

# Bonhams



## Photographs

New York | October 2, 2018



COMMERCIAL

NEW

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d'Afficher

# Photographs

New York | Tuesday October 2, 2018, at 2pm EST

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## BONHAMS

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12pm to 5pm  
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10am-5pm  
Tuesday October 2,  
10am-12pm

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Please see pages 155 to 158 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 158, will be transferred to off-site storage along with all other items purchased, if not removed by 5pm Wednesday 3rd October.

## SALE NUMBER: 24613

Lots 1 - 138

## CATALOG: \$35

## INQUIRIES

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## SALE INCLUDING COLLECTIONS OF

Griffith J. Davis  
Kaspar M. Fleischmann  
Carl László

## ILLUSTRATIONS

Front cover: lot 7  
© Condé Nast  
Inside front cover: lot 133  
Session page: lot 121  
Inside back cover: lot 29  
Back cover: lot 45  
© The Estate of Ernst Haas

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## Bonhams

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## VARIOUS PRIVATE COLLECTIONS

1

### HELMUT NEWTON

*Woman into Man*, "Vogue", Paris, from "Private Property Suite I", 1979

Gelatin silver print, printed 1984, signed in pencil and 'Private Property Suite I' copyright credit reproduction limitation stamp on the verso; print '1' from set '9/75.'

14 1/4 x 9 3/8in (36.2 x 23.8cm)  
sheet 16 x 12in (40.7 x 30.5cm)

\$10,000 - 15,000

### Literature

*Vogue* (Paris), March 1979, ill. p. 301;  
Newton, *SUMO*, Taschen, 1999/2009, np;  
Blonsky, *Helmut Newton: Private Property*, W.W. Norton and  
Company, 1990, ill. pl. 1



2

**JOHN SWANNELL (BORN 1946)**

*Fine Lines* (Debbie Moore and Lindy Christensen), 1977

Platinum print, printed c. 2006, signed and numbered '18/25' in pencil in the margin; signed, titled, dated, numbered '18/25' in pencil and copyright credit reproduction limitation stamp on the verso.

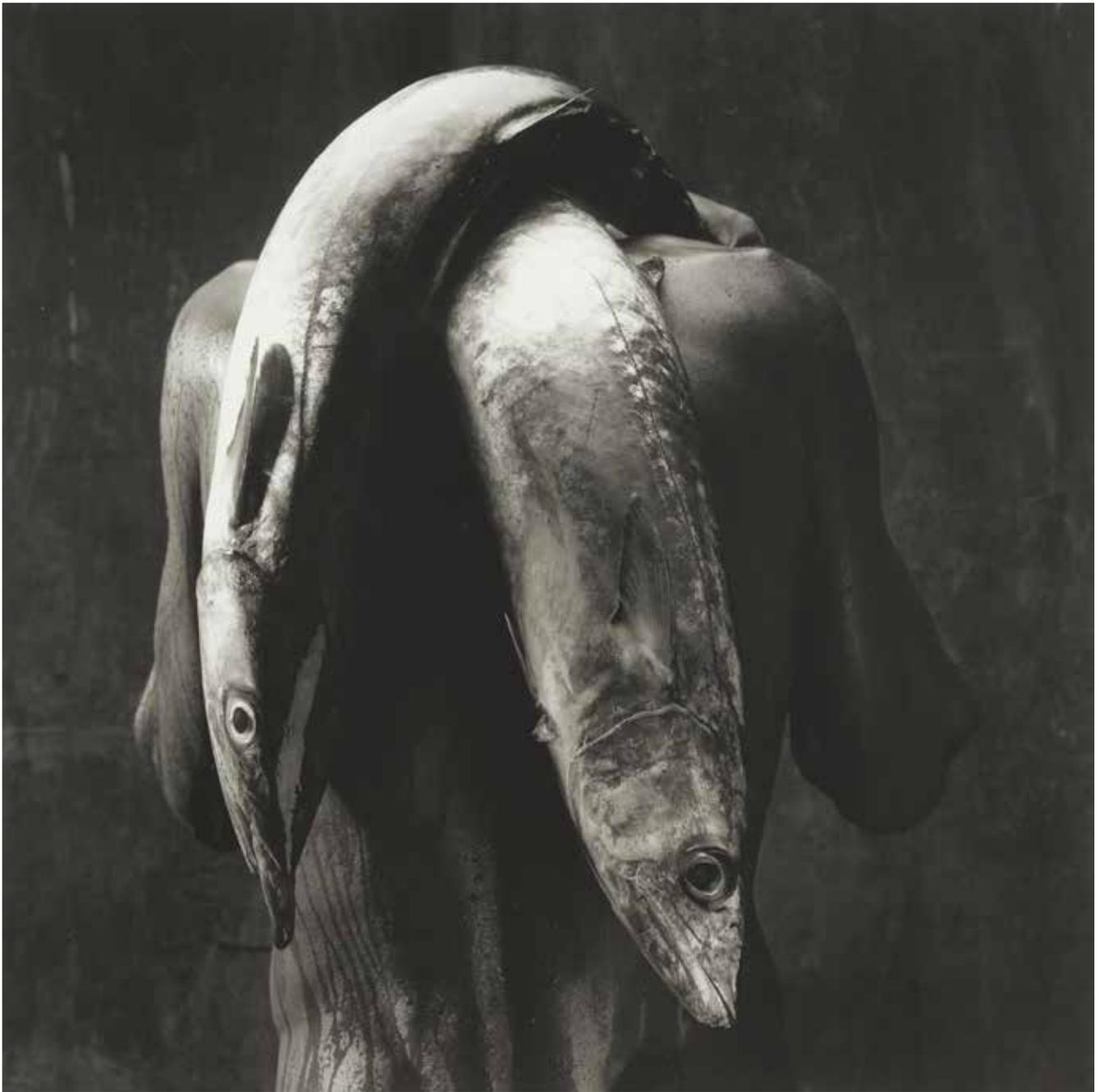
19 7/8 x 15 1/8in (50.6 x 38.3cm)

sheet 22 x 18in (55.8 x 45.5cm)

\$8,000 - 12,000

**Literature**

Swannell, *Fine Lines*, Quartet, 1982, cover and p. 93



3

**MÁRIO CRAVO NETO (1947-2009)**

*Man with two fish*, 1992

Gelatin silver print, printed later, signed, dated and numbered '9/25'  
in pencil in the margin.

15 3/4 x 15 3/4in (40 x 40cm)

sheet 19 x 22 7/8in (48.26 x 58.1cm)

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

**Provenance**

With Witkin Gallery, New York



4 W

**BERT STERN (1930-2013)**

*Marilyn Monroe from 'The Last Sitting' (Crucifix II), 1962*

Chromogenic print, printed later, signed, titled 'Marilyn', dated and numbered '20/25' in white pencil in the margin.

43 1/2 x 43 3/4in (111 x 111.5cm)

sheet 47 x 47.5in (119.2 x 120.3cm)

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



5

**HENRI CARTIER-BRESSON (1908-2004)**

*Knoxville, Tennessee, 1947*

Gelatin silver print, printed 1970s, signed in ink and embossed  
copyright credit blindstamp in the margin.

*9 1/2 x 14in (21.1 x 35.5cm)*

*sheet 12 x 16in (30.5 x 40.6cm)*

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

What I believe is really good in the so-called documentary approach to photography is the addition of lyricism. This quality is usually produced unconsciously and even unintentionally and accidentally by the cameraman.

WALKER EVANS



6

**WALKER EVANS (1903-1975)**

*Roadside Stand, near Birmingham, Alabama, 1936*

Gelatin silver print, printed later by Amos Chan, number '9/75' in ink and Estate blindstamp in the margin and annotated 'This print was made for the Estate of Walker Evans by Amos Chan from the original negative. It was a test for an edition commissioned by Harry Lunn. Only two prints of this size are known, less than ten were printed.' by John T. Hill, Estate Executor, in pencil on the verso.

17 x 21 3/8in (43 x 54.2cm)

sheet 20 x 24in (51 x 61cm)

\$10,000 - 15,000

**Literature**

*Walker Evans: American Photographs*, The Museum of Modern Art, New York/Harry N. Abrams, 1988 printing, p. 36.

Catalan bouillabaisse at the café, *Los Caracoles*, where it was said to be Picasso's favorite dish. Photographed on two napkins spread on the sidewalk.

IRVING PENN

7

**IRVING PENN (1917-2009)**

*Bouillabaisse (Barcelona, 1948)*,

Archival pigment print, printed October 2000, signed, initialed twice, titled, dated, notation '19648' in ink and Penn/Condé Nast copyright credit reproduction limitation and edition stamps on the verso; one from the edition of 7.

24 x 20in (61 x 50.8cm)

sheet 27 1/4 x 23in (69.2 x 58.5cm)

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

**Provenance**

With Pace/MacGill Gallery, New York

**Literature**

Penn, *Moments Preserved*, Simon and Schuster, 1960, p. 43





8

8

**ANDRÉ KERTÉSZ (1894-1985)**

*Satiric Dancer*, 1926

Gelatin silver print, printed 1970s, signed and dated in pencil on the verso.

13 5/8 x 10 3/4in (34.6 x 27.3cm)

sheet 14 x 11in (35.4 x 28cm)

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

**Provenance**

With Alan Koppel Gallery, Chicago

9

**ANDRÉ KERTÉSZ (1894-1985)**

*Chez Mondrian*, 1926

Gelatin silver print, printed later, signed, dated and annotated 'Paris' in pencil on the verso.

15 5/8 x 10 1/4in (40.3 x 26cm)

sheet 16 x 12in (40.6 x 30.5cm)

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

**Literature**

Kertész, *Kertész on Kertész: A Self Portrait*, Abbeville Press, 1983, p. 53

I went to his studio and instinctively tried to capture in my photographs the spirit of his paintings. He simplified, simplified, simplified.

ANDRÉ KERTÉSZ





10

**PETER STARK (BORN 1943)**

*The Artist (Francis Bacon) in His Studio, 1973*

Chromogenic print, signed in ink, copyright credit stamp and two Marlborough Gallery, London labels, one with typed credit, title and date affixed on the verso.

9 1/2 x 6 1/2 in (24.1 x 16.5 cm)

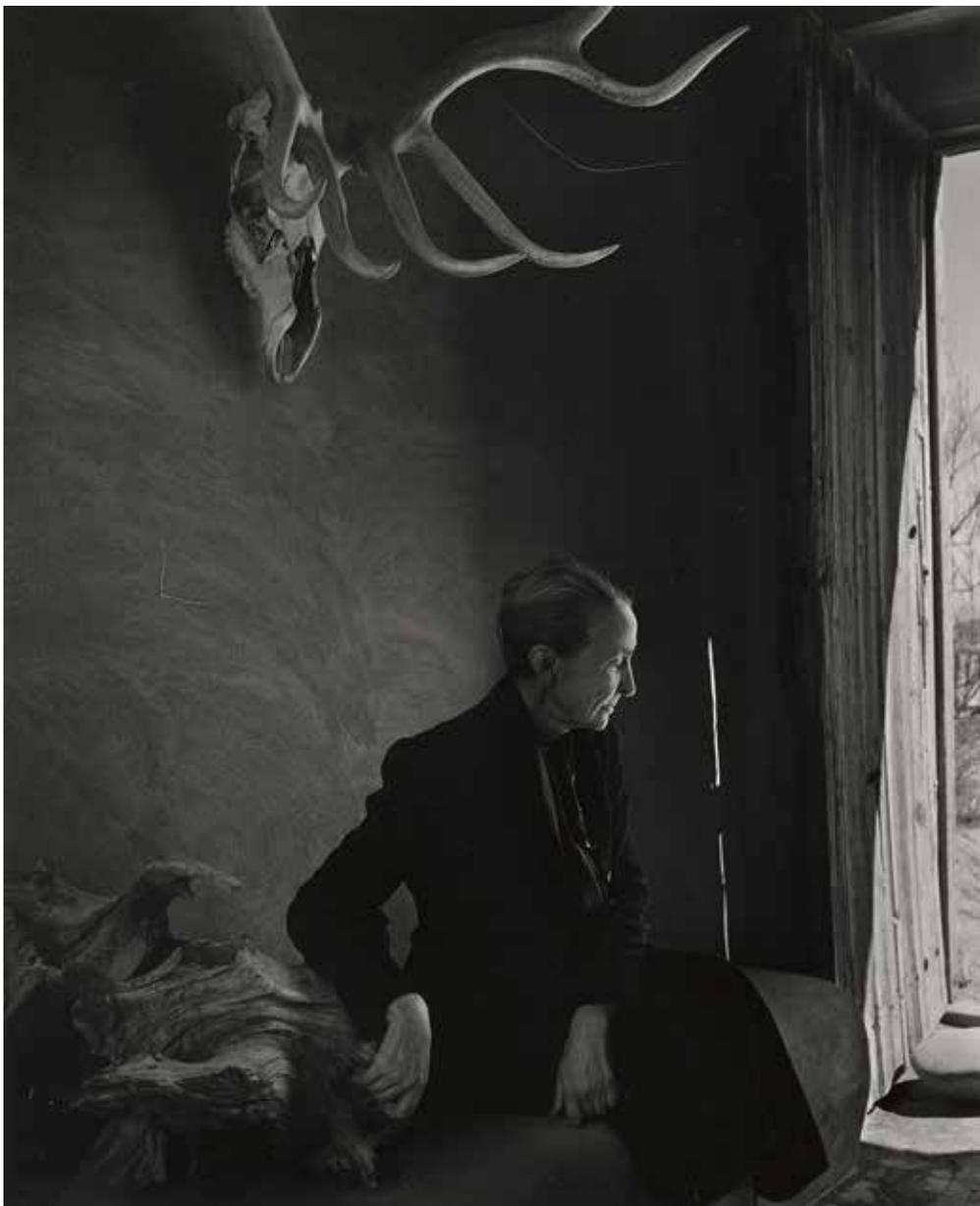
sheet 10 x 8 in (25.2 x 20.2 cm)

\$2,500 - 3,500

Peter Stark, photographer and poet, knew many of the most important figures of the London art scene in the late 1960s and early 1970s. Stark ran into Francis Bacon in the street one day and this chance encounter culminated in a photo-shoot in the artist's studio and some of his favorite Soho haunts over a period of three weeks.

Georgia, her pure profile calm, clear; her sleek black hair drawn swiftly back into a tight knot at the nape of her neck; the strong white hands, touching and lifting everything, even the boiled eggs, as if they were living things—sensitive slow-moving hands, coming out of the black and white, always this black and white.

YOUSUF KARSH



11

**YOUSUF KARSH (1908-2002)**

*Georgia O'Keeffe*, 1956

Gelatin silver print, printed later, signed in ink on the mount; titled in an unknown hand in pencil and credit stamp on the mount verso.

23 5/8 x 19 1/4in (60 x 48.8cm)

mount 30 x 24in (76.2 x 61cm)

**Provenance**

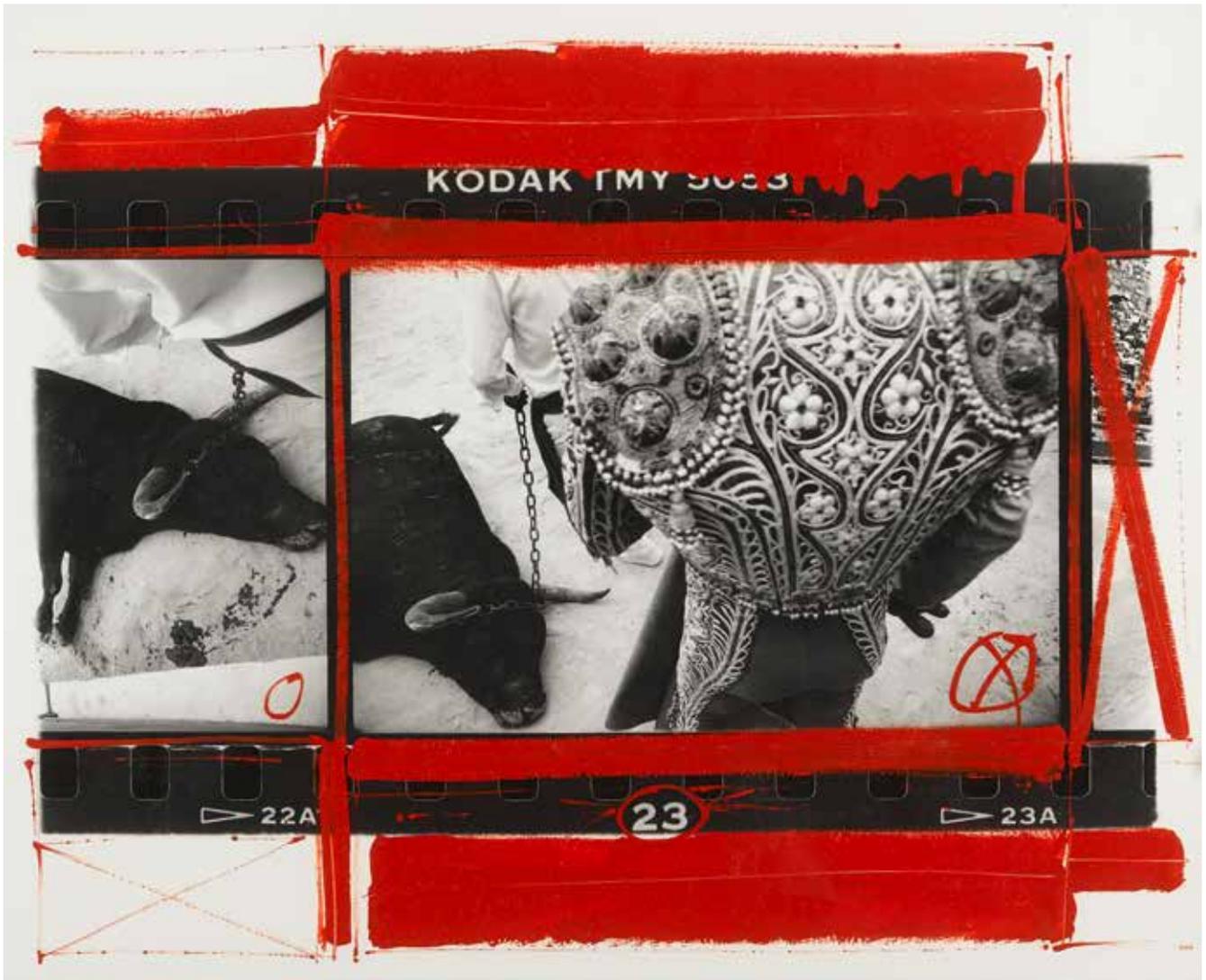
Sotheby's, New York, October 11, 2005, lot 77

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

A decadent art in every way.

ERNEST HEMINGWAY,

*Death in the Afternoon*



12

**WILLIAM KLEIN (BORN 1928)**

*Dead Bull, Nîmes, 1987*

Gelatin silver print with red paint handwork, flush-mounted, signed, titled and dated in red ink on the flush-mount verso.  
*sheet/flush-mount 20 x 24in (50.8 x 61cm)*

**Provenance**

Swann Galleries, New York, December 7, 2006, lot 585

\$4,000 - 6,000



13

**LUCIEN CLERGUE (1934-2014)**

*Selected studies*, 1968-1970

9 gelatin silver prints, each signed, titled, dated, numbered 'I/XXX' or 'II/XXX' in ink, credit and edition stamps on the verso. (9)  
each 23 1/2 x 20in (59.7 x 50.8cm) or the reverse

**Provenance**

Acquired directly from the artist

\$5,000 - 7,000

As haute couture declined and finally died, Penn found a substitute in the even more passionate and costly pursuit of style that survived in the corners of the world not yet completely absorbed by the West. First in Peru, then in West Africa, Nepal, Morocco and New Guinea, Penn photographed people who had not yet learned to be embarrassed by the art of adornment.

JOHN SZARKOWSKI

14

**IRVING PENN (1917-2009)**

*Tribesman with Nose Ornament (New Guinea, 1970)*

Platinum-palladium print, flush-mounted on aluminum, printed May 1990, signed, initialed, titled, dated, numbered '9/12' notation '3473' in pencil, Penn/Condé Nast copyright credit reproduction limitation and edition stamps on the flush-mount verso.

*19 1/8 x 19 1/2in (48.6 x 49.5cm)*

*sheet/flush-mount 25 x 22in (63.5 x 55.9cm)*

**\$30,000 - 50,000**

**Provenance**

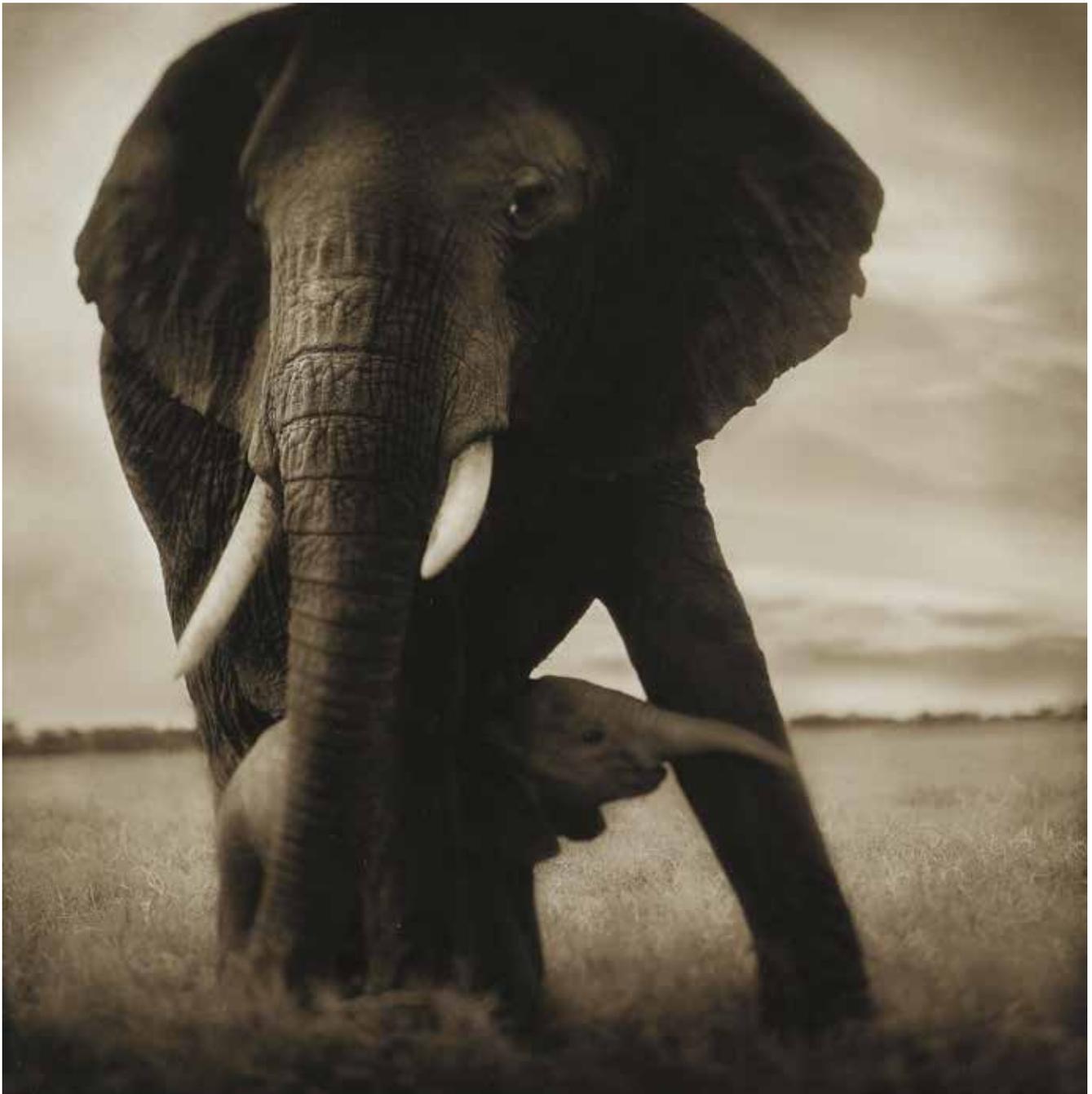
With Pace/MacGill Gallery, New York

**Literature**

Arrowsmith, ed., *Irving Penn: Passage, A Work Record*, Alfred A. Knopf/Callaway, 1991, p. 191

Irving Penn took a trip to New Guinea in 1970 and set up, as he often did while traveling, a makeshift studio to take pictures of the local inhabitants. His sitters, resplendent in traditional paint and costume, are photographed by Mr. Penn just as any sitter would be back in his studio in New York—they are posed against a neutral backdrop and naturally lit. These warriors, captured with Penn's customary meticulous eye, can almost be likened to portraits made for 19th-century ethnographic investigations. This is an exceptionally fine print of this magnificent portrait.





15

**NICK BRANDT (BORN 1966)**

*Elephant and Baby Holding Leg*, 2002

Gelatin silver print, signed, dated and numbered '18/35' in pencil in the margin.

10 3/4 x 10 3/4in (27.3 x 27.3cm)

sheet 13 x 19in (33 x 48.2cm)

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

**Provenance**

With Photo Eye Gallery, Santa Fe, New Mexico



16

**NICK BRANDT (BORN 1966)**

*Elephant Herd, Serengeti, 2000*

Archival pigment print, printed later, signed and dated in pencil in the margin; signed and numbered 'Artist's Proof' in pencil on the verso.

11 1/8 x 15 3/4in (28.2 x 40cm)

sheet 13 x 18 1/2in (33 x 47cm)

\$3,000 - 5,000

## GRIFFITH J. DAVIS PHOTOGRAPHY AND ARCHIVES

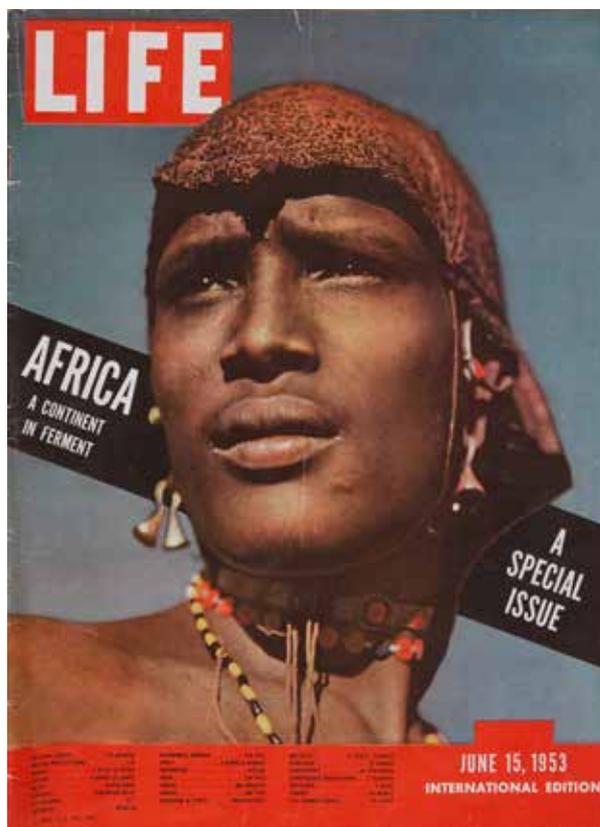
Griffith (Griff) J. Davis was a pioneering African American photographer, journalist, filmmaker and U.S. Foreign Service Officer.

Davis was born on Morehouse College campus and grew up on the grounds of Spelman College where his father was Superintendent of Buildings and Grounds. In the 1940s, he became a reporter for *Atlanta Daily World*, the oldest continually published African American newspaper in the country and also served as a Buffalo Soldier and army photographer in the 92nd Infantry Division in Italy. After the war, Davis returned to Morehouse College, where he studied alongside Martin Luther King, Jr. and formed a lifelong friendship with Visiting Professor Langston Hughes. Hughes recommended Davis to John H. Johnson, founder and publisher of *Ebony* and he became the magazine's first Roving Editor. Davis was also the only African American student accepted into Columbia University's Graduate School of Journalism's class of 1949.

After graduation, Davis made three trips to Liberia as a freelance journalist for Black Star Agency before launching his two decade long career there as US Foreign Service Officer. The U.S. government had established its first full African embassy in Liberia and Davis was charged with documenting the nation's culture, development and lifestyle. The resulting pictorials appeared in a variety of prominent publications, such as *Life*, *Ebony*, *Fortune* and *Der Spiegel*. He was also awarded a one-man show, *Liberia 1952* at The American Museum of Natural History in New York. Lot 17, Davis' evocative image of a young Liberian woman with umbrella and baby gracefully navigating her way through an iron ore freight yard, was one of the highlights of this solo exhibition.

Davis also documented the American Civil Rights struggle and while his images bear a strong message of dissent, this is always subtly expressed. At face value, Lot 18 seems simply a study of a neatly dressed young girl, apparently traveling alone, who is facing away from the camera and so is unaware of the photographer's attention. However, the lunch bag beside speaks of these egregious times—of the segregation experienced by black passengers, who were not only forbidden to ride alongside their white counterparts, but were also prevented from sharing the dining car.

Davis left a legacy of 55,000 photographs, as well as large quantities of documents and memorabilia from his long and illustrious career as a photojournalist and influential civil servant, yet astonishingly he remains relatively unknown. Bonhams is therefore extremely honored to have this opportunity to introduce two compelling images from Davis' innovative and sophisticated body of work to a wider audience of photography curators and collectors.





17

**GRIFFITH J. DAVIS (1923-1993)**

*Iron Ore Train at Monrovia Freeport, Liberia, 1952*

Gelatin silver print, label with typed credit, title and date affixed on the verso.

11 x 14in (28 x 35.6cm)

\$2,000 - 3,000



18

**GRIFFITH J. DAVIS (1923-1993)**

*Untitled*, 1940s

Gelatin silver print, flush-mounted, credit stamp on the reverse of the flush-mount.

*image/flush-mount* 8 1/4 x 7 1/4in (21 x 18.4cm)

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



**VARIOUS PRIVATE COLLECTIONS**

19

**MANUEL ÁLVAREZ BRAVO (1902-2002)**

*El Ensueño*, 1931

Gelatin silver print, printed later, signed and annotated 'Mexico' in pencil on the verso.

9 1/2 x 7 3/8in (24.1 x 18.8cm)

sheet 10 x 8in (25.5 x 20.3cm)

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

**Provenance**

With Witkin Gallery, New York

**Literature**

*Revelaciones: The Art of Manuel Álvarez Bravo*, University of New Mexico Press, 1990, pl. 8, p. 53



20

**ANDRÉ KERTÉSZ (1894-1985)**

*Budapest, 1920*

Gelatin silver print, printed later, signed, titled and dated in pencil on the verso.

9 3/4 x 7 3/4in (24.7 x 19.7cm)

sheet 10 x 8in (25.5 x 20.3cm)

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

**Literature**

Corkin, *André Kertész: A Lifetime of Perception*, Andalusian Books, 1982, p. 16



21

**GILLES PERESS (BORN 1929)**

*La Couple*, 1975

Gelatin silver print, signed and dated in pencil on the verso.

19 1/4 x 12 5/8in (48.8 x 32cm)

sheet 20 x 16in (50.8 x 40.7cm)

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



22

22

**MORRIS ENGEL (1918-2005)**

*Race*, 1936

Gelatin silver print, signed, titled, dated in pencil in the margin.

4 3/8 x 6 1/8in (11 x 15.6cm)

sheet 8 x 10in (20.3 x 25.4cm)

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

This year is the centennial of Morris Engel's birth and Bonhams continues its celebration of this gifted artist's work with the inclusion of lot 22, *Race*, a very early vintage print, made in 1936.

When Engel died in 2005 aged 86, he had enjoyed great critical success for both his photographs and films, including his glorious *Little Fugitive*, shot on location in Coney Island in 1952 in collaboration with his wife Ruth Orkin.

An early member of The Photo League, Engel was perhaps best-known for his photographs of children in natural settings, always taken with a candid approach like this atmospheric gem of an image of kids in New York's Lower East Side getting ready to race one another down the block.

23

**HENRI CARTIER-BRESSON (1908-2004)**

*Siphnos*, 1961

Gelatin silver print, printed later, signed in ink and embossed copyright credit blindstamp in the margin.

9 3/8 x 14in (23.7 x 35.5cm)

sheet 12 x 16in (30.5 x 40.6cm)

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

24

**HENRI CARTIER-BRESSON (1908-2004)**

*Epirus*, 1961

Gelatin silver print, printed later, signed in ink in the margin.

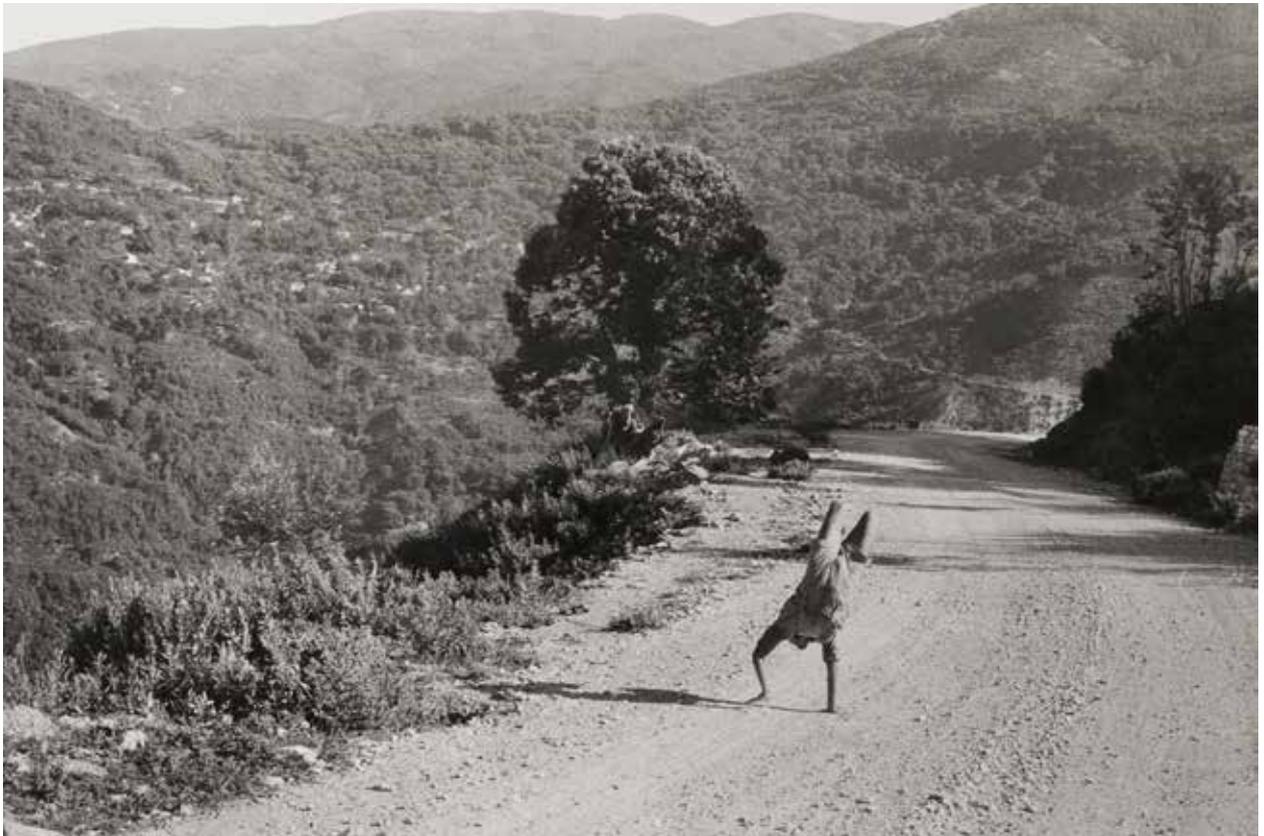
9 1/2 x 14 1/4in (24.1 x 36.2cm)

sheet 12 x 16in (30.4 x 40.6cm)

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



23



24



25

**WYNN BULLOCK (1902-1975)**

*Child in Forest*, 1951

Gelatin silver print, printed after 1955, signed and dated in ink on the mount; title, dated and notation '#17A' in ink on the mount verso.

7 1/2 x 9 1/2in (19.1 x 24.1cm)

mount 13 1/4 x 15in (33.6 x 38.1cm)

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

**Provenance**

Sotheby's, New York, October 11, 2005, lot 67

**Literature**

Steichen, *The Family of Man*, MoMA, New York / Ridge Press, 1955, np



26

**HARRY CALLAHAN (1912-1999)**

*Lake Michigan (Reeds)*, 1949

Gelatin silver print, signed in pencil in the margin; signed in pencil on the verso.

7 1/8 x 7in (18.2 x 17.7cm)

sheet 10 x 8in (25.3 x 20.3cm)

**Provenance**

Swann Galleries, New York, October 20, 2005, lot 199A

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



27

**ART SINSABAUGH (AMERICAN, 1924-1983)**

*American Landscapes*

New York: Daniel Wolf, Inc., 1980. 7 gelatin silver prints, each signed, titled, dated and numbered '5/10' in pencil on the mount; colophon and text inserts, numbered '5/10' in ink; contained in a large folio clamshell box with blindstamped title.

*varying sizes from 11 3/4 x 19 1/2in (29.7 x 49.5cm) to 21 x 11in (53.5 x 28cm)*

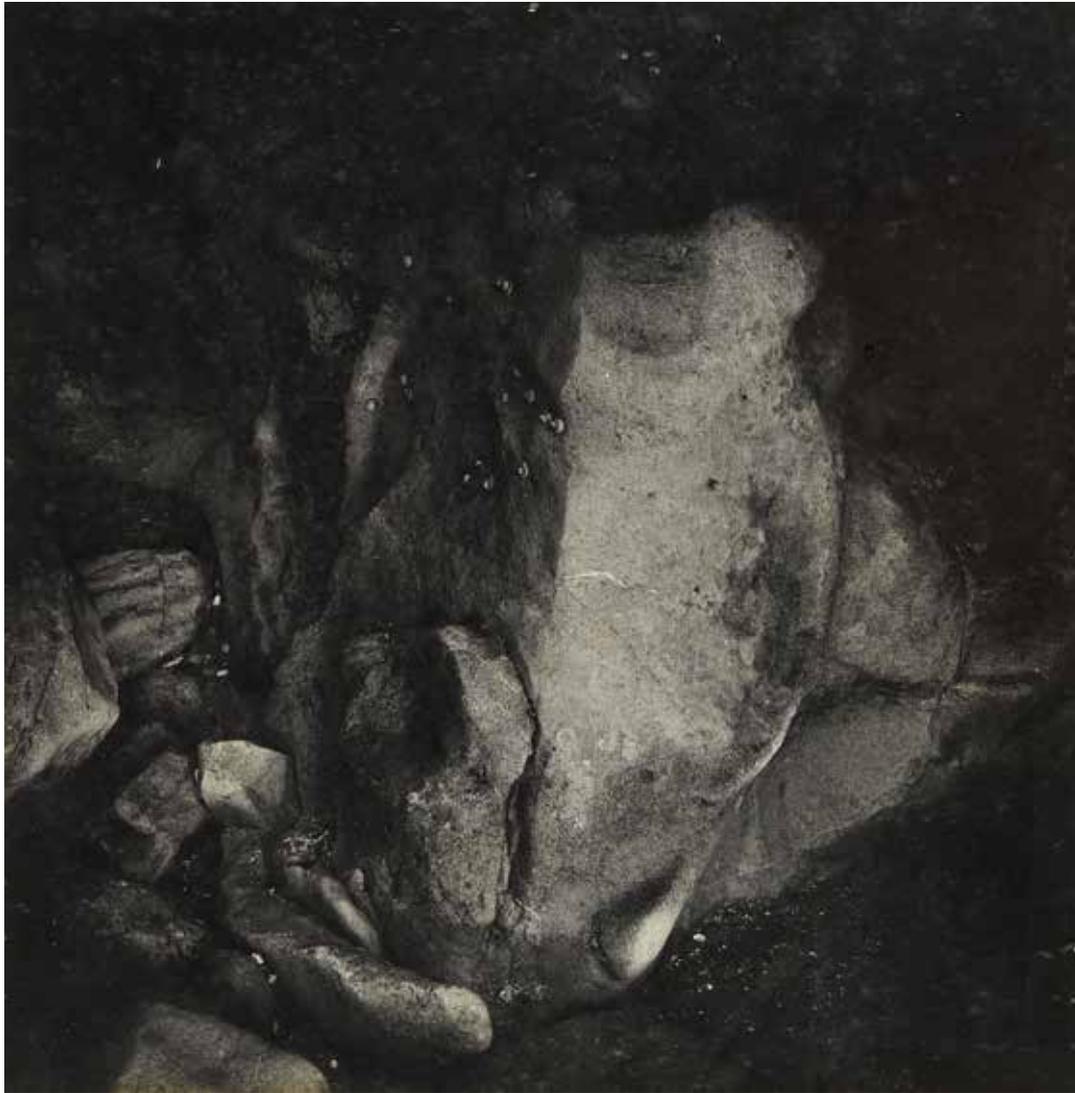
*sheet each 16 1/2 x 24 1/2in (42 x 62.5cm)*

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

Art Sinsabaugh studied with Aaron Siskind and Harry Callahan at Chicago's Institute of Design, founded by László Moholy-Nagy in 1937, then at the forefront of photographic experimentation in the US. Sinsabaugh's widely-admired landscapes, taken in the 1960s and 1970s, are slim, panoramic views, usually of the rural mid-West, that possess a haunting beauty and distinct sense of place.

It might be more useful, if not necessarily more true, to think of photography as a narrow, deep area between the novel and film.

LEWIS BALTZ



28

**LEWIS BALTZ (BORN 1945)**

*Point Lobos*, December 1967

Gelatin silver print, flush-mounted, signed 'C. Lewis Baltz', dated and inscribed in ink on the flush-mount verso.

*image/flush-mount 10 3/8 x 10 1/4in (26.3 x 26cm)*

**\$8,000 - 12,000**

**Provenance**

Acquired directly from the artist, c. 1967

## THE COLLECTION OF KASPAR M. FLEISCHMANN

Lots 29-46 are from the collection of Kaspar M. Fleischmann, noted photography expert, collector, gallerist and philanthropist. This selection includes examples of the finest work produced in the history of photography by its doyens Ansel Adams, Walker Evans, Robert Frank, Gustave Le Gray, Ernst Haas and László Moholy-Nagy. Kaspar Fleischmann himself is a pioneer collector of photography in Switzerland through his former gallery *Zur Stockeregg*, founded in Zürich in 1979. He is now also a noted benefactor of a number of museums, including the Kunsthaus Zürich and the Fotomuseum Winterthur.

29

### **LÁSZLÓ MOHOLY-NAGY (1895-1946)**

*Herbstwäsche, Ascona, Lago Maggiore*, c. 1927

Gelatin silver print, titled by the artist, annotated '103 h' in an unknown hand in pencil, and Berlin credit stamp on the verso.

9 1/8 x 6 3/4in (23.1 x 17.1cm)

sheet 9 3/8 x 7in (23.8 x 17.7cm)

**\$25,000 - 35,000**

### **Provenance**

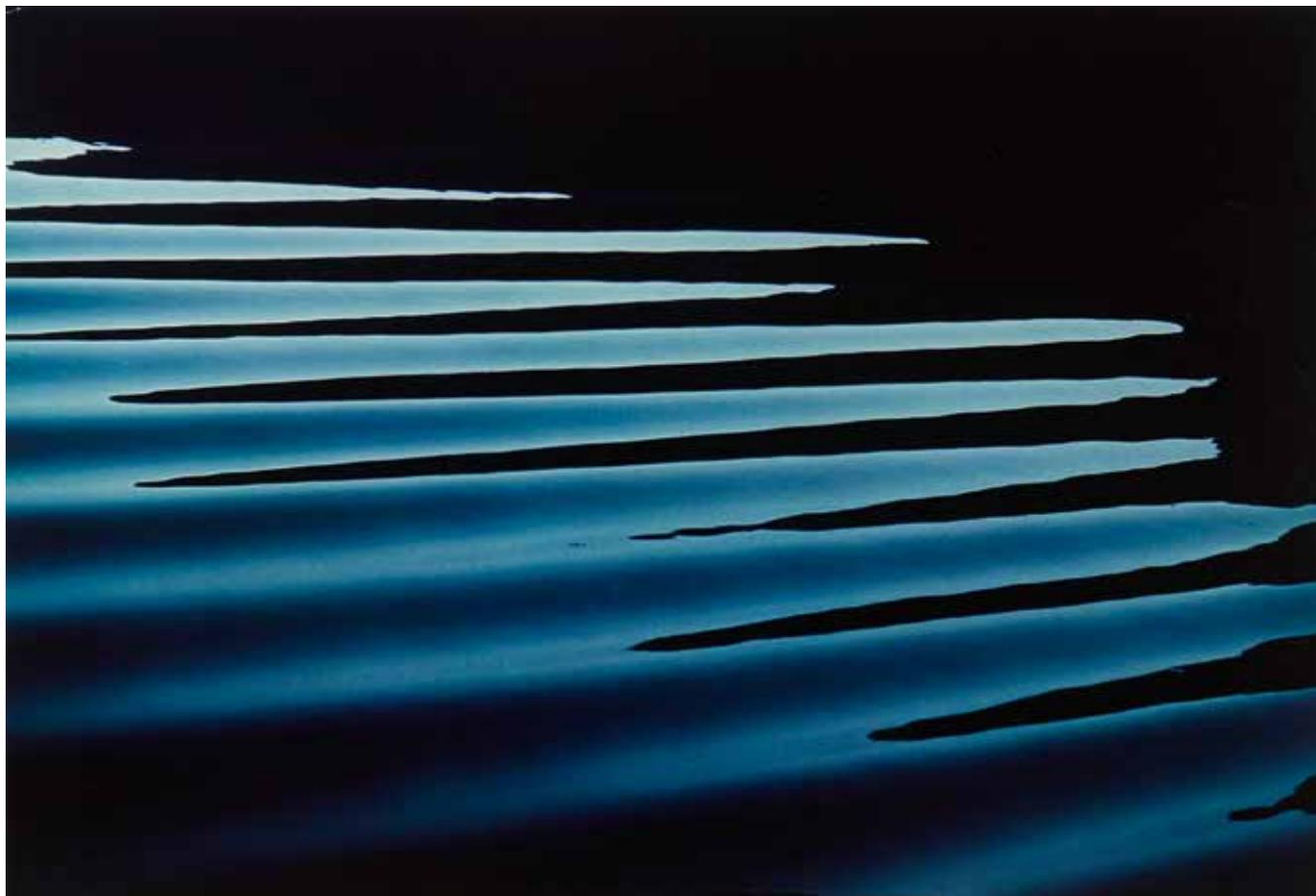
With Prakapas Gallery, Bronxville, New York



(actual size)

Bored with obvious reality, I find my fascination in transforming it into a subjective point of view...  
less descriptive, more creative, less informative, more suggestive, less prose, more poetry.

ERNST HAAS



30

30

**ERNST HAAS (1921-1986)**

*Black Wave*, 1966

Dye-transfer print, signed in stylus on the recto.

16 3/8 x 24 1/8in (41.5 x 61.2cm)

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

**Provenance**

Acquired directly from the artist

31

**BILL BRANDT (1904-1983)**

*Baie des Anges, France*, October 1959

Gelatin silver print, printed later, signed in ink on the mount.

13 1/2 x 11 1/2in (34.2 x 29.2cm)

mount 20 x 16in (50.8 x 40.7cm)

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

**Provenance**

With Marlborough Gallery, New York

**Literature**

*Brandt: The Photography of Bill Brandt*, Harry N. Abrams, 1999, pl. 252;

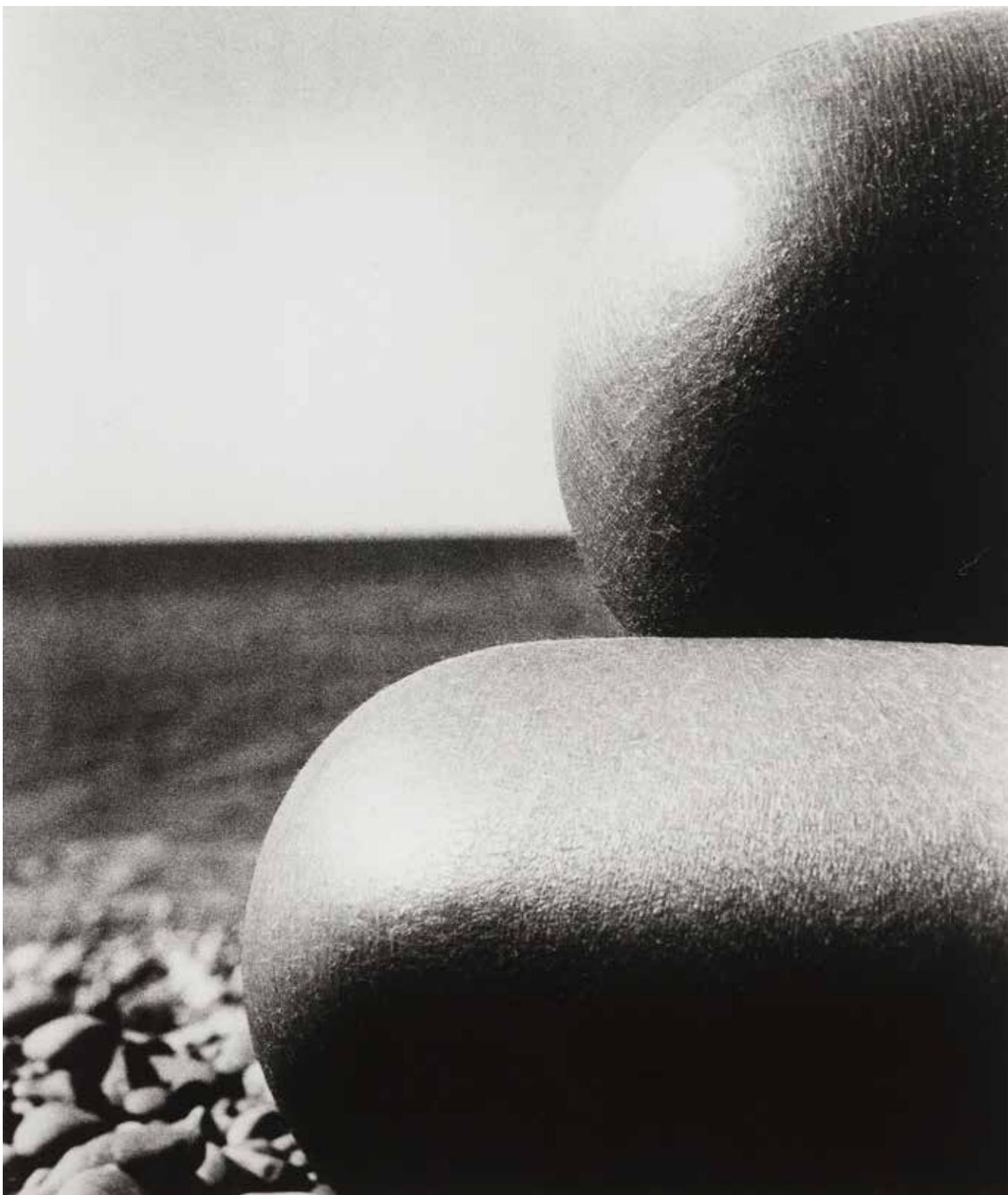
*Bill Brandt: Behind the Camera*, Aperture, 2005, p. 68;

Connolly and Haworth-Booth, *Bill Brandt: Shadow of Light*, Da Capo Press, 1977, pl. 144;

Haworth Booth, *Brandt Nudes: A New Perspective*, Thames and Hudson, 2012, p. 105

Not abstract, but depersonalized, their content is I think after all a transcendent eroticism — a suspended, euphoric celebration of the flesh. In photography only Edward Weston has made nudes of equal power.

JOHN SZARKOWSKI



32

**RICHARD AVEDON (1923-2004)**

*Leaving America, September 13, 1952*

Gelatin silver print, flush-mounted on board, signed and dated in ink on the recto.

*image/flush-mount 10 7/8 x 13 3/4in (27.4 x 34.9cm)*

**\$80,000 - 120,000**

**Provenance**

Acquired directly from the photographer in 1970

**Literature**

Avedon, *Observations*, Simon and Schuster, 1959, pp. 8-9;

*Thirty Years*, Galerie Zur Stockeregg, Zürich, 2009, pl. 40 (this print)

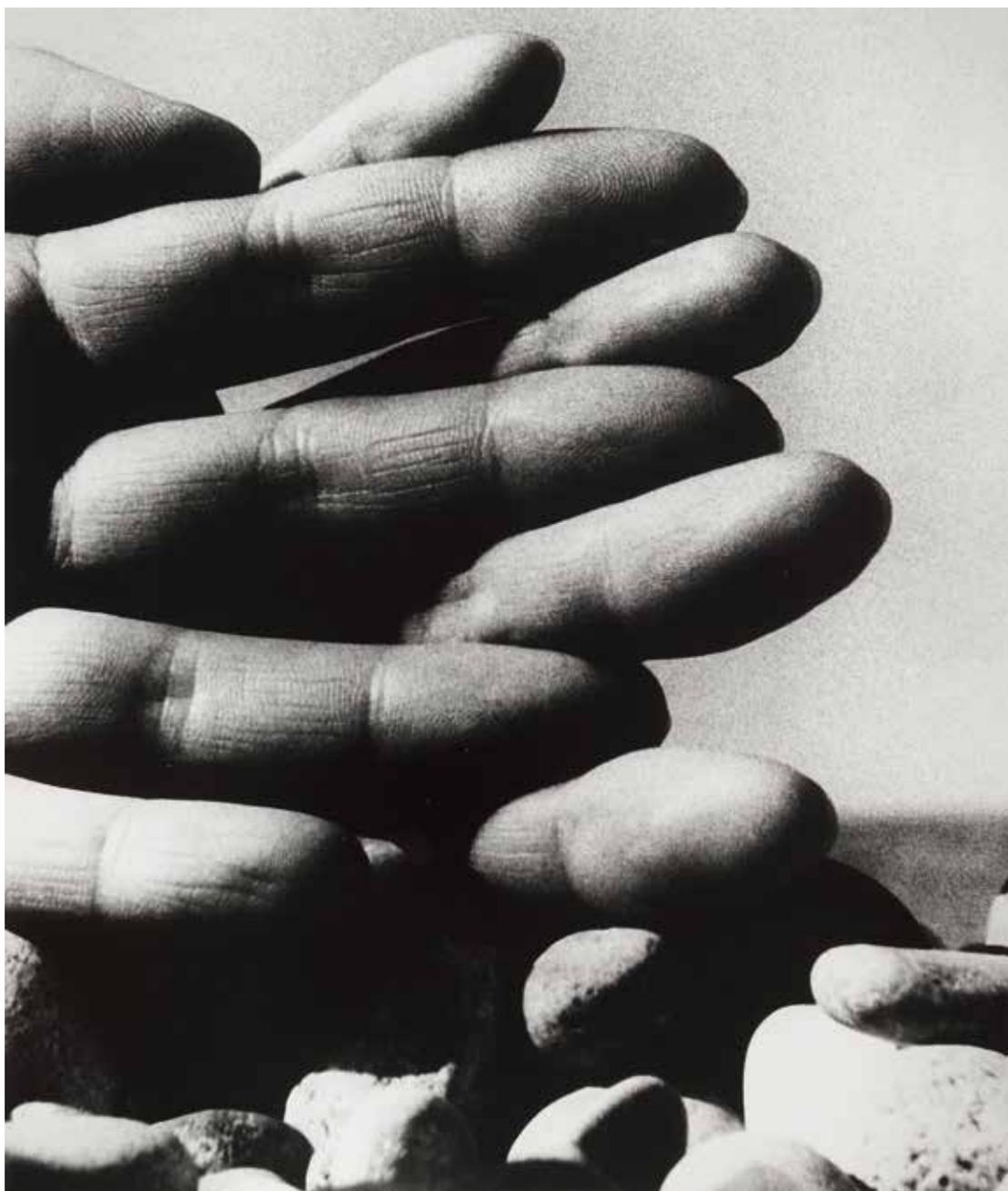
On the day before Charlie Chaplin left the United States for what turned out to be exile in Europe, he telephoned the photographer Richard Avedon. Not believing it was Chaplin, Mr. Avedon told the caller, "This is President Roosevelt," and hung up. For months, Mr. Avedon had been writing to the actor asking for a sitting, drawing no response. But in his next call on that day in 1952, Mr. Chaplin was convincing, and a meeting was set. Mr. Avedon recalled that when Chaplin arrived at the studio, he told himself: "This is Charlie Chaplin! There is a Charlie Chaplin!" Mr. Avedon sent all his helpers out of the studio. The two worked alone. "I was a wreck," he said. "I did the pictures as simply as I could."

"Are you finished?" Mr. Chaplin asked. "I could do something for you." He bent down, concealing his face, and put a finger on each side of his head. He came up with a violently grotesque expression, then turned it into a smile... Mr. Avedon said, "The sitter offered the photographer this gift that arrives once in a lifetime."

John Durniak, *New York Times*, September 15, 1991

This was his last message to America  
RICHARD AVEDON





33

**BILL BRANDT (1904-1983)**

*Baie des Anges*, 1958

Gelatin silver print, printed later, signed in ink on the mount.

13 1/2 x 11 1/2in (34.2 x 29.2cm)

mount 20 x 16in (50.8 x 40.7cm)

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

**Provenance**

With Marlborough Gallery, New York

**Literature**

Haworth Booth, *Brandt Nudes: A New Perspective*, Thames and Hudson, 2012, p. 93

Admirers of Brandt's earlier documentary photographs can be forgiven if they do find *The Nudes* somewhat shocking, for the latter certainly violate without apology the ethic as well as the aesthetic of documentary photography. For this viewer, no apology is required: I count *The Nudes*, all of which date from the late 1940's to the late 1950's, to be Bill Brandt's greatest work

HILTON KRAMER

*New York Times*, December 27, 2004



34

**BILL BRANDT (1904-1983)**

*Nude, Micheldever, Hampshire, November, 1948*

Gelatin silver print, printed later, signed in ink on the mount.

13 1/2 x 11 1/2in (34.2 x 29.2cm)

mount 20 x 16in (50.8 x 40.7cm)

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

**Provenance**

With Marlborough Gallery, New York

**Literature**

Haworth Booth, *Brandt Nudes: A New Perspective*, Thames and Hudson, 2012, p. 37



35

**ANSEL ADAMS (1902-1984)**

*From Glacier Point, c. 1928*

Gelatin silver print, affixed to the verso of another (unsigned)  
gelatin silver work print, signed, titled and notation '340' in pencil  
in the margin.

*6 x 8in (15.2 x 20.3cm)*

*sheet 9 x 12in (22.8 x 30.5cm)*

*mount (work print) 8 x 10in (20.3 x 25.5cm)*

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



36

**WALKER EVANS (1903-1975)**

*Demolition Site, New York*, c. 1929

Gelatin silver print, printed c. 1940, signed, dated, notation 'XIV', '44X' in pencil, 179 *Columbia Heights, Brooklyn*, and *Lunn Archive* credit stamps on the mount verso.

5 1/8 x 7 1/4 in (13 x 18.4cm)

mount 7 1/8 x 9 3/4 in (18 x 24.76cm)

**\$20,000 - 30,000**

**Provenance**

Christie's, New York, April 5, 2000, lot 71

*Demolition Site, New York* is representative of Walker Evans' exquisite early work, influenced by the art of the Surrealists and Constructivists he had just encountered on an extended trip to Paris.

Made using Kodak's simple vest pocket camera, Evans' graphic print also bears the distinct influence of Alfred Stieglitz, pioneer of modern art and photography in America, whose gallery 291 was a magnet for New York's avant-garde elite. Evans particularly admired the work of Stieglitz protégé Paul Strand, who as early as 1916 had made a series of photographs exploring the graphic rhythms of the city's building facades.

*Demolition Site* can be regarded as an important transitional work in Evans' career. Shortly after making this dynamic little study, Evans met the photographer Berenice Abbott who revealed her cache of 8 x 10 inch photographs of Paris by Eugène Atget. It was a coup de foudre for the young photographer, who was so enchanted by the simple descriptions and great formal beauty of the French photographer's work that he immediately abandoned his small modernist prints for the larger 'straight' photographs with which we typically associate him.

37

**GUSTAVE LE GRAY (1820-1882)**

*Cavalry Maneuvers at Chalons*, 1857

Salted paper print, facsimile signature in red ink on the recto.

5 1/4 x 6 7/8in (13.3 x 17.5cm)

sheet 11 5/8 x 16 1/4in (29.5 x 41.2cm)

**\$20,000 - 30,000**

**Provenance**

With Hans P. Kraus Jr. Fine Photographs, New York

Emperor Napoleon III commissioned Le Gray to record cavalry maneuvers at his show-piece military camp at Chalons-sur-Marne in 1857. Using the same spatial and formal approach that he brought to his seascapes, Le Gray photographed the cavalry from far off, tiny figures in precise ranks. The photograph was made in the infancy of the medium and contemporary camera equipment was unable to capture the motion of the horses. Le Gray was undaunted by this technical setback and, where necessary, discreetly and with great charm drew in their heads (see below.)



(detail, enlarged)



(actual size)

There is an urgent need to examine old opinions and look at things from a new viewpoint. There must be an increase in the joy one takes in an object.

ALBERT RENGER-PATZSCH



38

**ALBERT RENGER-PATZSCH (1897-1966)**

*Das Zäunchen (Little fence)*, 1925-1926

Gelatin silver print, titled and dated in pencil on the verso.

9 1/8 x 15 1/8 in (23.2 x 38.3cm)

\$5,000 - 7,000



(actual size)

39

**KARL STRUSS (1886-1981)**

*Arverne, Long Island*, 1910

Platinum print, virtually flush-mounted, signed and dated in pencil on the recto.

*image/flush-mount* 4 1/2 x 3 1/2in (11.3 x 8.8cm)

*secondary mount* 5 1/2 x 4 1/4in (14 x 10.7cm)

*tertiary mount* 11 3/4 x 8 1/4in (29.8 x 21cm)

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

40

**ANSEL ADAMS (1902-1984)**

*Winter, Yosemite*, c. 1929

Gelatin silver print, printed late 1930s, signed in pencil on the mount; titled in ink on Adams' San Francisco label affixed on the mount verso.

7 x 9 1/8in (17.7 x 23.2cm)

mount 9 3/4 x 12in (24.7 x 30.5cm)

**\$40,000 - 60,000**

**Provenance**

Gift of the photographer to a private collector, Oakland, California, late 1930s;

Sotheby's, New York, 17 April 2002, lot 24;

to Margaret Weston, Carmel, California;

Sotheby's, New York, *Photographs from the Private Collection of Margaret W. Weston*, 25 April 2007, Sale 8387, Lot 11

**Literature**

*Thirty Years, 1979-2009*, Galerie Zur Stockeregg, Zurich, 2009, pl. 19 (this print);

Stillman, ed., *Ansel Adams: 400 Photographs*, Little, Brown and Co., 2007, p. 48;

Szarkowski, *Ansel Adams at 100*, Little, Brown and Co./SFMOMA, 2001, pl. 47

The photograph offered here was given originally by Adams to a close friend of the Curry family, whose company was the primary concessionaire in Yosemite National Park for 70 years. It was among a group of 32 early Ansel Adams photographs offered at Sotheby's, New York on 17 April 2002 and was purchased by noted collector and dealer Margaret Weston.

*Winter, Yosemite* was probably printed in the late 1930s. The label is one designed by Lawton Kennedy for Adams' 1936 exhibition at Alfred Stieglitz's *American Place* gallery in New York.





41

41

**MARC RIBOUD (BORN 1923)**

*Benares, 1956*

Gelatin silver print, signed in ink on the recto; signed, Magnum credit, notation 'AS 10.5.21' in pencil/ink and credit stamp on the verso.

*10 3/4 x 15 1/2in (27.3 x 39.3cm)*

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

42

**BILL BRANDT (1904-1983)**

*Camden Hill, 1948*

Gelatin silver print, printed later, signed in ink on the mount.

*13 3/8 x 11 3/8in (34 x 28.8cm)*

*mount 20 x 16in (50.8 x 40.7cm)*

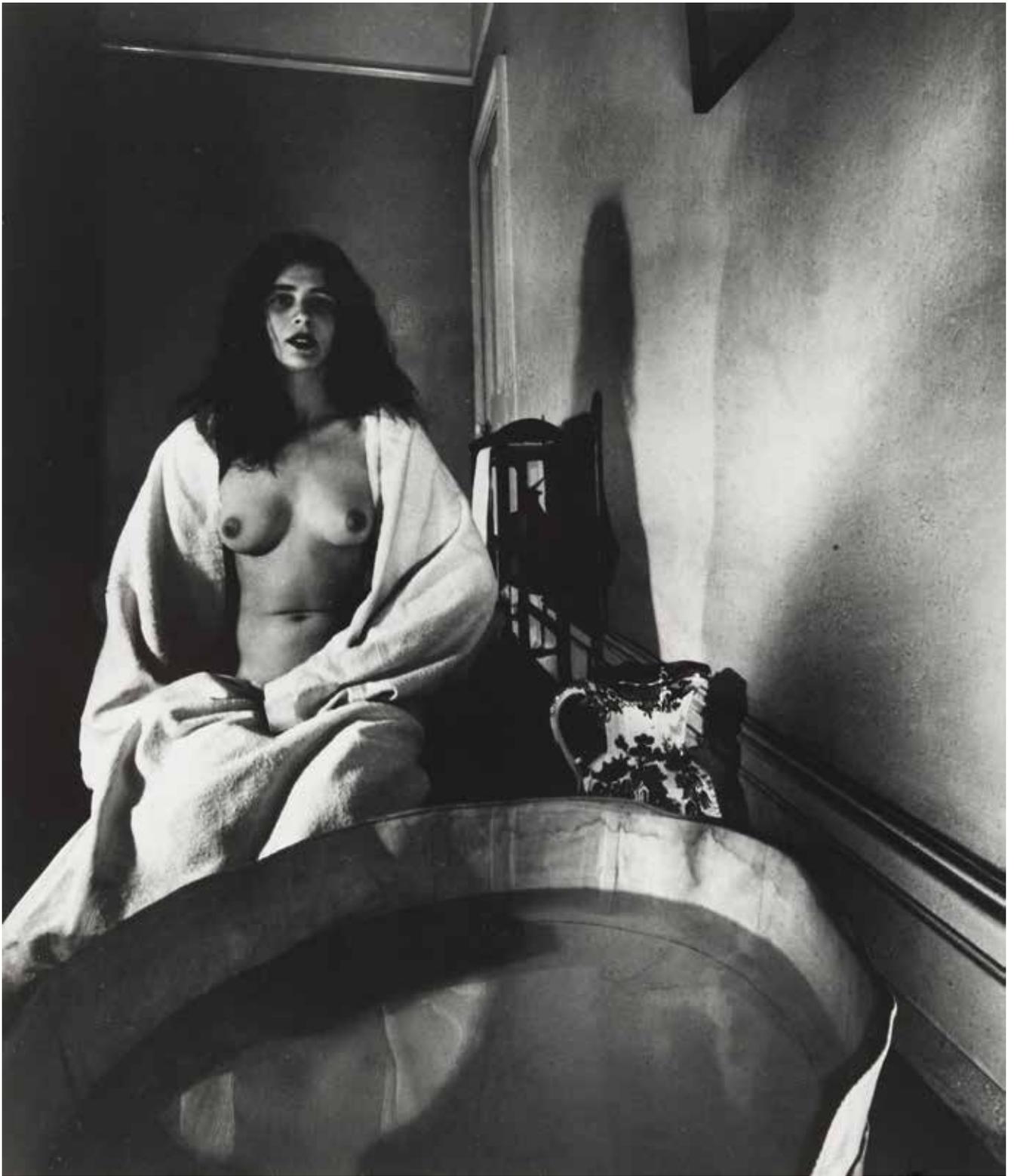
**\$4,000 - 6,000**

**Provenance**

With Marlborough Gallery, New York

**Literature**

Haworth Booth, *Brandt Nudes: A New Perspective*, Thames and Hudson, 2012, p. 13





43

**ERWIN BLUMENFELD (1897-1969)**

*Anne Saint Marie in Black Chiffon*, c. 1950

Gelatin silver print, flush-mounted, '222 Central Park South' credit stamp on the flush-mount verso.

*image/flush-mount* 13 1/2 x 10 3/8in (34.2 x 26.2cm)

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



(actual size)

44

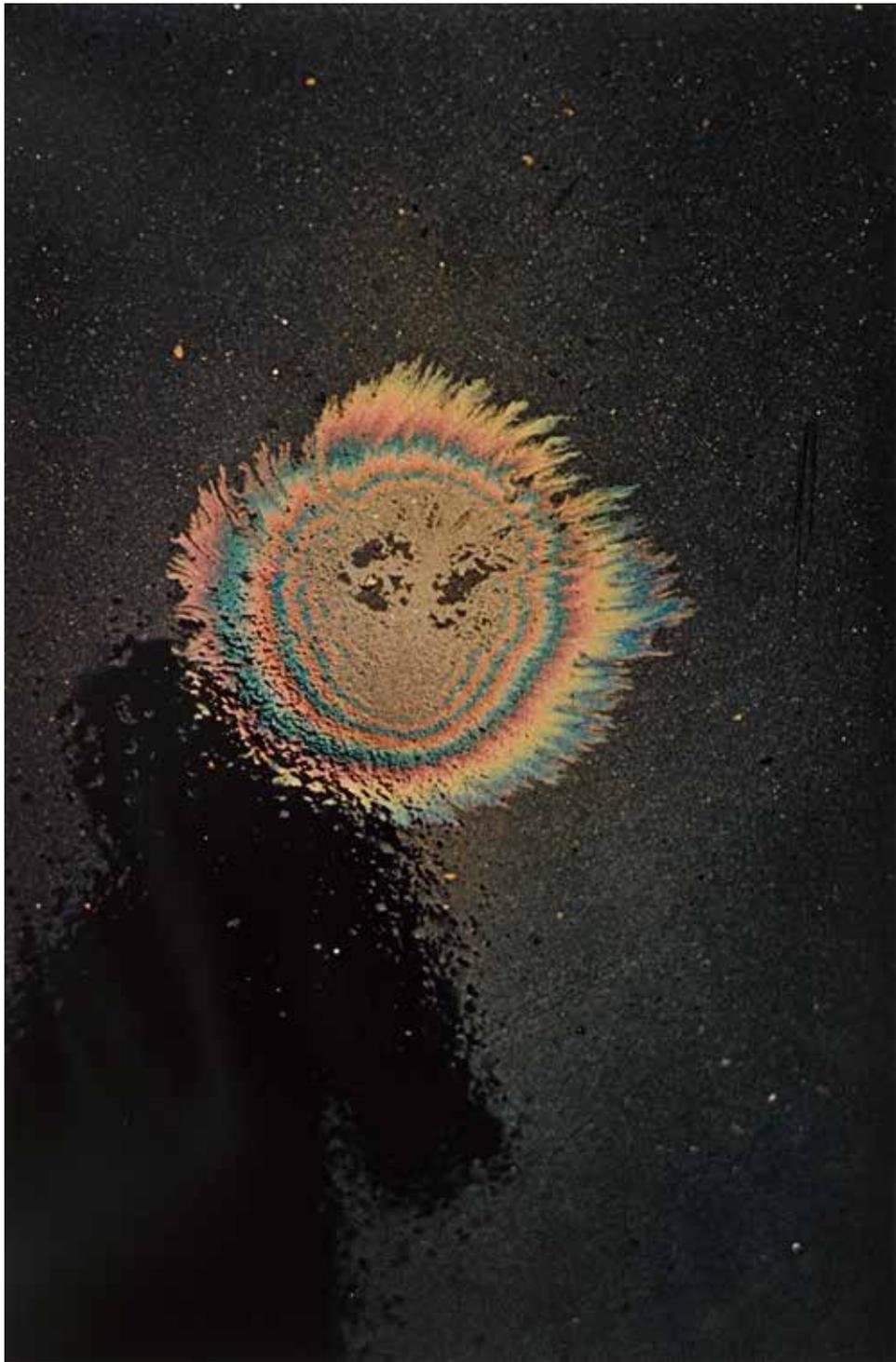
**PAUL OUTERBRIDGE, JR. (1896-1958)**

*Perfume Bottle*, 1924

Platinum print, two notations '908' in pencil and Estate stamp on the verso.

6 7/8 x 4 7/8in (17.4 x 12.4cm)

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



45

**ERNST HAAS (1921-1986)**

*Oil Spill, NYC, 1952*

Dye-transfer print, signed in stylus on the recto.

19 1/2 x 12 3/4in (49.5 x 32.4cm)

sheet 20 x 13 1/2in (50.8 x 34.2cm)

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

**Provenance**

Acquired directly from the artist

I always say that I don't want to be sentimental, that the photographs shouldn't be sentimental, and yet I am conscious of my sentimentality.

ROBERT FRANK



46

**ROBERT FRANK (BORN 1924)**

*Mabou (Pour la Fille)*, June 1980

Gelatin silver print from a Polaroid Type 665 negative, signed, titled, dated and annotated 'ZOE' in ink in the margin.

14 x 18 1/8in (35.5 x 46cm)

sheet 15 3/4 x 19 3/4in (40 x 50.1cm)

\$25,000 - 35,000

**Literature**

Sullivan, ed., *Legacy of Light*, Knopf, 1987, p. 55;

Frank, *The Lines of My Hand*, Steidl Verlag, 1989, np;

Greenough and Brookman, *Robert Frank: Moving Out*, National Gallery of Art, Washington, D.C., 1994, p. 244

I'm terribly resistant to everything. If Liberman had said, "Wouldn't it be wonderful to photograph flowers?" I'd have said, "I don't give a damn about flowers." He'd say, "Just get some flowers," then I'd say, "It's a waste of time, but if you want to convince yourself I can't do that, I'll try it." It reflects my honest feeling that I'm not capable. I don't know enough about flowers. How could I presume to know enough about flowers by just going out and photographing them?...I can get obsessed by anything if I look at it long enough. That's the curse of being a photographer.

IRVING PENN TO VICKI GOLDBERG,  
*New York Times*, 1991

47

**IRVING PENN (1917-2009)**

*Gerbera Daisy / Gerbera asteraceae* (New York, 2006)

Archival pigment print, flush-mounted on board, printed September 2006, signed, initialed twice, titled, dated, notation '22664' in ink and copyright credit reproduction limitation and edition stamps on the flush-mount verso; one from the edition of 17.

*image/flush-mount 17 x 15 1/2in (43.2 x 39.1cm)*

**\$40,000 - 60,000**

**Provenance**

With Pace/MacGill Gallery, New York





48

48

**JACQUES-HENRI LARTIGUE (1894-1986)**

*Grand Prix de l'ACF, 1912*

Gelatin silver print, printed later, signed with sunburst motif in ink in the margin.

10 x 14in (25.4 x 35.5cm)

sheet 12 x 16in (30.4 x 40.6cm)

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

49

**MAX YAVNO (1911-1985)**

*Cable Car, San Francisco, 1947*

Gelatin silver print, printed later, signed in pencil on the mount.

15 3/8 x 16 3/8in (39 x 41.5cm)

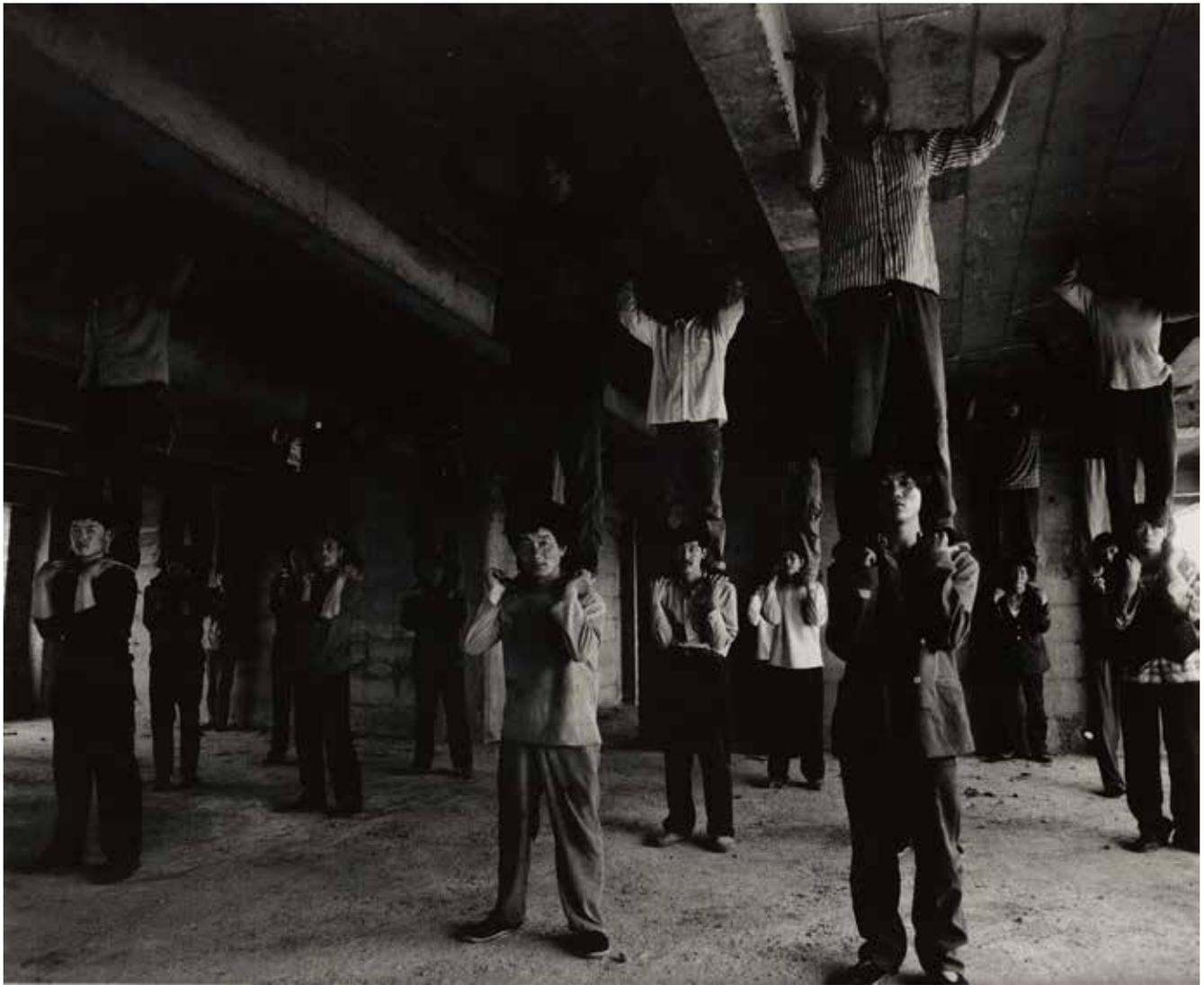
mount 22 x 28in (55.9 x 71cm)

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

You wouldn't think such a place as San Francisco could exist. The wonderful sunlight here, the hills, the great bridges, the Pacific at your shoes. Beautiful Chinatown. Every race in the world. The sardine fleets sailing out. The little cable-cars whizzing down The City hills... And all the people are open and friendly.

DYLAN THOMAS





50<sup>W</sup>

**WANG JIN (BORN 1962)**

100%, 1999

Archival pigment print, flush-mounted, signed, titled, numbered '8/10'  
and annotated in Chinese in pencil in the margin.

37 1/2 x 45 1/2in (95.2 x 115.5cm)

sheet / flush-mount 48 x 40in (122 x 101.5cm)

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

**Provenance**

With Max Protetch Gallery, New York



51

**SEBASTIÃO SALGADO (BORN 1944)**

*Brasil (Serra Pelada goldmine)*, 1986

Gelatin silver print, printed later, embossed copyright credit blindstamp in the margin; signed, titled and dated in pencil on the verso.

20 5/8 x 13 5/8in (52.4 x 34.6cm)

sheet 23 7/8 x 20in (60.7 x 50.8cm)

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



52<sup>W</sup>

**NAOYA HATAKEYAMA (BORN 1958)**

*Blast*, 1998

A sequence of 6 chromogenic prints, printed 2002, each signed, titled, dated, numbered consecutively '5414' to '5419' and '12/15' in ink in the margin. (6)

each 15 x 22 1/2in (38.1 x 57.1cm)

sheet 20 x 24in (50.7 x 61cm)

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

**Literature**

Hatakeyama, *Blast*, Shogakukan, 2013, np

Imagine a huge piece of rock, like a mountain, that you wanted to take a part of home. How would you do it? If you had a hammer, like a geologist, you could wing it down and crack off a piece to put in your pocket. If you noticed a fissure in the rock, you could put a wedge or chisel in to obtain a larger piece. They say that when Hannibal of Carthage crossed the Alps with his elephants, he made fires around huge rocks and poured water over the heated surfaces so that they split, and by repeating this was able to create a road for the troops to advance along. With hammer, chisel, wedge, fire and water, rock can be turned into small, transportable pieces. But what if we need a huge amount of these broken rocks? What if we need enough to make a city out of them? Hammers and chisels are out of the question. Fire and water are not sufficient. We need greater force. That is demanded by our modern age: a force as big as our modern desires.

NAOYA HATAKEYAMA





53

53

**ERNST HAAS (1921-1986)**

*Red Rose*, 1970

Dye-transfer print, printed 1992, signed, titled, dated, numbered '5/50' by Alexander Haas, Estate Co-executor, in pencil and copyright credit reproduction limitation stamp on the verso.

17 5/8 x 26 7/8in (44.7 x 68cm)

sheet 20 1/2 x 30in (52 x 76cm)

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

**Provenance**

With Michael Hoppen Gallery, London

54

**TOM KELLEY (1914-1984)**

*Marilyn Monroe, First Centerfold for "Playboy"*, 1949

Dye-bleach print, printed later, flush-mounted on board, initialed by Hugh Hefner and numbered '169/300' in an unknown hand in silver ink on the recto; accompanied by Light Gallery's Certificate of Authenticity.

image/flush-mount 36 1/8 x 28 7/8in (91.7 x 73.4cm)

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

**Provenance**

With Light Gallery, New York

Kelley's provocative image of Marilyn Monroe was the centerfold for *Playboy's* first issue in December 1953 (she was also on the cover, clothed.) The work is initialed by Hugh Hefner, the magazine's founder and editor-in-chief.





55

**NOBUYOSHI ARAKI (BORN 1940)**

*Cosmosco (Portrait of a girl)*, 1998

Gelatin silver print, signed in pencil on the verso.

15 7/8 x 12 5/8in (31.7 x 40.4cm)

sheet 17 x 14in (43.2 x 35.2cm)

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

**Provenance**

With Taka Ishii Gallery, Los Angeles



56 <sup>W</sup>

**JEAN-BAPTISTE HUYNH (BORN 1966)**

*Oeil*, 2003

Archival pigment print, flush-mounted on aluminum, signed in ink, printed title, date, and number '6/7' on the copyright credit label affixed on the frame backing.

*image/flush-mount 47 1/2 x 47 1/2in (120 x 120cm)*

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

**Provenance**

With Galerie Marwan Hoss, Paris

Franco-Vietnamese photographer Huynh's thematic preoccupations include the face, in particular, as here, the human gaze. Huynh is a disciple of Irving Penn and so composes his subjects in a similar manner, developing all of his oversized gelatin silver prints himself in a darkroom. His work has been exhibited widely and can be found in a number of international institutions, such as the Maison Européenne de la Photographie, Bibliothèque nationale de France, Osaka University of Art and Moscow House of Photography.



57

**LILLIAN BASSMAN (1917-2012)**

*Mary Jane Russell, "Harper's Bazaar", 1950*  
Gelatin silver print, printed 1992, signed, titled, dated '9/25' and  
reproduction limitation in pencil on the verso.  
*13 3/4 x 18 3/4in (34.8 x 47.6cm)*  
*sheet 16 x 20in (40.7 x 50.8cm)*

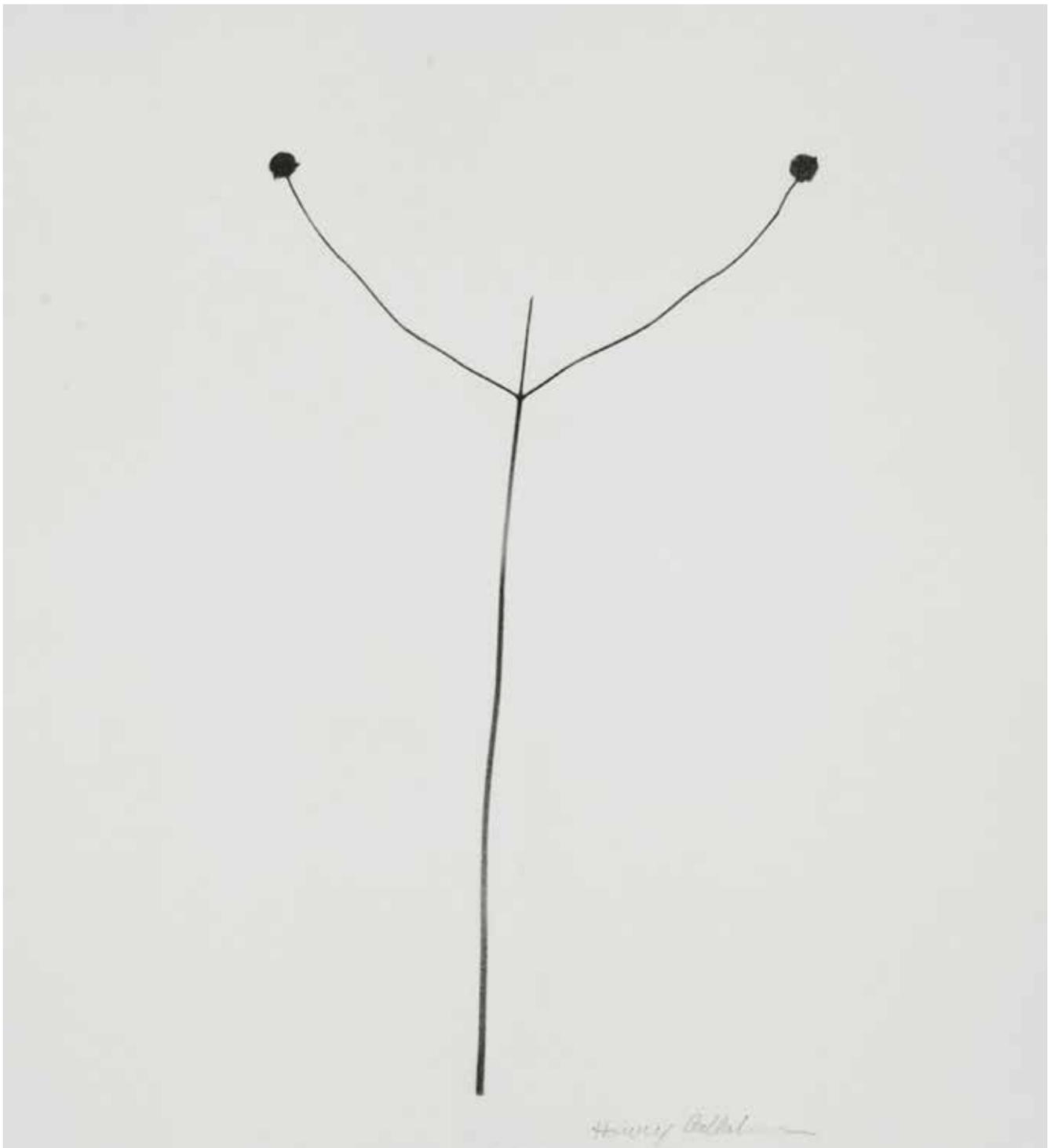
**\$4,000 - 6,000**

**Literature**

Solomon, *Lillian Bassman: Women*, Harry N. Abrams, 2009, pp. 58-59

Of this image, Deborah Solomon writes:

"There is a startling photograph from 1950...that surely qualifies as her most hat-centric. A woman in a wide-brimmed hat (the model was Mary Jane Russell) is shown close-up, shrouded in shadow. She gazes downward and covers one side of her face with the splayed fingers of her left hand, as if suffering from a throbbing headache. Significantly, we glimpse her through the transparent brim of her hat, whose perimeter curves across the surface of the photograph with an elliptical sweep reminiscent of the rings of Saturn. Here is a woman who seems fatally trapped inside the dark orbit of her hat."



58

**HARRY CALLAHAN (1912-1999)**

*Weed against Sky, Detroit, 1948*

Gelatin silver print, printed later, signed in pencil on the recto.

11 x 10in (28 x 25.4cm)

mount 19 5/8 x 19 3/4in (49.8 x 50.2cm)

\$5,000 - 7,000

**Provenance**

With Morehouse Gallery, Chestnut Hill, Massachusetts

I find these pictures very pleasantly disorientating. Some look accidents...Some look like "found" pictures, created according to a logic that is not available to us.

DAVID BYRNE  
*Ancient and Modern*





60

59

**WILLIAM EGGLESTON (BORN 1939)**

*Memphis*, from "Los Alamos", 1969-1971

Archival pigment print, printed later, signed in ink on the verso.

13 3/8 x 9in (34 x 22.8cm)

sheet 16 x 12in (40.6 x 30.5cm)

**\$8,000 - 12,000**

**Literature**

Sussman and Weski, *William Eggleston: Democratic Camera, Photographs and Video, 1961-2008*, Whitney Museum of American Art / Yale University Press, 2008, pp. 11 and 127

60 <sup>Ω</sup>

**JEFF WALL (BORN 1946)**

*Untitled*, 2009

Archival pigment print, initialed, dated and numbered '16/50' in pencil on the verso.

9 3/4 x 13in (24.7 x 33cm)

sheet 13 x 19in (33 x 48.2cm)

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



61

61

**LEE FRIEDLANDER (BORN 1934)**

*Albuquerque*, 1972

Gelatin silver print, printed 1978, signed in pencil, copyright credit reproduction limitation and '1978' date stamps on the verso.

7 1/2 x 11in (19.1 x 28cm)

sheet 11 x 14in (28 x 35.6cm)

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

**Provenance**

With Fraenkel Gallery, San Francisco

**Literature**

Galassi, *Friedlander*, MoMA, New York/ Haus der Kunst, 2005, pl. 235

62

**LEE FRIEDLANDER (BORN 1934)**

*Detroit*, 1963

Gelatin silver print, printed later, signed, titled, dated in pencil and copyright credit reproduction limitation stamp on the verso.

12 7/8 x 8 1/2 in (32.8 x 21.6cm)

sheet 14 x 11in (35.5 x 28cm)

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

**Provenance**

With Timothy Taylor Gallery, London

The mind-finger presses the release on the silly machine and it stops time  
and holds what its jaws can encompass and what the light will stain.

LEE FRIEDLANDER





63

63

**LOUIS FAURER (1916-2001)**

*Woodstock, N.Y., 1971*

Gelatin silver print, signed, titled and dated in pencil on the verso.  
 9 1/2 x 13 3/4in (24.1 x 35cm)

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

**Provenance**

With Lunn Gallery, Washington, D.C., acquired c. 1980

**Literature**

*Louis Faurer*, Photo Poche/Centre national de la photographie,  
 1992, p. 41

64

**DIANE ARBUS (1923-1971)**

*Patriotic young man with a flag, N.Y.C., 1967*

Gelatin silver print, printed later by Neil Selkirk, stamped 'A Diane Arbus Photograph' signed, titled, dated and numbered '21/75' by Doon Arbus, Estate Administrator, in ink and Estate reproduction limitation stamp on the verso.

14 5/8 x 14 1/4in (37.3 x 36.2cm)  
 sheet 20 x 16in (50.8 x 40.7cm)

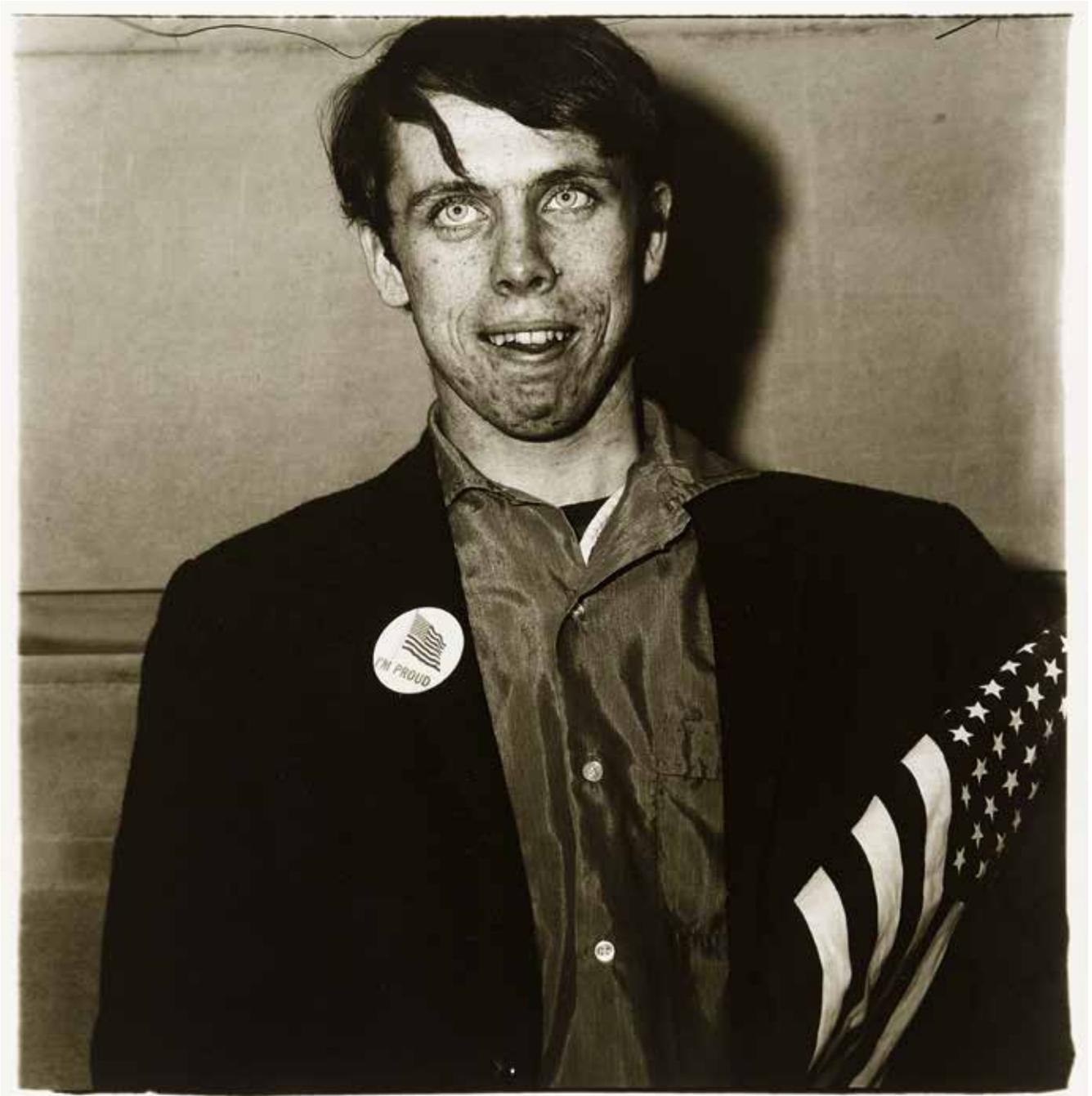
**\$8,000 - 12,000**

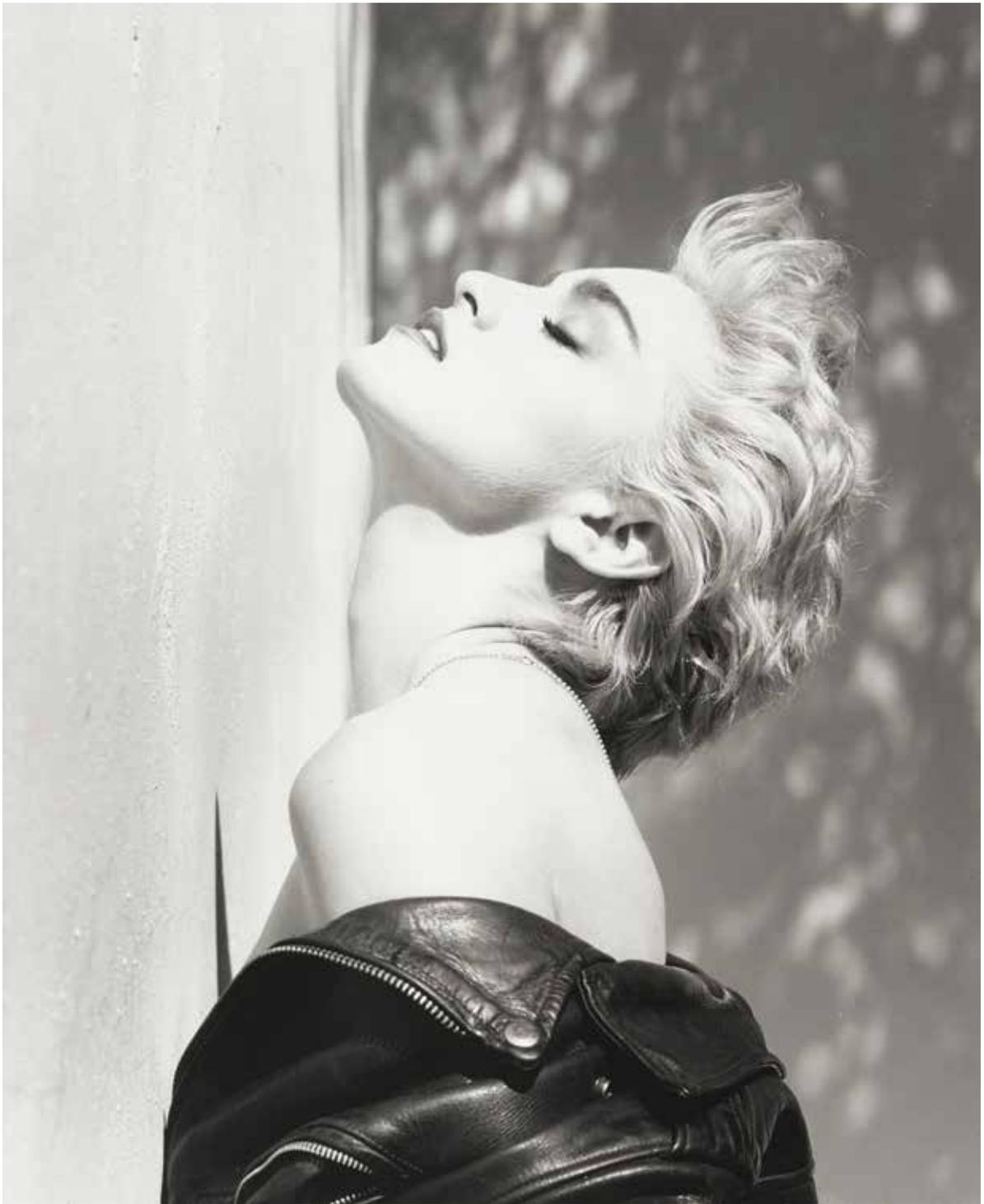
**Literature**

*Diane Arbus*, Aperture, 1972, np

She dares you to stare at something...until you admit your own complicity  
with whatever it is in there that frightens you.

RICHARD LECAYO





65

**HERB RITTS (1952-2002)**

*Madonna, True Blue, Hollywood, 1985*

Gelatin silver print, copyright credit blindstamp in the margin; signed, titled, dated and numbered '6/25' in pencil on the verso.

18 1/2 x 15 1/4in (47 x 38.7cm)  
sheet 20 x 16in (50.8 x 40.5cm)

**Literature**

Martineau, *Herb Ritts: L.A Style*, J. Paul Getty Museum, 2012, pl. 121, p. 165

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



66

**HORST P. HORST (1906-1999)**

*Gloria Vanderbilt*, 1941

Platinum-palladium print, printed later by Sal Lopes, signed in pencil in the margin; titled, numbered '2/25' twice and printer credit in pencil on the verso.

18 5/8 x 15 1/8in (47.2 x 39cm)

sheet 22 1/4 x 18 1/4in (56.5 x 46.2cm)

**\$20,000 - 30,000**

**Literature**

Pepper, *Horst: Portraits*, National Portrait Gallery, London, 2001, pl. 74



67

**HARRY CALLAHAN (1912-1999)**

*Eleanor, Lake Michigan*, 1949

Gelatin silver print, printed later, signed in stylus in the margin.

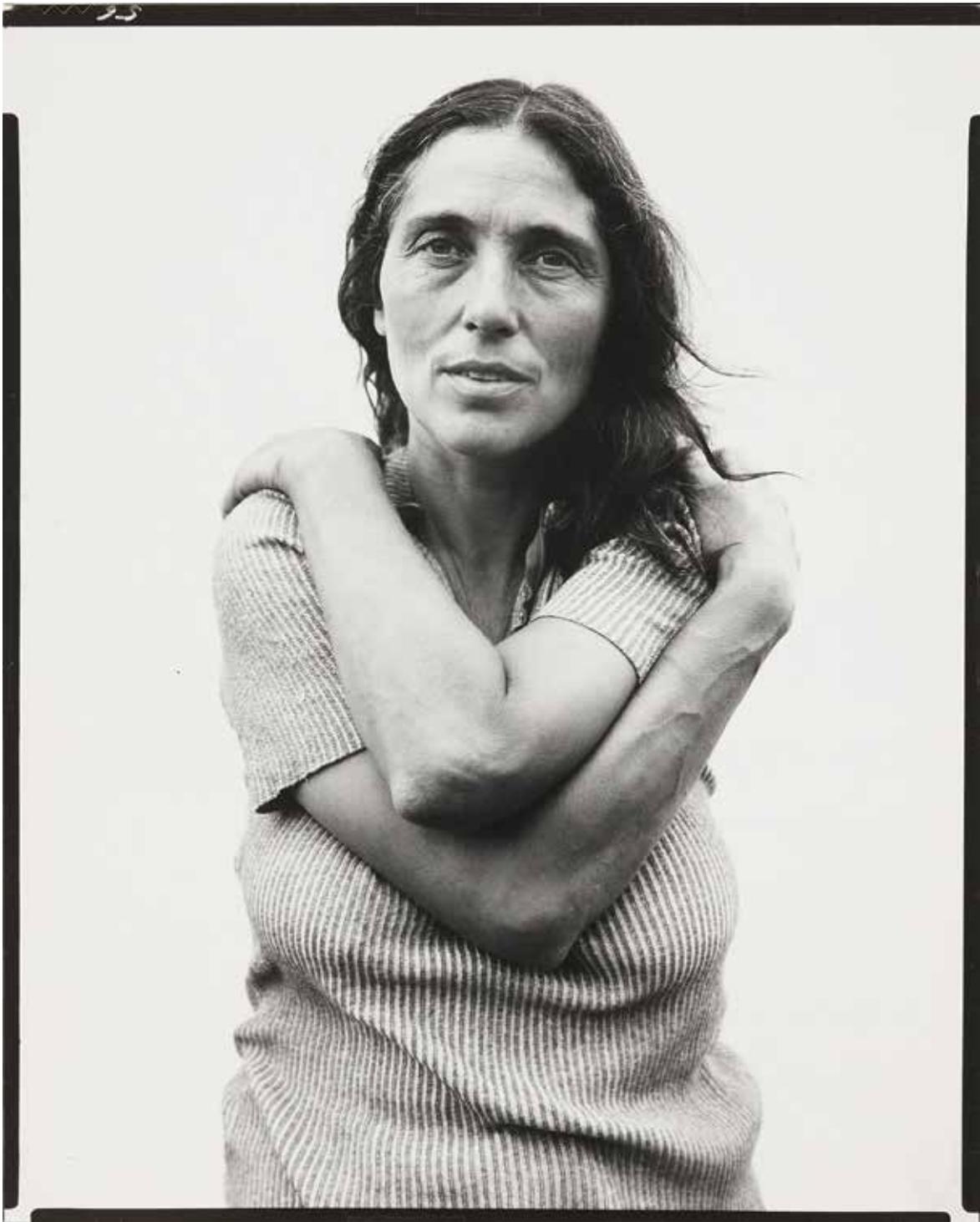
9 3/4 x 9 1/8in (24.7 x 23.2cm)

sheet 12 x 11in (30.5 x 28cm)

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

**Provenance**

With Lunn Gallery, Washington, D.C., acquired c. 1980



68

**RICHARD AVEDON (1923-2004)**

*June Leaf, sculptress, Mabou Mines, Nova Scotia, July 18, 1975*  
Gelatin silver print, signed, numbered '8/50', notation '56' in ink,  
copyright credit reproduction limitation, title, date, and edition stamps  
on the verso.

9 5/8 x 7 5/8in (24.4 x 19.5cm)

sheet 10 x 8in (25.3 x 20.3cm)

**Provenance**

Swann Galleries, New York, October 20, 2005, lot 319

\$5,000 - 7,000



69

**ROBERT MAPPLETHORPE (1946-1989)**

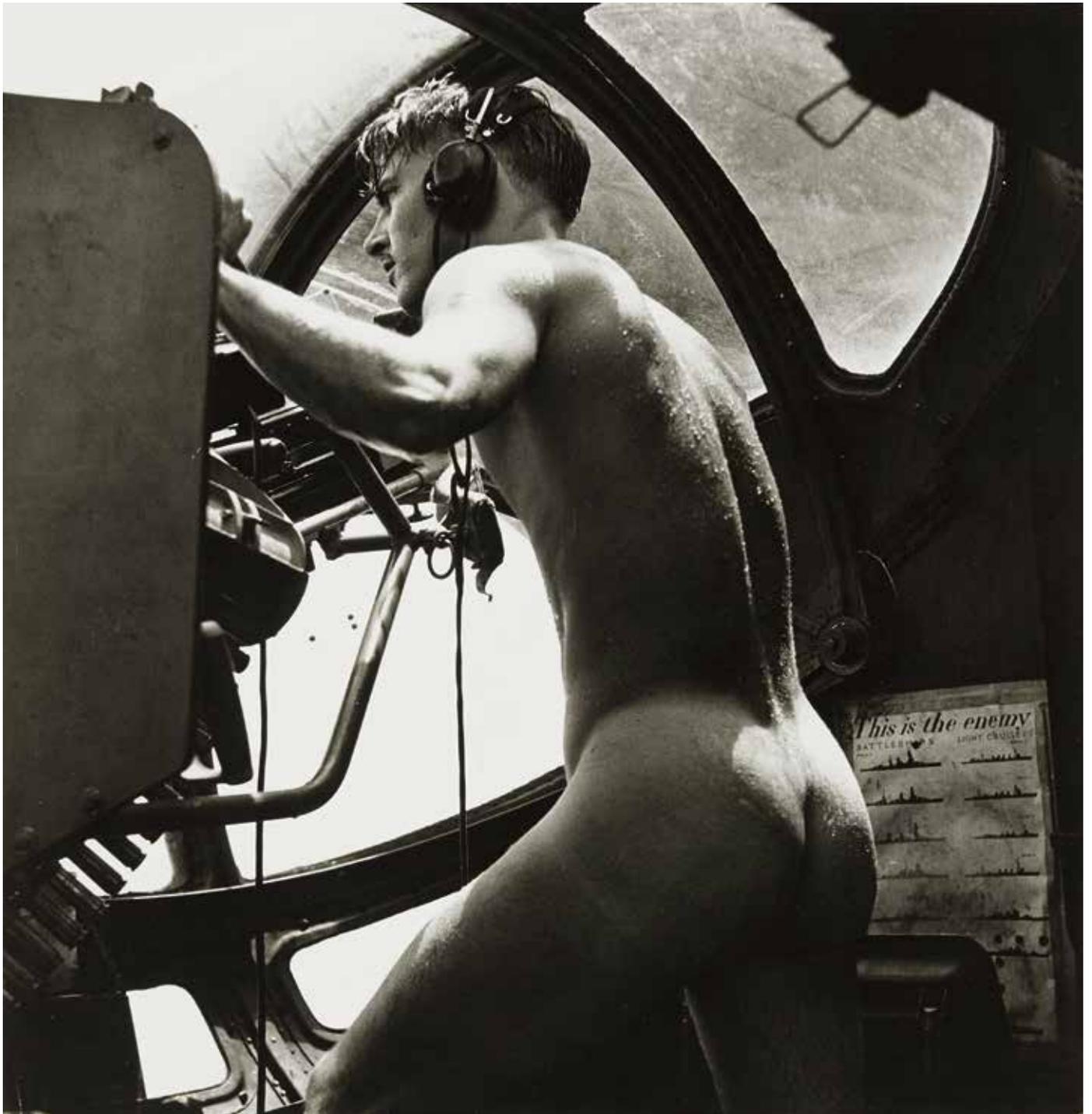
*Bob Paris*, 1983

Gelatin silver print, flush-mounted, signed, dated '1982', inscribed 'For Bob' by the artist in ink and notation 'CRM-PB-01' in an unknown hand in pencil on the the flush-mount verso.

19 1/4 x 15 1/4in (48.9 x 38.7cm)

sheet / flush-mount 20 x 16in (50.8 x 40.6cm)

**\$8,000 - 12,000**



70

**HORACE BRISTOL (1909-1997)**

*Rescue at Rabaul: PBY Blister Gunner, 1944*

Gelatin silver print, printed later.

15 x 15 1/2in (38 x 39.4cm)

sheet 16 x 20in (40.5 x 50.8cm)

\$4,000 - 6,000

Love is the flower of life, and blossoms unexpectedly and without law, and must be plucked where it is found, and enjoyed for the brief hour of its duration.

D. H. LAWRENCE

71

**IRVING PENN (1917-2009)**

*Icelandic Poppy/Papaver Nudicaule (New York, 2006)*

Archival pigment print, signed, initialed, dated, notations '22571' 'G' in ink and Penn/Vogue copyright credit reproduction limitation and edition stamps on the flush-mount verso. One from the edition of 13.  
*image/flush-mount 22 7/8 x 24in (58.1 x 61cm)*

**\$40,000 - 60,000**

**Provenance**

With Pace/MacGill Gallery, New York



His black-and-white prints could be nature's sketchbook for flowers.

MARGARET LOKE  
*New York Times*, 2000



72

**DR. DAIN L TASKER (1872-1964)**

*Tulips; Lily; and Strelitzia (Bird of Paradise)*, c. 1930

3 gelatin silver x-rays, each signed and titled in pencil on the mount. (3)

each 11 3/8 x 9 3/8in (28.8 x 23.8cm)

mount each 17 x 14in (43.2 x 35.5cm)

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



73

**HORST P. HORST (1906-1999)**

*Dali Costumes, Paris, 1939*

Gelatin silver print, printed later, signed, titled and dated in pencil on the verso

14 1/2 x 9 7/8in (36.7 x 25cm)

sheet 20 x 16in (50.8 x 40.5cm)

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

**Literature**

Kazmeier, *Horst: Sixty Years of Photography*, Universe, 1996, pl. 15

His sitters—whether celebrities or pickups, beautiful girls or his black friends—seem mesmerized not by the lens but by his presence, and they are temporarily transported into a dream world.

BRUCE CHATWIN



74

**ROBERT MAPPLETHORPE**

*Isaiah*, 1980

Gelatin silver print, signed, dated and numbered '10/10' in ink in the margin; signed, dated, and copyright credit reproduction limitation stamp on the flush-mount verso.

15 1/4 x 15 3/8in (38.8 x 39.1cm)

sheet /flush-mount 17 3/8 x 16in (44.3 x 40.4cm)

**\$8,000 - 12,000**

**Provenance**

Butterfield and Butterfield, San Francisco, October 15, 1987, lot 3324

**Literature**

*Robert Mapplethorpe: Black Book*, St. Martin's Press, 1986, p. 23



75

**HERB RITTS (1952-2002)**

*Jo-ann, Deauville, France, Against Sky; and Against Wall, 1985*

Two gelatin silver prints, each with copyright credit blindstamp in the margin; each signed, titled, dated and numbered '5/25' in pencil on the verso. (2)

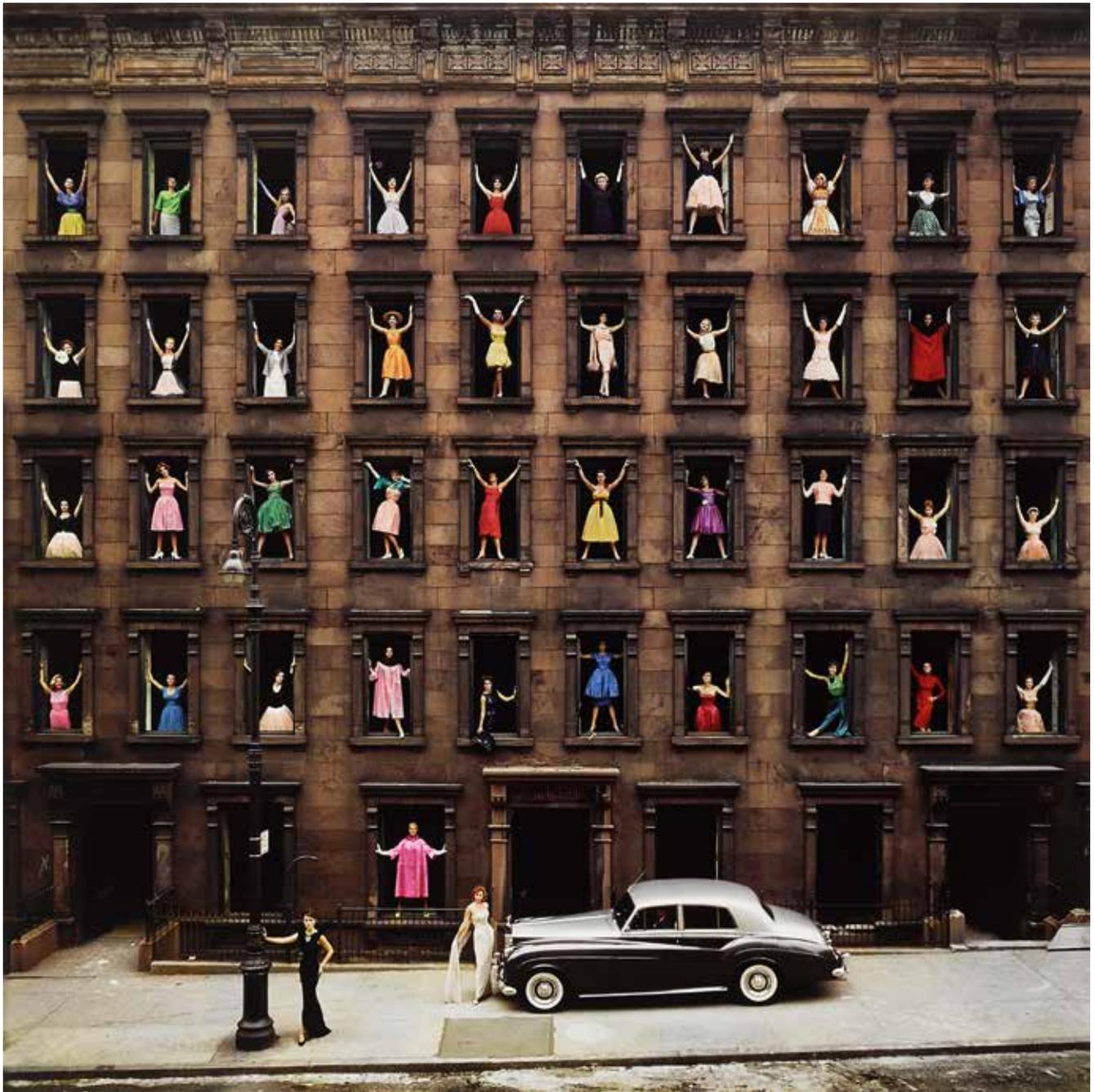
*each 12 3/4 x 15in (32.3 x 48.2cm) or the reverse  
sheet each 16 x 20in (40.6 x 50.8cm) or the reverse*

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

At each street corner prostitutes were on the watch; unlike the French cocotte as she is travestied in certain magazines abroad, they did not show the barest modicum of breast, flaunted no flowered garters, nor were they perched upon the knees of admirers. On the contrary, their unsmiling lips seemed closed to kisses, their lures were immobility and silence, and the only hint they gave the passer-by was a faint flicker of the eyelashes.

PAUL MORAND  
*Brassai: Paris de Nuit*





77

76

**BRASSAÏ (1899-1984)**

*Fille adossée à un mur à l'écharpe herminette*, 1930s  
Gelatin silver print, signed in pencil, titled, notation 'Pl. 328' in ink, stamped 'Tirage de l'Auteur' and two copyright credit stamps on the verso.  
11 3/8 x 8 5/8in (28.8 x 21.8cm)

\$5,000 - 7,000

**Provenance**

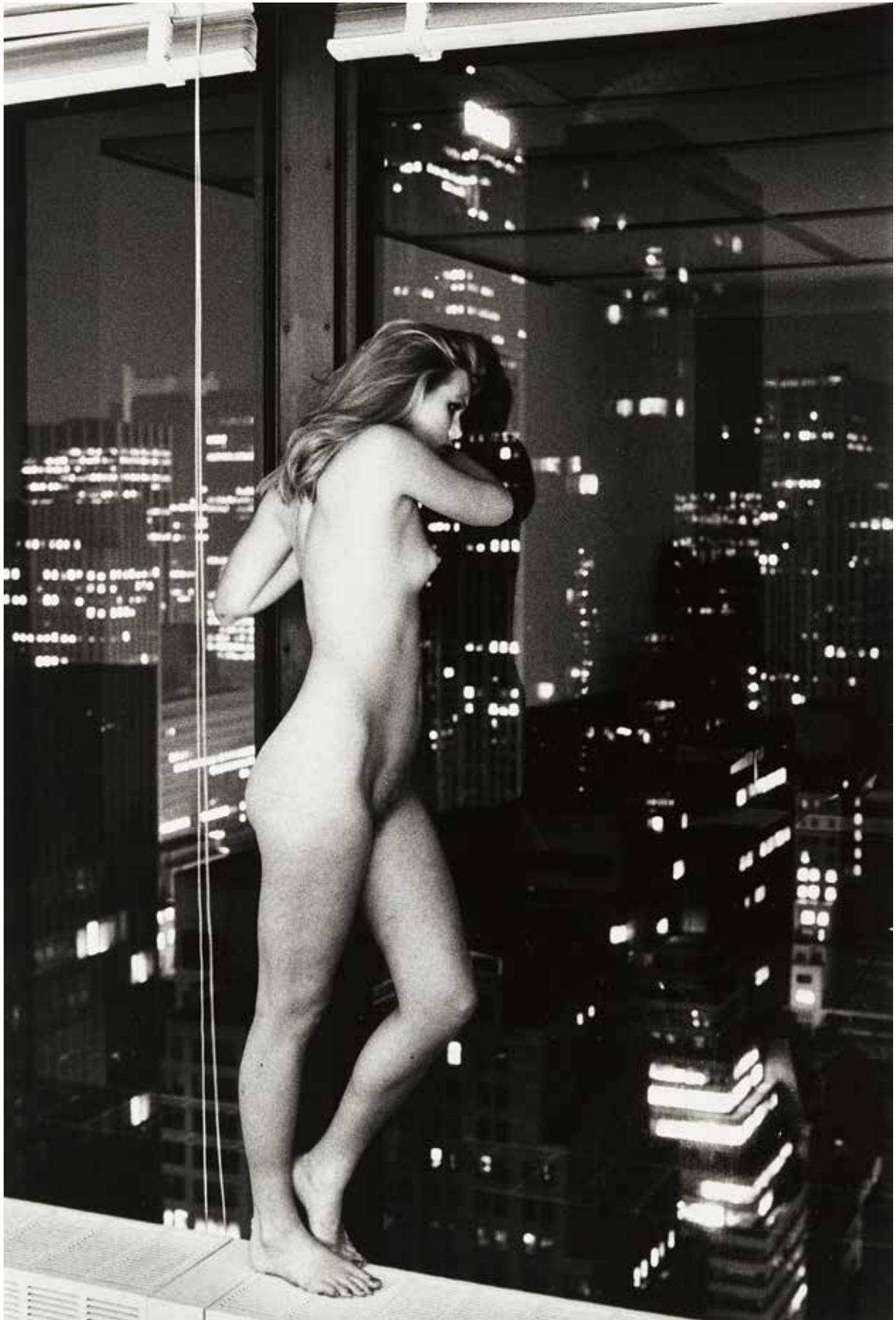
With Marlborough Gallery, New York

77

**ORMOND GIGLI (BORN 1925)**

*New York City (Girls in windows)*, 1960  
Archival pigment print, printed later, mounted on board, signed, titled, dated, and numbered '23/100' in ink on the mount.  
16 x 16in (40.6 x 40.6cm)  
mount 21 x 21in (53.3 x 53.3cm)

\$10,000 - 15,000





79

78

**HELMUT NEWTON**

*Patti Hansen over Manhattan, 1977*

Gelatin silver print, signed, titled and dated in ink on the verso.

*17 1/4 x 11 5/8in (43.7 x 29.5cm)*

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

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

**Literature**

*The Best of Helmut Newton*, Schirmer Mosel, 1993, pl. 78;

Newton, *Sleepless Nights*, Quartet, 1978, p. 37;

*Helmut Newton aus dem Photographischen Werk*, Schirmer Mosel, 1993, pl. 78

79

**AARON SISKIND (1903-1991)**

*New York I, 1951*

Gelatin silver print, printed later, signed, titled and dated in ink in the margin; titled and dated in pencil on the verso.

*sheet 20 x 24in (50.7 x 61cm)*

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

**Provenance**

With Rick Wester Fine Art, New York;

with James Hyman Photography, London

I got the Guggenheim Fellowship! Yep! At last! Generous project—interpretation of the Natural Scene—National Parks and Monuments! Two years—perhaps three! It's the turning point in Adams' Creative Work, I am sure.

ANSEL ADAMS TO EDWARD WESTON,  
April 1947



80

**ANSEL ADAMS (1902-1984)**

*Sand Dunes, Sunrise, Death Valley National Monument*, c. 1947  
Gelatin silver print, printed 1970s, signed in pencil on the mount,  
titled, dated in ink and Carmel credit stamp on the mount verso.  
18 1/2 x 14 3/4in (47 x 37.5cm)  
mount 28 x 22in (71.1 x 55.9cm)

**\$8,000 - 12,000**

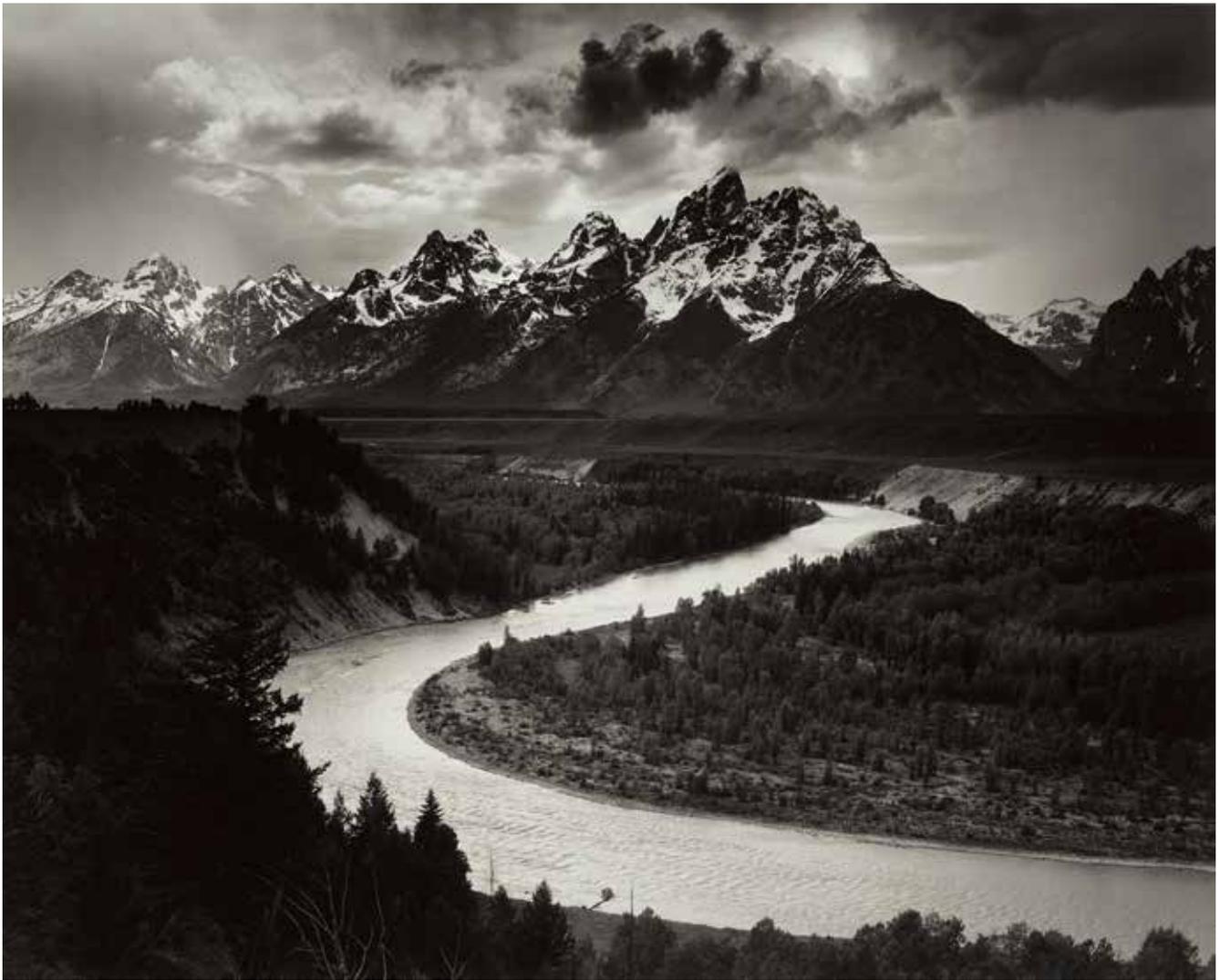
**Provenance**

With Light Gallery, New York

**Literature**

Stillman, ed., *Ansel Adams: 400 Photographs*, p. 184, pp. 424-425

The first stop on Adams' first Guggenheim trip was Death Valley. In a letter to the photographer Minor White, he exulted that he had already made more than eight dozen exposures. "It's marvelous!... Just a tremendous nest of photographic opportunity."



81

**ANSEL ADAMS (1902-1984)**

*The Tetons and the Snake River, Grand Teton National Park, Wyoming, 1942*

Gelatin silver print, printed later, signed in pencil on the mount; titled, dated in ink, Carmel credit stamp and gallery certificate of authenticity affixed on the mount verso.

*15 x 19in ((38 x 48.2cm)*

*mount 17 1/2 x 21 1/2in (44.4 x 54.6cm)*

**\$30,000 - 50,000**

**Provenance**

With Ansel Adams Gallery, California, acquired December 2005

**Literature**

Stillman, ed., *Ansel Adams: 400 Photographs*, Little, Brown and Co., 2007, p. 205

Henson's images are carefully choreographed moments of suspenseful drama, veritable symphonies of mysterious darkness and ominous light.

EDMUND CAPON  
Director, Art Gallery of New South Wales



82 W

**BILL HENSON (BORN 1955)**

*Untitled*, 2005-2006

Archival pigment print, signed, titled, dated and numbered '3/5' in ink in the margin.

40 x 60in (101.6 x 152.4cm)

sheet 50 x 70in (127 x 177.8cm)

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



83

**ERNST HAAS (1921-1986)**

*The Swimmer, Greece, 1970*

Archival pigment print, printed later, Estate credit, dated, numbered '10/30' in an unknown hand in ink on the verso, signed by Alexander Haas, Estate Co-executor, titled, dated and numbered '10/30' in an unknown hand in ink on the accompanying Estate studio label.

*18 3/8 x 26in (46.6 x 66cm)*

*sheet 20 x 30in (50.8 x 76.2cm)*

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

**Literature**

Ewing, *Ernst Haas: Color Correction*, Steidl, 2011, p. 172



84

**JULIUS SHULMAN (1910-2009)**

*Case Study House #22, Los Angeles, 1960*

Chromogenic print, printed 2001; signed and dated in ink on the verso.

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

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

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

**Provenance**

Acquired directly from the Estate of Julius Shulman

What good is a dream house if you haven't got a dream?

JULIUS SHULMAN



85

**JULIUS SHULMAN (1910-2009)**

*John Lautner, Malin Residence (Chemosphere), Hollywood, 1961*

Chromogenic print, signed in silver ink on the recto; credit reproduction stamps on the verso.

*14 x 19 1/8in (35.5 x 48.4cm)*

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

**Provenance**

Acquired directly from the Estate of Julius Shulman



86

**CANDIDA HÖFER (BORN 1944)**

*Bibliothèque nationale de France, Paris, I, 1997*

Chromogenic print, printed 1998, signed, titled, dated, numbered '3/6', and annotated 'Architect Dominique Perrault' in pencil on the verso.

15 1/8 x 15 1/8in (38.4 x 38.4cm)

sheet 18 1/8 x 15 5/8in (46 x 39.6cm)

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

**Provenance**

With Rena Bransten Gallery, San Francisco;  
with Galeria Ramis Barquet, New York;  
Sotheby's, London, October 18, 2006, lot 543



87

**RICHARD MISRACH (BORN 1949)**

*Destroyed Vehicle with Active Eagle's Nest, Bravo 20 Bombing Range, 1987*

Chromogenic print, printed 1989, signed, titled, dated and numbered '2/25' in ink in the margin.

18 1/4 x 23 1/8in (46.3 x 58.7cm)

sheet 20 x 24in (50.7 x 61cm)

**Provenance**

With Jan Kesner Gallery, Los Angeles

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



88

**WILLIAM EGGLESTON (BORN 1939)**

*Tennessee (Gulf sign)*, from "Southern Suite", 1972  
Archival pigment print, printed later, signed in ink on the verso.  
8 x 12in (20.2 x 30.5cm)  
sheet 11 x 14in (27.8 x 35.5cm)

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

**Literature**

Holborn, *William Eggleston: Ancient and Modern*, Random House, 1992, pl. 61



89

**LEE FRIEDLANDER (BORN 1934)**

*Lafayette, GA; and Butte, Montana, 1968 and 1970*  
2 gelatin silver prints, printed 1970 and 1973 respectively, each signed, titled, dated, respective negative notations '30-28', '69-34' in pencil, copyright credit reproduction limitation and date stamps on the verso. (2)

*7 1/2 x 11 1/4in (19 x 28.5cm)*  
*sheet each 11 x 14in (28 x 35.4cm)*

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

**Provenance**

With Fraenkel Gallery, San Francisco

**Literature**

Galassi, *Friedlander*, Moma, New York, 2005, pl. 240, p. 164 (Butte, Montana)

David Parker's photographs, taken on sea voyages in places he chooses not to name, summon lone rocks, arches, needles, spars floating in eerie, still isolation as they loom against a luminous horizon; his seas look poured like smoked glass from edge to edge and beyond. He endows them with sculptural qualities: colossal Giacometti figures of shadow and suggestion, rough-hewn or smoothed by the impact of the elements.

MICHAEL HOPPEN GALLERY, LONDON



90<sup>W</sup>

**DAVID PARKER (BORN 1949)**

*Siren XIII*, 2003

Archival pigment print, signed in ink, printed title, date and number

'10/10' on a credit label affixed on the flush-mount verso.

25 1/4 x 53 1/2in (64.2 x 135.8cm)

sheet /flush-mount 39 1/2 x 67 1/2in (100.4 x 171.8cm)

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



91

**CARLETON E. WATKINS (1829-1916)**

*Section of the Sentinels with Pavilion Built over the Stump of the Big Tree, Calaveras Grove, 1878-81*

Mammoth-plate albumen print.  
16 3/8 x 21 5/8in (41.5 x 54.8cm)  
mount 20 x 26in (50.8 x 66cm)

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

**Literature**

Naef and Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs*, J. Paul Getty Museum, Los Angeles, 2011, No. 279

This print is extraordinarily rare. Weston Naef and Christine Hult-Lewis have located three other mammoth prints of this image in institutional collections: The National Gallery of Australia in Canberra; The J. Paul Getty Museum in Los Angeles; and The National Library of Wales.



92

**HARRY CALLAHAN (1912-1999)**

*Eleanor and Barbara, Chicago, 1953*

Gelatin silver print, printed later, signed in stylus in the margin.

7 5/8 x 9 5/8in (19.3 x 24.4cm)

sheet 8 x 10in (20.3 x 25.4cm)

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

**Provenance**

Christie's, New York, October 12, 2005, lot 53



93

**BILL BRANDT (1904-1983)**

*A Snicket in Halifax, 1937*

Gelatin silver print, printed later, signed in ink on the mount.

13 1/2 x 11 1/2in (34.4 x 29.2cm)

mount 20 x 16in (50.8 x 40.6cm)

**\$4,000 - 5,000**

**Provenance**

With Photofind Gallery (Howard Greenberg), New York,  
acquired 1988

**Literature**

*The Photography of Bill Brandt*, Harry N. Abrams, 1999, p. 102;  
Brandt, *Shadow of Light*, Da Capo Press, 1966, pl. 41



94

**WALKER EVANS (1903-1975)**

*Main Street, Saratoga Springs, New York, 1931*  
Gelatin silver print, printed later, numbered '10/75' in ink  
and embossed Estate blindstamp in the margin.  
21 1/4 x 17in (54 x 43.2cm)  
sheet 24 x 20in (61 x 50.8cm)

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

**Literature**

Kirstein, *Walker Evans: American Photographs*, MOMA, New York,  
1938, part II, pl. 34;  
Thompson, *Walker Evans at Work*, Thames and Hudson, 1984, p. 62

Paris calling! The physical culture course will now begin.  
Ready? One. Two. Breathe in! I take a deep breath...

PAUL MORAND



95

**BRASSAÏ (1899-1984)**

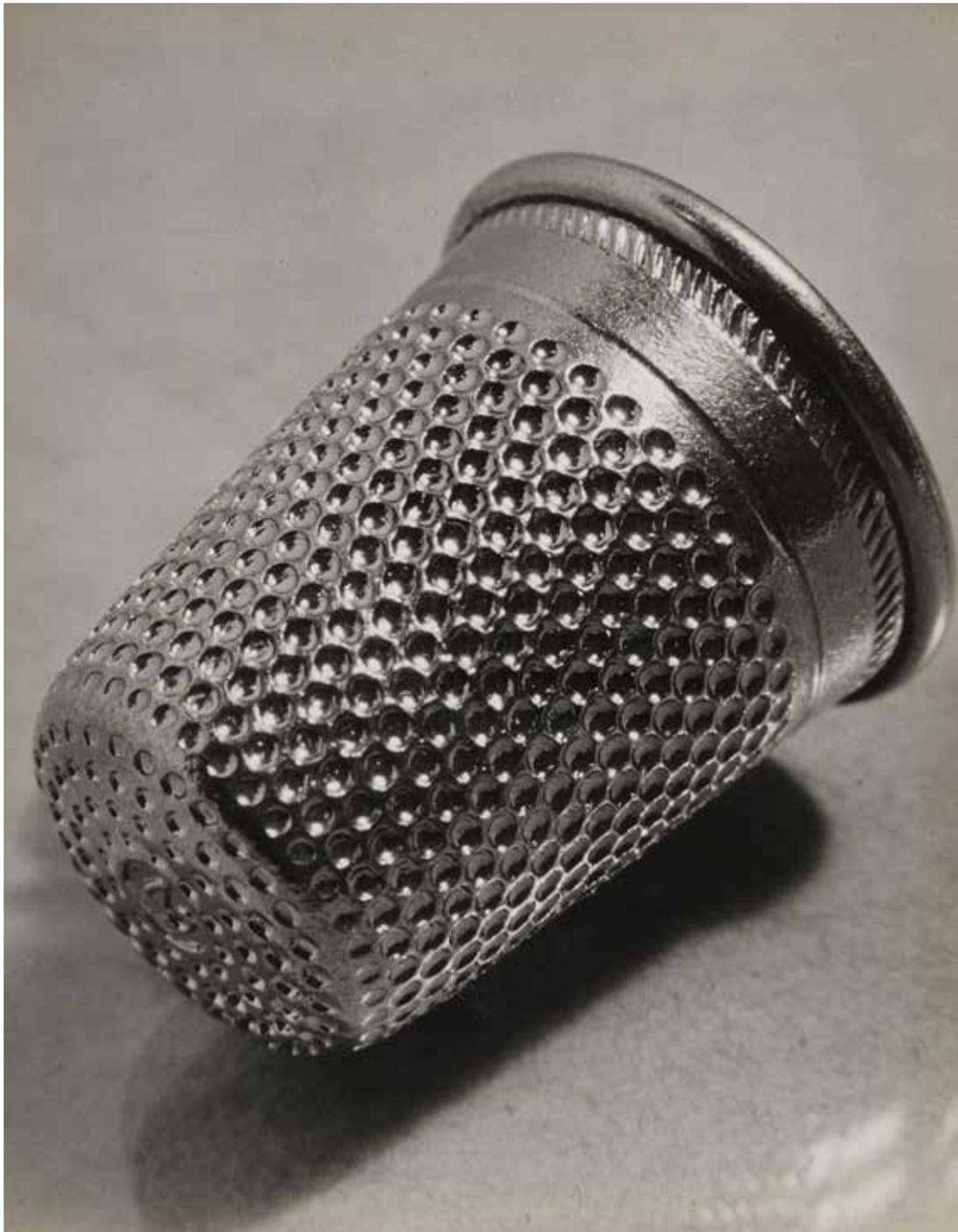
*Café du Dôme, Montparnasse, 1932*

Gelatin silver print, printed later, signed, titled, dated, negative notation 'N.107', notations 'Page 124' in pencil/ink and copyright credit reproduction limitation stamps on the verso.  
8 7/8 x 11 3/4in (22.6 x 29.9cm)

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

**Provenance**

With Marlborough Gallery, New York



96

**BRASSAÏ (1899-1984)**

*Un Dé*, 1930

Gelatin silver print, titled 'Un dée' [sic], annotation 'studies' in pencil and Brassai/Black Star credit stamps on the verso.

8 3/4 x 6 7/8in (22.2 x 17.4cm)

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

**Provenance**

Christie's, New York, October 12, 2005, lot 90



97

**CHUCK CLOSE (BORN 1940)**

*Hydrangea, Calla Lily and Sunflower, 2007*

Archival pigment print triptych from the original Daguerreotypes, each signed, dated and numbered '9/25' in ink in the margin. (3)

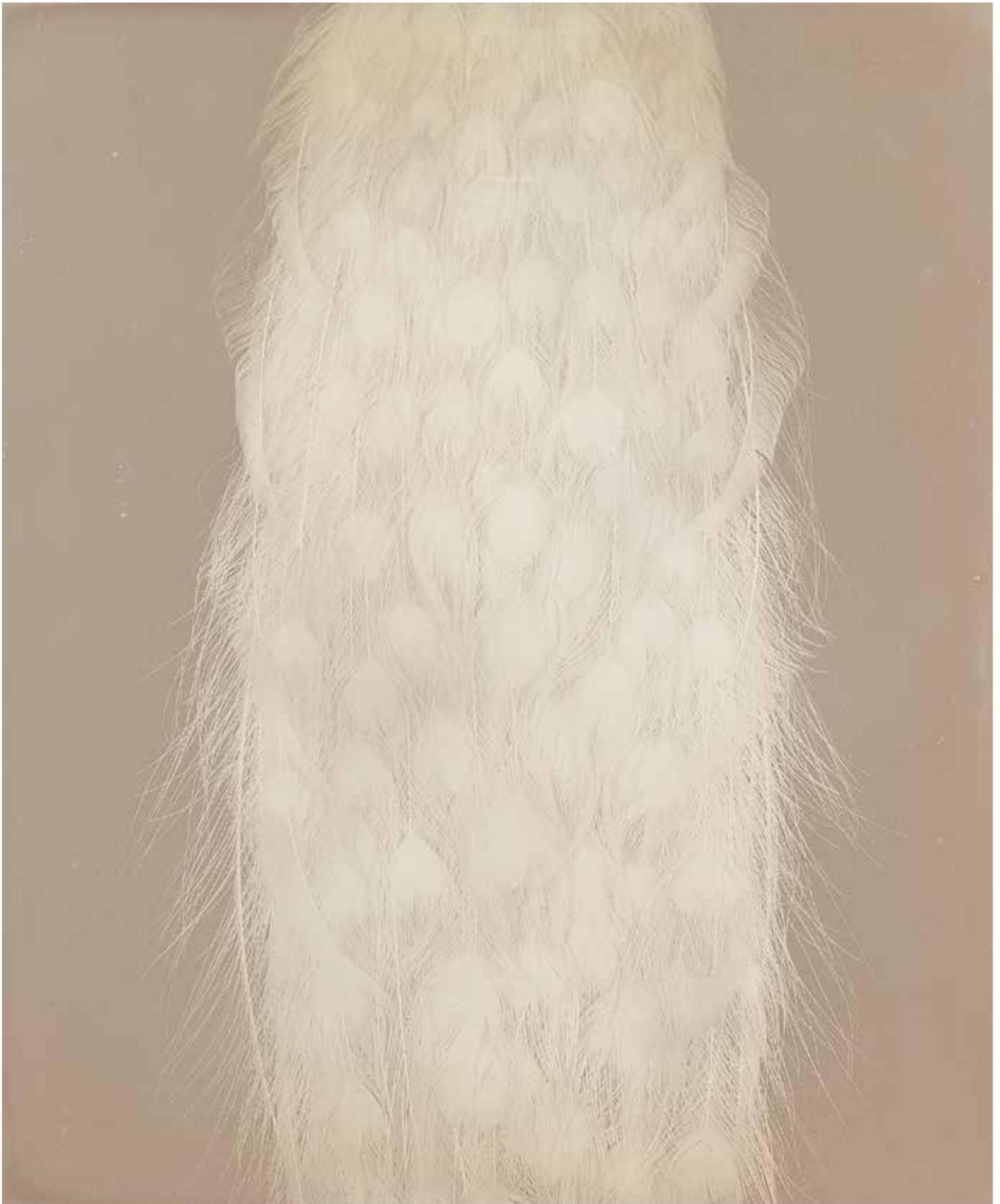
each 25 3/8 x 19 7/8in (64.4 x 50.5cm)

sheet each 32 x 26in (81.3 x 66cm)

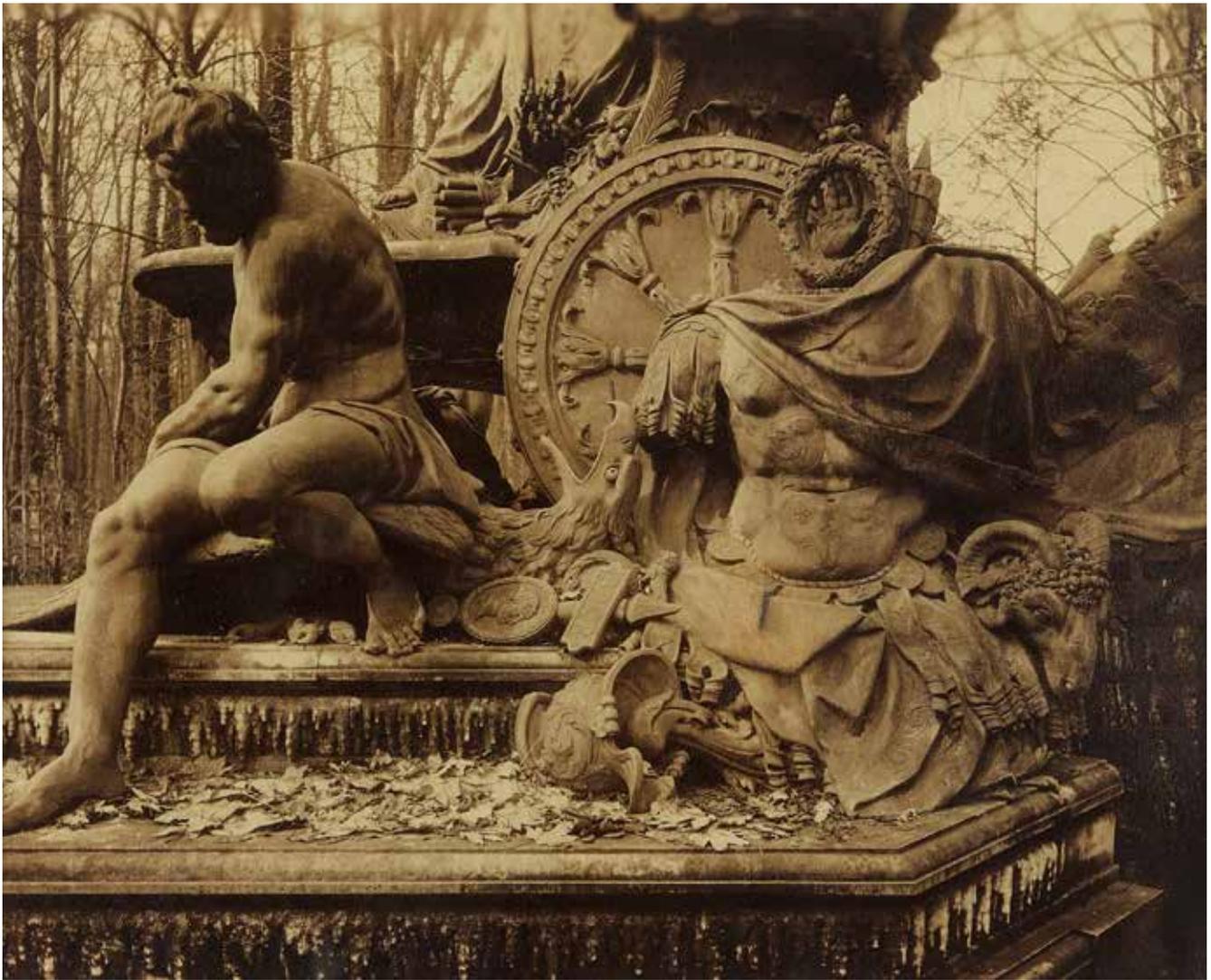
**\$8,000 - 10,000**

**Provenance**

With Roger Metivier Gallery, Toronto



98



99

98

**ADAM FUSS (BORN 1961)**

*For Allegra*, 2009

Unique Daguerreotype.

10 x 8in (25.4 x 20.3cm)

overall 14 1/4 x 12in (36.1 x 30.4cm)

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

**Provenance**

With Timothy Taylor Gallery, London

99

**EUGÈNE ATGET (1857-1927)**

*Versailles, Bosquet de l'Arc de Triomphe*, 1904

Albumen print, titled, numbered '6491' in pencil and credit stamp on the verso.

7 x 8 5/8in (17.8x 21.8cm)

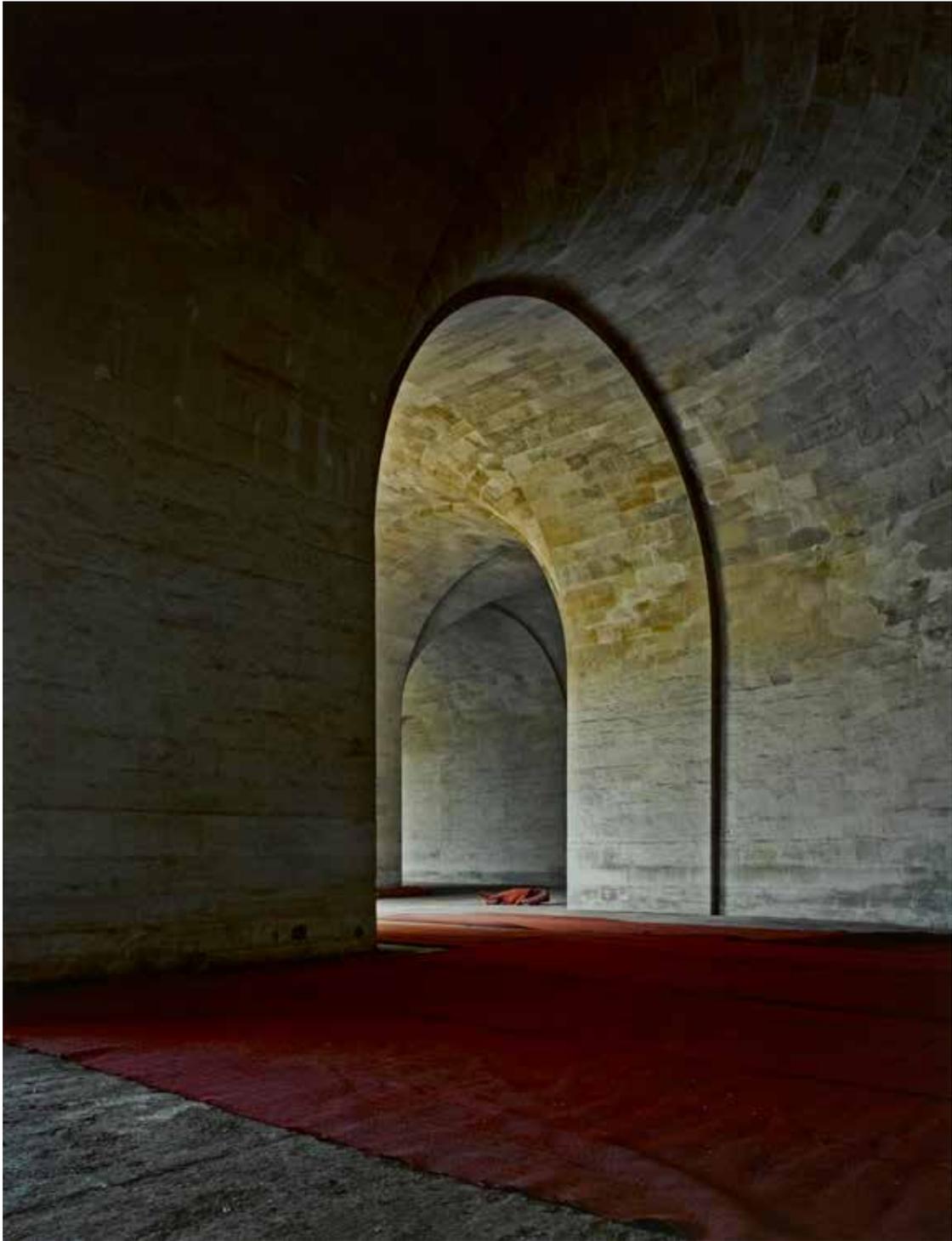
**\$3,000 - 5,000**

**Provenance**

With Throckmorton Fine Art, New York

The groves (bosquets) of Versailles were created by André Le Nôtre, gardener and architect to King Louis XIV. Fountains, vases and statues adorned these little parks within the woods, where the royal family and courtiers would stroll.

This area of the gardens was originally planned in 1672 as a simple round expanse with a square fountain in the center. In 1676, it was enlarged and redecorated to celebrate French military victories over Spain and Austria and a triumphal arch added. However, by the time Atget made this elegant and decorative study (one of many variant images he took of the spot), not much of the grove's original grandeur remained.



100<sup>W</sup>

**ROBERT POLIDORI (BORN 1951)**

*Interior de l'Orangerie, Château de Versailles, France, 1984*

Archival pigment print, flush-mounted on aluminum, signed in ink, typed title, date and number '1/10' on a label affixed on the frame backing.

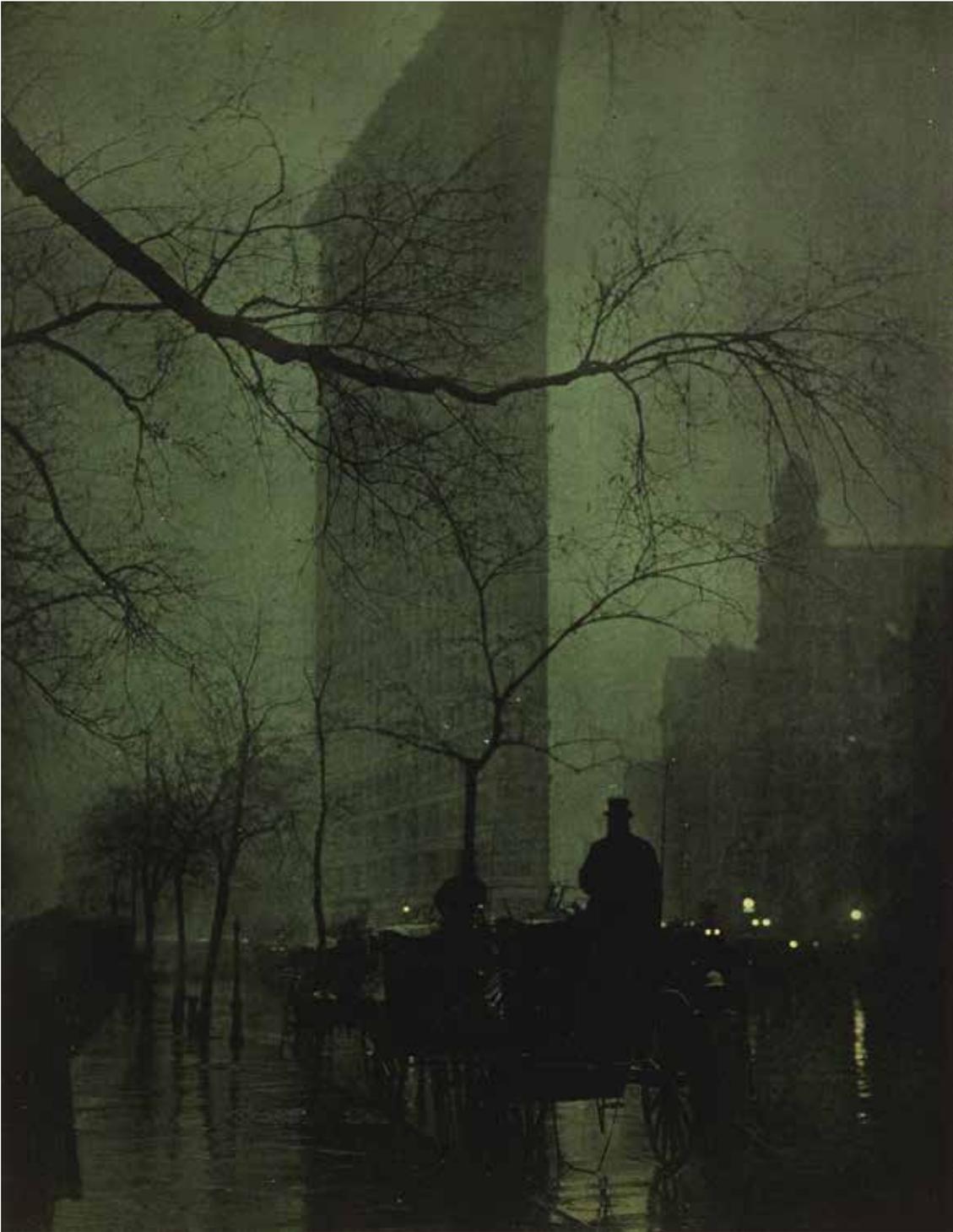
43 x 33 1/2in (109.2 x 85.1cm)

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

**\$8,000 - 10,000**

**Literature**

Montclos, *Robert Polidori: Versailles*, Abbeville Publishing, 1991, p. 171



101

**EDWARD STEICHEN (1879-1973)**

*The Flatiron-Evening*, 1905

Three-color half-tone print.

8 1/2 x 6 1/2in (21.6 x 16.5cm)

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

**Provenance**

With Peter Fetterman Gallery, Santa Monica

**Literature**

Steichen, *Steichen's Legacy: Photographs, 1895-1973*, pl. 143;

*Camera Work*, April 1906, 14:31;

Margolis, *Alfred Stieglitz: Camera Work, A Pictorial Guide*, Dover, 1978, p. 39



102

**MAN RAY (1890-1976)**

*George Cukor's House and Garden*, 1940-1949

Platinum print, initialed in pencil and 'Man Ray Photograph' credit stamp on the verso.

7 3/4 x 9 7/8in (19.7 x 25cm)

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



103

**JULIUS SHULMAN (1910-2009)**

*Kaufman House, Palm Springs, California, Richard Neutra, Architect, 1947*

Gelatin silver print, printed 1990s, signed and dated in pencil on the verso.

12 x 15 1/4in (30.5 x 38.7cm)

sheet 16 x 20in (40.6 x 50.8cm)

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

**Provenance**

With Craig Krull Gallery, Arlington, Virginia

**Literature**

*Julius Shulman: Architecture and Its Photographs*, Taschen, 1998, p. 97;

Rosa, *A Constructed View: The Architectural Photography of Julius Shulman*, Rizzoli, 1994, p. 10;

Stern and Hess, *Julius Shulman: Palm Springs*, Rizzoli, 2008, pp. 16-27

Extreme things are like miracles. Nothing is as boring as a person who is just okay.

JOEL-PETER WITKIN



104

**JOEL-PETER WITKIN (BORN 1939)**

*Woman in the Blue Hat (Dame portant le Chapeau Bleu)*, 1985  
Gelatin silver print, signed, titled, dated and numbered '3/15' in  
pencil on the verso.

14 5/8 x 14 5/8in (37.2 x 37.2cm)  
sheet 20 x 16in (50.8 x 40.7cm)

\$2,500 - 3,500

**Provenance**

With Fraenkel Gallery, San Francisco, acquired 1990

**Literature**

Celant, *Witkin*, Scalo, 1995, pl. 50



105

**HENRI CARTIER-BRESSON (1908-2004)**

*On the Banks of the Marne*, 1938

Gelatin silver print, printed later, signed in ink and embossed  
copyright credit stamp in the margin.

9 3/8 x 14 1/4in (23.8 x 36.1cm)

sheet 12 x 16in (30.4 x 40.6cm)

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

**Literature**

Galassi, *Henri Cartier Bresson: The Early Work*, MoMA, New York,  
1987, p. 42, fig. 36

Nudist camps were a terrific subject for me...I had always wanted to go but sort of didn't dare tell anybody. After arriving, the camp director said, "You'll find the moral tone here is higher than the outside world." His rationale for this had to do with the fact that the human body is really not as beautiful as it's cracked up to be and when you look at it, the mystery is taken away... It's a little bit like walking into a hallucination without being quite sure whose it is... I was really flabbergasted the first time. You think you're going to feel a little silly walking around with nothing on but your camera. But that part is really sort of fun. It just takes a minute, you learn how to do it, and then you're a nudist. You may think you're not but you are.

DIANE ARBUS

106

**DIANE ARBUS (1923-1971)**

*A family one night in a nudist camp, Pennsylvania, 1965*  
Gelatin silver print, printed between 1967 and 1971, signed, numbered '4090-12-7U-1620' by Doon Arbus, Estate Administrator, in ink and Estate copyright credit reproduction limitation stamps on the verso.

15 1/4 x 15 1/2in (38.7 x 39.4cm)  
sheet 19 7/8 x 16 1/8in (50.5 x 40.9cm)

**\$40,000 - 60,000**

**Provenance**

With Fraenkel Gallery, San Francisco

**Literature**

*Diane Arbus: Magazine Work*, Aperture, 1984, p. 68;  
*Diane Arbus: Revelations*, MoMA, New York / Random House, 2003, p. 295;  
*Diane Arbus*, Aperture, 1972, np;

While assisting Richard Avedon on a shoot, Neil Selkirk encountered a photograph by Diane Arbus, *A Family One Evening in a Nudist Camp, Pennsylvania, 1965*. Selkirk was shocked by the frankness of the subjects — neither slim nor attractive yet absolutely comfortable in their nakedness. "I just thought it was the weirdest thing I'd ever seen in my life," he remembers. "I was terrified. I actually thought about running out the door into the street and never coming back." After Arbus' death, Selkirk worked with her estate as the only authorized printer of her photographs. And her portrait of nudists remains the only print that he owns himself: "It insists that you dispassionately observe — that is enough."  
Neil Selkirk's "Aha Moment", broadcast on *Studio 360*, WYNC, August 17, 2012





107 <sup>W</sup>

**HARRY CORY WRIGHT (BORN 1963)**

*Frosted Marram*, c. 2003

Chromogenic print, flush-mounted on acrylic, accompanied by a certificate of authenticity signed by the artist in ink; the work is number 30 from the edition of 50, although it is unique in this cropping.

*image/flush-mount 32 x 62in (81.2 x 157.5cm)*

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

Harry Cory Wright is one of the UK's finest landscape photographers, whose work largely focuses on the tidal landscape of his Norfolk home. These are strange and contemplative places; sometimes dark and gloomy wildernesses, then, as here, serene and bright idylls.

To achieve these luminous and monumental photographs, Cory-Wright uses a traditional 10 x 8 inch wooden Gandolfi plate camera which produces negatives of extraordinary detail and clarity.



108

**LOUIS FLECKENSTEIN (1866-1943)**

*Selected images, 1930s*

4 gelatin silver prints, three signed in pencil on the mount; each with credit, title, various annotations in pencil, Chicago Museum of Science and Industry accession stamp, variously numbered in red wax pencil and Chicago Museum of Science and Industry accession label affixed on the verso. (4)

*various sizes from 13 1/2 x 10 1/2in (34.2 x 26.8cm) to 7 5/8 x 9 5/8in (19.4 x 24.5cm)*

*mount 14 x 18in (35.6 x 45.7cm) and 20 x 16in (50.8 x 40.6cm)*

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

**Provenance**

From the artist;  
to Dr. Max Thorek;  
to the Museum of Science and Industry, Chicago

In 1902 Louis Fleckenstein co-founded the Salon Club of America, an organization devoted to the nationwide promotion of the various regional clubs of Pictorialist photographers. Having established an international reputation from exhibiting at The Royal Photographic Society in London (including these four prints), Fleckenstein opened a portrait studio in Los Angeles in 1907. In 1914, along with a young Edward Weston and others, he co-founded the Camera Pictorialists of Los Angeles. Fleckenstein later moved to Long Beach, where he continued to exhibit and publish his work as the city's first commissioner for the arts.

These photographs, all vintage exhibition prints, were given by Fleckenstein to Dr. Max Thorek, Chicago surgeon extraordinaire and a gifted photographer in his own right.



109

**HENRI CARTIER-BRESSON (1908-2004)**

*Behind the Gare St. Lazare, 1932*

Gelatin silver print, printed later, signed in ink in the margin.

14 1/8 x 9 3/8in (35.8 x 23.8cm)

sheet 16 x 12in (40.6 x 30.5cm)

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

**Literature**

Galassi, *Henri Cartier Bresson: The Early Work*, MoMA, New York, 1987, pl. 101



110

**BRASSAÏ (1899-1984)**

*Chez Suzy, rue Grégoire-de-Tours, c. 1932*

Gelatin silver print, printed 1960s, signed in pencil, negative notation  
'Pl. 358' in ink and copyright credit stamp on the verso.

11 1/2 x 8 3/4in (29.2 x 22.2cm)

\$3,000 - 4,000

**Literature**

*Brassaï: The Secret Paris of the 30s*, Thames and Hudson, 2001, np;  
Morand and Brassaï, *Brassaï: Paris de Nuit*, Flammarion, 2012,  
pl. 25, for a variant;  
Sayag and Lionel-Marie, *Brassaï: The Monograph*, Bullfinch Press,  
2000, p. 72, for a variant



111

111

**EDWARD STEICHEN (1879-1973)**

*Maurice Chevalier*, 1929

Gelatin silver print, titled and dated in pencil on the verso.

9 1/2 x 7 1/2in (24.1 x 19cm)

sheet 10 x 8in (25.5 x 20.3cm)

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

**Provenance**

With Robert Miller Gallery, New York

112

**IRVING PENN (AMERICAN, 1917-2009)**

*Igor Stravinsky*, 1948

Platinum-palladium print, printed June 1982, flush-mounted on aluminum, signed, titled, dated, numbered '11/15', notation '594' in pencil, 'Penn/Condé Nast' copyright credit reproduction limitation and edition stamps on the flush-mount verso.

19 x 13 5/8in (48.2 x 34.8cm)

sheet / flush-mount 23 x 20in (58.4 x 50.8cm)

**\$20,000 - 30,000**

**Provenance**

With Pace/MacGill Gallery, New York

**Literature**

Penn, *Moments Preserved*, Simon and Schuster, 1960, p. 138;  
*Irving Penn*, Musée d'art et d'histoire, Fribourg / Editions Benteli, 1984 (exhibition catalogue), pl. 13, p. 31

Igor Stravinsky, in spite of St. Petersburg, Paris and New York, is known as a California composer. A small, charming, finicky man, he came to be photographed wearing brand new shoes and assumed this listening attitude when he was asked to image there was a mouse across the room.

IRVING PENN





113

**GEORGE RODGER (1908-1995)**

*Selected studies, Sudan, 1949-1951*

7 gelatin silver prints, each with Rodger/Magnum, New York, publication date, library stamps and typed caption labels affixed on the verso. (7)

*Varying sizes from 9 5/8 x 6 3/8in (24.4 x 16.2cm) to 12 x 8 3/8in (30.5 x 21.2cm)*

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

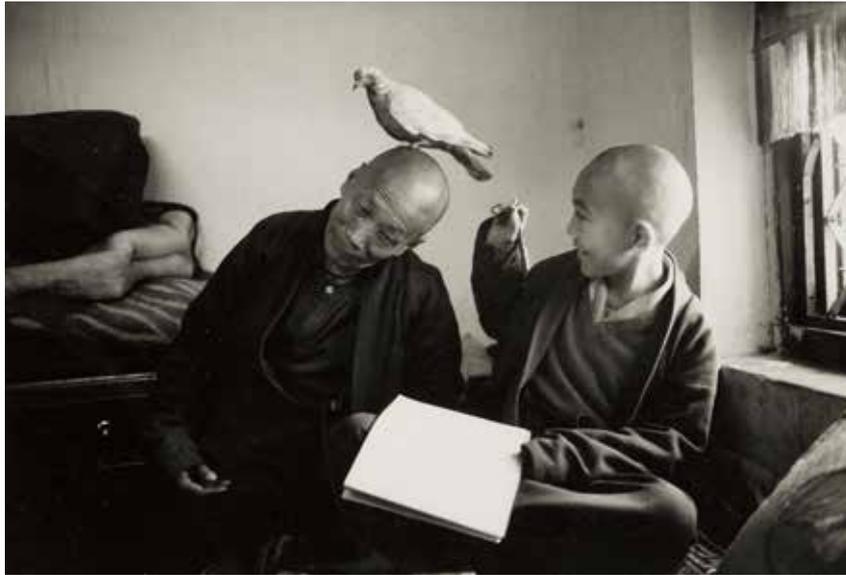
Excerpts of Magnum's photo caption for each pictorial, as follows:

*Kordofan—The Country that Time Forgot (Province of Anglo-Egyptian Sudan)*

Grave raiders drove the Nuba tribes deep into the Jebel country of the Sudan. Throughout the centuries the Nuba tribes became decentralized and the people inhabiting each individual group of Jebels soon developed their own characteristics. Each group adopted a language of its own until today [1949] there are fifty groups.

*Dance of Latuka, Southern Sudan*

At the beginning of the cultivation year the Latuka, a tribe which lives on the east banks of the Nile, hold their annual ceremony called the Nalam. This ceremony is held in order to try to persuade the local rain-maker to bring down the rains in time to ensure good crops.



114



115

114

**MARTINE FRANCK (1938-2012)**

*12 year old Tulka Khentrul Lodro Rabsel with his tutor, Lhagyel, Shechen Monastery, Bodnath, Nepal, 1996*

Gelatin silver print, printed later, signed in ink and copyright credit blindstamp in the margin.

*9 5/8 x 14 3/8in (24.4 x 36.5cm)*

*sheet 12 x 16in (30.4 x 40.6cm)*

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

115

**NAN GOLDIN (BORN 1953)**

*Honda Brothers in Cherry Blossoms #2, 1994*

Dye-bleach print, signed, titled and dated in ink on the verso.

*10 1/2 x 10 1/2in (26.7 x 26.7cm)*

*sheet 14 x 11in (35.5 x 27.9cm)*

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

Every photograph is witness to the compassion and obsession accompanying his life like a shadow.

ROBERT FRANK



116

**LOUIS FAURER (1916-2001)**

*Montreal, Canada, 1972*

Gelatin silver print, signed, titled, and dated in pencil on the verso.

8 7/8 x 13 5/8 in (22.5 x 34.6 cm)

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

**Provenance**

With Lunn Gallery, Washington, D.C., acquired 1980

**Exhibited**

*Louis Faurer Retrospective*, Museum of Fine Arts, Houston, January 13-April 14, 2002



117

**LEE FRIEDLANDER (BORN 1934)**

*New York City, 1966*

Gelatin silver print, printed c. 1970, signed, inscribed in pencil and copyright credit reproduction limitation stamp on the verso.

8 3/8 x 9 1/2in (21.3 x 24.2cm)

sheet 11 x 14in (27.9 x 35.6cm)

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

**Provenance**

From the artist;  
to Jennie Boddington, Curator of Photography, National Gallery of  
Victoria, Melbourne, Australia;  
by bequest to the present owner

**Literature**

Friedlander, *Like a One-Eyed Cat: Photographs 1956-1987*, Harry N  
Abrams, cat. no. 20

The salient, the ineluctable fact about New York, whether it is told lyrically or scientifically or historically—even denied strenuously—is that here is the pulse by which the heartbeat of the world is measured.

GILBERT MILLSTEIN  
Foreword, *New York Is*

118

**ROBERT FRANK (BORN 1924)**

“*New York Is*”, 1958-1959

2 gelatin silver prints, each with credit in pencil/ink, one with typed caption label ‘Suburban mothers are often kept busy as “chauffeurs”’ on the verso; accompanied by a folio volume, *New York Is*, published by *The New York Times* in 1959. (3)  
each approximately 8 3/8 x 12 3/4in (22.5 x 32.6cm)

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

**Literature**

*New York Is*, *The New York Times*, 1959, np, (top image illustrated)

In a 2012 article, *New York Times* journalist Randy Kennedy described how this fascinating series of photographs by Robert Frank came into being.

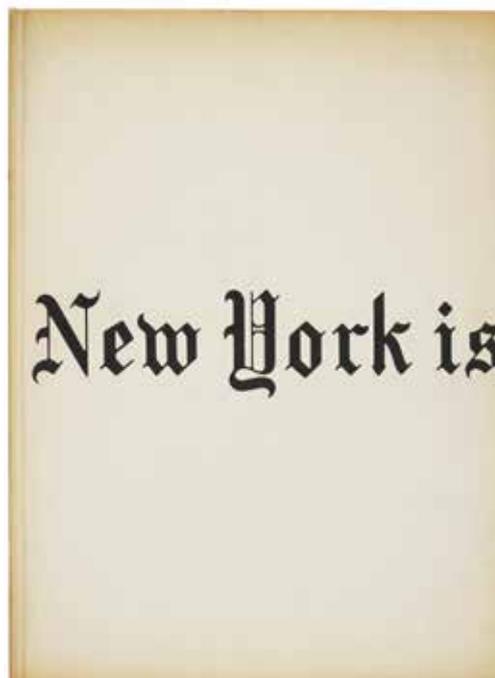
In 1958, the promotion department of *The New York Times* hired a young Swiss expat to take pictures that were collected into a slim hardcover book for prospective advertisers. The book, *New York Is*, extolled the virtues of the city and of the newspaper as the best way to tap its post-war consumers.

Some of the arrestingly elegant shots that resulted could have been taken by other fresh-eyed art or fashion photographers of the day...But other pictures--snapped seemingly midstride; decidedly grainier and blurrier than commercial work at the time... are unmistakably the work of one man: Robert Frank, who with his masterpiece *The Americans*, published the following year [i.e. the first American publication by Grove Press], was to change the course of photography.

*New York Is* began as an ad campaign and the book was distributed in 1959, showcasing two dozen of Mr. Frank's pictures alongside snappy, boosterish captions. While the book has long been known in scholarly and rare-book circles, where copies now change hands for several thousand dollars, the prints, negatives and contact sheets Mr. Frank made for the project were long thought to have been lost amid shuffles of storage rooms and pictures archives at *The New York Times*.

They were rediscovered by Helen and Louis Silverstein when the promotion department of *The New York Times* discarded archival materials. Mr. Silverstein was art director of the promotions department in the late 1950s and for commercial jobs often hired Mr. Frank.

The rediscovered prints, which include some images not published at the time and never before seen, show an artist—even a job for hire—turning his gaze on the city, just as he did powerfully for the rest of the country, reinventing the way America saw itself.







119

119 <sup>W</sup>

**PHILIP-LORCA DICORCIA (BORN 1951)**

*New York I*, 1997

Chromogenic print, flush-mounted; from the edition of 15.

26 1/8 x 37 3/8in (66.3 x 94.8cm)

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

**\$8,000 - 12,000**

**Provenance**

With Pace Wildenstein MacGill, New York

120

**LOUIS FAURER (1916-2001)**

*New York, N.Y.*, c. 1970

26 gelatin silver prints, each signed, titled, and dated in pencil on the verso. (26)

varying sizes from 3 x 9in (7.6 x 22.8cm) to 9 1/4 x 13 1/2in (23.5 x 34.2cm)

**\$15,000 - 20,000**

**Provenance**

With Lunn Gallery, Washington, D.C., acquired 1980

**Exhibited**

*Louis Faurer Retrospective*, Museum of Fine Arts, Houston, January 13-April 14, 2002, one exhibited (lower illustration.)



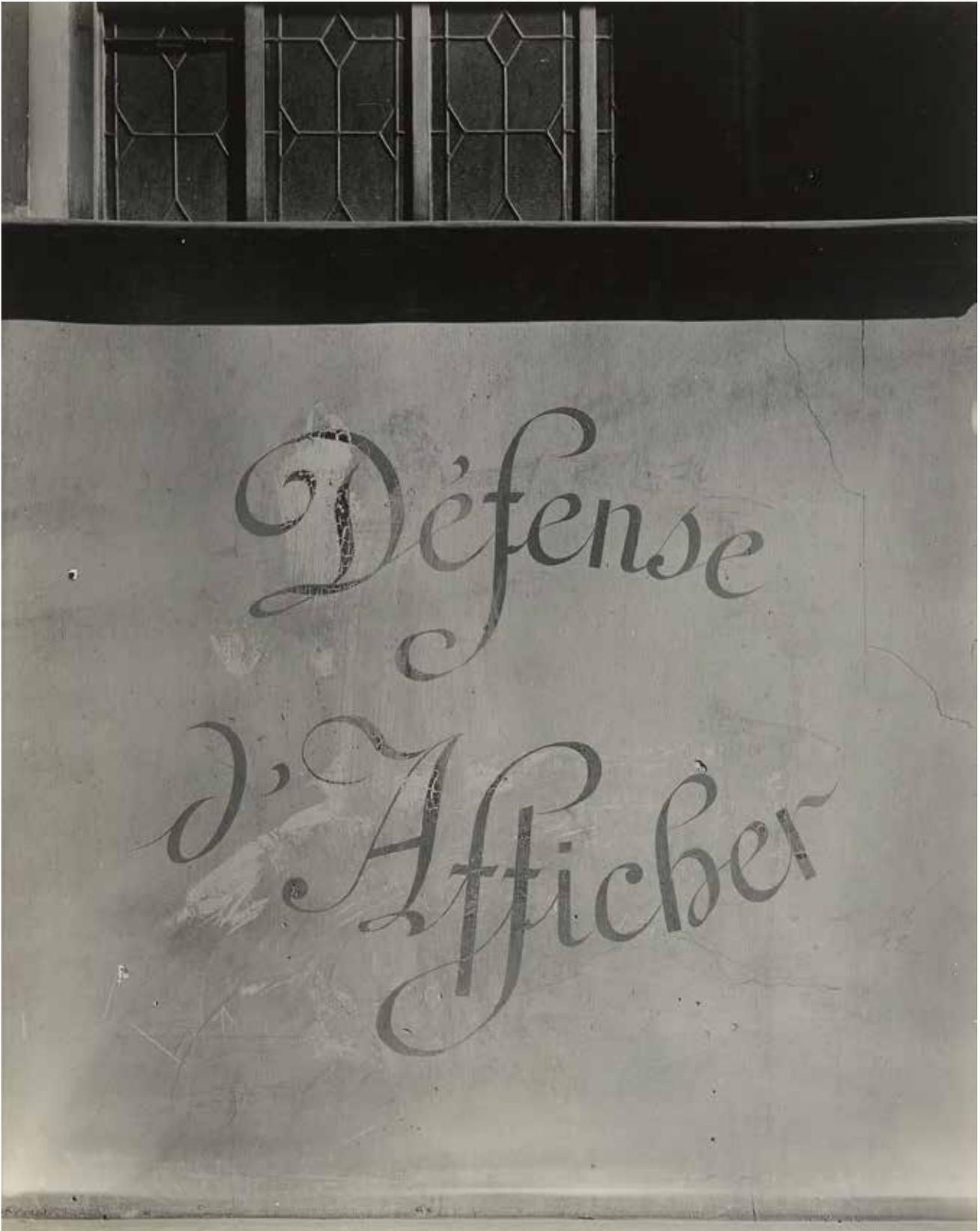
120



120

This sign has always fascinated me. In all its different scrolls and letterings it has been one of my great photographic impressions of Paris.

TODD WEBB





122

121

**TODD WEBB (1905-2000)**

*Defense d’Afficher; and rue Canettes, Paris, c. 1950*  
Two gelatin silver prints, each signed, inscribed ‘For Fred’ and annotated extensively in ink on the flush-mount verso. (2)  
image/flush-mount each 9 1/2 x 7 1/2in (24.1 x 19.1cm)

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

122

**ANDRÉ KERTÉSZ (1894-1985)**

*Martinique, Jan 1, 1972*  
Gelatin silver print, signed, titled and dated in pencil on the verso.  
7 5/8 x 9 3/4in (19.3 x 24.7cm)  
sheet 8 x 10in (20.3 x 25.4cm)

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

**Literature**

Corkin, *André Kertész: A Lifetime of Perception*, Andalusian Books, 1982, p. 77



123

123

**HELMUT NEWTON (1920-2004)**

*Cigar Industry (2 Friends), Milan, 1997*

Gelatin silver print, signed, titled, dated, numbered '1/3' in pencil and Monte Carlo copyright credit reproduction limitation stamps on the verso.

22 3/8 x 15in (56.7 x 38.1cm)  
sheet 24 x 20in (61 x 50.8cm)

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

**Provenance**

With De Pury & Luxembourg, New York

124

**RICHARD AVEDON (1923-2004)**

*Allen Ginsberg and Peter Orlovsky, Poets, New York City, 12-30-63*  
Gelatin silver print, flush-mounted on linen, printed 1980, signed and numbered '2/25' in ink, copyright credit reproduction limitation, title, date and edition stamps on the flush-mount verso.

13 5/8 x 10 5/8in (34.5 x 27cm)  
sheet /flush-mount 14 x 11in (35.5 x 28cm)

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

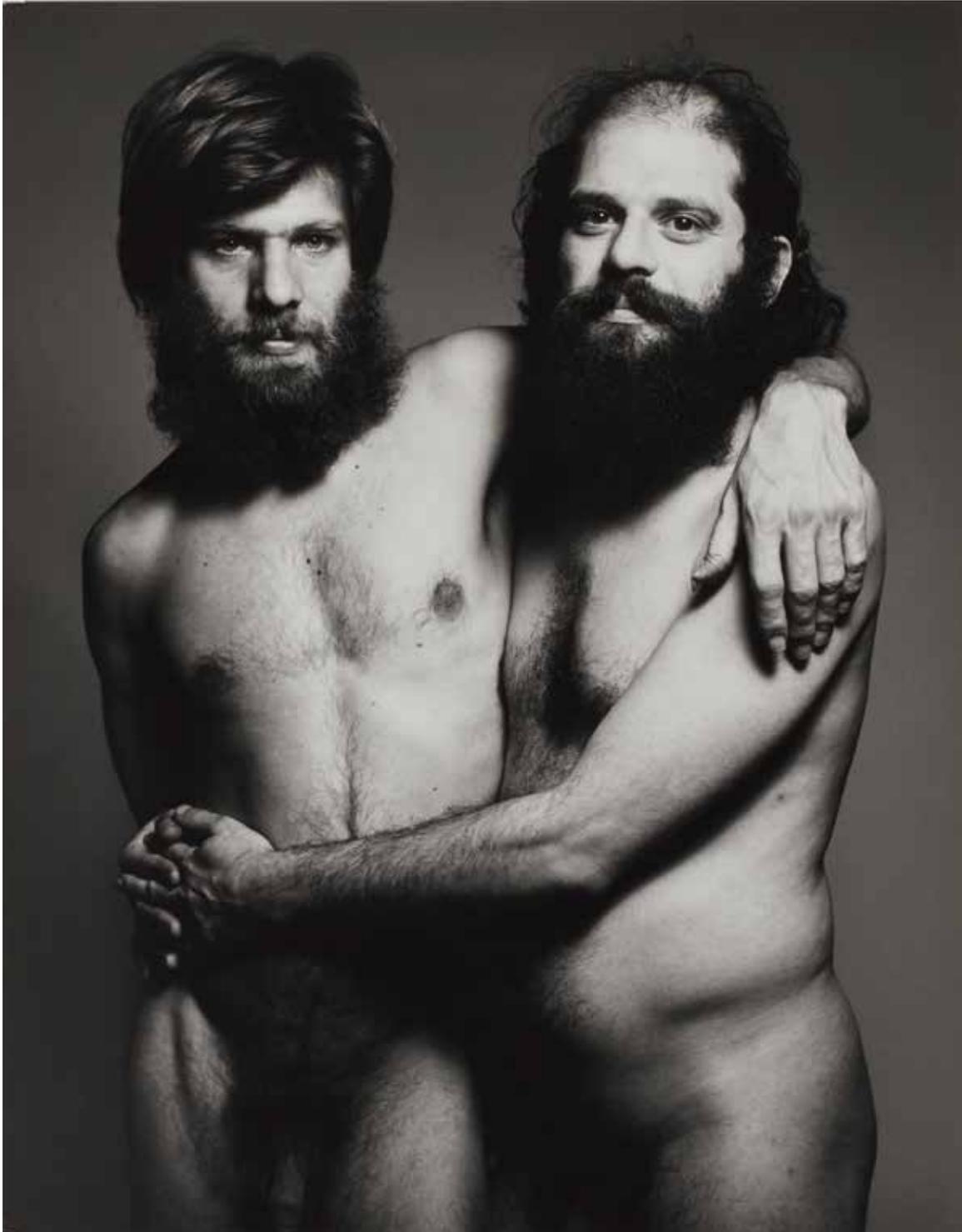
**Literature**

Avedon, *An Autobiography*, Random House, 1993, pl. 139  
Livingston and Ross, *Richard Avedon: Evidence 1944-1994*, Random House, 1994, p. 147

An admirer of Ginsberg, whose homoerotic novel *Howl* had become the center of an obscenity trial, Richard Avedon invited the poet and his longtime partner Peter Orlovsky to sit for him. The resulting naked double portrait of the two men locked in a loving embrace and confidently regarding the camera made a profound and provocative statement to the world. It was published on the cover of the August 1970 issue of *Evergreen Review* and so became a widely circulated emblem of gay pride, retaining its potency and relevance to this day.

We're not our skin of grime,  
we're not our dread bleak dusty imageless locomotive,  
we're all beautiful golden sunflowers inside, we're blessed  
by our own seed & hairy naked  
accomplishment — bodies growing into mad black formal sunflowers in the sunset, spied on by our  
eyes under the shadow of the mad  
locomotive riverbank sunset Frisco hilly tincan evening sitdown vision.

ALLEN GINSBERG





Jack Kerouac center, Peter Orlovsky to his left, Burroughs prone watching, Tanger Beach 1957, Jack had been helping type *Naked Lunch* mss.  
 Allan Karberg

125

**ALLEN GINSBERG (1926-1997)**

*Kerouac, Orlovsky and Burroughs, Tanger Beach, 1957*

Gelatin silver print, printed later, signed, dated and annotated 'Jack Kerouac center, Peter Orlovsky to his left, Burroughs prone watching, Tanger Beach 1957, Jack had been helping type *Naked Lunch* mss.'

8 1/2 x 13in (21.59 x 33.02cm)  
 sheet 11 x 14in (28 x 35.5cm)

\$2,000 - 3,000

New York's radical art scene made it the place to be in the 1960s, '70s and '80s. The brilliance and grit of those decades is recalled in lots 124-137, which features many of the most scintillating personalities of the era such as the Beat writers, Andy Warhol, Patti Smith, and Blondie, who were shot by star photographers Richard Avedon and Robert Mapplethorpe, as well as participants Allen Ginsberg and Gerard Malanga.

The photographs come from the collection of renowned Swiss psychoanalyst Carl László. Born in Hungary, László was the only member of his family to survive the Holocaust. He built a new life in Switzerland where, in addition to his clinical practice, he pursued his keen interest in the arts, co-founding Art Basel and also working as an art dealer, writer and magazine editor.



William S. Burroughs & a sphinx, Metropolitan Museum of Art, New York Fall 1953. We spent that season editing Queer & Gay, 206 E. Street, lower East Side.  
Allen Ginsberg

126

**ALLEN GINSBERG (1926-1997)**

*Selected portraits of the Beats and their circle, 1953-1957*

6 gelatin silver prints, printed later, each signed, titled, dated, annotated extensively and one inscribed 'For Carl Laszlo, 11/12/88' in ink in the margin. (6)

varying sizes from 9 3/8 x 9 1/4 in (23.8 x 23.5cm) to 7 3/4 x 11 7/8 in (19.7 x 30.1cm)

sheet each 14 x 11 in (35.5 x 28cm)

\$4,000 - 6,000

Andy taught us how to interview: Never have any questions ready. Treat it like a cocktail party.

VICTOR BOCKRIS



127



128



*Yevgeny Yevtushenko 3AM, April 3, 1986, long discussion  
of unpublished Soviet writings. Allen Ginsberg*

129

127

**CHRISTOPHER MAKOS (BORN 1948)**

*Andy Warhol, Hands; and In China, at the Friendship Hotel, Beijing, 1982*

2 gelatin silver prints, each signed, titled, dated, the first inscribed "Karl [sic] Laszlo", the second numbered '5/25' in pencil and copyright credit stamp on the verso. (2) *(Hands)* 12 5/8 x 18 3/4in (32 x 47.7cm); *(China)* 5 7/8 x 9in (14.8 x 22.8cm) sheet *(Hands)* 16 x 20in (40.6 x 50.8cm); *(China)* 8 x 10in (20.3 x 25.4cm)

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

128

**VICTOR BOCKRIS (BORN 1949)**

*Warhol and Mohammed Ali, Fighter's Heaven, 1978*

3 gelatin silver prints, each signed, titled, dated, numbered '1/10' and respectively '5', '6' and '7' in ink in the margin. (3) each 8 1/8 x 12 1/8in (20.4 x 30.8cm) sheet each 11 x 14in (28 x 35.5cm)

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

**Provenance**

Acquired directly from the artist

129

**ALLEN GINSBERG (1926-1997)**

*Selected portraits of the Beats and their circle, 1980-1986*

3 gelatin silver prints, printed later, each signed, titled, dated and annotated extensively in ink in the margin. (3) varying sizes from 9 1/4 x 9 1/4in (23.5 x 23.5cm) to 8 1/4 x 12in (21 x 30.5cm) sheet each 11 x 14 (28 x 35.6cm)

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



130

**ROBERT MAPPLETHORPE (1946-1989)**

*Horse #2, 1982*

Gelatin silver print, flush-mounted, signed, dated and inscribed 'For Carl' in ink in the margin.

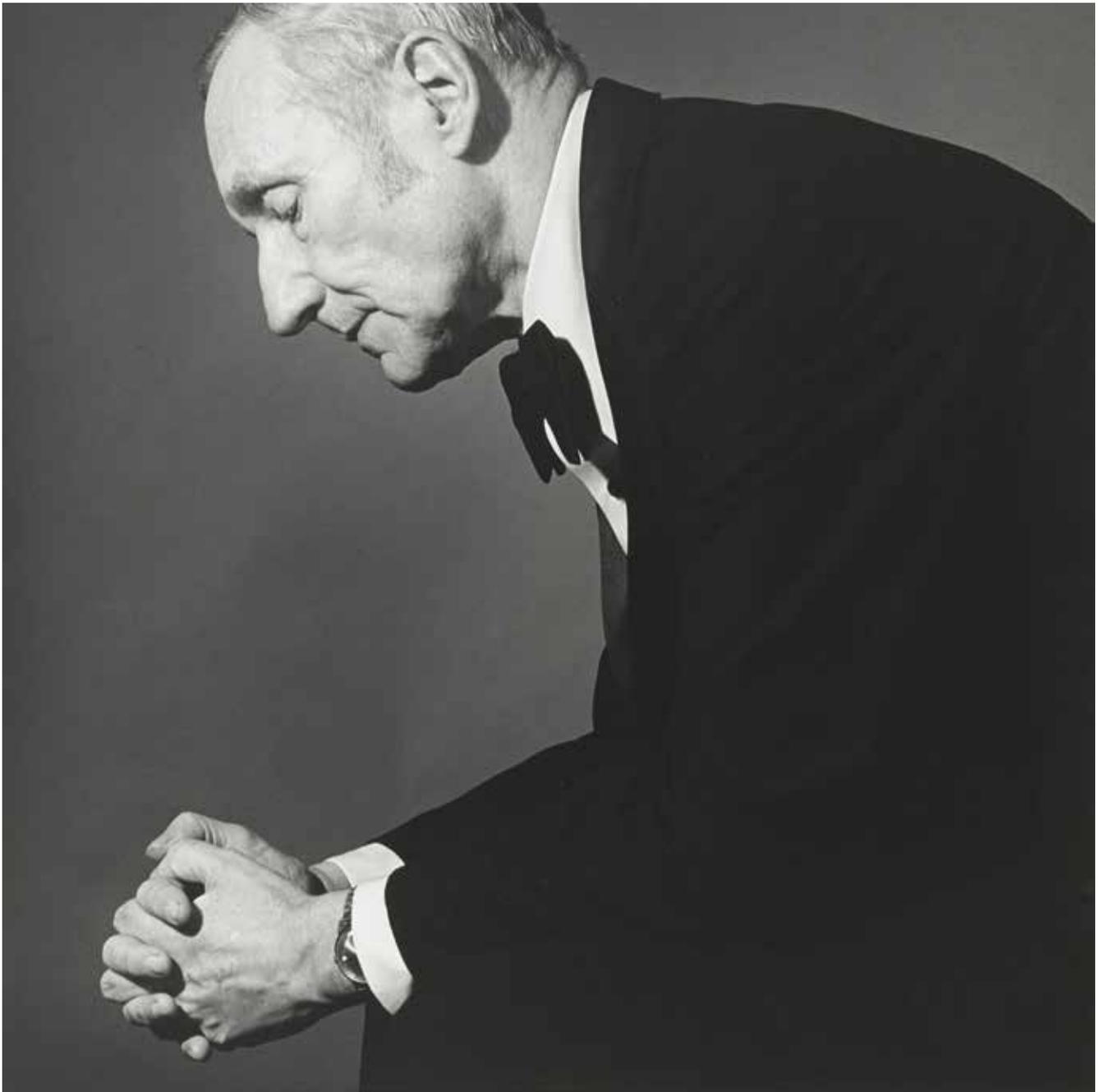
*15 1/8 x 15 1/4in (38.6 x 38.7cm)*

*sheet /flush-mount (19 3/4 x 15 7/8in (50.2 x 40.4cm)*

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

**Provenance**

Acquired directly from the artist



131

**ROBERT MAPPLETHORPE (1946-1989)**

*William Burroughs*, 1980

Gelatin silver print, flush-mounted, signed, dated and numbered '9/15' in ink in the margin; signed, dated, numbered '9/15' in ink and copyright credit reproduction limitation stamp on the flush-mount verso.

13 7/8 x 14 (35.2 x 35.5cm)

sheet /flush-mount 19 3/4 x 15 3/4in (50.1 x 40cm)

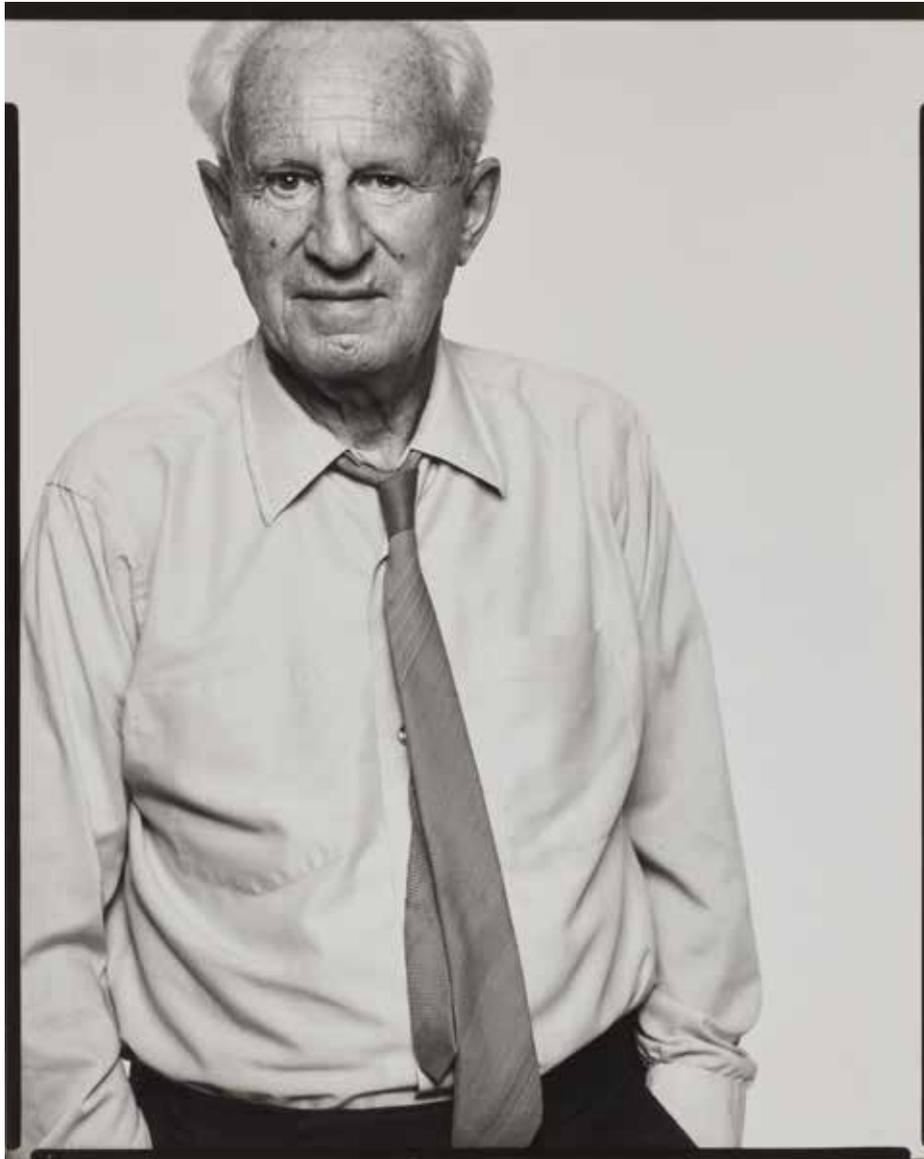
**\$4,000 - 6,000**

**Literature**

Kardon, *Robert Mapplethorpe: The Perfect Moment*, Institute of Contemporary Art, University of Pennsylvania, 1988, p. 62

Free election of masters does not abolish the masters or the slaves.

HERBERT MARCUSE



132

**RICHARD AVEDON (1923-2004)**

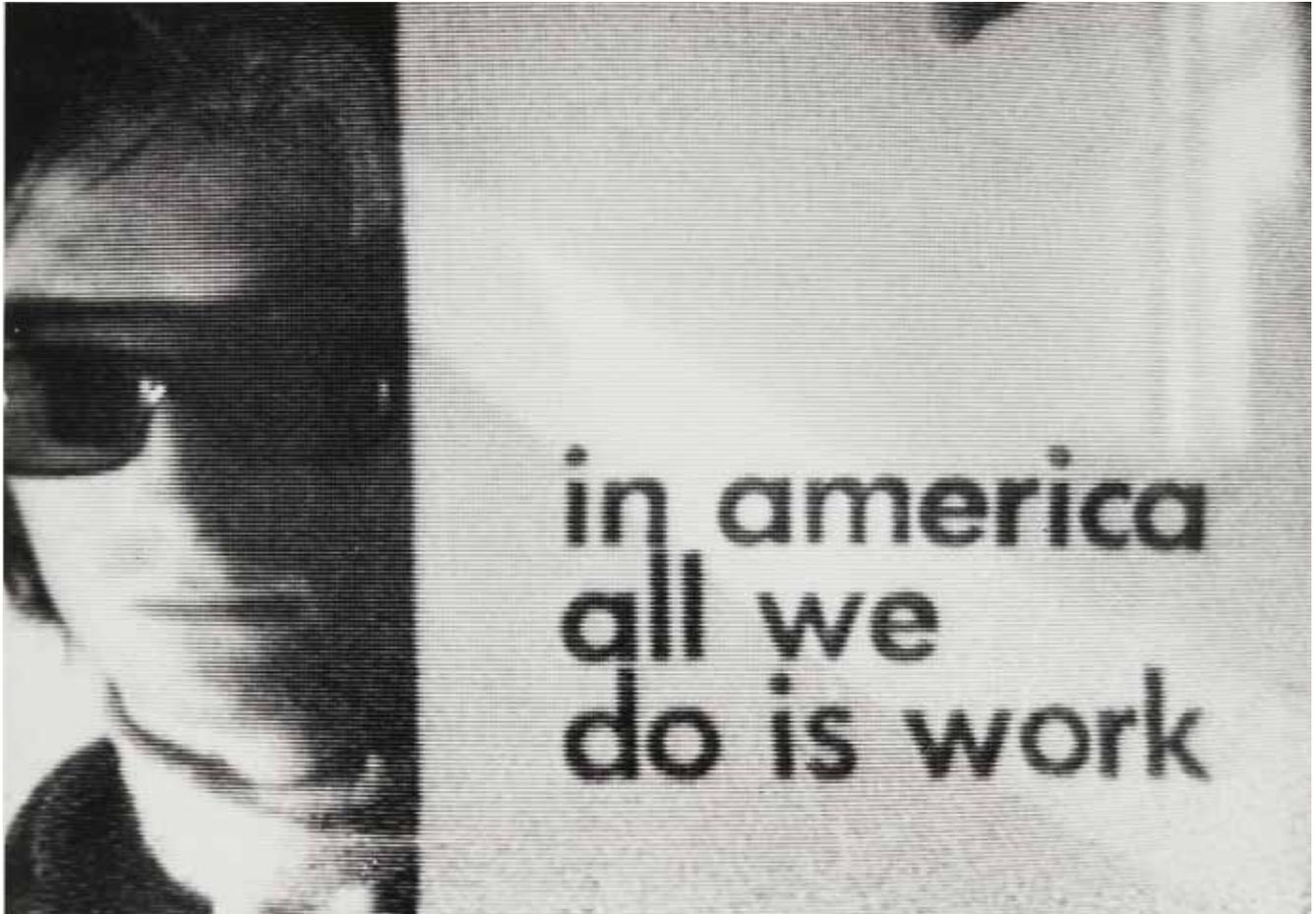
*Herbert Marcuse, Professor of Philosophy, New York City, 10-23-70*  
Gelatin silver print, printed 1975, signed, numbered '2/50', inscribed  
'To Si and Dieter Rosenkrantz', copyright credit reproduction  
limitation, title, date and edition stamps on the verso.

9 5/8 x 7 5/8in (24.4 x 19.2cm)

sheet 10 x 8in (25.4 x 20.3cm)

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

Herbert Marcuse (1898-1979) was a German-American philosopher, sociologist, and political theorist, associated with the Frankfurt School of Critical Theory. In his written works, he criticized capitalism, modern technology, historical materialism and entertainment culture, arguing that they represent new forms of social control. In the 1960s and the 1970s he became known as the pre-eminent theorist and voice of the New Left and the student movements of West Germany, France, and the United States.



133

**VICTOR BOCKRIS (BORN 1949)**

*Victor Bockris on Television, New York, 1972*

Gelatin silver print, signed, titled, dated and numbered '1/10' in ink in the margin.

*13 x 19 3/8in (33.02 x 49.21cm)*

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

**Provenance**

Acquired directly from the artist

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



134

134

**ROBERT MAPPLETHORPE (1946-1989)**

*William Burroughs*, 1981

Gelatin silver print, signed, dated twice, numbered '2/10' in ink and copyright credit reproduction limitation stamp on the flush-mount verso.

14 x 14in (35.5 x 35.5cm)

sheet /flush-mount 19 3/4 x 16in (50.1 x 40.5cm)

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

135

**ROBERT MAPPLETHORPE (1946-1989)**

*William Burroughs*, 1979

2 gelatin silver prints, each signed, dated and numbered respectively '5/15' and '2/15' in ink in the margin; each signed, dated and numbered respectively '5/15' '2/15' in ink and copyright credit reproduction limitation stamp on the flush-mount verso. (2)

each 14 x 14in (35.5 x 35.5cm)

sheet /flush-mount 19 3/4 x 16in (50.1 x 40.5cm)

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

...And the Artist does indeed love.  
In love with his own process.  
It reaffirms his mastery, his mystery.  
A testament to his own life force and also his gift to humanity.

PATTI SMITH





136

137

**GERARD MALANGA (BORN 1943)**

*Selected images*, 1970-1982

9 gelatin silver prints, each signed, 7 dated, 5 numbered '1/10', '2/10' or '6/10' in ink in the margin; 4 signed and dated, each titled, one inscribed For 'Carl Laszlo commemorating breakfast at the Stanhope 25.X.1982' in pencil/ink, one with typed label affixed on the verso. (9)

each c. 6 3/4 x 9 7/8in (17.5 x 25cm) or the reverse sheet each 11 x 14in (28 x 35.5cm)

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

136

**FLORIS NEUSÜSS (BORN 1937)**

*Portrait Photograms*, 1982 and 1984

12 gelatin silver prints, each initialed, 10 titled, dated and credit stamp on the verso. (12)

each 11 3/8 x 5 1/8in (28.8 x 13cm) or 11 3/8 x 5 3/8in (29 x 13.7cm)

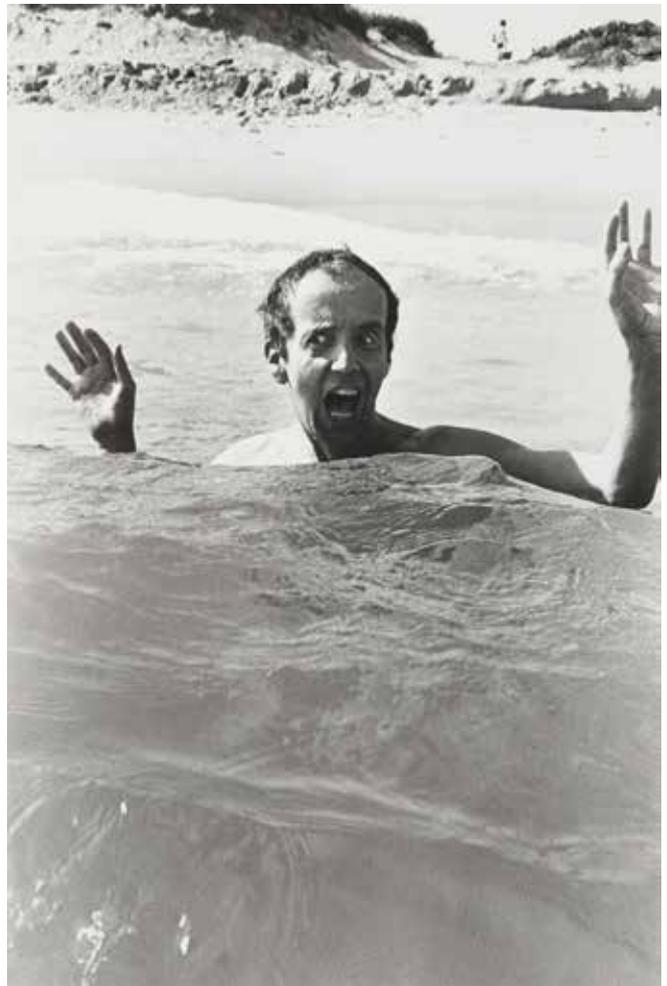
sheet each 12 x 9 3/8in (30.5 x 23.8cm)

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

**Provenance**

Acquired directly from the artist

A pioneer of experimental photography, German artist Floris Neusüss is recognized as part of the photogram vanguard alongside predecessors Man Ray and László Maholy-Nagy. The artist's portrait photograms (some "nudograms") from the 1960s, 70s and 80s were made by exposing the human figure directly onto photographic paper.



137



**ANOTHER PRIVATE COLLECTION**

138

**ERNEST C. WITHERS (1922-2007)**

*"The Memphis Blues Again"*, 2004

Waltham, MA: Panopticon Gallery, 2004, 10 gelatin silver prints, each signed and numbered '1/35' in pencil on the verso; signed and numbered '1/35' in ink on the colophon, prints and text inserts contained in large folio clamshell box with affixed portfolio label. *varying sizes from 10 x 10in (25.4 x 25.4cm) to 9 1/2 x 12 7/8in (24.1 x 32.8cm)*  
sheet each 14 x 11in (35.5 x 28cm)

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

**Provenance**

Acquired directly from the artist

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are given height preceding width rounded to the nearest eighth of an inch.

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#### WILLIAM WENDT (1865-1946)

Patriarchs of the Grove  
oil on canvas  
40 x 50in  
Painted in 1920  
Sold for \$300,000 inc. premium

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## Photographs Online: A Private Collection

New York | December 3-11, 2018

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[bonhams.com/photo](https://www.bonhams.com/photo)

### HORST P. HORST

Mainbocher Corset, 1939  
Gelatin silver print, printed later.  
**\$10,000 - 15,000**

# Bonhams

AUCTIONEERS SINCE 1793



## Fine Books and Manuscripts

New York | 5 December 2018

### ENTRIES INVITED

Closing date:  
5 October 2018

### INQUIRIES

+1 212 461 6531  
darren.sutherland@bonhams.com  
[bonhams.com/books](http://bonhams.com/books)

### GOULD, GLENN. 1932-1982.

Gould's extensively annotated score of Bach's Goldberg Variations, used for the historic 1981 recording of his masterful second interpretation, 54pp, plus 4pp of autograph notes on Variations 15-29.

**\$100,000 - 150,000**

## CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see [www.bonhams.com/WebTerms](http://www.bonhams.com/WebTerms) for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,001 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

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.

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private

sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

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 the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." 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.

### SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

### 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

## CONDITIONS OF SALE - CONTINUED

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 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 (212) 644 9001.

### 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 (212) 644 9001.

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. 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. Except as expressly set forth in the Conditions of Sale, 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 low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, 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

Unless indicated by the  $\sigma$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  $\circ$  symbol next to the lot number(s).

### Bidding at Auction

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

Valid Bonhams client accounts are 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 by placing responsive or consecutive bids for a lot 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 for the first time, 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 auction price 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 auction online 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), at offsite auction locations, 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

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

### 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' auctions. 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. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

### 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

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

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

### Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

### Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our galleries until 5pm Wednesday 3rd October without penalty. After Wednesday 3rd October oversized lots (noted as W next to the lot number and/or listed on page 158) will be sent to Door To Door's storage facility where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Wednesday 17th October without penalty provided however that if buyers of oversized lots also buy other non listed lots these other lots will also be sent to Cadogan Tate where Transfer and full value protection fees will be immediately applicable. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

**Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days.** Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer handling, storage and full value protection fees will apply if move to a warehouse of our choice.

### Auction Results

All you need is a touch-tone telephone and the lot number. 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).

**IMPORTANT NOTICE TO BUYERS**

**COLLECTION & STORAGE AFTER SALE**

Please note that all oversized lots listed below, that are not collected by **BY 5PM WEDNESDAY 3RD OCTOBER** will be removed to the warehouse of Door To Door Services herein referred to as Door To Door. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

**LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 5TH OCTOBER**

**Address**

Door To Door Services  
50 Tannery Rd  
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door To Door every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070.

**HANDLING & STORAGE CHARGES**

Please note: For sold lots removed to Door To Door there will be transfer and full value protection charges but no storage charge due for lots collected by Tuesday 9 October. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door are as follows (plus any applicable sales tax):

**FURNITURE/LARGE OBJECTS**

Transfer ..... \$75  
Daily storage..... \$10  
Insurance (on Hammer + Premium + tax) 0.3%

**SMALL OBJECTS**

Transfer ..... \$37.50  
Daily storage..... \$5  
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door  
+1 908 707 0077 ext 2070  
+1 908 707 0011 (fax)  
quotes@dttdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door  
+1 908 707 0077 ext 2070  
+1 908 707 0011 (fax)  
quotes@dttdusa.com

**PAYMENT**

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

**TO MAKE PAYMENT IN ADVANCE**

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

**PAYMENT AT TIME OF COLLECTION**

May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

**PLEASE NOTE**

Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

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**OVERSIZED LOTS**

- 4 Bert Stern (1930-2013); Marilyn Monroe from 'The Last Sitting' (Crucifix II);
- 50 Wang Jin (born 1962); 100%
- 52 Naoya Hatakeyama (born 1958); Blast; (6)
- 56 Jean-Baptiste Huynh (born 1966); Oeil;
- 82 Bill Henson (born 1955); Untitled;
- 90 David Parker (born 1949); Siren XIII;
- 100 Robert Polidori (born 1951); Interior de l'Orangerie, Château de Versailles, France;
- 107 Harry Cory Wright (born 1963); Frosted Marram;
- 119 Philip-Lorca diCorcia (born 1951); New York I;

## CONTACTS

### OFFICERS

Malcolm Barber  
Co-Chairman

Matthew Girling  
Chief Executive Officer

Laura King Pfaff •  
Chairman Emeritus

Leslie Wright  
Deputy Chairman Vice President,  
Trusts and Estates

Vice Presidents, Specialists

Rupert Banner  
Mark Fisher  
Dessa Goddard  
Jakob Greisen  
Bruce MacLaren  
Scot Levitt  
Mark Osborne  
Brooke Sivo  
Catherine Williamson

### REPRESENTATIVES

#### Arizona

Terri Adrian-Hardy, (602) 859 1843

#### California

David Daniel  
(916) 364 1645, Central Valley

#### California

Brooke Sivo  
(760) 350 4255, Palm Springs  
(760) 567 1744, San Diego

#### Chicago

Natalie Waechter, (312) 972 2719

#### Colorado

Lance Vigil  
(720) 355 3737, Denver

#### Florida

April Matteini, (305) 978 2459  
Alexis Cronin Butler, (305) 878 5366

#### Georgia

Mary Moore Bethea, (404) 842 1500 •

#### Illinois

Ricki Harris  
(773) 267 3300, (773) 680 2881

#### Massachusetts/New England

Amy Corcoran, (617) 742 0909

#### Nevada

David Daniel, (775) 831 0330

#### New Mexico

Terri Adrian-Hardy, (602) 859 1843

#### Oregon and Idaho

Sheryl Acheson, (971) 727 7797

#### Texas, Oklahoma and Louisiana

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#### Virginia and Washington DC

Mid-Atlantic Region  
Gertraud Hechl, (202) 422 2733 •

#### Washington

Heather O'Mahony, (206) 566 3913

#### Canada, Toronto, Ontario

Kristin Kearney, (416) 462 9004 •

#### Montreal, Quebec

David Kelsey, (514) 894 1138 •

### BONHAMS \*

**NEW YORK DEPARTMENTS**  
580 Madison Avenue  
New York, New York 10022  
(212) 644 9001

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Darren Sutherland, (212) 461 6531

#### Chinese Works of Art & Paintings

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Ming Hua, (646) 837 8132  
Harold Yeo, (917) 206 1628 •

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Eric Minoff, (917) 206 1630  
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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  
(323) 850 6090 fax

Monday - Friday, 9am to 5pm

### BONHAMS \*

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San Francisco California 94103  
(415) 861 7500

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#### Books & Manuscripts

Adam Stackhouse, (415) 503 3266

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Paintings & Sculpture  
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#### Prints & Photographs

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#### Space History

Adam Stackhouse, (415) 503 3266

#### Wine

Erin McGrath, (415) 503 3319

#### Trusts & Estates

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Celeste Smith, (415) 503 3214

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7601 W. Sunset Boulevard  
Los Angeles California 90046  
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Rachel Du, (323) 436 5587

#### African, Oceanic & Pre-Columbian Art

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#### Coins & Banknotes

Paul Song, (323) 436 5455

#### Impressionist & Modern Art

Kathy Wong, (323) 436 5415

#### Entertainment Memorabilia

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Dana Hawkes, (978) 283 1518

#### Jewelry & Watches

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Alexis Vourvoulis, (323) 436 5483

#### Collectors' Motorcars & Motorcycles

Michael Caimano, (929) 666 2243

#### Prints & Photographs

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Claudia Florian, G.J.G., (323) 436 5437 •

#### California & Western

Paintings & Sculpture  
Scot Levitt, (323) 436 5425  
Kathy Wong, (323) 436 5415

#### European Paintings

Mark Fisher, (323) 436 5488  
Rocco Rich, (323) 436 5410

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Leslie Wright, (323) 436 5408  
Joseph Francaviglia, (323) 436 5443

\* Indicates saleroom  
• Indicates independent contractor

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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**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  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
Fax +1 (212) 644 9009  
bids.us@bonhams.com

# Bonhams

Sale title: Photographs		Sale date: October 2, 2018	
Sale no. 24613		Sale venue: New York	
<b>General Bid Increments:</b>			
\$10 - 200 .....by 10s		\$10,000 - 20,000 .....by 1,000s	
\$200 - 500 .....by 20 / 50 / 80s		\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
\$500 - 1,000 .....by 50s		\$50,000 - 100,000 .....by 5,000s	
\$1,000 - 2,000 .....by 100s		\$100,000 - 200,000 .....by 10,000s	
\$2,000 - 5,000 .....by 200 / 500 / 800s		above \$200,000 .....at the auctioneer's discretion	
\$5,000 - 10,000 .....by 500s		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: _____





**Bonhams**  
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New York, NY 10022

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