
$20,000 — 30,000

Go to Lot

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Read More about High Voltage→

Provenance
Witzenhausen Gallery, New York

Exhibited
Achievement in Art: The Fred and Laura Bidwell Collection of Photography, Amarillo Museum of Art, Amarillo, 19 January - 23 March 2014
Serial Intent, Akron Art Museum, Akron, 3 June - 10 September 2017

Literature
Kerstens, *Paula: Silent Conversations*, p. 91



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

180

Richard Learoyd

Phie nude front

2011
Unique camera obscura dye destruction print, flush-mounted.
48 x 83 in. (121.9 x 210.8 cm)
Overall 60 1/2 x 95 in. (153.7 x 241.3 cm)
Signed in ink on the reverse of the mount.

Estimate
$25,000 — 35,000

Go to Lot

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Read More about High Voltage→

Provenance
Fraenkel Gallery, San Francisco

Exhibited
Light of Day, Transformer Station, Cleveland, 1 February - 4 May 2013
Richard Learoyd: In The Studio, Nelson-Atkins Museum, Kansas City, 10 February - 11 June 2017; The Getty Museum, Los Angeles, 30 August - 27 November 2016



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

181

Barbara Probst

Exposure #99: N.Y.C., 401 Broadway, 02.17.12, 6:38 p.m.

2012
Inkjet print diptych, flush-mounted.
Each 28 5/8 x 43 1/2 in. (72.7 x 110.5 cm)
Overall 29 3/8 x 92 in. (74.6 x 233.7 cm)
Signed in ink, printed title, date, and number 4/5 on a gallery label accompanying the work.

Estimate
$7,000 — 9,000

Go to Lot

Barbara Probst creates multiple images of the exact same moment in time through her unique artistic practice. Subverting the lens' singular gaze, Probst arranges cameras at different vantage points and triggers the shutter of each simultaneously via a radio-controlled release system.

Although the same tableau, each resulting image differs visually and atmospherically. As such, Probst's multifaceted works, as in the current lot, invite the viewer to consider photography's relationship to subjectivity, reality, and individual perception.

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Read More about High Voltage →

Provenance
Murray Guy, New York



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

182

Christopher Williams

Camera: Praktika, Praktisix (1959-64), Kamera- und Kinowerke Dresden, 120 film 6x6 cm, height: 11 cm, width: 16.5 cm, depth: 12 cm, weight: 1280 g / Lens: Carl-Zeiss-Jena, Tessar 1:2,8 80mm, normal lens: Biometar 80/2.8, lens mount: Praktisix Bayonet, typical serial no: 20830 November 9th, 2010

2010
Archival pigment print.
17 3/4 x 21 3/4 in. (45.1 x 55.2 cm)
Signed in ink, printed title, date, and number 3/10 on a label affixed to the reverse of the flush-mount.

Estimate
$12,000 — 18,000

Go to Lot

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Read More about High Voltage→

Provenance
David Zwirner, New York

Exhibited
Light of Day, Transformer Station, Cleveland, 1 February - 4 May 2013



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

183

Adam Fuss

ARK

2004
Unique daguerreotype photogram.
14 x 11 in. (35.6 x 27.9 cm)
Signed and dated in ink on the verso.

Estimate
$4,000 — 6,000

Go to Lot

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Read More about High Voltage→

Provenance
Fraenkel Gallery, San Francisco

Exhibited
A Shared Vision: The Fred and Laura Ruth Bidwell Photography Collection, Akron Art Museum, Akron, 23 February - 25 May 2008
Photo Fictions, Emily Davis Gallery at the University of Akron, Akron, 12 September - 22 October 2011



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

184

Lynn Davis

Iceberg #2, Disko Bay, Greenland

1988
Gelatin silver print, printed 1990.
27 1/2 x 27 1/2 in. (69.9 x 69.9 cm)
Overall 42 x 40 3/4 in. (106.7 x 103.5 cm)
Signed, dated, numbered 9/10 in ink, and credit reproduction limitation stamp on the reverse of the mount.

Estimate
$8,000 — 12,000

Go to Lot

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Read More about High Voltage→

Provenance
Edwynn Houk Gallery, New York

Exhibited
A Shared Vision: The Fred and Laura Ruth Bidwell Photography Collection, Akron Art Museum, Akron, 23 February - 25 May 2008



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

185

Lynn Davis

Cheops, Giza, Cairo, Egypt

1997
Selenium toned gelatin silver print, printed 1999.
39 1/2 x 39 1/2 in. (100.3 x 100.3 cm)
Overall 55 1/8 x 54 1/8 in. (140 x 137.5 cm)
Signed, dated, numbered 2/10 in ink, and credit reproduction limitation stamp on the verso.

Estimate
$7,000 — 9,000

Go to Lot

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Read More about High Voltage→

Provenance
Edwynn Houk Gallery, New York

Exhibited
A Shared Vision: The Fred and Laura Ruth Bidwell Photography Collection, Akron Art Museum, Akron, 23 February - 25 May 2008
Achievement in Art: The Fred and Laura Bidwell Collection of Photography, Amarillo Museum of Art, Amarillo, 14 January - 23 March 2014



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

186

Lee Friedlander

New York City

1966
Gelatin silver print, printed 2005.
8 1/2 x 12 7/8 in. (21.6 x 32.7 cm)
Signed, titled 'NY,' dated in pencil, copyright credit reproduction limitation and printing stamps on the verso.

Estimate
$4,000 — 6,000

Go to Lot

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Read More about High Voltage→

Provenance
Janet Borden Inc., New York



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

187

Lee Friedlander

Western Canada

1974
Gelatin silver print, printed 1970s.
10 7/8 x 7 1/8 in. (27.6 x 18.1 cm)
Signed, titled, dated in pencil, copyright credit reproduction limitation and printing stamps on the verso.

Estimate
$3,000 — 5,000

Go to Lot

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Read More about High Voltage→

Provenance
Janet Borden Inc., New York



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

188

Lee Friedlander

Westport, CT

1968
Gelatin silver print, printed 1970s.
12 7/8 x 8 5/8 in. (32.7 x 21.9 cm)
Signed, titled, dated in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate
$4,000 — 6,000

Go to Lot

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Provenance
Janet Borden Inc., New York



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

189

Stephen Shore

Timberline Hotel, Banff, Alberta, 8/20/74

1974
Chromogenic print.
7 7/8 x 9 3/4 in. (20 x 24.8 cm)
Signed and dated in ink on the verso; blindstamp 'L' in the margin.

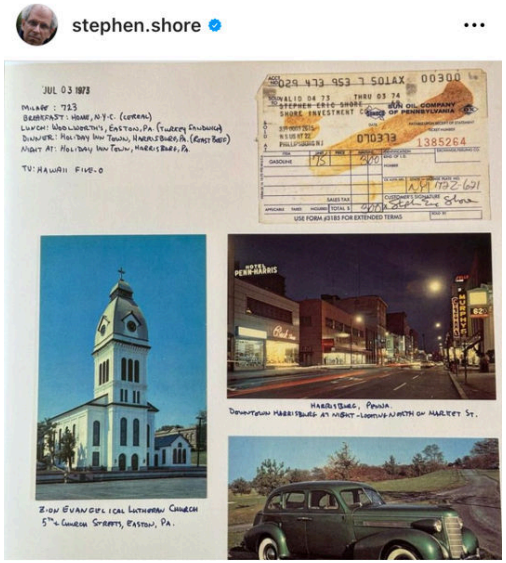
Estimate
$10,000 — 15,000

Go to Lot

"To see something spectacular and recognize it as a photographic possibility is not making a very big leap. But to see something ordinary, something you'd see every day, and recognize it as a photographic possibility, that's what I am interested in."

In 1973, Stephen Shore departed his home in New York City and set out to venture west. Traveling across the country by car, Shore documented quintessentially American scenes which resulted in his seminal series *Uncommon Places*. An evolution of his previous project, *American Surfaces*, which focused on much of the same subject matter, *Uncommon Places* differs due to Shore's technical prowess and compositional choices. Shooting with an 8x10 large format camera, the photographer modified the naturalistic snapshot quality of his prior work and developed a more refined, formal aesthetic.

This summer, in celebration of the 50th year anniversary of the project, Shore has been posting iconic images from *Uncommon Places* on his Instagram @stephen.shore. The posts document the famed road trip sequentially, showing images on the exact date on which they were taken 50 years prior. Lots 190 and 195 are included in *Uncommon Places*. Lot 189 was taken in the same period and is an early print of the image.



stephen.shore 50 years ago this morning, I set out in a rented, green Plymouth, from my home in New York City. I headed west; first to Pennsylvania, on a road trip that was the beginning of my project, Uncommon Places. I didn't make any exposures that first day, but did begin my Road Trip Journal. I recorded my car's odometer reading, where and what I ate, where I spent the night, what I watched on TV. I pasted in postcards I collected, receipts from purchases. Here is a detail of my first day's entry.

Stephen Shore, Instagram, 3 July 2023

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Read More about High Voltage →

Provenance
Collection of Tenneson and Fern Schad, New York (founders of LIGHT Gallery)
Private Collection, New York
Edwynn Houk Gallery, New York



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

190

Stephen Shore

Mount Blue Shopping Center, Farmington, Maine, 7/30/74

1974
Chromogenic print, printed 2003.
16 3/4 x 21 3/8 in. (42.5 x 54.3 cm)
Signed, titled, dated, and numbered 1/8 in ink on the verso.

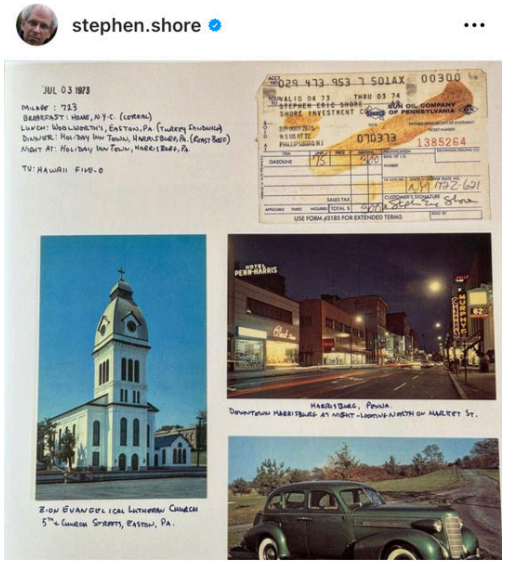
Estimate
$8,000 — 12,000

Go to Lot

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Read More about High Voltage →

Provenance
303 Gallery, New York

Exhibited
A Shared Vision: The Fred and Laura Ruth Bidwell Photography Collection, Akron Art Museum, Akron, 23 February - 25 May 2008

Literature
Aperture, *Stephen Shore: Uncommon Places - The Complete Works*, p. 54



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

191

Mitch Epstein

Office Door from Family Business

2003
Chromogenic print.
28 1/4 x 35 1/2 in. (71.8 x 90.2 cm)
Overall 29 1/4 x 46 1/4 in. (74.3 x 117.5 cm)
Signed, titled, dated, and numbered on the verso.
Number 5 from an edition of 5.

Estimate
$4,000 — 6,000

Go to Lot

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Provenance
Yancey Richardson Gallery, New York

Exhibited
Light of Day, Transformer Station, Cleveland, 2 February - 4 May 2013

Literature
Epstein, *Family Business*, p. 161



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

192

Burk Uzzle

Desert Prada, Marfa Texas

2006
Carbon print.
23 1/4 x 29 1/2 in. (59.1 x 74.9 cm)
Signed, titled, dated, and numbered 2/10 in pencil on the verso.

Estimate
$8,000 — 12,000

Go to Lot

Located alongside a strip of U.S. Route 90 in the barren Texan desert, Prada Marfa is a permanent land art project by artistic duo Michael Elmgreen and Ingar Dragset. The interior of the shop is arranged in the same manner as a real boutique; however, the luxury goods will forever be inaccessible as the doors remain locked.

Photojournalist and former president of Magnum Photos, Burk Uzzle, captured the image on offer in 2006. The purple sky offsets the green illumination inside the building, exemplifying Uzzle's masterful usage of color as seen in many of his famed images of Woodstock, and further enhanced here by the Carbon printing process.

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Read More about High Voltage →

Provenance
Laurence Miller Gallery, New York

Exhibited
Light of Day, Transformer Station, Cleveland, 3 February - 6 May 2013
Achievement in Art: The Fred and Laura Bidwell Collection of Photography, Amarillo Museum of Art, Amarillo, 18 January - 23 March 2014

Literature
Uzzle, *Just Add Water: Burk Uzzle*, p. 11



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

193

Philip-Lorca diCorcia

Los Angeles

1992
Chromogenic print.
10 3/4 x 16 1/2 in. (27.3 x 41.9 cm)
Signed in pencil on the reverse of the mount. One from an edition of 10.

Estimate
$4,000 — 6,000

Go to Lot

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Read More about High Voltage→

Provenance
Pace/MacGill Gallery, New York

Exhibited
A Shared Vision: The Fred and Laura Ruth Bidwell Photography Collection, Akron Art Museum, Akron, 23 February - 25 May 2008

Literature
diCorcia, *A Storybook Life*, pl. 58



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

194

Andrew Moore

The Rouge, Dearborn, Michigan from Detroit Disassembled

2008
Chromogenic print, printed 2010.
61 3/4 x 80 in. (156.8 x 203.2 cm)
Overall 74 x 90 in. (188 x 228.6 cm)
Signed, titled, dated twice, and numbered 3/3 in ink on the reverse of the flush-mount.

Estimate
$25,000 — 35,000

Go to Lot

"Detroit's transfiguration has led it beyond decay into a surreal landscape."
—Andrew Moore

Detroit Disassembled, the title of Andrew Moore's widely acclaimed series, alludes to the assembly lines that led Detroit to its prominence as an industrial utopia in the early 20th century and its seeming deconstruction in the post-automotive era. In 2008-09, Moore travelled to Detroit and documented its surreal post-industrial landscape with his large-format 8 x 10 analogue camera.

The present work is a key image in the series and was selected for the front cover of his book *Detroit Disassembled*, published on the occasion of his 2010 exhibition at the Akron Art Museum in Ohio. It shows a massive hall for rolling steel at Ford Motor Company's River Rouge plant, once the largest industrial complex in the world. While the exact date when operations ceased in this hall is unknown, this area of the plant had been neglected for many decades. The epic scale and the deconstructed structure of lines, shapes, light and shadow of Moore's *Rouge* is at once commanding and haunting.

The exhibition *Detroit Disassembled: Photographs by Andrew Moore* at the Akron Art Museum was made possible by a major gift from Fred and Laura Bidwell. They also underwrote the accompanying publication on which the present lot is the cover.

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Read More about High Voltage→

Provenance
Acquired directly from the artist

Exhibited
Detroit Disassembled: Photographs by Andrew Moore, Akron Art Museum, Akron, 5 June - 10 October 2010; Queens Museum of Art, Queens, 28 August - 15 January 2012; National Building Museum, Washington D.C., 30 September 2012 - 17 March 2013

Literature
Akron Art Museum, *Detroit Disassembled: Photographs by Andrew Moore*, cover and p. 9, *there titled Rolling hall, Ford Motor Company, River Rouge Complex, Dearborn*
Detroit Institute of Arts, *Detroit Revealed: Photographs 2000-2010*, pp. 62-63
Reflex Editions, *Andrew Moore: Making History, Selected Photographs, 1980-2010*, pp. 24-25



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

195

Stephen Shore

Room 34, Timberline Motel, Banff, Alberta, 8/20/74

1974
Chromogenic print, printed 2003.
17 x 21 1/2 in. (43.2 x 54.6 cm)
Signed, titled, dated, and numbered 1/8 in ink on the verso.

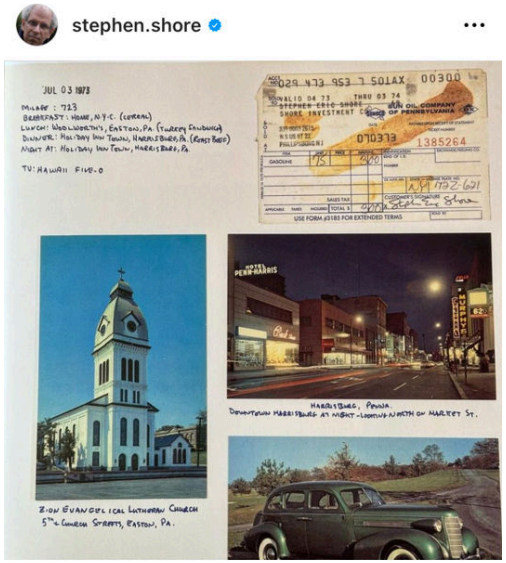
Estimate
$6,000 — 8,000

Go to Lot

"To see something spectacular and recognize it as a photographic possibility is not making a very big leap. But to see something ordinary, something you'd see every day, and recognize it as a photographic possibility, that's what I am interested in."

In 1973, Stephen Shore departed his home in New York City and set out to venture west. Traveling across the country by car, Shore documented quintessentially American scenes which resulted in his seminal series *Uncommon Places*. An evolution of his previous project, *American Surfaces*, which focused on much of the same subject matter, *Uncommon Places* differs due to Shore's technical prowess and compositional choices. Shooting with an 8x10 large format camera, the photographer modified the naturalistic snapshot quality of his prior work and developed a more refined, formal aesthetic.

This summer, in celebration of the 50th year anniversary of the project, Shore has been posting iconic images from *Uncommon Places* on his Instagram @stephen.shore. The posts document the famed road trip sequentially, showing images on the exact date on which they were taken 50 years prior. Lots 190 and 195 are included in *Uncommon Places*. Lot 189 was taken in the same period and is an early print of the image.



stephen.shore 50 years ago this morning, I set out in a rented, green Plymouth, from my home in New York City. I headed west; first to Pennsylvania, on a road trip that was the beginning of my project, Uncommon Places. I didn't make any exposures that first day, but did begin my Road Trip Journal. I recorded my car's odometer reading, where and what I ate, where I spent the night, what I watched on TV. I pasted in postcards I collected, receipts from purchases. Here is a detail of my first day's entry.

Stephen Shore, Instagram, 3 July 2023

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Read More about High Voltage →

Provenance
303 Gallery, New York

Exhibited
A Shared Vision: The Fred and Laura Ruth Bidwell Photography Collection, Akron Art Museum, Akron, 23 February - 25 May 2008

Literature
Aperture, *Stephen Shore: Uncommon Places - The Complete Works*, p. 82



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

196

Martin Parr

Christmas, London from Common Sense

1995
Chromogenic print, printed 1998.
19 1/4 x 21 in. (48.9 x 53.3 cm)
Signed, dated, annotated, and numbered 1/10 in ink on the verso.

Estimate
$3,000 — 5,000

Go to Lot

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Read More about High Voltage→

Provenance
Janet Borden Inc., New York

Literature
Parr, *Common Sense*, n.p.
Parr, *Luxury*, p. 24



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

197

Todd Hido

Excerpts From Silver Meadows

circa 2013
Unique portfolio comprised of chromogenic prints.
Varying sizes from 10 3/4 x 6 1/4 in. (27.3 x 15.9 cm) to 13 x 16 1/2 in. (33 x 41.9 cm) or the reverse
Each signed in pencil on the verso.

Estimate
$12,000 — 18,000

Go to Lot

The unique set of photographs offered here represents the majority of images illustrated in Todd Hido's 2013 retrospective monograph, *Excerpts from Silver Meadows*, which he described as the culmination of his work up to that point. The photographs in this group, and the book, present a cross-section of Hido's work, from his moody nocturnal studies to his evocative narrative-infused portraits, as well as more biographically significant images. The Silver Meadows of the title is the name of the main street running through Hido's hometown of Kent, Ohio, and serves as the thematic center of this presentation of his work, although the photographs were taken in a variety of geographic locales.

Hido is one of many artists with whom the Bidwells developed a special and mutually beneficial relationship. When they mounted an exhibition of Hido's work at Transformer Station in 2014 they additionally invited him to curate an exhibition of photographs from their collection. Hung in an adjacent gallery, *Where I'm Calling From: Todd Hido Selects from the Bidwell Collection* presented the perfect accompaniment to his own work, placing it within context with the Bidwell's holdings. This joint exhibition project is a perfect example of the symbiosis the Bidwells encourage.

Video: https://youtu.be/Xyy-Icv-xJc?si=mhMsUgf0y8kSMO6n

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Read More about High Voltage →

Provenance
Acquired directly from the artist

Literature
Hido, *Excerpts from Silver Meadows*, n.p.
Hido, *House Hunting*, n.p.
Each citation for various prints



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

198

Todd Hido

Untitled (#10479-11a)

2011
Chromogenic print.
37 1/2 x 29 1/2 in. (95.3 x 74.9 cm)
Signed, titled, dated, and numbered 3/5 in pencil on an artist's label affixed to the reverse of the flush-mount.

Estimate
$5,000 — 7,000

Go to Lot

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Read More about High Voltage→

Provenance
Acquired directly from the artist

Exhibited
Excerpts from Silver Meadows, Transformer Station, Cleveland, 24 May - 24 August 2014; Boston University Art Gallery, Boston, 5 September - 19 October 2014
Todd Hido: The Poetry of Darkness, University of Kentucky Art Museum, Lexington, 18 January - 4 June 2022

Literature
Hido, *Excepts from Silver Meadows*, n.p.



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

199

Todd Hido

Untitled (#10845-7)

2012
Chromogenic print.
29 1/2 x 37 1/2 in. (74.9 x 95.3 cm)
Overall 34 3/4 x 42 1/2 in. (88.3 x 108 cm)
Signed, titled, dated, and numbered 3/5 in pencil on an artist's label affixed to the reverse of the flush-mount.

Estimate
$5,000 — 7,000

Go to Lot

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Read More about High Voltage→

Provenance
Acquired directly from the artist

Exhibited
Todd Hido: The Poetry of Darkness, University of Kentucky Art Museum, Lexington, 18 January - 4 June 2022

Literature
Hido, *Excerpts from Silver Meadows*, n.p.



HIGH VOLTAGE: CONTEMPORARY PHOTOGRAPHS FROM THE COLLECTION OF FRED AND LAURA BIDWELL

200

Todd Hido

Untitled (#1975a)

1996
Chromogenic print.
47 1/2 x 37 1/2 in. (120.7 x 95.3 cm)
Overall 49 x 39 in. (124.5 x 99.1 cm)
Signed, titled, dated, and numbered 3/3 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate
$5,000 — 7,000

Go to Lot

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Provenance
Acquired directly from the artist

Exhibited
Todd Hido: The Poetry of Darkness, University of Kentucky Art Museum, Lexington, 18 January - 4 June 2022

Literature
Hido, *House Hunting*, n.p.



201

Sherrie Levine

Untitled

1977
Installation comprised of twelve offset prints.
Each 11 1/2 x 8 in. (29.2 x 20.3 cm)
Each with printed credit, 'New York City,' and date on the recto. One from an edition of 100.

Estimate
$30,000 — 50,000

Go to Lot

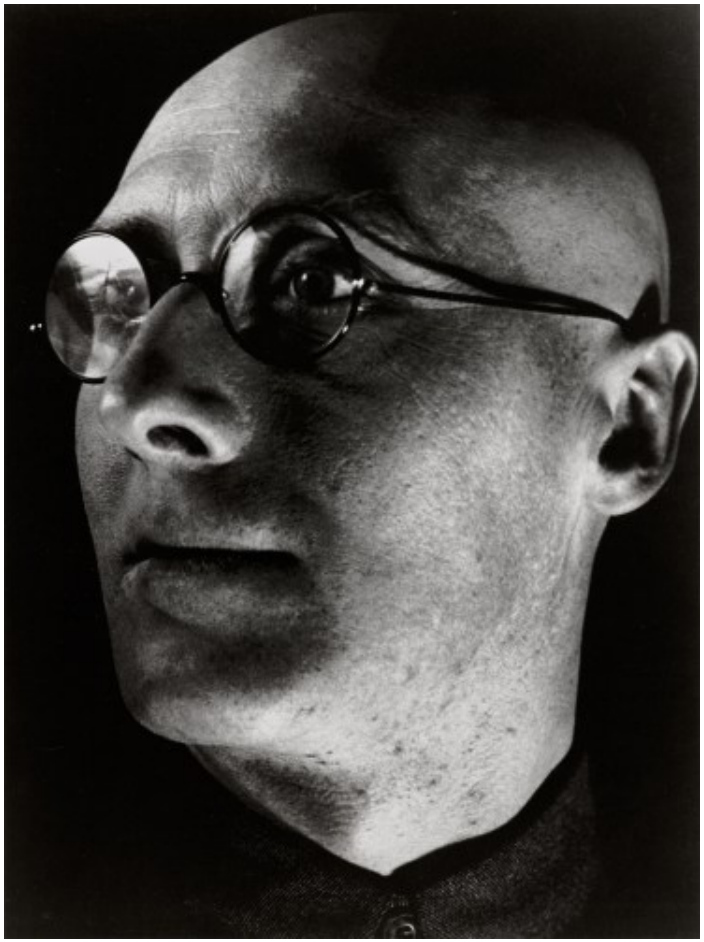
Sherrie Levine

"Levine has recently published a book consisting of two sets of pages inserted into the facing pockets of the covers. On one set are printed the names of rooms in a house - 'kitchen,' 'living room,' 'bedroom' etc. - while on the other are printed the names of family members - 'mother,' 'father,' 'sister,' 'brother.' Each of us, needless to say, has the story to complete that book." —Douglas Crimp, excerpt from the exhibition catalogue for Pictures

As an integral member of the Pictures Generation, Sherrie Levine, along with Cindy Sherman, Richard Prince, and others, constantly challenges our notion of artistic medium, authorship and representation throughout her multifaceted career. In the present text-based work, a variant of which Crimp references above, Levine printed 6 sheets with the names of domestic spaces and six sheets with the names of household members. While one could argue that the words themselves have no inherent pairings, Levine's work highlights the power of society and culture in our forming of associations between them.

Literature

University of California Press, *Art History, After Sherrie Levine*, pp. 34-35 (reproduced in *The Book 1-12*)



202

Sherrie Levine

Untitled (After Alexander Rodchenko: 11)

1987
Gelatin silver print.
9 1/2 x 7 in. (24.1 x 17.8 cm)
Signed, titled, dated, numbered 1/3, and annotated 'Number 11' in pencil on the verso; Art Gallery of Ontario label on the reverse of the frame backing.

Estimate
$8,000 — 12,000

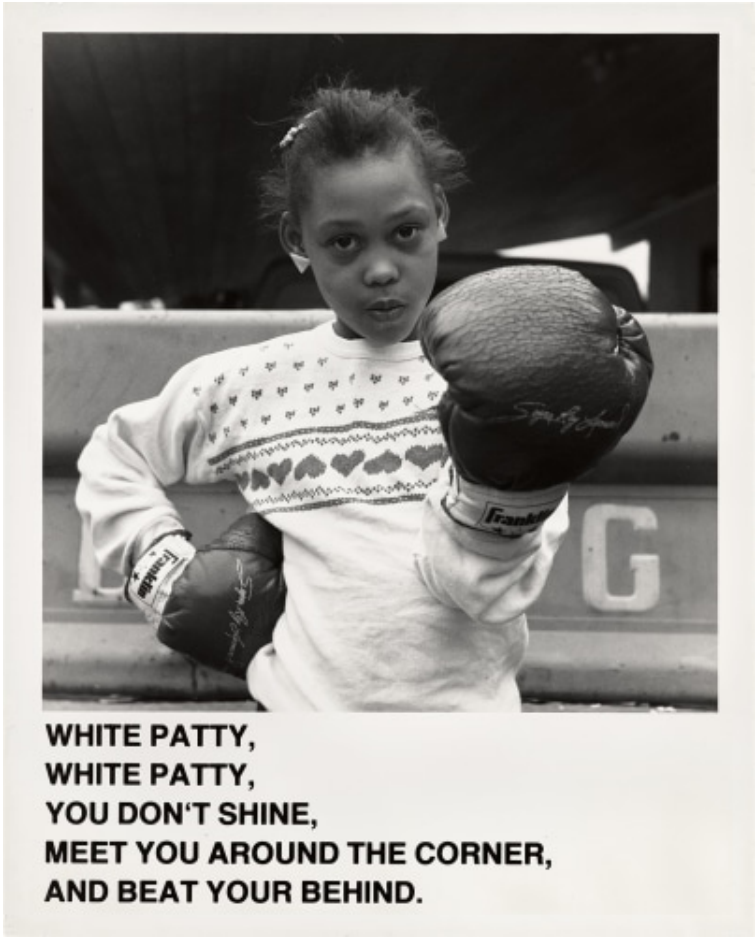
Go to Lot

202

Sherrie Levine

Provenance
Mary Boone Gallery, New York

Literature
Mary Boone Gallery, *Sherrie Levine: 12 September to 10 October 1987*, n.p. (exhibition catalogue)



203

Carrie Mae Weems

White Patty You Don't Shine from Ain't Joking

1987-1988
Gelatin silver print with printed caption in lower margin.
14 1/2 x 14 3/8 in. (36.8 x 36.5 cm)
Sheet 20 x 16 in. (50.8 x 40.6 cm)
Signed, dated, and numbered 'AP' in pencil on the verso. One from an edition of 5 plus 2 artist's proofs.

Estimate
$15,000 — 25,000

Go to Lot

Carrie Mae Weems

"Art allows us to navigate the more complicated parts of our lives in a way that is more palpable." —Carrie Mae Weems

Over the last 40 years, Carrie Mae Weems has used photography and her unique perspective to address themes of race, gender and the under-representation of African-American women in art. In doing so, she has become one of the most dynamic and influential artists working today. In her *Ain't Jokin*' series from 1987-1988, the first body of work in which she paired images with text, Weems juxtaposes portraits of Black men, women and children with racist jokes and phrases. In the present lot, she appropriates a slang term for a Caucasian girl, placing it below an image of a Black girl in boxing gloves. The work illustrates the stereotype of violence unfairly attributed to the Black community, while acknowledging the innate need to defend oneself – the inevitable conflict of being raised within a culture that treats Black children and white children so differently.

Provenance
PPOW, New York

Literature
Kirsh and Sterling, *Carrie Mae Weems*, pl. 10
Frist Center for the Visual Arts, Nashville, *Carrie Mae Weems: Three Decades of Photography and Video*, pl. 2.5



204

Cindy Sherman

Magic Time

1975
Gelatin silver print with blue tone, printed 2014.
5 x 3 1/2 in. (12.7 x 8.9 cm)
Signed, dated and numbered 7/20 in pencil on the verso.

Estimate
$8,000 — 12,000

Go to Lot

Provenance
Metro Pictures, New York

Literature
Moorhouse, *Cindy Sherman*, p. 38 (variant)
Schor, *Cindy Sherman: The Early Works 1975-1977, Catalogue Raisonné*, pp. 92, 95 (variant)



205

Cindy Sherman

Untitled (The Daughter) from Murder Mystery People

1976
Gelatin silver print, printed 2000.
7 1/2 x 5 in. (19.1 x 12.7 cm)
Signed, titled, dated, and numbered 3/20 in pencil on the verso.

Estimate
$8,000 — 12,000

Go to Lot

205

Cindy Sherman

Provenance
Metro Pictures, New York

Literature
Moorhouse, *Cindy Sherman*, p. 42
Schor, *Cindy Sherman: The Early Works 1975-1977, Catalogue Raisonné*, pp. 304, 312, pl. 54.14



206

Laurie Simmons

Walking Purse

1989
Gelatin silver print.
84 x 48 in. (213.4 x 121.9 cm)
Overall 89 x 53 1/2 in. (226.1 x 135.9 cm)
Signed in ink, printed title, date and number AP 2/2 on a label affixed to the reverse of the flush-mount. One from an edition of 5 plus 2 artist's proofs.

Estimate
$50,000 — 70,000

Go to Lot

During a visit to the residence of ventriloquist Doug Skinner, Simmons encountered a photograph of a snack box perched atop a pair of woman's legs. This campy, feminized aesthetic reminded her of certain television commercials, advertising characters and assorted cultural ephemera she had seen during her childhood in the 1950s. Simmons contended, 'legs were haunting me,' and subsequently felt compelled to anthropomorphize inanimate objects by incorporating the presence of a human form. The resulting body of pictures formed her seminal project *Walking and Lying Objects* (1987-91).

> *"I had seen when I was a child a TV show in the fifties where there were dancing cigarette boxes and dancing matchboxes and it always stayed with me as a kind of image of something that was physical, without a brain, without a heart, without a mind – but maybe something just about joyousness and gleefulness and fun. Those ideas spawned the image of the camera on legs and from there it just seemed like there were a number of creatures I could make." —Laurie Simmons*

Out of necessity and budget limitations, Simmons employed dolls and mannequin legs for all the images in the series with the key exception of two, one of which is on offer here, *Walking Purse*. In the photograph, the artist's sister Bonnie dons a life-size alligator skin purse and twinkling heeled shoes, which pop against the stark white of her stockings. Employing the visual language of mid-century advertising and animation, Simmons engages with ideas of displaced identity due to conspicuous consumption. The female subject has transformed into an object, illustrating Simmons's interest in 'the confusion between ourselves and our possessions.' Fittingly, although the aesthetic of the image is lighthearted and nostalgic upon first glance, the monochrome tones, directional theatrical lighting, and the hesitant slant of the model's legs imbue the picture with a subtle sense of film-noir foreboding.



Old Gold Cigarette Promotional Girls, 1956

Provenance
Thomas Ammann Fine Arts, Zurich
Phillips de Pury & Company, New York, Contemporary Art Part II, 17 November 2006, lot 388

Exhibited
Louise Lawler, Cindy Sherman, Laurie Simmons, The Finnish National Gallery, Museum of Contemporary Art, Helsinki, 25 March - 9 May 1993

Literature
Modern Art Museum of Fort Worth, *Laurie Simmons: Big Camera, Little Camera*, p. 159
Nykytaiteen Museo, *Louise Lawler, Cindy Sherman, Laurie Simmons: Katseen kääntäjät/Returning the gaze*, p. 23
Baltimore Museum of Art, *Laurie Simmons: The Music of Regret*, p. 102
Aperture, *Laurie Simmons: Walking, Talking, Lying*, p. 86, pl. 51



207

Irving Penn

Four Lipsticks (New York)

1987
Pigment print, printed 2006.
27 7/8 x 21 in. (70.8 x 53.3 cm)
Signed, initialed twice, titled, dated, and annotated in ink, credit, Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the flush-mount. One from an edition of 7.

Estimate
$40,000 — 60,000

Go to Lot

Irving Penn

"I can get obsessed by anything if I look at it long enough. That's the curse of being a photographer." —Irving Penn

One of the principal fashion photographers of our age, Irving Penn spent his career documenting the worlds of couture and beauty in his own highly innovative and elegant style. Penn mastered the existing vocabulary of fashion photography early on and then expanded upon it to create a new ideal, in many instances redefining what constituted beauty in a photograph. While color became an aspect of fashion photography once three-color printing was practicable for magazines, no photographer exploited the potential of color with the same skill and acumen as Penn. In *Four Lipsticks (New York)* Penn uses color to imbue this still-life with a luxurious seductiveness, playfully but effectively fetishizing each object.

Provenance
Pace/MacGill Gallery, New York
Private European Collection



208

Irving Penn

Contact Lens, New York

1981
Dye transfer print, printed 1984.
19 1/4 x 15 1/2 in. (48.9 x 39.4 cm)
Signed, initialed twice, titled, dated, annotated in ink, credit, Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 17.

Estimate
$20,000 — 30,000

Go to Lot

208

Irving Penn

One of the principal fashion photographers of our age, Irving Penn spent his career documenting the worlds of couture and beauty in his own highly innovative and elegant style. Penn mastered the existing vocabulary of fashion photography early on and then expanded upon it to create a new ideal, in many instances redefining what constituted beauty in a photograph. In *Contact Lens, New York*, Penn presents an unconventional view of a beautifully maquillaged eye about to receive a color contact lens. Playful and technically brilliant, Penn's photograph shows us the unglamourous reality lurking behind the perfect look.

Literature

Art Institute of Chicago, *Irving Penn: A Career in Photography*, p. 109, pl. 59, Cat. No. 126

Szarkowski, *Irving Penn*, pl. 101



209

Irving Penn

Red Lips, New York

2005
Pigment print.
15 x 17 in. (38.1 x 43.2 cm)
Signed, initialed thrice, titled, dated, annotated in ink, credit, copyright credit reproduction limitation and edition stamps on the reverse of the flush-mount. One from an edition of 12.

Estimate
$25,000 — 35,000

Go to Lot

209

Irving Penn

One of the principal fashion photographers of our age, Irving Penn spent his career documenting the worlds of couture and beauty in his own highly innovative and elegant style. Penn mastered the existing vocabulary of fashion photography early on and then expanded upon it to create a new ideal, in many instances redefining what constituted beauty in a photograph. In *Red Lips, New York,* Penn wittily pairs the beautiful with the grotesque. Adopting the technique of multiple exposure, Penn projects a pair of giant red lips over his model's mouth whose wrapped lips provide a perfect screen for this superimposition.

Provenance
Pace/MacGill Gallery, New York
Private European Collection



210

Irving Penn

Forgotten Fruit

1980
Platinum-palladium print, printed 1981. Accompanied by a copy of *Irving Penn: Archaeology*.
11 3/8 x 19 3/8 in. (28.9 x 49.2 cm)
Signed, titled, dated, numbered 46/50, annotated in pencil, copyright credit and edition stamps on the reverse of the aluminum flush-mount.

Estimate
$12,000 — 18,000

Go to Lot

"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 tonal scale – the 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.

Penn made this platinum-palladium print of *Forgotten Fruit* in 1981. His notations on the reverse show that the print was made on Strathmore paper coated with a combination of platinum and palladium emulsions. It is a perfect illustration of the delicacy and expressive breadth of the platinum/palladium process and showcases Penn's assured mastery as a photographic printer. Like all of Penn's work in the medium, it is an entirely handmade object and is deliberately unique in its tonality and interpretation of the source image.

Provenance
Irving Penn Foundation, New York
Hamiltons Gallery, London
Private Collection, New York

Exhibited
Irving Penn: Recent Still Life, Marlborough Gallery, New York, 8 September - 2 October 1982 (possibly this print)
Irving Penn: Archaeology, Pace/MacGill Gallery, New York, 28 October 2010 - 15 January 2011 (possibly this print)

Literature
Marlborough Gallery, *Irving Penn: Recent Still Life*, p. 27
Pace/MacGill Gallery, *Irving Penn: Archaeology*, n.p.



211

Linda McCartney

Shadow, Self Portrait, Sussex

1985
Gelatin silver print, printed 2011.
22 x 15 in. (55.9 x 38.1 cm)
Signed, dated, and numbered 1/12 by Mary McCartney in pencil within the 'Photograph by Linda McCartney, Copyright Paul McCartney' copyright credit label on the verso.

Estimate
$2,000 — 3,000

Go to Lot

211

Linda McCartney

Provenance
Bonni Benrubi Gallery, New York



212

Tina Barney

Jill and Polly in the Bathroom

1987
Chromogenic print, flush-mounted.
49 1/2 x 62 1/2 in. (125.7 x 158.8 cm)
Overall 51 x 64 in. (129.5 x 162.6 cm)
Signed, dated, numbered 7/10, and annotated '#3513' in ink on the recto.

Estimate
$20,000 — 30,000

Go to Lot

212

Tina Barney

Provenance
Janet Borden Inc., New York

Literature
Scalo, *Tina Barney: Photographs, Theater of Manners*, cover, back cover and pp. 102-103
Sullivan and Weiley, *Friends and Relations: Photographs by Tina Barney*, p. 37



213

Sandy Skoglund

Revenge of the Goldfish and 'Blaze' Sculpture

1981
Dye destruction print, flush-mounted. Accompanied by a polyester resin sculpture of an orange fish, 'Blaze,' mounted on a bronze base with patina.
27 3/4 x 35 1/2 in. (70.5 x 90.2 cm)
Overall 32 3/4 x 40 1/8 in. (83.2 x 101.9 cm)
Sculpture 7 x 16 in. (17.8 x 40.6 cm)
Signed, titled, dated, copyright credit notation, and number 4/30 in ink on the recto. Accompanied by a certificate of authenticity. The sculpture is signed, dated, and numbered 10/30 with an engraving tool on the top of the bronze base.

Estimate
$25,000 — 35,000

Go to Lot

213

Sandy Skoglund

Provenance
Janet Borden Inc., New York

Literature
Stemmle, *Constructed Realities, The Art of Staged Photography*, cover and backcover wrap
Abrams, *Sandy Skoglund: Reality Under Siege*, pl. 43
Taschen, *Hans-Michael Photo Icons: Volume 2*, pp. 152-153



PHOTOGRAPHS FROM A PROMINENT NEW YORK COLLECTION

214

Sally Mann

Untitled (Virginia with Trumpet Vine)

1991
Dye destruction print.
19 1/4 x 19 1/4 in. (48.9 x 48.9 cm)
Signed, dated, numbered 4/10 and copyright notation in pencil on the verso.

Estimate
$8,000 — 12,000

Go to Lot

214

Sally Mann

Provenance
Edwynn Houk Gallery, New York, 1992

Literature
Greenough and Kennel, *Sally Mann: A Thousand Crossings*, pl. 18



215

Rineke Dijkstra

Brighton England, 21 August

1992
Chromogenic print.
14 x 11 in. (35.6 x 27.9 cm)
Signed, titled, and dated in pencil on the verso. One from an edition of 15.

Estimate
$8,000 — 12,000

Go to Lot

215

Rineke Dijkstra

Provenance
Private Collection, New York

Literature
Schirmer/Mosel, *Rineke Dijkstra: Portraits*, p. 29



216

Tina Barney

The Matador

2003
Chromogenic print, printed 2005.
46 3/4 x 59 3/8 in. (118.7 x 150.8 cm)
Overall 51 3/4 x 64 3/8 in. (131.4 x 163.5 cm)
Signed, dated, numbered 3/10, annotated '#170' and copyright credit notation in ink on the recto.

Estimate
$4,000 — 6,000

Go to Lot

Literature
Barney, *The Europeans, Photographs by Tina Barney*, p. 135



217

Philip-Lorca diCorcia

Todd M. Brooks; 22 Years Old; Denver, Colorado; $40

1990
Chromogenic print.
15 3/8 x 22 3/8 in. (39.1 x 56.8 cm)
Signed, dated, and numbered 2/20 in ink on the verso.

Estimate
$7,000 — 9,000

Go to Lot

217

Philip-Lorca diCorcia

Provenance
Pace/MacGill Gallery, New York, 1993

Literature
Kerber Verlag, *Philip-Lorca diCorcia*, p. 51



218

Philip-Lorca diCorcia

London

1995
Chromogenic print.
26 x 37 1/4 in. (66 x 94.6 cm)
Overall 38 1/4 x 48 3/4 in. (97.2 x 123.8 cm)
Signed in pencil on the reverse of the flush-mount.

Estimate
$7,000 — 9,000

Go to Lot

Provenance
Peter Hay Halpert Fine Art, New York



219

Philip-Lorca diCorcia

Madras

1988
Chromogenic print.
15 1/2 x 23 1/4 in. (39.4 x 59.1 cm)
Signed, dated, and annotated 'Artist's Proof' in ink on the verso. One from an edition of 20 plus artist's proofs.

Estimate
$6,000 — 8,000

Go to Lot

219

Philip-Lorca diCorcia

Provenance
Pace/MacGill Gallery, New York, 1993

Literature
Kerber Verlag, *Philip-Lorca diCorcia*, p. 28 (variant)



220

Philip-Lorca diCorcia

Naples

1995
Chromogenic print.
26 1/8 x 38 1/8 in. (66.4 x 96.8 cm)
Overall 35 5/8 x 47 5/8 in. (90.5 x 121 cm)
Signed in pencil on the reverse of the flush-mount.
One from an edition of 15.

Estimate
$5,000 — 7,000

Go to Lot

Provenance
Pace MacGill, New York, 1997



221

Sohei Nishino

Diorama Map: San Francisco

2016
Chromogenic print, flush-mounted.
41 3/4 x 64 in. (106 x 162.6 cm)
Overall 45 3/4 x 67 1/2 in. (116.2 x 171.5 cm)
Signed and numbered AP1 in ink on a gallery label affixed to the frame-backing. One from an edition of 15 plus 1 artist's proof.

Estimate
$35,000 — 55,000

Go to Lot

Sohei Nishino

Initially developed and conceptualized during his undergraduate studies at the Osaka University of the Arts in Japan, Sohei Nishino's project, *Diorama Maps*, provides an uncanny reimagining of various twenty-first century cities. Produced in 2016, *Diorama Map: San Francisco* is a stunning example of Nishino's novel approach. While wandering around a city of prominence, Nishino produces a plethora of images, frequently composed from a high-angle perspective. These pictures capture quintessential landmarks, atmospheric elements, and at times, residents on the street. After the image-making phase, he meticulously constructs massive collages using bits and pieces from over 4,000 prints. Once satisfied with his handiwork and layout, Nishino photographs the final collage – resulting in a kaleidoscopic image, sometimes up to seven feet wide. The impressive scale invites the viewer to inspect various details of the scene closely. Importantly, Nishino's maps aren't necessarily geographically accurate, a purposeful choice as the artist desires to convey the sensory and experiential aspects of a place:

"... a trace of the way in which I walked through it, an embodiment of my awareness, a microcosm of the life and energy that comprises the city." —Sohei Nishino

Video: https://www.youtube.com/watch?v=2FzoOw5V0PM

Making-of video for Sohei Nishino's *Diorama Map*: *San Francisco*, 2016

Provenance
Michael Hoppen Gallery, London, 2020



222

An-My Lê

Manning the Rail, USS Tortuga, Java Sea

2010
Archival pigment print.
39 1/4 x 55 3/4 in. (99.7 x 141.6 cm)
Overall 40 1/2 x 56 3/4 in. (102.9 x 144.1 cm)
Printed credit, title, date and number 1/5 on a gallery label affixed to the reverse of the flush-mount.

Estimate
$15,000 — 25,000

Go to Lot

Born in Saigon in 1960, An-My Lê and her family fled the country in 1975 during the final year of the Vietnam War. They resettled in California, where Lê eventually attended Stanford University before pursuing her MFA in Photography at Yale. Her childhood experiences with American foreign policy heavily influenced the central thematic concerns of her artistic practice. Image-making allows Lê to extricate meaning and partake in self-expression in a nuanced, non-didactic manner.

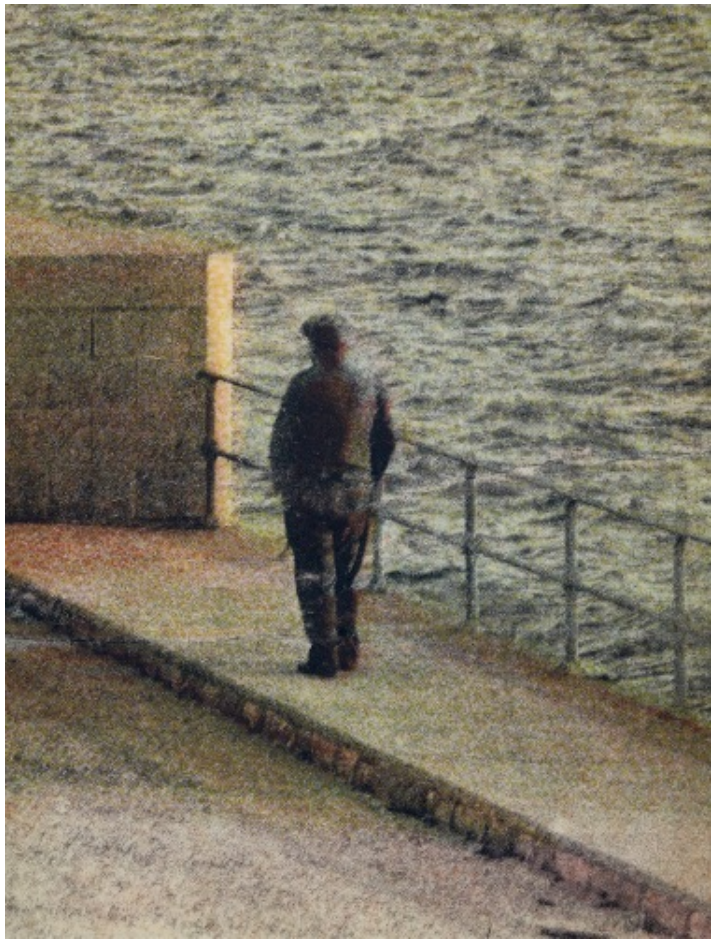
Manning the Rail, USS Tortuga, Java Sea, is from the series *Events Ashore*, which documents the US military's global non-combat presence. Shot with a Deardorff large-format camera over nine years in over twenty countries, the pictures are transfixing in their composition and attention to color. *Events Ashore* was published as a monograph by Aperture in 2014. The book is divided into four distinct sections, of which the middle is primarily concerned with sprawling naval scenes. Of this image, writer and photography theorist Geoff Dyer writes:

> *"Maybe it's because everything in the top quarter of this picture – the ships, the milky sea, the sky – seem to be sailing out of the art-historical past that it's difficult to say from where exactly. The sailors in the foreground are my (our?) representatives: they can see it all, too, with or without binoculars. One of them seems to be turning to call out and share with his colleagues intel which is becoming clearer by the second as it steams towards us – while still remaining tantalizingly beyond recognition."*
> *—Geoff Dyer, Events Ashore*

The artist's oeuvre to-date will soon be showcased in an upcoming solo exhibition entitled *An-My Lê: Between Two Rivers/Giữa hai giòng sông/Entre deux rivières* at The Museum of Modern Art, opening on 5 November 2023. Her work has previously been exhibited at Marian Goodman Gallery, Murray Guy, and MOMA PS1, amongst many others. The Museum of Modern Art, The Metropolitain Museum of Art, The Whitney Museum of American Art, and Los Angeles County Museum of Art all feature Lê's work in their collections.

Provenance
Murray Guy, New York

Literature
Aperture, *Events Ashore*, p. 33



223

Elger Esser

268 Le Havre I

2004
Chromogenic print, Diasec mounted.
40 3/8 x 30 5/8 in. (102.6 x 77.8 cm)
Overall 41 1/4 x 31 1/2 in. (104.8 x 80 cm)
Signed in ink, printed title, date, and number 2/5 on a label affixed to the reverse of the flush-mount.

Estimate
$6,000 — 8,000

Go to Lot

223

Elger Esser

Provenance
Sonnabend Gallery, New York

Literature
Esser, *Views: Pictures from the Archive, 2004 -2008*, p. 93



224

Elger Esser

88 Calais I+II

2004
Chromogenic print diptych, Diasec mounted.
Each 32 1/2 x 23 5/8 in. (82.6 x 60 cm)
Overall 32 1/2 x 49 1/4 in. (82.6 x 125.1 cm)
Printed credit, title, date and number 1/5 on gallery labels affixed to the reverse of each flush-mount.

Estimate
$10,000 — 15,000

Go to Lot

224

Elger Esser

Provenance
Sonnabend Gallery, New York



225

Vik Muniz

A Bar at the Folies-Bergère, after Edouard Manet from Pictures of Magazines 2

2012
Chromogenic print.
70 x 97 1/4 in. (177.8 x 247 cm)
Overall 74 1/2 x 101 5/8 in. (189.2 x 258.1 cm)
Signed in ink, printed title, date, and number 1/6 on a gallery label affixed to the reverse of the flush-mount.

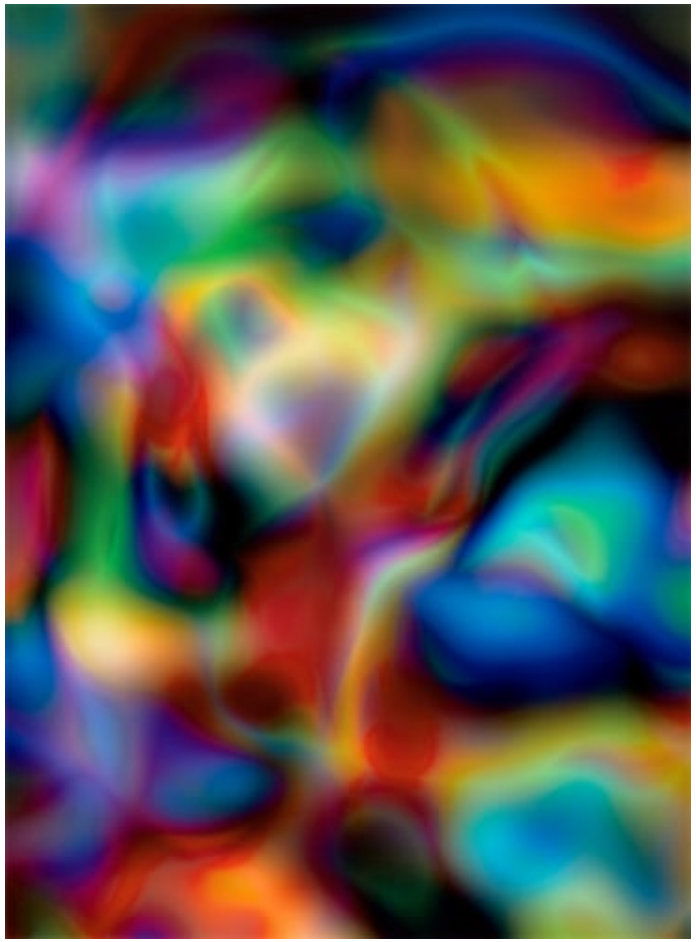
Estimate
$40,000 — 60,000

Go to Lot

"Muniz's latest efforts continue his long-term obsession with remaking famous paintings, this time using scraps torn from glossy magazines . . . The effect is startling. All because of the vagaries of enlargement, it seems, the images almost appear to be pieced together from tiny pieces of fluttery, slightly fuzzy frayed cloth, like some kind of rag picker's folk art . . . This crazed fusion of matter, hand and lens is always at play in Mr. Muniz's photographs, but until now it has never been achieved in quite such adamant terms." —Roberta Smith, Co-Chief Art Critic, The New York Times

Provenance
Galerie Xippas, Paris

Literature
Vik Muniz and Pedro Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné, Volume 2*, p. 779



226

Thomas Ruff

Substrat 6 II

2002
Inkjet print.
85 7/8 x 63 in. (218.1 x 160 cm)
Overall 95 7/8 x 73 in. (243.5 x 185.4 cm)
Signed, titled, dated, and numbered 1/3 in pencil on the reverse of the flush-mount.

Estimate
$50,000 — 70,000

Go to Lot

"When photographers work with the raw digital file, it's just a source to create their perfect work. In our digital darkroom we create material that doesn't exist in the real world . . . and we build very complicated objects that you can't manufacture by hand." —Thomas Ruff

Provenance
Essor Gallery, London

Literature
Hatje Cantz, *Thomas Ruff: Editions 1988-2014: Catalogue Raisonné*, p. 93, pl. 118



227

Christopher Bucklow

Tetrarch (Claudia Schiffer), 2.30pm 4th March

2011
Unique dye destruction print, flush-mounted.
56 3/4 x 39 7/8 in. (144.1 x 101.3 cm)
Overall 58 1/8 x 41 1/8 in. (147.6 x 104.5 cm)
Signed, titled, dated, and annotated in pencil on the verso.

Estimate
$10,000 — 15,000

Go to Lot

227

Christopher Bucklow

Provenance
Danziger Gallery, New York



228

Vera Lutter

Rheinbraun X, August 30

2006
Unique gelatin silver print.
95 1/2 x 55 1/8 in. (242.6 x 140 cm)
Overall 96 3/4 x 56 3/8 in. (245.7 x 143.2 cm)
Signed, titled, and dated in pencil on the reverse of the flush-mount.

Estimate
$15,000 — 25,000

Go to Lot

228

Vera Lutter

Vera Lutter is one of the most innovative photographers currently documenting the constructed environment. Working with a massive room-sized pinhole camera, Lutter captures her subjects through exposures that can sometimes last days. Lutter herself remains inside the camera for much of this time, moderating and guiding the incoming light projected onto a single sheet of photographic paper, burning and dodging areas that need more or less exposure. The resulting images, each unique, monumental in scale, and reversed in tonal values, show us familiar urban terrain in a wholly new way.

Provenance
Christie's, Paris, 16 November 2013, lot 423



PROPERTY FROM AN ESTEEMED COLLECTION

229

Vera Lutter

Chrysler Building, June 14

2014
Unique gelatin silver print.
23 1/2 x 19 1/2 in. (59.7 x 49.5 cm)
Signed, titled, and dated in pencil on the reverse of the mount.

Estimate
$4,000 — 6,000

Go to Lot

229

Vera Lutter

Provenance
Gagosian Gallery, New York



230

Abelardo Morell

Camera Obscura Image of Times Square in Hotel Room

1997
Gelatin silver print.
30 3/8 x 38 in. (77.2 x 96.5 cm)
Overall 41 x 49 in. (104.1 x 124.5 cm)
Signed, titled, and dated in ink on a label affixed to the reverse of the flush-mount. Number 3 from an edition of 15.

Estimate
$10,000 — 15,000

Go to Lot

230

Abelardo Morell

Provenance
Bonni Benrubi Gallery, New York, 1997

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



231

Abelardo Morell

Camera Obscura Image of Manhattan View Looking South in Large Room

1996
Gelatin silver print, flush-mounted.
30 x 38 1/4 in. (76.2 x 97.2 cm)
Overall 43 1/2 x 51 1/2 in. (110.5 x 130.8 cm)
Signed, titled, and dated in ink on a label affixed to the reverse of the back mat. One from an edition of 15 plus 2 artist's proofs.

Estimate
$7,000 — 9,000

Go to Lot

231

Abelardo Morell

Provenance
Bonni Benrubi Gallery, New York

Literature
Bulfinch Press, *Camera Obscura: Photographs by Abelardo Morell*, p. 35
Davis, *An American Century of Photography*, pl. 2



232

Hiroshi Sugimoto

Opticks 161

2018
Chromogenic print, flush-mounted.
46 3/4 x 47 in. (118.7 x 119.4 cm)
Overall 60 x 60 in. (152.4 x 152.4 cm)
Signed in ink, printed title, date, and number 1/1 on an artist's label affixed to the reverse of the mount.

Estimate
$100,000 — 150,000

Go to Lot

"Red to yellow, yellow to green, then green to blue — the projected colors contain an infinity of tones and change every moment. I am engulfed in color. Particularly when the colors fade and fuse into darkness, the gradation seems to melt away into pure mystery." —Hiroshi Sugimoto

Having studied Sir Isaac Newton's and Johann Wolfgang von Goethe's experiments with prisms and light, Hiroshi Sugimoto approached his recent project with a deep curiosity about the material properties of light, and photography's ability to capture the invisible. In *Opticks*, named after Newton's 1704 book, Sugimoto utilized photography's oldest camera obscura technique by creating a darkened room in his studio with a small opening and a prism placed in front so that light could pass through it. As the sun rose and set outside, pure light, in all its infinite colors, was cast from the prism onto a customized mirror, which allowed Sugimoto to separate the colors, and was subsequently captured by his lens. The resulting photographs are thus images *of* light, created *by* light, a stunningly vivid fusing of subject and media.

Sugimoto debuted *Opticks* in an exhibition at Fraenkel Gallery in 2020. This is the first time the series is appearing at auction.

Provenance
Fraenkel Gallery, San Francisco, 2020



233

Hiroshi Sugimoto

Bay of Sagami, Atami

1997
Gelatin silver print.
16 5/8 x 21 3/8 in. (42.2 x 54.3 cm)
Signed in pencil on the mount; blindstamp title, date, number 4/25, 500 in the margin.

Estimate
$20,000 — 30,000

Go to Lot

233

Hiroshi Sugimoto

Provenance
Fraenkel Gallery, San Francisco, 1997

Literature
Matsumoto Editions, *Hiroshi Sugimoto: Seascapes*, p. 221



234 ∆

Hiroshi Sugimoto

Metropolitan State, Los Angeles

1993
Gelatin silver print.
16 1/2 x 21 1/4 in. (41.9 x 54 cm)
Signed, titled, dated, numbered '1/25, 248' in pencil on the mount; blindstamp title and number '1/25, 248' in the margin.

Estimate
$8,000 — 12,000

Go to Lot

234

Hiroshi Sugimoto

Literature

Damiani and Matsumoto Editions, *Hiroshi Sugimoto: Theaters*, p. 108

Rutgers, *A New Reality: Black and White Photography in Contemporary Art*, p. 57



235

Richard Misrach

Surf #3

2018
Chromogenic print, printed 2019, flush-mounted.
44 x 89 3/4 in. (111.8 x 228 cm)
Overall 47 1/2 x 93 1/4 in. (120.7 x 236.9 cm)
Signed, titled, dated, and numbered 3/7 in ink on a label affixed to the reverse of the flush-mount.

Estimate
$25,000 — 35,000

Go to Lot

Provenance
Private Collection, New York
Acquired from the above by the present owner



PROPERTY FROM AN INTERNATIONAL COLLECTOR

236

Peter Beard

Ele Portfolio

1965-1984
New York: Peter Beard Studio, 2008. Fifteen selenium toned gelatin silver prints, printed by Steve Rifkin. Thirteen prints approximately 16 x 24 in. (40.6 x 60.3 cm) or the reverse; two prints 8 x 23 3/4 in. (20.3 x 60.3 cm)
Each signed, dated, and numbered in ink in the margin. Accompanied by printed title, essay by Romain Gary, plate list, and colophon. Enclosed within a quarter-leather clamshell box with gilt-lettered leather title label, and linen slipcase. Number 5 from an edition of 15 plus 2 artist's proofs.

Estimate
$80,000 — 120,000

Go to Lot

Peter Beard

When Peter Beard began photographing the landscape and wildlife of Africa in the 1960s he was motivated both by a deep love for the continent and a desire to bring attention to the devastation occurring throughout the land. In 1970, the elephant population in Africa was estimated to be roughly 1.4 million but drought and poachers took their toll and, today, the population stands at just over 400,000.

This portfolio of 15 gelatin silver prints was self-published by the artist in 2008 and includes his most iconic photographs of elephants taken between 1960 and 1984. Despite being nearly killed by the animal in the 1990s, they remained a source of great inspiration to him and this portfolio is his love letter to the power and beauty of this majestic creature.

Another complete portfolio is currently on view at the Wendell Gilley Museum, Maine in the exhibition *Nature's Masterpiece: Elephant Photographs of Peter Beard* through 4 November 2023.

Provenance
Peter Beard Studio, New York, 2012

Literature
Life, vol. 44, no. 178, December 1967, cover
Taschen, *Peter Beard*, vol. 2, pp. 47, 129, 133, 144 (including variants)
Bowermaster, *The Adventures and Misadventures of Peter Beard in Africa*, p. 65
Each citation for various prints



238

Bruno V. Roels

A Palm Tree Is A Palm Tree Is A Palm Tree (On/Off)

2016
Unique work, comprising 100 hundred gelatin silver prints, mounted to board.
34 1/4 x 23 1/2 in. (87 x 59.7 cm)
Overall 41 1/2 x 29 in. (105.4 x 73.7 cm)
Signed, titled, and dated in pencil on the reverse of the mount.

Estimate
$10,000 — 15,000

Go to Lot

"Using the name of a thing invokes the imagery and emotions associated with it. For me, palm trees evoke history, exotic locations, luxury, freedom, and an Indiana Jones-like mystery. But there's also a certain sense of post-colonial shame, and often palm trees bear testimony to distinct gaps between rich and poor. I may claim that palm trees are palm trees but there are enormous semantic differences between a palm tree in Switzerland and one in North Africa." —Bruno V. Roels

This unique work comes from Bruno V. Roels's series *A Palm Tree Is A Palm Tree Is A Palm Tree,* whose title is a riff on Gertrude Stein's 1913 poem *Sacred Emily* in which she writes 'a rose is a rose is a rose.' The work offered here, *On/Off*, is meditation on sameness and difference and the way in which photography renders these binary values. Roels observes that 'every palm tree is alike, and looks the same no matter what its location. Each is different, though, as each is shaped by the events of its location.'

For the *Palm Tree* series, Roels works exclusively with analogue equipment, and each image in this assemblage is an individual gelatin silver print, painstakingly sequenced and mounted with its fellows. The work offered here is a tour-de-force that demonstrates Roels's talent for infusing a compelling concept into a visually dynamic composition.

Provenance
Gallery 51, Antwerp
Private European Collection



239

Nobuyoshi Araki

Photo Novel and Blind Love (Shunsetsu-sho)

1997
Gelatin silver print diptych.
Each 51 1/2 x 38 1/2 in. (130.8 x 97.8 cm)
Overall 61 3/4 x 106 in. (156.8 x 269.2 cm)
Each signed in pencil on the reverse of the back mat.

Estimate
$12,000 — 18,000

Go to Lot

239

Nobuyoshi Araki

Throughout his career, Nobuyoshi Araki has approached photography as a visual diary in which to document all facets of his experience. In the large-format diptych offered here, he brings together two distinct yet interwoven bodies of work: Tokyo cityscapes and portraits of nude women. By showing them side by side, Araki highlights the distinctions between public and private realms and the tension that arises when those boundaries are blurred.

Provenance
Taka Ishii Gallery, Tokyo
Christie's, New York, 17 November 2000, lot 561



240

Nobuyoshi Araki

Kaori

2004
Chromogenic print, printed later.
40 1/8 x 49 3/4 in. (101.9 x 126.4 cm)
Overall 47 1/4 x 56 1/2 in. (120 x 143.5 cm)
Signed in ink in the margin.

Estimate
$8,000 — 12,000

Go to Lot

240

Nobuyoshi Araki

Provenance
La Camera Gallery, Tokyo, 2013

Literature
Nobuyoshi Araki, Francesca Bernasconi, Fuyumi Namioka, *Araki: Love and Death*, cover



PROPERTY FROM AN ESTEEMED COLLECTION

241

Nobuyoshi Araki

Painting Flower

2004
Chromogenic print, printed later, flush-mounted.
26 1/4 x 38 1/4 in. (66.7 x 97.2 cm)
Signed in ink on the reverse of the flush-mount.

Estimate
$4,000 — 6,000

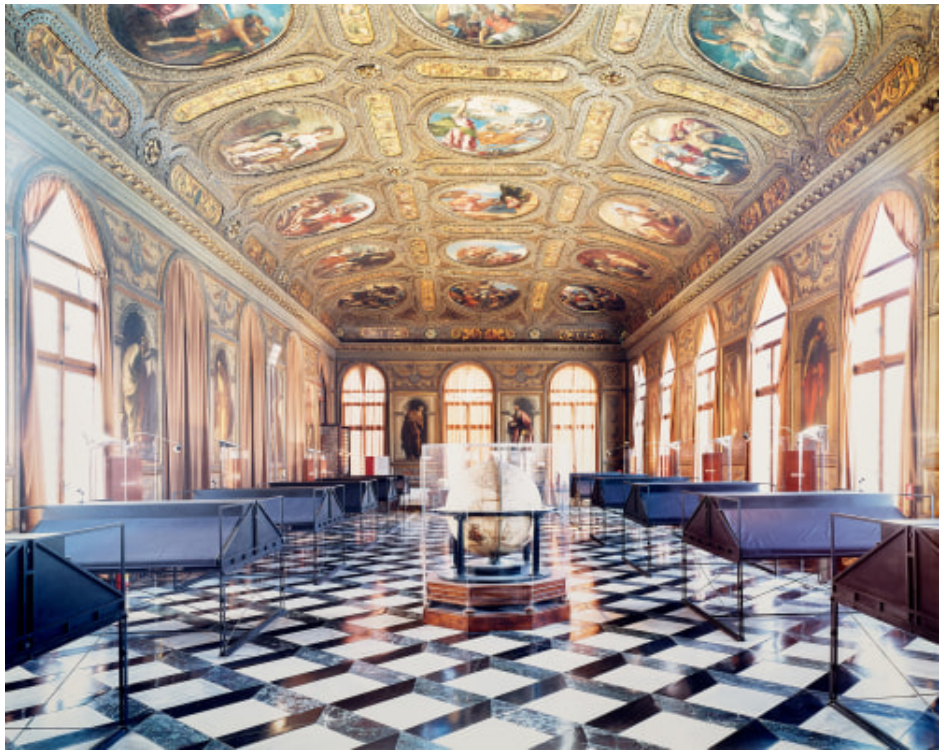
Go to Lot

241

Nobuyoshi Araki

Provenance
Reflex Gallery, Amsterdam
Phillips, London, 21 May 2015, lot 141

Literature
Araki, *Painting Flower*, n.p.



242

Candida Höfer

Biblioteca Nazionale Marciana Venezia VII

2003
Chromogenic print.
46 5/8 x 59 in. (118.4 x 149.9 cm)
Overall 61 x 72 7/8 in. (154.9 x 185.1 cm)
Signed in ink, printed title, date, and number 6/6 on a label affixed to the reverse of the flush-mount.

Estimate
$25,000 — 35,000

Go to Lot

Provenance
Sonnabend Gallery, New York



243

Patrick Demarchelier

Christian Dior Haute Couture

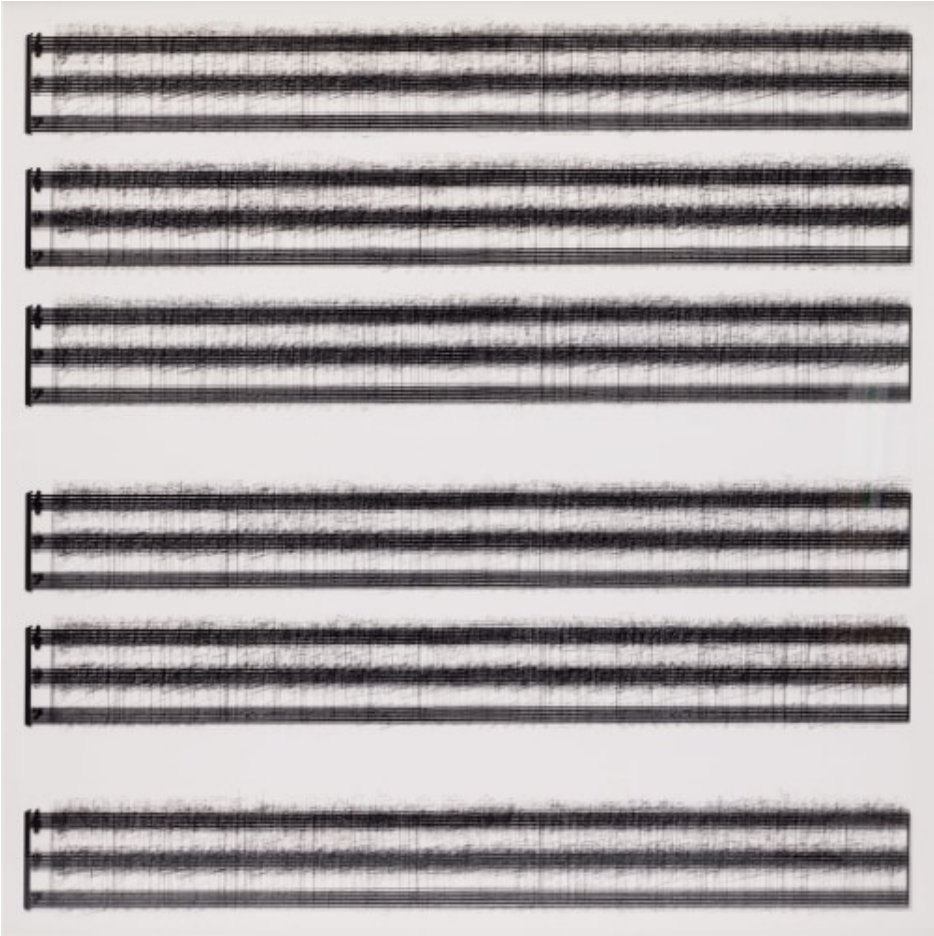
2011
Archival pigment print.
20 x 16 in. (50.8 x 40.6 cm)
Signed, titled, dated, numbered 1/8, annotated 'cat #1765' in ink, and copyright credit reproduction limitation stamps on the verso.

Estimate
$4,000 — 6,000

Go to Lot

Patrick Demarchelier

Provenance
Staley-Wise Gallery, New York



244

Idris Khan

Voices' November Third 2010

2011
Chromogenic print, flush-mounted.
66 x 66 3/4 in. (167.6 x 169.5 cm)
Overall 71 1/4 x 71 1/4 in. (181 x 181 cm)
Signed, dated in ink, printed title, date, and number 1/6 on a gallery label affixed to the reverse of the mount.

Estimate
$30,000 — 50,000

Go to Lot

Provenance
The Artist's Studio
Galerie Yvon Lambert, Paris
Private Collection, United States



245

Shirin Neshat

Rapture Series (Group of Women, One in Profile)

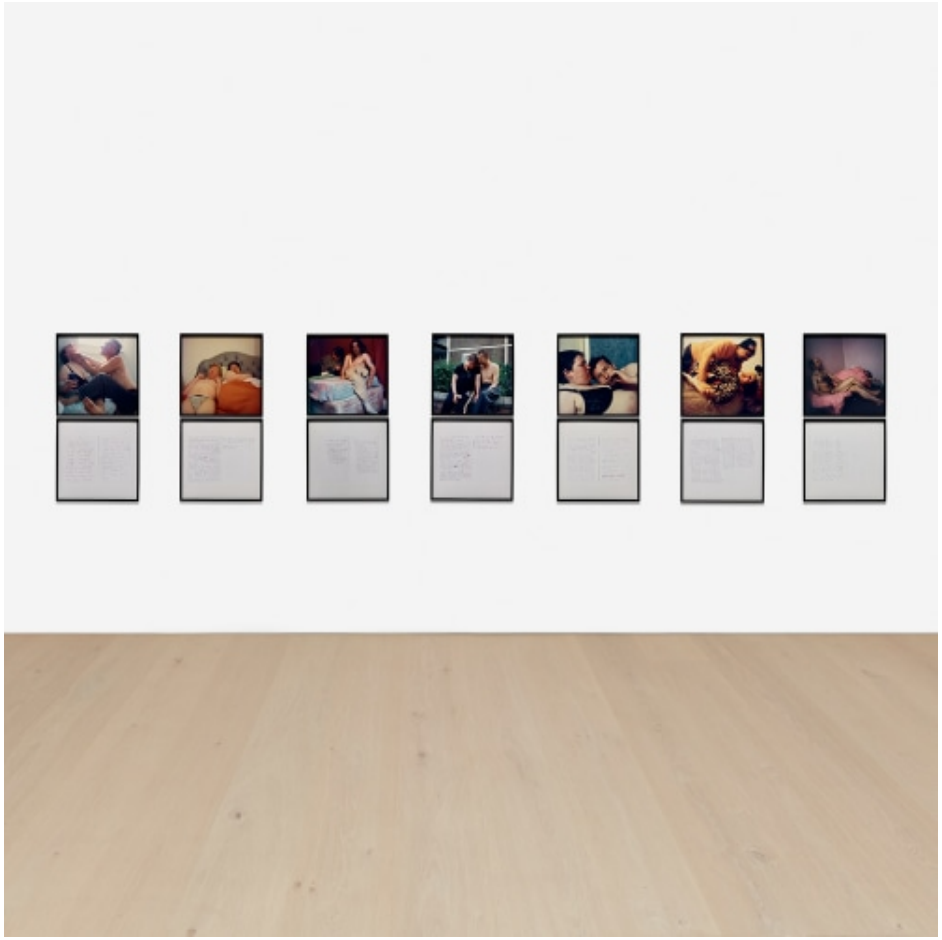
1999
Chromogenic print.
39 1/4 x 59 1/4 in. (99.7 x 150.5 cm)
Overall 40 1/4 x 60 1/4 in. (102.2 x 153 cm)
Signed, titled, dated and numbered 1/5 in ink on the reverse of the flush-mount.

Estimate
$30,000 — 50,000

Go to Lot

"I'm very consistently a minimalist. I reduce my elements to the hands, to the face, to the gaze. I have a very sculptural relationship to the human figure . . . I like beauty but there's a severity in black and white that goes right to the heart and to the gut."
—Shirin Neshat

Provenance
Gladstone Gallery, New York



246

Gillian Wearing

A Woman Called Theresa

1998
Fourteen chromogenic prints, displayed as seven diptychs.
Each 20 x 20 in. (50.8 x 50.8 cm)
Installation 40 x 164 in. (101.6 x 416.6 cm)
Some with printed credit, title, date and number on a gallery label affixed to the reverse of the flush-mount.
Artist's proof from an edition of 5 plus 1 artist's proof.

Estimate
$10,000 — 15,000

Go to Lot

246

Gillian Wearing

In 1997, Gillian Wearing became interested in a group of street drinkers near her South London home and got to know a number of them closely. One of these was a young woman named Theresa, whose alcohol addiction prevented her from holding a job. As they became close, it became apparent that Theresa did not have a fixed address and depended upon a number of men for shelter and companionship. With Theresa's permission, Wearing photographed her in the company of these men. When Wearing asked Theresa to provide a statement to accompany the images, however, she refused. Instead, Wearing asked each of the men to provide statements about Theresa, and a photograph of their written response is paired with the respective image. The group of seven images and their text panels creates a complex portrait of their central character, touching not only upon addiction, poverty, and abuse, but tenderness and empathy.

Provenance
Gorney Bravin + Lee, New York

Exhibited
Gorney Bravin + Lee, *Drunk*, New York, 2000
Mitchell-Innes & Nash, *Days Inn*, New York, 2014

Literature
Ferguson, *Gillian Wearing*, pp. 90-94



PROPERTY FROM AN ESTEEMED COLLECTION

247

Evelyn Hofer

Phoenix Park on a Sunday, Dublin

1966
Dye transfer print, printed later.
13 3/8 x 16 3/8 in. (34 x 41.6 cm)
Signed, titled, and dated in pencil on the verso.

Estimate
$5,000 — 7,000

Go to Lot

Literature
Steidl, *Evelyn Hofer, Dublin: A Portrait*, p. 82
Steidl, *Evelyn Hofer: Encounters*, p. 91



248

David Dawson

Selected Images of Lucien Freud at Work

2005-2007
Eleven chromogenic prints.
Each approximately 15 3/4 x 23 1/2 in. (40 x 59.7 cm) or the reverse
Each signed and numbered in ink on the verso, with 'H.H.H' blindstamp in the margin. Ten numbered 6/36 and one numbered 19/36.

Estimate
$10,000 — 15,000

Go to Lot

Provenance
Aquavella Galleries, New York

Literature
Dawson, *A Painter's Progress: A Portrait of Lucien Freud*, pp. 56-57, p. 59, p. 61, p. 64-65, p. 71, pp. 76-77, p. 82, p. 91, p. 113, p. 122, pp. 242-243



PROPERTY FROM AN ESTEEMED COLLECTION

249

Annie Leibovitz

Ella Fitzgerald, Beverly Hills, California

1988
Archival pigment print, printed 2010.
19 3/4 x 16 in. (50.2 x 40.6 cm)
Signed, titled and numbered 8/25 in pencil on the verso.

Estimate
$5,000 — 7,000

Go to Lot

249

Annie Leibovitz

Provenance
Peter Fetterman Gallery, Santa Monica
Phillips, London, 3 November 2011, lot 74

Literature
Leibovitz, *Photographs: Annie Leibovitz, 1970-1990*, p. 179
DeLano, *Annie Leibovitz at Work*, p. 71



PROPERTY FROM AN ESTEEMED MARYLAND COLLECTION

250

Vik Muniz

Grey Marilyn from Pictures of Diamond Dust

2003
Dye destruction print.
55 x 48 1/2 in. (139.7 x 123.2 cm)
Overall 59 x 52 1/2 in. (149.9 x 133.4 cm)
Signed, dated in ink, printed title, date and number 2/5 on a gallery label affixed to the reverse of the flush-mount.

Estimate
$35,000 — 45,000

Go to Lot

250

Vik Muniz

Provenance
Sikkema Jenkins, New York

Literature
Capivara, *Vik Muniz: Catalogue Raisonné 1987–2015: Everything So Far*, Vol. II, p. 349
Galerie Xippas, *Vik Muniz: After Warhol, Paris, November 20, 1999 - January 29*, n.p.



251

Vik Muniz

Prometheo, after Titian from Pictures of Junk

2005
Chromogenic print.
83 1/8 x 71 1/8 in. (211.1 x 180.7 cm)
Overall 86 5/8 x 75 5/8 in. (220 x 192.1 cm)
Signed, dated in ink, printed title, date and number AP2/4 on a gallery label affixed to the reverse of the flush-mount. One from an edition of 6 plus 4 artist's proofs.

Estimate
$15,000 — 25,000

Go to Lot

251

Vik Muniz

Vik Muniz's reinterpretation of Titian's famous painting from 1549 depicts Prometheus, the Titan god of forethought enchained after stealing fire from the gods to give to mankind. In this key piece from his *Pictures of Junk* series, Muniz uses an array of modern society's refuse—everything from crushed cans and waste bins to computers and cash registers—to reimagine the famous scene.

Provenance
Acquired directly from the artist
Galerie Xippas, Paris

Literature
Capivara, *Vik Muniz: Catalogue Raisonné, 1987-2015: Everything so Far*, Vol. II., p. 606



252

Ahmet Ertuğ

Morgan Library, New York City, USA

2022
Archival pigment print.
62 1/2 x 88 3/8 in. (158.8 x 224.5 cm)
Overall 67 3/8 x 93 in. (171.1 x 236.2 cm)
Signed in ink, printed title, date, and number 1/3 on an artist's label affixed to the reverse of the flush-mount.

Estimate
$30,000 — 50,000

Go to Lot

Literature
Ertuğ, *Through the Eyes of Ahmet Ertuğ: A Journey in Light and Stone*, pp. 92-93, pl. 44
(publication forthcoming, December 2023)



PROPERTY FROM AN ESTEEMED COLLECTION

253

Robert Polidori

Death of Marat, Rez-de-Chaussée, Château de Versailles

1985
Fujicolor Crystal Archive print, printed later.
34 x 42 7/8 in. (86.4 x 108.9 cm)
Overall 40 3/8 x 50 5/8 in. (102.6 x 128.6 cm)
Signed in ink, printed title, date, and number AP2 on a gallery label affixed to the reverse of the mount. One from an edition of 10 plus artist's proofs.

Estimate
$15,000 — 25,000

Go to Lot

253

Robert Polidori

Provenance
Directly from the artist
Edwynn Houk Gallery, New York

Literature
de Montclos, *Robert Polidori: Versailles*, p. 373



254

Erwin Olaf

Keyhole 1

2011
Chromogenic print.
43 5/8 x 32 5/8 in. (110.8 x 82.9 cm)
Overall 45 1/8 x 34 1/8 in. (114.6 x 86.7 cm)
Signed, titled, dated and numbered AP1 in ink on an artist's label affixed to the reverse of the flush-mount.
One from an edition of 7 plus 2 artist's proofs.

Estimate
$15,000 — 25,000

Go to Lot

Erwin Olaf

Rooted in themes of voyeurism and shame, Erwin Olaf's *Keyhole* series depicts individuals with their bodies hunched and turned away from the camera. In certain images, such at *Keyhole #1*, Olaf photographs the voyeurs as they peer through the suggested keyhole, while in others he shows the scene on the other side of the door. His casting of adolescents was deliberate; as critic Francis Hodgson's notes, 'Adoloscents often feel that they are being looked at all the time, with an uneasy mix of desire and hesitation, wanting to be seen and wanting at the same time to go back to that childhood refuge of being unaware of the gaze of others.' Masterfully visualizing the unspoken, Olaf explores the tension between observation and awareness.

Provenance
Hasted Kraeutler, New York

Literature
Aperture, *Erwin Olaf Volume II*, p. 32



255

Erwin Olaf

Berlin, Olympia Stadion, Westend, Selbstporträt, 25th of April

2012
Chromogenic print.
46 3/4 x 69 3/4 in. (118.7 x 177.2 cm)
Overall 48 x 71 1/4 in. (121.9 x 181 cm)
Signed, titled, dated and numbered 4/10 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate
$15,000 — 25,000

Go to Lot

Erwin Olaf

"The shots I took in Berlin were meant to be restless. They should provoke an unsettled feeling in my mind, but also in your mind. They should be like a nightmare." —Erwin Olaf

In his *Berlin* series, Erwin Olaf photographed a range of costumed characters in various historical settings throughout the city including the Stadtbad Neukölln; Clarchens ballhaus; and, as seen here, Olympiastadion. In each location Olaf photographed himself walking up a set of stairs; his role as photographer indicated by the camera in his left hand. Due to his own personal health issues, stairs became the perfect embodiment of a nightmare scenario, brilliantly enhanced by his deft use of chiaroscuro and the seemingly endless ascent before him.

Provenance
Hasted Kraeutler, New York

Literature
Aperture, *Erwin Olaf Volume II*, pp. 90-1



256

Mat Collishaw

Last Meal on Death Row 'Charles Frances Rumbaugh'

2010
Chromogenic print, flush-mounted.
17 x 12 1/4 in. (43.2 x 31.1 cm)
Printed credit, title, date and number 5/5 on a gallery label affixed to the frame-backing.

Estimate
$3,000 — 5,000

Go to Lot

256

Mat Collishaw

Provenance
Blain|Southern, London

Literature
ARTER, *Mat Collishaw : Afterimage*, p. 67



257

Gregory Crewdson

Untitled

2001-2002
Chromogenic print.
47 1/2 x 59 3/8 in. (120.7 x 150.8 cm)
Overall 53 1/2 x 65 3/8 in. (135.9 x 166.1 cm)
Signed in ink, printed title, date, and number AP 1/3 on a gallery label affixed to the reverse of the flush-mount. One from an edition of 10 plus 3 artist's proofs.

Estimate
$20,000 — 30,000

Go to Lot

Gregory Crewdson

"My own work comes back again and again to the American Dream and its darker inverse." —Gregory Crewdson

Provenance
Luhring Augustine, New York

Literature
Moody, *Twilight: Photographs from Gregory Crewdson*, pl. 20
Victoria and Albert Museum, *Twilight: Photography in the Magic Hour*, p. 61 and pl. 12



258

Gregory Crewdson

Untitled

1999
Chromogenic print.
47 1/2 x 59 1/2 in. (120.7 x 151.1 cm)
Overall 53 1/8 x 65 3/8 in. (134.9 x 166.1 cm)
Signed in ink, printed title, date, and number 1/10 on a gallery label affixed to the reverse of the flush-mount.

Estimate
$15,000 — 25,000

Go to Lot

Provenance
Luhring Augustine, New York

Literature
Universidad De Salamanca, *Gregory Crewdson: Dream of Life*, p. 126
Moody, *Twilight: Photographs by Gregory Crewdson*, pl. 11
The Refco Group, *Subjective Realities, Works from the Refco Collection of Contemporary Photography*, pp. 84-5



259

Alex Prager

Desiree from The Big Valley

2008
Chromogenic print.
23 1/2 x 32 1/4 in. (59.7 x 81.9 cm)
Signed, titled, dated and numbered 7/7 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate
$12,000 — 18,000

Go to Lot

Alex Prager

Provenance
Michael Hoppen Contemporary, London
Private Collection, Dubai
Private Collection, New York

Literature
Chronicle Books, *Alex Prager: Silver Lake Drive*, p. 209



260

Alex Prager

Wendy from Week End

2009
Chromogenic print.
35 5/8 x 44 1/8 in. (90.5 x 112.1 cm)
Overall 36 5/8 x 45 1/8 in. (93 x 114.6 cm)
Signed, titled, dated, and numbered in ink on an artist's label affixed to the reverse of the flush-mount.
AP 1 from an edition of 5 plus 2 artist's proofs.

Estimate
$12,000 — 18,000

Go to Lot

260

Alex Prager

Provenance
M+B, Los Angeles

Literature
Chronicle Books, *Alex Prager: Silver Lake Drive*, p. 210



261

Alex Prager

Jane from Week End

2009
Chromogenic print, flush-mounted.
35 3/4 x 31 in. (90.8 x 78.7 cm)
Signed, titled, dated, and numbered 2/5 in ink on an artist's label affixed to the frame-backing.

Estimate
$8,000 — 12,000

Go to Lot

261

Alex Prager

Provenance
Yancey Richardson Gallery, New York, 2010

Literature
Chronicle Books, *Alex Prager: Silver Lake Drive*, p. 210



262

Wolfgang Tillmans

paper drop (light) a

2019
Inkjet print, printed 2020.
12 x 16 in. (30.5 x 40.6 cm)
Signed, titled, dated, annotated 'Wolfgang Tillmans, paper drop (light) a, ph 12/2019, pr wt 09/2020, 8/10 +1' in pencil on the verso. Photographed in 2019 and printed in 2020, this work is number eight from an edition of ten plus one artist's proof.

Estimate
$12,000 — 18,000

Go to Lot

Provenance
Wako Works of Art, Tokyo



263

Wolfgang Tillmans

Lutteurs

1994
Chromogenic print, printed 1996.
24 x 20 in. (61 x 50.8 cm)
Signed, titled, dated, numbered 'Wolfgang Tillmans, Lutteurs, pl 194, pr wt 596 2/3 +1' in ink on the verso.
Photographed in 1994 and printed in 1996, this work is number two from an edition of three plus one artist's proof.

Estimate
$8,000 — 12,000

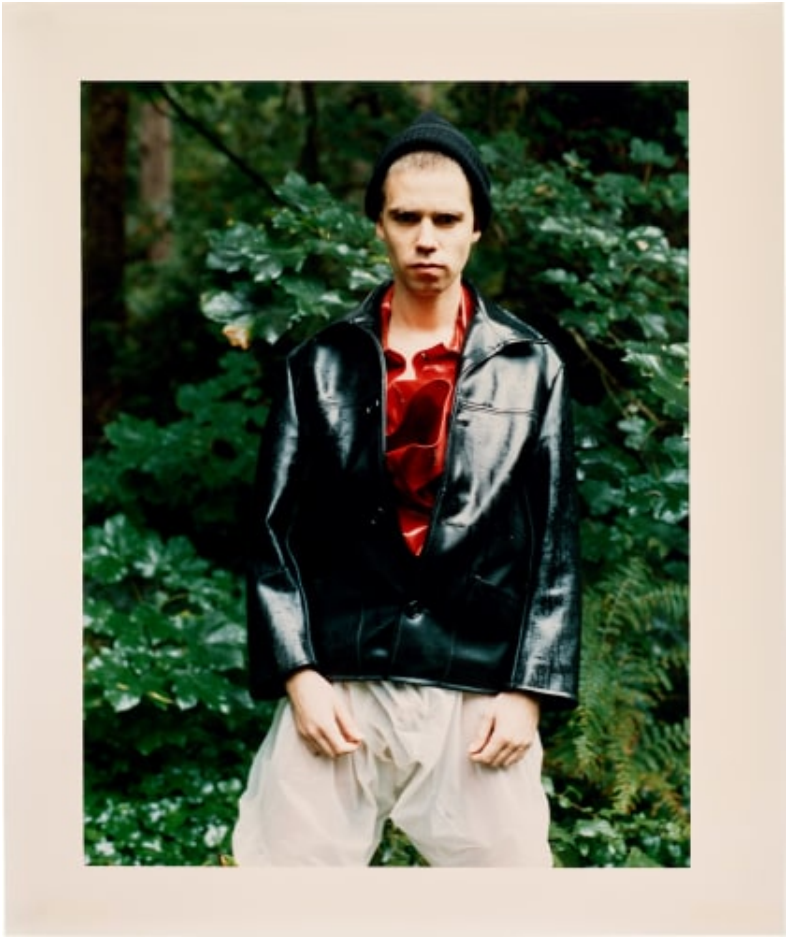
Go to Lot

263

Wolfgang Tillmans

Provenance
Andrea Rosen Gallery, New York

Literature
Tillmans, *If One Thing Matters, Everything Matters*, p. 89, pl. 1994-072



PROPERTY FROM THE ESTATE OF PIERRE APRAXINE

264

Wolfgang Tillmans

Lutz, plastic trousers

1992
Chromogenic print, printed 1993.
24 x 20 in. (61 x 50.8 cm)
Signed, titled, dated, numbered 'Wolfgang Tillmans, Lutz, plastic trousers 3/3 + 1, ph Aug 92, pr Oct. 93' in ink on the verso. Photographed in 1992 and printed in 1993, this work is number three from an edition of three plus one artist's proof.

Estimate
$6,000 — 8,000

Go to Lot

Lots 79 and 264 in this auction come from the collection of celebrated curator Pierre Apraxine (1934-2023). Gifted with an eye peculiarly attuned to photography, Pierre expanded the historical canon of the medium and embodied an enthusiastic appreciation for those masterpieces created by unsung or anonymous photographers. He was one of the principal architects of the photography world that exists today, and his impact extends from museums to the market. Over the course of his long career, Pierre also built a small and select personal collection that included Design objects and Photographs. It is Phillips' distinct pleasure to present offerings from his collection.

From 1976 to 2007 Pierre was the art curator for the Gilman Paper Company headed by the late Howard Gilman. There he assembled several collections of contemporary painting and sculpture, but he will best be remembered for his creation of the Company's photography collection. Pierre built the Gilman photography collection in consultation with the Metropolitan Museum of Art, filling gaps and building upon strengths in the Museum's holdings. Today, the collection that Pierre built is one of the pillars of the Museum's photography holdings. The material was first shown at the Metropolitan in 1993 the landmark exhibition, *The Waking Dream: Photography's First Century*, and Pierre was a principal author of the accompanying lavish exhibition catalogue.

Born in Estonia and educated in Belgium, Pierre Apraxine came to America in 1970 as a Fulbright Scholar to work at The Museum of Modern Art in New York. Besides *The Waking Dream,* Pierre curated several exhibitions for the Metropolitan, among them *La Divine Comtesse: Photographs of the Countess de Castiglione* in 2000, and *A Perfect Medium: Photography and the Occult* in 2005. He is also the author, with the master-printer Richard Benson, of *Photographs from the Collection of the Gilman Paper Company* (1985), and *Leon Tolstoi: Photographies de Sophie Tolstoi* (1993). In 2001 he was curator in charge of the installation of Gustave Le Gray at the Bibliothèque Nationale de France, Paris, the first retrospective exhibition in France of this major figure of early photography. In 2005 he was made Chevalier dans l'Ordre des Arts et des Lettres by the French Republic.

In person, Pierre was unfailingly courteous and reliably generous in sharing his vast knowledge, his gentle humor, and his warmth of spirit.

Provenance
Andrea Rosen Gallery, New York
Collection of Pierre Apraxine

Literature
Foundation Beyeler, *Wolfgang Tillmans*, p. 213
Tillmans, *If One Thing Matters, Everything Matters*, p. 49 pl. 1992-048
Marcoci, *Wolfgang Tillmans: To look without fear*, The Museum of Modern Art, (reproduction of i-D magazine "like brother like sister" spread, 1992)
i-D, "like brother like sister," no. 110, November 1992, p. 87



265

Wolfgang Tillmans

Stilleben Nüsschen II

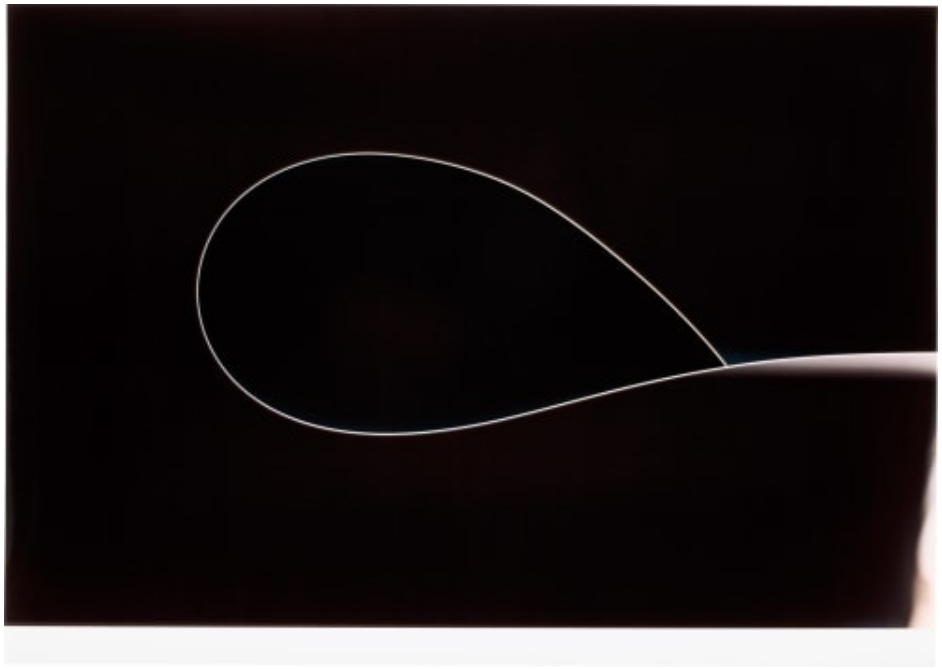
1997
Chromogenic print, printed 2023.
12 x 16 in. (30.5 x 40.6 cm)
Signed, titled, dated, and numbered 'Wolfgang Tillmans, Stilleben Nüsschen II, ph 08/1997, pr 08/2023, 6/10+1' in pencil on the verso. Photographed in 1997 and printed in 2023, this work is number six from an edition of ten plus one artist's proof.

Estimate
$6,000 — 8,000

Go to Lot

Provenance
Thomas Dane Gallery, London, circa 2005

Literature
Riemschneider, Burkhard, editor, *Wolfgang Tillmans*, n.p.
Tillmans, *If One Thing Matters, Everything Matters*, p. 128, pl. 1997-025 (variant)



266

Wolfgang Tillmans

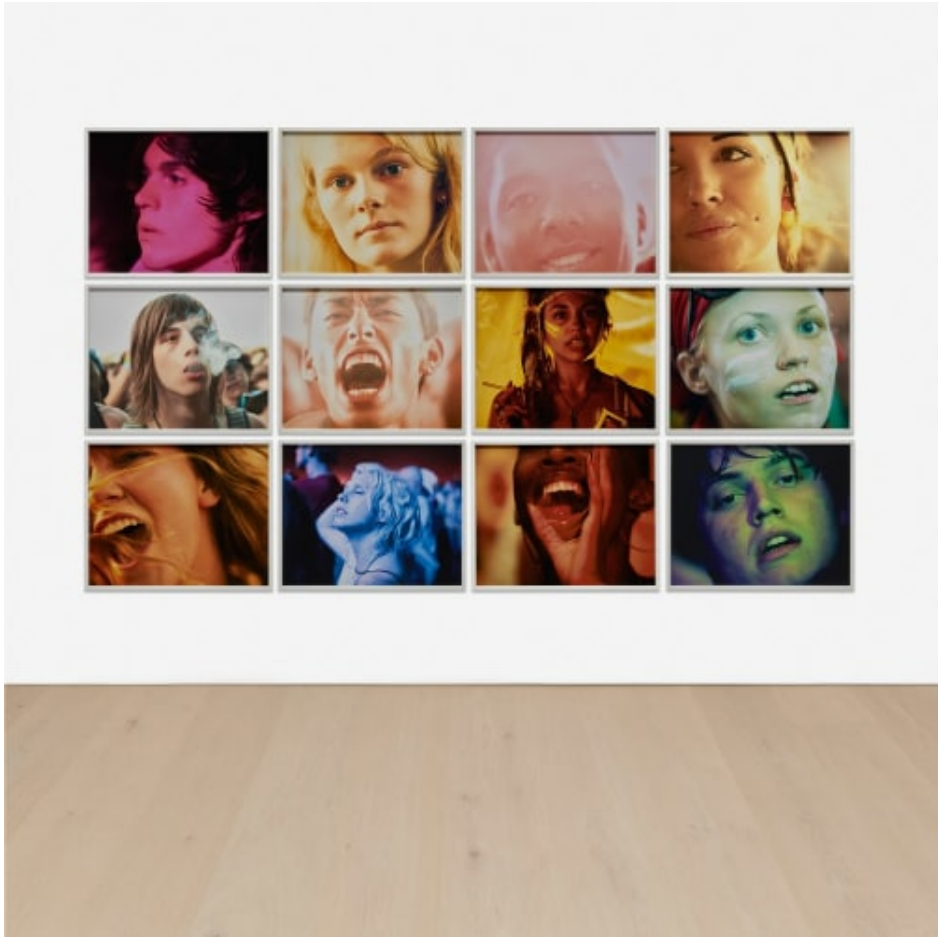
paper drop (black) III

2006
Chromogenic print, printed 2014.
12 x 16 in. (30.5 x 40.6 cm)
Signed, titled, dated, numbered 'Wolfgang Tillmans, paper drop (black) III, 3/10 + 1, ph 11/2006, pr 08/2014' in ink on the verso. Photographed in 2006 and printed in 2014, this work is number three from an edition of ten plus one artist's proof.

Estimate
$10,000 — 15,000

Go to Lot

Provenance
David Zwirner, New York



267

Ryan McGinley

You and My Friends 2

2012
Installation comprised of twelve chromogenic prints.
Each 30 x 38 in. (76.2 x 96.5 cm)
Overall 100 x 167 in. (254 x 424.2 cm)
One from an edition of one plus artist's proof.

Estimate
$30,000 — 40,000

Go to Lot

Ryan McGinley

"My photographs are a celebration of life, fun and the beautiful. They are a world that doesn't exist. A fantasy. Freedom is real. There are no rules. The life I wish I was living." —Ryan McGinley

Ryan McGinley's *You and My Friends 2* is an homage to the collective experience of contemporary cultural events. Comprised of 12 vividly colored close-up portraits, the photographs were taken at music festivals across the United States and Europe, then combined together as an oversized grid. While Andreas Gursky's monumental *May Day* images document a similar scene, McGinley's distinct approach isolates individuals within the crowd, capturing them in an array of emotions from quiet reflection to unbridled enthusiasm. The editorial aesthetic of his work, enhanced by the colors reflected from the stage, belies the documentary nature of the images resulting in photographs that hover between reality and fiction. McGinley's photographs have come to represent the aspirations of a generation where freedom, joy and individuality reign supreme.

Provenance
Team Gallery, New York



268

Ryan McGinley

Dogbane (Split)

2015
Chromogenic print, face-mounted to Plexiglas and flush-mounted.
45 x 30 in. (114.3 x 76.2 cm)
Overall 46 1/2 x 31 1/2 in. (118.1 x 80 cm)
Number 2 from an edition of 3.

Estimate
$5,000 — 7,000

Go to Lot

Provenance
Team Gallery, New York

Literature
Fumagalli, Sara, and Valentina Gervasoni, *Ryan McGinley: The Four Seasons*, pl. 24



269

Anne Collier

Woman With Cameras #1

2012
Chromogenic print.
45 1/2 x 61 in. (115.6 x 154.9 cm)
Overall 50 3/4 x 66 in. (128.9 x 167.6 cm)
Signed in ink, printed title, date, and number 1/5 on an artist's label affixed to the frame-backing.

Estimate
$18,000 — 22,000

Go to Lot

Anne Collier

"There's this common treatment of women in photography in this very strange way where women's bodies would be used as a backdrop to advertise cameras. And then there is this other idea where these images that seem kind 'a kitschy and silly would be dismissible, but actually they're quite beautiful.

The more I think about those things, the more you can start to understand the different layers of politics that's involved in how those images were made, and looked at then; how they're looked at now and what happens when you take them and put them in a different context." —Anne Collier

Provenance
Anton Kern Gallery, New York

Exhibited
New Photography 2012: Michele Abeles, Birdhead (Ji Weiyu and Song Tao), Anne Collier, Zoe Crosher, Shirana Shahbazi, The Museum of Modern Art, New York, 3 October 2012 - 4 February 2013

Literature
Museum of Contemporary Art Chicago, *Anne Collier*, p. 56



270

Anne Collier

Introduction, Fear, Anger, Despair, Guilt, Hope, Joy, Love/Conclusion

2002
Chromogenic print, flush-mounted.
35 x 28 in. (88.9 x 71.1 cm)
Overall 38 3/4 x 31 1/2 in. (98.4 x 80 cm)
Signed in ink, printed title, date, and number on an artist's label affixed to the frame-backing. AP 2 from an edition of 3 plus 2 artist's proofs.

Estimate
$10,000 — 15,000

Go to Lot

270

Anne Collier

Provenance
Marc Foxx Gallery, Los Angeles

Literature
Museum of Contemporary Art Chicago, *Anne Collier*, p. 87



271

Louise Lawler

ORO

2014
Fujiflex print, face-mounted to Plexiglas, and flush-mounted.
7 5/8 x 6 1/8 in. (19.4 x 15.6 cm)
Signed in ink on a gallery label affixed to the reverse of the plywood museum box. Number 5 from an edition of 20 plus 4 artist's proofs.

Estimate
$5,000 — 7,000

Go to Lot

Louise Lawler

In her photographs of artworks in settings variously public and private, permanent and temporary, no artist has commented so incisively on the physical presence of art in our lives as Louise Lawler. Lawler is part of The Pictures Generation, an independent group of artists shown in the 1977 group exhibition Pictures organized by curator Douglas Crimp.

The present work is a photograph of a 1987 embroidered canvas by Italian conceptual artist Alighiero Boetti (1940-1994) entitled Non Parto Non Resto (I Won't Leave I Won't Stay) on view in an auction exhibition in London. Like Lawler, Boetti was interested in how context and form can transform the meaning of an artwork. Fittingly, the photograph's title, like the artist's use of color, emphasizes the wordplay of 'oro' within the grid of Non Parto Non Resto, which is the Italian word for 'gold.'

Provenance

Benefit edition for Triple Canopy, courtesy of the artist and Metro Pictures, New York



272

Roe Ethridge

Beach Umbrella

2020
Dye sublimation print, flush-mounted.
52 3/4 x 39 1/2 in. (134 x 100.3 cm)
Overall 54 3/4 x 41 3/8 in. (139.1 x 105.1 cm)
Signed in pencil, printed title, date, and number on a gallery label affixed to the frame-backing. Number 3 from an edition of 5 plus 2 artist's proofs.

Estimate
$8,000 — 12,000

Go to Lot

Provenance
Andrew Kreps Gallery, New York



273

Roe Ethridge

Dunwoody Mall Sign

2005
Chromogenic print.
49 1/2 x 39 1/2 in. (125.7 x 100.3 cm)
Overall 52 5/8 x 42 1/2 in. (133.7 x 108 cm)
Signed, titled, dated, and numbered 2/5 in ink on the reverse of the flush-mount.

Estimate
$6,000 — 8,000

Go to Lot



274

Sharon Core

Untitled (Drama Queen)

2014
Archival pigment print.
36 1/4 x 28 5/8 in. (92.1 x 72.7 cm)
Signed in ink, printed title, date and number 2/7 on a gallery label affixed to the reverse of the flush-mount.

Estimate
$10,000 — 15,000

Go to Lot

274

Sharon Core

Provenance
Yancey Richardson Gallery, New York, 2014



275

Sharon Core

Early American, Still Life with Wild Raspberries

2008
Chromogenic print.
12 3/4 x 16 in. (32.4 x 40.6 cm)
Signed in ink, printed title, date, and number 2/7 on a gallery label affixed to the reverse of the flush-mount.

Estimate
$3,000 — 5,000

Go to Lot

275

Sharon Core

Provenance
Yancey Richardson Gallery, New York, 2011

Literature
Radius Books, *Sharon Core: Early American*, pl. 31



276

Martha Rosler

Point and Shoot

2008
Chromogenic photomontage.
29 3/4 x 38 1/8 in. (75.6 x 96.8 cm)
Signed in ink, printed title, date, and number on a gallery label affixed to the reverse of the flush-mount.
Number 1 from an edition of 10 plus 2 artist's proofs.

Estimate
$10,000 — 15,000

Go to Lot

Provenance
Mitchell-Innes & Nash, New York

Exhibited
Martha Rosler: Great Power, Mitchell-Innes & Nash, New York, 6 September - 11 October 2008
Still Revolution: Suspending in Time, Museum of Contemporary Canadian Art, Toronto, 2009
(another example exhibited)
Martha Rosler & Hito Steyrl: Warm Games, Kunstmuseum, Basel, 5 May - 2 December 2018
(another example exhibited)
Martha Rosler: Irrespective, The Jewish Museum, New York, 2 November 2018 - 3 March 2019
(another example exhibited)

Literature
Kino, “Glossy Idealism on the Front Lines,” *The New York Times*, 7 September 2008
Currie, "The Post-Materialist | Fashion & Poverty", *T Magazine*, 5 September 2008
Halle, "Review: Martha Rosler, 'Great Power,'" *Time Out New York*, 19-25 September 2008
Simmons, “Portfolio by Martha Roser,” *BOMB Magazine*, 22 April 2016



PROPERTY FROM THE COLLECTION OF JASON SCHMIDT AND CORY JACOBS

277

Marina Abramović

Portrait with Maracas

2005-2006
Gelatin silver print, flush-mounted.
38 1/4 x 42 5/8 in. (97.2 x 108.3 cm)
Overall 50 x 54 1/4 in. (127 x 137.8 cm)
Signed, titled, dated, and numbered AP 2/2 in ink on a Certificate of Ownership accompanying the work. One from an edition of 5 plus 2 artist's proofs.

Estimate
$20,000 — 30,000

Go to Lot

277

Marina Abramović

Considered one of the pioneers of performance art, Marina Abramović has fashioned her body as both subject and medium throughout her career. Exhaustively investigating her physical and mental limits, Abramović's work explores the dualities of human existence and creative transcendence. In the photograph offered here, Abramović positions her face between two maracas decorated as skulls. Skeletons have been an integral part of her imagery for much of her career. By pairing this symbolism with the maracas, an instrument known for its use in spiritual ceremonies, Abramović highlights the connection between life, death and spirituality. *Self-Portrait with Maracas* was a centerpiece of the artist's *Two Hearts* exhibition at Galerie Krinzinger in Vienna in 2018.

Provenance
Directly from the artist

Literature
Ward, *Marina Abramović*, cover and p. 102



278

Jeff Wall

Rome 1

2003
Chromogenic print.
10 5/8 x 10 5/8 in. (27 x 27 cm)
Signed, titled, dated, and numbered 6/12 in ink on a label affixed to the backing board.

Estimate
$8,000 — 12,000

Go to Lot

Provenance
Marian Goodman Gallery, New York

Literature
Phaidon, *Jeff Wall: Complete Editions*, p. 194
Vischer and Naef, *Jeff Wall Catalogue Raisonné 1978-2004*, p. 423, no. 113, there titled *Basin in Rome I*



279

Christopher Williams

Erratum, AGFA Color (oversaturated), Camera: Robertson Process Model 31 580 Serial #F97-116, Lens: Apo Nikkor 455 mm stopped down to f90, Lighting: 16.000 Watts Tungsten 3200 degrees kelvin, Film: Kodak Plus-X Pan ASA 125, Kodak Pan Masking for contrast and color correction, Film developer: Kodak HC 110 Dilution B (1:7), used @ 68 degrees Fahrenheit, Exposure and development times (in minutes):, Exposure Development, Red Filter Kodak Wratten PM25 2'30 4'40, Green Filter Kodak Wratten PM61 10'20

2000
Chromogenic print.
14 1/4 x 12 7/8 in. (36.2 x 32.7 cm)
Signed, numbered 7/10 and annotated in ink on the verso.

Estimate
$7,000 — 9,000

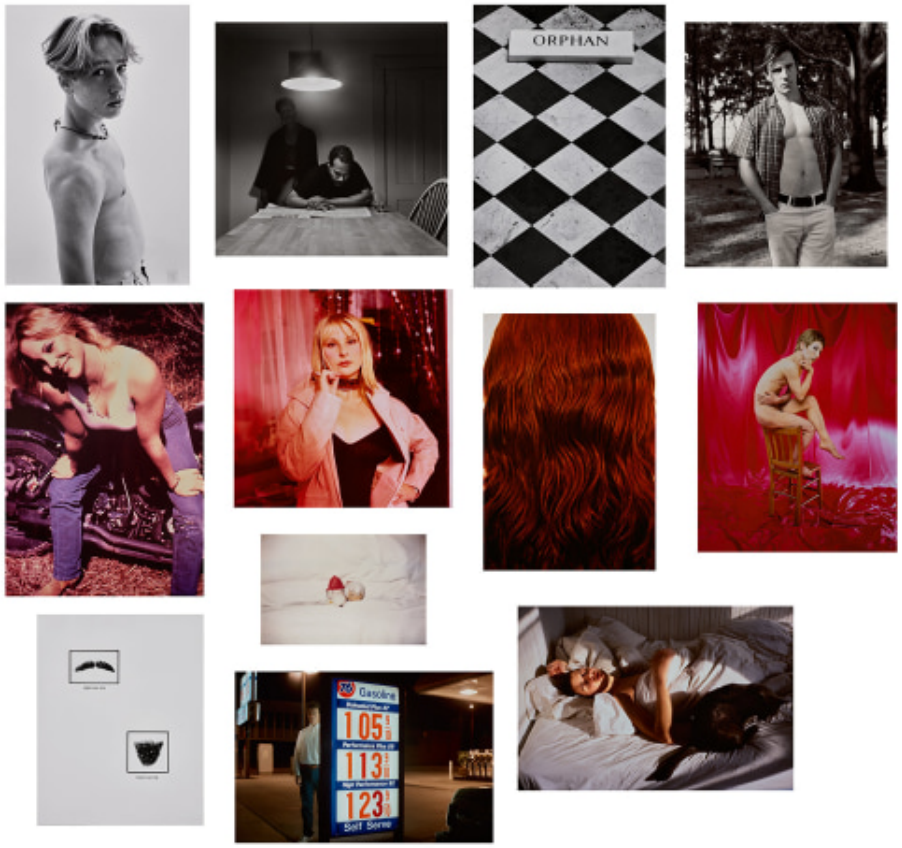
Go to Lot

279

Christopher Williams

Provenance
Margo Leavin Gallery, Los Angeles

Literature
The Art Institute of Chicago, *Christopher Williams: The Production Line of Happiness*, p. 174, fig. 20



280

Various Photographers

Printed Matter Portfolio 1: Portraits

1990s
New York: Printed Matter, 1994. Twelve photographs comprising of 7 dye destruction prints and 5 gelatin silver prints. One from an edition of 25 plus 12 artist's proofs and 5 printer's proofs.
Varying sizes from 4 x 6 in. (10.2 x 15.2 cm) to 15 3/4 x 23 3/4 in. (40 x 60.3 cm) or the reverse
Each signed and numbered in ink or pencil on the verso.

Estimate
$18,000 — 22,000

Go to Lot

280

Various Photographers

Provenance
Printed Matter, Inc., New York

Literature
Kirsh and Sterling, *Carrie Mae Weems*, p. 71
Frist Center for the Visual Arts, *Carrie Mae Weems: Three Decades of Photography and Video*, pl. 6.7
Steidldangin, *Philip-Lorca diCorcia: Thousand*, p. 769
Elger, *Felix Gonzales-Torres: Catalogue Raisonné*, p. 130, pl. 261
Each citation for various prints



281

Mitch Epstein

Gavin Coal Power Plant, Cheshire, Ohio from American Power

2003
Chromogenic print.
44 1/8 x 55 in. (112.1 x 139.7 cm)
Overall 45 3/4 x 56 1/2 in. (116.2 x 143.5 cm)
Signed, titled, dated and numbered 1/6 in ink on the reverse of the flush-mount.

Estimate
$15,000 — 25,000

Go to Lot

281

Mitch Epstein

Provenance
Sikkema Jenkins & Co., New York

Literature
Epstein, *American Power*, pl. 6



282

Edward Burtynsky

Manufacturing #17, Deda Chicken Processing Plant, Dehui City, Jilin, Province, China

2005
Chromogenic print.
47 5/8 x 71 1/2 in. (121 x 181.6 cm)
Overall 50 x 74 in. (127 x 188 cm)
Signed in ink, printed title, date, and number 6/6 on an artist's label affixed to the reverse of the flush-mount.

Estimate
$30,000 — 50,000

Go to Lot

282

Edward Burtynsky

Provenance
Nicholas Metivier Gallery, Toronto

Literature
Steidl, *Burtynsky: China*, p. 97



PROPERTY FROM AN ESTEEMED COLLECTION

283

Nick Brandt

Cheetah & Cubs, Maasai Mara

2003
Archival pigment print.
26 3/4 x 35 5/8 in. (67.9 x 90.5 cm)
Signed, dated, and numbered 2/30 in pencil in the margin.

Estimate
$20,000 — 30,000

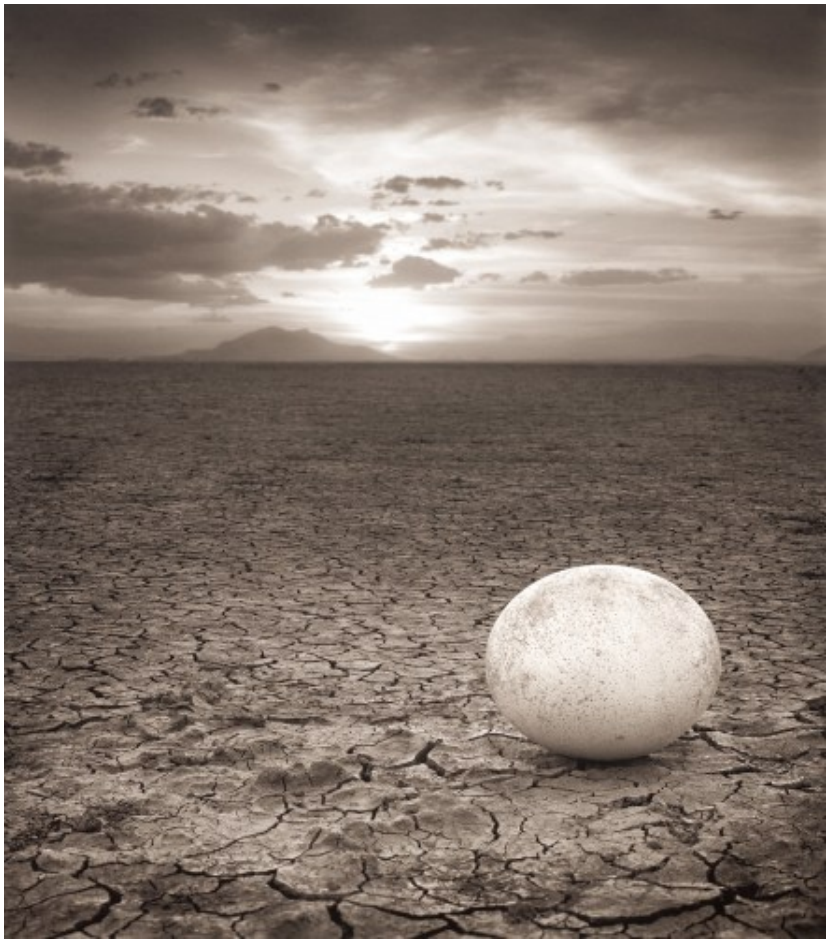
Go to Lot

283

Nick Brandt

Provenance
Edwynn Houk Gallery, New York

Literature
Brandt, *On This Earth: Photographs from East Africa*, p. 107
Brandt, *On this Earth, A Shadow Falls*, pl. 37



284

Nick Brandt

Abandoned Ostrich Egg, Amboseli

2007
Archival pigment print.
43 x 38 in. (109.2 x 96.5 cm)
Signed, dated, and numbered 9/15 in pencil in the margin.

Estimate
$15,000 — 20,000

Go to Lot

284

Nick Brandt

Provenance
Young Gallery, Brussels, 2010

Literature
Brandt, *On This Earth, A Shadow Falls*, p. 179



285

Nick Brandt

Lioness with Feeding Cubs, Maasai Mara

2007
Archival pigment print.
30 5/8 x 55 in. (77.8 x 139.7 cm)
Signed, dated, and numbered 9/15 in pencil in the margin.

Estimate
$12,000 — 18,000

Go to Lot

285

Nick Brandt

Provenance
Young Gallery, Brussels, 2010

Literature
Brandt, *On This Earth, A Shadow Falls*, pp. 140-141



286

Nick Brandt

Portrait of Lion Standing in Wind, Maasai Mara

2006
Archival pigment print.
20 1/8 x 25 1/8 in. (51 x 63.8 cm)
Signed, dated, and numbered AP 4/5 in pencil in the margin. One from an edition of 25 plus 5 artist's proofs.

Estimate
$10,000 — 15,000

Go to Lot

286

Nick Brandt

Provenance
Young Gallery, Brussels, 2010

Literature
Brandt, *On This Earth, A Shadow Falls*, p. 157



287

Edward Burtynsky

Nickel Tailings #32, Sudbury, Ontario

1996
Chromogenic print.
40 x 60 in. (101.6 x 152.4 cm)
Overall 52 1/2 x 72 1/2 in. (133.4 x 184.2 cm)
Signed in ink, printed credit, title, date, and number 6/10 on an artist's label fixed to the reverse of the flush-mount.

Estimate
$15,000 — 25,000

Go to Lot

287

Edward Burtynsky

Provenance
Paul Kuhn Gallery, Calgary



288

Edward Burtynsky

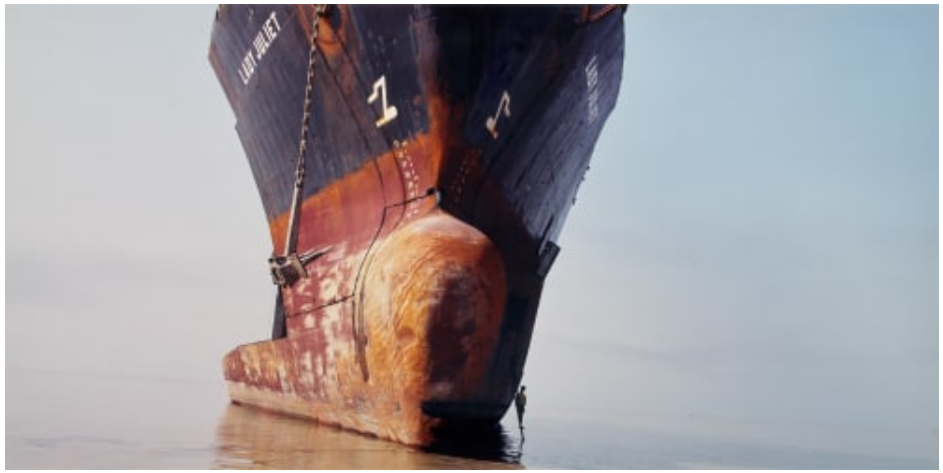
Shipbreaking #5, Chittagong, Bangladesh

2000
Chromogenic print.
35 1/4 x 44 3/4 in. (89.5 x 113.7 cm)
Overall 47 1/2 x 57 1/8 in. (120.7 x 145.1 cm)
Signed in ink, printed title, date, and number AP 1 on an artist's label affixed to the reverse of the mount.
One from an edition of 5 plus artist's proofs.

Estimate
$8,000 — 12,000

Go to Lot

Provenance
Mira Godard Gallery, Toronto



289

Edward Burtynsky

Shipbreaking #50, Chittagong, Bangladesh

2000
Chromogenic print.
22 3/8 x 44 3/4 in. (56.8 x 113.7 cm)
Overall 34 1/2 x 56 1/2 in. (87.6 x 143.5 cm)
Signed in ink, printed title, date, and number 9/10 on an artist's label affixed to the reverse of the mount.

Estimate
$6,000 — 8,000

Go to Lot

289

Edward Burtynsky

Provenance
Charles Cowles Gallery, New York



290

Pieter Hugo

Al Hasan Abukari, Agbogbloshie Market, Accra, Ghana

2009
Chromogenic print.
32 x 32 in. (81.3 x 81.3 cm)
Overall 39 3/8 x 39 3/8 in. (100 x 100 cm)
Signed, titled, dated, and numbered 8/10 in ink on a label affixed to the reverse of the flush-mount.

Estimate
$10,000 — 15,000

Go to Lot

290

Pieter Hugo

Provenance
Yossi Milo Gallery, New York, 2013

Literature
Prestel, *Permanent Error*, p. 25
Prestel, *Pieter Hugo: This Must be the Place*, p. 153



PROPERTY OF A NEW YORK COLLECTOR

291

Steve McCurry

Sharbat Gula, Afghan Girl, Pakistan

1984
Dye destruction print, printed later.
17 3/8 x 11 5/8 in. (44.1 x 29.5 cm)
Signed in ink in the margin.

Estimate
$10,000 — 15,000

Go to Lot

291

Steve McCurry

Provenance
Peter Fetterman Gallery, Santa Monica

Literature
National Geographic, vol. 167, no. 6, June 1985, cover
Phaidon, *Looking East: Portraits by Steve McCurry*, p. 28
Phaidon, *Portraits*, cover, n.p.
Phaidon, *South Southeast*, p. 137



292

Sebastião Salgado

Chinstrap Penguins (Pygoscelis Antartica) on an iceberg located between Zavodovski and Visokoi Islands, South Sandwich Islands

2009
Gelatin silver print, printed 2021.
14 3/4 x 20 1/4 in. (37.5 x 51.4 cm)
Signed, dated, and annotated 'South Sandwich Islands' in pencil on the verso; credit blindstamp in the margin.

Estimate
$8,000 — 10,000

Go to Lot

292

Sebastião Salgado

Provenance
Acquired directly from the photographer

Literature
Salgado, *Genesis*, pp. 94-95



293

Sebastião Salgado

Iceberg Between the Paulet Island and South Shetland Island, Antarctica

2005
Gelatin silver print, printed 2021.
14 1/2 x 20 in. (36.8 x 50.8 cm)
Signed, dated, and annotated 'Antartica' in pencil on the verso; credit blindstamp in the margin.

Estimate
$8,000 — 10,000

Go to Lot

293

Sebastião Salgado

Provenance
Acquired directly from the photographer

Literature
Salgado, *Genesis*, pp. 20-21



294

Sebastião Salgado

Okavango Delta, Botswana, Africa (Zebras in dust field)

2007
Gelatin silver print.
14 1/2 x 20 in. (36.8 x 50.8 cm)
Signed, dated, and annotated 'Botswana' in pencil on the verso; copyright credit blindstamp in the margin.

Estimate
$4,000 — 6,000

Go to Lot

294

Sebastião Salgado

Provenance
Acquired directly from the photographer



295

Sebastião Salgado

Churchgate Station, Western Railroad Line, Bombay, India

1995
Gelatin silver print, printed later.
21 1/4 x 32 1/8 in. (54 x 81.6 cm)
Overall 35 x 45 in. (88.9 x 114.3 cm)
Signed, dated, and annotated 'India' in pencil on the verso.

Estimate
$12,000 — 18,000

Go to Lot

295

Sebastião Salgado

Provenance
Private European Collection

Literature
Aperture, *Sebastião Salgado: Migrations: Humanity in Transition*, p. 419



PROPERTY SOLD TO BENEFIT THE JOSHUA TREE HIGHLANDS ARTIST RESIDENCY

296

Bruce Davidson

Man on Train, Snowy Street from Subway

2013
Dye-transfer print.
15 x 22 1/2 in. (38.1 x 57.2 cm)
Signed and annotated 'pg. 21' in pencil on the verso.

Estimate
$4,000 — 6,000

Go to Lot

This lot is sold to benefit the Joshua Tree Highlands Artist Residency. Established in 2007, the nonprofit Joshua Tree Highlands Artist Residency (JTHAR) awards an international community of artists the gifts of time and space amidst the extraordinary natural beauty of Joshua Tree National Park in California. Residents can be at any career stage, work in all mediums, including drawing, painting, photography, film, video, installation, fiction and nonfiction writing, interdisciplinary, social practice and architecture. JTHAR offers monetary stipends, living accommodations, and studio space designed to inspire creativity, so artists can do the work of innovating, changing the cultural landscape and generating a fresh look at the way we connect to each other and to the world.

Literature

St. Ann's Press, *Subway: Bruce Davidson*, p. 21



PROPERTY FROM AN ESTEEMED COLLECTION

297

Michael Wolf

Transparent City #87A

2007
Chromogenic print.
47 3/4 x 59 5/8 in. (121.3 x 151.4 cm)
Overall 50 x 62 1/8 in. (127 x 157.8 cm)
Signed in ink, printed title, date, copyright notation, and number 4/9 on an artist's label affixed to the reverse of the flush-mount.

Estimate
$7,000 — 9,000

Go to Lot

297

Michael Wolf

Provenance
Robert Koch Gallery, San Francisco

Literature
Aperture, *The Transparent City*, cover



298

Alec Soth

Home, Treasure Island Casino, Redwing, Minnesota

2002
Pigment print, printed 2008.
31 1/2 x 39 3/4 in. (80 x 101 cm)
Overall 49 1/8 x 41 in. (124.8 x 104.1 cm)
Signed in ink, printed title, date, and number 3/8 on a label affixed to the reverse of the flush-mount.

Estimate
$6,000 — 8,000

Go to Lot

298

Alec Soth

Provenance
Stephen Wirtz Gallery, San Francisco

Literature
Walker Art Center, *From Here to There: Alec Soth's America*, p. 38, fig. 1



299

Alec Soth

Akeley, Minnesota

2007
Pigment print, mounted.
24 x 30 in. (61 x 76.2 cm)
Overall 30 x 36 in. (76.2 x 91.4 cm)
Signed, annotated 'AP' in ink, printed title and date '2008' on a label affixed to the reverse of the frame.
One from an edition of 10 plus artist's proofs.

Estimate
$4,000 — 6,000

Go to Lot

299

Alec Soth

Provenance
Weinstein Gallery, Minneapolis, 2008

Literature
Magnum Photos, *Fashion Magazine by Alec Soth: Paris/Minnesota*, pp. 122-123



300

Alec Soth

Baton Rouge, Louisiana

2002
Chromogenic print.
31 x 39 in. (78.7 x 99.1 cm)
Overall 33 x 41 in. (83.8 x 104.1 cm)
Signed, titled, dated, and numbered 1/10 in pencil on the reverse of the flush-mount.

Estimate
$4,000 — 6,000

Go to Lot

300

Alec Soth

Provenance
Weinstein Gallery, Minneapolis, 2004

Literature
Soth, *Sleeping by the Mississippi*, n.p.



301

Michael Eastman

Portici Stairwell

2010
Chromogenic print, flush-mounted.
35 x 28 in. (88.9 x 71.1 cm)
Overall 46 x 38 1/2 in. (116.8 x 97.8 cm)
Signed in ink, printed title, date and number 1/10 on an artist's label affixed to the reverse of the mount.

Estimate
$4,000 — 6,000

Go to Lot

Provenance
Private Collection, New York
Private Collection, Florida



302

Ruud van Empel

World #31

2008
Dye destruction print, Diasec mounted.
33 x 23 1/2 in. (83.8 x 59.7 cm)
Signed, titled, dated and numbered 5/13 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate
$15,000 — 25,000

Go to Lot

302

Ruud van Empel

Provenance
Flatland Gallery, Amsterdam
Ikkan Art, Singapore

Literature
Caujolle, *Ruud Van Empel: 25 Years of Photo Works*, p. 127



PROPERTY OF THE AMON CARTER MUSEUM OF AMERICAN ART SOLD TO BENEFIT ACQUISITION FUNDS

303

Ruud van Empel

Moon #7

2008
Dye destruction print, Diasec mounted.
33 x 23 in. (83.8 x 58.4 cm)
Signed, titled, dated, and numbered 3/10 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate
$5,000 — 7,000

Go to Lot

Ruud van Empel

This photograph comes from the collection of the Amon Carter Museum of American Art and is 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.

Provenance
Stefan Stux Gallery, New York
Private Collection, Texas
Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Literature
Photoworks International BV, *Ruud Van Empel: Photoworks, 1995-2010,* p. 79
Hangar PhotoArt International BV, *Ruud Van Empel: 25 Years of Photo Works, 1995-2020*, pp. 53, 128



304

David Levinthal

Michael Jordan

2000
Unique Polaroid print.
28 x 22 1/4 in. (71.1 x 56.5 cm)
Signed and dated in ink in the margin.

Estimate
$4,000 — 6,000

Go to Lot

Provenance
Directly from the artist



305

David Levinthal

Willie Mays

2000
Unique Polaroid print.
28 x 22 1/4 in. (71.1 x 56.5 cm)
Signed and dated in ink in the margin.

Estimate
$4,000 — 6,000

Go to Lot

305

David Levinthal

Provenance
Directly from the artist







306

David Levinthal

Selected Images: Futurama and Simpsons

2002
Three chromogenic prints.
Each 15 x 12 in. (38.1 x 30.5 cm) or the reverse
Each signed, dated, and numbered 8/25 in ink in the margin.

Estimate
$4,000 — 6,000

Go to Lot

306

David Levinthal

Provenance
Directly from the artist



307

Loretta Lux

Boy in a Blue Raincoat 2

2001
Dye destruction print.
14 3/4 x 14 3/4 in. (37.5 x 37.5 cm)
Signed, titled, dated, and numbered 7/7 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate
$7,000 — 9,000

Go to Lot

307

Loretta Lux

Provenance
Yossi Milo Gallery, New York
Phillips, London, 17 May 2012, lot 155

Literature
Aperture, *Loretta Lux*, 2005, p. 25



308

Loretta Lux

The Fish

2003
Dye destruction print.
15 x 20 1/2 in. (38.1 x 52.1 cm)
Signed, titled, dated, and numbered 2/7 in ink on the verso.

Estimate
$3,000 — 5,000

Go to Lot

Loretta Lux

Literature
Aperture, *Loretta Lux*, p. 69





309

Neil Winokur

Baseball Glove, 1990; Football 1995

Two dye-destruction prints, printed 2007.
Each 15 3/4 x 19 3/4 in. (40 x 50.2 cm)
Each signed, dated, and numbered 3/10, 5/10, respectively, in pencil on the verso.

Estimate
$1,200 — 1,800

Go to Lot

309

Neil Winokur

Provenance
Janet Borden Inc., New York