



# THE PRODUCER'S PIX

Photographs from the Collection of Bruce Berman

Thursday 14 and Friday 15 December, 2017

Bonhams











# THE PRODUCER'S PIX

## Photographs from the Collection of Bruce Berman

Thursday December 14, 2017 at 6pm

Friday December 15, 2017 at 10am

Los Angeles

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**SALE NUMBER:** 24783

**CATALOG:** \$35

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### ILLUSTRATIONS

Front cover: Lot 16

Inside front cover: Lot 2

Session page: Lot 97

Inside back cover: Lot 7

Back cover: Lot 27

### Bonhams

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# THE PRODUCER'S PIX

## Photographs from the Collection of Bruce Berman

I can tell you from experience that it's easier to fake your way through a movie than it is to fake your way through a photograph. I know this because at the time I was learning to make films I was also learning the craft of photography, and I quickly discovered that the toolkit of cinema – motion, dialogue, music, editing, etc. – can (and does) easily cover a myriad of shortcomings and/or outright mistakes, while photography offers no such array of artistic fig leaves. In photography, there is nothing to hide behind, no way of distracting the viewer from indulging in the closest possible scrutiny. In fact, that's the whole point, you want the viewer to stare, and to be rewarded for staring, and it's this purity of interaction this directness that makes taking a great photograph so difficult. Or perhaps I should say consistently great photographs, since I think it's possible to take a great photograph by accident, but I don't think it's possible to take consistently great photographs by accident, any more than it's possible to tell consistently great stories by accident, because a great photograph isn't merely about the instant the shutter is open or what is contained within the frame; a great photograph is a story (something it does share with cinema), and the ability to know instinctually where the story is and capture its essence in a single, frozen moment requires a flammable combination of freakish talent and relentless application.

Therefore, if any of what I say is true, it follows that selecting a group of consistently great photographs also requires a special set of skills, and I'll buttress my argument with an anecdote. Last week I told a New York-based filmmaker friend of mine (who has directed a documentary about William Eggleston) that I was writing a brief set of remarks for a personal collection of photographs. Knowing the assignment was Los Angeles-based, my friend's immediate response was, "Oh, you mean Bruce Berman?" So it would seem I am not alone in appreciated Bruce's appreciation, and I predict anyone exposed to this collection will become linked to the growing chain of appreciation as well.

To discuss any of these images individually would create precisely the kind of distraction I belittled in the opening paragraph, and besides, if they could be described in words they wouldn't be worth owning. Collectively, they represent a stunning mosaic of our country, one as potent and detailed as any book, song, play, film, TV show, or personal memory. Without them, we are diminished; with them, we are armed with new insight. In a word, we've been changed. Can you ask for more?

STEVEN SODERBERGH





In the fall – right after Labor Day – I’m going to learn about my country. I’ve lost the flavor and taste and sound of it. It’s been years since I have seen it.... I’m going alone... I’ll avoid the cities, hit small towns and farms and ranches, sit in bars and hamburger stands and on Sunday go to church.

- John Steinbeck, from his introduction to *Travels with Charley, In Search of America* (1962)

...Bruce Berman – a New Yorker who studied law at Georgetown University and filmmaking locally at CalArts – moved to Los Angeles in 1979 and quickly began rising through the ranks of Hollywood executives. He started at Universal and soon moved over to Warner Brothers; by 1989 he was president of the company’s worldwide production. He had also become a serious collector, initially of indigenous crafts such as Navajo blankets and American quilts...

His interest in photography had its own history: he had won a prize for his photographs in high school. Now that he had discovered photography as an area of collecting, Berman realized he might vicariously practice the art through the work of others. He had long admired regional American painting of the 1920s and 1930s and had been introduced to the work of Walker Evans. As a novice collector, though, he felt that the work of Evans was beyond his reach. Instead he decided to combine his respect for Midwestern painters (such as Grant Wood and Thomas Hart Benton) and his love of the bold colors of Indian weaving and Anglo quilts- not to mention his affection for Technicolor movies – into a search for color photographs of the American landscape and built environment...

This personal collection could be described as an archive of late twentieth-century American life. Berman himself refers to it as a private attempt at “visual preservation.” This archive – Andy Warhol might have called it a time capsule – is not the achievement of an enlightened federal agency or part of a national documentary program. No, the images in the Berman Collection – many in the style that Evans called “transcendental documentary” – are the personal recognition by an outstanding collector and by thoughtful, talented photographers that these barns, churches, billboards, these Main Streets, will quickly become part of our past, and we are in Bruce Berman’s debt for helping to preserve these irreplaceable images so that we – like John Steinbeck – can learn about our own country – “the flavor and taste and sound of it.”

Judith Keller and Anne Lacoste  
Department of Photographs  
J. Paul Getty Museum

Excerpts from Preface and Acknowledgements in *Where We Live: Photographs of America from the Berman Collection*, The J. Paul Getty Museum, Los Angeles, 2006, pp. 9-10.



**SESSION 1, LOTS 1-39**

Thursday December 14, 2017 at 6pm

1

**WILLIAM EGGLESTON (BORN 1939)**

*Untitled, from "The New Orleans Project", 1981*

Chromogenic print, signed, titled 'The New Orleans Project',  
dated and numbered '1 of 2 proofs' on the verso.

*10 x 15in (25.4 x 38.1cm)*

*sheet 14 x 17in 35.6 x 43.2cm)*

**\$1,500 - 2,000**

**Provenance**

With Rosegallery, Santa Monica.

Other examples of Eggleston's work can be found  
throughout the sale—lots 19, 70 and 99.





(actual size)

2

**WILLIAM CHRISTENBERRY (BORN 1936)**

*Red Trailer, Livingston, Alabama, 1976*

Ektacolor Brownie print, printed 1992, signed on the verso.

3 1/2 x 5in (8.9 x 12.7cm)

sheet 8 x 10in (20.3 x 25.4cm)

**\$2,500 - 3,500**

**Provenance**

With Pace/MacGill, New York.

Many other examples of Christenberry's work can be found throughout the sale—lots 27, 44-45, 67-68, 101, 103, 107, 109-110, 128, 133, 137, 155 and 158.



3

**JOHN HUMBLE (BORN 1944)**

*The Los Angeles River from Gage Avenue, Bell*, 2001  
Chromogenic print, signed, titled, dated and numbered  
'1/15' in the margin.

31 x 39 1/2in (78.7 x 100.3cm)  
sheet 42 x 50in (106.7 x 127cm)

**\$2,000 - 3,000**

**Provenance**

With Jan Kesner Gallery, Los Angeles.

After peripatetic beginnings as a member of a military family, followed by a stint in Vietnam as a war correspondent for *The Washington Post*, John Humble settled in Los Angeles. His desire to capture "the incongruities and ironies of the urban landscape" he found there has resulted in a compelling body of work describing the power lines, freeways, thrift stores and dry riverbeds of his adopted city and its environs.

Please see lots 33, 54, 60, 84, 88 and 104 for other examples of Humble's work in this sale.





4

# **TODD HIDO (BORN 1968)**

#4155A, from the series "House Hunting", 1996

Chromogenic print, flush-mounted on aluminum, signed, titled, dated and numbered '1/3' on the flush-mount verso.

sheet /flush-mount 48 x 38in (122 x 96.5cm)

**\$6,000 - 8,000**

## **Provenance**

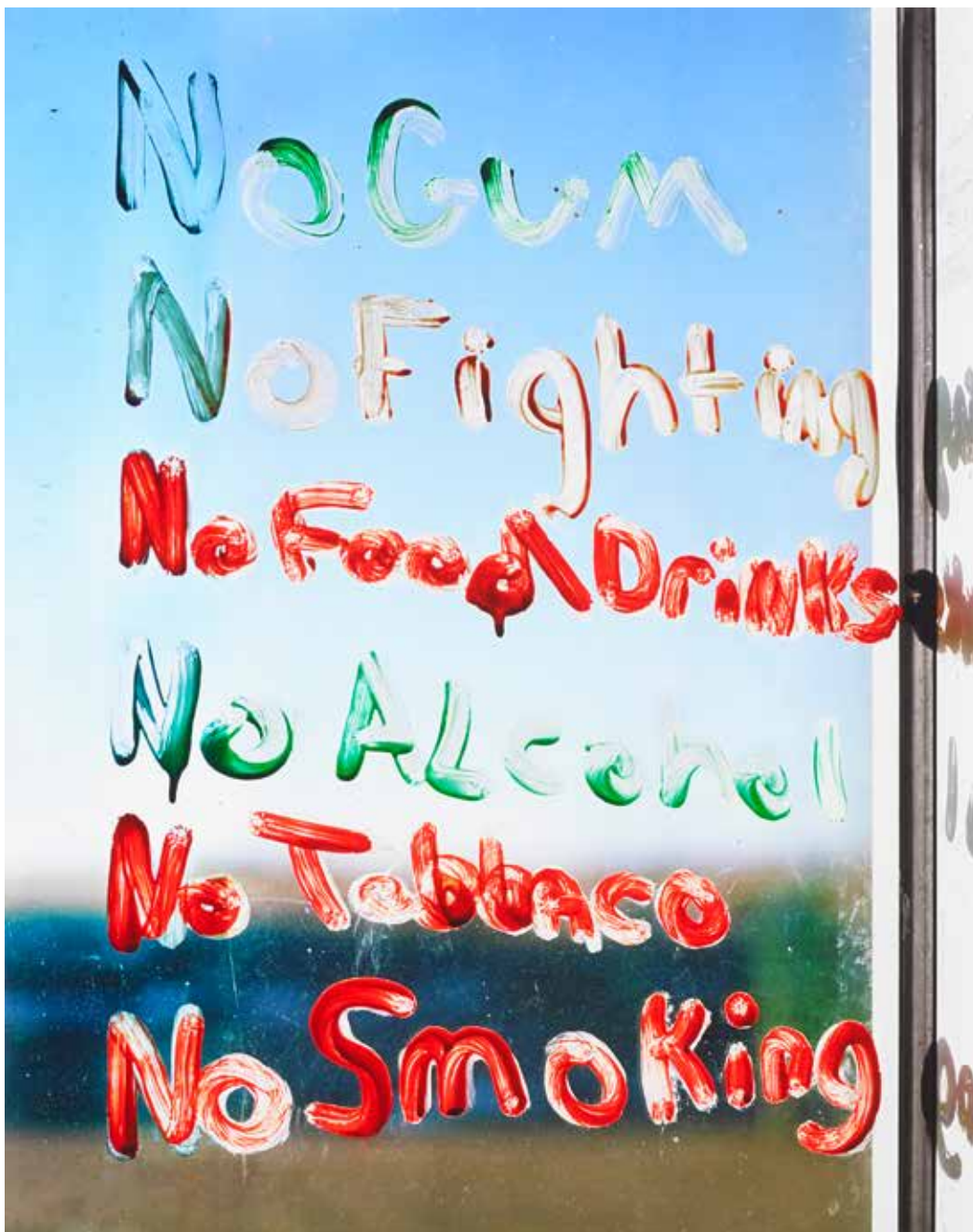
With Rosegallery, Santa Monica.

## **Literature**

Homes, *Todd Hido: House Hunting*, Nazraeli Press, 2001.

Todd Hido's photographs of anonymous dwellings describe atmospheric and melancholy places. Human habitation in these desolate homes is implied only by the soft light of a television set or a naked bulb. Nevertheless Hido turns these anonymous records of banal and dismal existence into something beautiful and even rather exotic; he allows the facades to glow mysteriously in the cool evening air of his dystopic suburbia.

Other examples from Hido's important series can be seen throughout the sale—lots 16, 34, 41, 59, 120 and 150.



5

**CHRISTIAN PATTERSON (BORN 1972)**

*No Nothing*, from "Redheaded Peckerwood", 2008

Archival pigment print, printed 2011, signed, titled and annotated 'This photograph by Christian Patterson was printed by John Mannion, Light Work, Syracuse, New York, 2011, under the direct supervision of the artiste. Redheaded Peckerwood is published by the artiste in 2011 in an edition of 7 numbered and 2 artiste proofs, examples of which this is 1/7' and copyright credit reproduction limitation on the verso.

19 1/2 x 15 3/4in (49.5 x 40cm)

sheet 20 x 16in (50.8 x 40.6cm)

**\$800 - 1,200**

**Provenance**

Commissioned by Bruce Berman directly from the artist.

**Literature**

Patterson, *Redhead Peckerwood*, Mack Books, 2011, unpaginated.

Christian Patterson's *Redheaded Peckerwood* is a work with a tragic underlying narrative--the story of 19 year old Charles Starkweather and 14 year old Caril Ann Fugate who in the 1950s murdered ten people, including Fugate's family, during a three day killing spree in Nebraska and Wyoming. The images record places and things central to the story, depict ideas inspired by it and capture other moments and discoveries along the way. Patterson's accompanying book of these chilling images was voted Best Photobook of 2011.

Another example of Patterson's work can be found in lot 36.



6

**ANTHONY HERNANDEZ (BORN 1947)**

*Waiting in Line* #17 , 1996

Archival pigment print, flush-mounted on Dibond, signed on a gallery label affixed on the flush-mount verso; number one from the edition of seven.

sheet /flush-mount 40 x 40in (101.6 x 101.6cm)

**\$2,000 - 3,000**

**Provenance**

With Christopher Grimes Gallery, Santa Monica.

**Literature**

Hernandez and Sekula, *Waiting for Los Angeles*, Nazraeli Press, 2001, pl. 39.

Anthony Hernandez's photographs are regarded as documentary abstractions. There is a pattern to his work whether, as in this scene, he is focused on a poster tacked to a pole or a phone hanging in a booth (see lot 61) and random scribbles etched on a sheet of glass (lot 43). In these quietly observed shots, Hernandez describes the simple geometric beauty that can be found in even the most unpromising places.





7

**MANUEL ALVAREZ BRAVO (1902-2002)**

*Sistema Nervioso del Gran Simpatico*, 1929

Gelatin silver print, printed later, signed on the verso.

9 1/4 x 7 1/4 in (23.5 x 18.4cm)

sheet 10 x 8 in (25.4 x 20.3cm)

**\$4,000 - 6,000**

**Provenance**

From the artist's collection;  
with Rosegaller, Santa Monica.

**Literature**

Kismaric, *Manuel Alvarez Bravo*, The Museum of Modern Art,  
New York, 1997, pl. 81.

Other examples from Alvarez Bravo's work can be found throughout  
the sale—lots 14, 51, 53, 71, 72, 80, 123 and 146.

8

**BIRNEY IMES (AMERICAN, BORN 1951)**

*Untitled (Spring and Winter)* from the series  
“Whispering Pines”, 1993

Three chromogenic prints, each signed and  
numbered ‘1/10’ on the verso. (3)  
each 28 1/4 x 36in (71.8 x 91.4cm)  
sheet each 30 x 40in (76.2 x 101.6cm)

**\$3,000 - 5,000**

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Imes, *Whispering Pines*, University Press of  
Mississippi, 1994, pls. 8, 24 and 49.

Atmospheric locations have been Imes’s stock in  
trade and “Whispering Pines,” a decaying roadside  
tavern in rural Mississippi, has proved to be one  
of the richest and most compelling sources for  
his photographs. He came upon the place as a  
fledgling photographer and so began a relationship  
that would last twenty years. “It was overwhelming,  
and it was irresistible,” Imes has written, “...  
the stuff--it was everywhere inside and out:  
coin scales, pinball machines, juke boxes, lawn  
mowers, old campaign posters, newspapers, guns,  
cigar boxes, and beer signs.”

From this cornucopia of memorabilia, Imes has  
produced a series of cigar-box still lifes, each a  
miniature jewel-like collage that becomes a surprising  
microcosm of the place. *Whispering Pines* is Imes’  
affectionate and nostalgic homage to a time and place  
which has now vanished.

Please see lot 111 for another example of the  
artist's work from this influential series.







9

**STEVE FITCH (BORN 1949)**

*Map of the United States on a Classroom Floor in Bula,  
Western Texas, April 26, 1997*

Chromogenic print, signed, titled, dated and numbered  
'4/17' on the verso.

30 x 40in (76.2 x 101.6cm)

**\$1,200 - 1,800**

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Fitch, *Gone: Photographs of Abandonment on the High Plains*,  
University of New Mexico Press, 2002.

Steve Fitch's photographs of abandoned structures continue a documentary tradition established by Depression-era photographers such as Walker Evans and Russell Lee. Fitch's work, however, has an additional quality not found in the work of his predecessors--a sense of foreboding; the same eerie atmosphere that might have been felt on discovering the *Marie Celeste*. The inhabitants of these spaces seem to have fled in a hurry and only the decaying small fragments of their lives bear any witness to their having existed at all.

Other examples of Fitch's work can be found later in the sale--lots 55, 95 and 105.



10

**CHRIS VERENE (BORN 1969)**

*My Cousin Candi's Wedding with Her Two Favorite Customers from Her Job at the Sirloin Stockade*, c. 2000

Chromogenic print, flush-mounted on Plexiglas, titled in the margin; signed on the verso; one from the edition of 20.

15 1/2 x 15 1/2 in (39.4 x 39.4cm)

sheet 24 x 20 in (61 x 50.8cm)

**\$1,200 - 1,800**

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Verene, *Chris Verene*, Twin Palms, 2000, unpaginated.

Three generations of Chris Verene's family have lived in the declining midwestern town of Galesburg, Illinois, and both family and town have been central to his vividly-described work since he began taking photographs in his teens. In 1998, *The New York Times* observed: "... anthropological portraits, like Chris Verene's of a cousin at her wedding banquet in Illinois... Such portraits tell us less about individual people than about the worlds they inhabit, which is perhaps the main truth of most portraits."

Other examples of Verene's work can be found later in the sale—lots 39-40, 79, 106, 116 and 126.





11

**GRACIELA ITURBIDE (BORN 1942)**

*El Matrimonio, Panama, 1977*

Gelatin silver print, signed in the margin.

17 x 12 3/4in (43.2 x 32.4cm)

sheet 20 x 16in (50.8 x 40.6cm)

\$2,000 - 3,000

**Provenance**

From the artist's collection.

Other examples of Iturbide's work can be seen later in the sale—lots 15, 42 and 96.



12

**JOEL STERNFELD (BORN 1944)**

*Man Delivering Flowers, New York, 1994*

Chromogenic print, signed, titled, dated  
and numbered '1/7' on the reverse of the mount.

34 1/4 x 43 1/2in (87 x 110.5cm)

mount 41 x 50in (104.1 x 127cm)

**\$4,000 - 6,000**

**Provenance**

With Pace/MacGill, New York.

Other example's of Sternfeld's work can be found  
throughout the sale—lots 23, 28, 46, 83 and 151.

“Sternfeld photographs people at a respectful distance. Most of his subjects are aware that they are being photographed and simply stop their activity for the duration of the photograph... He portrays strangers whose appearance does not confirm what or who they are.”

- Charlotte Cotton, *The Photograph as Contemporary Art*



13

**WALKER EVANS (1903-1975)**

*Fish Market, near Birmingham, Alabama, 1936*

Gelatin silver print, printed 1971, signed by the artist, dated, numbered 'IX' and '59/100' in an unknown hand on the mount.

7 1/4 x 9 1/4 in (18.4 x 23.5cm)

mount 18 x 14 5/8 in (45.7 x 37.2cm)

\$2,500 - 3,500

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Morra and Hill, *Walker Evans': The Hungry Eye*, Harry N. Abrams, pl. 69, p. 171, for a variant.

Other examples of Evans' work can be found in the sale—lots 22, 29, 62 and 138.





14

**MANUEL ALVAREZ BRAVO (1902-2002)**

*El Pez Grande Se Come a Los Chicos (The big fish eats the little ones)*, 1930

Gelatin silver print, printed later, signed on the verso.

9 1/2 x 7 1/4 in (24.1 x 18.4cm)

sheet 10 x 8 in (25.4 x 20.3cm)

**\$4,000 - 6,000**

**Provenance**

From the artist's collection;  
with Rosegallery, Santa Monica.

**Literature**

Kismaric, *Manuel Alvarez Bravo*, The Museum of Modern Art, New York, 1997, pl. 70.





15

**GRACIELA ITURBIDE (BORN 1942)**

*Flatlands Portfolio*, November, 1997

Five platinum-palladium prints, printed 1999,  
each signed and numbered '1/10' in the margin.  
each 16 7/8 x 16 3/4in (42.7 x 42.5cm)

sheet each 22 1/2 x 26 1/2in (57.2 x 67.3cm)

**\$6,000 - 8,000**

**Provenance**

From the artist's collection;  
with RoseGallery, Santa Monica.



16

**TODD HIDO (BORN 1968)**

#2611-A, from the series "House Hunting", 1996  
Chromogenic print, flush-mounted on aluminum,  
signed, titled and dated on the flush-mount verso.  
sheet /flush-mount 48 x 38in (122 x 96.5cm)

\$6,000 - 8,000

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Homes, *Todd Hido: House Hunting*, Nazraeli Press, 2001.



17

**JIM DOW (BORN 1942)**

*Jane's Beauty Parlor, Utica, New York, 1975*  
Gelatin silver print, printed 1996, signed, titled,  
dated and numbered '4/25' on the verso.  
19 5/8 x 15 3/4in (49.9 x 52.5cm)  
sheet 24 x 20in (61 x 50.8cm)

**\$1,000 - 1,500**

**Provenance**

With Gallery for Contemporary Photography, Santa Monica.





18

**HENRY WESSEL (BORN 1942)**

*Utah, 1974*

Gelatin silver print, signed titled, dated and numbered '1/12' on the verso.

15 x 22 1/2in (38.5 x 57.8cm)

sheet 20 x 24in (50.8 x 61cm)

**\$3,000 - 5,000**





19

**WILLIAM EGGLESTON (BORN 1939)**

*Untitled, New Orleans, nd*

Chromogenic print, signed in the margin;  
notation 'EAT# 004.0016' on the verso.

12 x 18in (55.9 x 48.3cm)

sheet 16 x 20in (40.6 x 50.8cm)

**\$2,500 - 3,500**

**Provenance**

From the collection of the Eggleston Artistic Trust.



20

**DOROTHEA LANGE (1895-1965)**

*Funeral Cortège, End of an Era in a Small Valley Town, 1938*  
Gelatin silver print, printed 1950s, credit stamp on the verso.

10 1/2 x 11in (52.1 x 27.9cm)

sheet 14 x 11in (35.6 x 27.9cm)

**\$15,000 - 25,000**

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Coles, *Dorothea Lange: Photographs of a Lifetime*, 1985,  
Aperture, p. 55.

Davis, *The Photographs of Dorothea Lange*, Harry N. Abrams/  
Hallmark, 1995 p. 52.





21

**CHRIS JORDAN (BORN 1963)**

*Piano in Church, Ninth Ward Neighborhood, New Orleans,*  
from the series "In Katrina's Wake", 2005

Archival pigment print, signed on the verso;  
number 3 in the edition of 9.

14 x 17in (25.6 x 43.2cm)

sheet 22 x 25in (55.9 x 63.5cm)

**\$1,500 - 1,800**

**Provenance**

With Paul Kopeikin Gallery, Los Angeles.

**Literature**

Jordan, *In Katrina's Wake: Portraits of Loss from an Unnatural Disaster*,  
Princeton University Press, 2006, p. 42.

For other examples from Jordan's series, please see lots 56 and 64.



22

**WALKER EVANS (1903-1975)**

*Selected images, "Faulkner's Mississippi," for "Vogue", 1948*  
Six gelatin silver prints, each with 'Condé Nast' credit and various  
cropping notations on the verso. (6)  
*varying sizes from 2 x 13 1/4in (5.1 x 33.7cm) to 10 x 13in*  
*(25.4 x 35.6cm)*

**\$10,000 - 15,000**

**Provenance**

With the Gallery for Contemporary Photography, Santa Monica.

**Literature**

Evans, "Faulkner's Mississippi", *Vogue*, October 1, 1948.  
Keller, *Walker Evans: The Getty Museum Collection*, various  
plate numbers.





23

**JOEL STERNFELD (BORN 1944)**

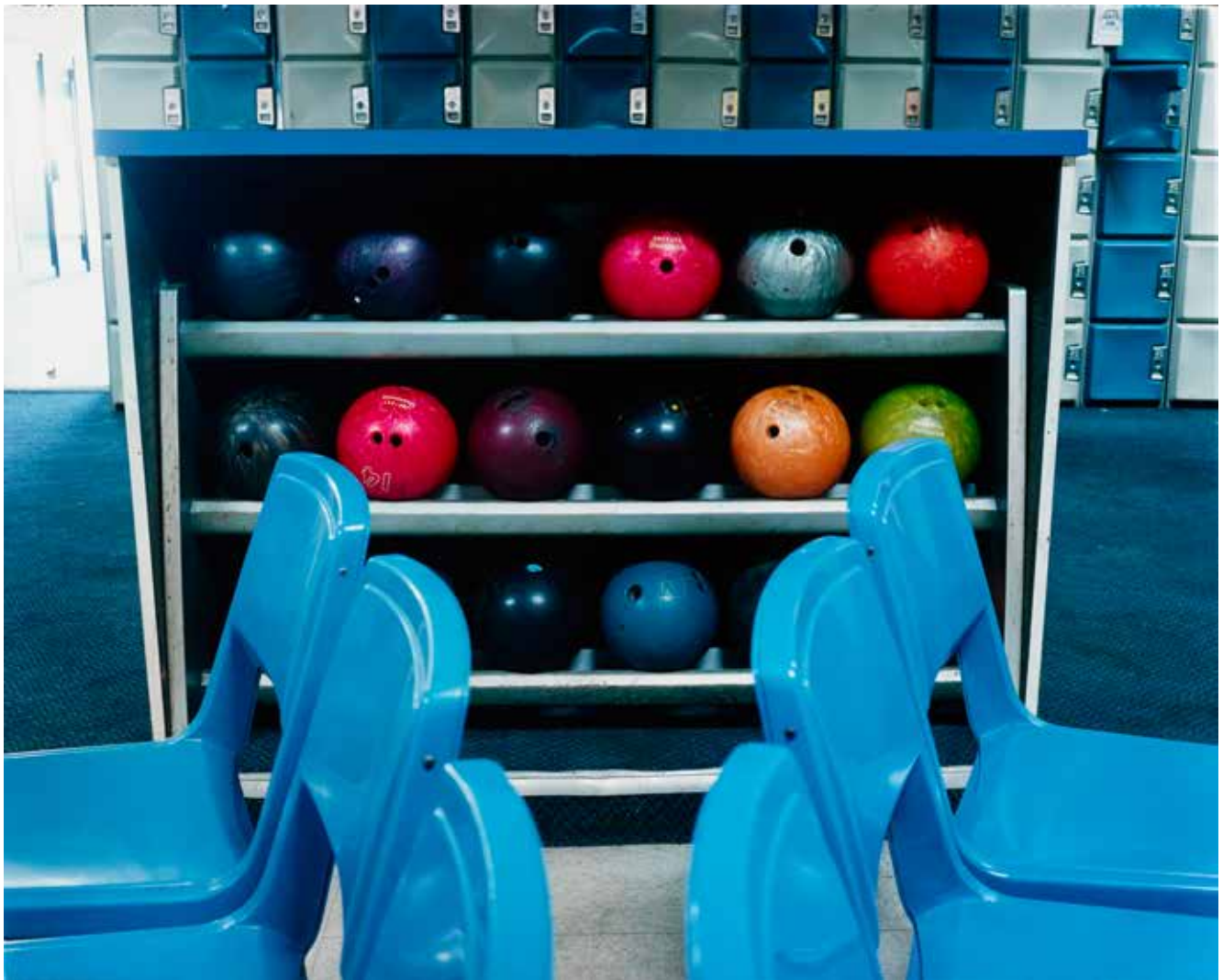
*Public School, Roosevelt, New Jersey, 2005*

Chromogenic print, signed on a gallery label affixed on the frame backing; one from the edition of seven plus three artist's proofs.  
*sheet /flush-mount 26 1/2 x 33 1/4in (67.3 x 84.7cm)*

**\$4,000 - 6,000**

**Provenance**

With Luhring Augustine, New York.



24

**LISA KERESZI**

*Ball Rack, Island Bowl, Governors Island, NY, 2003*

Archival pigment print, flush-mounted on Dibond, signed, titled, dated and numbered '5/5' on the verso; signed on a gallery label affixed on the flush-mount verso.

sheet /flush-mount 30 x 37 1/4in (76.2 x 94.6cm)

**\$1,000 - 1,500**

**Provenance**

With Yancey Richardson Gallery, New York.

**Literature**

Eccles, *Governors Island: Photographs by Lisa Kereszi and Andrew Moore*, Public Art Fund, 2004.

Governors Island, a former major U.S. army base, was returned to the people of New York for the sum of one dollar in early 2003. The same year the Public Art Fund commissioned photographers Lisa Kereszi and Andrew Moore to document, in their own, very distinct ways, the public and private spaces on the island. The resulting fascinating and highly decorative results of this collaborative project, examples of which can be seen here and elsewhere in the sale (lots 25 and 69), reveal a place of great contrasts recorded at a transitional point in its history.

Examples of other work by Kereszi, outwith this series, can be found throughout the sale—lots 32, 37, 65, 86, 98 124 145 and 149.



25

**STEPHEN SHORE (BORN 1947)**

*Court House, Greene County, Georgia, 1973*

Chromogenic print, signed, titled and dated on the verso.

17 1/4 x 13 3/4in (43.8 x 34.9cm)

sheet 20 x 16in (50.8 x 40.6cm)

**\$3,000 - 5,000**

**Provenance**

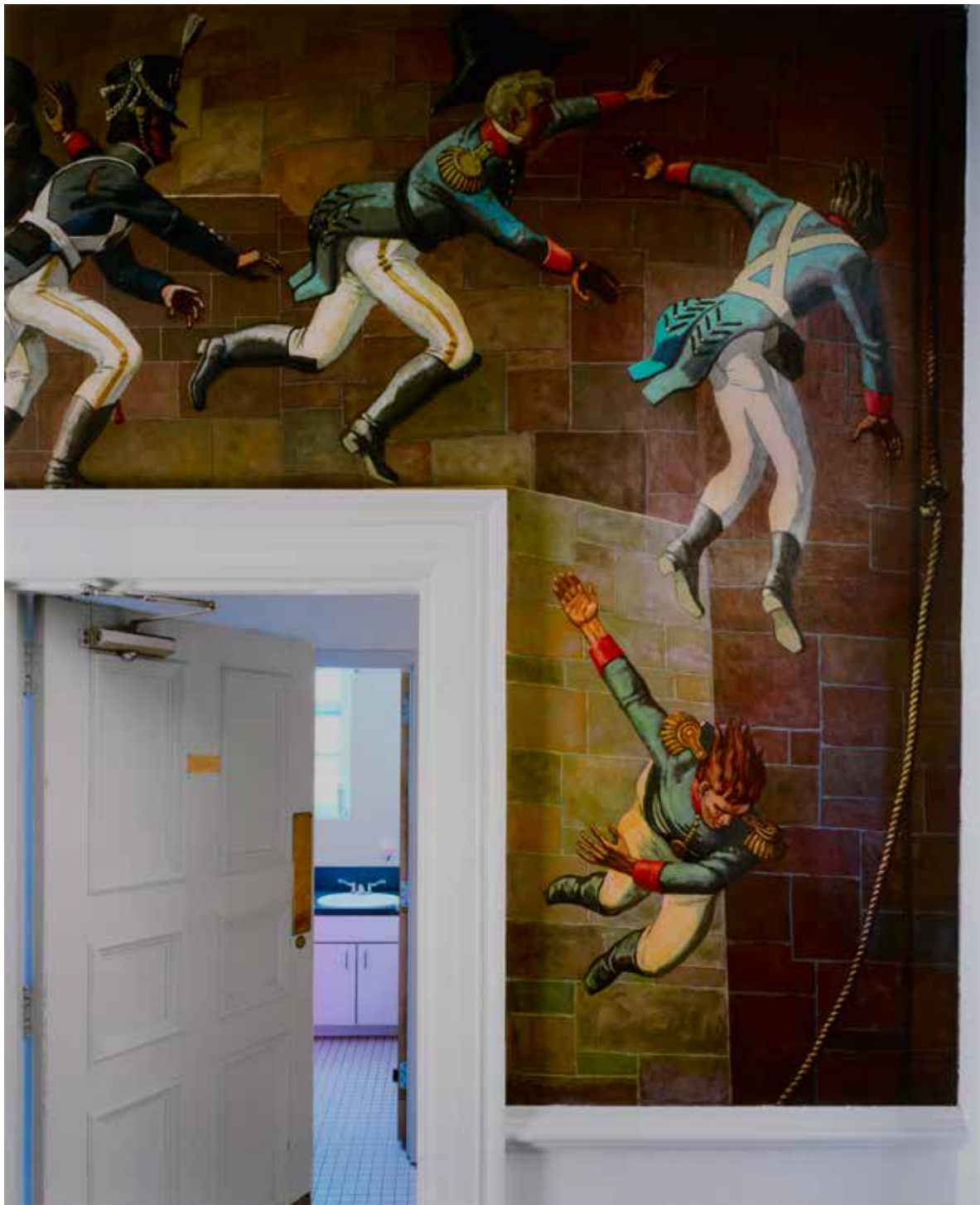
With Rosegallery, Santa Monica.

**Literature**

Pare, *Court House: A Photographic Document*, Horizon Press, 1978, pl. 3.

Other examples of Shore's work can be seen throughout the sale—lots 35, 132, 143, 152 and 159.





26

**ANDREW MOORE (BORN 1957)**

*War of 1812 Mural, Building 125, Governors Island, New York, 2003*  
Chromogenic print, mounted on Plexiglas, signed, titled, dated  
and numbered '1/3' on the verso.  
sheet 50 x 40in (127 x 101.6cm)

\$4,000 - 6,000

**Provenance**

With Rosegaller, Santa Monica.

**Literature**

Eccles, *Governors Island: Photographs by Lisa Kereszi and Andrew Moore*, Public Art Fund, 2005, p. 31.



27

**WILLIAM CHRISTENBERRY (BORN 1936)**

*Selected images, 1966-1984*

Twelve archival pigment prints, printed 2006, each signed, titled, dated and numbered '1/25' on the verso. (12) each 6 5/8 x 10in (16.8 x 25.4cm) or the reverse sheet each 11 x 14in (27.9 x 35.6cm) or the reverse

**\$15,000 - 25,000**

**Provenance**

With Rosegallery, Santa Monica.









28

**JOEL STERNFELD (BORN 1944)**

*Highway 101, Petaluma, California, 1993*

Chromogenic print, printed 1994, signed, titled, dated and numbered '2/7' on the mount verso.

18 3/4 x 23 1/2in (47.6 x 59.7cm)

mount 20 x 24in (50.8 x 61cm)

**\$3,000 - 5,000**

**Provenance**

With Pace/MacGill, New York.



29

**WALKER EVANS (1903-1975)**

*Billboard Painters, Florida, 1934*

Gelatin silver print, notation '11 134' and Lunn Archive stamp on the verso.

7 1/4 x 9 1/4 in (18.4 x 23.5cm)

sheet 8 x 10 in (20.3 x 25.4cm)

**\$5,000 - 7,000**

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Morra and Hill, *Walker Evans: The Hungry Eye*, Harry N. Abrams, 1993, p. 311.



30

**BIRNEY IMES (BORN 1951)**

*The Black Gold Club, Durant*, from the series "Juke Joints", 1989  
Chromogenic print, flush-mounted on Plexiglas, printed later,  
signed on the flush-mount verso.  
sheet /flush-mount 30 x 40in (76.2 x 101.6cm)

**\$1,200 - 1,800**

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Imes, *Juke Joints*, University Press of Mississippi, 1990, pl. 8.

Other examples from Imes' series can be found in lots 49, 87  
and 111.

"In 1990, Imes positioned himself among the cream of Southern documentary lyricists with the publication of "Juke Joint"...a series of paradoxically lush-colored, yet stark images taken in the lowdown black honky-tonks and rural dance halls of the Mississippi Delta... For weeks, I pored over Imes' dreamy, almost unpeopled photos, admiring his delicacy in capturing the decor and ambiance of an insular black subculture--Imes himself is white--and savoring the juicy strangeness of the Delta milieu."

- Grover Lewis, "Juke Joints, Roadhouses and Southern Parables: The Documentary Lyricism of Photographer Birney Imes", *L.A. Times*, August 7, 1994





31

**CARL COREY**

#2705, *Mount Rushmore, South Dakota*, from the series "National Monuments", c. 2012

Archival pigment print, signed, titled and numbered '2/20' on the verso.

19 3/4 x 19 3/4in (50.2 x 50.2cm)

sheet 23 x 23in (58.4 x 58.4cm)

**\$700 - 900**

Another example of Corey's work can be seen in lot 112.



32

**LISA KERESZI**

*Red and Gold Corridor, Haunted Graveyard, 2004*

Chromogenic print, flush-mounted on Dibond, signed in ink on the gallery label affixed on the flush-mount verso; number two from the edition of five.

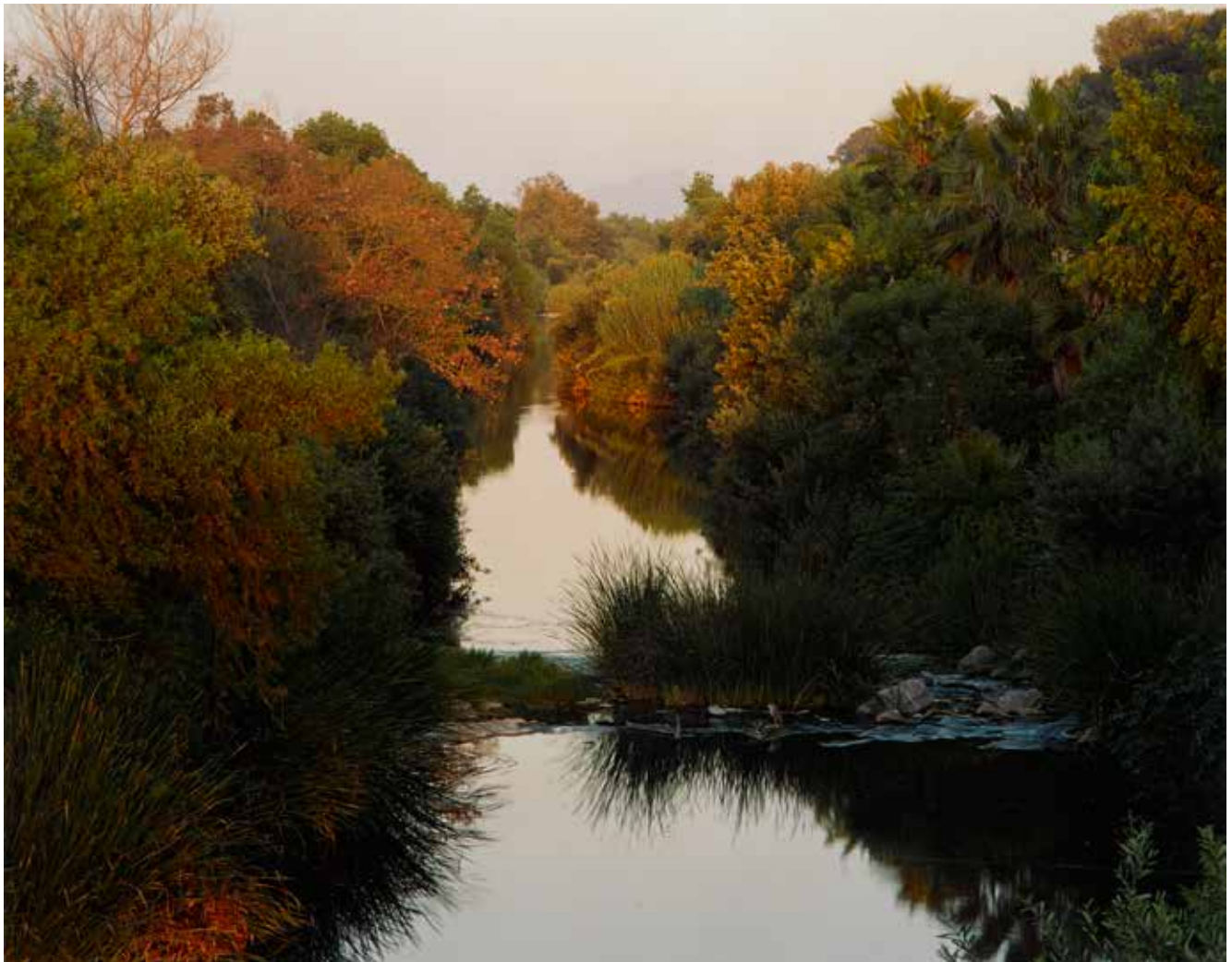
*sheet /flush-mount 30 x 40in (76.2 x 101.6cm)*

**\$1,000 - 1,500**

**Provenance**

With Yancey Richardson Gallery, New York.





33

**JOHN HUMBLE (BORN 1944)**

*Sepulveda Dam Recreation Area, from the series  
"The L.A. River", 2001*

Chromogenic print, flush-mounted on Sintra, signed,  
titled, dated and numbered '1/5' in the margin.

31 1/4 x 39 1/4 in (79.4 x 99.7cm)

sheet /flush-mount 40 x 50 in (101.6 x 127cm)

**\$4,000 - 6,000**

**Provenance**

With Rosegallery, Santa Monica.





34

**TODD HIDO (BORN 1968)**

#2312A, from the series *"House Hunting"*, 1999

Chromogenic print, flush-mounted on aluminum, signed, titled, dated and numbered '3/5' on the flush-mount verso. sheet /flush-mount 30 x 38in (76.2 x 96.5cm)

**\$3,000 - 5,000**

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Homes, *Todd Hido: House Hunting*, Nazraeli Press, 2001.



(actual size)

35

**STEPHEN SHORE (BORN 1947)**

*Tucumcari, New Mexico, 1972*

Chromogenic print, signed on the verso.

4 x 6in (10.2 x 15.2cm)

sheet 8 x 10in (20.3 x 25.4cm)

**\$3,000 - 5,000**

**Provenance**

With Pace/MacGill, New York.

**Literature**

Shore, *American Surfaces*, Phaidon, 2003, p.86.

Andy Warhol once famously declared in an interview in 1967, "If you want to know all about Andy Warhol, just look at the surfaces of my paintings and films and me, and there I am. There's nothing behind it. Look behind the surface of these pictures of Stephen Shore's. Everything's behind it: America, who we were, what we looked like, and the artist himself."

- Bob Nickas, Introduction *Stephen Shore: American Surfaces*



36

**CHRISTIAN PATTERSON (BORN 1972)**

*Cozy Corner Lights, Memphis, from the series "Sound Effects",*  
October 2004

Chromogenic print, flush-mounted, printed 2005, signed, numbered  
'1/10' and 'Sound Effects' copyright credit reproduction limitation,  
date and edition stamp on the verso; number one from the edition of  
ten plus two artist's proofs.

22.5 x 34in (57.2 x 86.4cm)

sheet /flush-mount 24 1/2 x 35 3/4in (62.2 x 90.8cm)

**\$1,200 - 1,800**





37

**LISA KERESZI**

*Eye on Door, Spook-A-Rama, Coney Island, 2007*

Archival pigment print, signed, titled, dated and  
numbered '1/5' on an accompanying label.  
*sheet 30 x 40in (76.2 x 101.6cm)*

**\$1,000 - 1,500**



38

**ALEX HARRIS (BORN 1949)**

*Selected images, South Carolina, October 1984-March 1985*

Three chromogenic prints, printed June 2007, each signed, titled, dated and numbered 'two of twenty' on the verso; each accompanied by a printed credit label, signed by the artist. (3)

*each 22 x 27 1/2in (55.9 x 69.9cm)*

*sheet each 30 x 40in (76.2 x 101.6cm)*

**\$1,500 - 2,000**

**Provenance**

From the artist's collection.

Alex Harris's engaging and vibrant photographs of small-town southern homes, gardens and roads suggest rather than include their human inhabitants. They are pictures of what Harris calls the "human devotion to home."

Other examples of Harris' work can be found throughout the sale—lots 57, 85, 136 and 156.





39

**CHRIS VERENE (BORN 1969)**

*Don Cantrell's Big Christmas Party, 1996*

Archival pigment print, flush-mounted on Plexiglas, printed 2002, titled in the margin; signed on the flush-mount verso; one from the edition of five.

40 x 39 1/2in (101.6 x 100.3cm)

sheet /flush-mount 60 x 48in (152.4 x 122cm)

\$2,000 - 3,000

**Provenance**

With Rosegaller, Santa Monica.

**Literature**

Verene, *Chris Verene*, Twin Palms, 2000, unpaginated.

**END OF SESSION 1**





## SESSION 2, LOTS 40-160

Friday December 15, 2017 at 10am

40

### CHRIS VERENE (BORN 1969)

*The Galesburg Christmas Lights Contest Winner*, c. 2000

Chromogenic print, flush-mounted on Plexiglas, titled in the margin;  
signed and numbered '20/20' on the verso.

15 1/2 x 15 1/2in (39.4 x 39.4cm)

sheet 24 x 20in (61 x 50.8cm)

### Provenance

With Rosegallery, Santa Monica.

### Literature

Verene, *Chris Verene*, Twin Palms, 2000, unpaginated.

\$1,200 - 1,800



41

**TODD HIDO (BORN 1968)**

#3533A, from the series "House Hunting," 1996

Chromogenic print, flush-mounted on aluminum, signed, titled, dated and numbered '1/3' on the flush-mount verso.

sheet /flush-mount 38 x 48in (95.5 x 122cm)

\$6,000 - 8,000

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Homes, *Todd Hido: House Hunting*, Nazraeli Press, 2001.



42

**GRACIELA ITURBIDE (BORN 1942)**

*Sin Titulo, Santa Getrudis, South Texas, 2002*

Gelatin silver print, signed, titled and numbered '1/6' on the mount verso.

30 x 30in (76.2 x 76.2cm)

mount 41 x 40in (104.1 x 101.6cm)

**\$2,500 - 3,500**





43

**ANTHONY HERNANDEZ (BORN 1947)**

*After L.A. #22, 1998*

Archival pigment print, flush-mounted on Dibond,  
signed on a gallery label affixed on the flush-mount verso;  
number four from the edition of seven.

sheet /flush-mount 40 x 40in (101.6 x 101.6cm)

\$2,000 - 3,000

**Provenance**

With Christopher Grimes Gallery, Santa Monica.

**Literature**

Hernandez and Sekula, *Waiting for Los Angeles*, Nazraeli Press,  
2002, pl. 63.



44 (actual size)

44

**WILLIAM CHRISTENBERRY (BORN 1936)**

*Country Store with Gasoline Pumps, Emelle, Alabama*, 1974  
Ektacolor Brownie print, printed 1999, signed, titled and dated on the verso.

3 x 5in (7.6 x 12.7cm)  
sheet 8 x 10in (20.3 x 25.4cm)

**\$2,000 - 3,000**

**Provenance**

From the artist's collection;  
with Rosegallery, Santa Monica.

45

**WILLIAM CHRISTENBERRY (BORN 1936)**

*Magenta Car; and Methodist Church, Havana, Alabama*, 1976  
Two archival pigment prints, printed c. 2006, each signed, titled, dated, numbered '3/25' and '2/40' respectively on the verso. (2)  
12 x 18in (30.5 x 45.7cm); and 6 3/4 x 10in (17.1 x 25.4cm)  
sheet 16 x 22in (40.6 x 55.9cm); and 11 x 14in (27.9 x 35.6cm)

**\$2,500 - 3,500**

**Provenance**

With RoseGallery, Santa Monica.

**Literature**

Grundberg et al., *William Christenberry*, Aperture, 2006, p. 108.





45



45





46

46

**JOEL STERNFELD (BORN 1944)**

*Maple Sugaring on the Paul Percy Farm Store, Vermont, February 1981*

Chromogenic print, printed September 1981, signed, titled, dated and numbered '15/100' on the verso.

16 x 20in (40.6 x 50.8cm)  
sheet 20 x 24in (50.8 x 61cm)

**\$1,200 - 1,800**

47

**JAMES WELLING (BORN 1951)**

*Selected railroad images, 1990-93*

Nine gelatin silver prints, each titled and dated by the artist on the verso; each one from the edition of three. (9) each 9 1/4 x 11 1/2in (23.5 x 29.2cm) or the reverse sheet each 11 x 14in (27.9 x 35.6cm) or the reverse

**\$7,000 - 9,000**

**Provenance**

With Rosegallery, Santa Monica.

Two other examples of Welling's work can be found in the sale—lots 76 and 153





48

**MARGARET BOURKE-WHITE (1904-1971)**

*Bethlehem Steel Corporation, Baltimore, MD; and Woman Washing Steps, Washington, D.C., 1935*

Two gelatin silver prints, printed 1996, each with facsimile signature blindstamp and numbered '8/250', '6/250' respectively in the margin; each with credit, title, date, 'Time Warner' copyright credit reproduction limitation in an unknown hand and 'LIFE/Bourke White' Estate stamp on the verso. (2)

*each 13 x 16 3/4in (33 x 42.6cm)*

*sheet each 16 x 20in (40.6 x 50.8cm)*

**\$1,500 - 2,000**





49

**BIRNEY IMES (BORN 1951)**

*The Social Inn, Gunniston*, from the series "Juke Joints", 1989  
Chromogenic print, flush-mounted on Plexiglas, printed later, signed  
and numbered '3/15' on the verso.  
sheet /flush-mount 37 x 29in (94 x 73.7cm)

\$1,200 - 1,800

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Holmes and Imes, *Juke Joints*, The University Press of Mississippi,  
1994, pl. 51.



50

**JOHN SZARKOWSKI (1925-2007)**

*Mr. Bristol's Barn; and Tetragram, Nebraska, 1991-1999*

Three gelatin silver prints, printed 2006, each signed, titled and dated on the verso. (3)

10 1/2 x 13 1/2in (26.7 x 34.3cm) (2);

and 19 5/8 x 15 5/8in (49.9 x 39.7cm)

sheet 11 x 14in (27.9 x 35.6cm) (2);

and 20 x 16in (50.8 x 40.6cm)

**\$2,500 - 3,500**

**Provenance**

With Pace/MacGill, New York.

**Literature**

*John Szarkowski: Photographs*, Bulfinch Press, pls. 58, 60 and 63 respectively.

Please see lot 66 for another example of Szarkowski's work.



51

**MANUEL ALVAREZ BRAVO (1902-2002)**

*Hombre Leyendo, Reparador de Lientas, Mexico*, 1940s  
Gelatin silver print, printed later, initialed by the artist, titled  
and dated in an unknown hand in pencil on the verso.

9 1/2 x 7 1/8in (24.1 x 18.3cm)

sheet 10 x 8in (25.4 x 20.3cm)

\$2,000 - 3,000

**Provenance**

From the artist's collection;  
with Rosegallery, Santa Monica.





52

**EVELYN HOFER (1937-2009)**

*Little Italy; and Neighborhood Bum, New York, c. 1965*

Two gelatin silver prints, printed later, each signed and titled on the verso. (2)

14 1/2 x 11 1/2in (37.1 x 29.2cm); and 13 1/2 x 10 1/2in (36.8 x 26.7cm)

sheet each 20 x 16in (50.8 x 40.6cm)

**\$1,500 - 2,000**

**Provenance**

With Rosegallerie, Santa Monica.

**Literature**

Pritchett, *Evelyn Hofer: New York Proclaimed*, Harcourt, Brace and World, 1965, pp. 18 and 40.



53

**MANUEL ALVAREZ BRAVO (1902-2002)**

*Peluquero (Barber), Mexico, 1924*

Gelatin silver print, printed later, initialed on the verso.

9 1/8 x 7 1/8 in (23.4 x 18.3cm)

sheet 10 x 8 in (25.4 x 20.3cm)

**\$3,000 - 5,000**

**Provenance**

From the artist's collection;  
with Rosegallery, Santa Monica.

**Literature**

Kismaric, *Manuel Alvarez Bravo*, The Museum of Modern Art,  
New York, 1997, p. 56.



54

**JOHN HUMBLE (BORN 1944)**

*Venice Beach (Million Man March)*, from the series "The Urban Landscape", September 1995

Chromogenic print, signed, titled, dated and numbered '1/15' in the margin.

38 1/2 x 32in (97.8 x 81.3cm)

sheet 50in x 42in (127 x 106.7cm)

**\$2,000 - 3,000**

**Provenance**

With Jan Kesner Gallery, Los Angeles.





55

**STEVE FITCH (BORN 1949)**

*School Chart on a Classroom Floor in Thatcher, Eastern Colorado,*  
June 5, 1995

Chromogenic print, printed 2005, signed, titled, dated and numbered  
'5/17' on the verso.

30 x 40in (76.2 x 101.6cm)

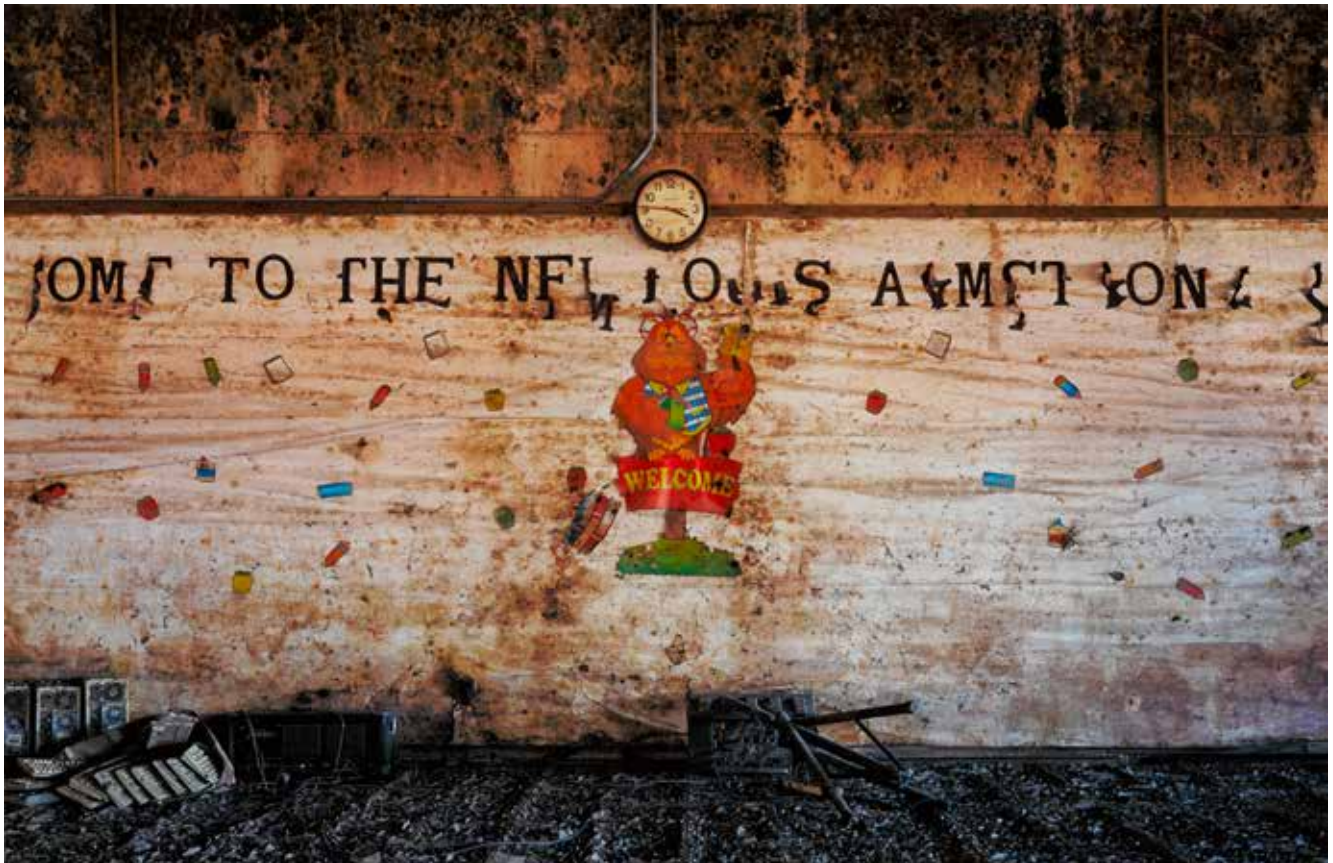
**\$1,200 - 1,800**

**Provenance**

With Rosegaller, Santa Monica.

**Literature**

Fitch, *Gone: Photographs of Abandonment on the High Plains*,  
University of New Mexico Press, 2002.



56

**CHRIS JORDAN (BORN 1963)**

*"Welcome to the New Louis Armstrong School", Ninth Ward Neighborhood, New Orleans, from the series "In Katrina's Wake", 2005*  
Archival pigment print, signed on the verso; number 3 from the edition of 9.

17 x 25in (43.2 x 63.5cm)

sheet 28 x 32in (71.1 x 81.3cm)

**\$1,800 - 2,200**

**Provenance**

With Paul Kopeikin Gallery, Los Angeles.

**Literature**

Jordan, *In Katrina's Wake: Portraits of Loss from an Unnatural Disaster*, Princeton University Press, 2006, p. 45.





57

**ALEX HARRIS (BORN 1949)**

*Onesimo and Eleanor Pacheco's House, Vallecito, New Mexico, 1985 and 1987*

Two chromogenic prints, printed 1993 and 2003 respectively; the first signed, titled and dated on the verso; the second accompanied by a printed credit label, signed by the artist; number 5 from the edition of 20. (2) each approximately 22 3/8 x 17 3/4 in (56.8 x 45.1 cm) or the reverse sheet each 24 x 20 in (61 x 50.8 cm) or the reverse

**\$1,000 - 1,500**

**Provenance**

From the artist's collection.

**Literature**

Harris, *Red White Blue and God Bless You: A Portrait of Northern New Mexico*, University of New Mexico Press, 1992, p. 88.





58



58



59

58

# **MIKE SMITH**

*Selected images, Tennessee, 1992-2002*

Four archival pigment prints, each signed, titled, dated, variously numbered from the edition of 30 and various negative notations on the verso. (4)

*each 17 x 21in (43.2 x 53.3cm)*

*sheet 20 x 24in (50.8 x 61cm)*

**\$2,500 - 3,500**

Following in the footsteps of Walker Evans, William Christenberry and William Eggleston, Mike Smith chronicles the landscape of the south, unraveling its complexities. In 1981, Smith moved to East Tennessee and his images became centered around the neighboring areas of rural Appalachia. His subjects are mainly the old family farms of the region, as well as the people who live there. Smith's photographs are highly evocative--they not only create a unique visual study of a vanishing slice of Americana, they also resonate with whatever emotional temperature he encounters in each place.

Other examples of Smith's work can be found elsewhere in the sale--lots 108 and 119.

59

# **TODD HIDO (BORN 1968)**

*#2319B, from the series "House Hunting", 1996*

Chromogenic print, flush-mounted on aluminum, signed, titled, dated and numbered '1/3' on the flush-mount verso. *sheet /flush-mount 48 x 38in (122 x 96.5cm)*

**\$6,000 - 8,000**

## **Provenance**

With Rosegallery, Santa Monica.

## **Literature**

Homes, *Todd Hido: House Hunting*, Nazraeli Press, 2001.



60

**JOHN HUMBLE (BORN 1944)**

*178th Street at Manhattan Place, Torrance, California, from the series "The Urban Landscape", September 20, 1979*

Chromogenic print, signed, titled, dated and numbered '4/15' in the margin.

22 3/4 x 19in (57.8 x 48.3cm)

sheet 24 x 20in (61 x 50.8cm)

**Provenance**

With Jan Kesner Gallery, Los Angeles.

**\$1,800 - 2,200**





61

# **ANTHONY HERNANDEZ (BORN 1947)**

*Waiting in Line #35, 1996*

Archival pigment print, flush-mounted on Dibond, signed on a gallery label affixed on the flush-mount verso; number one from the edition of seven.

sheet /flush-mount 40 x 40in (101.6 x 101.6cm)

\$2,000 - 3,000

## **Provenance**

With Christopher Grimes Gallery, Los Angeles.

## **Literature**

Hernandez and Sekula, *Waiting for Los Angeles*, Nazraeli Press, 2002, pl. 49.



62

**WALKER EVANS (1903-1975)**

*Tennessee Road Sign, "Get Right with God", December 27, 1969*

Gelatin silver print, signed on the mount, titled, notation 'XI 6,'

Evans and Lunn Archive credit stamps on the mount verso.

7 1/4 x 7 1/4 in (18.4 x 18.4 cm)

mount 14 x 11 in (27.9 x 35.6 cm)

**Provenance**

With Rosegalerie, Santa Monica.

**\$2,000 - 3,000**





63

**CARL DE KEYZER (BORN 1958)**

*Spectators before the Hill Cumorrah Pageant organized by the Church of Latter Day Saints (Mormons), Palmyra, NY, 1990*

Gelatin silver print, signed, titled 'Palmyra--NY, God, Inc.', dated and numbered '4/10' on the verso.

14 1/4 x 17 5/8in (36.2 x 44.7cm)

sheet 16 x 20in (40.6 x 50.8cm)

**\$500 - 700**

**Provenance**

From the artist's collection.

**Literature**

De Keyzer, *God Inc.*, Uitgeverij Focus, 1992. pl. 59.

Another example from Magnum photographer De Keyzer's series can be found in lot 92.





64

**CHRIS JORDAN (BORN 1963)**

*Church Interior, Near Port Sulphur, Louisiana, from the series "In Katrina's Wake", 2005*

Archival pigment print, signed, titled, dated and numbered '2/9' on the verso.

20 x 24 1/2in (50.8 x 62.2cm)

sheet 28 x 32in (71.1 x 81.3cm)

**\$1,800 - 2,200**

**Provenance**

With Paul Kopeikin Gallery, Los Angeles.

**Literature**

Jordan, *In Katrina's Wake: Portraits of Loss from an Unnatural Disaster*, Princeton University Press, 2006, p. 105.



65

**LISA KERESZI**

*Neon Sign, Times Square Theater, NYC, 2001*

Archival pigment print, flush-mounted on Dibond, signed, titled, dated and numbered '4/5' on the verso; signed in ink on a gallery label affixed on the flush-mount verso.

sheet /flush-mount 40 x 50in (101.6 x 127cm)

**\$1,000 - 1,500**

**Provenance**

With Yancey Richardson Gallery, New York.



66

66

**JOHN SZARKOWSKI (1925-2007)**

*Three Buildings--Chicago, St. Louis and Columbus, 1954*

Three gelatin silver prints, printed 2006, each signed, titled and dated on the verso. (3) each 10 1/2 x 13 1/2in (26.7 x 34.3cm) or the reverse  
sheet each 11 x 14in (27.9 x 35.6cm) or the reverse

**\$3,000 - 5,000**

**Provenance**

With Pace/MacGill, New York.

**Literature**

*John Szarkowski: Photographs*, Bulfinch Press, pls. 18, 23-24

67

**WILLIAM CHRISTENBERRY (BORN 1936)**

*New Hampshire Avenue; and White Finial, Washington D.C., 1974 and April 1979*

Two Ektacolor Brownie prints, each signed titled and dated on the verso. (2) each 5 x 3 1/2in (12.7 x 8.9cm)  
sheet each 10 x 8in (25.4 x 20.3cm)

**\$3,000 - 5,000**

**Provenance**

With Pace/MacGill, New York.

68

**WILLIAM CHRISTENBERRY (BORN 1936)**

*Beale Street, White Window, Washington, D.C., c. 1973*

Chromogenic print, signed, titled, dated and credit stamp on the verso.  
3 1/4 x 4 3/4in (8.3 x 12.3cm)  
sheet 8 x 10in (20.3 x 25.4cm)

**\$2,000 - 3,000**

**Provenance**

With Rosegallery, Santa Monica.





67 (actual size)



67 (actual size)



68 (actual size)



69



70



71

69

**LISA KERESZI**

*Plaque with City in Fog, Meuse-Argonne Point, Governors Island, NY, 2003*

Archival pigment print, signed, titled, dated and numbered '1/8' on the verso.  
17 3/4 x 23 3/8in (70.5 x 59.1cm)  
sheet 20 x 24in (50.8 x 61cm)

**\$700 - 900**

**Literature**

*Eccles, Governors Island: Photographs by Lisa Kereszi and Andrew Moore, Public Art Fund, 2004, p. 19.*

70

**WILLIAM EGGLESTON (BORN 1939)**

*Untitled, from "The Louisiana Project", c. 1980*  
Chromogenic print, signed, dated and numbered '3/7' on the verso.

14 1/2 x 21 1/2in (36.8 x 54.6cm)  
sheet 20 x 24in (50.8 x 61cm)

**\$2,000 - 3,000**

**Provenance**

With Rosegalerie, Santa Monica.

71

**MANUEL ALVAREZ BRAVO (1902-2002)**

*Momia #7 (Baby mummy), Guanajuato, Mexico, 1935*

Gelatin silver print, printed 2001, initialed on the verso.

9 3/8 x 7 1/4in (23.6 x 18.4cm)  
sheet 10 x 8in (25.4 x 20.3cm)

**\$2,000 - 3,000**

**Provenance**

From the artist's collection;  
with Rosegalerie, Santa Monica.





72

72

**MANUEL ALVAREZ BRAVO (1902-2002)**

*La Operacion Hospital, Juarez, Mexico, 1930s*

Gelatin silver print, printed 2001, initialed by the artist on the verso.

9 1/4 x 7in (23.5 x 17.8cm)

sheet 10 x 8in (25.4 x 20.3cm)

**\$2,000 - 3,000**

**Provenance**

From the artist's collection;  
with Rosegallery, Santa Monica.

73

**ELIZABETH HEYERT**

*Death portraits, from the series "The Travelers", 2003-2004*

Six chromogenic prints, flush-mounted on aluminum, printed 2005,  
each signed on a gallery label affixed on the flush-mount verso;  
each number one or two from the edition of six. (6)

sheet /flush-mount 38 x 30in (96.5 x 76.2cm)

**\$3,000 - 5,000**

**Provenance**

With Edwynn Houk Gallery, New York.

**Literature**

Heyert, *The Travelers*, Scalo, 2005.

In 2003 and 2004 Elizabeth Heyert photographed the bodies of more than thirty people at the Harlem funeral parlor of Isaiah Owens. The series makes a fascinating, if apparently macabre, contribution to contemporary portrait photography. Heyert's death portraits however are moving and intimate, never lurid or voyeuristic. No matter the circumstances of their life, or death, the departed are, in Owen's words, "going to the party" and are appropriately dressed up for this last journey to paradise.



73

"I was aware that I was also photographing a community from the past, a vanishing piece of cultural history. Some of the people I photographed left a brutal life in the Depression-era South to move to Harlem, where many of the southern religious traditions were re-established... With Harlem rapidly changing, these traditions are fading. I hope my photographs will tell some small part of the story of a passing generation and their way of death."

- Elizabeth Heyert



74

### **TERRY EVANS**

*Field Museum, drawer of cardinals;*

*and meadowlarks, various dates, 2001*

Two iris prints, each signed, titled, dated and numbered '1/15' and '3/15' respectively in the margin. (2)

*each 21 7/8 x 17 1/8in (55.5 x 43.7cm)*

*sheet each 24 x 20in (61 x 50.8cm)*

**\$1,500 - 2,000**

### **Provenance**

With Rosegallery, Santa Monica.

### **Literature**

Evans, *From Prairie to Field*, Field Museum, Chicago, 2002.

Terry Evans photographed hundreds of specimens of plants, birds, insects, fish and animals from the drawers of the Chicago Field Museum which had been gathered over time by scientists in order to better understand the wildlife of the prairie. Turning her lens on these subjects sometimes unsettled Evans, whose own parents were dying as she worked on the project. She has stated: "I do think there is value in bringing ourselves to art that makes us uncomfortable: because if we explore that discomfort, we come to understand ourselves better."





75

**RICHARD ROSS (BORN 1947)**

*Museum of Natural History, Paris, Parakeets*, 1982  
Chromogenic print, signed, titled and dated in the margin.

30.5/8 x 30in (77.9 x 76.2cm)  
sheet 40 x 30in (101.6 x 76.2cm)

**\$700 - 900**

**Provenance**

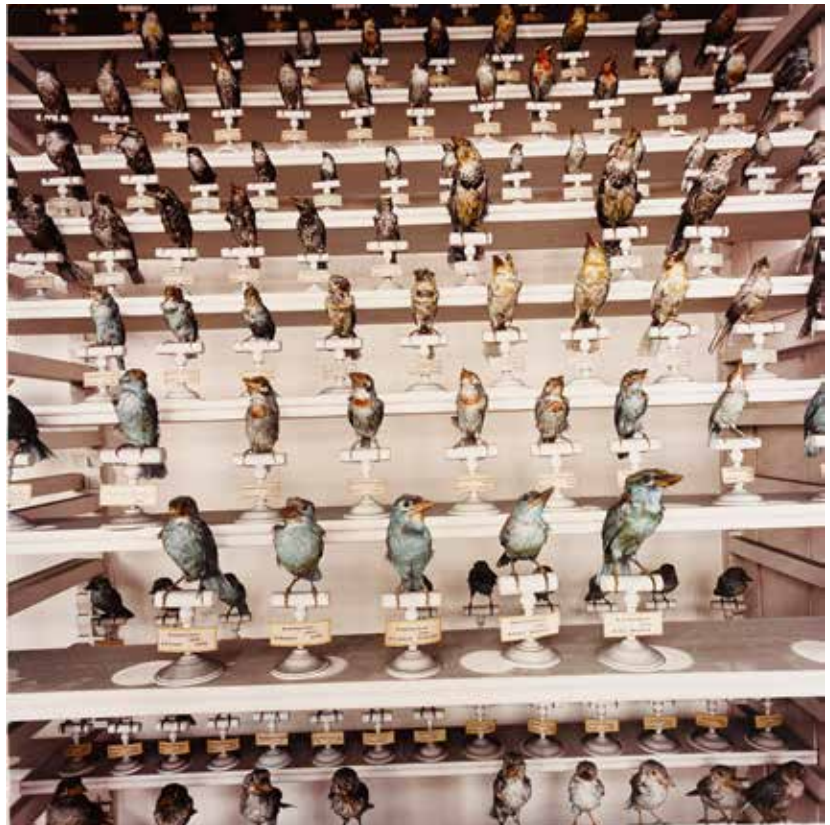
With Rosegallery, Santa Monica.

**Literature**

Ross, *Museology*, Aperture, 1989.

Richard Ross began working on a series entitled *Museology* in the 1980s, where he documented the behind-the-scenes activity of a number of natural history museums, including this one in Paris. As an examination of these institutions and their historical exhibits, Ross produces images that are both decorative and yet also questions ideas perception and truth.

Another example of Ross' work can be seen in lot 141.



76

**JAMES WELLING (BORN 1951)**

*Eggs*, 1976

Chromogenic print, printed 2006, initialed, titled, dated and numbered '7/20' on the verso.

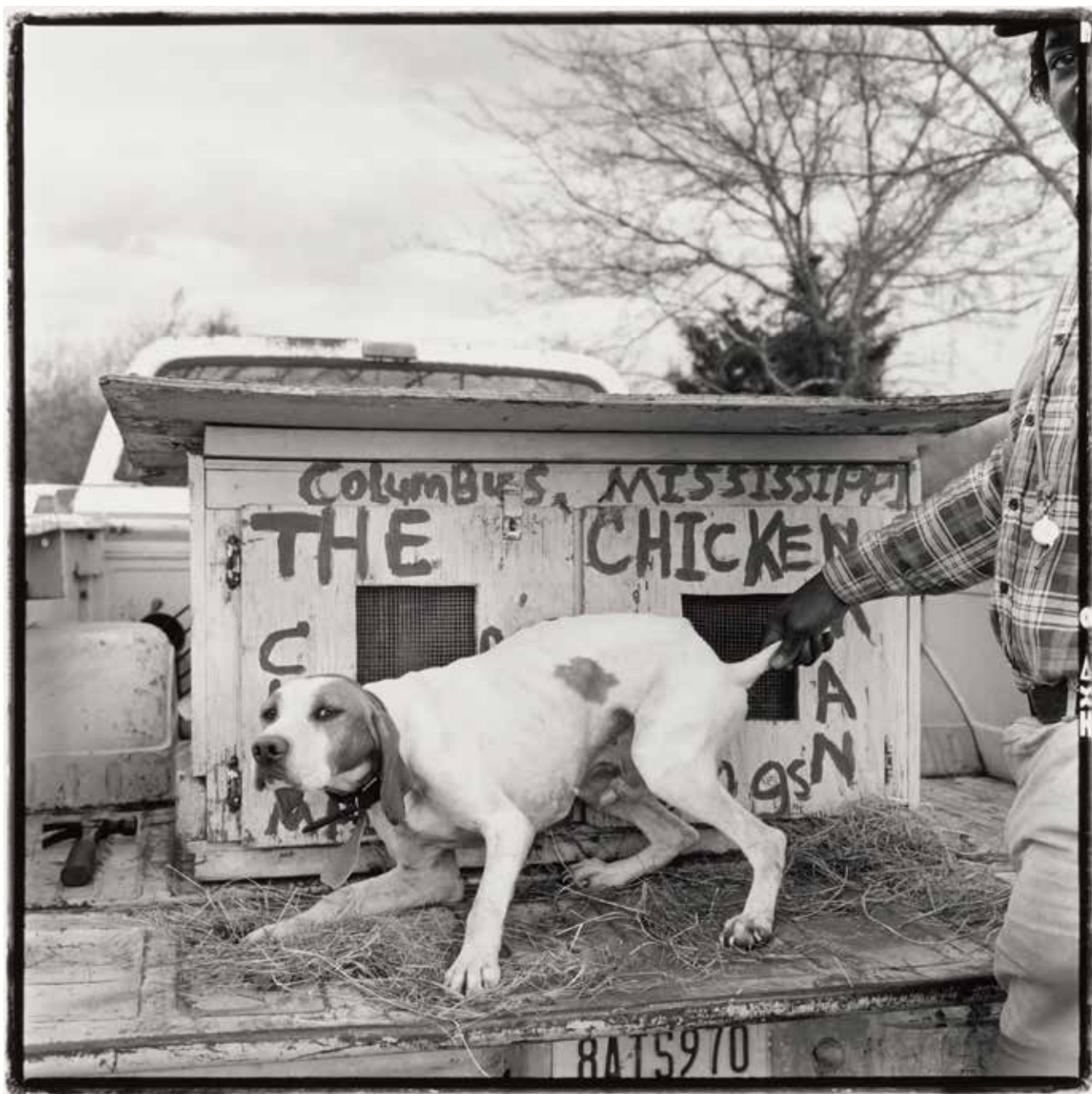
4 3/4 x 5 3/4in (12.1 x 14.6cm)  
sheet 6 x 8in (15.2 x 20.3cm)

**\$1,000 - 1,500**

**Provenance**

With Rosegallery, Santa Monica.





77

**BIRNEY IMES (BORN 1951)**

*The Chickenman's Dog, Lowndes County, Mississippi, 1990*

Gelatin silver print, signed on the verso.

9 1/2 x 9 1/2 in (24.1 x 24.1 cm)

sheet 14 x 11 in (35.6 x 27.9 cm)

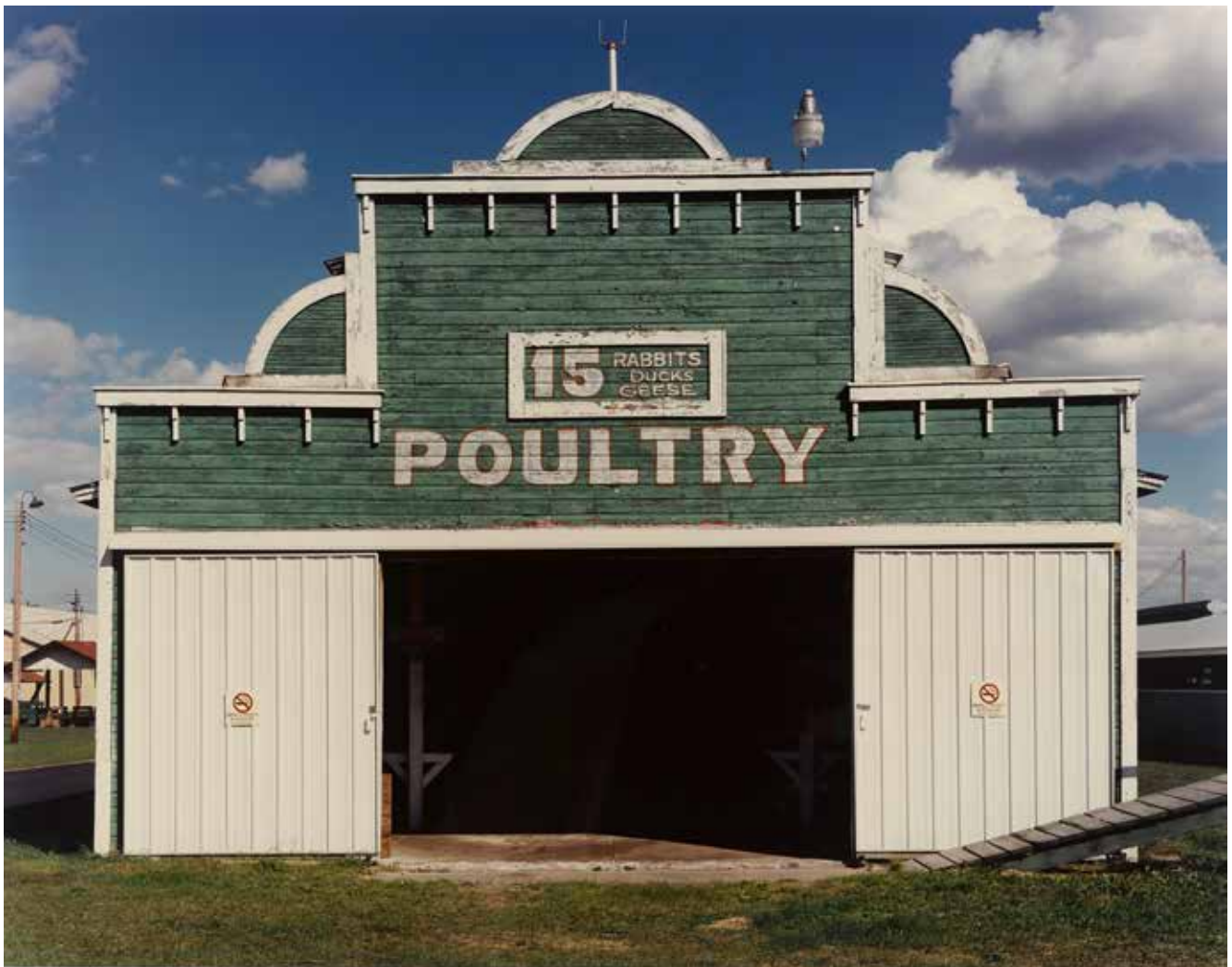
\$800 - 1,200

**Provenance**

From the artist's collection;  
with Rosegallery, Santa Monica.

**Literature**

Imes, *Partial to Home (Photographers at Work)*, Smithsonian Institution Press, Washington, D.C., 1994, pl. 9.



78

# **DAVID HUSOM**

*Selected images: fairground buildings, Montana, Minnesota, Missouri, Michigan and Nebraska, 1978-1995*

Eleven chromogenic prints, printed 1994-1998, each signed, titled, dated and with various negative/printing notations in the margin. (11) each 17 1/8 x 22in (43.7 x 55.9cm) sheet each 20 x 24in (50.8 x 61cm)

**\$4,000 - 6,000**

## **Provenance**

From the artist's collection.

David Husom is best known for his photographs of fairground architecture in his home state of Minnesota and the neighboring High Plains states where these fairs are an integral part of rural life. Husom documents the buildings in the off-season when they are closed. In taking the shot, he uses a consistent technique, capturing the exterior from a more or less uniform distance. Husom has cited several influences to this approach, most notably Bernd and Hilla Becher's 1960s and 1970s typological studies of industrial buildings. Similarly he focuses on the utilitarian construction of his buildings, stripping any extraneous detail or elaboration that might distract from his objective descriptions.

Two other examples of Husom's work can be found later in the sale—lots 135 and 144.





79

**CHRIS VERENE (BORN 1969)**

*At the Galesburg Knox County Fair, c. 2000*

Chromogenic print, flush-mounted on Plexiglas, titled in the margin;  
signed and numbered '11/20' on the verso.

15 1/2 x 15 1/2 in (39.4 x 39.4cm)

sheet 24 x 20 in (61 x 50.8cm)

\$1,200 - 1,800

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Verene, *Chris Verene*, Twin Palms, 2000, unpaginated.



80

**MANUEL ALVAREZ BRAVO (1902-2002)**

*Sombreros*, 1930

Gelatin silver print, printed later, initialed on the verso.

6 1/2 x 9 1/4 in (16.5 x 23.5cm)

sheet 8 x 10 in (20.3 x 25.4cm)

\$2,500 - 3,500

**Provenance**

From the artist's collection;  
with Rosegallery, Santa Monica.





81

81

**RUSSELL LEE (1903-1986)**

*At the Square Dance, McIntosh County, Oklahoma, October 1940*  
Three dye-transfer prints, printed 1986, signed by Tennyson Schad, Director, Light Gallery, New York, credit, title, date and stamped 'one of a limited edition of 250...made by Light Gallery...from the original Farm Security Administration transparencies held by The Library of Congress, Washington, D.C.' on the verso. (3)  
each 6 1/2 x 10in (16.5 x 25.4cm) or the reverse  
sheet each 11 x 13in (27.9 x 33cm)

**\$2,000 - 3,000**

**Provenance**

With Howard Greenberg Gallery, New York.

82

**JONA FRANK**

*Selected Portraits, nd*

Six chromogenic prints, each signed, five variously numbered from the edition of five, one numbered '1/6' on the mount verso. (6)  
each 40 x 30in (101.6 x 76.2cm)  
mount each 43 x 36in (109.2 x 91.4cm)

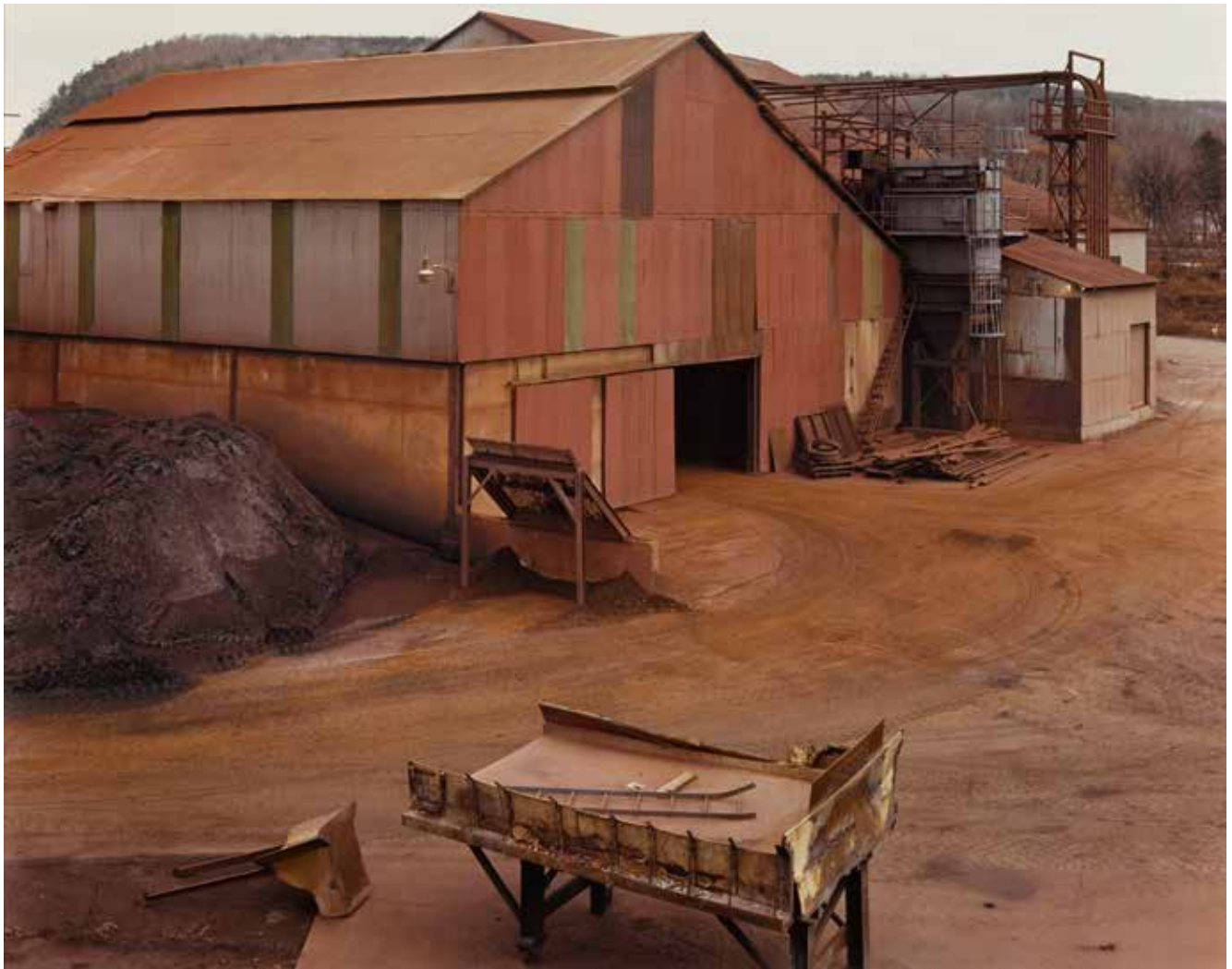
**\$2,500 - 3,500**

**Provenance**

From the artist's collection.







83

**JOEL STERNFELD (BORN 1944)**

*Prince Manufacturing, Bowmanstown, Pennsylvania, 1982*  
Chromogenic print, printed 1987, signed, titled and dated  
on the verso; one from the edition of 50.

13 1/2 x 16 7/8in (34.3 x 42.7cm)

sheet 16 x 20in (40.6 x 50.8cm)

**\$2,000 - 3,000**

**Provenance**

With Pace/MacGill, New York.



84

**JOHN HUMBLE (BORN 1944)**

*E Street at Wilmington Boulevard, Wilmington, California, from the series "The Urban Landscape", November 15, 1979*  
Chromogenic print, signed, titled, dated and numbered '3/15' in the margin.

19 1/2 x 23 1/2in (49.5 x 59.7cm)

sheet 20 x 24in (50.8 x 61cm)

**\$1,800 - 2,200**

**Provenance**

With Jan Kesner Gallery, Los Angeles.





85

**ALEX HARRIS (BORN 1949)**

*Selected images, Louisiana, April-May, 1985*

Seven chromogenic prints, printed June 2007, each signed, titled, dated and numbered 'Two of twenty' on the verso; each accompanied by a printed credit label, signed by the artist. (7)  
 each approximately 22 x 27 1/2in (55.9 x 69.9cm)  
 sheet each 30 x 40in. (76.2 x 101.6cm)

**\$3,500 - 4,500**

**Provenance**

From the artist's collection.



86

**LISA KERESZI**

*Help, Crow's Nest, Joe's Junkyard, 2002*

Chromogenic print, flush-mounted on Dibond, signed on a gallery label affixed on the flush-mount verso.

sheet /flush-mount 30 x 40in (76.2 x 101.6cm)

\$800 - 1,200

**Provenance**

With Yancey Richardson Gallery, New York.



87

**BIRNEY IMES (BORN 1951)**

*The Out of Sight Club, Yazoo City, from the series "Juke Joints", 1989*  
Chromogenic print, flush-mounted on Plexiglas, printed later, signed on the flush-mount verso.

sheet /flush-mount 30 x 40in (76.2 x 101.6cm)

\$1,200 - 1,800

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Imes, *Juke Joints*, University Press of Mississippi, 1990, pl. 8.





88

**JOHN HUMBLE (BORN 1944)**

*719 Lincoln Boulevard, Venice, from the series  
"The Urban Landscape", May 13, 1995*

Chromogenic print, printed 2003, signed, titled, dated  
and numbered '4/15' in the margin.

31 1/4 x 39 1/4 in (79.4 x 99.7cm)

sheet 40 x 50 in (101.6 x 127cm)

**\$2,000 - 3,000**

**Provenance**

With Jan Kesner Gallery, Los Angeles.



89

**SHERON RUPP**

*Grand Isle, Vermont; and Wartrace, Tennessee, 1990-1991*

Two chromogenic prints, each signed, titled and dated on the verso. (2)

each 15 x 22 1/8in (38.1 x 56.4cm)

sheet each 20 x 24in (50.8 x 61cm)

**\$1,000 - 1,500**

Other examples of Rupp's work can be found in lots 100, 117, 239, 242 and 157.

"I do not ever really go up to someone and say, 'Can I take your picture?'"

- Sheron Rupp





90

**RUSSELL LEE (1903-1986)**

*At the Fair, Pietown, New Mexico, October 1940*

Three dye-transfer prints, printed 1986, signed by Tennyson Schad, Director, Light Gallery, New York, credit, title, date and stamped 'one of a limited edition of 250...made by Light Gallery...from the original Farm Security Administration transparencies held by The Library of Congress, Washington, D.C.' on the verso. (3)

*each 7 x 10in (17.8 x 25.4cm)*

*sheet each 11 x 13in (27.9 x 33cm)*

**\$2,000 - 3,000**

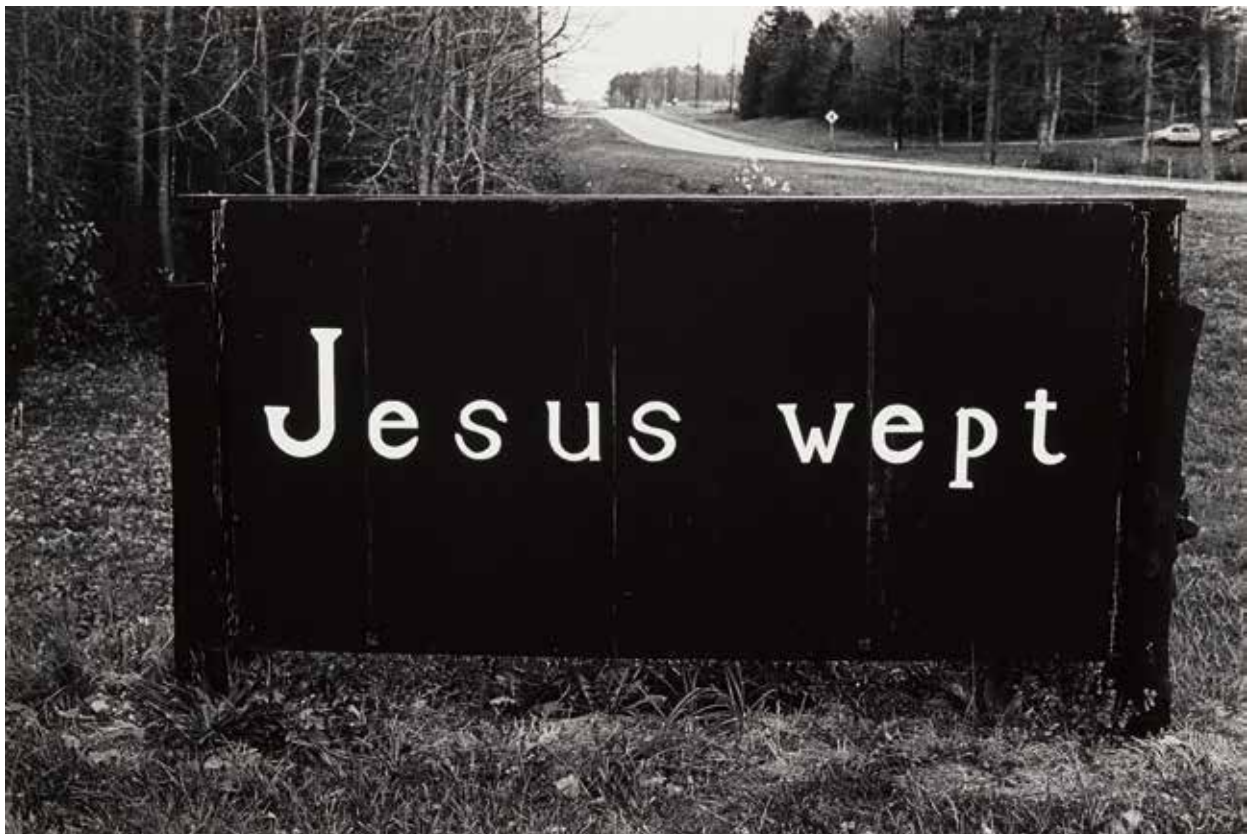
**Provenance**

With Howard Greenberg Gallery, New York.





91



91



92

91

### **SAM FENTRESS**

*Roxboro, North Carolina; and Blossberg Pennsylvania*, 1985; and 1998  
Two gelatin silver and chromogenic prints, each signed, titled, dated  
and respectively numbered '1/12' and '2/12' on the verso. (2)  
each 10 x 15in (25.4 x 38.1cm)  
sheet each 16 x 20in (40.6 x 50.8cm)

**\$1,000 - 1,500**

#### **Provenance**

From the artist's collection.

#### **Literature**

Fentress, *Bible Road, Signs of Faith in the American Landscape*,  
David and Charles, 2007.

For well over two decades, photographer Sam Fentress has traveled  
across America taking architectural photographs. Along the way, he  
has also encountered a host of religious signs and billboards and his  
records of them offer a fascinating glimpse into a distinctly American  
cultural phenomenon.

92

### **CARL DE KEYZER (BORN 1958)**

*KKK Cross, Hico, Texas*, from "God Inc.," 1991  
Gelatin silver print, signed, titled, dated, numbered '2/10'  
and 'Magnum' credit stamp on the verso.  
12 3/4 x 39 3/8in (32.4 x 32.4in)  
sheet 19 x 45in (48.2 x 114.3cm)

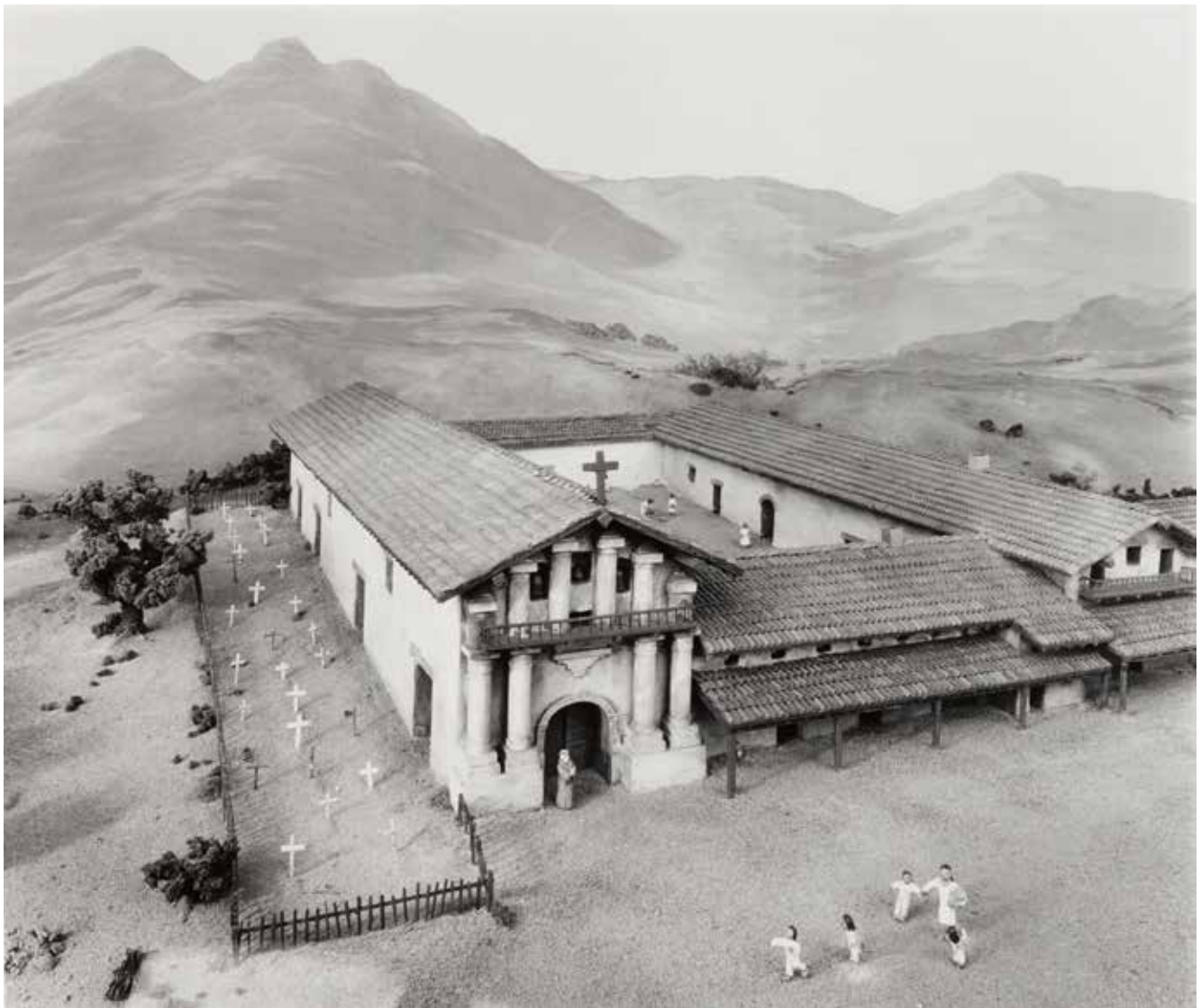
**\$800 - 1,200**

#### **Provenance**

From the artist's collection.

#### **Literature**

De Keyzer, *God Inc.*, Uitgeverij Focus, Amsterdam, 1992, pl. 48.



93

**ROBERT DAWSON**

*Model of Old Mission Dolores, San Francisco, California, from the "Farewell, Promised Land" Project, 1995*

Gelatin silver print, signed, titled, dated, numbered 'Print #3' on the verso.

14 1/8 x 16 3/4in (38.6 x 35cm)

sheet 16 x 20in (40.6 x 50.8cm)

**\$700 - 900**

**Provenance**

From the artist's collection.

**Literature**

Dawson and Brechin, *Farewell, Promised Land: Waking from the California Dream*, University of California Press, 1999, pl. 19.

Robert Dawson's photographs, *Farewell, Promised Land* document the stark contrast between the Californian landscape of yesterday and today. In this disturbing series, he is giving us a stark warning about the state's ongoing environmental and social degeneration.

Another example from this series can be found in lot 112.





(actual size)

94

**WILLIAM CHRISTENBERRY (BORN 1936)**

*Church, Sprott, Alabama, 1977*

Ektacolor Brownie print, printed 1993, signed, titled and dated on the verso.

3 x 5in (7.6 x 12.7cm)

sheet 8 x 10in (20.3 x 25.4cm)

**\$2,000 - 3,000**

**Provenance**

With Pace/MacGill, New York.

**Literature**

Christenberry, *Southern Photographs*, Aperture, 1983, pl. 124.



95

**STEVE FITCH (BORN 1949)**

*Diorama, I-75, Gaylord, Michigan, 1973*

Gelatin silver print, signed, titled, dated and credit stamp on the verso.

10 1/4 x 9in (26 x 22.9cm)

sheet 14 x 11in (35.6 x 27.9cm)

**Provenance**

With Paul Kopeikin Gallery, Los Angeles.

**\$800 - 1,200**



96

**GRACIELA ITURBIDE (BORN 1942)**

*Selected images, King Ranch, Santa Gertrudis, Kingsville, Texas, 2001*

Five gelatin silver prints, each signed in the margin. (5)

10 x 10in (25.4 x 25.4cm) (3); and 8 1/2 x 13in (21.6 x 33cm)

or the reverse (2)

sheet each 14 x 11in (35.6 x 27.9cm) or the reverse

**Provenance**

From the artist's collection.

**\$3,500 - 4,500**







98

97

**DOUGLAS HILL (BORN 1950)**

*Selected images, Warner Bros., 1982*

Five dye-bleach prints, printed 1998, each signed, titled, dated and numbered '1/20' on the verso. (5) sheet each 20 x 24in (50.8 x 61cm) or the reverse

**\$2,500 - 3,500**

98

**LISA KERESZI**

*Trashcan, Broadway Arcade, Times Square, NYC, 2004*

Archival pigment print, flush-mounted on Dibond, signed, titled, dated and numbered '4/5' on the verso; signed on the gallery label affixed on the flush-mount verso.

sheet /flush-mount 29 1/2 x 37 1/4in (74.9 x 94.6cm)

**\$1,000 - 1,500**

**Provenance**

With Yancey Richardson Gallery, New York.



99

**WILLIAM EGGLESTON (BORN 1939)**

*Untitled (Seated couple)*, 1970s

Chromogenic print, signed in the margin.

6 1/4 x 9 5/8in (15.2 x 24.5cm)

sheet 12 x 12 7/8in (30.5 x 32.6cm)

**\$1,000 - 1,500**

**Provenance**

With Rosegallery, Santa Monica.





100

**SHERON RUPP**

*Greenfield, Massachusetts, 1982*

Archival pigment print, printed May 2007, signed,  
titled and dated on the verso.

*14 x 20 7/8in (35.6 x 52.8cm)*

*sheet 20 x 24in (50.8 x 61cm)*

**\$500 - 700**

**Provenance**

From the artist's collection.



101

101

**WILLIAM CHRISTENBERRY (BORN 1936)**

*Rear of Cotton Gin, Greensboro, Alabama, 1981*

Chromogenic print, printed 1994, signed, titled and dated on the verso.

17 1/4 x 21 7/8in (43.8 x 55.4cm)

sheet 20 x 24in (50.8 x 61cm)

**\$3,000 - 5,000**

**Provenance**

With Pace/MacGill, New York.

**Literature**

Christenberry, *Southern Photographs*, Aperture, 1983, pl. 130.

102

**JACK D. TEEMER**

*Selected images from the series "Personal Spaces", 1979-1986*

Six chromogenic prints, five signed, titled and dated on the mat; five signed, titled and dated on the overmat. (6)

each 8 x 10 1/4in (20.3 x 26cm)

sheet each 11 x 14in (27.9 x 35.6cm)

**\$2,000 - 3,000**

Jack D. Teemer's photographs of blue-collar neighborhoods in cities like Baltimore, Dayton, and Cincinnati center on their residents' yards, some of which are carefully landscaped, while others are cluttered or neglected. Teemer's photographs allow us to imagine the people who live in these spaces, but his photographs also infer the socio-economic factors that underlie their often poor appearance--low income and inadequate urban zoning. Teemer stated, "While I only expect the photographs to reveal, rather than alleviate difficult situations, they are nevertheless both disturbing and beautiful in their portrayal of the celebration of life."

Another example of Teemer's work can be found in lot 118.









(actual size)

103

**WILLIAM CHRISTENBERRY (BORN 1936)**

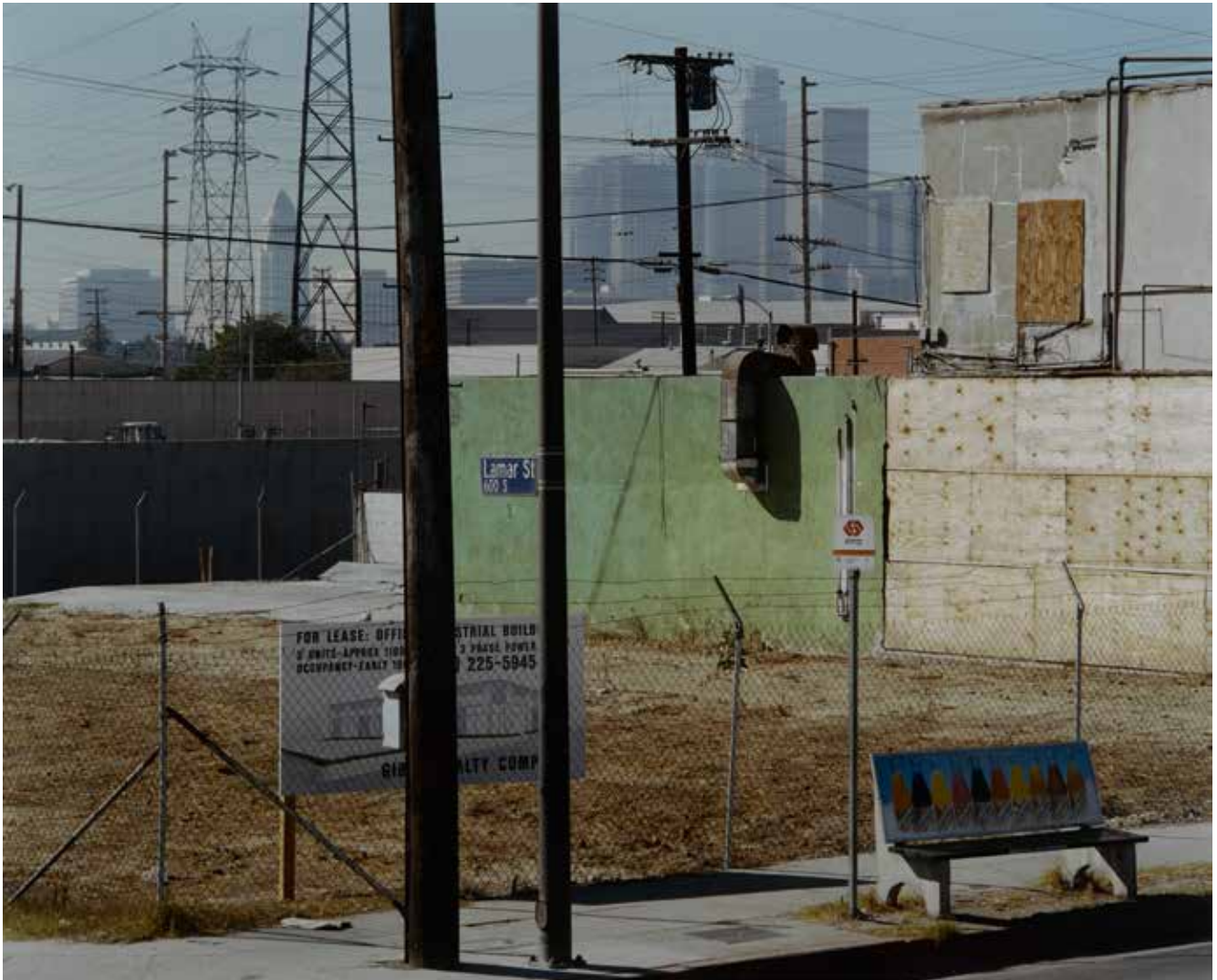
*King Cobra, Memphis, Tennessee, 1993*

Chromogenic print, printed 1995, signed, titled and dated on the verso.

3 3/8 x 4 7/8in (8.4 x 12.4cm)

sheet 8 x 10in (20.3 x 25.4cm)

**\$2,000 - 3,000**



104

**JOHN HUMBLE (BORN 1944)**

*View West from Main Street at Lamar, Los Angeles, from the series "The Urban landscape", November 9, 1990*

Chromogenic print, signed, titled, dated and numbered '1/15' in the margin.

18 3/4 x 23in (47.6 x 58.4cm)

sheet 20 x 24in (50.8 x 61cm)

\$1,800 - 2,200

**Provenance**

With Jan Kesner Gallery, Los Angeles.



105



106





107 (actual size)

105

**STEVE FITCH (BORN 1949)**

*Inside a House in Yoder, Eastern Wyoming,*  
June 9, 1995

Chromogenic print, signed, titled, dated  
and numbered '4/17' on the verso.  
30 x 40in (76.2 x 101.6cm)

**\$1,200 - 1,800**

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Fitch, *Gone: Photographs of Abandonment  
on the High Plains*, University of New Mexico  
Press, 2002.

106

**CHRIS VERENE (BORN 1969)**

*Ever Since Grammy Jane Died, Grandpa Bill  
Has Lived Alone In That Little House*, c. 2000

Chromogenic print, flush-mounted on  
Plexiglas, titled in the margin; signed  
and numbered '2/10' on the verso.  
15 1/2 x 15in (39.4 x 38.1cm)  
sheet 24 x 20in (61 x 50.8cm)

**\$1,200 - 1,800**

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Verene, *Chris Verene*, Twin Palms, 2000,  
unpaginated.

107

**WILLIAM CHRISTENBERRY (BORN 1936)**

*House near Marion, Alabama*, 1964  
Ektacolor Brownie print, printed 1999,  
signed, titled and dated on the verso.

3 x 5in (7.6 x 12.7cm)  
sheet 8 x 10in (20.3 x 25.4cm)

**\$3,000 - 5,000**

**Provenance**

With Rosegallery, Santa Monica.



108



109



110 (actual size)

108

**MIKE SMITH**

*Selected images, Tennessee, 1996-2002*

Three archival pigment prints, each signed, titled, dated, variously numbered from the edition of 30 and various negative notations on the verso. (3)

each 17 x 21 1/2in (43.2 x 53.3cm)

sheet each 20 x 24in (50.8 x 61cm)

**\$1,800 - 2,200**

109

**WILLIAM CHRISTENBERRY (BORN 1936)**

*Otis and Willi Mae Hicks' Store, outside*

*Greensboro, Alabama, 1987*

Chromogenic print, printed 1995, signed, titled and dated on the verso.

17 1/4 x 21 7/8in (43.8 x 55.4cm)

sheet 20 x 24in (50.8 x 61cm)

**\$2,000 - 3,000**

**Provenance**

From the artist's collection;  
with Rosegallery, Santa Monica.

110

**WILLIAM CHRISTENBERRY  
(AMERICAN, BORN 1936)**

*Rebel Gasoline Station, Moundville,  
Alabama, 1964*

Ektacolor Brownie print, printed 1993,  
signed, titled and dated on the verso.

3 x 3in (7.6 x 7.6cm)

sheet 8 x 10in (20.3 x 25.4cm)

**\$2,000 - 3,000**

**Provenance**

With Pace/MacGill, New York.







112

111

**BIRNEY IMES (BORN 1951)**

*Selected images from "Whispering Pines", 1993*

Seven chromogenic prints, each signed on the verso. (7)

each 18 1/4 x 22 3/8in (46.4 x 56.8cm)

sheet each 20 x 24in (50.8 x 61cm)

**\$4,000 - 6,000**

**Provenance**

From the artist's collection;  
with Rosegallery, Santa Monica.

**Literature**

Imes, *Whispering Pines*, University Press of Mississippi, 1994,  
various plates.

112

**CARL COREY**

#2852, *The Depot, Monroe, Wisconsin*, from the series "Tavern League", nd

Chromogenic print, signed and titled on the verso.

20 x 20in (50.8 x 50.8cm)

sheet 23 x 23in (58.4 x 58.4cm)

**\$600 - 800**





113

**HENRY HORENSTEIN**

*Untitled, 1974*

Gelatin silver print, signed and numbered '1/25' on the verso.

15 x 15in (38.1 x 38.1cm)

sheet 20 x 16in (50.8 x 40.6cm)

**\$500 - 700**

**Provenance**

From the artist's collection.





114

**ROGER MERTIN (1942-2001)**

*Highland Park Diner, Rochester, New York, 24 December, 1990*

Chromogenic print, printed 1996, signed, titled, dated and copyright credit reproduction limitation in the margin.

23 1/4 x 18 3/4 in (59.1 x 47.6cm)

sheet 24 x 20 in (61 x 50.8cm)

**\$1,200 - 1,800**

**Provenance**

From the artist's collection.

Considered a master-technician, Mertin's photographs are quite diverse--from his image of an interior of a cozy local diner, decorated for Christmas, such as this lot, to his quite different treatment of the subject in lot 134, an image marking Rochester, New York's 150th birthday celebrations. In his obituary notice about Mertin, fellow photographer Carl Chiarenza wrote of his friend:

"He was interested in local environments wherever they happened to be. He wasn't looking for the exotic or the different; he was always looking for the American vernacular. Those were the kind of things that drew him."



115

**WILLIAM K. GREINER**

*Barber Shop, New Orleans Athletic Club, 1993*

Chromogenic print, printed 2005, signed, titled, dated, numbered '1/5' and credit stamp on the verso.

36 1/4 x 29in (94.6 x 73.7cm)

sheet 43 x 36in (109.2 x 91.4cm)

**\$1,000 - 1,500**

**Provenance**

With Rosegallerly, Santa Monica.





116

**CHRIS VERENE (BORN 1969)**

*Mabe and Marion's Front Porch, c. 2000*

Chromogenic color print, flush-mounted on Plexiglas, titled in the margin; signed and numbered '8/10' on the verso.

15 1/2 x 15 1/8in (39.4 x 38.7cm)

sheet 24 x 20in (61 x 50.8cm)

\$1,200 - 1,800

**Provenance**

With Rosegallerie, Santa Monica.

**Literature**

Verene, *Chris Verene*, Twin Palms, 2000, unpaginated.





117

117

**SHERON RUPP**

*Selected images, Ohio and Utah, 1983; and 1991*

Three chromogenic prints, two printed May 2007, each signed, titled and dated on the verso. (3)

each 14 x 20 3/4in (35.6 x 52.7cm)

sheet each 20 x 24in (50.8 x 61cm)

**\$1,500 - 2,000**

**Provenance**

From the artist's collection.

118

**JACK D. TEEMER**

*Selected images from the series "Children at Play", 1987-1989*

Six chromogenic prints, each signed, titled and dated in the margin. (6)

each 11 x 13 5/8in (27.9 x 34.8cm)

sheet each 13 x 16in (33 x 40.6cm) or 16 x 20in (40.6 x 50.8cm)

**\$2,000 - 3,000**

**Provenance**

From the artist's collection.



118

"I wanted to produce a body of work that reveals human values and relationships, largely through the innocence of children, in working-class urban neighborhoods where people appear to live on the edge and who seem to have little control over their destiny. While both disturbing and beautiful, I find this work reveals a duality between a chaotic and sometimes impoverished environment with that of a celebration, innocence, and love for life. It's difficult to get something that will penetrate to other issues. I'm interested in the children's innocence, how they haven't been biased by life, haven't been limited yet by rules and prejudices, and in how they perceive others."

- Jack Teemer





119

**TODD HIDO (BORN 1968)**

#2868, from the series *"House Hunting"*, 1996

Chromogenic print, flush-mounted on aluminum, signed, titled, dated and numbered '1/3' on the flush-mount verso. sheet /flush-mount 38 x 48in (95.5 x 122cm)

**\$6,000 - 8,000**

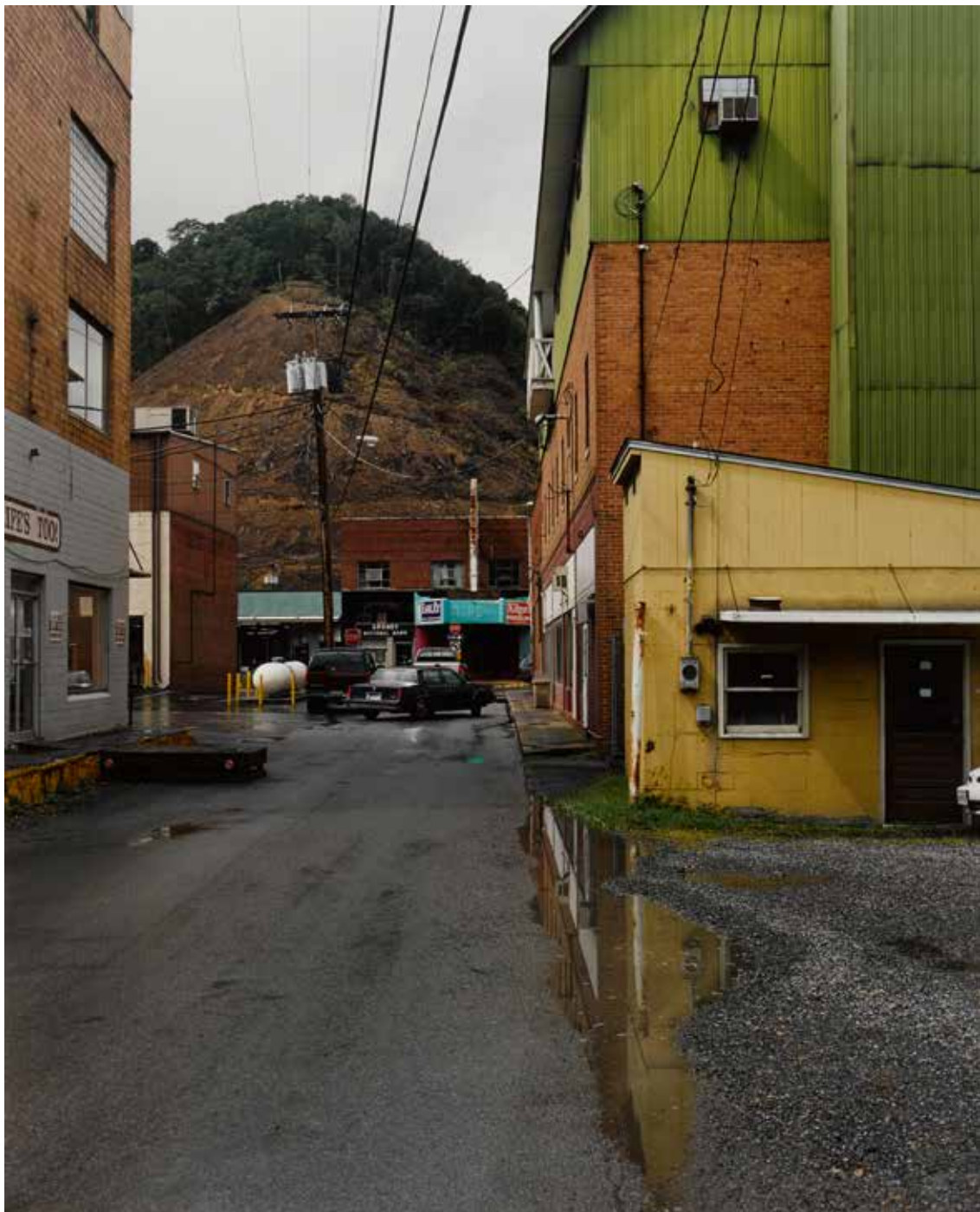
**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Homes, *Todd Hido: House Hunting*, Nazraeli Press, 2001.





120

**MIKE SMITH**

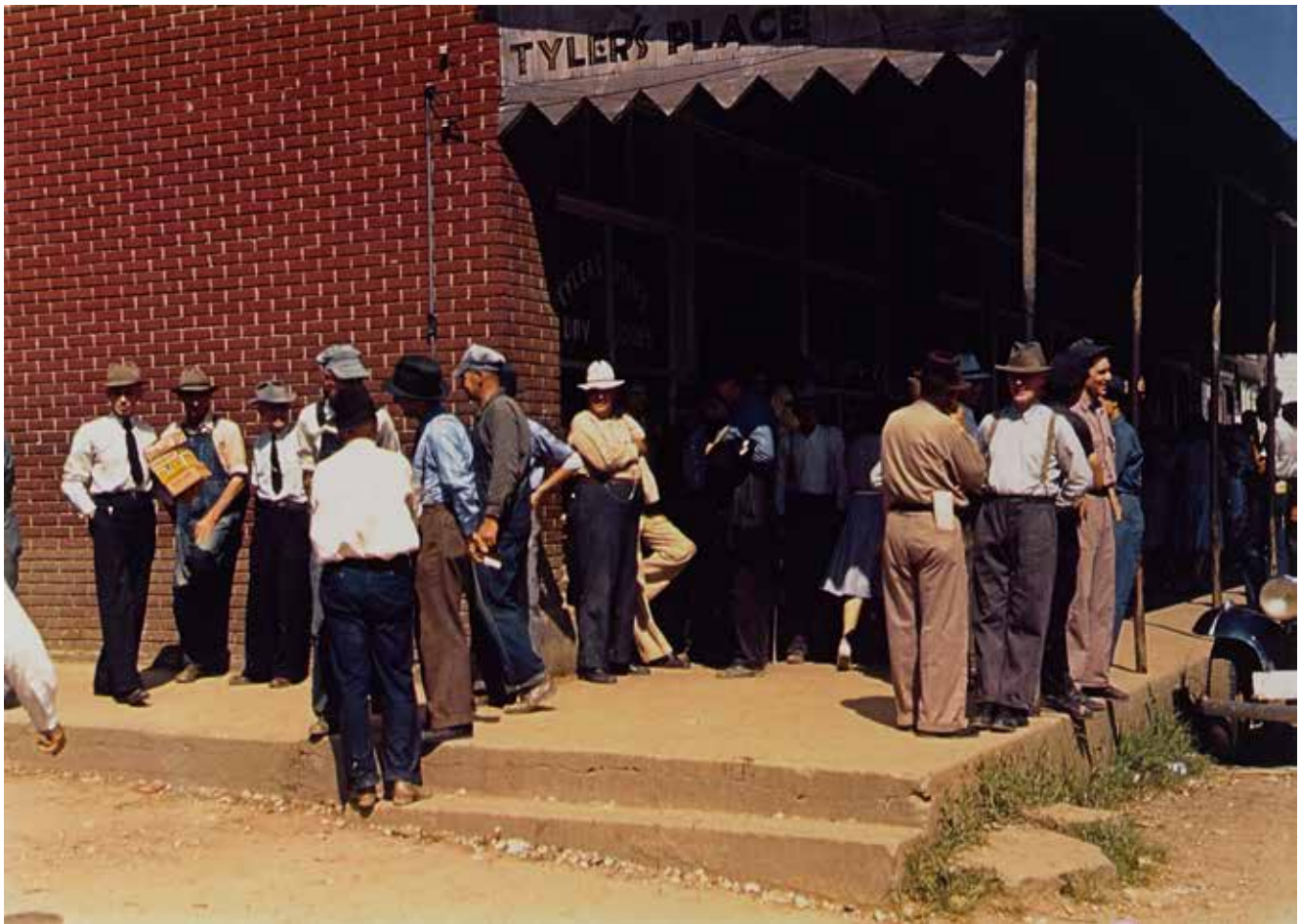
*Selected images, Virginia, 1996-2002*

Four archival pigment prints, each signed, titled, dated, and three numbered '2/30', one '25/30' on the verso. (4)

each 16 7/8 x 20 3/4in (42.8 x 52.7cm) or the reverse

sheet each 20 x 24in (50.8 x 61cm) or the reverse

**\$2,500 - 3,500**



121

121

**MARION POST WOLCOTT (1910-1990)**

*Farmers and Townspeople in Town on Court Day, Compton, Kentucky, September 1940*

Dye-transfer print, printed 1986, signed by Tennyson Schad, Director, Light Gallery, New York, credit, title, date and stamped 'one of a limited edition of 250...made by Light Gallery...from the original Farm Security Administration transparencies held by The Library of Congress, Washington, D.C.' on the verso.  
7 1/4 x 10 1/4in (18.4 x 10.4cm)

**\$800 - 1,200**

**Provenance**

With Rosegallery, Santa Monica.

122

**WILLIAM CLIFT (BORN 1944)**

*Exhibition Cases, Bent County Court House, Las Animas, Colorado, 1975*

Gelatin silver print, printed 1986, signed, titled and dated on the mount; signed and copyright credit reproduction limitation on the mount verso; signed on the overmat.  
9 3/8 x 7 1/4in (23.7 x 18.4cm)  
sheet 10 x 8in (25.4 x 20.3cm)  
mount 21 x 17in (53.3 x 43.2cm)

**\$1,000 - 1,500**

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Pare, *Court House: An Illustrated Document*, Horizon Press, 1978, pl. 124.









123

**MANUEL ALVAREZ BRAVO (1902-2002)**

*Caja en el Peso (Box on the grass)*, c. 1930

Gelatin silver print, printed later, initialed by the artist on the verso.

7 x 9 1/2in (17.8 x 24.1cm)

sheet 10 x 8in (25.4 x 20.3cm)

**Provenance**

From the artist's collection;  
with Rosegallery, Santa Monica.

**\$3,000 - 5,000**



124

**LISA KERESZI**

*Shade in My Grandmother's Bedroom, Pennsylvania, 2007*

Archival pigment print, signed, titled, dated and numbered '2/5' on an accompanying label.  
sheet 40 x 30in (101.6 x 76.2cm)

**\$800 - 1,200**





125

**DOUG DUBOIS (BORN 1960)**

*My Grandmother*, 1990

Chromogenic print, printed 2001, signed, titled and dated on the verso.

22 5/8 x 15 1/4 in (57.5 x 38.7 cm)

sheet 24 x 20 in (61 x 50.8 cm)

**\$800 - 1,200**

**Provenance**

From the artist's collection.

**Literature**

DuBois, *All the Days and Nights*, Aperture, 2009.

In DuBois' first and longest series, *All the Days and Nights*, spanning more than twenty years from 1984, he photographs his own family, recording the complicated and nuanced relationships that unfolded as time and events took their toll on the group.





126

**CHRIS VERENE (BORN 1969)**

*Josh and His Girlfriend*, 1997

Archival pigment print, flush-mounted on Plexiglas, printed 2002, titled in the margin, signed on the flush-mount verso; one from the edition of five.

40 x 39 1/2in (101.6 x 100.3cm)

sheet /flush-mount 60 x 48in (152.4 x 122cm)

**\$2,000 - 3,000**

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

Verene, *Chris Verene*, Twin Palms, 2000, unpaginated.



127



127



128 (actual size)

127

**MARION POST WOLCOTT (1910-1990)**

*Sunset Village (FSA Housing for Defense Workers), Redford, VA; and Shucked Corn, 1940-41*

Two gelatin silver prints, printed c. 1988, each signed and the first titled and numbered '1/10' in the margin; the second signed, dated and numbered '5/25' on the verso. (2)  
each 13 5/8 x 17 5/8in (34.7 x 44.8cm)  
sheet each 16 x 20in (40.6 x 50.8cm)

**\$2,000 - 3,000**

**Provenance**

With Gallery of Contemporary Photography, Santa Monica.

128

**WILLIAM CHRISTENBERRY (BORN 1936)**

*House in Summertime, Greensboro, Alabama, 1972*

Ektacolor Brownie print, printed 1999, signed, titled and dated on the verso.

3 x 5in (7.6 x 12.7cm)  
sheet 8 x 10in (20.3 x 25.4cm)

**\$2,000 - 3,000**

**Provenance**

From the artist's collection;  
with Rosegallery, Santa Monica.





129



129





130

129

**DETROIT PUBLISHING COMPANY**

*Rose Covered Cottage, Pasadena; and Riverside, California, 1898-1900*

Two photochroms, each with printed copyright credit in the image. (2) each 7 x 9in (17.8 x 23cm)

**\$500 - 700**

**Provenance**

With G. Ray Hawkins Gallery, Santa Monica;  
with Rosegallery, Santa Monica.

A photochrom (also referred to as a photochrome) is a colorized print, produced from a black and white negative directly transferred onto a lithographic printing plate.

130

**ROBERT DAWSON**

*Overview of Million Dollar Homes, Blackhawk, from the "Farewell, Promised Land" Project, 1992*

Chromogenic print, signed, titled, dated and numbered 'Print #2' on the verso.

14 7/8 x 18 3/4in (37.6 x 47.8cm)

sheet 16 x 20in (40.6 x 50.8cm)

**\$500 - 700**

**Provenance**

From the artist's collection.

**Literature**

Dawson and Brechin, *Farewell, Promised Land: Waking from the California Dream*, University of California Press, 1999, pl. 155.



131

**JOSHUA LUTZ**

*A Planned Landscape, Florida, 2001*

Archival pigment print, flush-mounted on Plexiglas, signed and dated on the flush-mount verso.

Number one from the edition of 10.

22 x 22 1/2in (55.9 x 69.9cm)

sheet /flush-mount 30 x 32 1/4in (76.2 x 81.9cm)

**\$500 - 700**





132

**STEPHEN SHORE (BORN 1947)**

*Grassy Key, Florida, 11/10/77*

Chromogenic print, signed, titled and dated on the verso.

*17 1/8 x 21 1/2in (43.7 x 54.6cm)*

*sheet 20 x 24in (50.8 x 61cm)*

**\$4,000 - 6,000**

**Provenance**

With Rosegallery, Santa Monica.





133 (actual size)



134



135

133

**WILLIAM CHRISTENBERRY (BORN 1936)**

*Warehouse Wall and Store, Newbern, Alabama, 1990*  
Ektacolor Brownie print, printed 1992, signed, titled and dated on the verso.  
3 x 5in (7.6 x 12.7cm)  
sheet 8 x 10in (20.3 x 25.4cm)

**\$2,000 - 3,000**

**Provenance**

From the artist's collection;  
with Rosegallery, Santa Monica.

134

**ROGER MERTIN (AMERICAN, 1942-2001)**

*The Great Canal Caper, Sesquicentennial Celebration, Gennessee Valley Park, Rochester, NY, 8 July, 1984*  
Chromogenic print, printed 1996, signed, titled, dated and copyright reproduction limitation in the margin.  
27 5/8 x 34 3/4in. (70.1 x 88.3cm)  
sheet 30 x 40 (76.2 x 101.6cm)

**\$1,800 - 2,200**

**Provenance**

From the artist's collection.

135

**DAVID HUSOM**

*Selected images, Minnesota, 1980, 2003-2004*  
Six archival pigment prints, each signed, titled, dated and numbered '1/20' or '2/20' in the margin. (6)  
each 21 7/8 x 27 7/8in (55.4 x 70.6cm)  
sheet each 24 x 30in (61 x 76.2cm)

**\$3,000 - 5,000**

**Provenance**

From the artist's collection.





136



136



137 (actual size)

136

**ALEX HARRIS (BORN 1949)**

*Jack Campbell's House, Sunburry; and Foodland, Midway, Georgia,*  
March 25, 1985

Two chromogenic prints, printed June 2007, each signed, titled, dated  
and numbered 'two of twenty' on the verso; each accompanied by a  
printed credit label, signed by the artist. (2)  
each 21 7/8 x 27 7/8in (55.4 x 70.6cm)  
sheet each 30 x 40in (76.2 x 101.6cm)

**\$1,000 - 2,000**

137

**WILLIAM CHRISTENBERRY (BORN 1936)**

*Church, near Marion, Alabama,* 1976

Ektacolor Brownie print, printed 1999, signed,  
titled and dated on the verso.

3 x 5in (7.6 x 12.7cm)  
sheet 8 x 10in (20.3 x 25.4cm)

**\$1,500 - 2,000**

**Provenance**

From the artist's collection;  
with Rosegallery, Santa Monica.



138

**WALKER EVANS (1903-1975)**

*Studies from "Walker Evans: Selected Photographs", 1930-1937*

Four gelatin prints, printed 1974, each signed by the artist and numbered '59/75' in an unknown hand on the mount. (4) varying sizes from 7 1/2 x 8 1/2in (19.1 x 21.6cm) to 10 7/8 x 8 5/8in (27.4 x 22cm) mount each 11 x 14in (27.9 x 35.6cm) or the reverse

**\$7,000 - 9,000**

**Provenance**

With Gallery of Contemporary Photography, Santa Monica.

**Literature**

Morra and Hill, *Walker Evans: The Hungry Eye*, Harry N. Abrams, 1993, all illustrated.





139

**SHERON RUPP**

*Shawnee; and Utica, Ohio*, 1983

Two chromogenic prints, each signed  
titled and dated on the verso. (2)  
each 14 x 20 3/4in (35.6 x 52.7cm)  
sheet each 20 x 24in (50.8 x 61cm)

**\$1,000 - 1,500**

**Provenance**

From the artist's collection.



140

140

**GEORGE TICE (BORN 1938)**

*Fairmount High School, Indiana, 1985*

Gelatin silver print, printed March 2009, signed on the mount; titled and dated on the mount verso.

15 1/8 x 19 1/8in (38.6 x 48.8cm)

mount 20 x 24in (50.8 x 61cm)

**\$1,500 - 2,500**

141

**RICHARD ROSS (BORN 1947)**

*Museum of Movie Magic, Las Vegas, Nevada, nd*

Chromogenic print, signed, titled and numbered '5/25' in the margin.

29 1/4 x 29 1/4in (74.3 x 74.3cm)

sheet 40 x 30in (101.6 x 76.2cm)

**\$1,000 - 1,500**

**Provenance**

With Rosegallery, Santa Monica.

**Literature**

*Blind Spot*, Issue 13, 1999, cover.



141





142

**SHERON RUPP**

*Clinton; and Bayside, Ontario, 1995*

Two chromogenic prints, each signed, titled and dated on the verso. (2)

each 17 1/4 x 22 1/2in (44.1 x 57.2cm)

sheet each 20 x 24in (50.8 x 61cm)

**\$1,000 - 1,500**



143

**STEPHEN SHORE (BORN 1947)**

*North Black Avenue, Bozeman, Montana, January 16, 1981*  
Dye-transfer print, printed 1982, signed and numbered '27/75'  
on the verso.

9 3/8 x 12in (23.7 x 30.5cm)

sheet 13 1/2 x 16 1/8in (34.3 x 41.1cm)

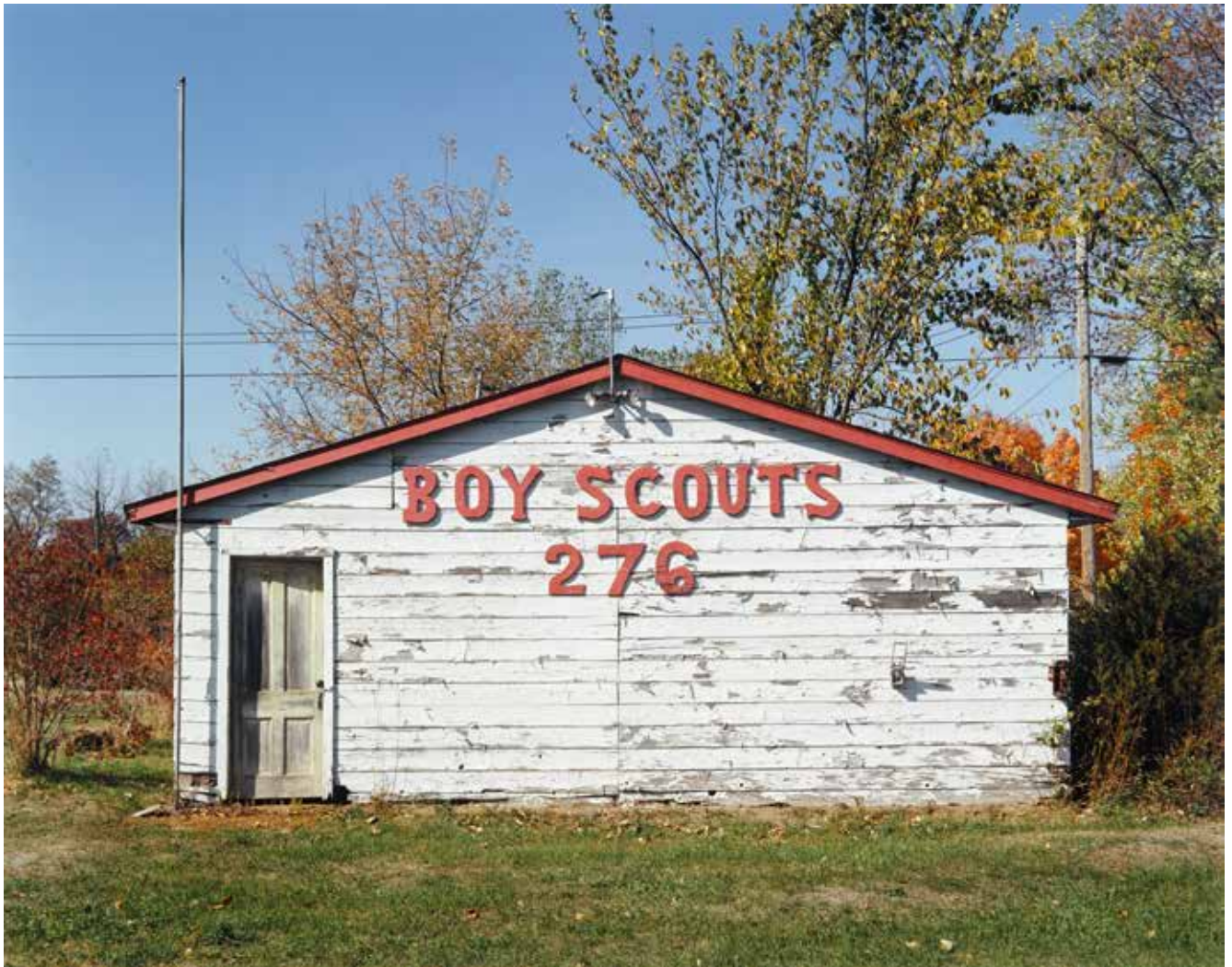
**\$3,000 - 5,000**

**Provenance**

With Rosegallerly, Santa Monica.

Shore's luminous print was included in Anthology Film Archive's *Commemorative Portfolio*, which featured the work of 13 prominent contemporary artists, including Peter Beard, Helen Levitt and Joel Meyerowitz. It was produced to raise funds for the organization's renovations of its new home in a former courthouse on Second Street at Second Avenue, New York City.





144

**DAVID HUSOM**

*Selected images, Wisconsin, 2003-2004*

Five archival pigment prints, each signed, titled, dated and numbered '1/20' or '2/20' in the margin. (5)

*each 21 7/8 x 27 7/8in (55.4 x 70.6cm)*

*sheet each 24 x 30in (61 x 76.2cm)*

**\$2,500 - 3,500**

**Provenance**

From the artist's collection.





145

**LISA KERESZI**

*Ball Toss, Coney Island, 2001*

Archival pigment print, flush-mounted on Dibond, signed on a gallery label affixed on the flush-mount verso; number one from the edition of five.

sheet /flush-mount 30 x 40in (76.2 x 101.6cm)

**\$1,000 - 1,500**

**Provenance**

With Yancey Richardson Gallery, New York.



146

**MANUEL ALVAREZ BRAVO (1902-2002)**

*Trampa Puesta*, 1930

Gelatin silver print, printed later, signed on the verso.

7 x 9 1/2in (18 x 24.1cm)

sheet 8 x 10in (20.3 x 25.4cm)

**\$2,500 - 3,500**

**Provenance**

From the artist's collection;  
with Rosegallery, Santa Monica.

**Literature**

Kismaric, *Manuel Alvarez Bravo*, The Museum of Modern Art,  
New York, 1997, pl. 92.



147

**DICK ARENTZ (BORN 1935)**

*Superior, Arizona, 1983*

Platinum-palladium print, signed, titled, dated, numbered  
'39/50' and notation '1220023' in the margin.  
*sheet 20 3/4 x 26in. (52.7 x 66cm)*

**\$700 - 900**

**Provenance**

From the artist's collection;  
with RoseGallery, Santa Monica.

Richard Arentz is a multiple award-winning photographer, as well as a renowned authority on the complex platinum-palladium printing process.







149

148

**HOWARD ZEGART**

*Mailboxes, 1948*

Gelatin silver print, probably unique, signed and dated on the mount.

9 1/2 x 6 5/8in (24.1 x 16.8cm)

mount 13 x 9 3/4in (33 x 24.8cm)

**\$500 - 700**

Little is known about Howard Zegart, but it seems he may have been a student of Minor White. This exquisite little exhibition print is almost certainly unique.

149

**LISA KERESZI**

*Houses with Wires, Jim Thorpe, Pennsylvania, 2009*

Archival pigment print, signed, titled, dated and numbered

'1/5' on an accompanying label.

sheet 30 x 40in (76.2 x 101.6cm)

**\$800 - 1,200**



150

**TODD HIDO (BORN 1968)**

#2621, from the series "House Hunting", 2000

Chromogenic print, flush-mounted on aluminum, signed, titled, dated and numbered '3/5' on the flush-mount verso.

sheet /flush-mount 38 x 30in (96.5 x 76.2cm)

**\$3,000 - 5,000**

**Provenance**

With Steven Kasher Gallery, New York.

**Literature**

Homes, *Todd Hido: House Hunting*, Nazraeli Press, 2001.





Sternfeld's projects have consistently explored the possibility of a collective American identity by documenting ordinary people and places throughout the country. Each project he embarks on is bound by a concept that imbues it with subtle irony, often through insightful visual juxtapositions or by pairing images with informational text. Another characteristic aspect of Sternfeld's work is that color is never arbitrary; it functions in highly sophisticated ways to connect elements and resonate emotion.

- Luhring Augustine

151

**JOEL STERNFELD (BORN 1944)**

*Two Green Buildings, Jamestown, New York--The Other in West Dummerstown, Vermont, 1994-95*

Chromogenic print, signed, titled and numbered '1/5' in the margin.  
sheet 20 x 24in (50.8 x 61cm) overall

**Provenance**

With Pace/MacGill, New York.

**\$3,000 - 5,000**



152

152

**STEPHEN SHORE (BORN 1947)**

*M 1/2 Avenue, Galveston, Texas, 7/20/75*  
Chromogenic print, signed, titled and dated  
on the verso.

*17 1/4 x 21 3/4in (43.8 x 55.2cm)*  
sheet 20 x 24in (50.8 x 61cm)

**\$4,000 - 6,000**

**Provenance**

With Rosegallery, Santa Monica.

153

**JAMES WELLING (BORN 1951)**

*View of Grafton; and Century House,*  
*Grafton, West Virginia, 1993*

Two gelatin silver prints; each initialed,  
titled and dated on the mount verso. (2)  
each 15 x 18 1/2in (38.1 x 47cm) or the reverse  
mount each 16 x 20in (40.86 x 50.8cm) or the  
reverse

**\$3,000 - 5,000**

**Provenance**

With Rosegallery, Santa Monica.

154

**JACK DELANO (1914-1977)**

*Street, Stowington, Connecticut, November 1940*  
Dye-transfer print, printed 1986, signed by  
Tennyson Schad, Director, Light Gallery, New  
York, credit, title, date and stamped 'one of a  
limited edition of 250...made by Light Gallery...  
from the original Farm Security Administration  
transparencies held by The Library of  
Congress, Washington, D.C.' on the verso.

*6 7/8 x 9 7/8in (17.3 x 24.9cm)*  
sheet 8 x 10in (20.3 x 25.4cm)

**\$600 - 800**

**Provenance**

With Rosegallery, Santa Monica.



153



154





155 (actual size)

155

**WILLIAM CHRISTENBERRY (BORN 1936)**

*Church, between Greensboro and Marion, Alabama, 1973*

Ektacolor Brownie print, printed 1999, signed, titled and dated on the verso.

*3 x 5in (7.6 x 12.7cm)*

*sheet 8 x 10in (20.3 x 25.4cm)*

**\$2,000 - 3,000**

**Provenance**

From the artist's collection;  
with Rosegallery, Santa Monica.

156

**ALEX HARRIS (BORN 1949)**

*North Mangum and Corporation Streets, Durham; and Scotch Hall, near Merry Hill, North Carolina, September 23 and November 14, 1984*

Two chromogenic prints, printed June 2007, each signed, titled, dated and numbered 'two of twenty' on the verso; each accompanied by a printed credit label, signed by the artist. (2)

*each 22 x 27 1/2in (55.9 x 69.9cm)*

*sheet each 30 x 40in (76.2 x 101.6cm)*

**\$1,000 - 1,500**

**Provenance**

From the artist's collection.



156



156





157



157





158 (actual size)

157

**SHERON RUPP**

*Untitled, from the series "Photographing Northampton," 2000-2003*

Two chromogenic prints, each signed, titled and dated on the verso. (2)  
each 17 1/8 x 21 3/8in (43.7 x 54.4cm)

sheet each 20 x 24in (50.8 x 61cm)

**\$1,000 - 1,500**

158

**WILLIAM CHRISTENBERRY (BORN 1936)**

*Abandoned House, near Montgomery, Alabama, 1971*

Ektacolor Brownie print, printed 1994, signed, titled and  
dated on the verso.

3 x 4 3/4in (7.6 x 12.1cm)

sheet 8 x 10in (20.3 x 25.4cm)

**\$2,500 - 3,500**

**Provenance**

With Pace/MacGill, New York.



159

**STEPHEN SHORE (BORN 1947)**

*South University Drive, Fort Worth, Texas, 6/4/76*  
 Chromogenic print, printed 2003, signed, titled, dated  
 and numbered '1/8' on the verso.  
*17 x 21 5/8in (43.1 x 55cm)*

**\$4,000 - 6,000**

**Literature**

Tillman, *Stephen Shore: Uncommon Places--The Complete Works*,  
 Aperture, p. 132.



160

**WILLIAM LARSON**

*Untitled, from the series "Tucson Gardens", 1980*

Chromogenic print, signed and copyright credit stamp in the margin.

17 x 21 5/8in (43.1 x 55cm)

sheet 20 x 24in (50.8 x 61cm)

**\$800 - 1,200**

**Provenance**

From the artist's collection.

**END OF SALE**



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Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

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6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time

five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

### MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of



## CONDITIONS OF SALE - CONTINUED

the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

### LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE**

**REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

### LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

## SELLER'S GUIDE

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (323) 850 7500.

### AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at [www.bonhams.com/us](http://www.bonhams.com/us).
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at [www.bonhams.com/us](http://www.bonhams.com/us). Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

### CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

### PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

### ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) or contact our Client Services Department.

BUYER’S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (323) 850 7500.

Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

BIDDING AT AUCTION

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

A valid Bonhams client account is required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum amount that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of sale by telephone, by facsimile or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the

item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/us](http://www.bonhams.com/us), and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see [www.bonhams.com/24783](http://www.bonhams.com/24783) or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200 .....	by \$10s
\$200-500 .....	by \$20/50/80s
\$500-1,000 .....	by \$50s
\$1,000-2,000 .....	by \$100s
\$2,000-5,000 .....	by \$200/500/800s
\$5,000-10,000 .....	by \$500s
\$10,000-20,000 .....	by \$1,000s
\$20,000-50,000 .....	by \$2,000/5,000/8,000s
\$50,000-100,000 .....	by \$5,000s
\$100,000-200,000 .....	by \$10,000s
above \$200,000 .....	at auctioneer's discretion

**The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.**

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams sales. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in

the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage page for a list of lots that will be removed to the offsite warehouse of Box Brothers. These designated lots must be retrieved by the buyer prior to the day and time designated on the Offsite Sold Property Storage page. If buyers of these designated lots also buy other lots, such as decorations, rugs or works of art, these lots may also be removed to the warehouse of Box Brothers, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 21 days, after which time they may be transferred to offsite storage. Wine, Jewelry, Natural History, Collectibles, 20th Century Decorative Arts, Rugs, Native American Art, Tribal Art and most Arms & Armor auctions are not included in this policy.

Box Brothers San Leandro (for San Francisco auctions only)  
1471 Doolittle Drive, San Leandro, CA 94577  
Tel (800) 942 6822; Fax (510) 628 8454

Box Brothers Los Angeles (for Los Angeles auctions only)  
220 W. Ivy Ave, Unit C, Inglewood, Ca 90302  
+1 (310) 419 9915 or +1 (800) 474 7447

Box Brothers is open Monday-Friday 8am-5pm with Saturday and Sunday hours available. Buyers must contact Box Brothers 24 hours in advance of pickup. Appointments are required.

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price(s) will accompany all international purchases.

Simultaneous sale property collection notice:

If this sale previews in multiple cities, please see the title page for details regarding final location of property for collection.

Handling and Storage Charges

Please note: For sold lots removed to Box Brothers, there will be no post-sale storage charge for lots collected within 5 days from the sale date. For lots that remain at Bonhams, there will be no post-sale storage charge for lots collected within 21 days of the sale date. Handling fees may apply.

Lots uncollected at Bonhams after 21 days may be removed to the warehouse of Box Brothers. Handling and storage fees will apply.

Insurance: All sold lots are insured by Box Brothers at the sum of the hammer price plus buyer's premium.

**Please refer to Box Brothers for a list of Handling, Storage and Insurance fees.**

Payment

**Payments for purchased lots must be made directly to Bonhams.** Box Brothers will not release property to a buyer unless the buyer has paid Bonhams first. All charges for handling and storage due to Box Brothers must be paid by the time of collection from their warehouse. Please telephone Box Brothers at +1 (800) 474 7447 in advance to ascertain the amount due. **Lots will only be released from Box Brothers' warehouse with a "Release Order" obtained from the cashier's office at Bonhams.**

The removal/storage and/or shipment by Box Brothers of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams or from Box Brothers directly.

Auction Results

Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).

# CONTACTS

## OFFICERS

Malcolm Barber  
Co-Chairman

Matthew Girling  
Chief Executive Officer

Laura King Pfaff •  
Chairman Emeritus

Leslie Wright  
Vice President, Trusts and Estates

Jon King  
Vice President, Business Development

Vice Presidents, Specialists  
Susan F. Abeles  
Rupert Banner  
Judith Eurich  
Mark Fisher  
Dessa Goddard  
Jakob Greisen  
Bruce McLaren  
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Mark Osborne  
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## REPRESENTATIVES

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**BONHAMS \***  
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**Chinese Works of Art & Paintings**  
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Evan Ide, (917) 340 4657  
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## Fine Art

**American**  
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**Contemporary**  
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**European Paintings**  
Madalina Lazen, (212) 644 9108

**Impressionist & Modern**  
William O'Reilly, (212) 644 9135

**Himalayan Art**  
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**Japanese Works of Art**  
Jeff Olson, (212) 461 6516

**Jewelry**  
Susan F. Abeles, (212) 461 6525  
Caroline Morrissey, (212) 644 9046  
Camille Barbier, (212) 644 9035

**Maritime Paintings & Works of Art**  
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**Modern Decorative Arts & Design**  
Benjamin Walker, (212) 710 1306

**Photographs & Prints**  
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**Russian Fine & Decorative Arts**  
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**Trusts & Estates**  
Sherri Cohen, (917) 206 1671

**Watches & Clocks**  
Jonathan Snellenburg, (212) 461 6530  
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## CLIENT SERVICES DEPARTMENT

**San Francisco**  
(415) 861 7500  
(415) 861 8951 fax  
Monday - Friday, 9am to 5pm

**Los Angeles**  
(323) 850 7500  
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Monday - Friday, 9am to 5pm

**BONHAMS \***  
**SAN FRANCISCO DEPARTMENTS**  
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**20th Century Fine Art**  
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**Asian Works of Art**  
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**Books & Manuscripts**  
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**Chinese Works of Art**  
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**Jewelry & Watches**  
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**Collectors' Motorcars & Motorcycles**  
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**Native American Art**  
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**BONHAMS \***  
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**20th Century Fine Art**  
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**African, Oceanic & Pre-Columbian Art**  
Fredric W. Backlar, (323) 436 5416 •

**Books & Manuscripts**  
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**Coins & Banknotes**  
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**Contemporary Art**  
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**Entertainment Memorabilia**  
Catherine Williamson, (323) 436 5442  
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**Furniture & Decorative Arts**  
Andrew Jones, (323) 436 5432  
Jennifer Kurtz, (323) 436 5478

**Jewelry & Watches**  
Dana Ehrman, (323) 436 5407  
Alexis Vourvoulis, (323) 436 5483

**Collectors' Motorcars & Motorcycles**  
Nick Smith, (323) 436 5470

**Photographs & Prints**  
Morisa Rosenberg, (323) 436 5435

**Natural History**  
Thomas E. Lindgren, (310) 469 8567 •  
Claudia Florian, G.J.G., (323) 436 5437 •

**California & Western  
Paintings & Sculpture**  
Scot Levitt, (323) 436 5425

**European Paintings**  
Mark Fisher, (323) 436 5488

**Silver**  
Aileen Ward, (323) 436 5463

**Trusts & Estates**  
Leslie Wright, (323) 436 5408  
Joseph Francaviglia, (323) 436 5443

• Indicates saleroom  
• Indicates independent contractor

The following information is recorded  
and available 24 hours a day, 7 days a  
week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results



# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)  
Please circle your bidding method above.

Paddle number (for office use only)

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders;** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

I will arrange a third party to collect my purchase(s)

☐

☐

☐

**Please email or fax the completed Registration Form and requested information to:**  
Bonhams Client Services Department  
7601 W. Sunset Blvd  
Los Angeles, California 90046  
Tel +1 (323) 850 7500  
Fax +1 (323) 850 6090  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

Sale title: The Producer's Pix	Sale date: 14 & 15 December, 2017
Sale no. 24783	Sale venue: Los Angeles
<b>General Bid Increments:</b> \$10 - 200 .....by 10s \$200 - 500 .....by 20 / 50 / 80s \$500 - 1,000 .....by 50s \$1,000 - 2,000 .....by 100s \$2,000 - 5,000 .....by 200 / 500 / 800s \$5,000 - 10,000 .....by 500s \$10,000 - 20,000 .....by 1,000s \$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s \$50,000 - 100,000 .....by 5,000s \$100,000 - 200,000 .....by 10,000s above \$200,000 .....at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

Crotch  
Practical and  
Convenient  
Cannot Bind  
in Crotch



2T92  
2T60

# Our Reducing Corsets

## Improve Your Appearance and

Closed  
Crotch  
Practical and  
Convenient  
Cannot Bind  
in Crotch



With  
Elastic  
Abdominal  
Reducing  
Belt

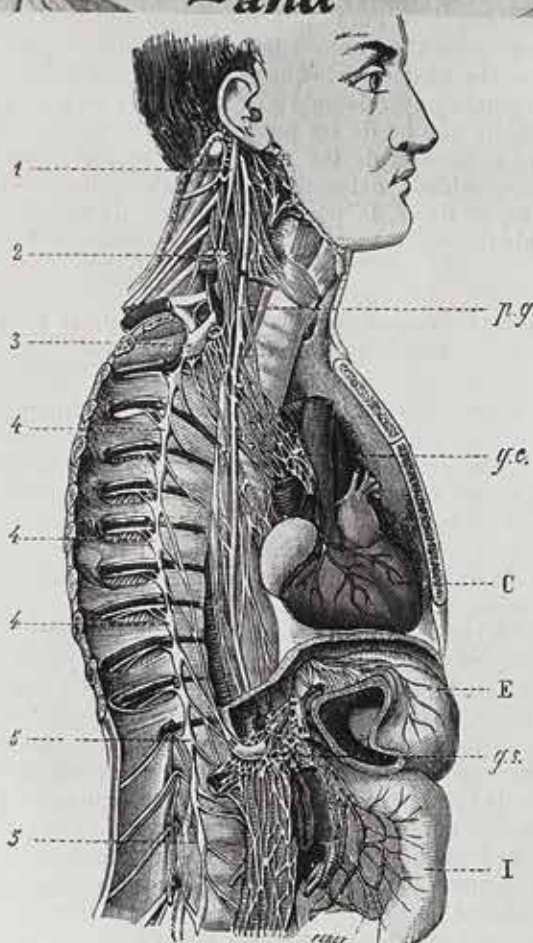


Corset  
Combined  
2T928  
2T607

\$4.09  
up

2T627

\$2.13



2T641

2T641  
Abdominal



2T603

Extra  
Long



2T603

\$2.09

2T627—Women of full figure  
who prefer a front-lacing reduc-  
ing corset find this "National"

2T641—A very ef-  
fective Abdominal  
Reducing Corset.



**B 1793**

**Bonhams**

7601 W. Sunset Boulevard  
Los Angeles, California  
90046

+1 323 850 7500

+1 323 850 6090 (fax)

