

PHOTOGRAPHS

Tuesday April 26, 2016
New York





PHOTOGRAPHS

Tuesday April 26, 2016 at 1pm

New York

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Please see pages 184 to 187 for bidder information including Conditions of Sale, after-sale collection and shipment.

SALE NUMBER: 21368

Lots 1 - 108

CATALOG: \$35

INQUIRIES

Judith Eurich
Director Prints and Photographs
+1 (415) 503 3259
judith.eurich@bonhams.com

Morisa Rosenberg
Director Works on Paper
+1 (323) 436 5435
morisa.rosenberg@bonhams.com

Stacy Thompson
Jr. Specialist/Cataloguer
+1 (415) 503 3368
stacy.thompson@bonhams.com

Naomi Thune
Jr. Specialist/Cataloguer
+1 (323) 436 5418
naomi.thune@bonhams.com

Emily O'Hara, Business Manager
+1 (917) 206 1606
emily.ohara@bonhams.com

Automated Results Service
+1 (800) 223 2854

ILLUSTRATIONS

Front cover: Lot 95
Session page: Lot 44
Inside back cover: Lot 54

Bonhams

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1



2



1

ALVIN LANGDON COBURN (1882-1966)

London,

London and New York; Duckworth and Co.; and Brentano, 1909.

a volume of 20 tipped-in hand-pulled photogravures, with an introduction by Hilaire Belloc; folio, one-quarter green calf, gilt-lettered boards.

sizes vary to 8 1/2 x 6 1/4in

US\$8,000 - 12,000

Literature

Foster, S.J. et al., *Imagining Paradise*, Steidl/George Eastman House, Gottingen/Rochester, 2007, p. 224.

The plates are as follows:

Westminster Abbey; The Temple; Waterloo Bridge; Kingsway; Hyde Park Corner; St. Paul's, from the River; Trafalgar Square; The Tower Bridge; Paddington Canal; Wapping; Leicester Square; Regents Canal; From Westminster Bridge; Kensington Gardens, November; The Tower; On the Embankment; Houses of Parliament; London Bridge; The British Lion; St. Paul's, from Ludgate Circus.

2

ALVIN LANGDON COBURN (1882-1966)

New York,

London and New York; Duckworth and Co.; and Brentano's, 1910.

a volume of 20 tipped-in hand-pulled photogravures, with an introduction by H.G. Wells; folio, one-quarter green calf, gilt-lettered boards.

sizes vary to 7 7/8 x 5 7/8in

US\$8,000 - 12,000

Literature

Foster, S.J. et al., *Imagining Paradise*, Steidl/George Eastman House, Gottingen/Rochester, 2007, p. 226.

Goldschmidt, *Truthful Lens*, The Grolier Club, New York, 1980, 36.

The plates are as follows:

The Metropolitan Tower; Brooklyn Bridge, from a Roof-Top; The Battery; Williamsburg Bridge; The Holland House; Broadway at Night; Brooklyn Bridge, from the River; The Flat-Iron; The Water Front; The Singer Building, Noon; The Ferry; The Tunnel-Builders; The Knickerbocker Trust Company; The Chinese Quarter; The Unfinished Bridge; The Singer Building, Twilight; The Stock Exchange; Fifth Avenue, from the St. Regis; The Sky-Line; The Park Row Building.



3

ALEXANDER RODCHENKO (1891-1956)

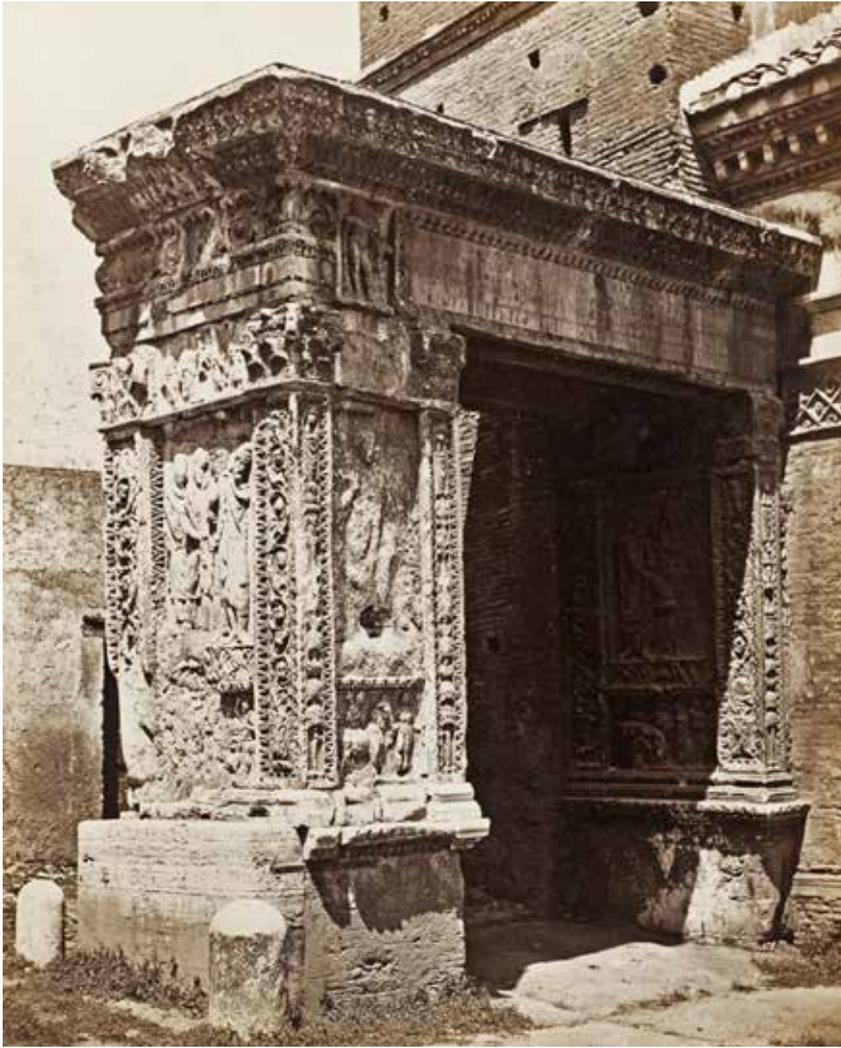
Alexander Rodchenko: Museum Series, Portfolio 1: Classic Images, 1994

Rodchenko/Stepanova Archives and Howard Schickler Fine Art, Moscow and New York, 1994. A portfolio comprising 28 (of 30) gelatin silver prints, printed later by Alexander Lavrentiev and Yuri Plaksin; each with consecutive plate number and numbered '2' from the edition of 35 and 8 publisher's copies in ink on the mount verso; title page, colophon and text inserts; contained in original black portfolio clamshell case.

each approx. 9 1/2 x 6 7/8in or reverse

(overall) 18 3/4 x 15 1/2 x 2 1/4in

US\$20,000 - 30,000



4

4

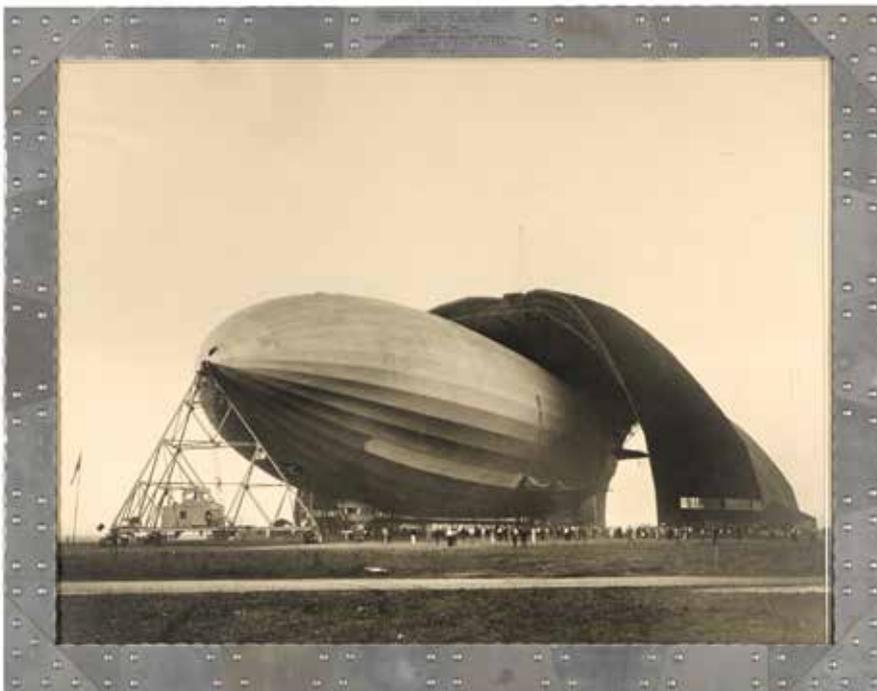
BISSON FRÈRES

l'arc des orfèvres (The Arch of the Silversmiths), Rome, 1858

Mammoth albumen print, facsimile signature in red ink in the margin.

18 x 14 5/8in

US\$3,000 - 5,000



5

5

MARGARET BOURKE-WHITE (1904-1971)

United States Airship Akron, 1931

Gelatin silver print, signed by the photographer in ink on the image; framed in a specially designed 'duralumin' frame engraved 'Winner-Wells Tire & Service Co., Third Annual Goodyear Dealers Zeppelin Race, July-August 1931' and 'The frame is made of duralumin used in girder construction of the United States Airship "Akron" built by the Goodyear Zeppelin Corporation.'

17 3/8 x 23in

US\$3,000 - 4,000

Literature

Stephen Bennett Phillips, *Margaret Bourke-White: The Photography of Design 1927-1936*, New York, 2003, p. 73.

6

EDWARD S. CURTIS (1868-1952)

Homeward Bound, c. 1913

Orotone, signed by the photographer in the image; in original Curtis Studio frame and credit label affixed on the frame verso.

8 x 10in

US\$4,000 - 6,000

Literature

The North American Indian: The Complete Portfolios, Taschen, Köln, 1997, p. 358.

Cardozo, *Sacred Legacy*, Simon & Schuster, New York, 2000, p. 172.



6

7

KENRU IZU (BORN 1949)

Light Over Ancient Angkor, 1996

New York: Friends Without A Border, 1996.

a portfolio of 12 photogravures, each signed, titled, dated and numbered 'HC 3/5' in pencil in the margin, together with the printed colophon page with title list and numbered 'HC 3/5'; contained in original blue linen-covered portfolio case.

each 13 3/4 x 19 3/4in or reverse

US\$3,000 - 5,000



7

8

WALKER EVANS (1903-1975)

Storefront, Eagle's Store, Selma, Alabama, 1935

Gelatin silver print, printed 1971, signed and dated in pencil on the mount; his copyright credit stamp on the mount verso.

7 1/8 x 9 1/2in

US\$4,000 - 6,000

Literature

Walker Evans: Photographs for the Farm Security Administration, 1935-1938, Da Capo Press, New York, 1973, pl. 201.



8



9



10

9

BRASSAÏ (1899-1984)

Self-Portrait in an Opium Den, 1931

Gelatin silver print, printed 1950s, signed in pencil, annotated 'No. 182' and 'p. 183' and '81 Faubourg St-Jacques' credit and 'Tirage de l'Auteur' stamps on the verso.

8 7/8 x 11 1/2in

US\$5,000 - 7,000

Literature

Brassaï, *The Secret Paris of the 30s*, Pantheon Books, New York, 1976, unpaginated.

10

BRASSAÏ (1899-1984)

A Female Habituee in an Opium Den, c. 1932

Gelatin silver print, printed 1950s, signed in pencil, annotated 'Pl. 410' and 'p. 179' and '81 Faubourg St-Jacques' credit and 'Tirage de l'Auteur' stamps on the verso.

8 3/8 x 11 5/8in

US\$5,000 - 7,000

Literature

Brassaï, *The Secret Paris of the 30s*, Pantheon Books, New York, 1976, unpaginated.



11

11

BRASSAÏ (1899-1984)

Transvestites at Mardi Gras, at Bal de la Montagne Sainte-Genève, c. 1931

Ferrotyped gelatin silver print, printed 1950s, signed in pencil, annotated 'Pl. 434' and '81 Faubourg St-Jacques' credit and 'Tirage de l'Auteur' stamps on the verso.

11 1/4 x 8 1/4in

US\$5,000 - 7,000

Literature

Brassaï, *The Secret Paris of the 30s*, Pantheon Books, New York, 1976, unpaginated.

Aubenais, and Bajac, *Brassaï: Paris Nocturne*, Thames and Hudson, 2013, pl. 140.



12

12

BRASSAÏ (1899-1984)

Prostitute in Slippers, Naked under Her Coat, Rue Quincampoix, c. 1932

Ferrotyped gelatin silver print, printed 1950s, signed in pencil, annotated 'Pl. 329' and '81 Faubourg St-Jacques' credit and 'Tirage de l'Auteur' stamps on the verso.

11 3/8 x 9in

US\$5,000 - 7,000

Literature

Brassaï, *The Secret Paris of the 30s*, Pantheon Books, New York, 1976, unpaginated.

Aubenais, and Bajac, *Brassaï: Paris Nocturne*, Thames and Hudson, 2013, pl. 112.



13

ANSEL ADAMS (1902-1984)

Winter Sunrise, Sierra Nevada from Lone Pine, California, 1944

Gelatin silver print, mounted on Crescent illustration board, printed between 1962 and 1963, signed in ink on the mount; titled in ink and his Carmel credit stamp on the mount verso.

9 1/2 x 13 3/8in

US\$30,000 - 50,000

Literature

De Cock, *Ansel Adams*, Morgan & Morgan, Hastings-on-Hudson, 1972, pl. 77.

Szarkowski, *Ansel Adams at 100*, Little, Brown and Co., Boston, 2001, pl. 85.

Alinder and Szarkowski, *Ansel Adams: Classic Images*, Little, Brown and Co., Boston, 1985, pl. 38.

Yosemite and the Range of Light, Little, Brown and Co., Boston, 1979, pl. 99.

Ansel Adams: An Autobiography, Little, Brown and Co., Boston, 1985, p. 262.



14

ANSEL ADAMS (1902-1984)

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

Gelatin silver print, printed 1978, signed in pencil on the mount; titled, dated in ink and his Carmel credit stamp on the mount verso.

15 1/2 x 19 1/8 in

US\$30,000 - 50,000

Provenance

Wach Gallery, Ohio.

Acquired from the above by the present owner.

Literature

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

Alinder and Szarkowski, *Ansel Adams: Classic Images*, Little, Brown and Co., Boston, 1985, p. 35.

Stillman and Turnage, *Ansel Adams: Our National Parks*, Little, Brown and Co., Boston, 1992, p. 31 and cover.



15



16

15

ANSEL ADAMS (1902-1984)

Moon and Half Dome, Yosemite National Park, California, 1960

Gelatin silver print, printed 1960s, signed in ink on the mount; title, number '155 of S.E.Y. No. 12' in ink and 'Special Edition' credit stamp on the mount verso.

9 5/8 x 7 3/8in

US\$4,000 - 6,000

Literature

Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 379.



17

16

ANSEL ADAMS (1902-1984)

Half Dome, Merced River, Winter, Yosemite National Park, California, 1938

Gelatin silver print, printed 1960s, signed in ink on the mount; title, number '636 of S.E.Y. No. 5' in ink and 'Special Edition' credit stamp on the mount verso.

7 1/8 x 9 1/8in

US\$3,000 - 5,000

Literature

Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 115.

17

IMOGEN CUNNINGHAM (1883-1976)

On Mt. Rainer 2, 1915

Gelatin silver print, printed 1975, signed in pencil and dated on the mount; titled and dated on the Imogen Cunningham Trust label on the mount verso.

7 3/4 x 9 3/4in

US\$3,000 - 4,000

Literature

Imogen! Imogen Cunningham Photographs, 1910-1973, University of Washington Press, Seattle, 1974, p. 35.



18



19

18

EDWARD WESTON (1886-1958)

Willow, Santa Cruz, 1933

Gelatin silver print, signed, dated and numbered 4/50 in pencil on the mount; date and negative number '63T' in pencil on the mount verso.
7 5/8 x 9 1/2in

US\$8,000 - 12,000

Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, The University of Arizona, Tucson, 1992, fig. 757.

19

EDWARD WESTON (1886-1958)

Rain over Modoc Lava Beds, California, 1937

Gelatin silver print, initialed and dated in pencil on the mount; signed, titled, dated and with the negative number 'NE-LB-IG' in pencil on the mount verso.
7 5/8 x 9 1/2in

US\$5,000 - 7,000

Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, The University of Arizona, Tucson, 1992, fig. 1140.
Edward Weston, Photographing California, Part II, 1939, p. 104.
Enyeart, *Edward Weston's California Landscapes*, Little Brown and Co., Boston, 1984, pl. 91.



20



21



22

20

RUTH BERNHARD (1905-2006)

Wet Silk, 1938

Gelatin silver print, printed 1980s, signed in pencil on the mount; signed, titled, dated in pencil and her copyright credit stamp on the mount verso.

13 1/2 x 10in

US\$3,000 - 5,000

Provenance

John Stevenson Gallery, New York.

Acquired from the above by the present owner in 2004.

Literature

Ruth Bernhard: The Eternal Body, Chronicle Books, San Francisco, 1986, pl. 4.

21 [□]

EDWARD WESTON (1886-1958)

Shell, 1927

Gelatin silver print, printed later by Cole Weston, signed, titled, dated and numbered '14S' by Cole Weston in pencil with 'Edward Weston' facsimile signature stamp on the mount verso.

9 1/2 x 7 1/2in

US\$6,000 - 9,000

Provenance

Property of a West Coast Collector.

Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, The University of Arizona, Tucson, 1992, fig. F3.



23



24

22

JUDY DATER (BORN 1941)

Imogen and Twinka at Yosemite, 1974

Gelatin silver print, printed 1980s, signed in pencil and annotated 'for Dick' on the mount; titled and dated in pencil on the mount verso.

9 1/2 x 7 1/2in

US\$3,000 - 5,000

Literature

Dater, *Imogen Cunningham: A Portrait*, New York Graphic Society, 1979, p. 126 and cover.

23

EDWARD WESTON (1886-1958)

Torso (Nude Study of Miriam Lerner), 1925

Gelatin silver print, printed 1970s by Cole Weston, signed, titled, dated and numbered '43N' by Cole Weston in pencil with 'Edward Weston' facsimile signature stamp on the mount verso.

7 3/8 x 8 7/8in

US\$4,000 - 6,000

Literature

Newhall, *Edward Weston: The Flame of Recognition*, Aperture, 1967, p. 15.

24

RUTH BERNHARD (1905-2006)

In the Box-Horizontal, 1962

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

7 3/8 x 13 7/8in

US\$8,000 - 12,000

Provenance

Property of a West Coast Collector.

Literature

The Eternal Body, Chronicle Books, San Francisco, 1986, cover and pl. 19.

Mitchel, *Between Art & Life*, Chronicle Books, San Francisco, 2000, pl. 104.

Alinder, *Collecting Light: The Photographs of Ruth Bernhard*, The Friends of Photography, Carmel, Ca., 1979, pl. 27.



25



27



26

25 [□]

HELEN LEVITT (1918-2009)

Children with a Broken Mirror, N.Y.C., 1942

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

10 7/8 x 7 5/8in

US\$5,000 - 7,000

Provenance

Peter Fetterman Gallery, Santa Monica.

Acquired from the above by the present owner in 1996.

Property from the Estate of Sylvia and Eric Elsesser, San Francisco.

Literature

Agee, *A Way of Seeing*, Duke University Press, Durham, 1989, pl. 34.

26 [□]

HELEN LEVITT (1918-2009)

N.Y.C., Masked Children, 1939

Gelatin silver print, printed later, signed, titled and dated '1940' in pencil on the verso.

8 x 11 3/4in

US\$5,000 - 7,000

Provenance

Peter Fetterman Gallery, Santa Monica.

Acquired from the above by the present owner in 1996.

Property from the Estate of Sylvia and Eric Elsesser, San Francisco.

Literature

Helen Levitt, San Francisco Museum of Modern Art, pl. 8.

Photography Speaks: 150 Photographers On Their Art, Aperture, p. 175.

Helen Levitt: A Memorial Tribute, Laurence Miller Gallery, New York, p. 16.

27 [□]

ARTHUR LEIPZIG (1918-2014)

Chalk Games, New York City, 1950

Gelatin silver print, printed 1990s, signed in pencil and copyright credit stamp on the verso.

10 1/2 x 13 1/2in

US\$3,000 - 5,000

Provenance

Peter Fetterman Gallery, Santa Monica.

Acquired from the above by the present owner in 1998.

Property from the Estate of Sylvia and Eric Elsesser, San Francisco.



28

28

WILLY RONIS (1910-2009)

Fondamenta Nuove, Venice, 1959

Gelatin silver print, printed 1990, signed in ink in the margin; initialed in ink, titled and dated in pencil and his copyright credit stamp on the verso.

13 1/2 x 9 1/4in

US\$3,000 - 5,000

Literature

Hamilton, *Willy Ronis: Photographs, 1926-1995*, Museum of Modern Art, Oxford, 1995, p. 110.

29 □

ROBERT DOISNEAU (1912-1994)

Pinups, 1952

Gelatin silver print, printed 1977, signed in ink in the margin; initialed, titled, dated and numbered 2/4 in ink on the verso.

11 1/2 x 10in

US\$3,000 - 4,000

Provenance

Property of a West Coast Collector.

Literature

Doisneau, *Three Seconds from Eternity*, New York Graphics Society, Boston, 1979, p. 118.



29



30

30

GARRY WINOGRAND (1928-1984)

Woman Playing Fascination, Coney Island, 1953

Gelatin silver print, with Garry Winogrand-Pix Incorporated and Camera Press credit stamps on the the verso.

6 1/4 x 9in

US\$3,000 - 5,000

Provenance

Property of an East Coast Collection.



31

31

SEBASTIÃO SALGADO (BORN 1944)

Serra Pelada Gold Mine, Brazil, 1986

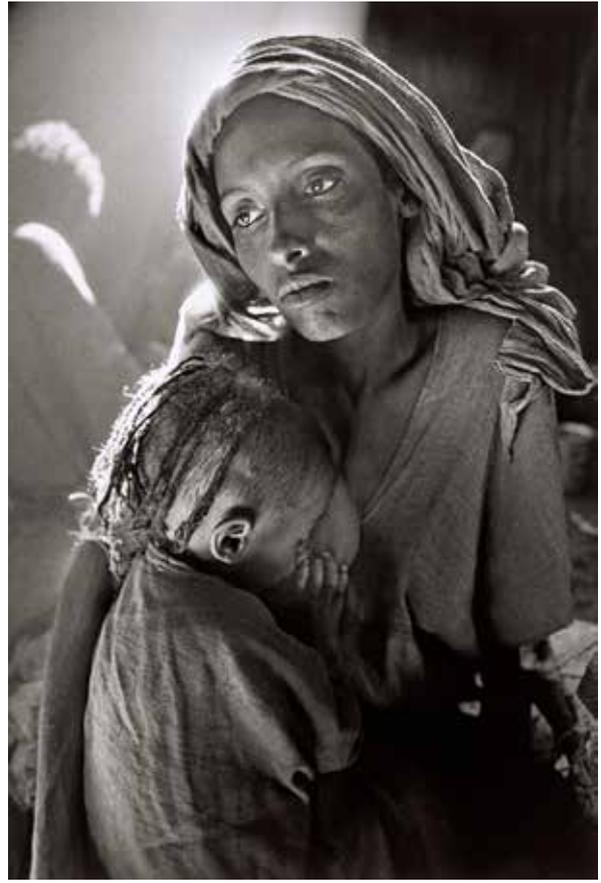
Gelatin silver print, printed later, debossed credit stamp in the margin; signed, titled 'Brasil' and dated in pencil on the verso.

17 1/4 x 11 5/8in

US\$6,000 - 8,000

Literature

Workers: An Archaeology of the Industrial Age, Aperture, New York, 1993, p. 314.



32

32

SEBASTIÃO SALGADO (BORN 1944)

Children's Ward in the Korem Refugee Camp, Ethiopia, 1984

Gelatin silver print, printed later, debossed credit stamp in the margin; signed, titled 'Ethiopie' and dated in pencil on the verso.

17 1/4 x 11 5/8in

US\$7,000 - 9,000

Literature

Galeano, and Ritchin, *An uncertain grace: Photographs by Sebastião Salgado*, Farrer, Strauss & Giroux, New York, 1990, pp. 78-79.



33

33

MANUEL ALVAREZ BRAVO (1902-2002)

Frida Kahlo with Globe in Manuel Alvarez Bravo's Studio, 1930s
Gelatin silver print, printed c. 1980, signed and annotated 'Mexico'
in pencil on the verso.

9 1/2 x 7 1/4in

US\$5,500 - 7,500

Literature

Kismaric, *Manuel Alvarez Bravo*, Abrams, 1997, p. 133.
Ollman, *Revelaciones: The Art of Manuel Alvarez Bravo*,
The University of New Mexico Press, 1992, pl. 38.

34

JACK SPENCER (BORN 1951)

Niñas, día de los muertos (Girls, Day of the Dead), 2000
Oleopasto print, signed and numbered 25/40 in pencil in the margin;
initialed, titled, dated and numbered in pencil on the verso.
18 1/2 x 18 1/2in

US\$3,000 - 5,000

35

MANUEL ALVAREZ BRAVO (1902-2002)

La Tela de la Arana, 1989
Platinum print, signed and annotated 'Mexico' in pencil in the margin.
6 3/4 x 9in

US\$3,000 - 5,000



34



35



36



38



37

36

HENRI CARTIER-BRESSON (1908-2004)

Ile de la Cité, Paris, 1952

Gelatin silver print, printed 1990s, signed in ink and copyright credit blindstamp in the margin.

11 3/4 x 17 5/8in

US\$10,000 - 15,000

Provenance

Helen Wright, The Atelier Group, Ltd., New York.
Acquired from the above by the present owner in 1999.

Literature

Delpire, *Henri Cartier-Bresson: Photographer*, New York Graphic Society, Little, Brown and Co., New York, 1979, pl. 8.
Henri Cartier-Bresson: A Propos de Paris, Bulfinch Press, and Little, Brown, and Co., Boston, 1994, pl. 94.

37

RENÉ BURRI (1933-2014)

Rio de Janeiro, Brazil, 1960

Gelatin silver print, printed 2001, signed, titled and dated in pencil on the verso.

16 1/2 x 11in

US\$3,000 - 5,000

Literature

Koetzle, *René Burri Photographs*, Phaidon, London, 2004, p. 199.



39



40

38 ^{sq}

ELIO CIOL (BORN 1929)

Pinzano sette lo neve, 1957

Gelatin silver print, printed c. 1990, signed, titled and numbered XVII/L in pencil in the margins.

11 1/2 x 15 1/2in

US\$3,000 - 5,000

39

MARIO GIACOMELLI (1925-2000)

La Gente del Sud: Scanno, 1959

Gelatin silver print, printed c. 1980, signed in ink and copyright credit stamp on the verso.

11 3/4 x 15 3/4in

US\$3,000 - 5,000

Provenance

Robert Klein Gallery, Boston.
Acquired from the above by the present owner.

Literature

Brigidi, and Peeps, *Mario Giacomelli*, The Friends of Photographs, Carmel, 1983, p. 42.



41

40

MARIO GIACOMELLI (1925-2000)

Pretini 70, 1968

Gelatin silver print, printed c. 1980, signed in ink on the image; signed in ink and copyright credit stamp on the verso.

11 3/8 x 15 5/8in

US\$3,000 - 5,000

Literature

La Gente Portfolio, 1964-1965, Phaidon, London, 1981, p. 231, pl.12.

41

GARRY WINOGRAND (1928-1984)

Selected Images, from Women are Beautiful, 1965-1975

Three gelatin silver prints, printed c. 1980, signed in pencil on the verso. (3)

each approx. 8 7/8 x 13 1/8in

US\$2,500 - 3,500

Literature

Bishop (ed.), Garry Winogrand, *Women are Beautiful*, Farrar, Straus & Giroux, New York, 1975, illustrated, unpaginated.



42

42

DIANE ARBUS (1923-1971)

Two Friends at Home, N.Y.C., 1965

Gelatin silver print, printed later by Neil Selkirk, stamped 'A Diane Arbus photograph,' signed, titled, dated and numbered 36/75 in ink by Doon Arbus, Administrator, and copyright stamps ©1972 on the verso.

14 1/2 x 14 5/8in

US\$10,000 - 15,000

Literature

Diane Arbus, Aperture, New York, 1972, unpaginated.

Diane Arbus: Revelations, Random House, New York, 2003, p. 75.



43

43

DIANE ARBUS (1923-1971)

A Woman with her Baby Monkey, N.J., 1971

Gelatin silver print, printed later by Neil Selkirk, stamped 'A Diane Arbus photograph,' signed, titled, dated and numbered 48/75 in ink by Doon Arbus, Administrator, and copyright stamps ©1971 on the verso.

14 5/8 x 14 3/4in

US\$7,000 - 9,000

Provenance

Fraenkel Gallery, San Francisco, California. Acquired from the above by the present owner.

Literature

The Art of Photography, Time-Life Books, New York, 1971, p. 110.

Diane Arbus, Aperture, New York, 1972, unpaginated.

Diane Arbus: Revelations, Random House, New York, 2003, p. 217.

44

PETER HUJAR (1934-1987)

Candy Darling on Her Deathbed, 1973
Gelatin silver print, probably printed between
1974-1980, signed in ink and annotated
'Candy Darling' in red ink in an unidentified
hand in the margin.
14 5/8 x 14in

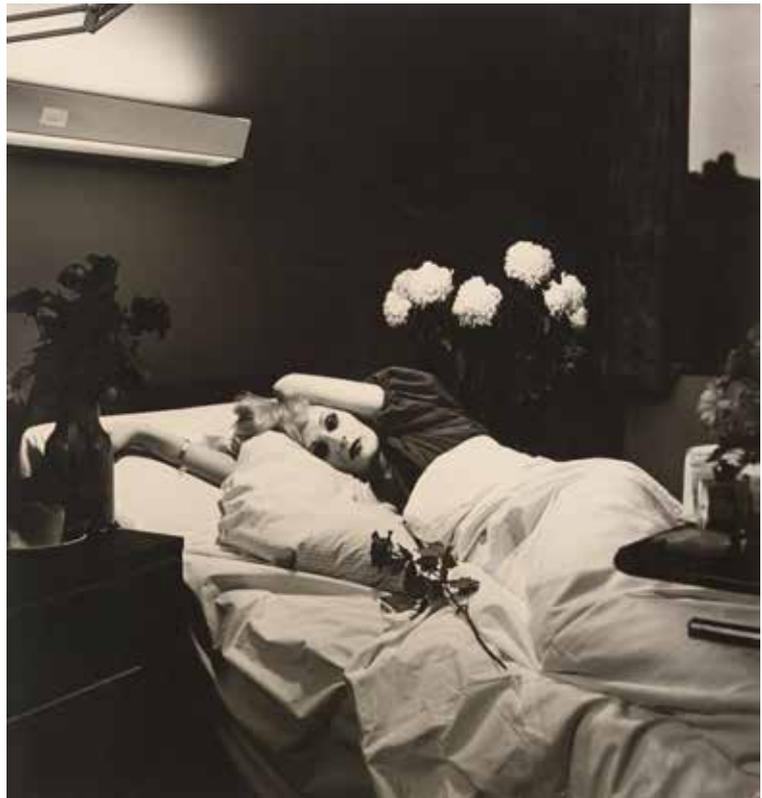
US\$15,000 - 25,000

Provenance

The artist; then presumed gift to an art
director friend.
Property of a Private New York Collector.

Literature

Stahel & Visser, *Peter Hujar: A Retrospective*,
Scalo, 1994, p. 183.
Peter Hujar Grey Art Gallery and Study
Center, New York, 1990, p. 20.
*Changing Difference: Queer Politics and
Shifting Identities: Peter Hujar, Mark
Morrisroe, Jack Smith* Silvana Editoriale,
Milano, 2012, p. 75.



44

45

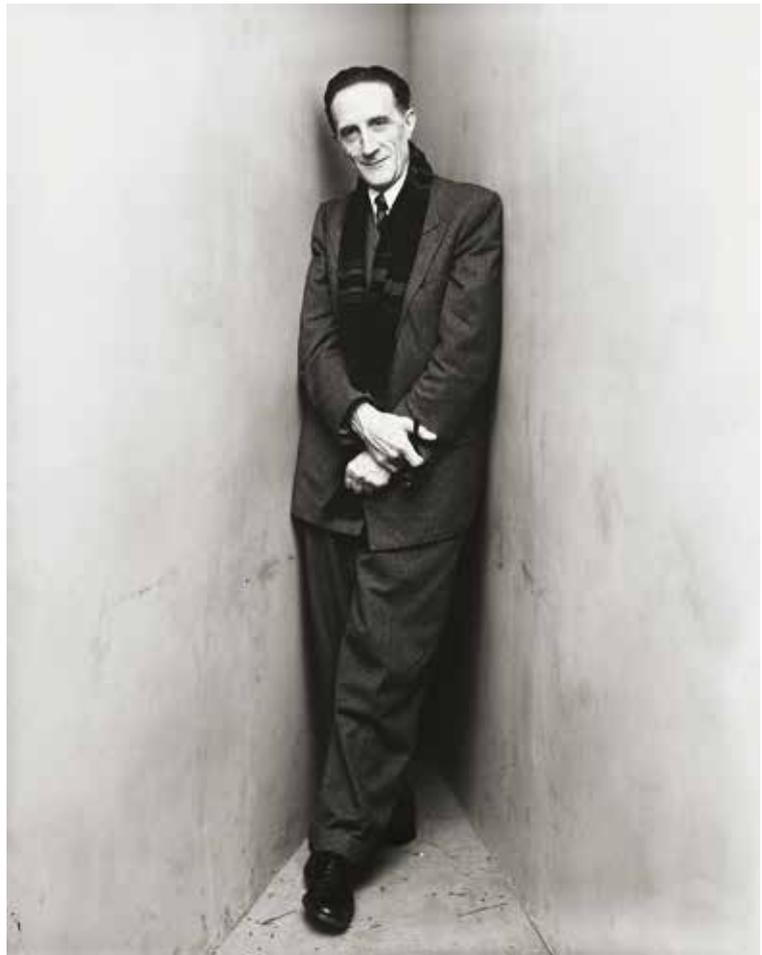
IRVING PENN (1917-2009)

Marcel Duchamp, New York, 1948
Selenium toned gelatin silver print, printed
1983, signed, titled, dated, *Courtesy of Vogue*
and Ref. '12272' in pencil, copyright credit
stamp ©1960 and stamped 'Signed, silver
prints of this negative not exceeding 25' on
the verso.
9 5/8 x 7 1/2in

US\$15,000 - 20,000

Literature

Penn, *Moments Preserved*, Simon and
Schuster, 1960, p. 128.
Szarkowski, *Irving Penn*, Museum of Modern
Art, 1984, pl. 13.



45



46



47



48

46

JIM MARSHALL (1936-2010)

Rhythm and Blues Musicians, 1950s-70s

Ten gelatin silver prints, printed later, each with his copyright credit stamp on the verso; includes images of some of the icon musicians of the time: Coleman Hawkins, Jesse Fuller, Miles Davis, Ray Charles, Thelonius Monk, T-Bone Walker and Luther Allison, Bukka White, Big Mama Thornton, Son House, and Mississippi Fred McDowell.

13 1/2 x 9in each approx. or reverse

US\$3,000 - 5,000

47

AUGUST SANDER (1876-1964)

The High School Graduate, Köln, 1926

Gelatin silver print, tipped to the original mount, printed 1990, blindstamp credit on the recto; Gerd Sander's signature in pencil, an archival stamp, numbered 2/12 and printing date on the verso.

10 1/8 x 5 1/2in

US\$3,000 - 5,000

Provenance

Cheim & Read, New York.

Acquired from the above by the present owner in 1998.

48

ANDRES SERRANO (BORN 1950)

Istanbul (Sisters), 1996

Platinum print, initialed and numbered 69/125 in pencil on the verso.

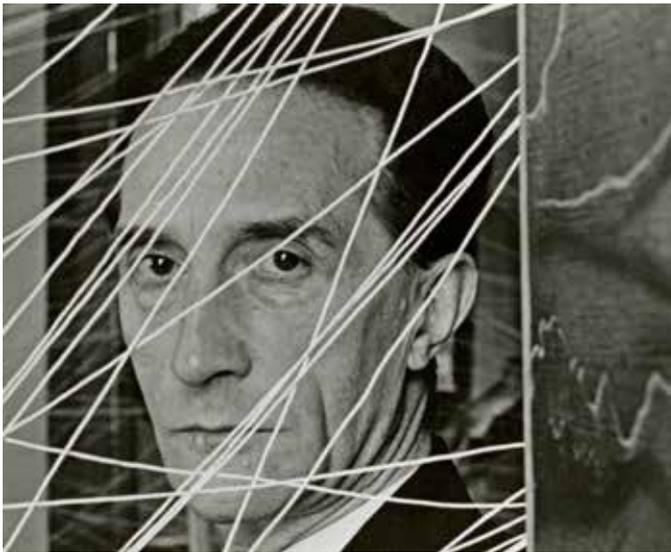
9 3/4 x 8in

US\$3,000 - 5,000

Provenance

Fraenkel Gallery, San Francisco.

Acquired from the above by the present owner.



49

49

ARNOLD NEWMAN (1918-2006)

Marcel Duchamp, 1942

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

5 1/4 x 6 1/2in

US\$3,000 - 5,000

Provenance

Janis Gallery, New York.

Acquired from the above by the present owner.

50

DANNY LYON (BORN 1942)

Ben Alston, Housewrecker, 1967

Gelatin silver print, from 'The Destruction of Lower Manhattan' series, signed, titled, dated in pencil and his Bleak Beauty stamp on the verso.

10 1/2 x 7 1/4in

US\$3,000 - 5,000

Provenance

Property of an East Coast Collection.

Literature

Lyon, *The Destruction of Lower Manhattan*, Macmillan, New York, 1969, p. 54.

51

UGO MULAS (1928-1973)

David Smith in his Voltri Studio, 1962

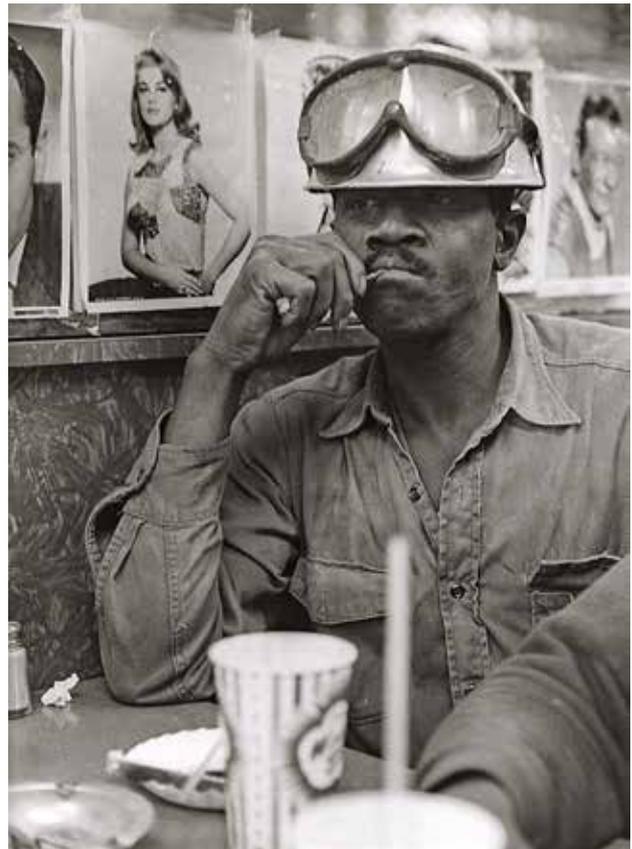
Three gelatin silver prints, each with the copyright credit stamp by the photographer on the verso.

sizes vary from 14 1/4 x 6 3/8in to 14 3/8 x 10 5/8in

US\$3,000 - 5,000

Literature

Celant, *Ugo Mulas*, Rizzoli, New York, 1989, pls. 42 & 43, variants.



50



51



52



53

52

RAY K. METZKER (1931-2014)

Philadelphia, from the series 'City Whispers', 1981

Gelatin silver print, signed and numbered 9/25 in pencil on the verso.

7 7/8 x 11 x 7/8in

US\$5,000 - 7,000

Provenance

Laurence G. Miller, Inc., New York.

Phillips, New York, 25 April 25, 2003, *The Seagram Collection of Photographs*, lot 185.

Acquired from the above by the present owner.

Exhibited

The Museum of Fine Arts, Houston (and six other venues), *Unknown Territory: Photography by Ray K. Metzker, 1957-83*, 11 November 1984-20 January 1985.

53

GEORGE TICE (BORN 1938)

Petit's Mobil Gas Station, Cherry Hill, New Jersey, 1974

Gelatin silver print, printed 1993, signed in pencil in the margin, titled and dated in pencil on the mount verso.

15 3/8 x 19 1/4in

US\$6,000 - 9,000

Provenance

Peter Fetterman Gallery, Santa Monica, CA.

Literature

George Tice: Selected Photographs, 1953-1999, David R. Godine, Boston, 2001, p. 55.

Urban Romantic: The Photographs of George Tice, David R. Godine, Boston, 1982, p. 120.

54

ABELARDO MORELL (BORN 1948)

Camera Obscura Image of La Giraldilla de la Habana in Room with Broken Wall, Havana, Cuba, 2002

Gelatin silver print, signed, titled, dated and numbered 5/30 in pencil on the verso.

18 x 22 1/2in

US\$3,000 - 5,000



54

55

PAUL CAPONIGRO (BORN 1932)

Cloud and Tree, San Sebastian, N.M.; Cloud, San Sebastian, N.M., 1980; 1982

Two gelatin silver prints, printed 1990s, signed in pencil on the mount.)

7 x 9 1/2in; 13 3/8 x 10 3/8in

US\$3,000 - 5,000

Literature

Wise Silence: Photographs by Paul Caponigro, Little, Brown & Co., Boston, 1983, frontispiece and p. 135.



55

56

JOSEF SUDEK (1896-1976)

Select Images, from In the Magic Garden series, 1950s

Two gelatin silver prints, printed later. (2)

2 3/8 x 4 1/4in; 2 1/4 x 5 3/8in

US\$4,000 - 6,000

Provenance

Salander-O'Reilly Galleries, New York.

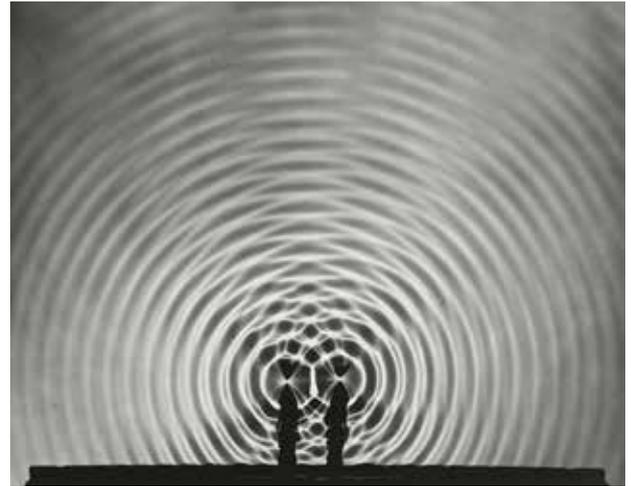
Acquired from the above by the present owner.



56



57



58



59

57

AARON SISKIND (1903-1991)

5 Platinum Prints, 1948-51

Portfolio of five platinum prints, with colophon, printed by Paul Taylor in 1988, each signed, titled, dated and numbered 6/12 in pencil in the margin; in original linen-covered portfolio case.

4 5/8 x 6 5/8in each or reverse

US\$3,000 - 5,000

The plates are as follows:

- Chicago, 1948*
- Chicago, 1948*
- Chicago, 1948*
- Maine, 1949*
- Kentucky, 1951*

58

BERENICE ABBOTT (1898-1991)

Selected Images, from The Science Pictures Portfolio, 1982

Four gelatin silver prints, printed 1982, each signed and numbered 45/60 in pencil on the mount; the 'Berenice Abbott Retrospective Parasol Press' stamp on the mount verso.

sizes vary from 4 1/4 x 19 1/4in to 15 3/4 x 19 1/4in

US\$4,000 - 6,000

The plates are as follows:

- Beams of Light through Glass; Swinging Ball; Untitled (Path of Moving Ball); Interference Pattern.*

59

PAUL CAPONIGRO (BORN 1932)

Running White Deer, Wicklow, Ireland, 1967

Gelatin silver print, printed 1980s, signed in pencil on the overmat and on the mount.

5 1/8 x 13 1/2in

US\$4,000 - 6,000

Literature

Landscape-Paul Caponigro, McGraw Hill Book Co., New York, 1975, pl. 82.

Masterworks from Forty Years, Photography West Graphics, Carmel, 1993, p. 33.



61

60

MINOR WHITE (1908-1976)

Parking Lot, San Francisco, from Sequence 9, 1952

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

13 7/8 x 10 1/2in

US\$5,000 - 7,000

Provenance

Butterfield & Butterfield, San Francisco, 19 September 1984, lot 1634. Acquired from the above by the present owner.

Literature

Mirrors, Messages, Manifestations, Aperture, Millerton, New York, 1969, p. 193.

Bunnell, *Minor White: The Eye that Shapes*, Princeton University Art Museum, Princeton, 1989, pl. 157.

61

MINOR WHITE (1908-1976)

Sand Blaster, San Francisco, 1949

Gelatin silver print, signed in pencil on the mount; titled and dated in an unidentified hand in pencil on the mount verso.

7 1/2 x 9 1/4in

US\$3,000 - 5,000

Provenance

Sotheby's, New York, 7 April 1998, lot 135. Acquired from the above by the present owner.

Literature

Szarkowski, *The Photographer's Eye*, MOMA, New York, 1966, pl. 61.

Bunnell, *The Eye that Shapes*, Princeton University Art Museum, Princeton, 1989, p. 88.

62

FRANCESCA WOODMAN (1958-1981)

But Lately I Find a Sliver of a Mirror is Simply to Slice an Eyelid, 1979-80

Gelatin silver print, with George and Betty Woodman's signature, their numeric notation 'N 383', numbered 1/40 in pencil, and the PE/FW credit stamp on the verso.

5 1/8 x 5 1/8in

US\$4,000 - 6,000

Provenance

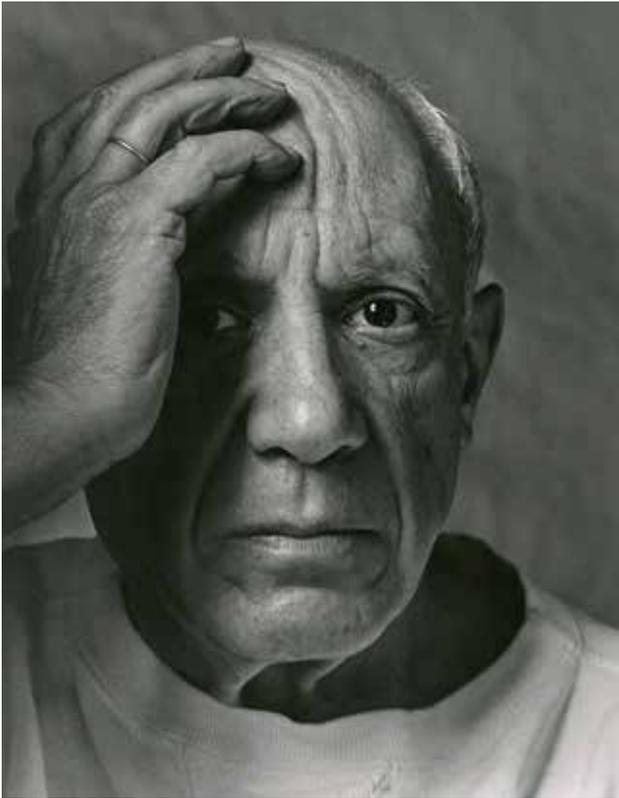
Private Collection, New York.



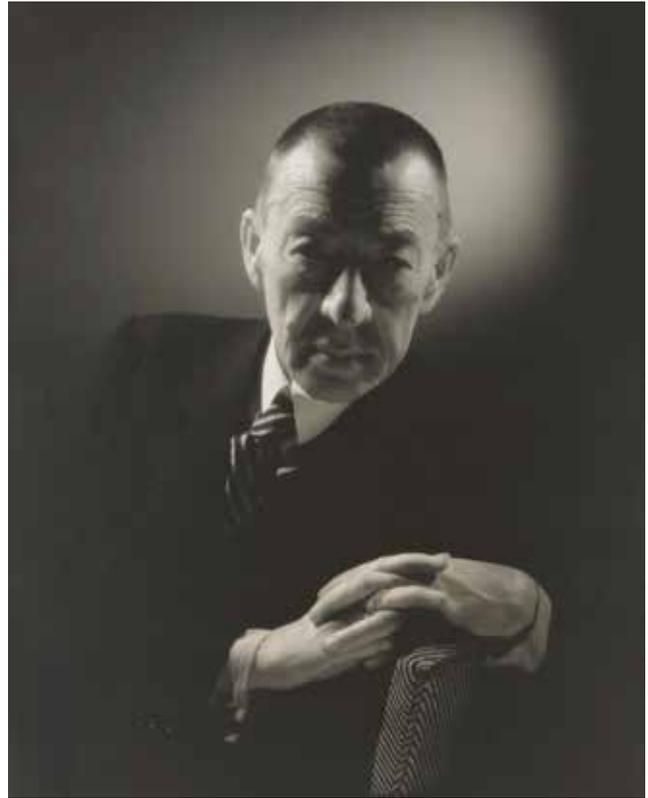
62



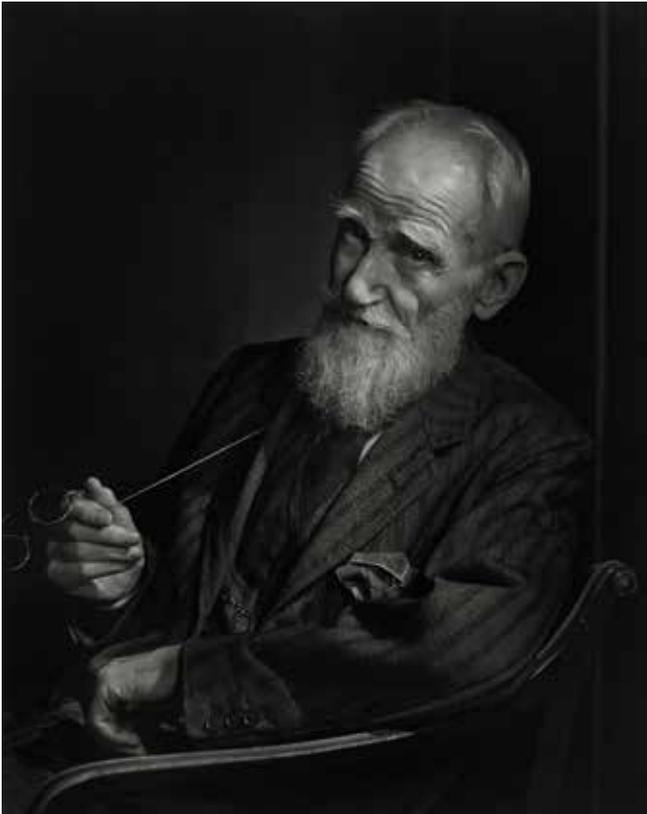
60



63



64



65

63

ARNOLD NEWMAN (1918-2006)

Pablo Picasso, Vallauris, France, 1954

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

18 3/8 x 14 1/2in

US\$3,000 - 5,000

Literature

Sitters and Signatures: Autographed Portraits by Arnold Newman, Howard Greenberg Gallery, New York, 2007, cover.

64 [□]

EDWARD STEICHEN (1879-1973)

Sergei Rachmaninoff, New York, 1936

Gelatin silver print, titled, dated, copyright credit stamp and inscribed '#1801-2B' in pencil on the verso.

9 7/8 x 8in

US\$3,000 - 5,000

Provenance

Property of a West Coast Collector.

65

YOUSUF KARSH (1908-2002)

George Bernard Shaw, 1943

Gelatin silver print, probably printed in 1980s, signed in ink on the mount; titled and dated in pencil and his copyright credit stamp on the mount verso.

19 3/4 x 15 3/4in

US\$3,000 - 5,000

Literature

Karsh Portraits, University of Toronto Press, Toronto, 1976, p. 179.



66

66
YOUSUF KARSH (1908-2002)

Sir Winston Churchill, 1941
 Gelatin silver print, probably printed in 1980s, signed in ink in the margin; his copyright credit stamp on the mount verso.
 19 1/2 x 15 1/2in

US\$6,000 - 9,000

Literature

Karsh: A Fifty-Year Retrospective, Little, Brown & Co., Boston, 1983, p. 38.
 Rosenblum, *A World History of Photography*, Abbeville Press, New York, 1984, p. 551.

67

SHIRIN NESHAT (BORN 1957)

I am its Secret, from *The Women of Allah* series, 1993
 Chromogenic print, signed, titled and dated in ink on the verso; one of an edition of 250.
 18 7/8 x 12 5/8in

US\$6,000 - 9,000

Literature

Neshat, *Women of Allah*, Marco Noire Editore, 1997, frontispiece.
 Dabashi, and Octavia, *Shirin Neshat/Last Word* 2005, Milan, p.17.

68

LILLIAN BASSMAN (1917-2012)

Harper's Bazaar, *Barbara Mullen*, c. 1947
 Gelatin silver print, signed, titled and dated in pencil on the mount verso.
 13 x 10 1/4in

US\$7,000 - 9,000

Provenance

Private Collection, New York.



67



68



69



71



70

69

BARRY FEINSTEIN (1931-2011)

Steve McQueen, Shirtless, Riverside Race Track, California, 1963
 Gelatin silver print, printed later, debossed signature stamp in the margin; titled, dated and numbered 3/50 in pencil and copyright stamp on the verso.
 18 1/2 x 12 1/2in

US\$4,000 - 6,000

Provenance

The Estate of the artist.

Literature

Feinstein, Unseen McQueen, Reel Art Press, London, 2013, unpaginated

70

BARRY FEINSTEIN (1931-2011)

Steve McQueen, Burning Rubber, Bullitt Car, 1968
 Gelatin silver print, printed later, debossed signature stamp in the margin; titled, dated and numbered 4/50 in pencil and copyright stamp on the verso.
 13 1/4 x 18 5/8in

US\$4,000 - 6,000

Provenance

The Estate of the artist.

Literature

Feinstein, Unseen McQueen, Reel Art Press, London, 2013, unpaginated

71

LEONARD FREED (1929-2006)

Handcuffed, 1978
 Archival inkjet print, printed 2001, signed and numbered 16/100 in ink in the margin; titled, dated and numbered in pencil in an unidentified hand on the verso.
 17 1/4 x 11 1/2in

US\$3,000 - 5,000



72

72

BRUCE WEBER (BORN 1946)

Jerome and His Girlfriend, Paris Studio, 1987

Gelatin silver print, signed, titled, dated and numbered 3/5 in pencil on the verso.

23 1/4 x 19 3/8in

US\$3,000 - 5,000

Provenance

Robert Miller Gallery, New York.

73

BRUCE WEBER (BORN 1946)

Steve Lundquist (Swimmer), Colorado Sports Festival, 1983

Gelatin silver print, signed, titled, dated and numbered 2/5 in pencil on the verso.

23 x 17in

US\$3,000 - 5,000

Provenance

Robert Miller Gallery, New York.

74

NICHOLAS NIXON (BORN 1947)

Sam, Lexington, 1998

Gelatin silver print, signed, titled, dated and numbered 10/25 in pencil on the verso.

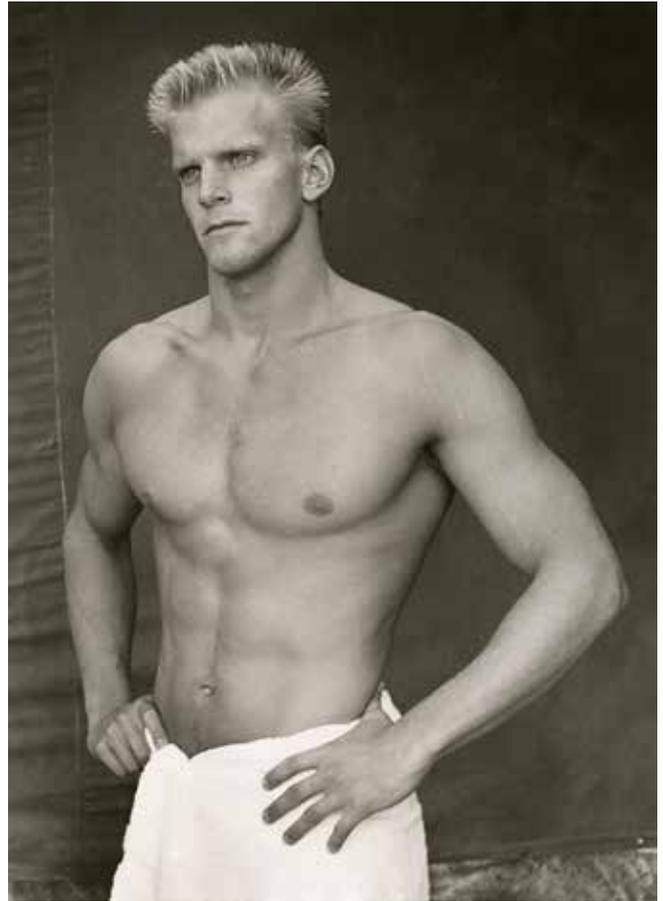
9 5/8 x 7 3/4in

US\$3,000 - 5,000

Provenance

Fraenkel Gallery, San Francisco.

Acquired from the above by the present owner.



73



74



75



76



77

75

HERB RITTS (1952-2002)

Fred with Tires, 1984

Gelatin silver print, with the 'Herb Ritt' copyright credit stamp on the verso, a proof aside from the edition of 25.

13 1/4 x 10 1/2in

US\$4,000 - 6,000

Provenance

From the artist to the present owner.

Literature

Herb Ritts: Pictures, Twin Palms Publisher, Santa Fe, 1988, unpaginated.

Herb Ritts: Work, Little, Brown and Co., 1996, unpaginated.

Herb Ritts, Fondation Cartier pour l'art contemporain, 1999, unpaginated.

Roegiers, *Herb Ritts*, Thames & Hudson, London, 2000, unpaginated.

76

HERB RITTS (1952-2002)

Dan and Fred, The Body Shop, Los Angeles, 1984

Gelatin silver print, signed, titled, dated and numbered 8/25 in pencil on the verso; with copyright credit blind stamp in the margin.

18 3/4 x 15in

US\$5,000 - 7,000

Literature

Herb Ritts: Pictures, Twin Palms Publishers, Santa Fe, 1988, pl. 11.

77

JOCK STURGES (BORN 1947)

Fanny, Montalivet, France, 1995

Gelatin silver print, signed, titled, dated and numbered 7/40 in pencil on the verso.

18 1/2 x 14 5/8in

US\$3,000 - 5,000

Literature

Jock Sturges, Scalo Zurich, 1996, pl. 157 and cover.



78



79

78

HERB RITTS (1952-2002)

Djimon with Octopus, Hollywood, 1989

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

17 x 15in

US\$6,000 - 8,000

Literature

Herb Ritts, Men/Women, Twin Palms Publishers, Santa Fe, 1989, unpaginated.

Herb Ritts: Work, Little, Brown and Co., 1996, unpaginated.

79

HERB RITTS (1952-2002)

Djimon, Full Length, Hollywood, 1989

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

18 1/2 x 13in

US\$4,000 - 6,000

Literature

Herb Ritts, Men/Women, Twin Palms Publishers, Santa Fe, 1989, unpaginated.



80

80

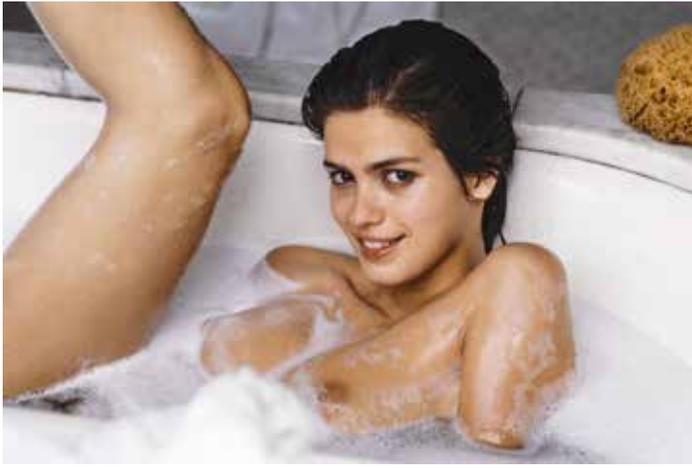
DÉSIRÉE DOLRON (BORN 1963)

Self Portrait, Sudan, 1991

Gelatin silver print, printed 1994, signed, titled, dated and numbered 7/10 in ink on the verso.

16 3/4 x 16 3/4in

US\$6,000 - 8,000



81

81

DENIS PIEL (BORN 1944)

Gia Carangi for New York Magazine, N.Y.C., 1980

Archival pigment print, printed later, signed in pencil in the margin; signed, dated, titled and numbered 9/12 and annotated 'archival pigment print' in pencil on the verso.

15 1/4 x 22 7/8in

US\$3,000 - 5,000

Literature

Piel, *Moments*, Rizzoli, New York, unpaginated.
New York Magazine, 1980.



82

82

DAVID HOCKNEY (BORN 1937)

Bathroom, Twenty Photographic Pictures by David Hockney, 1973

Chromogenic print, initialed in ink and numbered 35/80 (there were also 20 sets in Roman numerals) in the margin, published by Sonnabend Editions, New York.

7 x 9 1/2in

US\$3,000 - 5,000



83

83

BETTINA RHEIMS (BORN 1952)

Catherine Deneuve au Georges V, Paris, 1988

Gelatin silver print, mounted on aluminum, signed, titled, dated and numbered 2/3 in ink on the verso of the mount.

49 1/4 x 49 1/4in

US\$6,000 - 8,000



84

84

ADAM FUSS (BORN 1961)

Untitled (Block Portrait), 1990

Gelatin silver print, mounted on black coated foam core, from an edition of 3, in the artist's specified frame.

23 x 19 1/2in

US\$4,000 - 6,000

Provenance

Fraenkel Gallery, San Francisco.

Acquired from the above by the present owner.

85

CHRIS LEVINE (BORN 1972)

Kate's Light (Kate Moss), 2014

Pigment print with screenprint, initialed and dated in pencil and the photographer's blindstamp in the margin, from an edition of 25.

18 x 12 5/8in

US\$5,000 - 7,000

Provenance

Private Collection, New York.

86

ERNST HAAS (1921-1986)

Hollywood, Los Angeles, California, 1963

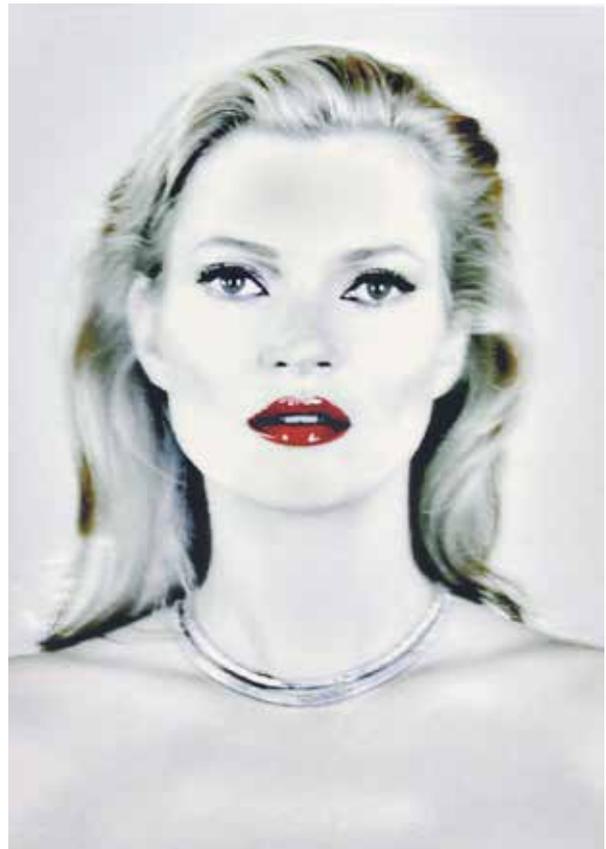
Chromogenic print, printed later, signed, titled, dated and numbered 1/30 by Alexander Haas, the artist's son, in ink on a studio label affixed to the verso of the flush-mount.

25 7/8 x 17 3/8in

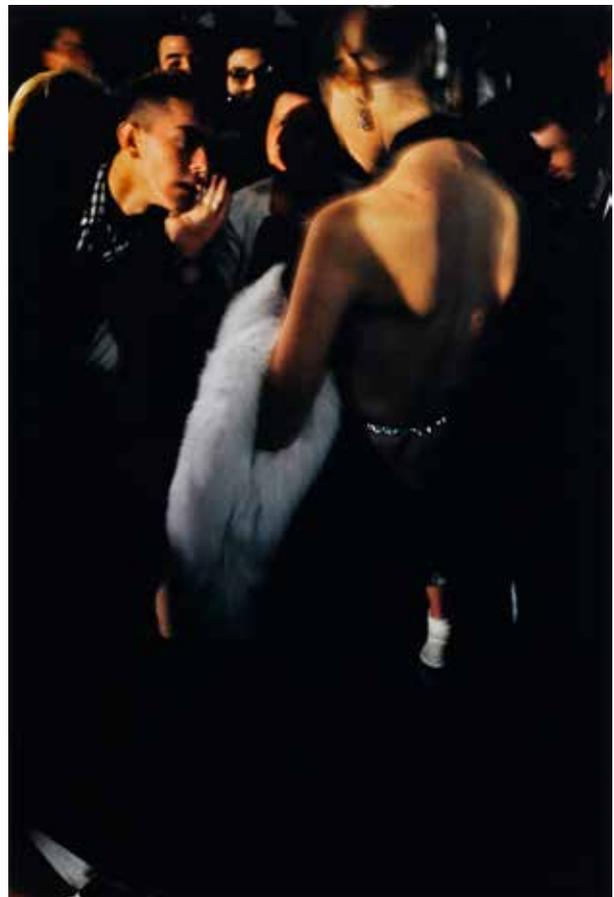
US\$3,000 - 5,000

Provenance

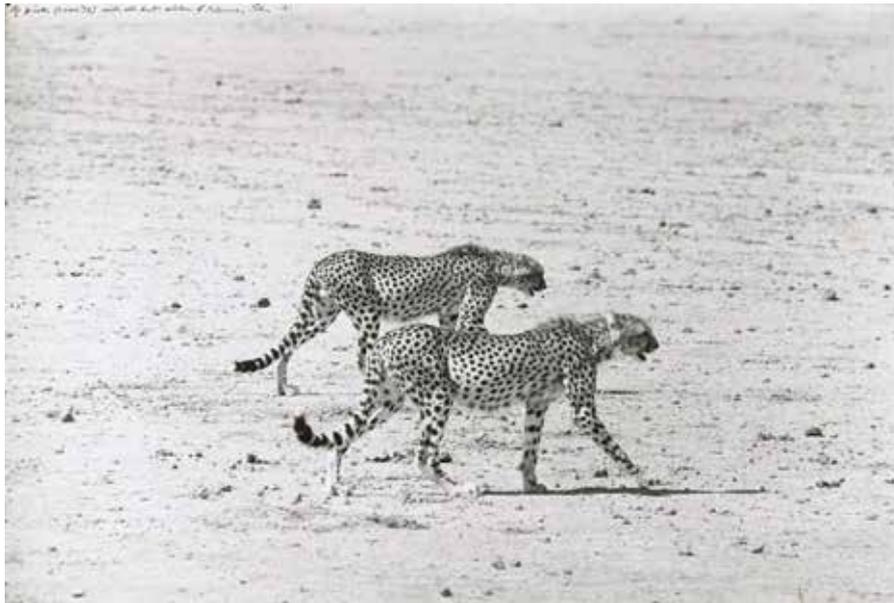
Acquired directly from the Estate of Ernst Haas.



85



86



87



88

87

PETER BEARD (BORN 1938)

Hunting Cheetahs on the Taru Desert, Kenya, June, 1960

Gelatin silver print, printed later, signed and annotated '4 Dick (xmas '72) with all best wishes & Salaams, Peter (B.)' in ink on the image.

12 1/2 x 19in

US\$6,000 - 9,000

Literature

Peter Beard, Taschen, Cologne, 2008, pl. 268 for a variant.

Peter Beard: The End of the Game, Taschen, Cologne, 2008, pp. 130-131, for a variant.

88

NICK BRANDT (BORN 1966)

Lion on Burned Ground, Serengeti, 2012

Archival pigment print, signed, dated and numbered 13/20 in pencil in the margin.

22 x 27 1/2in

US\$6,000 - 8,000



89

89 ^{sq}

RONDAL PARTRIDGE (1917-2015)

Untitled (Bird in glass), c. 1995

Platinum print, signed in pencil in the margin.

6 5/8 x 4 5/8in

US\$3,000 - 5,000

90

NICK BRANDT (BORN 1966)

Two Zebras Turning Heads, Ngorognoro Crater, 2005

Archival pigment print, signed, dated and numbered 2/30 in pencil in the margin.

10 5/8 x 14 3/4in

US\$5,000 - 7,000

Literature

Brandt, *On this Earth, a Shadow Falls*, Big Life Edition, 2010, p. 143.



90



91

91

NICK BRANDT (BORN 1966)

Rhinos, Lewa, 2003

Archival pigment print, signed, dated and numbered 12/35 in pencil in the margin.

10 1/4 x 15 3/8in

US\$5,000 - 7,000

Literature

Brandt, *On this Earth, a Shadow Falls*, Big Life Edition, 2010, p. 39.



92

92

HIROSHI SUGIMOTO (BORN 1948)

U.A. Playhouse, Great Neck, New York, 1978

Gelatin silver print, signed in pencil on the verso.

16 5/8 x 21 1/2in

US\$15,000 - 20,000

Provenance

Acquired directly from the artist by the present owner in 1988.

Exhibited

Hiroshi Sugimoto: Dioramas, Theaters, Seascapes, Sagacho Exhibit Space, and Zeit-Foto Salon, Tokyo, 30 September-22 October, 1988, this print.

Literature

Brougher, and Müller-Tamm, *Hiroshi Sugimoto*, Hatje Cantz Verlag, Ostfildern, 2005, p. 79.

Hiroshi Sugimoto: Theaters, Sonnabend Sundell Editions, New York, 2000, p. 50. Madrid, Sala de Exposiciones de la Fundació 'la Caixa', and Lisbon, Centro Cultural de Belém, *Sugimoto*, May 1998-January 1999, cat. p. 40.



93

93

HIROSHI SUGIMOTO (BORN 1948)

U.A. Rivoli, New York, 1978

Gelatin silver print, printed signature, title and date '1979' in pencil on the verso.

16 5/8 x 21 1/2in

US\$15,000 - 20,000

Provenance

Acquired directly from the artist by the present owner in 1988.

Exhibited

Hiroshi Sugimoto: Dioramas, Theaters, Seascapes, Sagacho Exhibit Space, and Zeit-Foto Salon, Tokyo, 30 September-22 October, 1988, this print.

Literature

Hiroshi Sugimoto: Theaters, Sonnabend Sundell Editions, New York, 2000, p. 56.



94

HIROSHI SUGIMOTO (BORN 1948)

The Hall of Thirty Three Bays, 1995

Three gelatin silver prints, each signed in pencil on the mount; each blindstamped the edition '6/25' and consecutive numbers '042' '043' '044' in the margins.

16 1/2 x 21 3/16in each

US\$20,000 - 30,000

Provenance

Albion Gallery, London.

Acquired from the above by the present owner.

Literature

Contemporary Arts Museum, Houston and Hara Museum of

Contemporary Art, Tokyo, *Sugimoto*, pp. 53-60 for variants.

Brougher, and Müller-Tamm, *Hiroshi Sugimoto*, Hatje Cantz Verlag,

Ostfildern, 2005, pp. 165-179 for variants.



95

95

RICHARD MISRACH (BORN 1949)

Golden Gate Bridge, 2.21.00, 4:38pm, 2000
Chromogenic print, printed 2001, signed,
titled, dated and numbered 5/7 in ink in the
margin.

27 1/2 x 34 1/2in

US\$4,500 - 6,500

Provenance

From the artist to Stremmel Gallery, Reno,
Nevada in 2003.

Acquired from the above by the present
owner.



96

96

RICHARD MISRACH (BORN 1949)

*Boy Scouts, Pyramid Lake Indian Reservation,
Nevada, 1991*
Chromogenic print, printed 1996, signed,
titled, dated and numbered 14/25 in ink in the
margin.

18 3/8 x 23 1/4in

US\$3,000 - 5,000

Provenance

Fraenkel Gallery, San Francisco.

Acquired from the above by the present owner.



97

HIROSHI SUGIMOTO (BORN 1948)

Bay of Sagami, Atami, 1997

Gelatin silver print, the title, date, edition '11/25' and number '486' blindstamped in the margin; signed in pencil on the mount.

16 1/2 x 21 3/8in

sheet 18 5/8 x 23 3/4in

US\$18,000 - 25,000

Provenance

Fraenkel Gallery, San Francisco.

Acquired from the above by the present owner.

Literature

Mita, *Hiroshi Sugimoto: Landscapes*, Damiani, 2015, p. 214.



98

MICHAEL EASTMAN (BORN 1947)

Green Dining Room, from *Cuba series*, 2002
Chromogenic print, flush-mounted to
foamcore, initialed, titled, dated and
numbered 1/10 in ink on label attached to the
mount verso.
50 x 39in

US\$12,000 - 18,000

Provenance

Private collection, San Francisco

98



99

MICHAEL EASTMAN (BORN 1947)

Mercedes Living Room, 2002
Digital chromogenic print, signed, titled, dated
and numbered 9/15 in ink in the margin.
28 1/2 x 36in

US\$12,000 - 18,000

Provenance

Private Collection, New York.

99



100 □

GREGORY CREWDSON (BORN 1962)

Untitled (Pregnant Woman/Pool), 1999, from *Twilight Series*, 1998-2002

Digital chromogenic print flush-mounted to aluminum, signed in ink, printed title, date and numbered 'AP 3/3' on a gallery label affixed to the mount verso; one from an edition of 10, plus 3 artist's proofs.

48 3/8 x 60 1/4 in

US\$12,000 - 16,000

Provenance

Collection of Gregory Crewdson.

Acquired from the above by the present owner.

Literature.

Moody, *Twilight: Photographs by Gregory Crewdson*, Harry N. Abrams, New York, 2002, pl. 18.



101

101

JIMMY DE SANA (1949-1990)

Four Legs with Shoes, c. 1979

Cibachrome, embossed signature/copyright in the margin; numbered 12/28 in pencil on the verso.

15 x 19in

US\$3,000 - 5,000

Provenance

Fred Dorfman Fine Art, New York.
Gift to Open House Non-Profit Organization, San Francisco, 2010.



102

102

JIMMY DE SANA (1949-1990)

Marker Cones (No Head), c. 1979

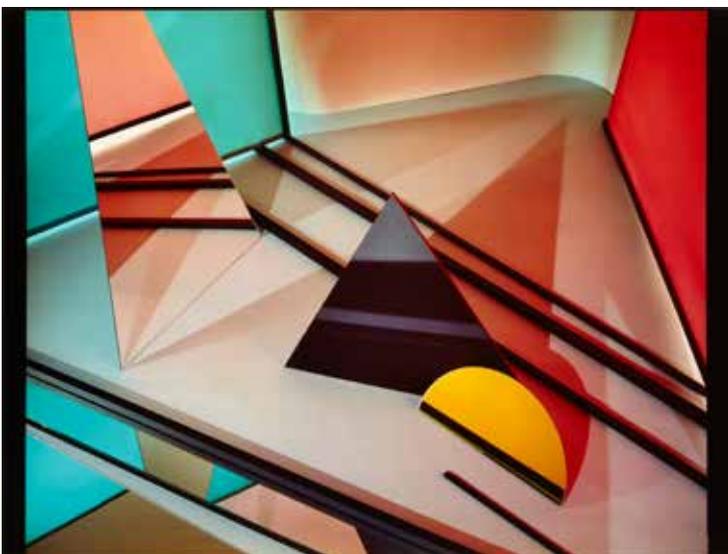
Cibachrome, embossed signature/copyright in the margin; annotated 'AP 7/7' in pencil on the verso.

15 x 19in

US\$3,000 - 5,000

Provenance

Fred Dorfman Fine Art, New York.
Gift to Open House Non-Profit Organization, San Francisco, 2010.



103

103

BARBARA KASTEN (BORN 1936)

Select Images, from Construct and Metaphase series, 1982-86

Thirteen cibachrome prints, each signed, titled, dated and numbered in pencil on the verso.

each 30 x 37in or reverse

US\$13,000 - 15,000



104



105

104

PHILIP-LORCA DICORCIA (BORN 1951)

Emma and Naomi, from A Storybook Life, 1992

Chromogenic print, signed and numbered 1/20 in black felt tip pen on the verso.

15 1/4 x 22 7/8in

US\$4,000 - 6,000

Provenance

Acquired directly from the artist by the present owner.

105

ENRIQUE METINIDES (BORN 1934)

Pareja asaltada en Chapultepec, hombre muerto, 1995

Chromogenic print, signed in black felt tip pen on the verso; titled, dated and numbered 11/15 on gallery label on the frame verso.

15 1/2 x 23 1/2in

US\$4,000 - 6,000

Provenance

Anton Kern Gallery, New York



106

106

JOEL-PETER WITKIN (BORN 1939)

Mother of the Future, 2004

Gelatin silver collage print, signed, titled, dated and numbered 1/10 in pencil on the verso.

20 x 24in

US\$5,000 - 7,000

Provenance

Catherine Edelman Gallery, Chicago.

Acquired from the above by the present owner.



107

107

JOEL-PETER WITKIN (BORN 1939)

The Aleph, 2001

Gelatin silver print, signed, titled, dated and numbered 2/10 in pencil on the verso.

14 x 15 3/4in

US\$5,000 - 7,000

Provenance

Catherine Edelman Gallery, Chicago.

Acquired from the above by the present owner.



108

108

JOEL-PETER WITKIN (BORN 1939)

The Cuisine of a Failed Romance, Buenos Aires, 2003

Gelatin silver print, signed, titled, dated and numbered 4/12 in pencil on the verso.

27 x 31in

US\$5,000 - 7,000

Provenance

Catherine Edelman Gallery, Chicago.

Acquired from the above by the present owner.

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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 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 \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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.

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 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 other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for

the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, 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 price 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 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.

MEDIATION AND ARBITRATION PROCEDURES

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

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of 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 for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

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.
- 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. 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 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 or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

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.

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 ρ 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, 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 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

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating 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 above.

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 offices have requirements 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 gallery until Tuesday March 22 without penalty. After March 22 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 by the 31st day after the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. 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.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Bonhams

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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, 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 mail 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
 Automated Auction Results
 Tel +1 (415) 503 3410

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

THE MODERN HOUSE

Wednesday May 4, 1pm

Los Angeles

(323) 436 5405

design.us@bonhams.com

PREVIEW

April 30 - May 2



Bonhams

bonhams.com/20thC

**MADE IN CALIFORNIA:
CONTEMPORARY ART**

Wednesday May 4, 10am
Los Angeles

JOHN MCCRACKEN (1934-2011)

Untitled, 1966

lacquer, fiberglass and wood

11 1/4 x 12 1/4 x 7 1/2 in.

\$120,000 - 180,000

From the personal collection of
Maurice Tuchman, Curator Emeritus,
Los Angeles County Museum of Art

(415) 503 3317

(323) 436 5469

madeinca@bonhams.com

LARRY BELL (BORN 1939)

Slot 13, 2008

wood and coated glass

21 x 21 x 9 in.

\$10,000 - 15,000

Private Collection, California



Bonhams

bonhams.com/madeincalifornia

**MODERN & CONTEMPORARY
PRINTS & MULTIPLES**

June 7, New York

Consignments now invited

CHUCK CLOSE

Self Portrait, 2012

Color screenprint

\$20,000 - 30,000

+1 (917) 206 1646

shawna.brickley@bonhams.com



Bonhams

NEW YORK

bonhams.com/prints

PRINTS AND MULTIPLES

Wednesday 22 June 2016
London, New Bond Street

ED RUSCHA (AMERICAN, BORN 1937)

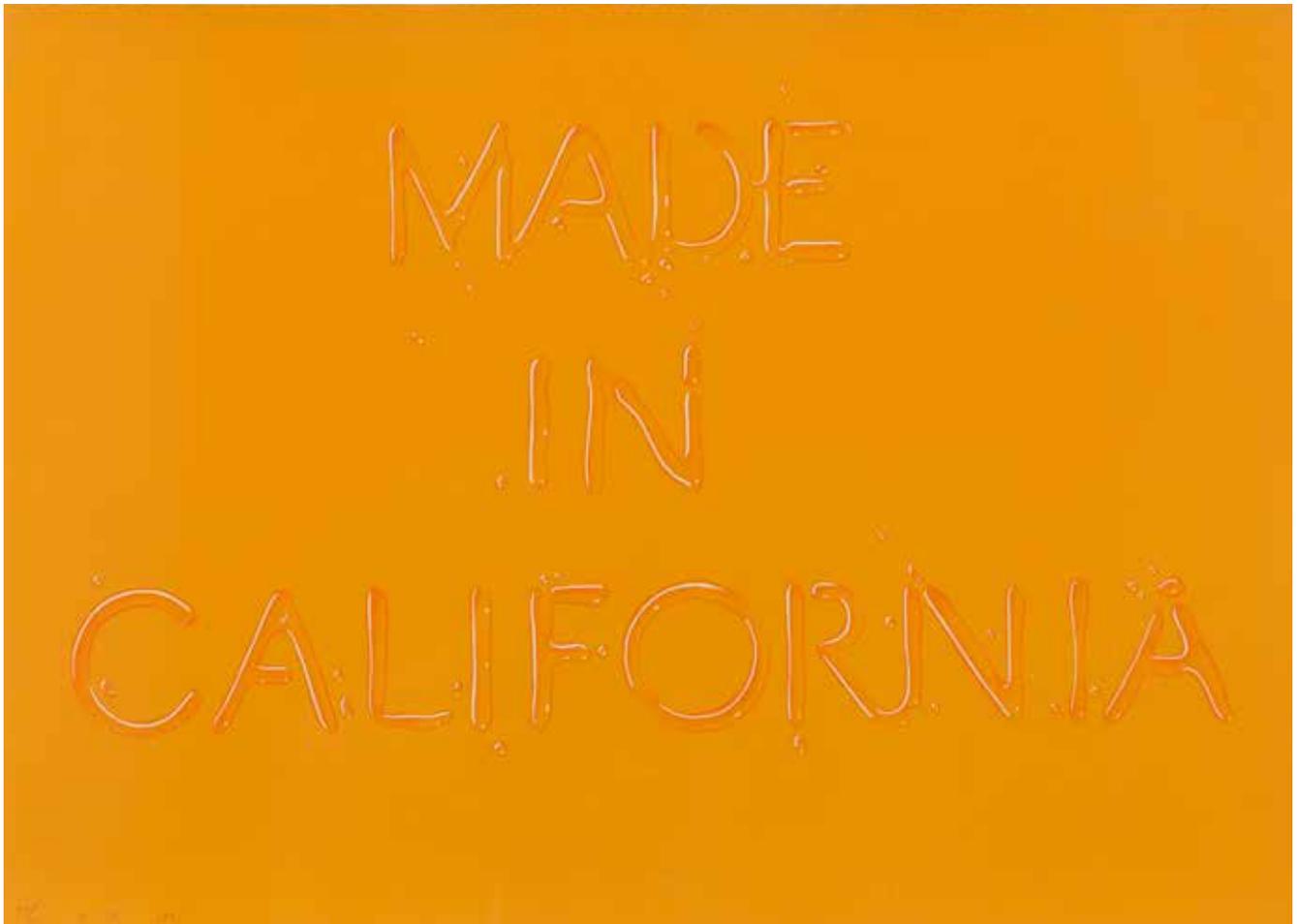
Made in California (Engberg 52)
Screenprint in colours, 1971, on Arches,
signed, dated and numbered 65/100 in
pencil, published by Grunwald Graphic
Arts Foundation, University of California,
Los Angeles, the full sheet,
406 x 508 mm (20 x 28 1/16in)(SH)

£20,000 - 30,000

\$28,000 - 42,000

ENQUIRIES

+44 (0) 20 7468 8212
tanya.grigoroglou@bonhams.com



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LONDON

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Bonhams

7601 W. Sunset Boulevard
Los Angeles, California 90046

+1 323 850 7500
+1 323 850 6090 (fax)

580 Madison Avenue
New York, New York 10022

+1 212 644 9001
+1 212 644 9009 (fax)

