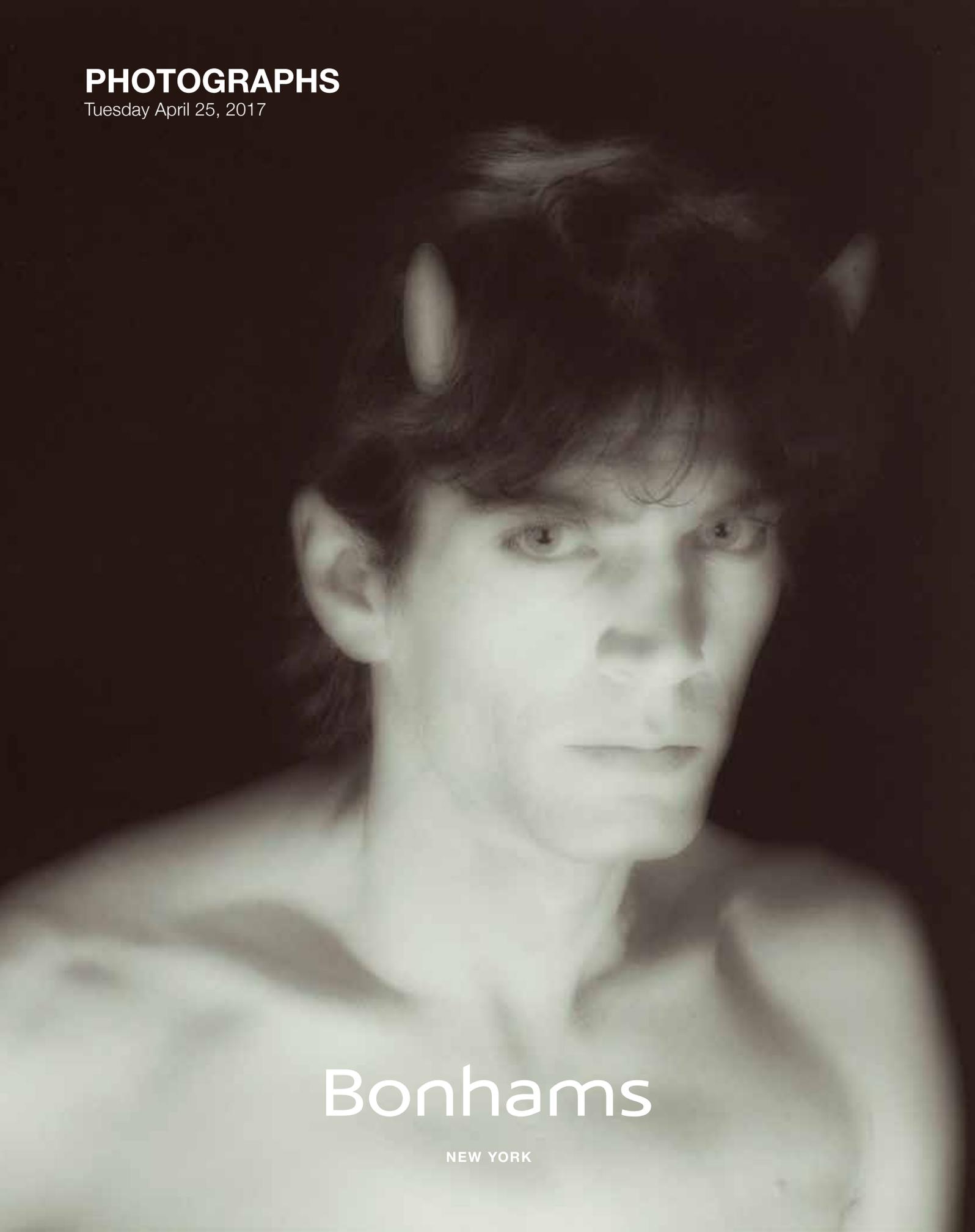


PHOTOGRAPHS

Tuesday April 25, 2017



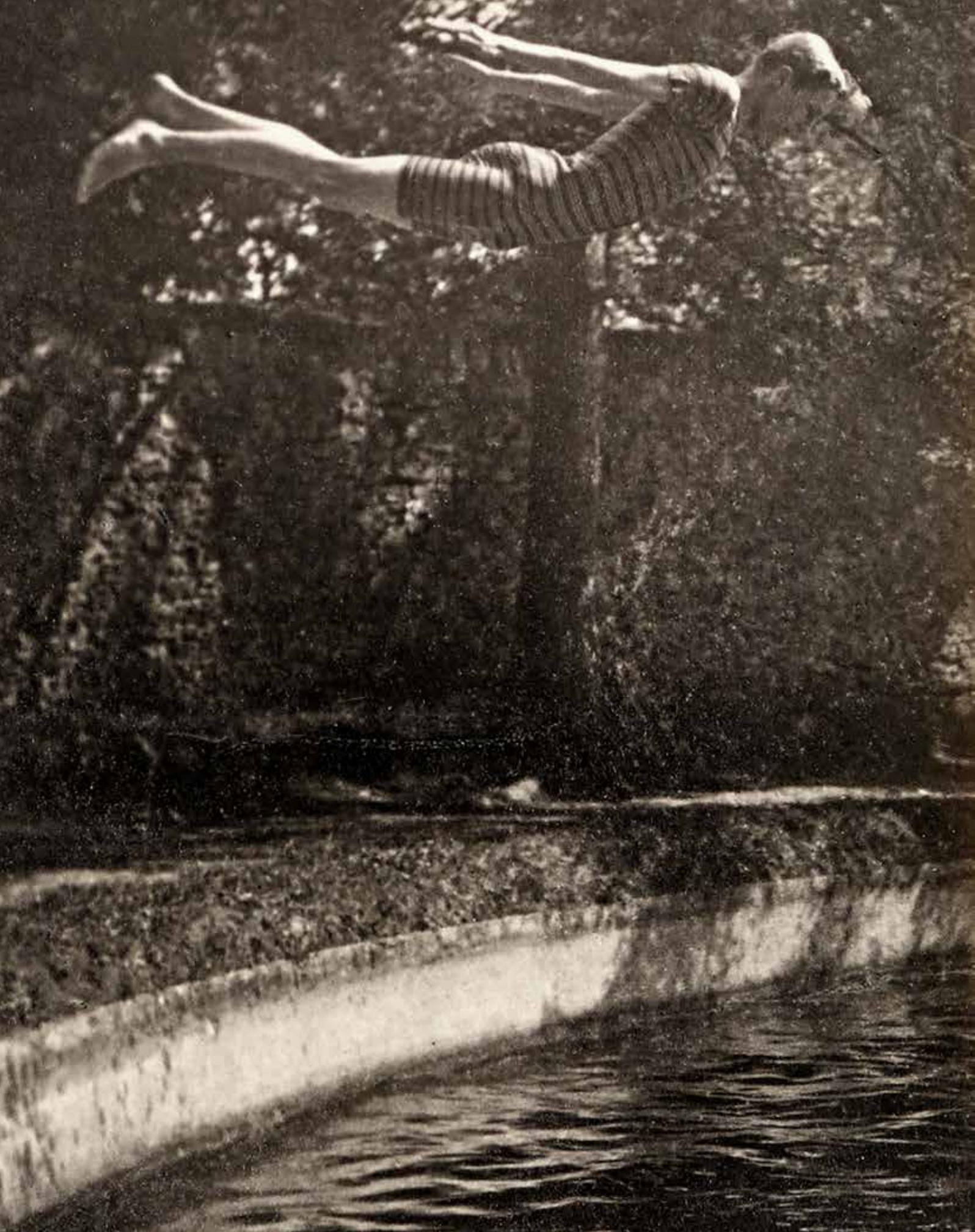
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July







PHOTOGRAPHS

Tuesday April 25, 2017 at 1pm

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Please see pages 76 - 80 for bidding information including conditions of sale, after-sale collection and shipment.

SALE NUMBER: 24073

Lots 1 - 111

CATALOG: \$35

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ILLUSTRATIONS

Front cover: Lot 102
Inside front cover: Lot 61
Session page: Lot 33
Inside back cover: Lot 98
Back cover: Lot 104

Self Portrait, 1985,
© Robert Mapplethorpe
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1

1
JULIA MARGARET CAMERON (1815-1879)
Guinevere, 1870
Albumen print, mounted, titled in ink on a placard affixed to the mount.
5 x 3 15/16in

US\$2,500 - 3,500

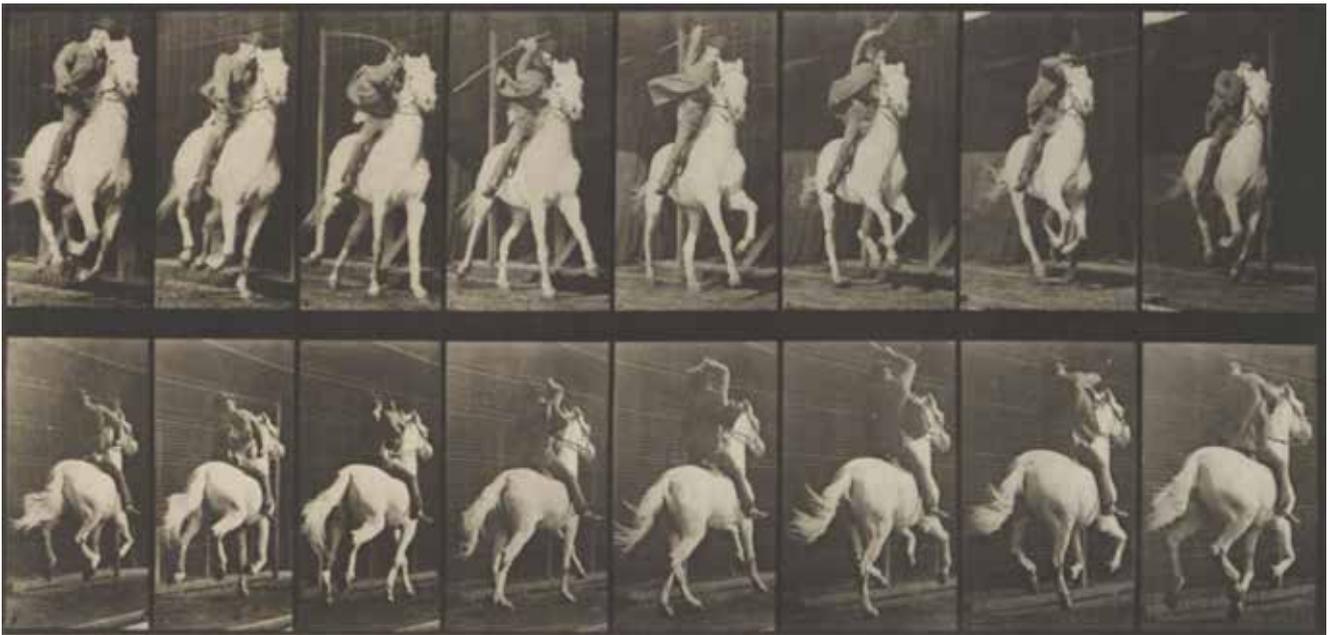
Provenance
Robert Klein Gallery, Boston.



2

2
ALVIN LANGDON COBURN (1882-1966)
St. Paul's from Ludgate Circus, London, 1905
Hand-pulled photogravure, from *London* portfolio, 1909, signed in pencil on the mount; inscribed 'Loving Christmas Greetings/from/ Alvin & Edith' in ink on the mount verso.
8 3/4 x 6 3/8in

US\$2,000 - 3,000



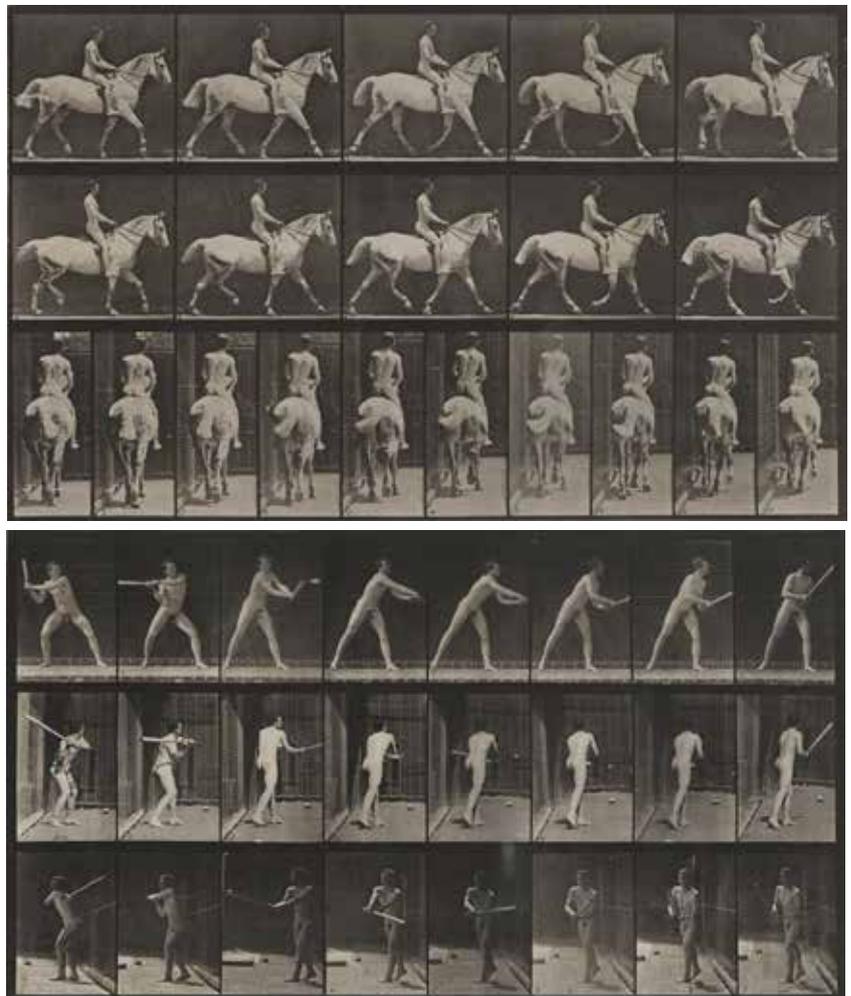
3

3
EADWEARD MUYBRIDGE (1830-1904)
Pl. 634 (Galloping Horse), from Animal Locomotion, 1887
 Collotype plate from *Animal Locomotion, An Electro-Photographic Investigation of Consecutive Phases of Animal Movements*, published by the University of Pennsylvania, 1887; with letterpress credit, series title, plate number, copyright and reproduction limitation printed in the margin.
 7 3/8 x 15 3/8in

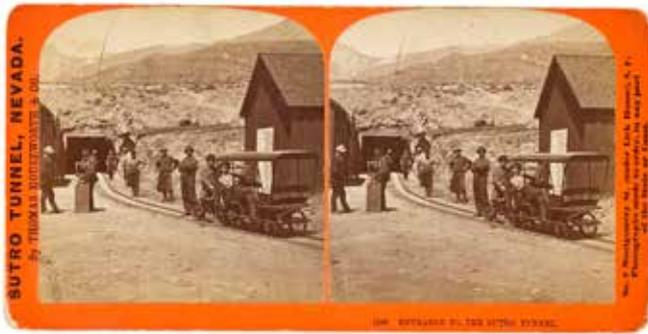
US\$1,000 - 1,500

4
EADWEARD MUYBRIDGE (1830-1904)
Pl. 277 (Man with Bat); Pl. 603 (Naked Man on Horseback), from Animal Locomotion, 1887
 Two collotype plates from *Animal Locomotion, An Electro-Photographic Investigation of Consecutive Phases of Animal Movements*, published by the University of Pennsylvania, 1887; with letterpress credit, series title, plate numbers, copyright and reproduction limitation printed in the margin.
 8 1/4 x 13 1/4 avg.

US\$2,000 - 3,000



4



5

5

VARIOUS PHOTOGRAPHERS

Selected Images of the San Francisco Pan Pacific Fair and the Cliff House, 1915

One hundred ninety-four albumen, gelatin silver, and color reproductive stereoviews by Carleton E. Watkins (11) and the photography studios of Taber, Underwood & Underwood, Keystone View Co., Kilburn Brothers, Universal Photo Art Co., and Thomas Houseworth & Co.

3 1/8 x 6 1/2in each approx.

US\$2,000 - 3,000



6

6

VARIOUS PHOTOGRAPHERS

Selected Images of the San Francisco Earthquake, 1906

Two hundred eight albumen, gelatin silver, and color reproductive stereoviews of the San Francisco Earthquake, by Geo. W. Griffith, Keystone View Co., Underwood & Underwood, Western Photo Co., and others.

3 1/8 x 6 1/2in each approx.

US\$2,500 - 3,500



7

7

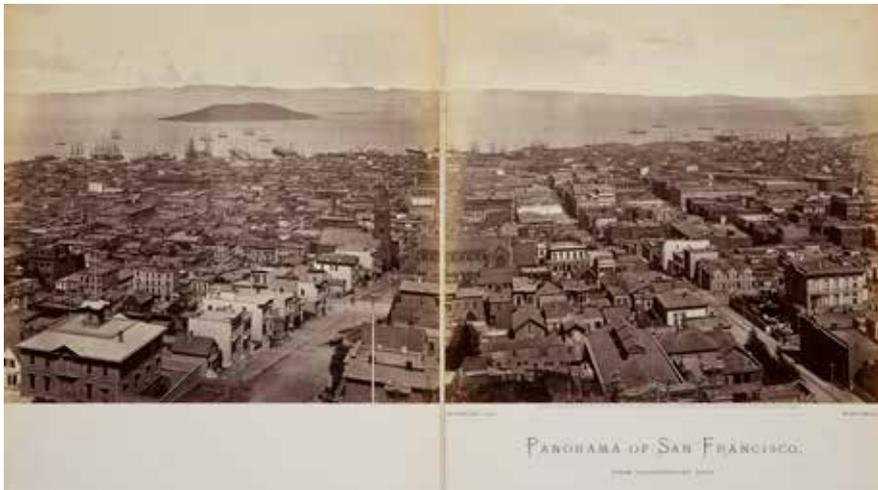
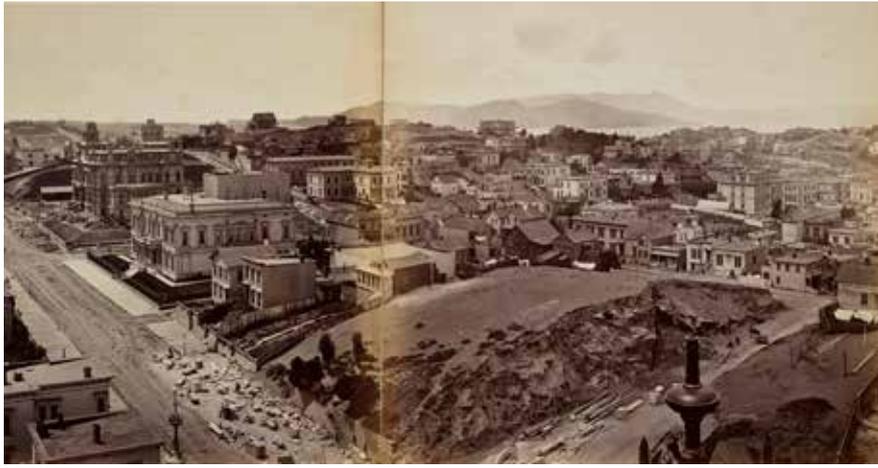
VARIOUS PHOTOGRAPHERS

Selected Images of San Francisco, c. 1860s

Two hundred forty-seven albumen and gelatin silver stereoviews of San Francisco, including images of Market St., Mission St., Nob Hill, Telephone Hill, Alcatraz, Panoramas, the Presidio, Russian Hill, Ships, the Waterfront, Woodward's Gardens, etc., by Carleton E. Watkins (73), Eadweard Muybridge (7), and the photography studios of Underwood & Underwood, Keystone Co., Kilburn Brothers, and Thomas Houseworth & Co.

3 1/8 x 6 1/2 in each approx.

US\$5,000 - 7,000





8

EADWEARD MUYBRIDGE (1830-1904)

Panorama of San Francisco from California St. Hill, 1877

An 11-part panorama, albumen prints, mounted accordion-style on 11 leaves of buff paper, mounted to a single piece of linen; with the photographer's credit, title, and copyright in letterpress on the central plate; the whole enclosed in 4to, dark red cloth covers with the title and photographer's name in gilt.

7 1/8 x 86in

US\$40,000 - 60,000

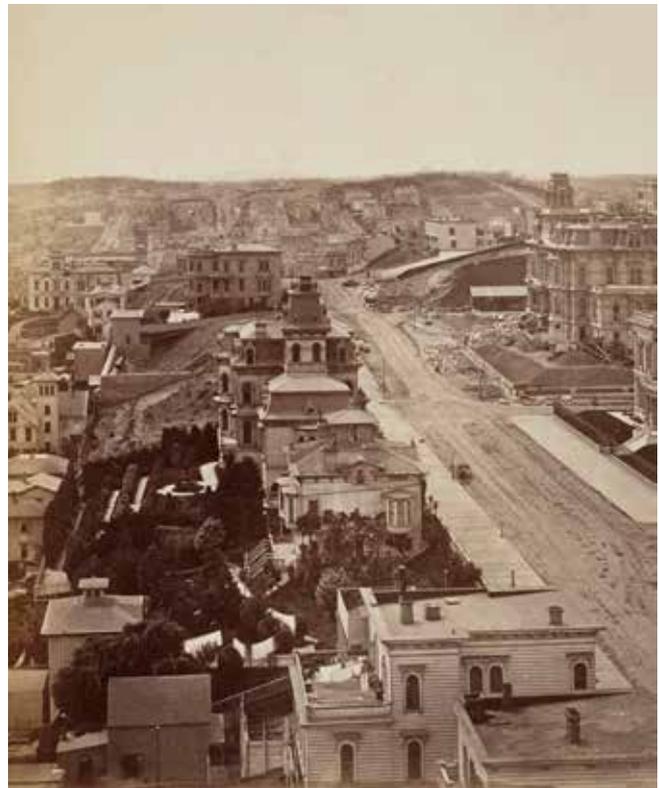
Literature

Harris and Sandweiss, *Eadweard Muybridge and the Photographic Panorama of San Francisco, 1850-1880*, Canadian Centre for Architecture, Montreal, 1993, pp. 116-117.

Wilkes Tucker, *Target III: In Sequence, Photographic Sequences from The Target Collection of American Photography*, The Museum of Fine Arts, Houston, 1982, p. 34.

This 11-part panoramic view was taken from the central tower of the Mark Hopkins' residence, at the corner of California and Mason Streets, on Nob Hill. According to David Harris, author of *Eadweard Muybridge the Photographic Panorama of San Francisco, 1850-1880*: 'The panorama took Muybridge approximately five hours to complete. He began in the late morning with a view towards the south-west (now plate 10 of the panorama) and moved in a clockwise direction (proceeding through plates 11 and 1-9), moving the camera away from the sun. By mid-afternoon when made his final view (plate 9), the sun had moved 90-degrees.' (p. 118).

The panorama was offered by Muybridge with a bound album, \$10.00, or unmounted for \$8.00.





9



10

9

ALFRED STIEGLITZ (1864-1946)

Georgia Engelhard in a Red Coat, with flowers and toys, 1910-15

Autochrome print, mounted in a lightbox.

5 x 7in

US\$3,000 - 5,000

Provenance

Georgia Englehard.

From a descendant of Georgia Engelhard.

Sotheby's, New York, *Photographs*, 6 April 2000, lot 99.

Robert Klein Gallery, Boston.

Acquired from the above by the present owner.

10

ALFRED STIEGLITZ (1864-1946)

Hand of Man, 1902

Hand-pulled, photogravure on Japan tissue paper, printed 1911.

6 1/4 x 8 1/2in

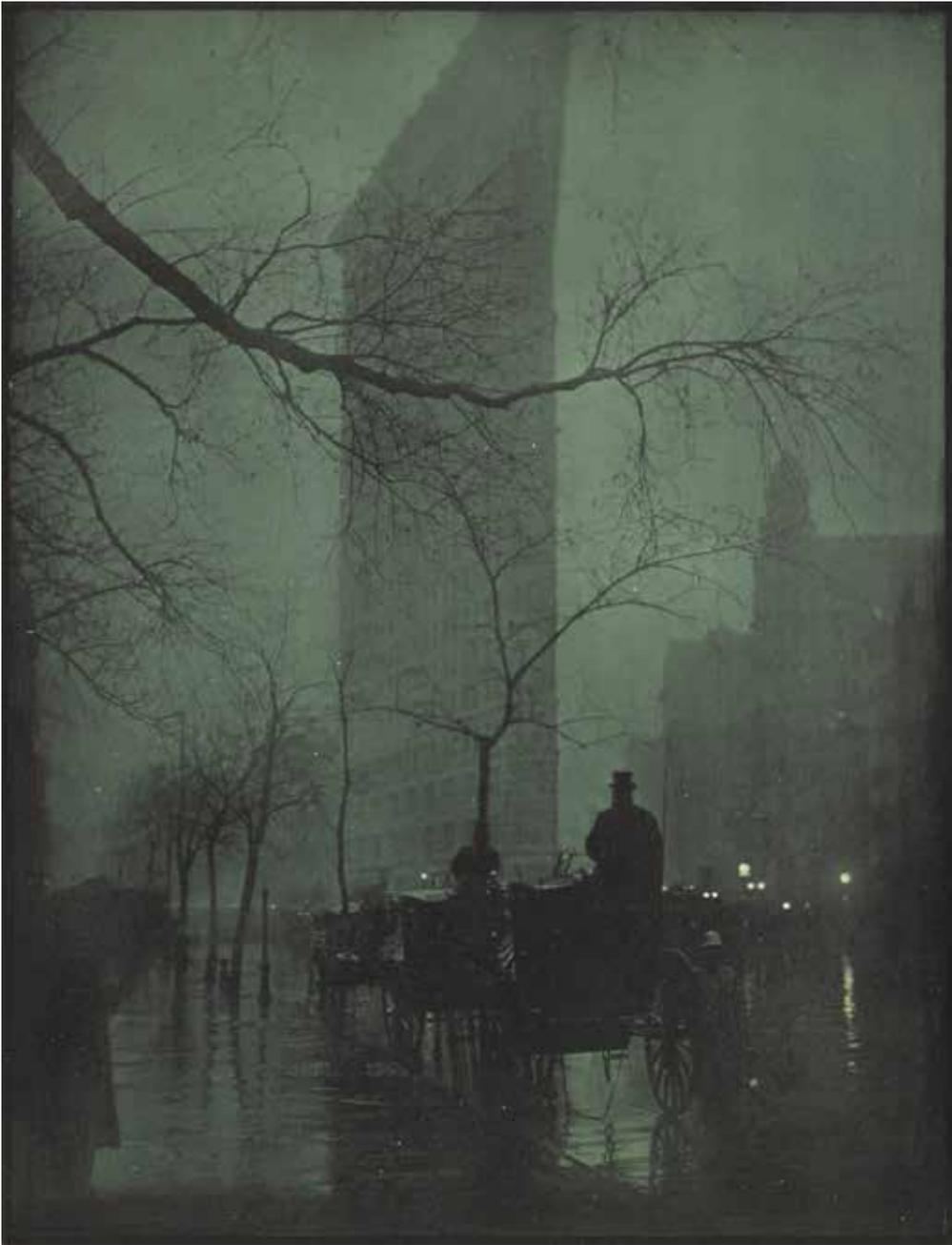
US\$4,000 - 6,000

Provenance

Robert Tat Gallery, San Francisco.

Literature

Camera Work, No. 36, October 1911.



11

EDWARD STEICHEN (1879-1973)

The Flatiron-Evening, 1905

Three-color half-tone print, pasted on Japan wove paper.

8 3/8 x 6 1/2 in

US\$12,000 - 16,000

Literature

Camera Work, No. 14, April 1906.

Naef, *Fifty Pioneers of Modern Photography: The Collection of Alfred Stieglitz*, pl. 58.

Szarkowski, *Photography Until Now*, p. 166.

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



12

EDWARD WESTON (1886-1958)

Portrait of Albert Bender, 1928

Gelatin silver print, signed and annotated 'Carmel' in pencil on the mount; signed, dated and inscribed 'To my very dear friends, Una & Robin Jeffers, with much love,' by Albert M. Bender, 1931, in ink on the mount.

9 3/4 x 7 1/2in

US\$3,000 - 5,000

Provenance

Butterfield & Butterfield, San Francisco, 15 October 1987, lot 3433. Acquired from the above sale by the present owner.

Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, The University of Arizona, Tucson, 1992, fig. 557.

12



13

JESSIE TARBOX BEALS (1871-1942)

Washington Square in the Rain, c. 1910

Toned gelatin silver print, signed in pencil on the image; signed and titled in pencil on the mount, with the photographer's 'Jessie Tarbox Beals, 333 Fourth Avenue, New York' studio stamp on the mount verso.

9 1/2 x 7 1/2in

US\$2,000 - 3,000

Literature

Alland, *Jessie Tarbox Beals: First Woman News Photographer*, Camera/Graphic Press Ltd., New York, 1978, p. 81.

13



14

EDWARD STEICHEN (1879-1973)

Edward Steichen: The Early Years, 1900-1927,
Millerton, New York: Aperture, 1981. 12 hand-pulled photogravures,
with title page, texts by Beaumont Newhall, with facsimile signature;
and May Steichen Calderone, signed in ink; list of plates, colophon,
numbered '430' in an unknown hand in ink, from an edition of 1000;
contained in large folio folding case and slipcase with linen covers.
from 4 7/8 x 6 1/4in to 12 3/4 x 10 1/8in

US\$3,000 - 5,000

The plates are as follows:

- Grand Prix at Longchamp: After the Races*, 1907
- Self-Portrait with Sister*, 1900
- Torso*, 1902; *Moonrise*, 1904
- In Memoriam*, 1902
- Steichen and Wife Clara on Their Honeymoon*, 1903
- Richard Strauss*, 1904
- The Flatiron*, 1905
- Heavy Roses*, 1914
- Isadora Duncan at the Portal of the Parthenon*, 1920
- Three Pears and an Apple*, 1921
- Brancusi in His Studio*, 1925



15

15

EUGÈNE ATGET (1857-1927)

Marchand de Vin, Rue Boyer, 1910-11

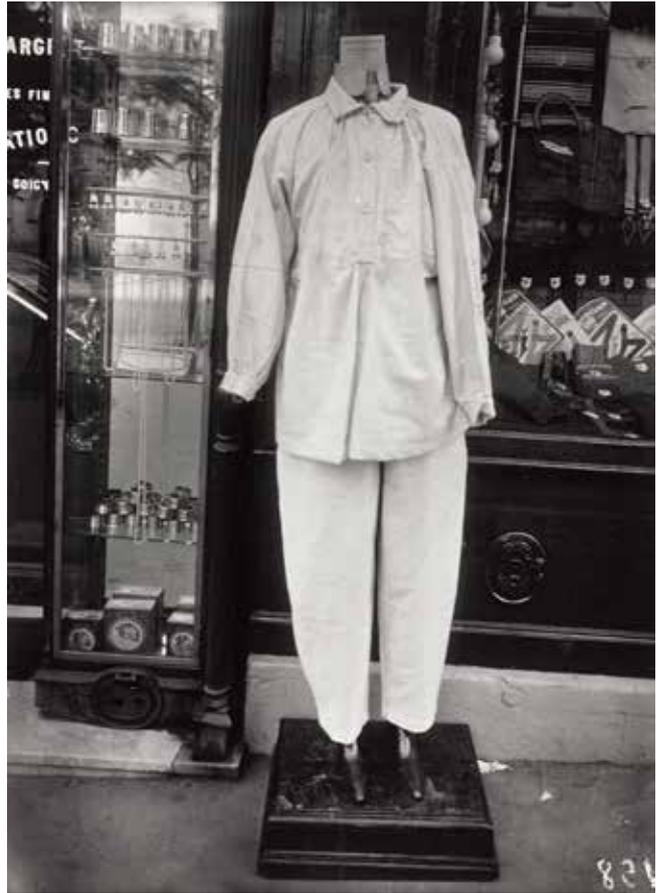
Gelatin silver print, printed c. 1960 by Berenice Abbott, numbered '261' by the photographer in the negative; the 'Eugène Atget Photograph/Printed by Berenice Abbott' stamp on the mount verso. 9 1/8 x 6 5/8in

US\$2,000 - 2,500

Literature

The Works of Atget: Volume IV: Modern Times, Museum of Modern Art, 1985, pl. 63.

Worswick, *Berenice Abbott & Eugène Atget*, Arena Editions, Santa Fe, 2002, p. 36.



16

16

EUGÈNE ATGET (1857-1927)

Mannequin, Avenue des Gobelins, 1927

Gelatin silver print, printed c. 1960 by Berenice Abbott, numbered '128' by the photographer in the negative; the 'Eugène Atget Photograph/Printed by Berenice Abbott' stamp on the mount verso. 9 x 6 3/4in

US\$2,000 - 2,500

Literature

Worswick, *Berenice Abbott & Eugène Atget*, Arena Editions, Santa Fe, 2002, p. 6.



17



18

17

PETER HENRY EMERSON (1856-1936)

Setting the Bow-Net, pl. 2, from Life and Landscape on the Norfolk Broads, 1886

Platinum print, mounted on heavy paper, from the edition of 200.

6 3/8 x 11 1/4in

US\$2,000 - 3,000

Literature

Turner, Peter, and Richard Wood, *P.H. Emerson: Photographer of Norfolk*, D.R. Godine, Boston, 1974, p. 29.

18

LEWIS WICKES HINE (1874-1940)

The 'Carrying-in Boys', Midnight at an Indiana Glass Works, 1908

Gelatin silver print, tipped to thin mount;

typed title, date, 'No. 80' and letterpress text 'Original Lewis W. Hine print made for the National Child Labor Committee' on The Witkin Gallery label affixed to the mount verso.

4 5/8 x 6 3/4in

US\$3,000 - 5,000

Literature

Library of Congress, call number: lot 7478, no. 0080, another print.



19



20

19

MARGARET BOURKE-WHITE (1904-1971)

Soviet Workers, USSR, 1930-32

Warm-toned gelatin silver print, with black border, mounted, with the photographer's name stamp on the mount verso.

9 1/4 x 13 1/4in

US\$2,000 - 3,000

Provenance

Bonhams & Butterfields, San Francisco, 27 May 2008, lot 104.
Acquired from the above sale by the present owner.

20

MARION POST WOLCOTT (1910-1990)

Untitled (Three girls carrying cotton sacks, possibly Mileston Plantation), c. 1940

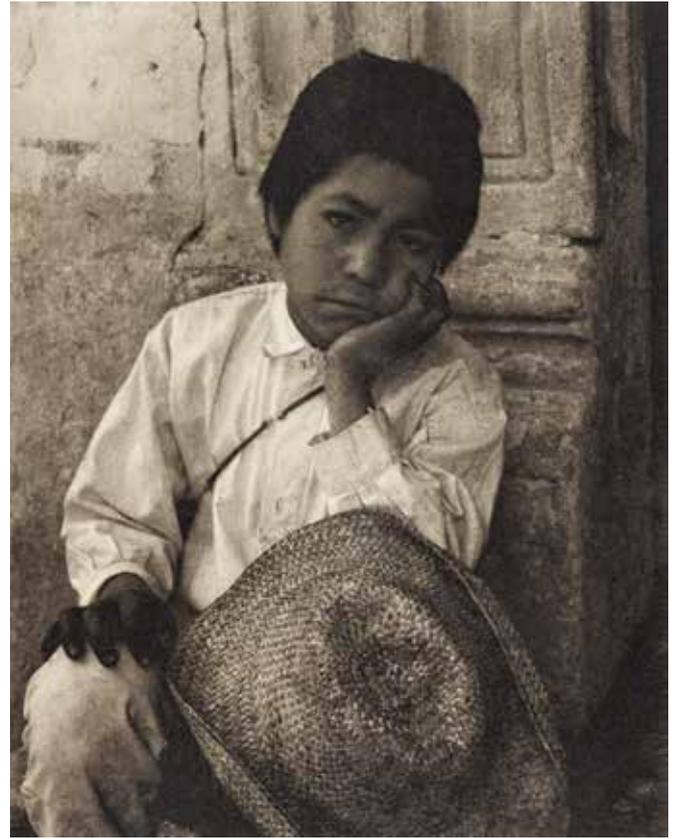
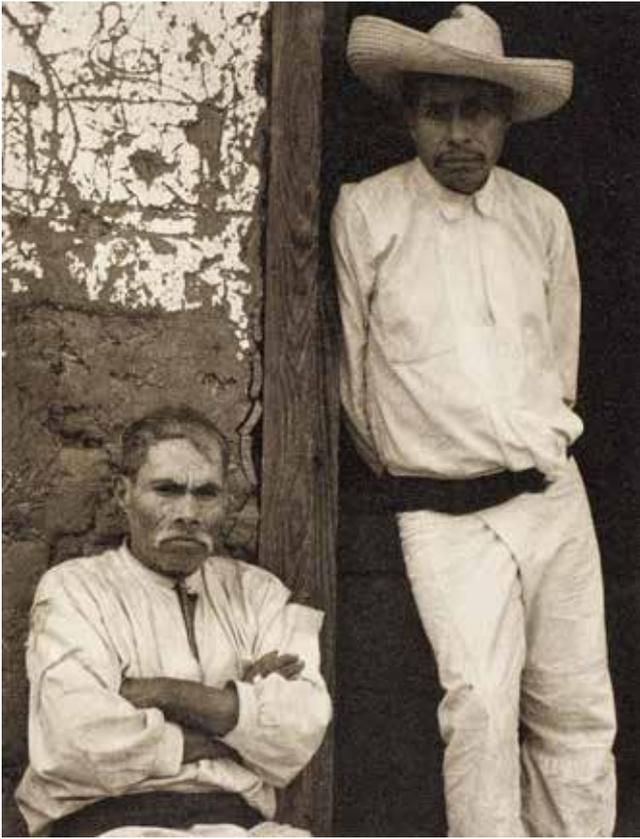
Gelatin silver print, inscribed 'An original FSA print from the personal collection of Marion Post Wolcott' in pencil on the verso.

10 1/2 x 13 3/8in

US\$2,000 - 3,000

Provenance

Lumina Fine Photography & Art, New York.
Acquired from the above by the present owner.



21

PAUL STRAND (1890-1976)

The Mexican Portfolio, 1967

New York: Da Capo Press, 1967. 20 photogravures after Strand's photographs of Mexico, 1932-33, with the printed plate list and texts by Leo Hurwitz, Paul Strand, and David Siqueiros, signed by Strand in blue ink, and edition numbered '453' in ink from an edition of 1000 on the colophon; contained in original folio folding linen portfolio and printed board box.

6 1/2 x 5in or reverse

US\$2,000 - 2,500

The plates are as follows:

Near Saltillo

Church, Coapiaxtla

Virgin, San Felipe, Oaxaca

Women of Santa Anna, Michoacan

Men of Santa Anna, Michoacan

Woman, Patzcuaro

Boy, Uruapan

Cristo, Oaxaca

Woman and Boy, Tenancingo

Plaza, State of Puebla

Man with a Hoe, Los Remedios

Calvario, Patzcuaro

Cristo, Tlacochoaya, Oaxaca

Boy, Hidalgo

Woman and baby, Hidalgo

Girl and Child, Toluca

Cristo with Thorns, Huexotla

Man, Tenancingo

Young Woman and Boy, Toluca

Gateway, Hidalgo



22

EDWARD S. CURTIS (1868-1952)

The Vanishing Race, 1904

Orotone, signed by the photographer in the image; in a period frame; with partial credit label affixed on the frame verso.

10 7/8 x 13 7/8in

US\$4,000 - 6,000

Literature

Cardozo, *Native Nations: First Americans As Seen by Edward S. Curtis*, Little, Brown and Co., Boston, 1993, p. 123.

22



23

EDWARD S. CURTIS (1868-1952)

The Vanishing Race, 1904

Oversized platinum print, flush mounted, with the Curtis blindstamp, and his signature in ink on the image.

15 1/4 x 20 1/4in

US\$4,000 - 6,000

Literature

Cardozo, *Native Nations: First Americans As Seen by Edward S. Curtis*, Little, Brown and Co., Boston, 1993, p. 123.

23

24

LAURA GILPIN (1891-1979)

Sunset, Mesa Verde, 1930s

Hand-coated platinum print, the photographer's copyright in pencil in the lower right corner of the image; accompanied by the original hand-cut paper mat, signed and inscribed 'To Jesse with best wishes' in pencil on the outside of the window mat; her letterpress 'A: Platinum: Print by: Laura: Gilpin' with typed title, print number '3' and 'copyright' on her Colorado Springs studio label on the verso.

7 5/8 x 9 5/8in

US\$7,000 - 10,000

Provenance

Butterfield & Butterfield, San Francisco,
13 May 1993, lot 3072.

Acquired from the above sale by the present owner.

Literature

In Celebration: Works of Art from the Collection of Princeton and Friends of the Art Museum, February-June 1997, pl. 336, another print.



24

25

MICHAEL KENNA (BORN 1953)

Winter Trees, Oxfordshire, England, 1984

Gelatin silver print, printed 1986, signed, dated and numbered 9/45 in pencil on the mount; signed, titled, dated, numbered in pencil and his copyright credit stamp on the mount verso.

6 1/4 x 9in

US\$1,500 - 2,500



25



26

26

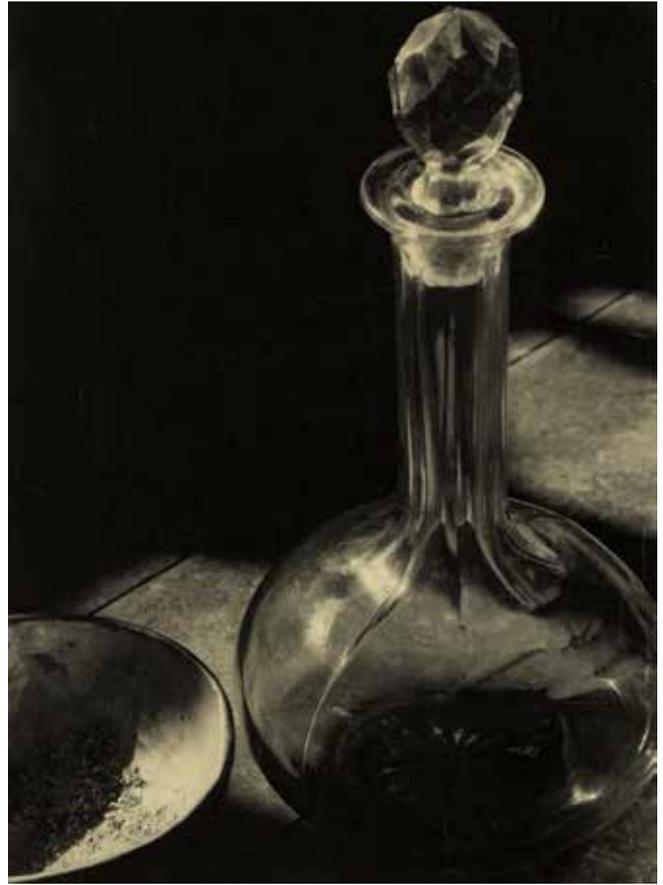
ANSEL ADAMS (1902-1984)

Calaveras Grove, c. 1930

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

7 3/4 x 5 3/8in

US\$3,000 - 5,000



27

27

ANSEL ADAMS (1902-1984)

Untitled (Glass, Decanter, and Bowl), 1929

Parmelian print, signed in pencil in the margin; the Ansel Easton Adams Parmelian Print, No. 1846 label affixed to the reverse of the frame.

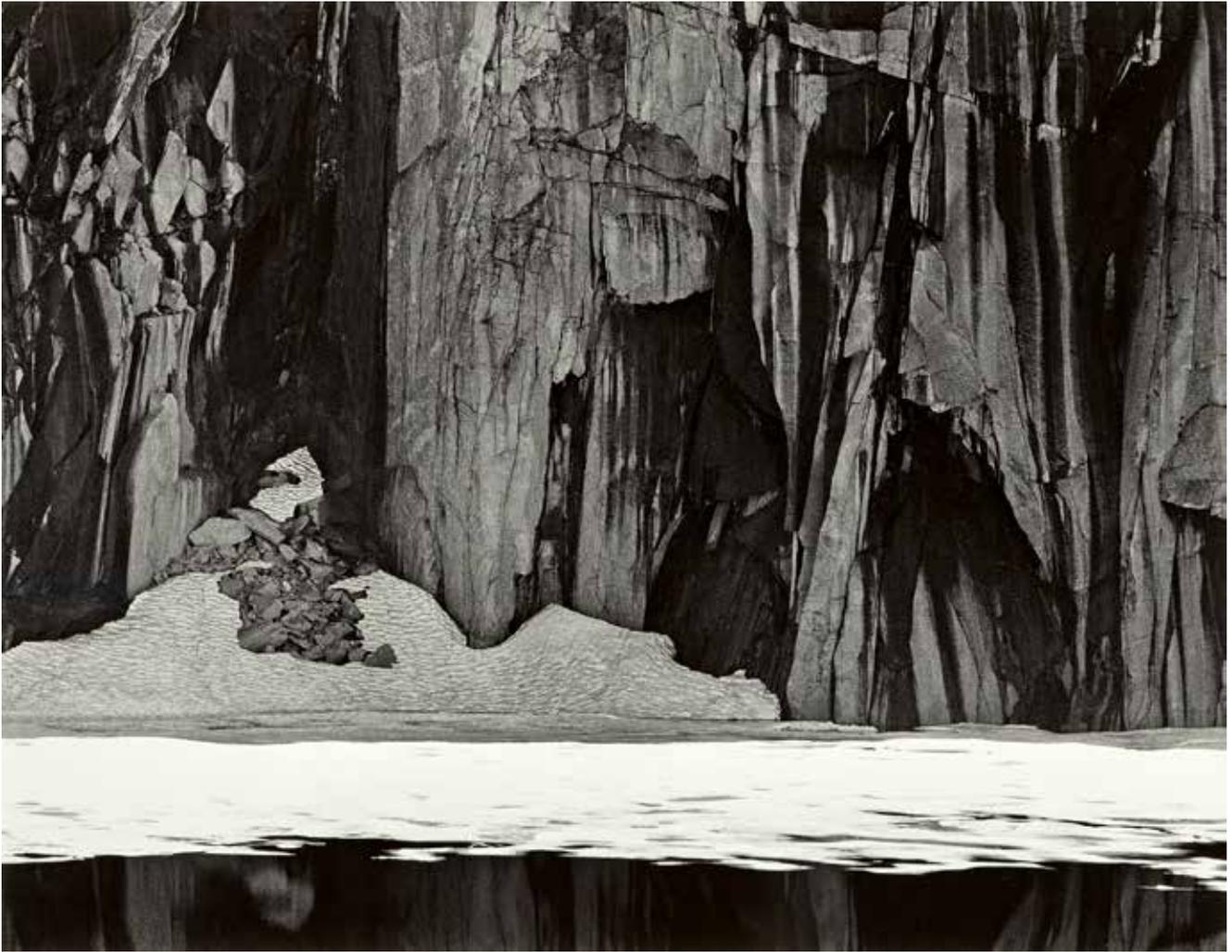
8 x 5 7/8in

US\$5,000 - 7,000

Provenance

Text on label on the reverse of the frame in red ink in an unidentified hand: 'Wedding present to Albert & Elizabeth Elkus, 1929, from Ansel and Virginia Adams.'

To date only two other images of this print have been located, one in the collection of the San Francisco Museum of Modern Art (Bequest of Albert M. Bender), and the other, in the collection of Margaret W. Weston.



28

ANSEL ADAMS (1902-1984)

Frozen Lake and Cliffs, Kaweah Gap, Sierra Nevada, California, 1932

Gelatin silver print, printed between 1973-1977, signed in pencil on the mount; titled and dated '1927' in ink and the Carmel credit stamp on the mount verso.

9 3/4 x 12 1/2in

US\$8,000 - 12,000

Provenance

Light Gallery, New York.

Acquired from the above by the present owner, 1978.

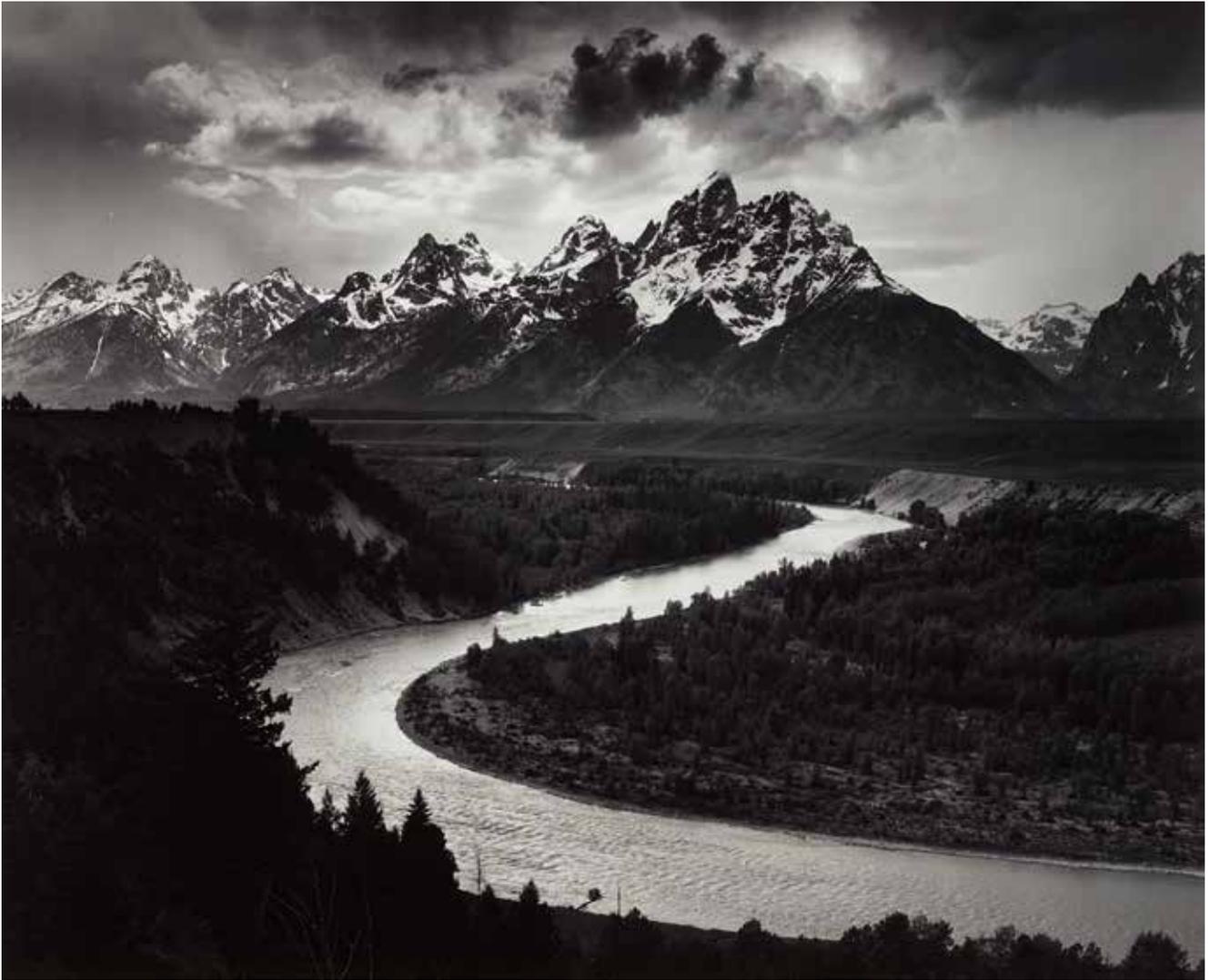
Literature

Ansel Adams: Yosemite and the Range of Light, Little, Brown and Co., Boston, 1979, pl. 27.

Examples: The Making of 40 Photographs, Little, Brown and Co., Boston, 1983, p. 10.

Szarkowski, *Ansel Adams at 100*, Little, Brown and Co., Boston, 2001, pl. 32.

Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 93.



29

ANSEL ADAMS (1902-1984)

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

Gelatin silver print, printed between 1973 and 1977, signed in pencil on the mount; titled in ink and his Carmel credit stamp on the mount verso.

15 1/2 x 19in

US\$25,000 - 35,000

Provenance

Christie's, New York, 28 October 1987, lot 18.

Acquired from the above sale by the present owner.

Property from an Arizona collection.

Literature

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.

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



30

ANSEL ADAMS (1902-1984)

Clearing Winter Storm, Yosemite National Park, c. 1944

Gelatin silver print, printed between 1973 and 1977, signed in pencil on the mount; titled in ink and his Carmel credit stamp on the mount verso.

15 3/4 x 19 1/2in

US\$25,000 - 35,000

Provenance

Christie's, New York, 28 October 1987, lot 17.

Acquired from the above sale by the present owner.

Property from an Arizona collection.

Literature

Szarkowski, *The Portfolios of Ansel Adams*, New York Graphics Society, Little, Brown and Co., Boston, 1977, p. 49.

Ansel Adams: Yosemite and the Range of Light, Little, Brown and Co., Boston, 1979, cover.

Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 123.



31

31

ANTANAS SUTKUS (BORN 1939)

Pioneer, from People of Lithuania Series, 1965

Ferrotyped gelatin silver print, titled, dated and annotated 'Antanas Sutkus AFIAP' in ink with the 'Photography Art Society of Lithuanian SSR' inkstamp on the verso.
12 1/4 x 11 3/4in

US\$2,000 - 3,000

Literature

Presumed Innocence: Photographic Perspectives of Children, de Cordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 January 2008 (exhibition catalog), pl. 66.



32

32

JOSEF SUDEK (1896-1976)

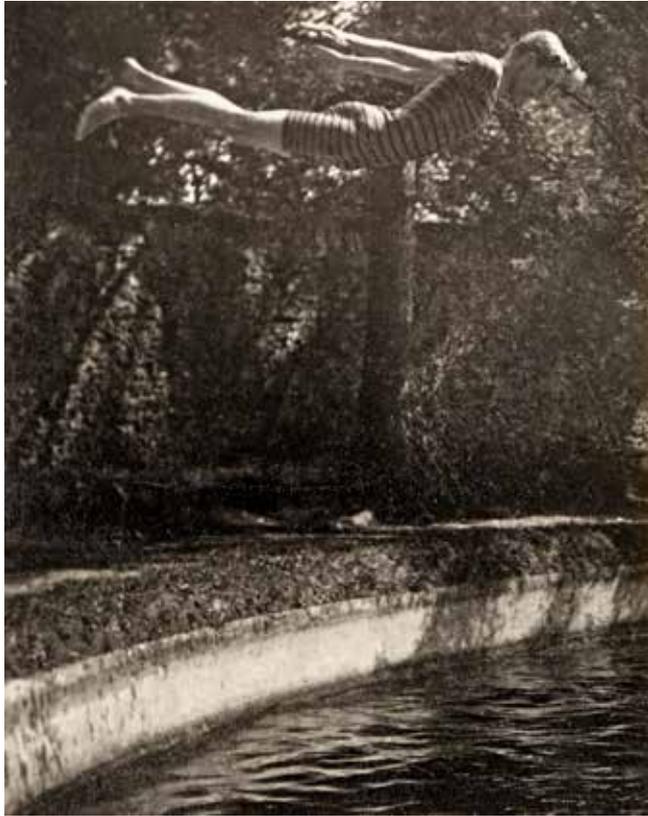
Street Scene, Prague, 1924-1926

Gelatin silver print, dated and annotated in pencil on the verso.
3 1/4 x 3 1/4in

US\$3,000 - 5,000

Provenance

Robert Klein Gallery, Boston.



(Actual size)

33

JACQUES-HENRI LARTIGUE (1894-1986)

Diver, Rouzat, 1911

Gelatin silver print, annotated 'JHL' and 'Rouzat' in an unidentified hand in pencil on the mount.

4 1/4 x 3 3/8in

US\$8,000 - 12,000

Provenance

Madame Florette Lartigue, Paris.
Edwynn Houk Gallery, New York.

Literature

Edwynn Houk Gallery, *Jacques-Henri Lartigue: Imprints of Joy*, 2000, unpaginated.



34

34

EMMET GOWIN (BORN 1941)

Ruth, Danville, Virginia, 1969

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

6 x 6in

US\$3,000 - 5,000

Literature

Emmet Gowin Photographs, Alfred A. Knopf, New York, 1976, p. 18.



35

35

EDMUND TESKE (1911-1996)

Face Lifting amid the Olive Trees, Hollywood, California, 1947

Gelatin silver print, printed later, mounted on purple illustration board, which is mounted on brown illustration board, signed in copper colored pencil on the purple mount; inscribed by the photographer 'My sister, Gertrude-Face Lifting amid the Olive Trees of Olive Hill, Hollywood, Calif./Composite 1947/E. Teske' in pencil on mount verso.

13 1/2 x 9 3/4in

US\$2,500 - 3,500

Literature

Cox, Spirit Into Matter, the Photographs of Edmund Teske, J. Paul Getty Museum, 2004, cover.

36

PHILIPPE HALSMAN (1906-1979)

Georgia O'Keeffe, 1967

Gelatin silver print, printed later, copyright
credit stamp on the verso.

11 1/8 x 10in

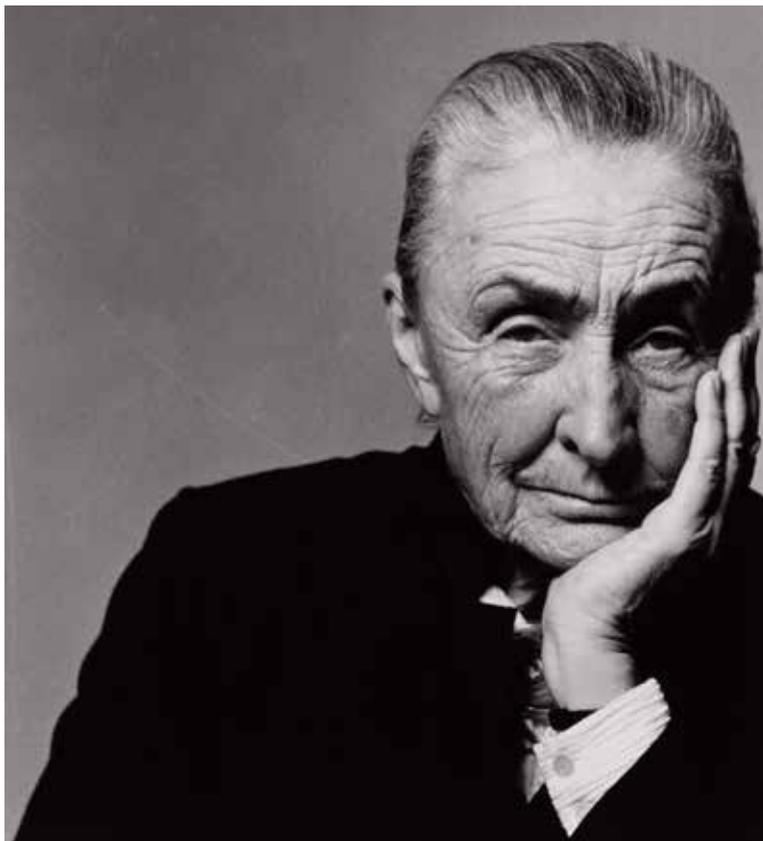
US\$3,000 - 5,000

Literature

Halsman Sight and Insight, Doubleday & Co.,
1972, pp. 106-107.

Halsman Portraits, McGraw Hill, 1983, pl. 102
and back cover.

Halsman: A Retrospective, Little, Brown and
Co., 1998, unpaginated.



36

37

BRUCE DAVIDSON (BORN 1933)

Circus Dwarf, Palisades, New Jersey, 1958

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

13 x 8 5/8in

US\$3,000 - 5,000

Provenance

Fahey/Klein, Los Angeles.

Acquired from the above by the
present owner.



37



38

W. EUGENE SMITH (1918-1978)

Maude Callen, Nurse Midwife, 1951

Gelatin silver print, mounted, signed with a stylus on the image, copyright credit stamps on the mount verso.

13 1/4 x 10 1/2in

US\$3,000 - 5,000

Provenance

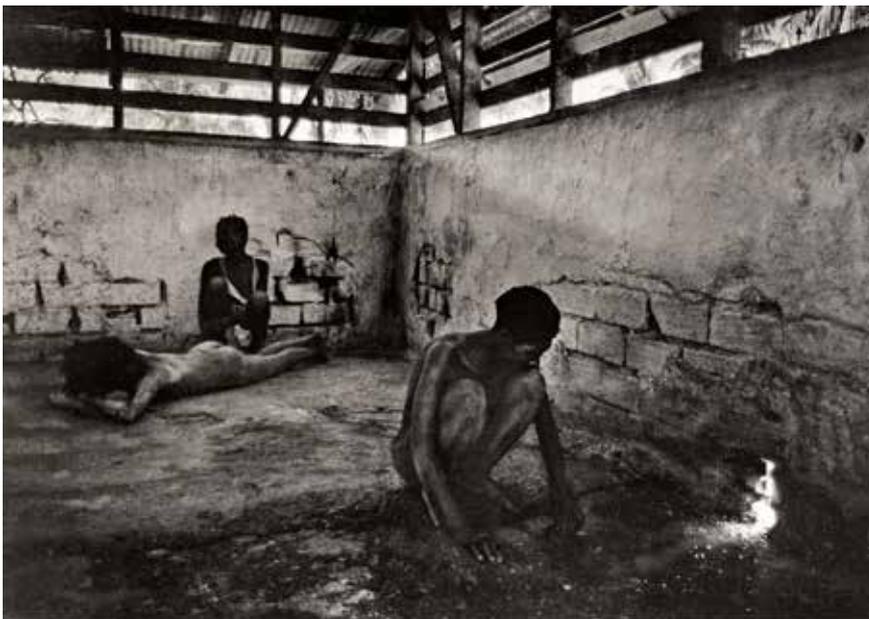
Robert Mann Gallery, New York.

Acquired from the above by the present owner.

Literature

W. Eugene Smith, Master of the Photographic Essay, Aperture, 1981, no. 16:027, p. 94.

38



39

W. EUGENE SMITH (1918-1978)

Haiti, The Care of Mental Patients

Insane Asylum, 1958-59

Gelatin silver print, mounted, signed with a stylus on the image, signed, titled and dated '1959' in pencil on the mount.

8 1/8 x 12 1/8in

US\$3,000 - 4,000

Provenance

Robert Mann Gallery, New York.

Acquired from the above by the present owner.

39



40



41

40

W. EUGENE SMITH (1918-1978)

Welsh Miners, 1950

Gelatin silver print, signed with stylus on the image.

10 x 13 1/4in

US\$5,000 - 7,000

Literature

Johnson, *W. Eugene Smith: Master of the Photographic Essay*, Aperture, 1981, no. 12:021, p. 72

41

W. EUGENE SMITH (1918-1978)

Mad Eyes, Mental Patient, Haiti, from *W. Eugene Smith: A Portfolio of Photographs*, 1958-59

Gelatin silver print, printed 1977, mounted, signed in ink on the mount, dated, numbered 8/25 and annotated 'A.P. 2' on a label affixed to the mount verso, published by Witkin-Berley Ltd., Roslyn Heights, New York.

9 1/2 x 13in

US\$5,000 - 7,000

Provenance

Robert Mann Gallery, New York.
Acquired from the above by the present owner.

Literature

Johnson, *W. Eugene Smith: Master of the Photographic Essay*, Aperture, 1981, no. 27:052, p. 189.



42

RENÉ BURRI (1933-2014)

Pablo Picasso at bullfight, Nîmes, France; Jacqueline Roque at Villa l'California, Cannes, 1957; 1961

Two gelatin silver prints, printed later, signed in ink in the margin;

'Magnum' copyright stamp on the verso. (2)

7 x 10 1/2in.

US\$2,500 - 3,500

43

MAN RAY (1890-1976)

Muriel Levy (double exposure), 1945

Gelatin silver print, stamped 'Photograph Man Ray', 'Man Ray Trust Archive' and the copyright stamp ADAGP on the verso.

9 3/4 x 7 3/4in

US\$12,000 - 16,000

Provenance

Sotheby's, Paris, *Man Ray-Photographs, Paintings, Drawings, Objects, Chess, Jewellery, Film-Property from The Man Ray Trust*, 15 November 2014, lot 182.

Acquired from the above sale by the present owner.



43

44

MAN RAY (1890-1976)

Lampshade, 1920

Gelatin silver print, signed, titled, and dated '1952' by the photographer, and with notations in an unidentified hand in pencil on the verso.

8 7/8 x 5 1/8in

US\$3,000 - 5,000

Like many of Man Ray's objects, the first version of the *Lampshade* executed in 1919 had a very short lifespan. This paper version was destroyed by a janitor before it could be exhibited. Man Ray then made several similar sculptures using tin.

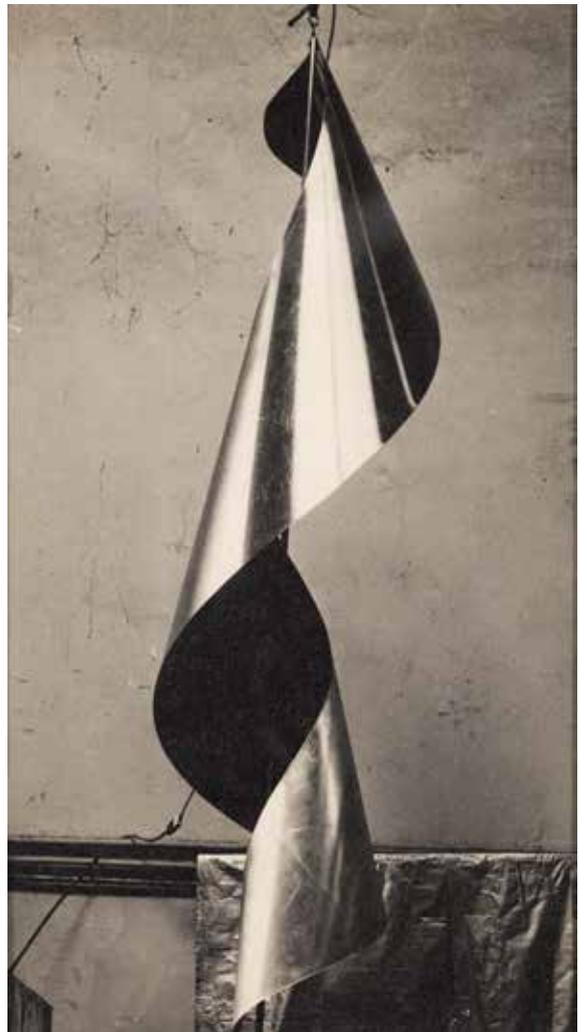
Provenance

Sotheby's, New York, 18 April 1997, lot 247.

Literature

Penrose, *Man Ray*, London, 1975, p. 111, variant.

Foresta, *Perpetual Motif: The Art of Man Ray*, New York, 1988, p. 81, variant.



44



45

45

MANUEL ALVAREZ BRAVO (1902-2002)

Cuando la buena fama despierta (when good reputation awakens), 1938

Gelatin silver print, printed 1970s, signed and annotated 'Mexico' in pencil on the verso.

9 5/8 x 7in

US\$6,000 - 8,000



46

46

MANUEL ALVAREZ BRAVO (1902-2002)

Retrato de lo eterno (portrait of the eternal), 1935

Gelatin silver print, printed 1970s, signed and annotated 'Mexico' in pencil on the verso.

9 5/8 x 7 1/2in

US\$6,000 - 8,000

Literature

Kismaric, *Manuel Alvarez Bravo*, Abrams, 1997, p. 95.

Kaufman, *Manuel Alvarez Bravo, Photographs and Memories*, Aperture, 1997, p. 31.



47

47

RUTH BERNHARD (1905-2006)

Draped Torso, 1962

Gelatin silver print, printed later, signed in pencil on the mount; signed, titled and dated in pencil and the copyright credit stamp on the verso.
13 1/2 x 8 3/8in

US\$6,000 - 8,000

Literature

Ruth Bernhard: The Eternal Body, Chronicle Books, San Francisco, 1986, pl. 17.



48

48

MÁRIO CRAVO NETO (1947-2009)

Maria and White Cock, 1987

Gelatin silver print, signed, dated and numbered 10/25 in pencil in the margin; titled and dated in pencil on the verso.
15 3/4 x 15 3/4in

US\$1,500 - 2,000

Provenance

Fahey/Klein, Los Angeles.
Acquired from the above by the present owner.



49

49

RUTH BERNHARD (1905-2006)

Transparent, 1968

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

9 3/4 x 6 1/2in

US\$4,000 - 6,000

Literature

Ruth Bernhard: The Eternal Body, Chronicle Books, San Francisco, 1986, pl. 29.



50

50

EDWARD WESTON (1886-1958)

Nude (Charis, Santa Monica), 1936

Gelatin silver print, printed later by Cole Weston, signed, titled 'Nude', dated and numbered '227N' 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 - 8,000

Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, The University of Arizona, Tucson, 1992, fig. 968.

Mora, *Edward Weston: Forms of Passion*, Abrams, 1995, cover and p. 223.



51

51

RUTH BERNHARD (1905-2006)

Classic Torso, 1952

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

9 7/8 x 7 1/2in

US\$5,000 - 7,000

Literature

Ruth Bernhard: The Eternal Body, Chronicle Books, San Francisco, 1986, pl. 64.

Mitchell, *Ruth Bernhard: Between Art & Life*, Chronicle Books, San Francisco, 2000, p. 64.



52

52

JUDY DATER (BORN 1941)

Imogen Cunningham and Twinka at Yosemite, 1974

Gelatin silver print, printed 1988, signed, titled, dated and numbered 3/20 in pencil on the verso.

9 1/2 x 7 3/8in

US\$3,000 - 5,000

Provenance

Property from the Collection of Robert Davies, Los Altos, California.

Literature

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



53



54

53

RUTH BERNHARD (1905-2006)

Hips Horizontal, 1975

Gelatin silver print, printed 1984, signed and numbered 33/75 in pencil on the mount; accompanied by the book *Ruth Bernhard: The Eternal Body*.

7 3/8 x 9 1/2 in

US\$2,500 - 3,500

Literature

Ruth Bernhard: The Eternal Body, Chronicle Books, San Francisco, 1986, pl. 49.

54

RUTH BERNHARD (1905-2006)

Star Shell, New York, 1943

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

10 1/2 x 12 3/4 in

US\$2,000 - 3,000

Literature

Alinder, *Collecting Light: The Photographs of Ruth Bernhard*, The Friends of Photography, Carmel, 1979, pl. 12.



55

55

RUTH BERNHARD (1905-2006)

Classic Torso, 1952

Selenium-toned gelatin silver print, printed later, signed in pencil on the mount; signed, titled and dated in pencil on the mount verso.

9 3/4 x 7 1/2in

US\$4,000 - 6,000

Literature

Ruth Bernhard: The Eternal Body, Chronicle Books, San Francisco, 1986, pl. 64.

Mitchell, *Ruth Bernhard: Between Art & Life*, Chronicle Books, San Francisco, 2000, p. 64.



56

56

WILLIAM KLEIN (BORN 1928)

Smoke + Veil, Paris (Vogue), 1958

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

17 3/8 x 12 5/8in

US\$3,500 - 4,500

Literature

William Klein, Centre Georges-Pompidou/Herscher, Paris, 1983, p. 83.

William Klein: In & Out of Fashion, Random House, New York, 1994, cover.



57

ROBERT FRANK (BORN 1924)

Welsh Miners, 1953

Gelatin silver print, signed in ink in the margin; inscribed 'Wales 1932' in pencil on the verso.

13 1/2 x 9 1/4 in

US\$25,000 - 35,000

Provenance

Pace/MacGill Gallery, New York.

Acquired from the above by the present owner.

Literature

The Lines of My Hand, Parkett/Der Alltag, 1989, unpaginated.

Robert Frank: Moving Out, National Gallery of Art, Washington, 1994, p. 85.

Robert Frank: London/Wales, Corcoran Gallery of Art & Scalo, 2003, p. 97.

Robert Frank: Storylines, Steidl/Tate Modern, 2004, p. 77.

Greenough et al., *Looking in: Robert Frank's The Americans*, National Gallery of Art, Washington, Steidl, 2009, p. 32.

The last major project Robert Frank undertook before obtaining the Guggenheim Fellowship was a story on Welsh minor, Ben James. He followed him throughout the day over the course of a few weeks. The entire photo essay consisted of sixteen photos on six double-page spreads in *U.S. Camera* 1955. The present lot was not included in that publication but another print of this image appeared in Frank's retrospective exhibition at The Museum of Modern Art, New York in 1962.



58

RICHARD AVEDON (1923-2004)

*Kennedy Assassination, Times Square, New York City,
November 22, 1963*

Gelatin silver print, printed 2002, signed, dated and numbered 2/7 in
pencil and stamped title and date on the verso.

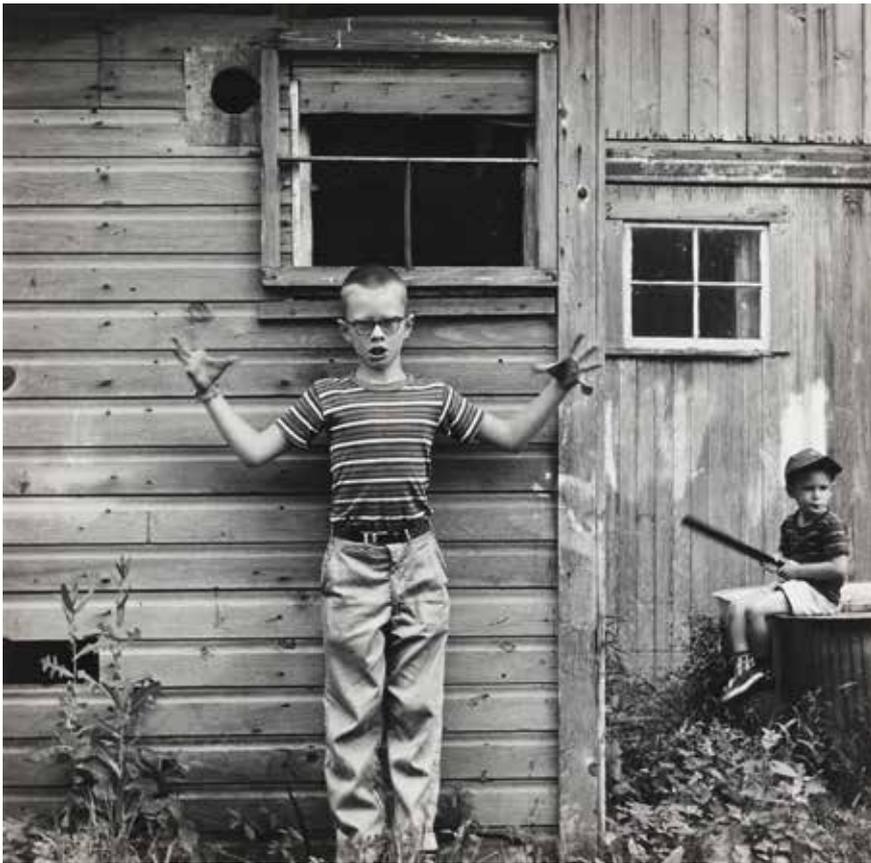
16 3/4 x 11 1/2in

US\$18,000 - 25,000

Literature

Avedon, *The Sixties*, Random House, 1999, p. 18.

Although Richard Avedon's celebrated fashion photographs have graced the pages of *Harper's Bazaar*, *Vogue*, and *Life*, the artist primarily referred to himself as a portrait photographer. Avedon's fashion shots are profoundly dramatic and dynamic, often capturing the model in motion. Along with his own acquaintances and various ordinary people, Avedon took photographs of celebrities, politicians, and other public figures ranging from Bertrand Russell to Marilyn Monroe. On November 22, 1963, he walked around Times Square and took a series of photos of people who show the newspaper that talks about the Kennedy Assassination. These images capture Avedon's meticulous approach and penetrating gaze sought to capture the essence of each unique subject and moment in time.



59

59

RALPH EUGENE MEATYARD (1925-1972)

Untitled (Boy Making Gesture), from Ralph Meatyard: Portfolio Three, 1959-1971

Gelatin silver print, printed 1974, copyright stamp on the mount verso; from an edition of 130.

7 x 7 1/2in

US\$2,000 - 3,000



60

60

RALPH EUGENE MEATYARD (1925-1972)

Untitled (Boy with Flag), from Ralph Meatyard: Portfolio Three, 1959-1971

Gelatin silver print, printed 1974, copyright stamp on the mount verso; from an edition of 130.

6 3/4 x 6 3/4in

US\$2,000 - 3,000



61



62

61

HELEN LEVITT (1918-2009)

New York (Foreign Legion), 1942

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

6 1/2 x 9 3/4in

US\$5,000 - 7,000

Literature

Agee, *A Way of Seeing*, Duke University Press, Durham, 1989, pl. 8.

Phillips, and Hambourg, *Helen Levitt*, San Francisco Museum of Modern Art, San Francisco, 1991, cover and pl. 14.

62

RAY K. METZKER (1931-2014)

Philadelphia, 1964

Gelatin silver print, printed 1980, annotated '64 KR-37' by the photographer in pencil on the verso.

6 5/8 x 9 7/8in

US\$2,500 - 3,500



63

63

JERRY UELSMANN (BORN 1934)

Untitled (Eye in the Water), 2005

Gelatin silver print, signed, titled, dated in ink on the verso; initialed and dated in pencil on the overmat.

13 x 10 1/4in

US\$2,000 - 3,000



64

64

W. EUGENE SMITH (1918-1978)

Railroad Tracks, Pittsburgh, 1955-56

Gelatin silver print, printed 1970s, Estate stamp on the mount verso.

13 3/8 x 9in

US\$3,000 - 5,000

Provenance

Howard Greenberg Gallery, New York.

Acquired from the above by the present owner.

Literature

W. Eugene Smith, Master of the Photographic Essay, Aperture, 1981, no. 23:006, p. 154.

65

BRETT WESTON (1911-1993)

Lake Pátzcuaro, Mexico, 1976

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

9 1/2 x 9 1/2in

US\$3,000 - 5,000

Literature

Cravens, *Brett Weston: Photographs from Five Decades*, Aperture, Inc., New York, 1980, p. 120.



65

66

BRETT WESTON (1911-1993)

Reeds, Oregon, 1975

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

10 5/8 x 13 3/4in

US\$2,000 - 3,000

Literature

Voyage of the Eye, Harper Collins, 1975, p. 5.
Master Photographer, Photography West Graphics, 1989, pl. 91.



66



67

BRETT WESTON (1911-1993)

Big Sur Coast, California, 1951

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

7 1/2 x 9 1/2in

US\$3,000 - 5,000

67



68

BRETT WESTON (1911-1993)

Untitled (Trees and Branches), 1969

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

7 5/8 x 9 5/8in

US\$3,000 - 5,000

68

69

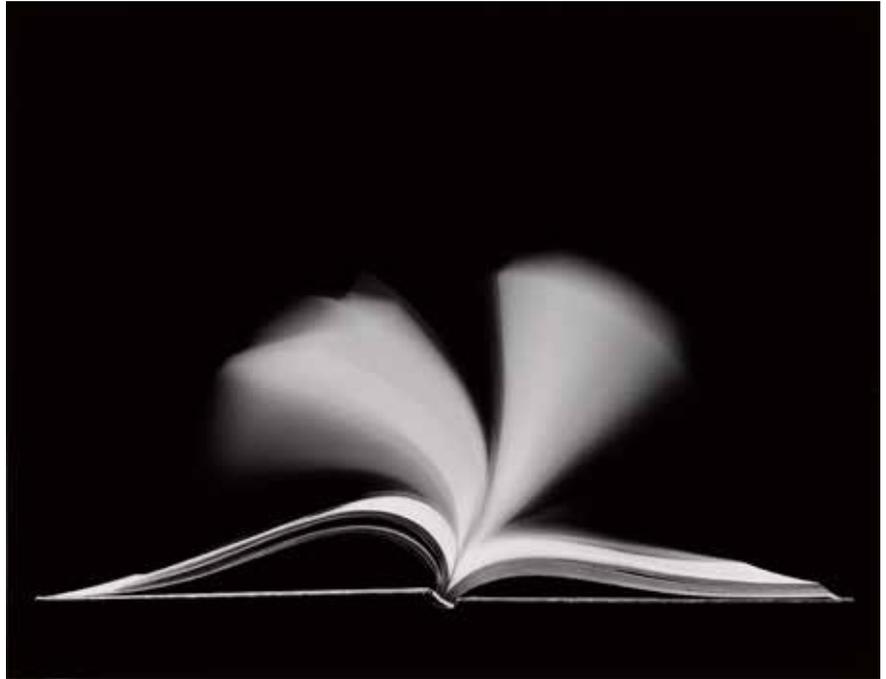
KENNETH JOSEPHSON (BORN 1932)

Chicago (88-4-242), 1988

Gelatin silver print, printed 2003, signed,
titled, dated and numbered 9/50 in pencil on
the verso.

9 5/8 x 12 1/2in

US\$2,000 - 3,000



69

70

BRETT WESTON (1911-1993)

Tree Trunks, Mexico, 1973

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

9 1/2 x 7 3/4in

US\$2,000 - 3,000



70



71

EDWARD PFIZENMAIER (BORN 1926)

Selected Images of New York, 1958

Two gelatin silver prints, printed later, each signed and dated in ink and copyright credit stamp on the verso.

7 x 13 7/8in each approx.

US\$2,000 - 3,000



72

LOU STOUMEN (1917-1991)

Times Square in the Rain; Going to Work, Times Square, New York City, 1940

Two gelatin silver prints, printed c. 1980, each with the studio credit stamp on the verso.

9 x 6 3/4in; 11 7/8 x 9in

US\$2,000 - 3,000

Literature

Times Square 45 Years of Photography, Aperture, 1985, p. 26.

The Early Years, Singer Photography, 1995, p. 36.



73

73

WEEGEE (ARTHUR FELLIG) (1899-1968)

Murder in Hell's Kitchen, c. 1940
Gelatin silver print, with '451 West 47th
Street' credit inkstamp on the verso.
10 1/2 x 13 1/2in

US\$3,000 - 4,000

Literature

Barth, *Weegee's World*, Bulfinch Press, New
York, 1997, p. 62.



74

74

GEORGE TICE (BORN 1938)

Strand Theatre, Keyport, New Jersey, 1973
Selenium-toned gelatin silver print, printed
1992, signed in pencil on the mount; signed,
titled, and dated in pencil on the mount verso.
15 1/2 x 19in

US\$2,000 - 3,000

75

ARTHUR LEIPZIG (1918-2014)

Chalk Games, New York, 1950

Gelatin silver print, printed later, signed in pencil, dated in ink and copyright credit inkstamp on the verso.

10 1/2 x 13 1/2in

US\$2,000 - 3,000

Provenance

Peter Fetterman Gallery, Santa Monica.



75

76

ARTHUR LEIPZIG (1918-2014)

Unity Rally, World War II, Manhattan, 1945

Gelatin silver print, signed and titled in pencil, dated in ink and with copyright credit stamp on the verso.

8 1/2 x 11 1/2in

US\$1,000 - 1,500



76



77

AARON SISKIND (1903-1991)

Homage to Franz Kline, 1973-75

Five gelatin silver prints, each signed in ink in the margin; each signed, titled, and dated in pencil on the verso; with colophon, handwritten by Siskind in ink and 'No. 3 A.P.' (aside from the edition of 22); gilt-stamped red cloth folio with ties.

10 x 9 1/2in each

US\$4,000 - 6,000

The plates are as follows:

Jalapa 43, 1974

Jalapa 6, 1973

Jalapa 31, 1973

Lima 58, 1975

Rome 83, 1973

78

AARON SISKIND (1903-1991)

Chicago 29, 1952

Gelatin silver print, printed 1971, signed, titled and dated in ink in the margin; signed, titled and dated in pencil on the verso.

17 x 22in

US\$3,000 - 5,000



78



79

79

AARON SISKIND (1903-1991)

Chicago 25, 1957

Gelatin silver print, mounted on Brudno Illustration Board, signed in pencil on the mount.

10 1/2 x 13 1/2in

US\$3,000 - 5,000

Literature

Aaron Siskind: Photographer, George Eastman House and Horizon Press, New York, 1965, pl. 36.

Aaron Siskind 100, Power House Books, New York, 2003, unpaginated.

80

AARON SISKIND (1903-1991)

Mexico, 1961

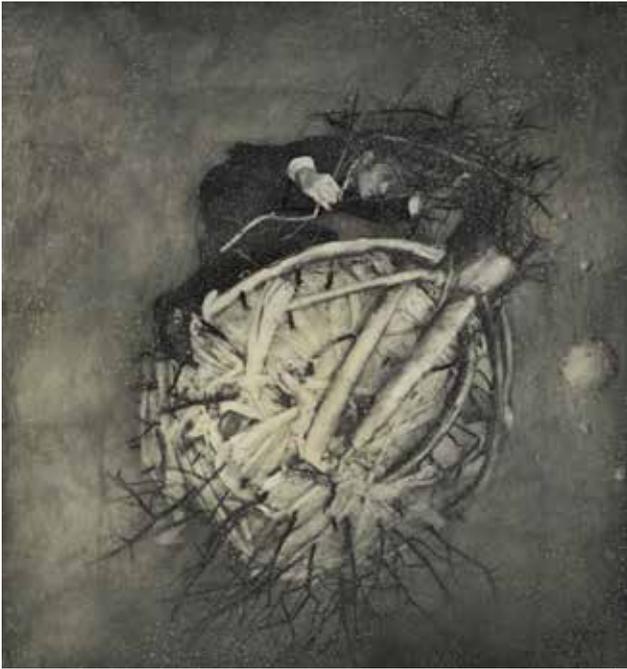
Gelatin silver print, flush-mounted on thick board and affixed to mount, signed in ink on the image; signed, titled and dated in pencil on the mount.

15 x 18 1/2in

US\$3,000 - 5,000



80



81

ROBERT PARKEHARRISON (BORN 1968)

Consumption, Departure, Exhausted Globe, Patching the Sky, 1997
Four photogravures coated with beeswax on Somerset wove paper, each initialed, titled, dated and numbered 26/35 in pencil in lower margins, printed at Center Street Studio, Boston.
sizes vary from 16 ¾ x 15 ¾ to 19 x 15 ½ in.

US\$5,000 - 7,000

82

**ROBERT & SHANA PARKEHARRISON
(BORN 1968, BORN 1964)**

The Guardian, 2003

Photogravure, initialed, titled, dated and
numbered 15/40 in pencil in the margin.
21 3/4 x 18 3/4in

US\$2,000 - 3,000

Provenance

Catherine Edelman Gallery, Chicago.
Acquired from the above by the present
owner.



82

83

ROBERT PARKEHARRISON (BORN 1968)

The Book of Life, 2000

Hand-coated gelatin silver print with varnish,
signed, titled, dated and numbered 33/40 in
pencil in the margin.
18 x 20in

US\$6,000 - 8,000



83



84

84

ABELARDO MORELL (BORN 1948)

Camera Obscura Image of Brookline View in Brady's Room, 1992

Gelatin silver print, signed, titled and numbered 24/30 in pencil on the verso.
18 x 22 1/2in

US\$3,000 - 5,000

Literature

Camera Obscura, Bullfinch Press, New York, 2004, p. 12.



85

85

ABELARDO MORELL (BORN 1948)

Le Antichita Romane by Piranesi #2, 1994

Gelatin silver print, signed, titled and dated in pencil on the verso.
22 1/2 x 17 7/8in

US\$3,000 - 5,000

Literature

Baker, A Book of Books, Bullfinch Press, New York, 2002, p. 27.

86

ABELARDO MORELL (BORN 1948)

A Tale of Two Cities, 2001

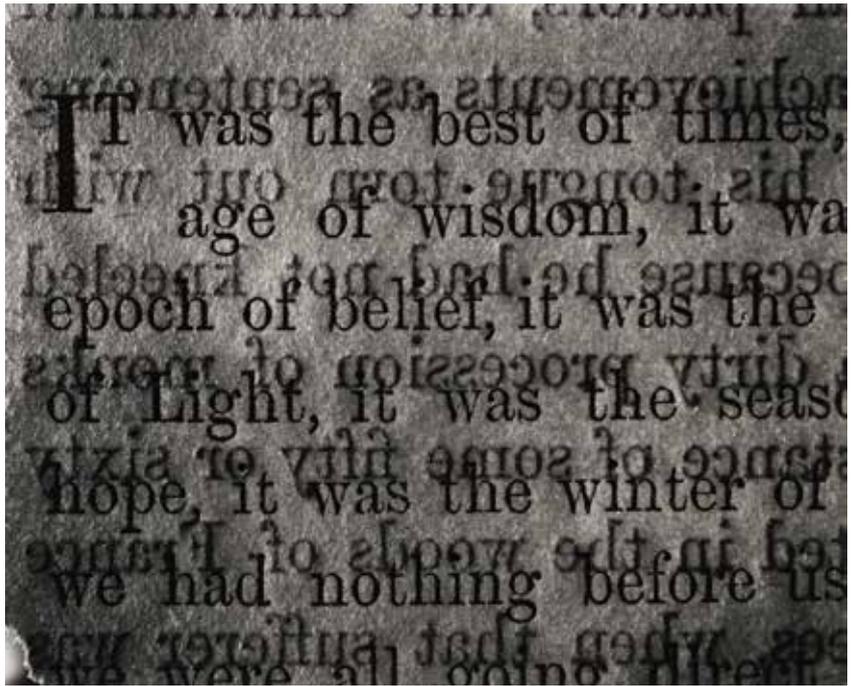
Silver gelatin print, signed, titled, dated and numbered 13/30 in pencil on the verso.

18 1/8 x 22 1/2in

US\$3,000 - 5,000

Literature

Baker, *A Book of Books*, Bulfinch Press, New York, 2002, p. 79.



86

87

HARRY CALLAHAN (1912-1999)

Eleanor, Chicago, 1952

Gelatin silver print, flush-mounted on illustration board; signed, titled and dated in ink on the mount verso.

7 1/2 x 9 3/8in

US\$4,000 - 6,000

Provenance

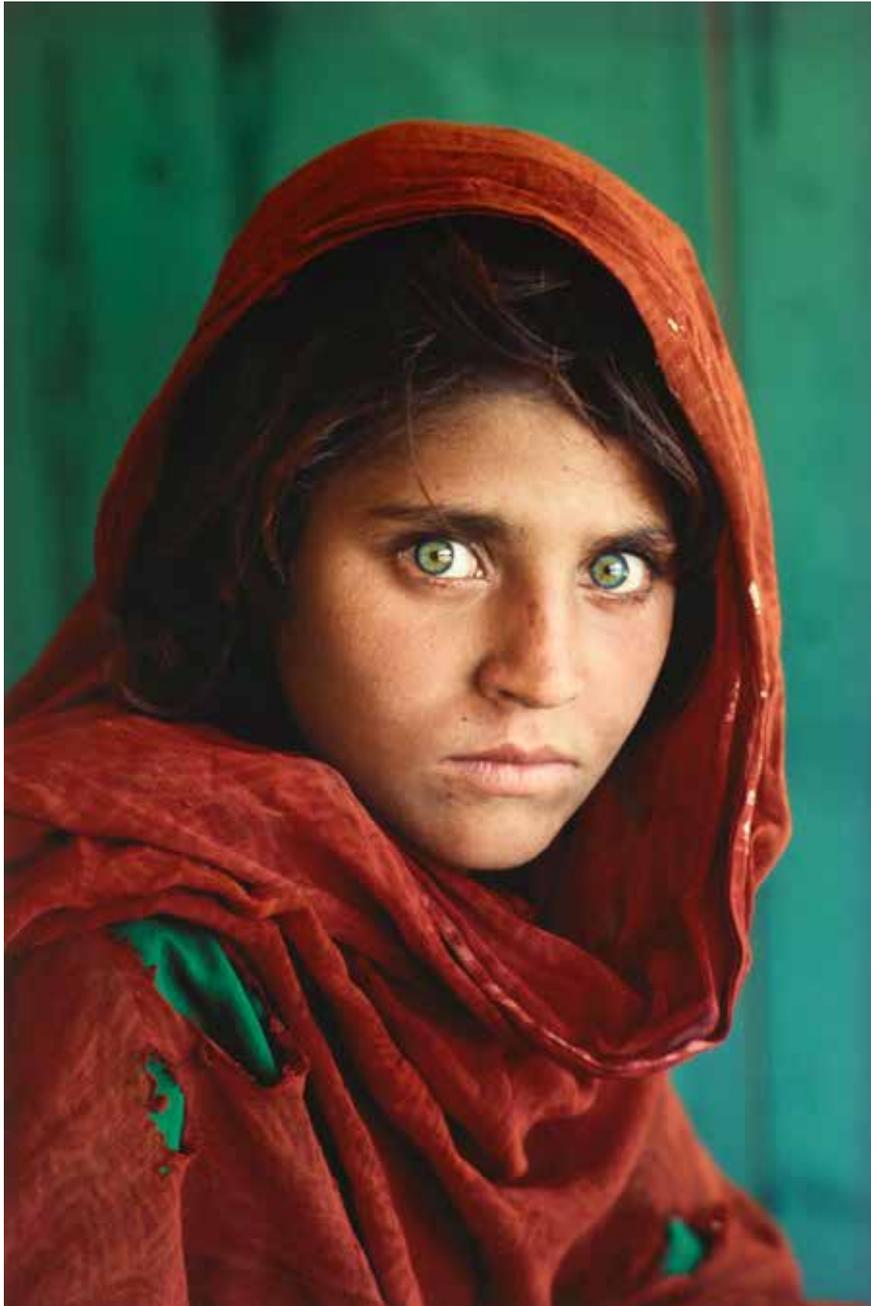
From the photographer to one of his students at the Chicago Institute of Design, 1950s.

Literature

Cox, *Harry Callahan: Eleanor*, The High Museum of Art & Steidl, 2007, pl. 42.



87



88

STEVE MCCURRY (BORN 1950)

Afghan Girl, Sharbat Gula, Peshawar, Pakistan, 1984

Archival digital chromogenic print, printed 2013, signed in ink on the artist's studio label affixed on the verso.

21 1/8 x 14 1/4in

US\$12,000 - 18,000

Literature

National Geographic, June 1985, cover.

89^W

LUIS GONZÁLEZ PALMA (BORN 1957)

La única esperanza (The Only Hope), 1998
Hand-painted silver diptych prints, one with a Kodalith film overlay, both affixed to the photographic paper with red stitches, signed, titled, dated and numbered 9/15 in pencil on the verso.

40 x 39 1/4in

US\$4,000 - 6,000

Literature

Luis González Palma, Arena Editions, 1999, p. 69 (variant).



89

90^W

LUIS GONZÁLEZ PALMA (BORN 1957)

Pasajera del Destino (Traveler of Destiny), 1998

Hand-painted silver diptych prints, one with a Kodalith film overlay and the other with a hanging Kodalith (5 x 5 1/4in), both affixed to the photographic paper with red stitches, signed, titled, dated and numbered 7/15 in pencil on the verso.

19 1/2 x 39in

US\$4,000 - 6,000

Literature

Luis González Palma, Arena Editions, 1999, pp. 40-41.



90



91

JAN DIBBETS (BORN 1941)

Ten Windows, 1997

London and Paris: Alan Cristea Gallery and Galery Lelong, 1997.
10 chromogenic prints, each signed, dated, numbered 4/40 and inscribed with sequence number in Roman numerals in black ink in the lower margin, with colophon affixed to portfolio interior, contained in original gray cloth-covered portfolio case.
each 20 3/8 x 20 3/8in

US\$10,000 - 15,000

The plates are as follows:

- I. *Paliano*, 1996
- II. *Soissons*, 1989
- III. *Sankt Gallen*, 1995
- IV. *Venezia*, 1997
- V. *Amsterdam*, 1991
- VI. *Wein*, 1990
- VII. *Tilburg*, 1997
- VIII. *Ludwigsburg*, 1995
- IX. *Amsterdam*, 1991
- X. *Wayzata*, 1988



92

ELIOT PORTER (1901-1990)

Eliot Porter: Western Landscapes, 1988

Santa Fe, New Mexico: Eliot Porter in conjunction with Scheinbaum and Russek Gallery. 12 dye-transfer prints, each signed in pencil on the mount; each with title, negative notation in ink and credit stamp on the mount verso; each print in paper folder with printed title; text inserts, numbered '20' in ink on the colophon, from an edition of 50, plus 12 Artist's Proofs; contained in a large folio clamshell box. 14 x 18in each approx.

US\$10,000 - 15,000

The plates are as follows:

Cactus Blossoms, Big Bend, Texas

The Colorado River at Mile 197, Grand Canyon, Arizona

Great Sand Dunes National Monument, Colorado

Twin Lakes, Beartooth Mountain, Montana

Hellebore and Columbine, Sangre de Cristo Mountains, New Mexico

Mt. Baker, Washington

White Sands National Monument, New Mexico

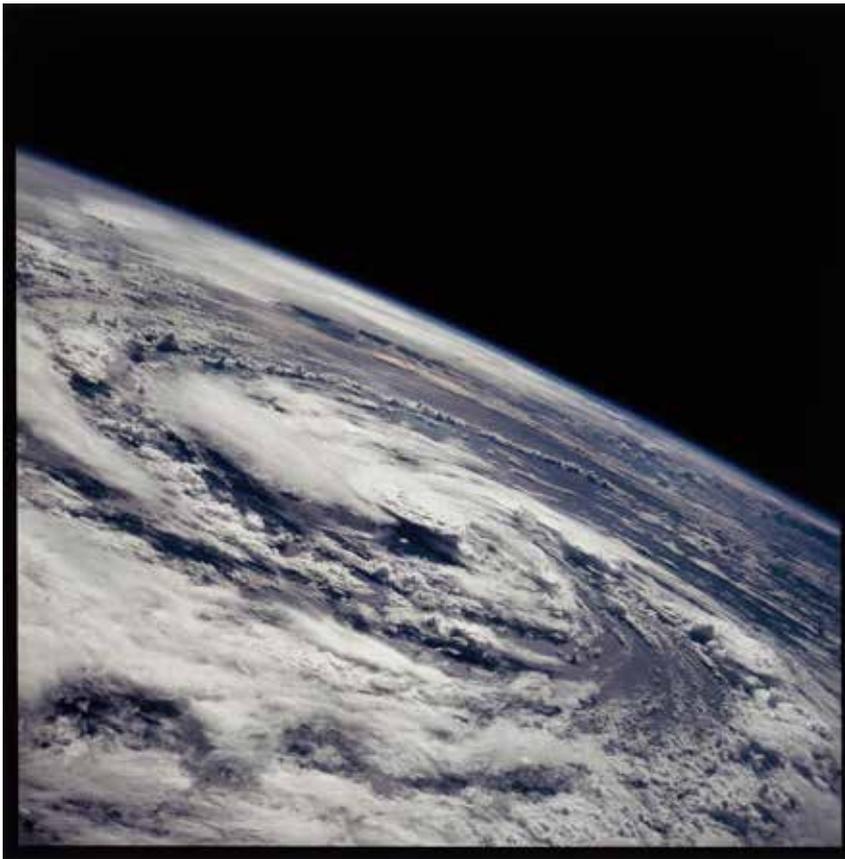
View of the Colorado River, Grand Canyon, Arizona

Flowers and Stump, Zion National Park, Utah

Mt. Rainier, Washington

National Arch, Bryce Canyon National Park, Utah

Canyonlands National Park, Utah



93

93

MICHAEL LIGHT (BORN 1963)

Hurricane Gladys over the Gulf of Mexico
#16 (Photographed by Walter Cunningham,
Apollo 7, October 11-22, 1968), from *The*
Project Full Moon, 1999

Digital chromogenic print, mounted on
archival board, printed 2001, signed, titled,
dated, numbered 10/50 with the artist's
copyright in ink on the mount verso.

This work is number 10 from an edition of 50.

23 1/2 x 23 1/2in

US\$3,000 - 5,000

Literature

Light, *Full Moon*, Knopf & Random House,
New York, 1999, pl. 16.



94

94^W

LYNN DAVIS (BORN 1945)

Dhow Sail, Lamu, Kenya, 1997

Gold-toned gelatin silver print, printed 2010,
signed, dated, and numbered 8/10 in ink and
copyright credit stamp on the verso.

This work is number 8 from an edition of 10.

28 x 28in

US\$7,000 - 9,000



95

HIROSHI SUGIMOTO (BORN 1948)

Palms, Michigan, 1980

Gelatin silver print, the title, date, edition
'14/25' and number '216' blindstamped in
the margin; signed in pencil on the mount.

16 5/8 x 21 1/4in

sheet 18 3/4 x 23 3/8in

US\$15,000 - 25,000

Provenance

Sonnabend Gallery, New York.

Acquired from the above by the present
owner, 1997.

Literature

Theaters: Hiroshi Sugimoto, Sonnabend
Sundell Editions, 2000, p. 72.

98

ADAM FUSS (BORN 1961)

Untitled (Small Nasturtiums), 1992

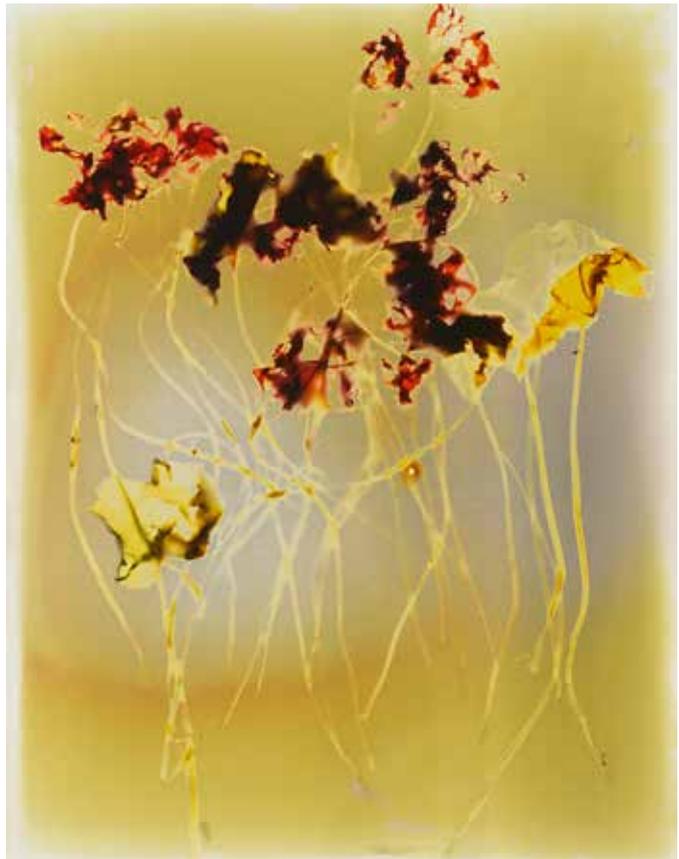
Unique cibachrome photograph, initialed and dated in pencil on the verso.

14 x 11in

US\$3,000 - 5,000

Provenance

Thomas Solomon's Garage, Los Angeles.



98

99 ^W

DAVID LACHAPPELLE (BORN 1964)

Amanda Lepore: Addicted to Diamonds,
New York, 1997

Chromogenic print, Diasec and flush-mounted, signed, titled, dated and numbered 14/25 in ink on the artist's label affixed to the verso of the flush-mount.

This work is number 14 from an edition of 25.

39 1/2 x 28 1/2in

US\$15,000 - 25,000

Literature

Hotel LaChapelle, Bullfinch Press, New York, 1999, p. 30.

David LaChapelle, Giunti Arte Mostre Musei, Giunti Editore, 2007, pl. 191.



99



100

100

CATHERINE OPIE (BORN 1961)

Millie Wilson, 1994

Cibachrome print, signed, titled, dated and numbered 1/8 in ink on the verso.

This work is number 1 from an edition of 8.

19 x 14 7/8in

US\$5,000 - 7,000

Provenance

Catherine Opie Studio.

Regen Projects, Los Angeles.

Acquired from the above by the present owner, 2000.



101

101

RINEKE DIJKSTRA (BORN 1959)

Vendas Novas, Portugal, 2000

Chromogenic print, printed 2008, signed, titled, dated and numbered 30/40 in pencil on the verso.

This work is number 30 from an edition of 40.

24 3/4 x 20in

US\$4,000 - 6,000



102

ROBERT MAPPLETHORPE (1946-1989)

Self-Portrait with Horns, 1985

Gelatin silver print, signed and numbered 6/10 in ink in the margin; signed, titled, dated and numbered 6/10 in ink, inscribed 'RMG#M8704.0049-C' in pencil and copyright credit stamp on the mount verso.

This work is number 6 from an edition of 10.

15 1/8 x 15 1/8in

US\$35,000 - 55,000

Provenance

Fraenkel Gallery, San Francisco.

Acquired from the above by the present owner, 1988.

Literature

Danto, *Robert Mapplethorpe*, Random House, New York, 1992, p. 42.



103 W

VIK MUNIZ (BORN 1961)

Still Life with Lemons, Oranges, and a Rose, after Francisco de Zurbarán, from Pictures of Magazines, 2004

Chromogenic print, flush-mounted to aluminium, signed and dated in ink on a label affixed to the reverse of the frame.

This work is number 5 from an edition of 6, plus 4 Artist's Proofs.
40 x 67in

US\$18,000 - 25,000

Provenance

Vik Muniz Studio, Brooklyn, New York.
Forré & Co. Fine Art, Aspen Colorado.

Literature

Lago, ed., *Vik Muniz: Obra Completa, 1987-2009*, Rio de Janeiro, 2009, p. 474.



104^W

VIK MUNIZ (BORN 1961)

Teacher (Joseph Beuys), from *Pictures in Chocolate*, 1999

Cibachrome print, flush-mounted, signed, titled, dated and numbered

#AP 1/3 in ink on a label affixed to the reverse of the frame.

This work is Artist's Proof number 1 of 3, from the edition of 3.

55 x 41 1/2in

US\$30,000 - 40,000

Provenance

Vik Muniz Studio, Brooklyn, New York.

Sikkema Jenkins & Co., New York.

Acquired from the above by the present owner, 1999.

Literature

Vik Muniz, Centre National de la Photographie, Paris, p. 74, there titled 'Teacher'.



105

105

HELLEN VAN MEENE (BORN 1972)

Untitled #331, St. Petersburg, Russia, 2008
Chromogenic print, flush-mounted, signed in felt-tip pen on reverse of frame; titled, dated, and numbered 7/10 on gallery label affixed to reverse of frame.

This work is number 7 from an edition of 10.
11 3/8 x 11 3/8in

US\$2,000 - 3,000

Provenance

Yancey Richardson Gallery, New York.



106

106

ALEX PRAGER (BORN 1979)

Ellen, from Polyester, 2007
Chromogenic print, flush-mounted, signed, titled, dated and numbered 6/9 in metallic on the verso.

This work is number 6 from an edition of 9.
23 7/8 x 21 7/8in

US\$6,000 - 8,000



107^W

YASUMASA MORIMURA (BORN 1951)

Self-Portrait (Actress), after Faye Dunaway I, 1996

Ilfochrome print, flush-mounted on acrylic, signed in ink, titled, dated and numbered 2/10 on a label affixed on the reverse of the frame.

This work is number 2 from an edition of 10, plus 2 Artist's Proofs.

37 x 47in

US\$4,000 - 6,000

Provenance

Luhring Augustine Gallery, New York.

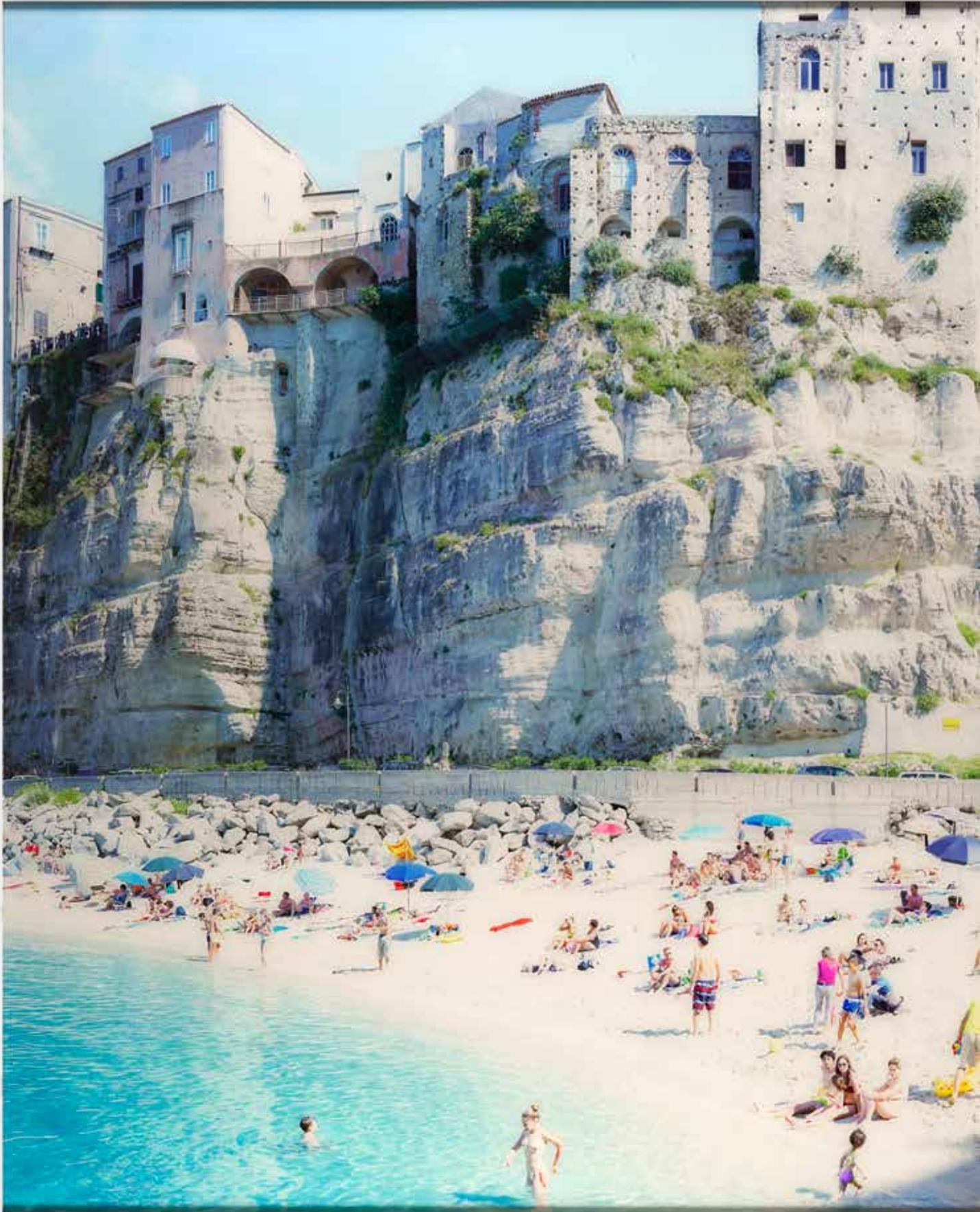
Acquired from the above by the present owner, 1997.

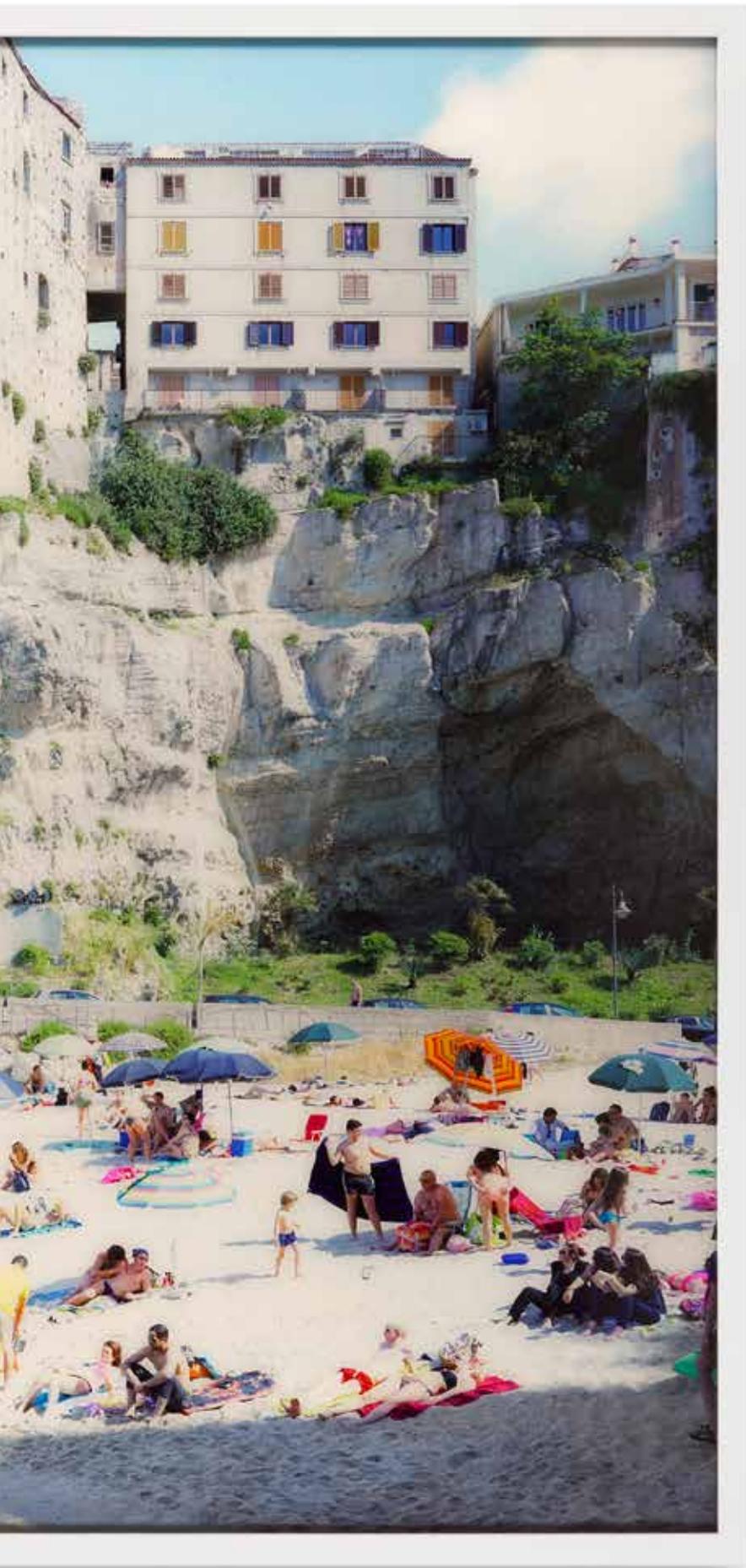
Exhibited

Yasumasa Morimura: Actor/Actresses, Contemporary Arts Museum, Houston, 10 May-22 June 1997; thereafter, McKinney Avenue Contemporary, Dallas, 1997.

Literature

Yasumasa Morimura: The Sickness Unto Beauty: Self-Portraits as Actress, Yokohama Museum of Art, Japan, 6 April-9 June 1996, (exhibition catalog) p. 33 (another print).





108^W

MASSIMO VITALI (BORN 1944)

Tropea Shadow (#4874), Calabria, Italy, 2015

Chromogenic print, Diasec and flush-mounted, signed, titled and numbered 'AP/1' on a label affixed on the verso.

This work is Artist's Proof 1 from an edition of 6.

70 3/4 x 90 1/2in

US\$40,000 - 60,000



109

109^W

JULIE BLACKMON (BORN 1966)

Camptown Races, from *Domestic Vacations*, 2005

Archival pigment ink print, signed, titled, dated and numbered #2/10 in pencil in the margin; signed, titled, dated, and numbered #2/10 in pencil on the mount verso.

32 x 32in

US\$3,000 - 5,000

Literature

Presumed Innocence: Photographic Perspectives of Children, de Cordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 January 2008 (exhibition catalog), pl. 108.



110

110

ANGELA STRASSEIM (BORN 1969)

Untitled (Waiting Room), 2006

Chromogenic print, flush-mounted, signed in ink on the gallery label accompanying the work with printed title, date and numbered 3/8.

This work is number 3 from an edition of 8.
28 x 35 1/2in

US\$7,000 - 9,000

Provenance

Marvelli Gallery, New York.

Exhibited

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Par, Lincoln, MA, 2 February-27 April 2008.

Literature

Presumed Innocence: Photographic Perspectives of Children, de Cordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 January 2008 (exhibition catalog), pl. 56.



111 W

SLIM AARONS (1916-2006)

Poolside Gossip, 1970

Color lambda print, signed with black stylus in the margin.

36 x 53 1/2in

US\$14,000 - 18,000

Provenance

Photographers Gallery, Los Angeles.

Literature

Hawk, *Slim Aarons Women*, Abrams, New York, 2016, cover.

END OF SALE

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GLOSSARY OF TERMS FOR PHOTOGRAPHS

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Subject to the Conditions of Sale and Terms of Guarantee, each lot is guaranteed to be the work of the photographer or author whose name appears in Bold Type Heading.

TITLES

Generally accepted titles for photographs have been put in italics; in other cases, descriptive titles have been used.

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An early print is one made at roughly the same time as the negative by the photographer or by a person or procedure satisfactory to the photographer. The negative dated indicates the date that the negative, positive, digital file or other method was exposed. When there is a difference between the negative date and the date of printing, the later date follows the description of the photographic process.

In accordance with the Conditions of Sale, Bonhams does not guarantee the printing date of a photograph. Bonhams also does not undertake scientific testing in order to formulate our opinions on the dating of a positive print.

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The general practice is not to indicate condition or defects. Exceptions are on a strictly ad hoc basis and have no implication for the balance of the lots. Prospective bidders are urged to inspect lots or condition reports on www.bonhams.com. Notwithstanding any condition reports or catalog descriptions provided, all lots are offered and sold 'AS IS' in accordance with Bonhams' Conditions of Sale.

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This sale previews in multiple cities. Please note the property will be available for collection in New York at the time of the auction. East coast, out-of-state and international buyer property will remain available for collection in our New York gallery after the auction. Please contact the department or cashiers with inquiries or shipping requests.

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 \$150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$150,000 UP TO AND INCLUDING \$3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$3,000,000, 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.

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.

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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.

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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.

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(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:

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(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.

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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.

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- 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.
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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

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 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 Thursday May 4, 2017 without penalty. After May 4, 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.



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **4PM ON THURSDAY MAY 4, 2017** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. 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 CADOGAN TATE**, 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 CADOGAN TATE BEGINNING AT 9AM EST ON MONDAY MAY 8.

Address
 Cadogan Tate
 301 Norman Ave
 Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate 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 Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd 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 Catherine More at Cadogan Tate Fine Art Storage at
 +1 (917) 464 4346
 +1 (347) 468 9916 (fax)
 c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
 +1 (917) 464 4346 or
 c.more@cadogantatefineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 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 Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

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

PLEASE NOTE

Cadogan Tate 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.

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

OVERSIZED LOTS

89 90 94 99 103 104 107 108 109 111

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, 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:		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: _____



B 1793

Bonhams

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