Bonhams

Photographs

New York I April 9, 2021

Photographs

New York | Friday April 9, 2021 at 11am

BONHAMS

580 Madison Avenue
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SALE NUMBER

26490
Lots 1 - 199

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CATALOG: $45

ILLUSTRATIONS

Front Cover: lot 73
Inside Front Cover: lot 151
Session Page: lot 42
Inside Back Cover: lot 115
Back Cover: lot 107

PREVIEW

Saturday April 3, 12pm-5pm
Monday April 5, 10am-5pm
Tuesday April 6, 10am-5pm
Wednesday April 7, 10am-5pm
Thursday April 8, 10am-5pm

INQUIRIES

Lillian Jonsons
Cataloguer, Photographs
917-816-6018
lillian.jonsons@bonhams.com

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- The Collection of David Mamet
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Preview: Lots will be made available for in-person viewing by appointment only. Please contact the specialist department on Lillian Jonsons 917-816-6018 Laura Paterson 917-838-3299 to arrange an appointment before visiting our galleries. In accordance with Covid-19 guidelines, it is mandatory that you wear a face mask and observe social distancing at all times. Additional lot information and photographs are available from the specialist department upon request.

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AN IMPORTANT NEW ENGLAND COLLECTION

1
HORST P. HORST (1906-1999)
Lisa Fonssagrives-Penn with Harp, Paris, 1939
Gelatin silver print, printed later, facsimile signature blindstamp in the margin; signed, titled and dated in pencil on the verso.
12 x 8 3/4in (30.5 x 22.2cm)
sheet 14 x 11in (35.5 x 28cm)

$7,000 - 9,000

Provenance
Swann Galleries, New York, March 23, 2010, lot 158

Literature
Kazmaier, *Horst: Sixty Years of Photography*, Rizzoli, 1991, pl. 30

AN IMPORTANT NEW ENGLAND COLLECTION

2
GEORGE HOYNINGEN-HUENE (1900-1968)
Josephine Baker, Paris, 1929
Platinum-palladium print, printed later, Hoyningen-Huene copyright credit, titled, dated and inscribed 'From the collection of Horst' by Horst P. Horst in pencil on the verso.
9 7/8 x 7 1/8in (24.7 x 18cm)
sheet 14 x 11in (35.5 x 28cm)

$7,000 - 9,000

Provenance
Phillips New York, October 6, 2016, lot 95

AN IMPORTANT NEW ENGLAND COLLECTION

3
WILLY RONIS (1910-2009)
Deanna de Dos, 1955
Gelatin silver print, printed 1994, signed in ink in the margin; titled, dated in pencil and copyright credit stamp on the verso.
13 5/8 x 9 1/2in (34.5 x 24.1cm)
sheet 14 x 11in (35.5 x 28cm)

$2,000 - 3,000

Provenance
Rago Auctions, Post War + Contemporary Art, May 4, 2019, lot 576

AN IMPORTANT NEW ENGLAND COLLECTION

4
BILL BRANDT (1904-1983)
Camden Hill, 1949
Gelatin silver print, printed later, signed in ink on the mount.
13 3/8 x 11 1/2in (34 x 29.2cm)
mount 20 x 16in (50.8 x 40.6cm)

$4,000 - 6,000

Provenance
Phillips de Pury & Company, New York, November 14, 2009, lot 265

AN IMPORTANT NEW ENGLAND COLLECTION

5
HARRY CALLAHAN (1912-1999)
Eleanor and Barbara, 1953
Dye-transfer print, printed later, signed in stylus in the margin.
8 5/8 x 13 1/4in (21.8 x 33.5cm)
sheet 11 x 14 (28 x 35.5cm)

$3,000 - 5,000

Provenance
Christie's, New York, December 7, 2009, lot 90

AN IMPORTANT NEW ENGLAND COLLECTION

6
GEORGE TICE (BORN 1938)
Shaker Interior, Sabbathday Lake, Maine, 1971
Gelatin silver print, printed 1984, signed in pencil on the mount; titled and dated in pencil on the mount verso.
13 1/4 x 19 1/4in (31.1 x 48.8cm)
mount 22 x 28in (55.8 x 71.1cm)

$2,000 - 3,000

Provenance
Swann Galleries, New York, April 19, 2018, lot 173

AN IMPORTANT NEW ENGLAND COLLECTION

7
WEEGEE (ARTHUR FELLIG) (1899-1968)
The Flower Peddler, 1941
Gelatin silver print, '451 W. 47th Street' and 'Weegee the Famous' credit stamps on the verso.
10 x 13in (25.4 x 33cm)
sheet 11 x 14in (28 x 35.5cm)

$2,500 - 3,500

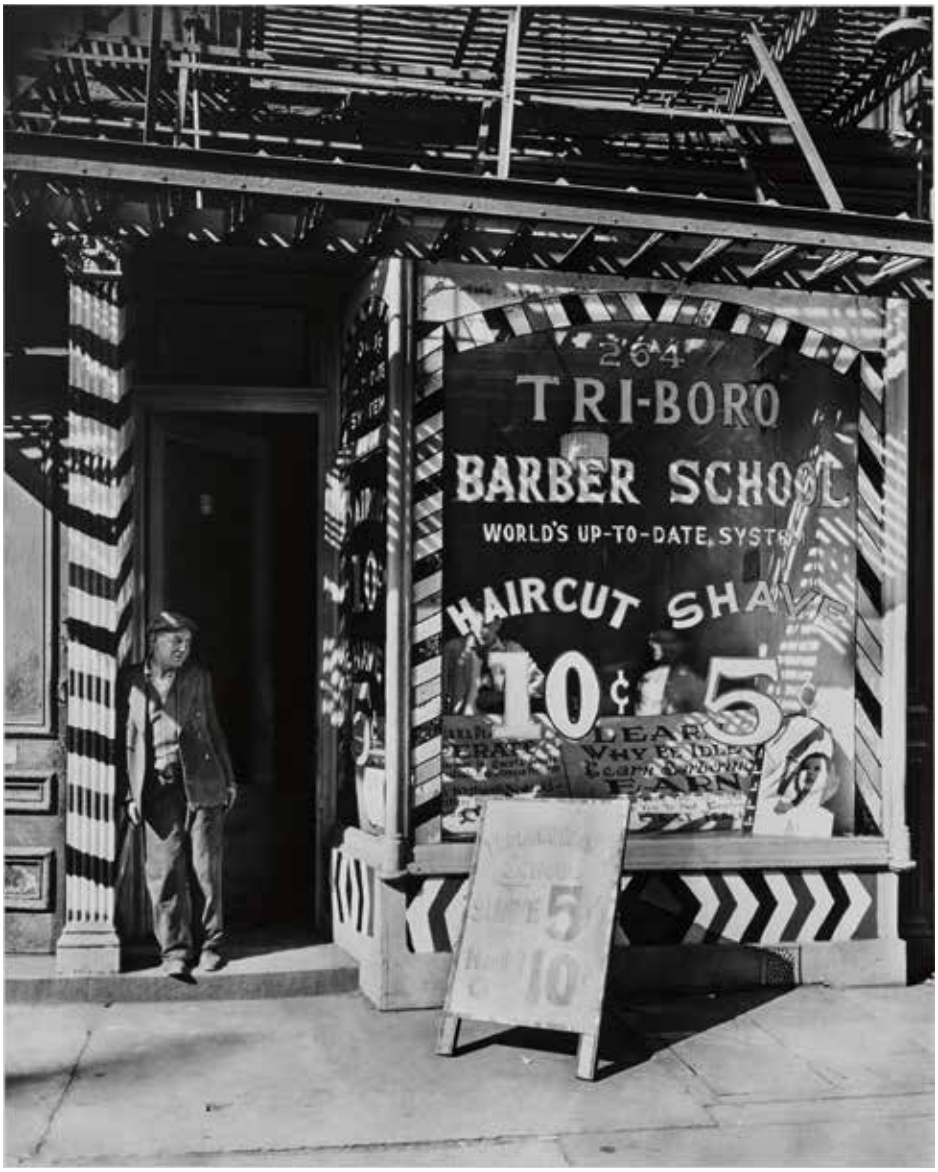
Provenance
Swann Galleries, New York, *Property From the Estate of Filmmaker Gary Winick*, April 4, 2012, lot 298

AN IMPORTANT NEW ENGLAND COLLECTION

8
LEWIS WICKES HINE (1874-1940)
Selected studies for the Child Labor Committee, c. 1909-1915
10 gelatin silver prints, printed c. 1909-1915,
each with printed caption label affixed on the frame backing.
Each 4 5/8 x 6 5/8 in. (11.7 x 16.8 cm)

$8,000 - 12,000

Provenance
With Laurence Miller Gallery, New York;
Phillips de Pury & Company, New York, 16 April 2010, lot 249;
Phillips, New York, April 2, 2015, lots 202-203



AN IMPORTANT NEW ENGLAND COLLECTION

9
BERENICE ABBOTT (1898-1991)
"New York Portfolio III", 1936
New York: Parasol Press Ltd., 1979, 12 oversized gelatin silver prints, each signed and numbered 'A' in pencil on the mount; each with portfolio copyright credit reproduction limitation stamp on the mount verso, each approximately 15 1/2 x 19 1/2in (39.3 x 49.5cm) or the reverse; mount, each 24 x 30in (61 x 76.2cm); elephant folio clamshell box and text inserts; one from an edition of 65, numbered 1-60 and lettered sequentially 'A-E'.

$15,000 - 20,000

Literature
Phillips New York, October 5, 2016, lot 52

Literature
Yochelson, *Berenice Abbott: Changing New York, The Complete WPA Project*, The New Press, 1997, all plates illustrated

FRANK LAVA
GUNSMITH
REVOLVERS
BOUGHT SOLD & REPAIRED

GREYHOUND

AN IMPORTANT NEW ENGLAND COLLECTION

10
WILLIAM EGGLESTON (BORN 1939)
Untitled (Stop sign), 1970s
Chromogenic print, signed in ink in the margin.
7 1/4 x 11 1/8in (18.4 x 28.2cm)
sheet 11 x 14in (28 x 35.5cm)

$5,000 - 7,000

Provenance
Christie's New York, April 2, 2019, lot 345

AN IMPORTANT NEW ENGLAND COLLECTION

11
WILLIAM KLEIN (BORN 1928)
Bond Apparel for Women, New York, 1954
Gelatin silver print, printed later, signed, titled and dated in pencil on the verso.
11 1/2 x 17 1/2in (29.2 x 44.5cm)
sheet 16 x 20in (40.6 x 50.8cm)

$2,000 - 3,000

Provenance
With Gallery 292, New York;
Swann Galleries, New York, October 18, 2011, lot 121

AN IMPORTANT NEW ENGLAND COLLECTION

12
GAVIN BOND
"Backstage", Volume III, 2009
12 chromogenic prints, each accompanied by a label, signed and numbered '2/10' in ink; each 26 x 22in (66 x 55.9cm) or the reverse; elephant folio clamshell box.

$5,000 - 7,000

Provenance
Phillips, de Pury & Co., New York, April 9, lot 235;
Phillips, New York, April 4, 2019, lot 232

AN IMPORTANT NEW ENGLAND COLLECTION

13

LAWRENCE SCHILLER (BORN 1936)

Muhammad Ali v. Floyd Patterson, Las Vagas, September 20, 1972
Archival pigment print, printed later, signed and numbered '2/9' in ink in the margin.
16 x 22 7/8in (40.6 x 58cm)
sheet 20 x 24In (50.8 x 61cm)

Muhammad Ali and Floyd Patterson fought two professional heavyweight boxing matches. The first took place on November 22, 1965 and the second, depicted here, on September 20, 1972. Ali won both fights through technical knockouts. This match proved to be Patterson's last fight.

$1,500 - 2,000

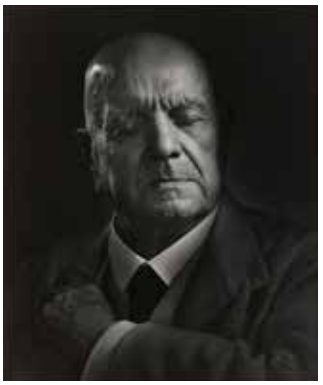
Provenance
Heritage Auctions, New York, October 12, 2018, lot 73408

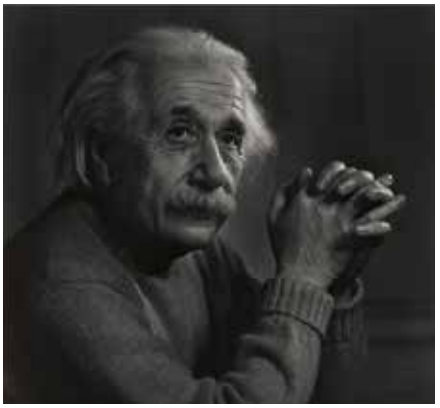
AN IMPORTANT NEW ENGLAND COLLECTION

14
YOUSUF KARSH (1908-2002)
"Fifteen Portraits", 1983
Carmel: Weston Gallery, 15 gelatin silver prints, each signed and numbered '28/100' in ink on the mount; 23 1/2 x 20in (59.7 x 40.8cm) or the reverse; mount each 30 x 24in (6.2 x 61cm) or the reverse; elephant folio clamshell case

$30,000 - 50,000

Provenance
Sotheby's New York: Friday, October 7, 2016, lot 111





15

MAN RAY (1890-1976)

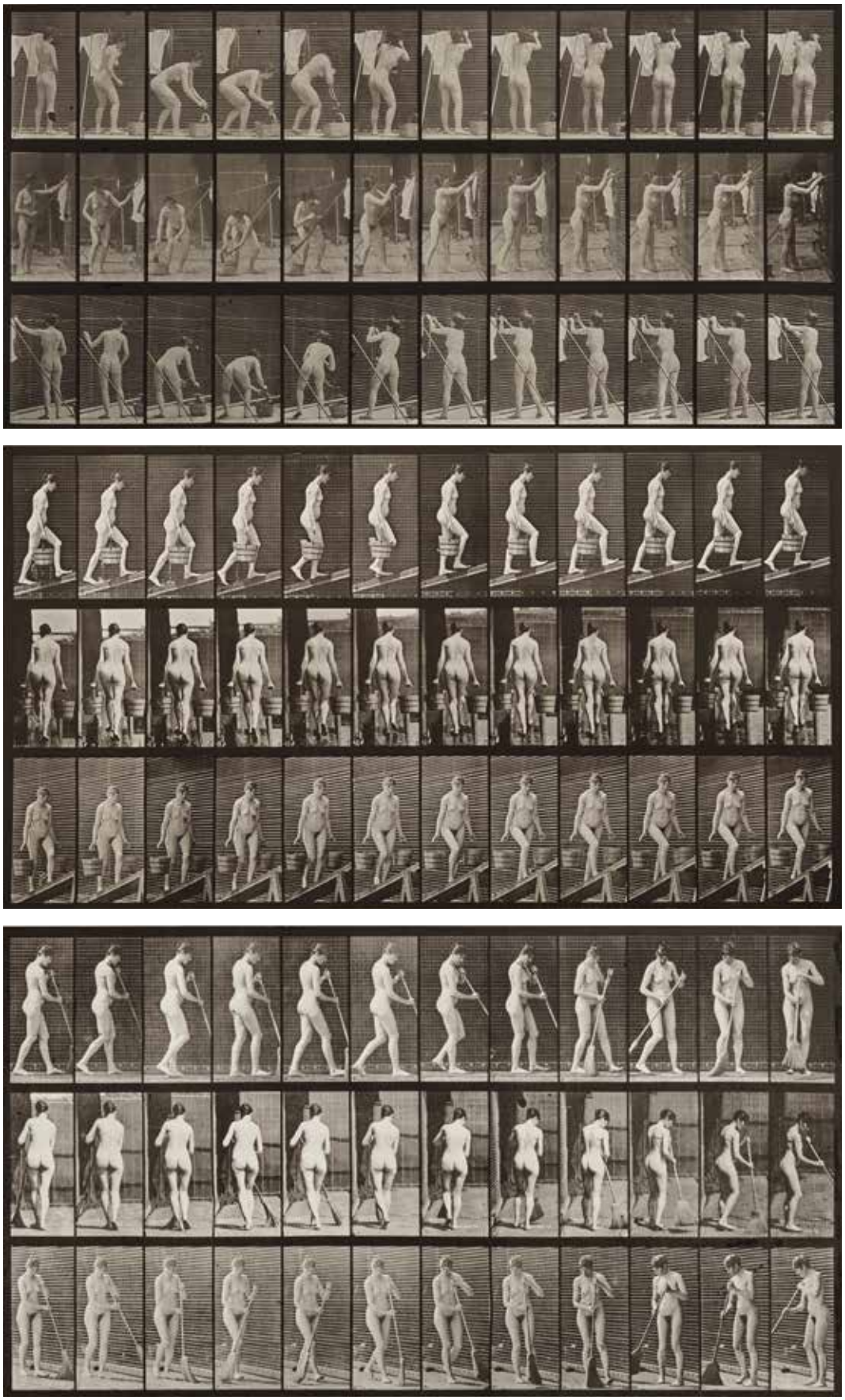
Countess Celani au Bal Blanc, Paris, c. 1930
Gelatin silver print, printed c. 1930, signed and inscribed 'Paris' in pencil on the mount; 31 bis rue de Campagne Première credit stamp on the verso.
9 x 5 1/2in (22.8 x 14cm)
11 x 7 3/4in (27.9 x 19.7cm)

$20,000 - 30,000

Provenance
With Fleischmann Vintage Works, Zurich;
Phillips, New York, 3 April 2013, lot 175;
Phillips, New York, 16 October, 2016, lot 64

Literature
French *Vogue*, August 1930
Galerie zur Stockeregg: Thirty Years, Galerie zur Stockeregg, Zurich, 2009, pl. 21

(actual size)



16

17

AN IMPORTANT NEW ENGLAND COLLECTION

16
EADWEARD MUYBRIDGE (1830-1904)
Plates 58, 81 and 434 from "Animal Locomotion", 1887
3 collotype plates, each with letterpress credit, date and plate number in the margin.
each approximately 7 1/2 x 15in (19 x 38cm)
sheet each 19 x 24in (48.2 x 61cm)

$2,000 - 3,000

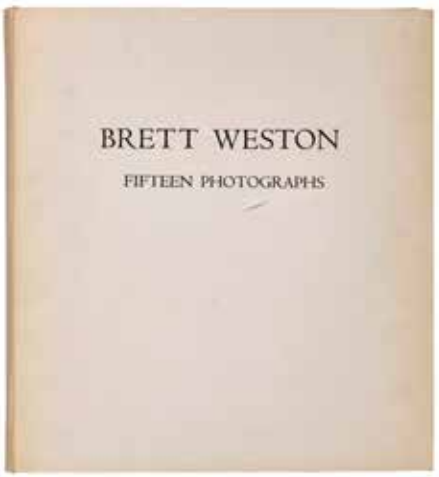
Provenance
Swann Galleries, New York, October 19, 2017, lot 28

AN IMPORTANT NEW ENGLAND COLLECTION

17
BRETT WESTON (1911-1993)
Untitled (Trees in water), 1960
Gelatin silver print, signed and dated in pencil on the mount.
15 x 19in (38 x 48.2cm)
mount 22 x 25in (56 x 65.5cm)

$4,000 - 6,000

Provenance
Swann Galleries, New York, *Photographs from the Stephen White Collection*, March 22, 2010, lot 96

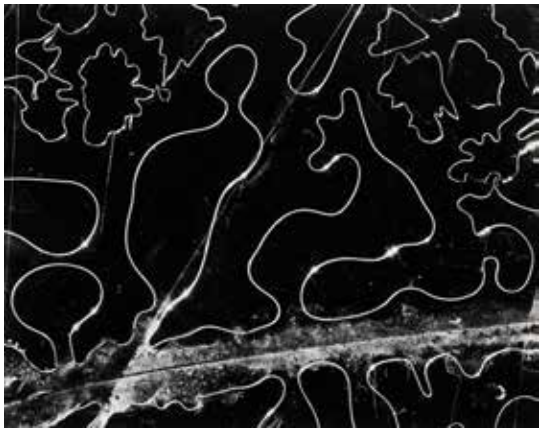


AN IMPORTANT NEW ENGLAND COLLECTION

18
BRETT WESTON (1911-1993)
"Fifteen Photographs", 1934-1960
Self-published, 1961, 15 gelatin silver prints, each signed and dated in pencil on the mount and the mount verso; inscribed 'For Art and Kathleen - Brett - 1966' in ink on the inside lid of the accompanying folio folding case.
each approximately 7 5/8 x 9 5/8in (19.4 x 24.4 cm) or the reverse mount 15 x 13 1/4in (38 x 34.2cm)

$20,000 - 30,000

Provenance
Sotheby's, New York: October 3, 2018, lot 105



AN IMPORTANT NEW ENGLAND COLLECTION

19
JUDY DATER (BORN 1941)
Imogen and Twinka, Yosemite, 1974
Gelatin silver print, printed later, signed, titled, and dated in pencil on the verso.
13 x 9 3/4in (33 x 24.7cm)
sheet 14 x 11in (35.5 x 28cm)

$2,000 - 3,000

Provenance
Swann Galleries, New York, October 19, 2017, lot 138

AN IMPORTANT NEW ENGLAND COLLECTION

20
EDWARD S. CURTIS (1868-1952)
Untitled (Native American woman and canoe), c. 1904
Gelatin silver border print, signed in pencil in the margin.
7 1/2 x 5 1/2in (19 x 14cm)
sheet 10 x 8in (25.4 x 20.3cm)

$1,800 - 2,200

Provenance
Swann Galleries, New York, May 15, 2008

AN IMPORTANT NEW ENGLAND COLLECTION

21
CLARENCE WHITE (1871-1925)
Nude en plein air, 1919
Platinum print, signed in pencil on the mount; typed credit, title and dated on The Museum of Modern Art, New York, label affixed on the mount verso.
9 1/2 x 7 1/8in (24.1 x 18.1cm)
sheet 19 x 14in (48.2 x 35.6cm)

$7,000 - 9,000

Provenance
Gift of Mrs. Willard Helburn, South Carolina;
to The Museum of Modern Art, New York;
Swann Galleries, New York, May 15, 2008, lot 299

AN IMPORTANT NEW ENGLAND COLLECTION

22
FRANTIŠEK DRTIKOL (1883-1961)
Nude, 1920s
Pigment print, flush-mounted, copyright credit blindstamp on the recto.
image/ flush-mount 8 3/4 x 11 1/2in (22.2 x 29cm)

$5,000 - 7,000

Provenance
With Gallery Kicken, Berlin;
to a private collection, 1990;
Christie's New York, *The Face of the Century: Photographs from a Private Collection*, April 2, 2019, lot 121

Literature
Birgus, *Fotograf Frantisek Drtikol*, Prostol, 1994, pl. 73
Birgus, *The Photographer Frantisek Drtikol*, Kant, 2000, pl. 68
Fárová, *Frantisek Drtikol, Workbook of A Photographs*, Svet, 2006, 17.A
Kicken, *Drtikol Photographs*, Hatje Cantz, 2012, p. 48

(actual size)

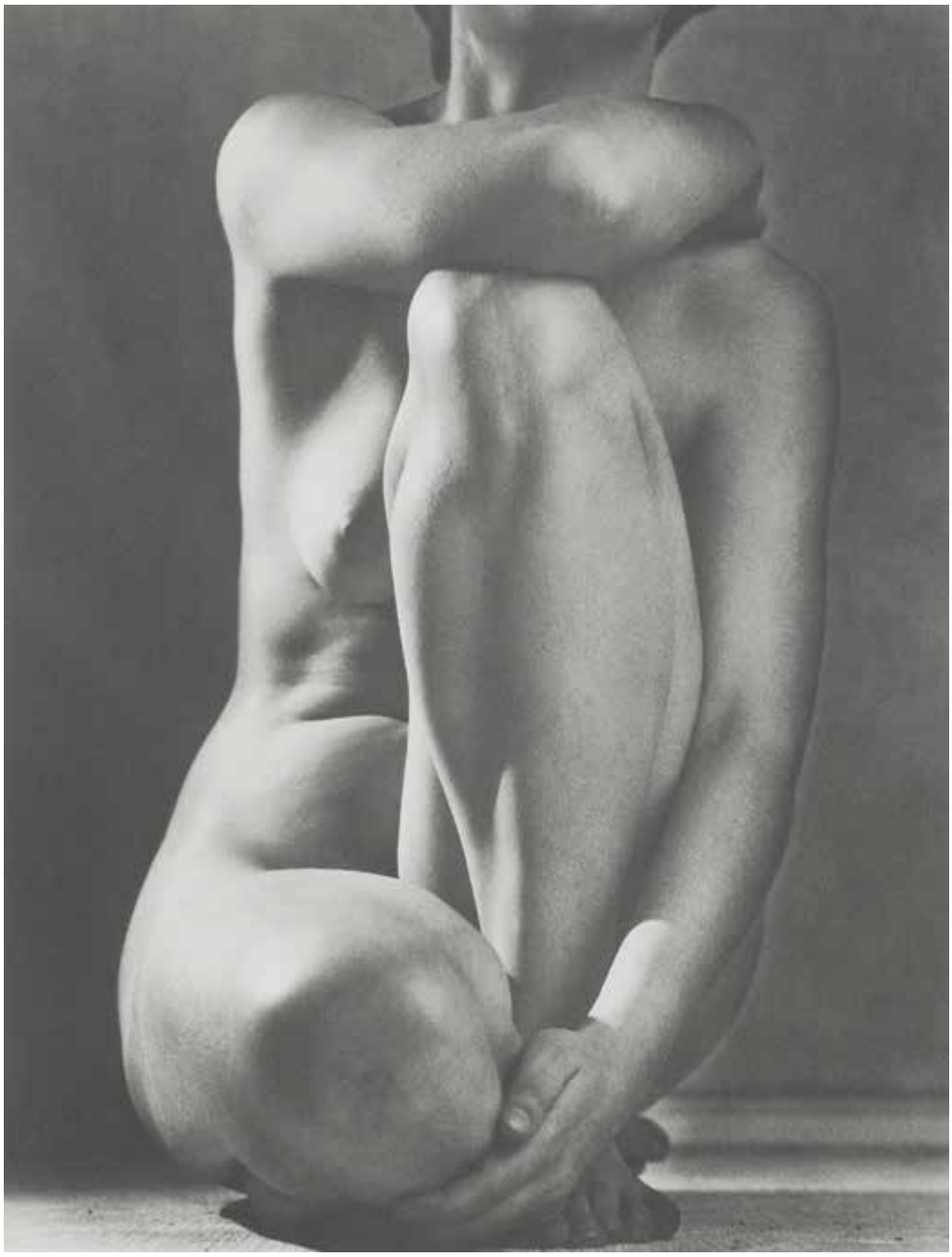
AN IMPORTANT NEW ENGLAND COLLECTION

23
EDWARD WESTON (1886-1958)
Nude, 1934
Gelatin silver print, printed later by Cole Weston, signed, credit, titled, dated and notation '151 N' by Cole Weston on the mount verso.
3 1/2 x 4 1/2in (8.7 x 11.4cm)
mount 13 1/4 x 14 1/4in (33.6 x 36.2cm)

$2,000 - 3,000

Provenance
Swann Galleries, New York, October 22, 2009, lot 146

Literature
Abbott, ed., *Edward Weston's Book of Nudes*, Getty Publications, 2007, unpaginated

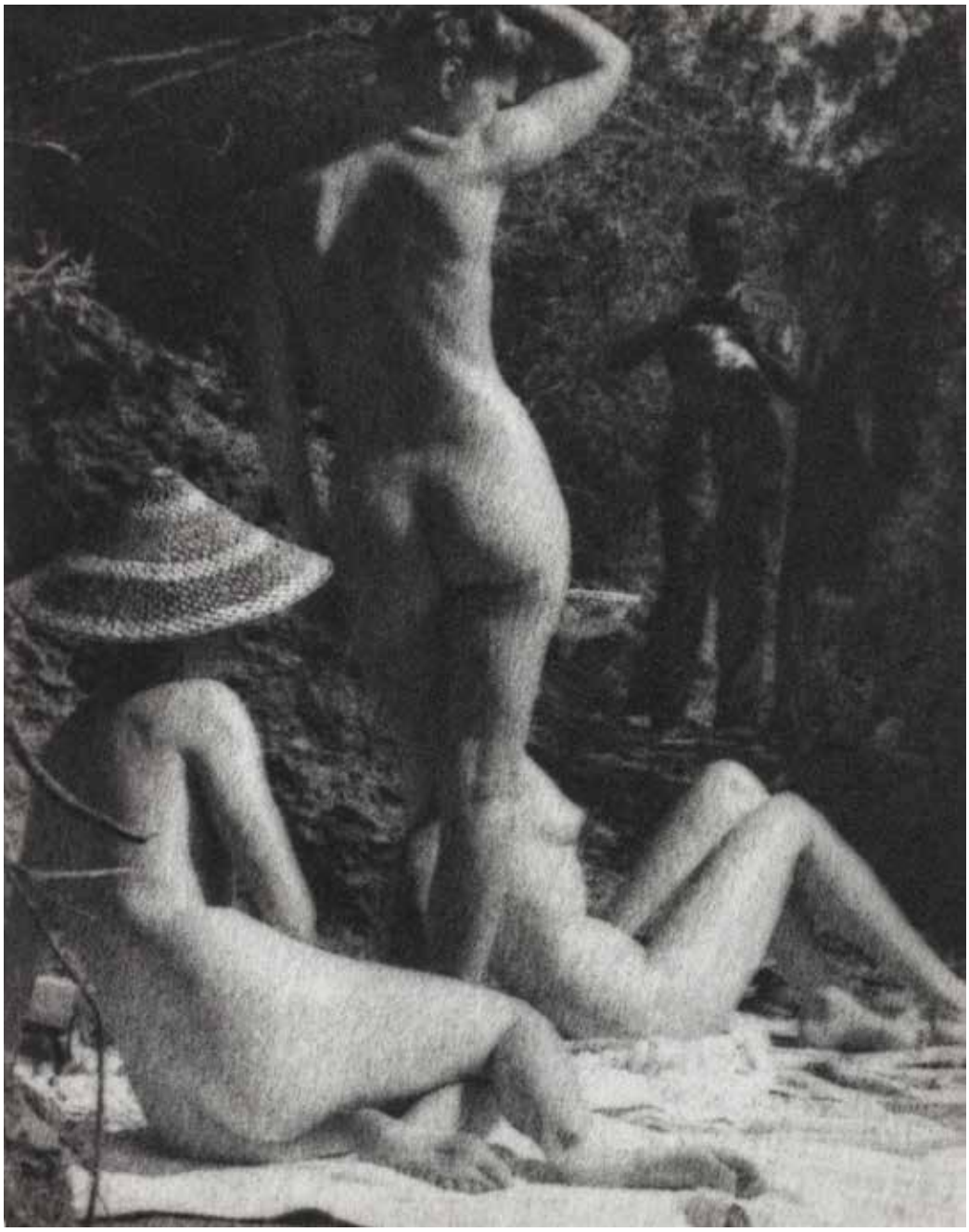


AN IMPORTANT NEW ENGLAND COLLECTION

24
RUTH BERNHARD (1905-2006)
Classic Torso, 1960
Platinum-palladium print, printed later, signed in pencil in the margin.
12 3/4 x 9 1/2in (32.4 x 24.1cm)
sheet 16 x 13in (40.6 x 33cm)

$3,000 - 5,000

Provenance
Artnet, September 11, 2018



AN IMPORTANT NEW ENGLAND COLLECTION

25
MAN RAY (1890-1976)
Cannes, 1933
Gelatin silver print, printed later, credit initials twice in pencil and 'Epreuve originale Atelier Man Ray, Paris' credit stamp on the verso.
9 3/4 x 7 5/8in (24.8 x 19.3cm)

$5,000 - 7,000

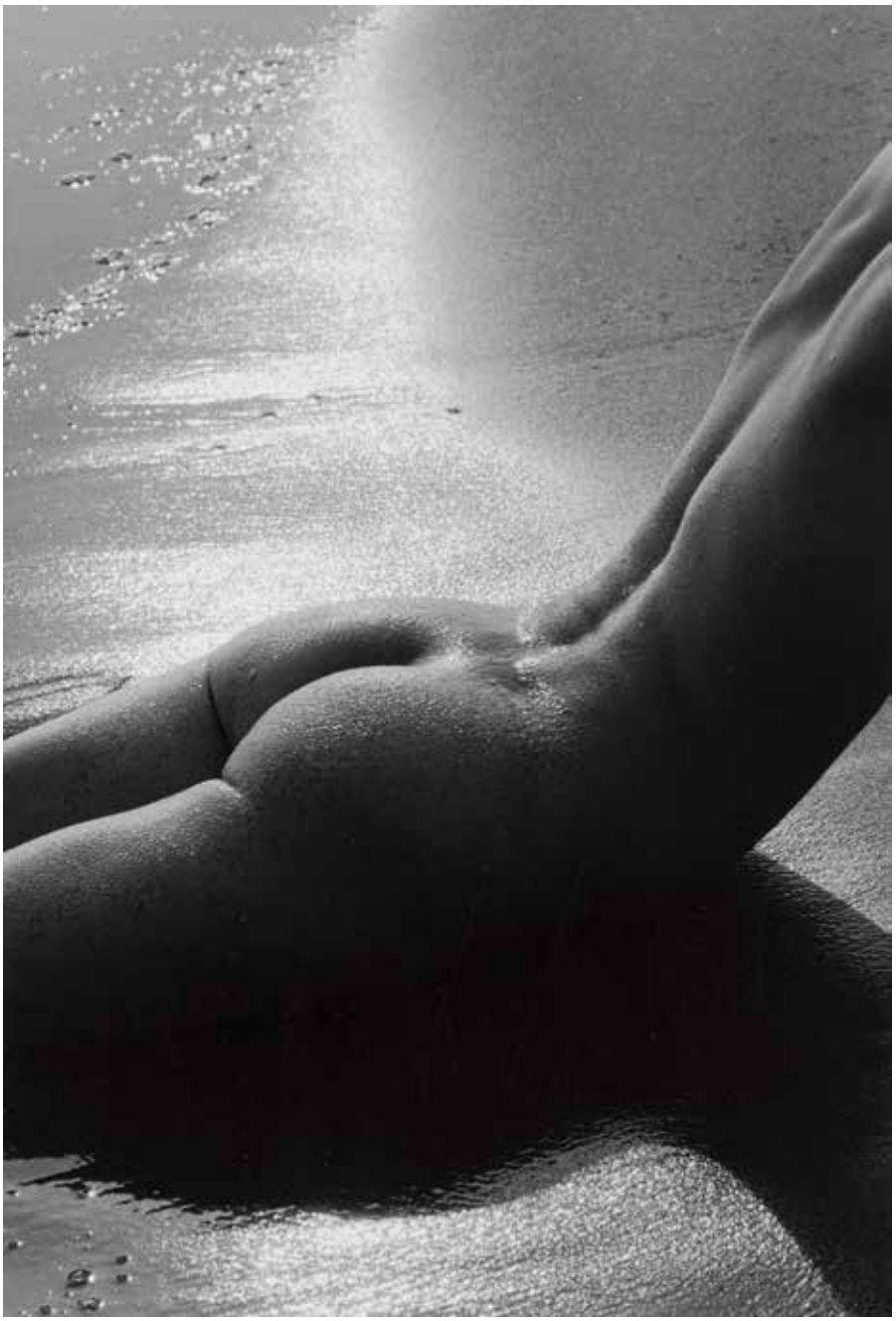
The Estate of Thomas Solley;
Christie's, New York, February 14, 2007, lot 14

AN IMPORTANT NEW ENGLAND COLLECTION

26
RUTH BERNHARD (1905-2006)
Luminous Body, 1962
Gelatin silver print, printed later, signed in pencil on the mount; signed, titled and dated in pencil on the mount verso.
13 1/2 x 5 3/4in (34.2 x 14.6cm)
mount 20 x 16in (50.8 x 40.6cm)

$2,500 - 3,500

Provenance
Christie's New York, *An American Journey: The Diann G. and Thomas A. Mann Collection of Photographic Masterworks*, October 5, 2018, lot 137



AN IMPORTANT NEW ENGLAND COLLECTION

27
LUCIEN CLERGUE (1934-2014)
Nude, Camargue, 1971
Gelatin silver print, printed c. 2006, signed by the artist in pencil, credit, titled and dated in an unknown hand in ink on the verso.
13 3/4 x 9 3/8in (35 x 23.8cm)
sheet 16 x 12in (40.6 x 30.5cm)

$2,000 - 3,000

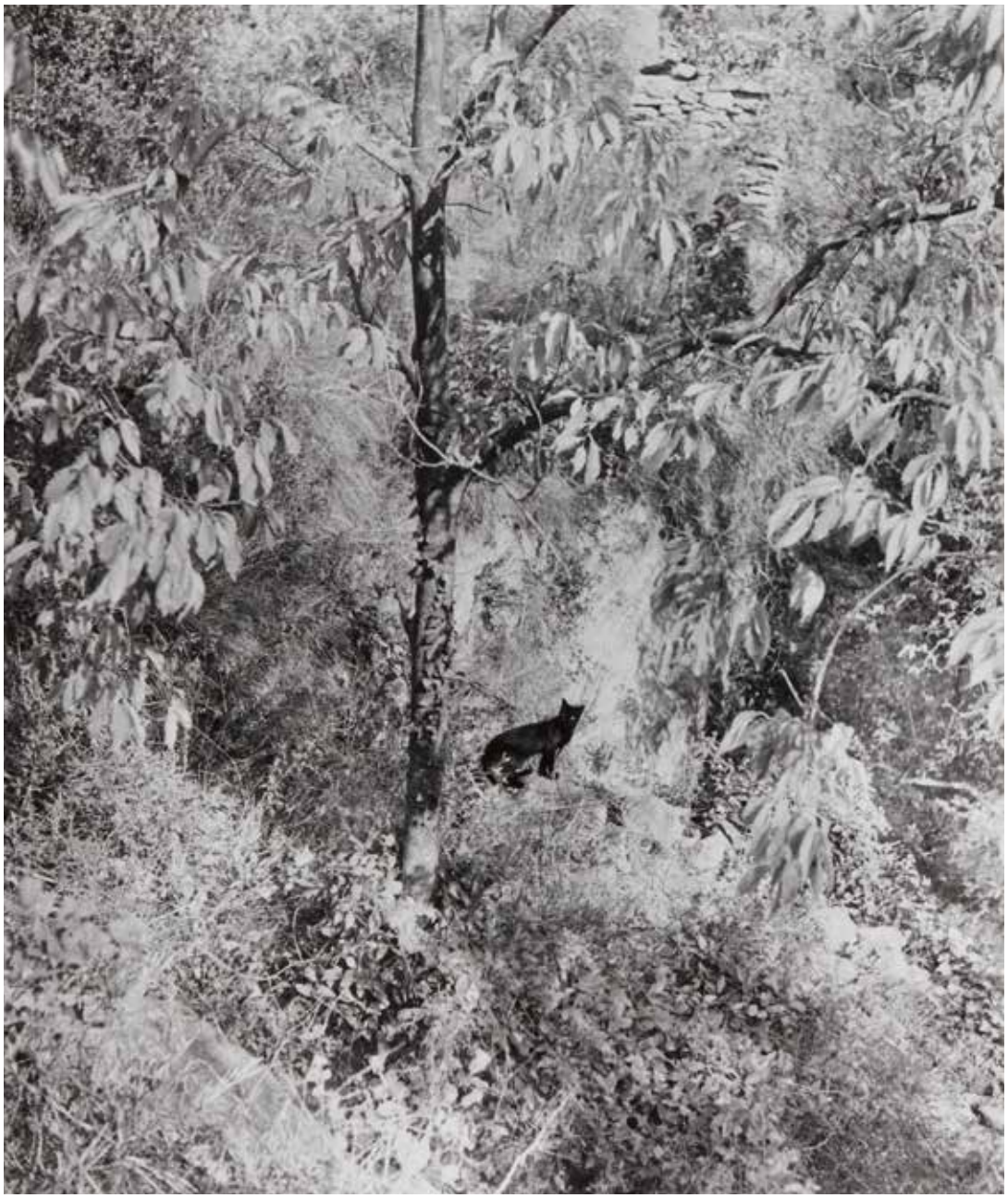
Provenance
Swann Galleries, New York, October 21, 2008, lot 323

AN IMPORTANT NEW ENGLAND COLLECTION

28
LUCIEN CLERGUE (1934-2014)
Nu de Paris, 1980s
Gelatin silver print, printed later, Signed and numbered '49/50' in ink in the margin.
14 1/2 x 10in (36.8 x 24.4cm)
sheet 16 x 12in (40.6 x 36.5cm)

$1,200 - 1,800

Provenance
Galerie Bassenge, Berlin, November 30, 2016, lot 4140



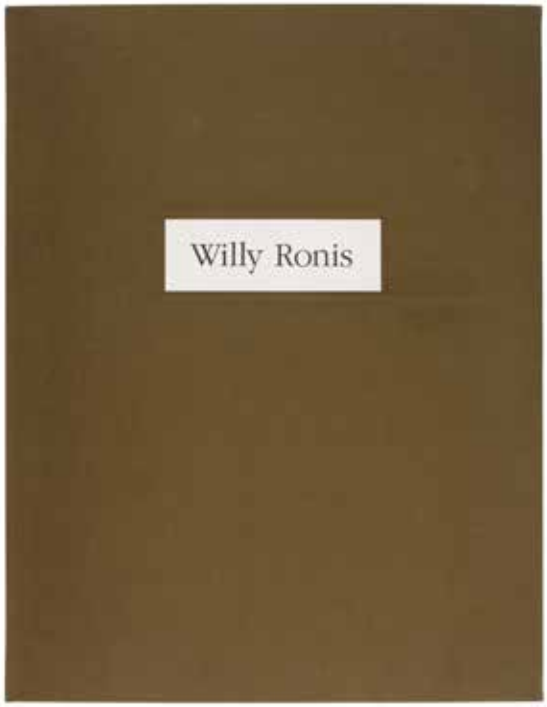
AN IMPORTANT NEW ENGLAND COLLECTION

29
WILLY RONIS (1910-2009)
"Willy Ronis", 1946-1956
12 gelatin silver prints, printed 1985 by Pierre-Jean Amar; each signed and numbered consecutively '1-12' in pencil in the margin; each 12 x 9 1/4in (30.5 x 23.5cm); sheet 16 x 12in (40.8 x 30.5cm) or the reverse; text inserts, signed by the artist, the printer and numbered '6/50' in pencil on the colophon; contained in a folio box.

$10,000 - 15,000

Provenance
Phillips New York, October 6, 2016, lot 73

Literature
Hamilton, *Willy Ronis: Photographs 1926-1995*, Museum of Modern Art, Oxford, 1995, all illustrated


Willy Ronis

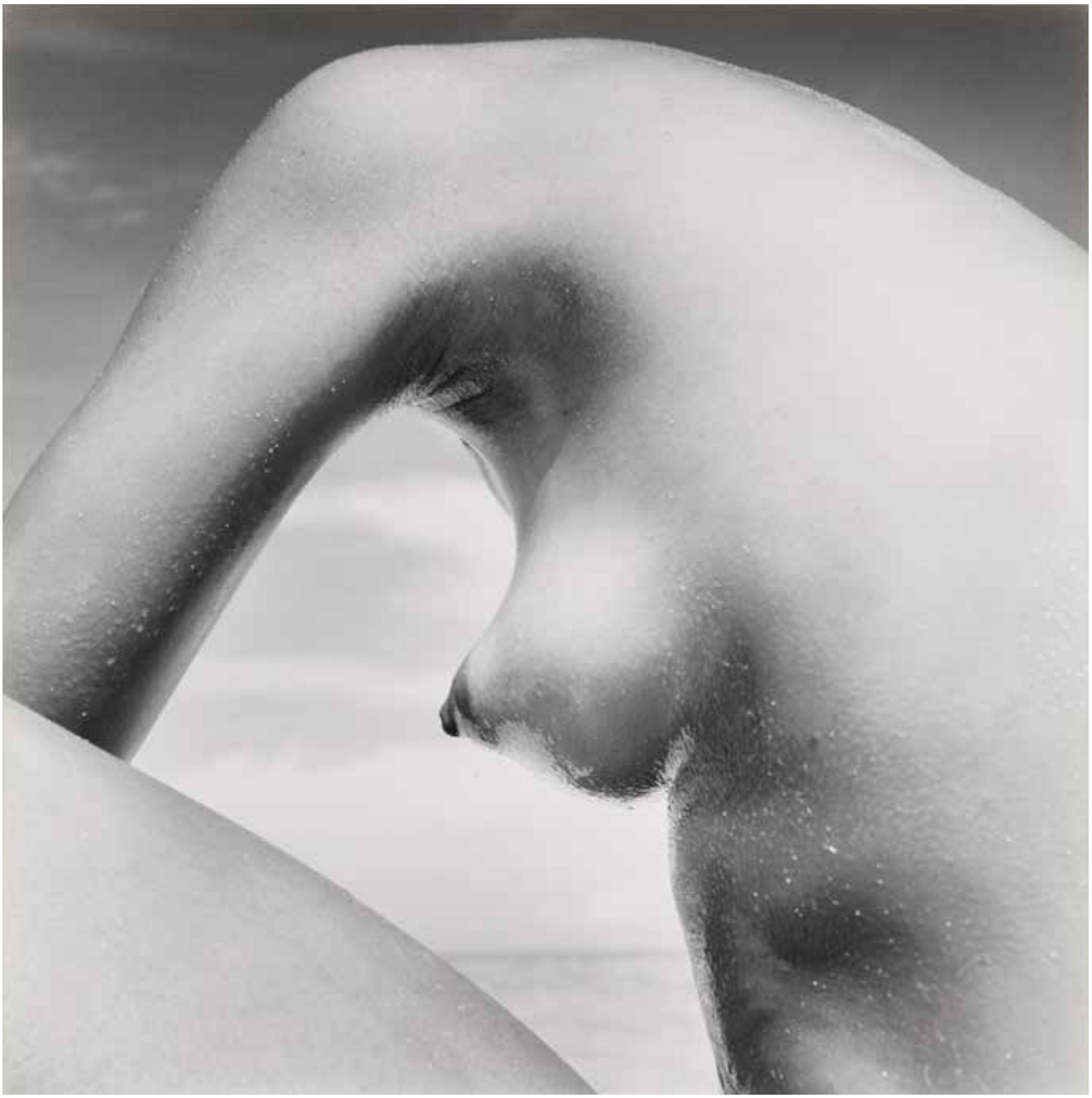
VARIOUS PRIVATE COLLECTIONS

30
ROBERT MAPPLETHORPE (1946-1989)
Lydia, 1985
Gelatin silver print, flush-mounted, signed and dated by the artist, titled, dated, numbered '1/10', MAP notation '1572' in an unknown hand in ink and copyright credit reproduction limitation stamp on the flush-mount verso.
19 x 15in (48.2 x 38cm)
sheet / flush-mount 19 3/4 x 15 3/4in (50.1 x 40cm)

$20,000 - 30,000

Provenance
With Robert Miller Gallery, New York

Literature
Marshall, *Robert Mapplethorpe*, Whitney Museum of American Art/ New York Graphic Society/ Little Brown & Co., 1988, p. 147, for a variant



31

RICHARD AVEDON (1923-2004)

Lauren Hutton, Great Exuma, 1968
Gelatin silver print, printed c. 1968, signed and dated in the margin; accompanied by two volumes, *Richard Avedon: Evidence 1954-1994*, Random House, 1994, first edition folio hardcover volume with dustjacket, signed, inscribed and dated '1.2.95' in ink on a front endpaper; and *Richard Avedon: Observations*, C.J. Bucher AG, Camera Verlag, 1959, first Swiss edition folio hardcover volume with slipcase.
(print) 14 7/8 x 14 5/8in (37.7 x 37.2cm)
mount 20 x 16in (50.8 x 40.6cm)

$10,000 - 15,000

32

DAVE HEATH (1931-2016)

Washington Square, 1957
Gelatin silver print, printed c. 1957, signed twice, titled and dated in pencil on the mount verso.
13 1/2 x 4 1/4in (34.2 x 10.7cm)
mount 14 x 11in (35.5 x 28cm)

$1,500 - 2,000

33
HENRI CARTIER-BRESSON
Siphnos, 1961
Gelatin silver print, printed 1970s, signed in ink in the margin.
10 1/4 x 15 1/4in (20 x 38.5cm)
sheet 16 7/8 x 13in (33 x 43cm)

$7,000 - 9,000

Provenance
Acquired directly from the artist via Helen Wright, New York (the artist's agent), purchased c. 1980

34

HARVEY EDWARDS

Leg Warmers, 1978
Unique chromogenic print, printed later, signed in ink on the recto; signed in pencil on the mount.
25 3/4 x 19 1/2in (65.5 x 49.5cm)
mount 32 x 24 1/4in (81.3 x 61.5cm)

$15,000 - 22,000

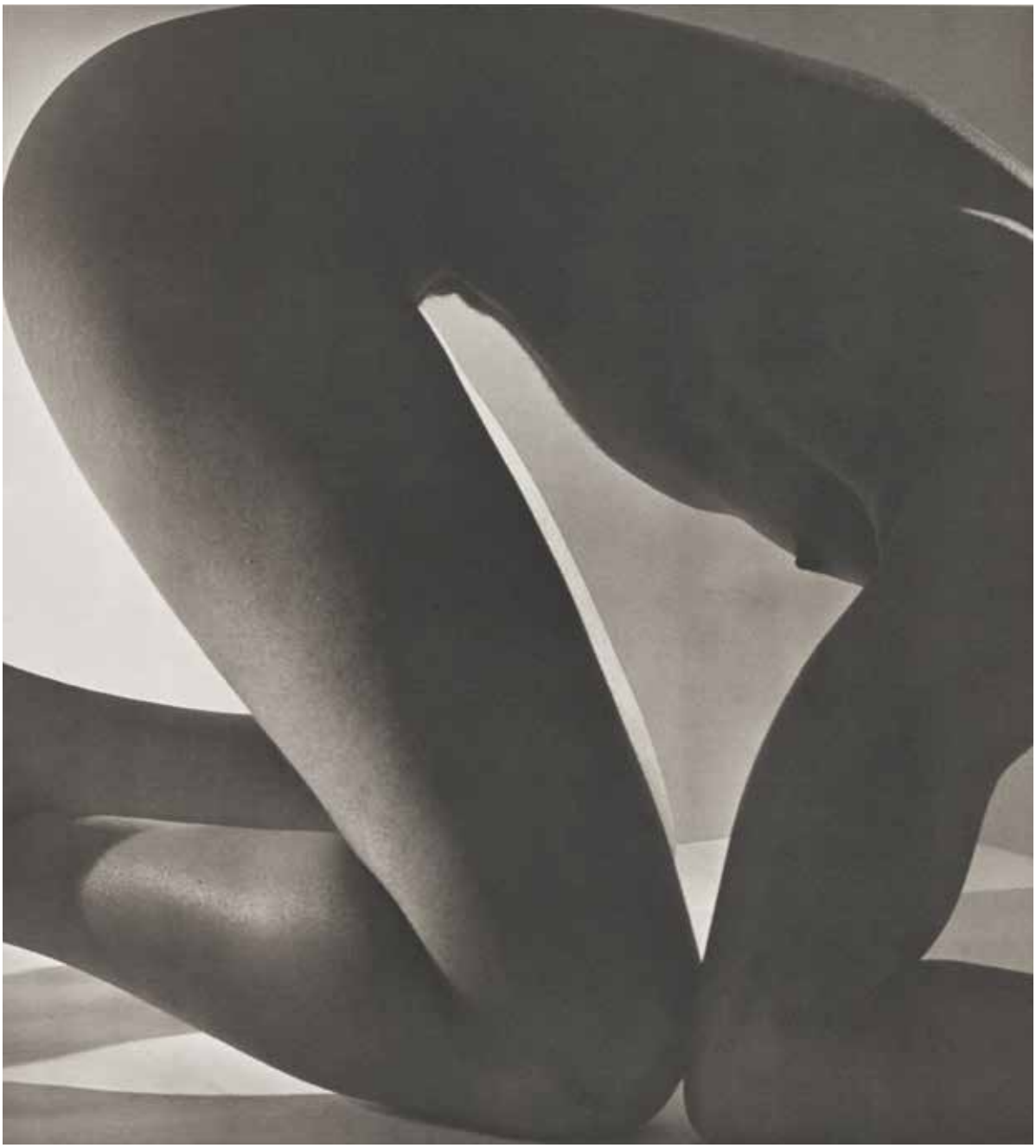
The work was created by Harvey Edwards, for over 45 years a celebrated dance photographer, who was inspired by his cousin Bruce Marks, a principal dancer with The American Ballet Theatre. Edwards marveled at the punishingly long hours and sheer stamina required to dance at this level and sought to capture these qualities in his images. His best-selling book *The Art of Dance* (with introduction by Marks), published in 1989, was a compilation of moments in the lives of these dedicated and gifted performers.

During the course of his successful career, Edwards has collaborated with a host of artistic directors Mikhail Baryshnikov, Alvin Ailey, Robert Joffrey, Merce Cunnigham and Peter Martins, while his many charitable projects have brought him into contact with Hollywood celebrities Robert Redford, Paul Newman and Joanne Woodward, Cary Grant and Tony Bennett. Edwards' works hang in the Pompidou in Paris and the LA County Museum of Art, among others.

This image of *Leg Warmers*, hitherto only available as a poster, has been exhibited in over 200 popular television shows and movies, such as *Saturday Night Live, Annie, Friends, Ellen, Will and Grace* and *Sex and the City*, to name just a handful. The image has also featured in commercials for Hofstra University, Ernst and Young, Wang, Geico, Ray-Ban, and Dr. Pepper.

This print is unique and no others will be created as the original transparency from which it was made was destroyed by fire some time ago.

A portion of the proceeds of the sale of *Leg Warmers* will be donated to St. Jude's Children's Research Hospital.



35
HORST P. HORST (1906-1999)
Triangles, 1952
Platinum-palladium print, signed in pencil in the margin, signed, titled, dated and numbered '13/15' in pencil on the verso.
16 1/8 x 14 1/4in (41 x 36.2cm)
sheet 21 1/2 x 18 3/8in (31.7 x 46.7cm)

$7,000 - 9,000

Literature
Kazmaier, *Horst: Sixty Years of Photography*, Rizzoli, 1991, pl. 104

36
STEVE MCCURRY (AMERICAN, BORN 1950)
Aranyaprathet, Thailand, 1988
Archival pigment print, printed before 2004, signed and numbered 'AP' in pencil in the margin.
12 x 18in (30.5 x45.7cm)
sheet 16 x 20in (40.6 x 50.8cm)

$2,000 - 3,000

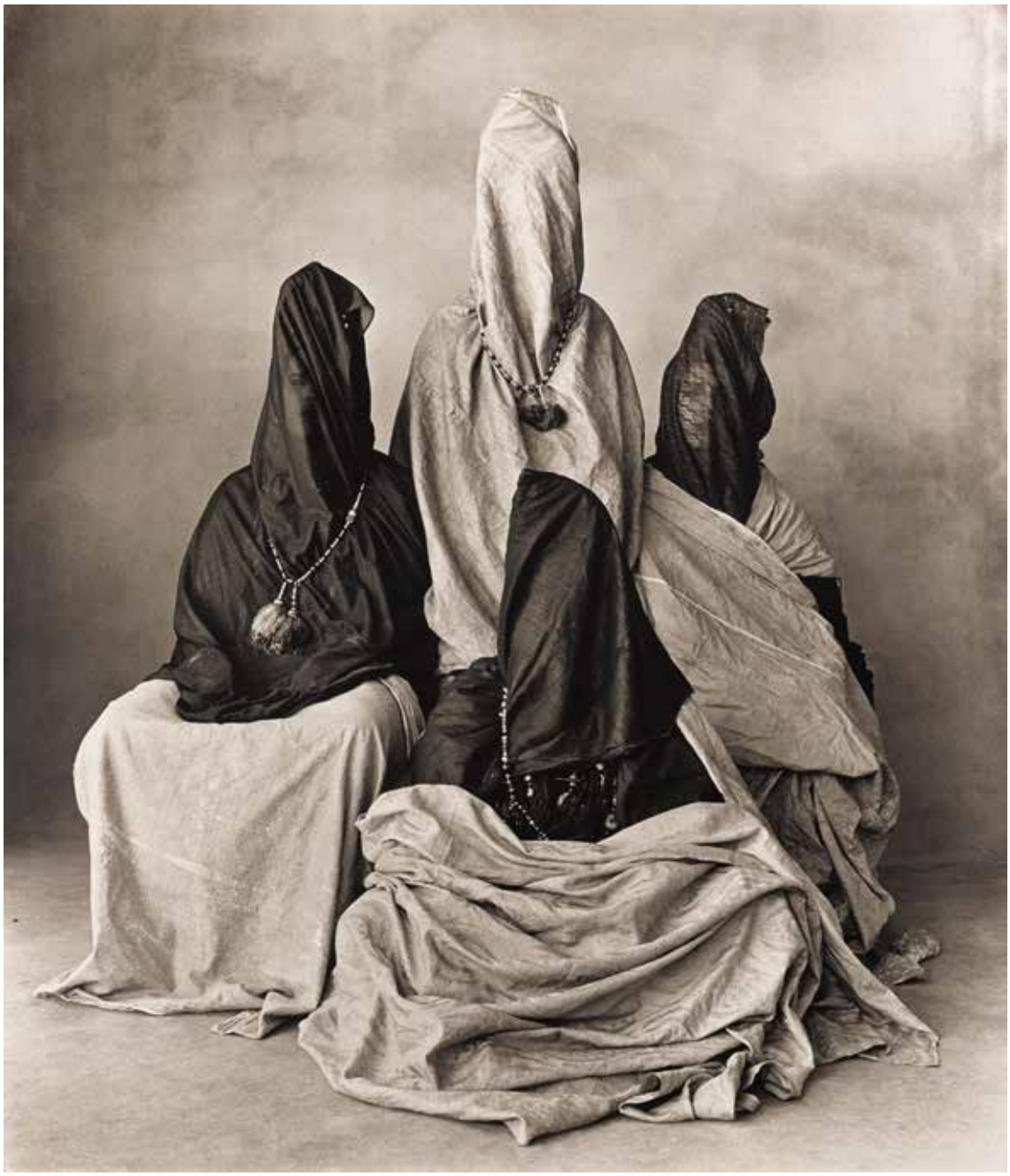
Provenance
Acquired directly from the artist

Literature
Steve McCurry, South Southeast, Phaidon, 2000, np

Exhibited
Steve McCurry: Photographs of Asia, Boca Raton Museum of Art, Florida, June 16-August 29, 2004

37
MANDY VAHABZADEH (BORN 1955)
Fatehpur, India, 2003
Archival pigment print, signed, titled, dated and numbered '16/25'
in pencil on the verso.
18 x 12in (45.7 x 30.5cm)
sheet 20 x 16in (50.8 x 40.6cm)

$2,000 - 3,000



38

IRVING PENN (1917-2009)

Four Guedras (Morocco), 1971
Platinum-palladium print, flush-mounted on aluminum, printed November 1985, signed, initialed, titled, dated, numbered '11/18' in pencil, stamped 'Hand-coated by the photographer' and Penn/ Condé Nast copyright credit and edition stamps on the flush-mount verso.
sheet /flush-mount 22 3/4 x 19 5/8in (57.8 x 49.8cm)

$50,000 - 70,000

Provenance
With Michael Shapiro Gallery, San Francisco

Literature
Foresta and Stapp, *Irving Penn: Master Images*, Smithsonian Institution Press, 1990, cat. no. 44, p. 57
Lehnherr and Blanchard, *Irving Penn: Collection Privé, Privatsammlung*, Musée d'art et d'histoire/ Éditions Benteli, 1994, cat. no. 64, p.89
Foresta, *Irving Penn, Beyond Beauty*, Smithsonian American Art Museum/ Irving Penn Foundation/ Yale University Press, 2015, cat. no. 119, p.173

39 W

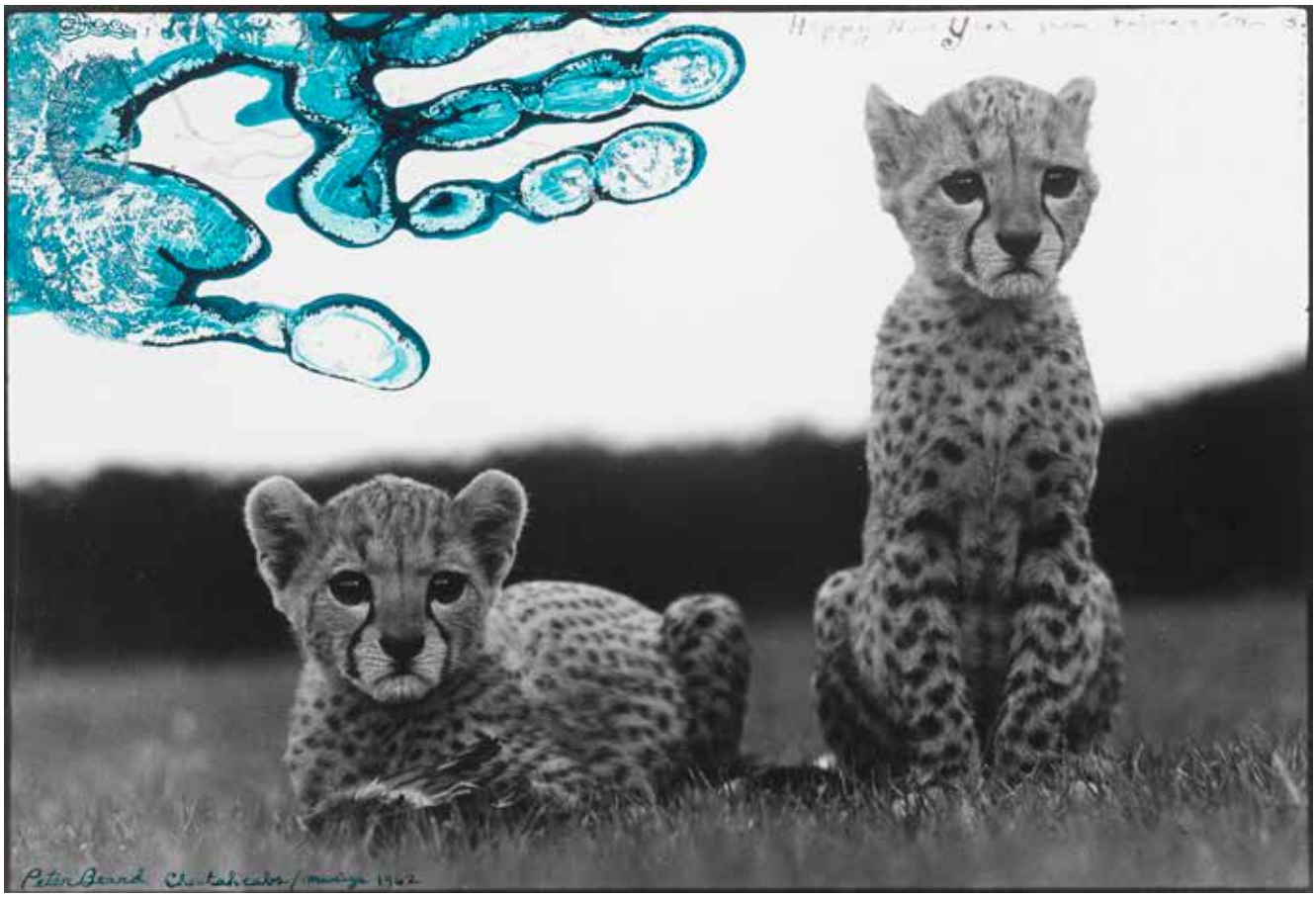
MICHEL GHATAN (BORN 1975)

Gentle Giant, Tawi, Kenya, 2020
Archival pigment print, flush-mounted, signed and numbered '4/15' in ink in the margin; accompanied by a certificate of authenticity affixed on the frame backing.
sheet /flush-mount 40 x 60in (101.5 x 152.4cm)

$5,000 - 7,000

Literature
Michel Ghatan, Photo London Academy Publications, No. 36., 2020, pp. 34-35

Since first traveling to Tanzania in 2010, Michel Ghatan has dedicated himself to photographing East African wildlife, seeking its beauty and remoteness in stark contrast with his usual life in London. Ghatan has subsequently also explored Kenya and Botswana, tracking wildlife with the help of local Maasai, Kikuyu and Samburu warriors - often on walking safaris, the most sensitive way of meeting and photographing these magnificent, often endangered, animals. Ghatan photographs using a 35mm lens as close as two meters away from his subjects. His *Gentle Giant* is the last portrait of Tim, this famous "super-tusker", taken just before the animal's death.

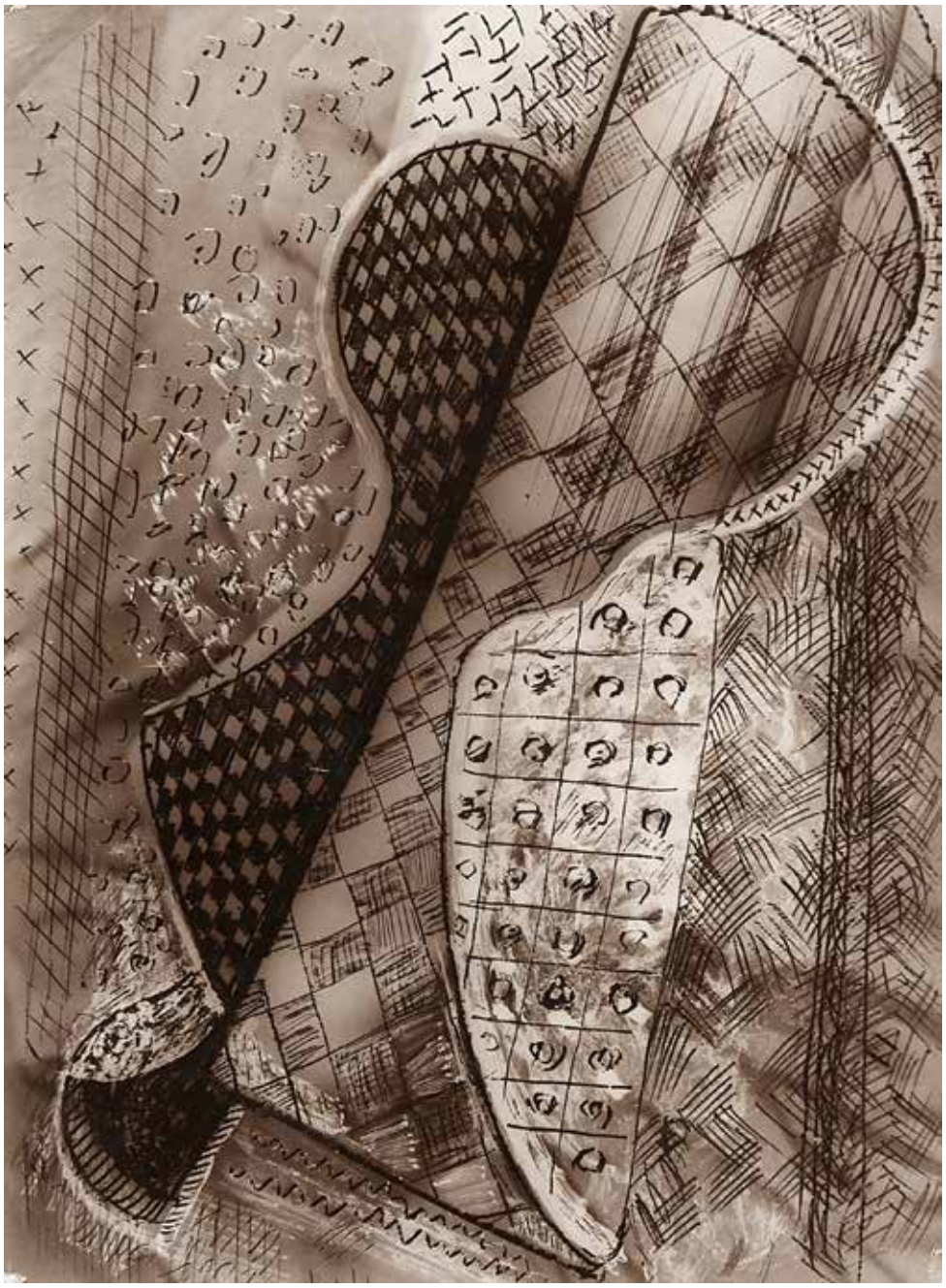


40

PETER BEARD (AMERICAN, 1938-2020)

Orphaned Cheetah Cubs, 1968
Gelatin silver print with applied blue handprint, printed later, signed, titled, dated and inscribed in ink on the recto.
8 1/4 x 12 1/2in (21 x 31.7cm)
sheet 8 5/8 x 12 7/8in (22 x 32.7cm)
mount 14 x 18in (35.5 x 45.6cm)

$40,000 - 60,000



41

BRASSAÏ (1899-1984)

Transmutation 17, 1934-1935
Gelatin silver print; 'Succession Brassaï Estate' stamp on the verso.
9 1/2 x 6 3/4in (23.5 x 17.4cm)

$10,000 - 15,000

Provenance
With Galerie Karsten Grève, St. Moritz

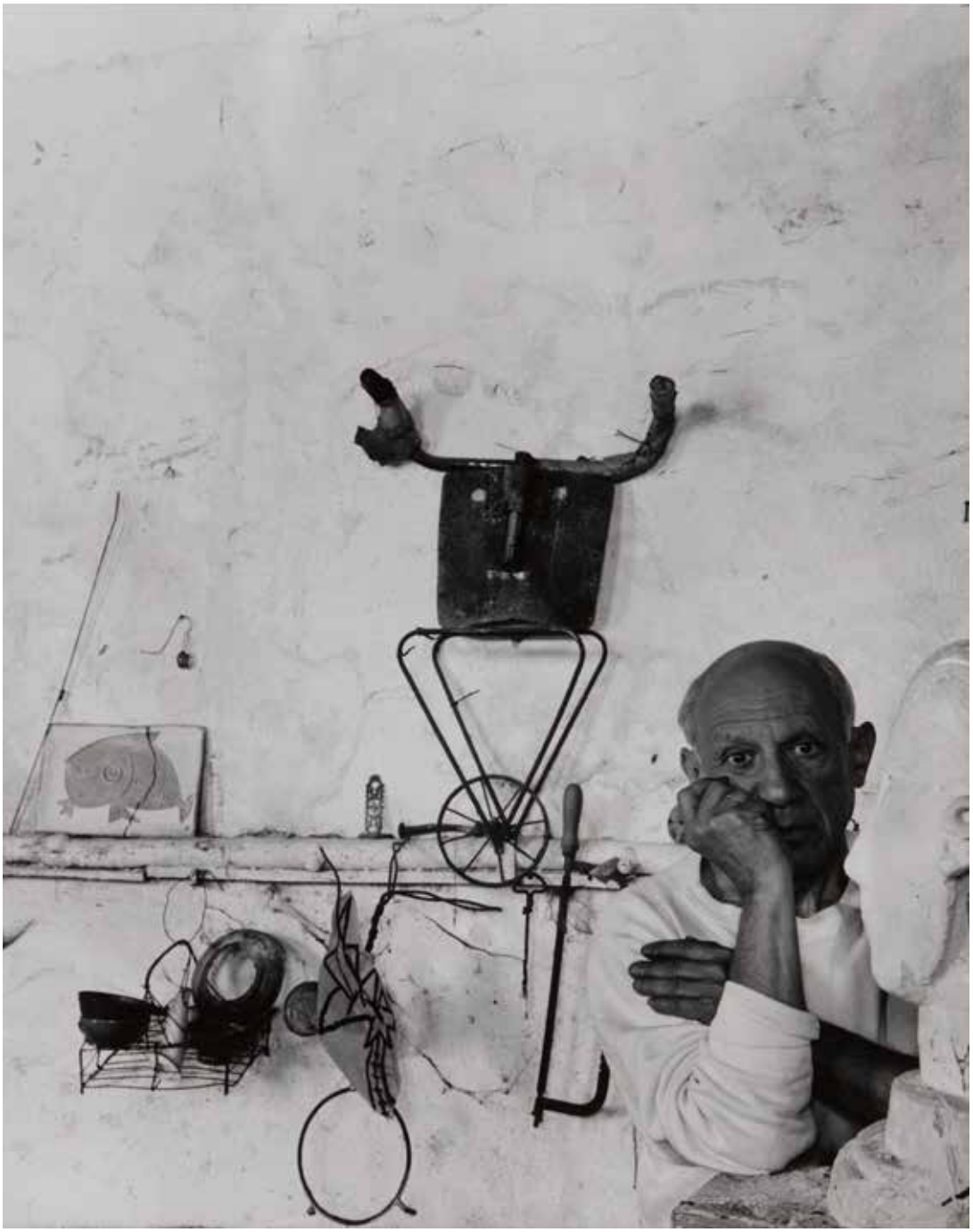
In 1934, directly inspired by a two-year collaboration with Pablo Picasso, Brassaï decided to experiment with c. 30 glass plate negatives of female nudes he had photographed from 1931 to 1935, printing each in various states of manipulation. This is one of these original creations in gelatin silver.
In 1967, Brassaï published a selection of twelve photogravures from the series. These diagrammatic and ethereal *Transmutations* extend earlier multimedia experiments of the Dadaists and Surrealists in photomontage and collage.

42
GYORGY KEPES (1906-2001)
Untitled, Chicago, 1938
Unique gelatin silver photogram, printed c. 1938, signed in pencil on the verso.
sheet 14 x 11in (35.5 x 28cm)

$7,000 - 9,000

Provenance
The Estate of Gyorgy Kepes;
with Brent Sikkema, New York;
with Houk Friedman Gallery, New York;
to a private collection, New York

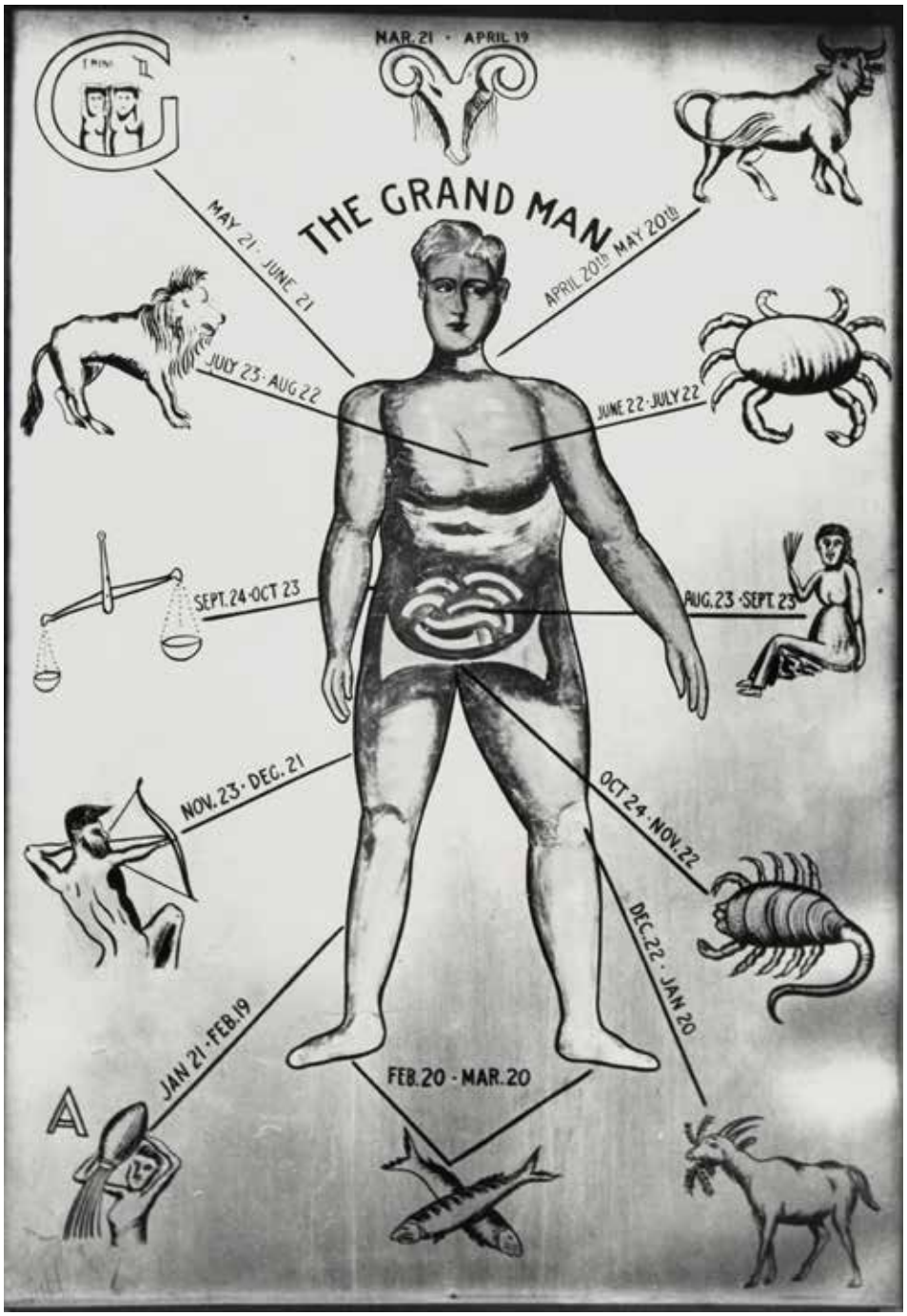
Literature
Neusüss, *Photogrammes*, Photo Poche, Editions Nathan, 1998, pl. 38, **this print reproduced**



43
ARNOLD NEWMAN (1918-2006)
Pablo Picasso, Vallauris, France, 1954
Gelatin silver print, printed later, signed, titled and dated in pencil in the margin; notation '2255-1' in pencil and copyright credit reproduction limitation stamp on the verso.
12 3/8 x 9 3/4in (31.4 x 24.7cm)
sheet 14 x 11in (35.5 x 28cm)

$2,000 - 3,000

Provenance
With Howard Greenberg Gallery, New York



44
WALKER EVANS (1903-1975)
The Grand Man, Astrologer's Sign, c. 1935
Gelatin silver print, printed later, signed in pencil on the original window mat.
7 x 4 5/8in (17.8 x 11.7cm)
sheet 10 x 8in (25.4 x 20.3cm)

$5,000 - 7,000

45

CHRIS KINDAHL

The Beatles play it cool on the set of "Help" , 1965
4 gelatin silver prints, printed c. 1965, one with 'Pix, Inc.' credit stamp and credit label affixed on the verso. (4)
various sizes from 9 x 12in (22.8 x 30.5cm) to 6 1/4 x 12in (15.9 x 30.5cm)

$3,000 - 5,000

46
LILLIAN BASSMAN (1917-2012)
Barbara Mullen, New York, c. 1958, reinterpreted 1994
Gelatin silver print, printed 1994, signed and numbered 'A/P' in pencil on the verso.
18 x 14in (45.8 x 35.5cm)
sheet 20 x 16in (50.8 x 40.6cm)

$8,000 - 12,000

Provenance
Acquired directly from the artist

Literature
Solomon, *Lillian Bassman: Women*, Abrams, 2009, p. 127

47

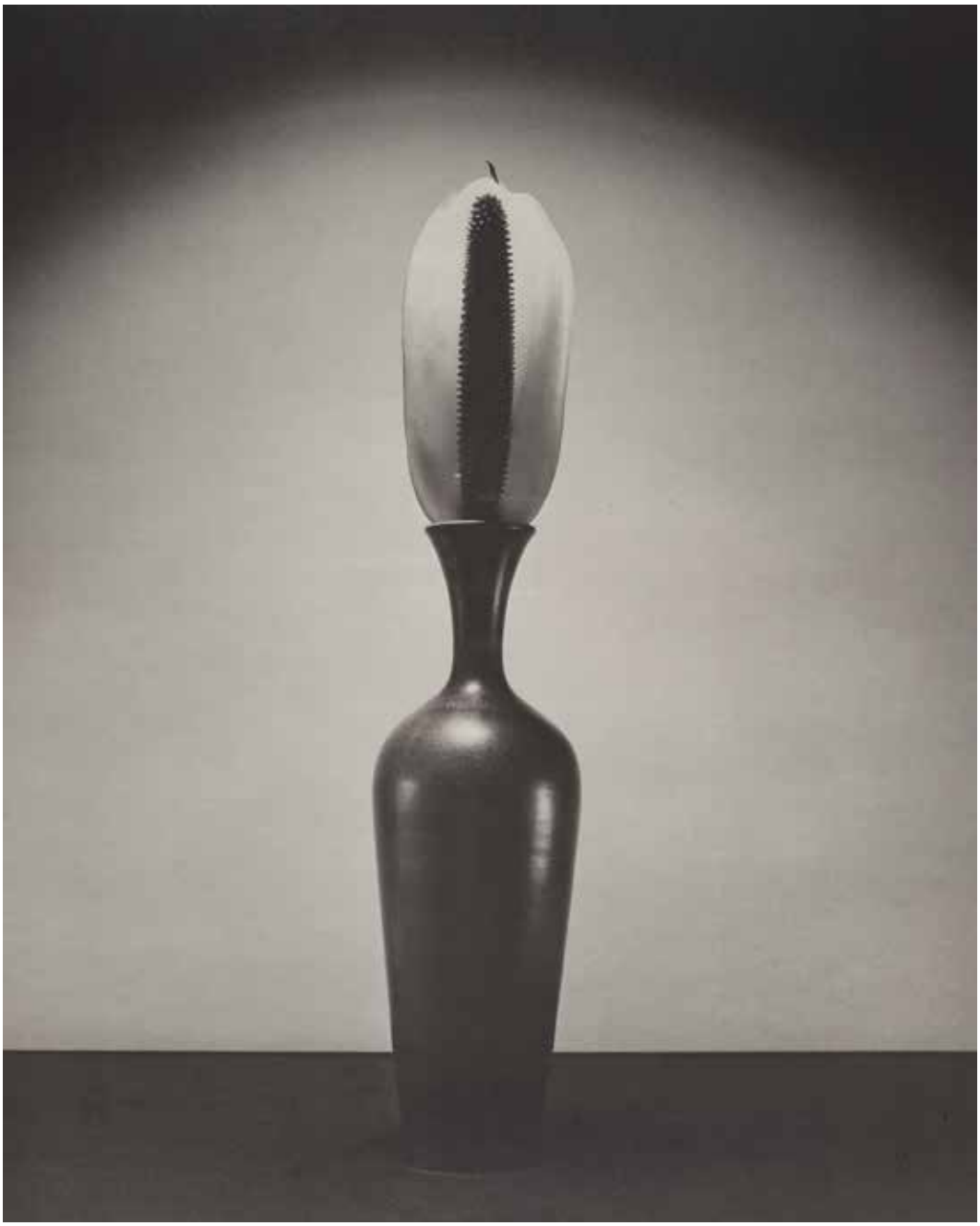
RICHARD AVEDON (1923-2004)

Dorian Leigh, Evening Dress by Piguet, Helena Rubenstein Apartment, Île Saint Louis, Paris, August 1984
Gelatin silver print, printed 1984, signed, dated 1984' in pencil and copyright credit reproduction limitation stamp on the verso.
7 3/4 x 8 3/4in (19.6 x 22.2cm)
sheet 11 x 14in (28 x 35.5cm)

$10,000 - 15,000

Provenance
From the artist;
to John Sahag;
to the present owner, acquired May 1986

Literature
Shanahan, ed., *Richard Avedon: Evidence, 1944-1994*, Random House/ Whitney Museum of American Art, 1994, pp. 50-51
Squiers and Aletti, *Richard Avedon: Fashion: 1944-2000*, Harry N. Abrams, 2009, pp. 36-37
Koda and Yohannan, *The Model as Muse: Embodying Fashion*, Metropolitan Museum of Art, New York, 2009 pp. 44-45

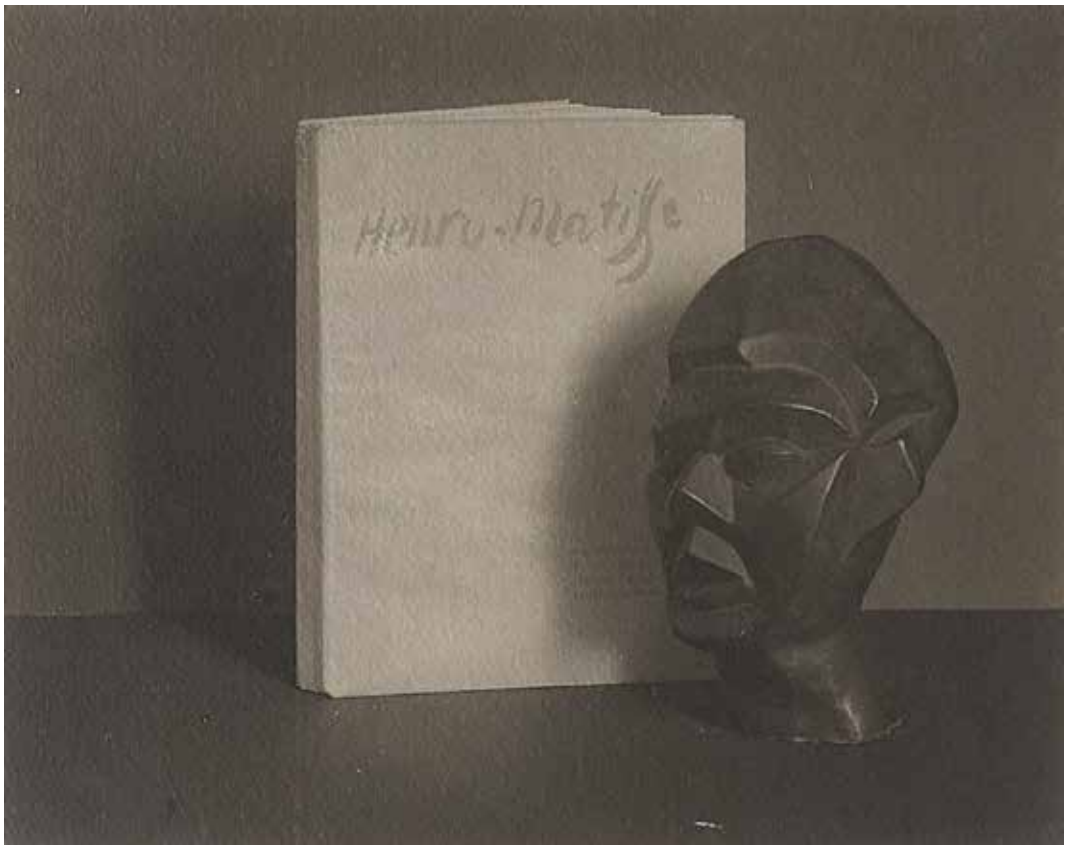


A PRIVATE COLLECTION, MALIBU

48
ROBERT MAPPLETHORPE (1946-1989)
Cactus Blossom, 1984
Lithograph, signed and numbered 'PP 2/4' in ink in the margin.
23 x 18 1/4in (58.4 x 46.3cm)
sheet 30 1/4 x 24 3/8in (76.5 x 62cm)

$7,000 - 9,000

All proceeds from the sale of this lot will be donated to Project Angel Food and AIDS Project Los Angeles (APLA)



(actual size)

ANOTHER PRIVATE COLLECTION

49
JAROMÍR FUNKE (1896-1945)
Homage to Matisse, 1924
Gelatin silver print, signed and dated by Anna Funkova, the artist's wife, in pencil on the verso.
4 1/4 x 5 1/2in (11.1 x 14cm)

$15,000 - 25,000

Provenance
Christie's New York, *European Modernism*, May 10-11, 2016, lot 38

50

JÜRGEN SCHADEBERG (1931-2020)

Nelson Mandela in his cell on Robben Island (revisit), 1994
Gelatin silver print, printed 2007, signed by Nelson Mandela in ink on the recto; signed, titled and dated by the artist in ink in the margin; signed, titled, dated by the artist in ink and copyright credit stamp on the verso.
9 x 13 7/8in (22.8 x 35.2cm)
sheet 12 x 16in (30.5 x 40.6cm)

$35,000 - 45,000

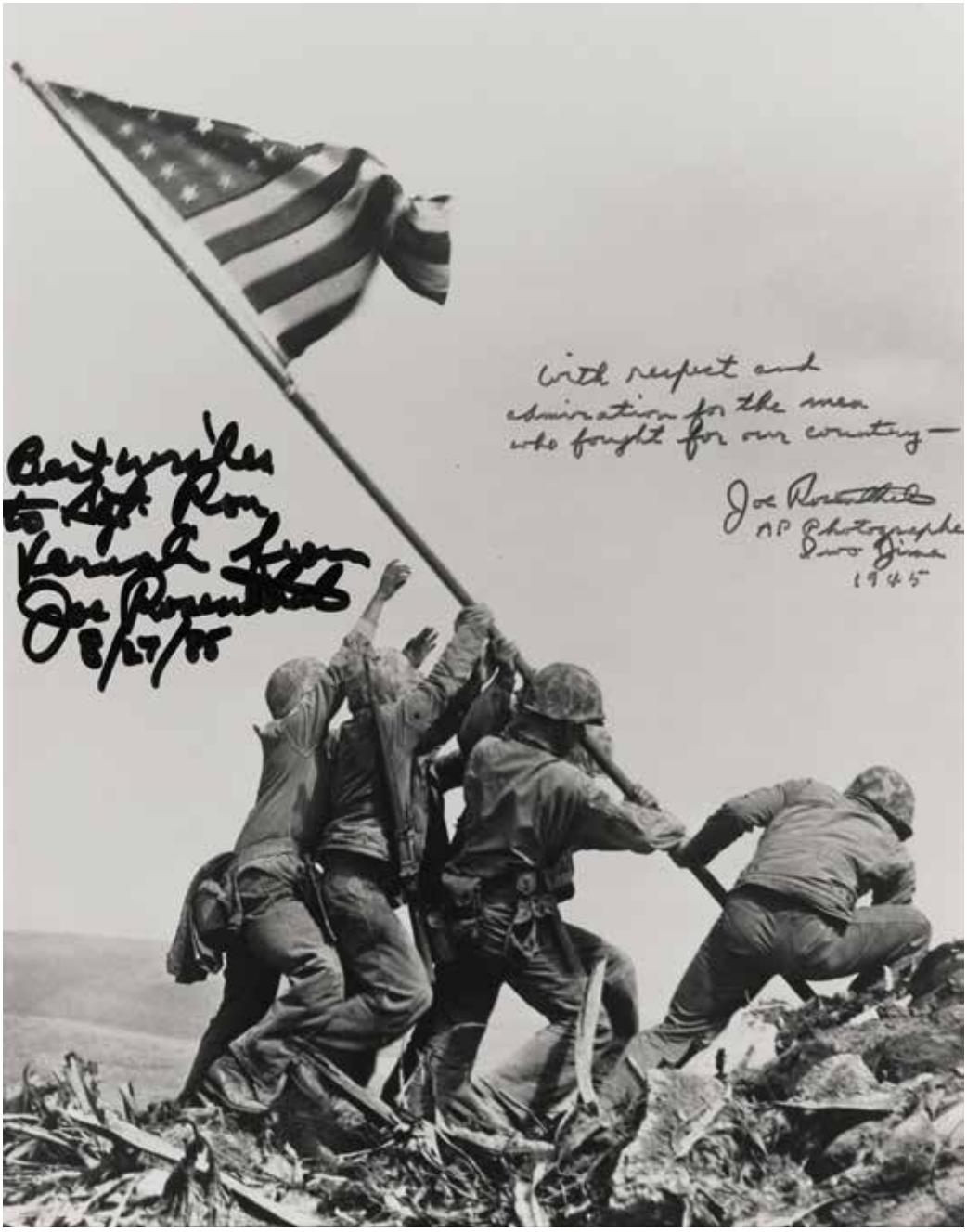
"How are you young man? Aren't you retired yet?" this is the regular banter I had from Madiba whenever we met.
When I went to visit Nelson Mandela for lunch with my wife Claudia he asked me why I wanted to visit an old man when I probably had other more important things to do.
This modesty and self-effacement mixed with large doses of humor and an unwavering moral code is the Mandela mix which inspires and captivates the world. Madiba is a role model for all - highlighting the great need, now more than ever, for mankind to choose humanity and morality over materialism.
JURGEN SCHADEBERG

Jürgen Schadeberg recalled that this was probably Nelson Mandela's first official return to the tiny cell in which he had spent 18 years of his 27 year sentence and so was an emotional occasion. During this incarceration, he studied, did pushups and planned how to liberate his people, despite these extremely cramped quarters.
During the sitting, Mandela apparently looked through the bars at the scene outside. When he thought Schadeberg had finished taking pictures, he relaxed somewhat, turning around to smile. The result was this disarming portrait, which also bears Mandela's striking autograph, one of a small number from this sitting, signed by both, in existence.

Mandela

51
ROBERT CAPA (1913-1954)
Selected images, Brussels, China, Spain and World War II, 1937-1945
21 gelatin silver prints, each with Capa/ *LIFE* credit stamp and typed caption label affixed on the verso. (21)
varying sizes from 7 x 4 5/8in (17.8 x 11.7cm) to 8 x 6 1/8in (20.3 x 15.5cm)
sheet varying sizes from 7 3/4 x 5 3/8in (19.7 x 14.2cm) to 9 1/2 x 7 1/8in (24.1 x 18.1cm)

$15,000 - 20,000



52
JOE ROSENTHAL (1911-2006)
Raising the Flag at Iwo Jima, 1945
Gelatin silver print, printed later, signed and dated twice, inscribed 'With respect and admiration for the men who fought for our country' and 'Best wishes for Sgt. Rory Keragh' in ink on the recto.
9 1/2 x 7 3/8in (24.1 x 10.7cm)
sheet 10 x 8in (25.4 x 20.3cm)

$4,000 - 6,000

Cartier's Bresson's gift to the Kirsteins shown hanging in their home.

53

HENRI CARTIER-BRESSON (1908-2004)

Pandit Nehru with the Mountbattens outside Government House, 1948
Gelatin silver print, printed c. 1948, inscribed 'À Lincoln et Fardo, Affecteusement, Henri' in ink and Cartier-Bresson/ Magnum copyright credit stamp on the verso.
9 1/2 x 6 1/4in (24.1 x 15.8cm)

$3,000 - 5,000

Provenance
From Henri-Cartier-Bresson;
to Lincoln and Fidelma "Fido" Kirstein;
by bequest to the present owner

Literature
Henri Cartier-Bresson in India, Thames & Hudson, 1987, pl. 96

Lincoln Kirstein wrote the principal catalogue essay for Cartier-Bresson's first exhibition at The Museum of Modern Art, New York in 1947. No pictures from India were included in that show, as they had been made so recently beforehand.
In this early printings of the image, Cartier-Bresson directed his printer to crop out the fragment of a woman's skirt on the right margin. Later, when the mantra of the uncropped negative became current (after *The Decisive Moment* was published in 1952), some prints include the full image, including the skirt (and allowing the black surround along the right margin to be included in the print).

AN IMPORTANT PRIVATE COLLECTION

54 ¤

VARIOUS 19TH CENTURY PHOTOGRAPHERS (INCLUDING BONFILS, SEBAH, BERGGREN AND BOURNE)

Selected images of the Holy Land, Egypt, North Africa, Turkey, India and Russia (including a Tiger Hunt with Russian Grand Duke Alexander Michailovich), c. 1870-1900

125 albumen and gelatin silver prints, some mounted/ flush-mounted, some with title in pencil/ ink on the mount; some with photographer credit and/or title in the negative/ on the recto/ on the mount; one with agency stamp and label affixed on the mount. (125)

varying sizes from 10 x 13 3/4in (25.4 x 34.9cm) to 5 1/2 x 4in (14 x 10.1cm)

$5,000 - 7,000

Provenance

Profiles in History, Calabasas, California, October 17, 2014, lot 417

AN IMPORTANT PRIVATE COLLECTION

55 ¤

ROGER FENTON (1819-1869)

Calvary Camp, Balaklava, 1855
Salted paper print on original Agnew & Son, Colnaghi, and Williams & Co. letterpress mount, printed 1856, titled in pencil on the mount.
9 5/8 × 14in (24.1 x 35.5cm)
mount 16 3/8 x 21 3/4in (41.5 x 55.2cm)

$3,000 - 5,000

Provenance
With The Weston Gallery, Carmel;
The Collection of 7-Eleven, Inc.;
Sotheby's, New York, *The 7-11 Collection*, April 5, 2000, lot 108

AN IMPORTANT PRIVATE COLLECTION

56 ¤
ANDREAS GURSKY (BORN 1955)
Flugzeug, Düsseldorf, 1989
Chromogenic print, printed later, signed, dated and numbered '1/30' in pencil/ ink on the verso.
12 1/4 x 17 3/4in (31.1 x 45cm)
sheet 16 x 20in (40.6 x 50.8cm)

$5,000 - 7,000

Provenance
Christie's, New York, April 5, 2000, lot 380

57

AN IMPORTANT PRIVATE COLLECTION

57 ¤
ARTHUR TRESS (BORN 1940)
Harvest Song, Adirondack Park, NY, 1989
Dye-bleach print, titled, dated, numbered '9/50' and inscribed 'But the Harvest Song sung, Down in the field, Where people are happy, With what the cart yields' in ink on the verso.
15 1/8 x 15 1/8in (38.3 x 38.3cm)
sheet 20 x 16in (50.8 x 40.6cm)

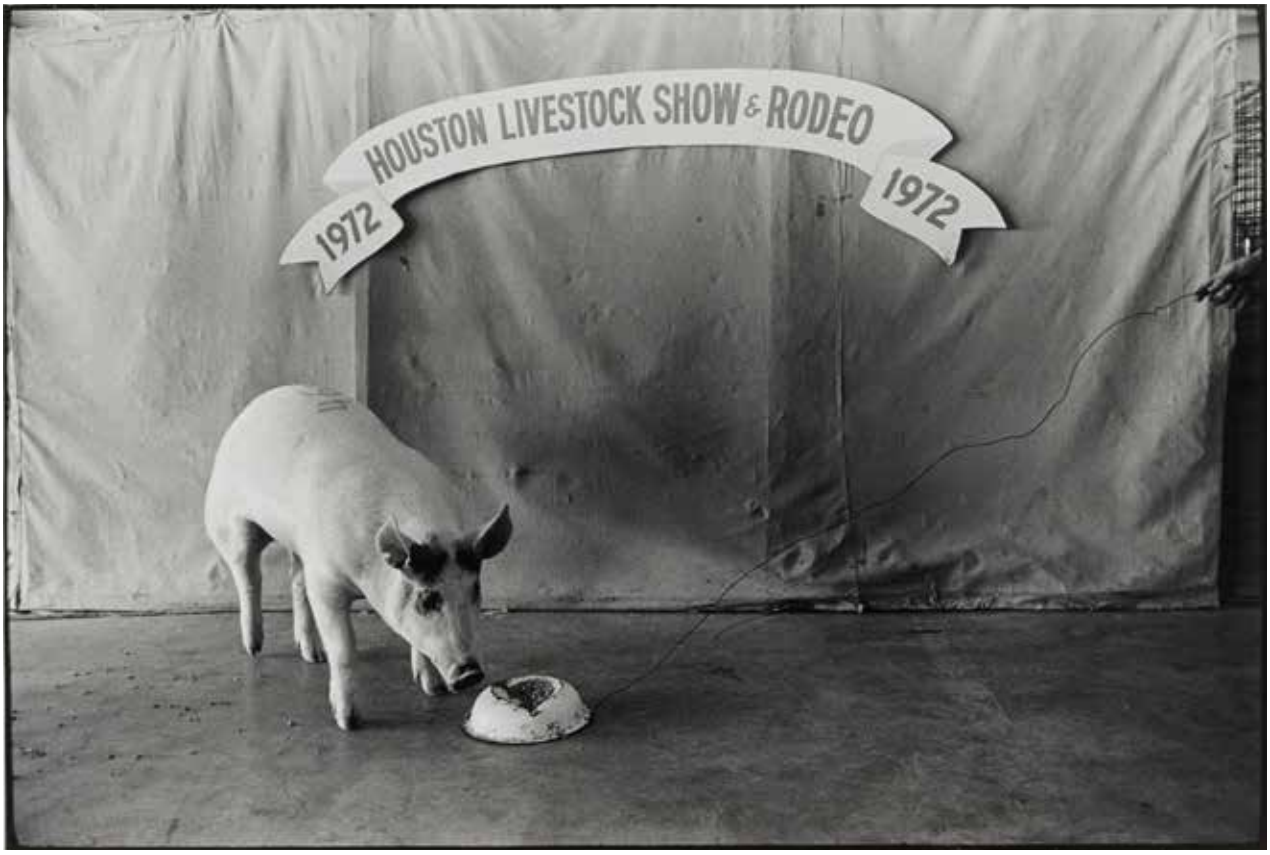
$1,000 - 1,500

AN IMPORTANT PRIVATE COLLECTION

58 ¤
GEOFF WINNINGHAM (BORN 1934)
Livestock Show, Houston; and Recreation of the Battle of Pork Chop Hill, 1972-1974
2 gelatin silver prints, each signed and dated on the verso. (2)
12 x 13in; and 11 3/4 x 17 3/4in

$800 - 1,200

Provenance
With Witkin Gallery, New York;
to The Seagram Collection, New York;
Phillips De Pury and Luxembourg, New York, *The Seagram Collection*, April 25, 2003, lot 301


HOUSTON LIVESTOCK SHOW & RODEO
1972
1972

8:08
TEXACO
SCENE I...
WORLD WAR II..194

58

AN IMPORTANT PRIVATE COLLECTION

59 ¤ W

JANE & LOUISE WILSON (BORN 1967)

Stasi City (Interview Corridor, Hohenschönhausen Prison), 1997
Chromogenic print, flush-mounted on aluminum.
image/ flush-mount 70 7/8 x 70 7/8in (180 x 180cm)

$1,200 - 1,800

Provenance
From the artists;
to a private collection;
Christie's, New York, December 8, 1999, lot 125

Literature
ArtForum, October 1998 p. 113 (another from the edition illustrated);
Jane & Louise Wilson, Galgiani, 1999, p. 24 (another from the edition illustrated)

AN IMPORTANT PRIVATE COLLECTION

60 ¤
AMIR ZAKI (BORN 1974)
Untitled (Down_NOHO 18), 1999
Laser direct, chromogenic print, flush-mounted, signed, dated and numbered '1/8' in ink on the flush-mount verso/ frame backing.
26 x 15in (66 x 38cm)
sheet sheet/ flush-mount 30 1/2 x 18 1/4in (77.4 x 46.3cm); artist's frame

$1,000 - 1,500

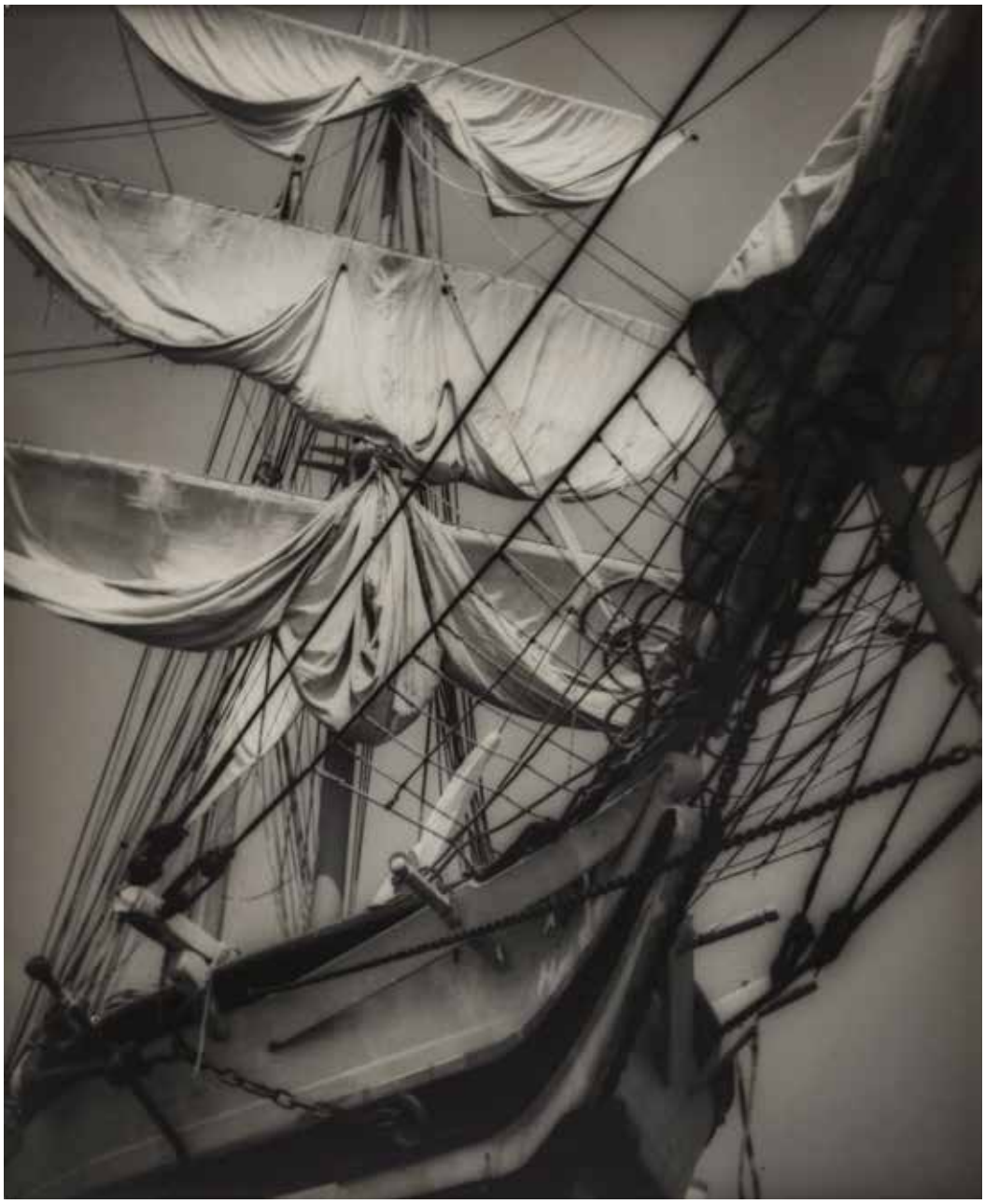
Provenance
With James Harris Gallery, Seattle

AN IMPORTANT PRIVATE COLLECTION

61
HERBERT BAYER (1900-1985)
10 Fotomontagen and 10 Fotoplastiken, 1929-1936
20 gelatin silver prints from two portfolios, printed 1968-1969, each signed, dated and numbered '21/40' in pencil in the margin; each titled, dated in pencil/ ink and stamped 'Foto Herbert Bayer' on the verso.
each approximately 10 1/8 x 13 1/4in (26 x 33.6cm) or the reverse sheet each 11 x 14in (28 x 35.5cm) or the reverse

$15,000 - 25,000

Provenance
The collection of Herbert and Joella Bayer;
With Kent Fine Art, New York



62

AN IMPORTANT PRIVATE COLLECTION

62 ¤
ELEANOR PARKE CUSTIS (AMERICAN, 1897-1983)
Sails, 1936
Gelatin silver print, printed c. 1936, credit stamp on the verso.
16 7/8 x 13 7/8in (42.8 x 35.2cm)

$800 - 1,200

Provenance
Sotheby's, New York, April 17, 2002, lot 66

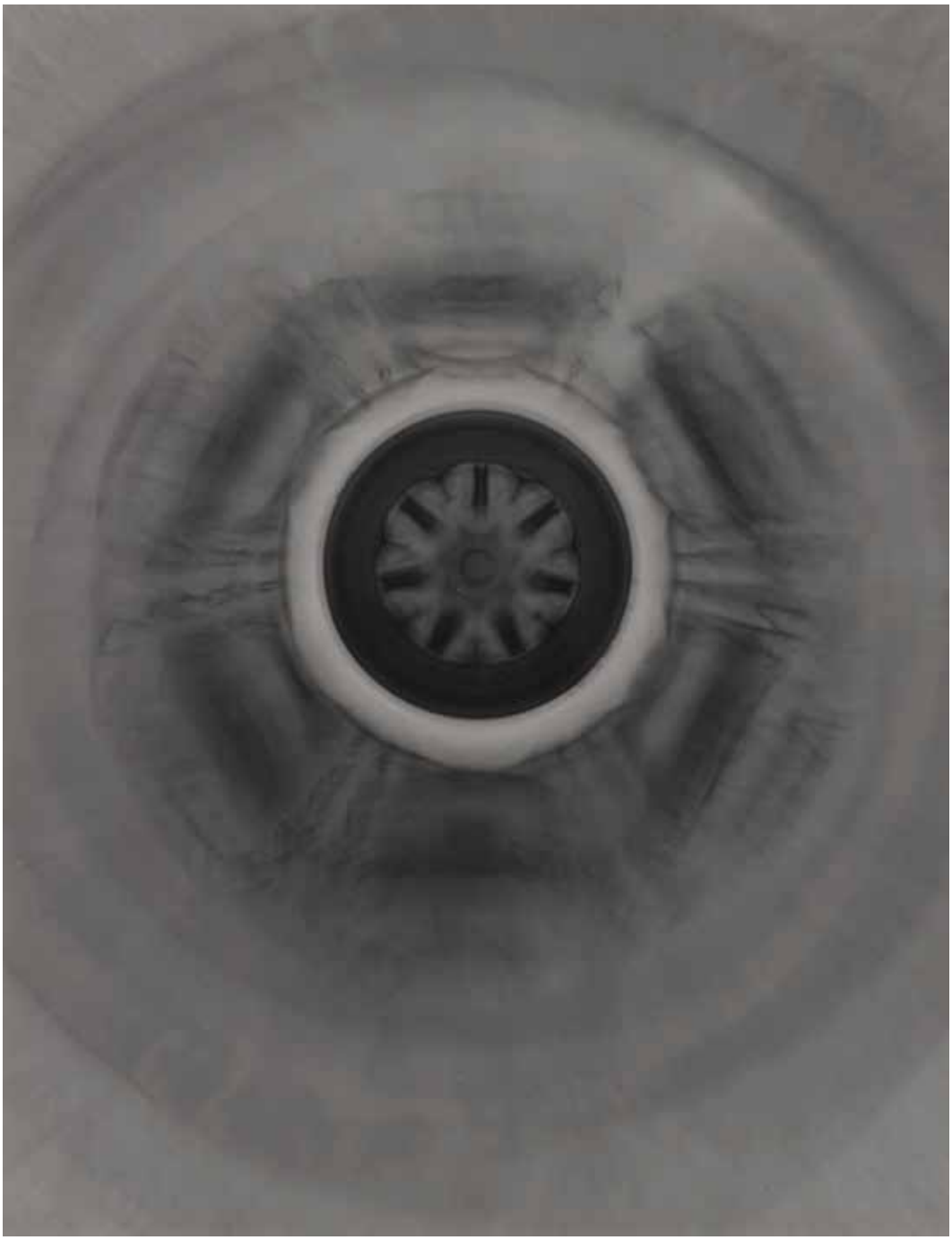
AN IMPORTANT PRIVATE COLLECTION

63 ¤
JAMES CASEBERE (BORN 1953)
Boats; and Library I, 1980
2 gelatin silver prints, the first signed, titled, dated '1981' and numbered '1/4' in pencil on the mount; the second from the edition of 10. (2)
each approximately 15 x 18 7/8in (38 x 48cm)
sheet 16 x 20in (40.6 x 50.8cm)

$2,000 - 3,000

Provenance
With Sonnabend, New York;
to a private collection, Seattle;
With James Harris Gallery, Seattle

63



AN IMPORTANT PRIVATE COLLECTION

64 ¤
MARCO BREUER (BORN 1966)
Untitled (Bottle), 1999
Unique gelatin silver photogram.
11 x 8 1/2in (27.9 x 21.6cm)

$2,000 - 3,000

Provenance
With Traywick Contemporary, Berkeley, California

AN IMPORTANT PRIVATE COLLECTION

65 ¤

MICHAEL KENNA (BORN 1953)

Ratcliffe Power Station, Study #31, Nottinghamshire, England, 1987
Gelatin silver print, printed 1988, signed, dated and numbered '16/45' in pencil on the mount; signed, titled, dated and numbered '16/45' in pencil and copyright credit limitation stamp on the mount verso.
6 x 9in (15.2 x 22.8cm)
mount 20 x 16in (50.8 x 40.6cm)

$1,000 - 1,500

Provenance
Christie's, New York, February 15, 2005, lot 275, originally one of a group of 3

AN IMPORTANT PRIVATE COLLECTION

66 ¤

MIMMO JODICE (BORN 1934)

Atleti dalla Villa dei Papiri, 1986
A series of 4 gelatin silver prints, each flush-mounted, each signed, titled, dated and consecutively numbered '1-4' in ink on the frame backing.
image/ flush-mount, each 19 3/4 x 19 3/4in (50.1 x 50.1cm)

$1,500 - 2,000

Provenance
From the artist;
to a private collector, 1992;
Christie's London: *The Italian Sale: 20th Century Art*, October 23, 2001, lot 167:

Literature
La Collection du Musée Contini, Marseille, 1988, exhibition catalogue
Dictionnaire Mondial de la Photographie, Larousse, Paris, 1988
Mimmo Jodice: Retrospettivo 1965/2000, Galleria d'Arte Moderna, Turin, 2001, exhibition catalogue.

AN IMPORTANT PRIVATE COLLECTION

67 ¤

ANTONI MUNTADAS (BORN 1942)

Stadia Furniture and Audience, 1990
A series of 12 dye-bleach prints, each signed, titled and numbered '2/5' in ink on the verso.
sheet each 40 x 30in (101.5 x 76.2cm)

$4,000 - 6,000

Provenance
With Kent Fine Art, New York

AN IMPORTANT PRIVATE COLLECTION

68 ¤

ROBERT RIGER (1924-1995)

Green Bay Packers, Forrest Gregg; Johnny Unitas, Green Bay Packers Tackle; and Green Bay Bench, 1960

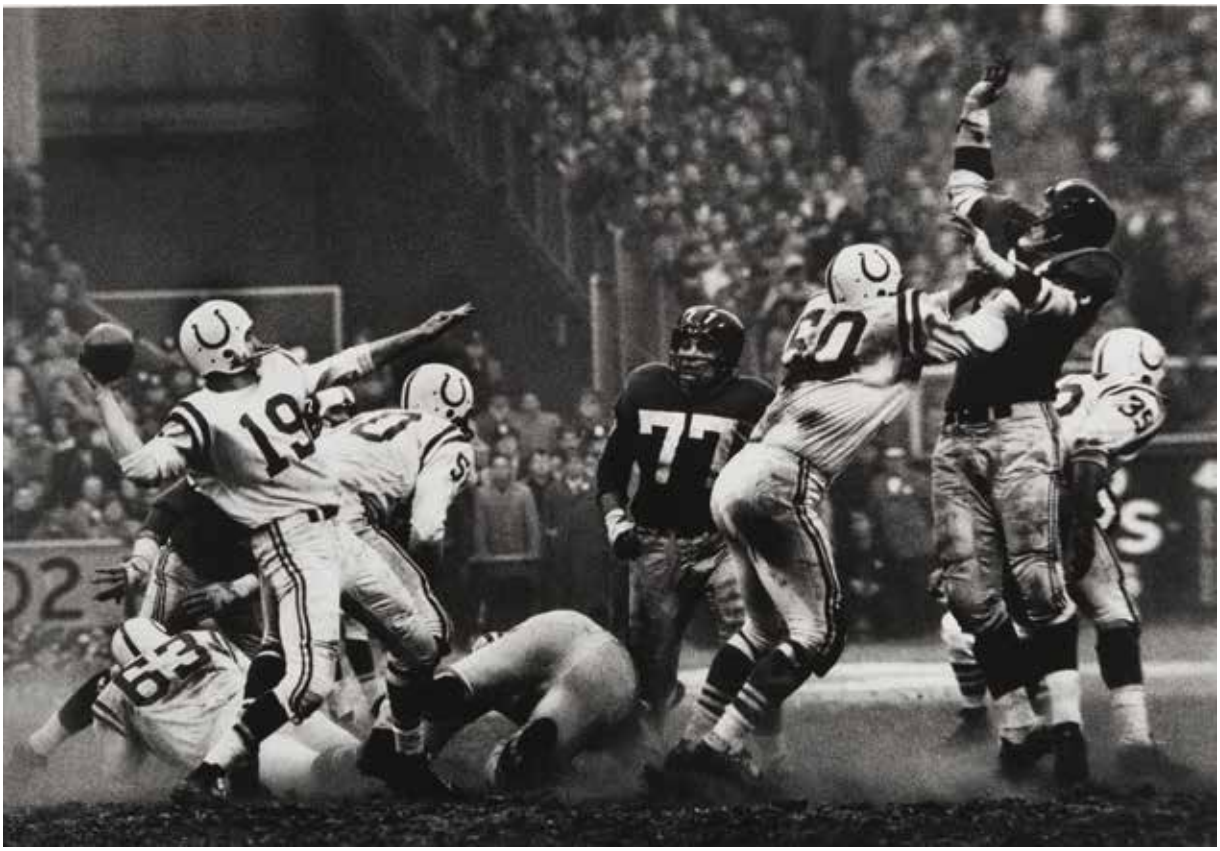
3 gelatin silver prints, printed later, each signed in ink in the margin. (3)

each approximately 17 x 13in (43.2 x 33cm) or the reverse sheet 16 x 20in (40.6 x 50.8cm)

$6,000 - 8,000

Provenance

With James Danziger Gallery, New York;
Christie's, New York, April 27, 2004, lot 329



40

VARIOUS PRIVATE COLLECTIONS

69
PETER HUJAR (1934-1987)
Southbury Training School, 1951
Gelatin silver print, flush-mounted and printed c. 1951, titled in ink on the flush-mount verso.
image/ flush-mount 9 5/8 x 9 1/2in (24.4 x 24.1cm)

$6,000 - 8,000

Provenance
From the artist;
to a private collection, New York
to the present owner, acquired c. 1995

70
SANDY SKOGLUND (BORN 1946)
Babies at Paradise Pond, 1995
Offset lithograph, signed, titled, dated and numbered '6/75' in pencil on the recto.
20 x 25 3/8in (50.8 x 64.5cm)
sheet 26 5/8 x 31 1/2in (67.5 x 80cm)

$2,000 - 3,000

Provenance
With Janet Borden Gallery, New York

71

HENRI CARTIER-BRESSON (1908-2004)

Madrid, 1933
Gelatin silver print, printed later, signed in ink in the margin.
10 3/8 x 14 1/8in (26.5 x 38cm)
sheet 13 x 16 7/8in (33 x 43cm)

$6,000 - 8,000

Provenance
Acquired directly from the artist via Helen Wright, New York (the artist's agent), purchased c. 1980

Literature
Kirstein and Newhall, *Photographs by Cartier-Bresson*, Grossman Publishers, 1963, p. 47

72
BILL BRANDT (1904-1983)
Coal Searchers, c. 1936-1937
Gelatin silver print, printed later, signed in ink on the mount.
13 1/2 x 11 1/2in (34 x 29.2cm)
mount 20 x 16in (50.8 x 40.6cm)

$1,500 - 2,000

Provenance
With Marlborough Gallery, New York

Bored with obvious reality, I find my fascination in transforming it into a subjective point of view. Without touching my subject, I want to come to the moment when, through pure concentration of seeing, the composed picture becomes "more made than taken." Without a descriptive caption to justify its existence, it will speak for itself - less descriptive, more creative, less informative, more suggestive - less prose, more poetry.

ERNST HAAS

Ernst Haas is one of the most respected photographers of the 20th century. While most commonly associated with his extraordinary, pioneering color work, he was also an accomplished black and white photographer.

Haas was born in Vienna in 1921 and bought his first camera in 1946. After several photography-related jobs, he joined *LIFE* magazine in 1949 where his first feature article "Returning Prisoners of War," was published. The power of the article prompted Robert Capa, co-founder of Magnum photo agency, to invite Haas to join this very select group (Haas later served as its president from 1959-1960.) At around the same time, he began to experiment with color photography and his 24-page "Magic Images of New York" in *LIFE* in 1951 was the first feature-length story in color ever published by a magazine.

Haas's exhibition *Ernst Haas Color Photography*, held at The Museum of Modern Art in New York in 1962, was a major milestone in the history of the medium. The show not only introduced a large new audience to the artist's work, but it was also the first solo exhibition of color photography ever mounted in an important institution. Color had hitherto been regarded as too vulgar and commercial to hang on gallery walls and, when this radical show closed, it was 14 years before the Museum could bring itself to install another - this time featuring the photographs of William Eggleston, which opened in May 1976.

On this, the centennial of Ernst Haas's birth, Bonhams is delighted to acknowledge his vital contribution to photography with a dozen examples of his best-loved photographs, in both black and white and color. This group, although much too small, help to illustrate Haas's consummate brilliance in manipulating, light, shadow, form and pattern.

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Installation view of the exhibition, "*Ernst Haas: Color Photography*." The Museum of Modern Art, New York. August 21, 1962-October 28, 1962.

73

ERNST HAAS (1921-1986)

Route 66, Albuquerque, New Mexico, 1964
Dye-transfer print, printed 2003, signed, titled, dated, numbered '3/50' by Alexander Haas, Estate Co-executor, in pencil and Estate copyright credit reproduction limitation stamps on the verso.
17 1/2 x 26 1/2in (44.5 x 67.3cm)
sheet 20 x 30in (50.8 x 76.2cm)

$20,000 - 30,000

Literature
Haas, *Ernst Haas: In America*, Thames & Hudson, 1975

74
ERNST HAAS (1921-1986)
New York, 1950s
Chromogenic print, printed later, signed, titled, dated in ink by Alexander Haas, Estate Co-executor, in ink and Estate copyright credit stamp on the verso.
sheet 14 x 11in (35.6 x 28cm)

$800 - 1,200

Literature
Ewing, *Ernst Haas: Color Correction*, Steidl, 2011, p. 12

75

ERNST HAAS (1921-1986)

Guggenheim Museum, New York, 1961
Gelatin silver print, printed 1992, signed, titled, dated by Alexander Haas, Estate Co-executor, in pencil and Estate copyright credit reproduction limitation stamps on the verso.
8 3/8 x 12 5/8in (21.2 x 32cm)
sheet 11 x 14in (28 x 35.6cm)

$1,000 - 1,500

Literature
Haas, *Ernst Haas in Black and White*, Bulfinch Press, 1992

76
ERNST HAAS (1921-1986)
Utah, 1952
Gelatin silver print, printed 1994, signed, titled, dated, numbered '26/30' by Alexander Haas, Estate Co-executor, in pencil and Estate copyright credit reproduction limitation stamps on the verso.
11 3/8 x 16 3/4in (28.8 x 42.5cm)
sheet 16 x 20in (50.8 x 40.6cm)

$1,500 - 2,500

Literature
Haas, *Ernst Haas in Black and White*, Bulfinch Press, 1992

77
ERNST HAAS (1921-1986)
Bronco Rider, 1957
Archival pigment print, printed May 2021, signed, titled, dated and numbered '1/50' by Alexander Haas, Estate Co-executor in ink on the accompanying Haas Studio label.
17 1/2 x 26in (44.5 x 66cm)
sheet 20 x 30in (50.8 x 76.2cm)

$3,000 - 5,000

Literature
Haas, *Ernst Haas: In America*, Thames & Hudson, 1975

78

ERNST HAAS (1921-1986)

Western Skies Motel, Colorado, 1978
Oversized chromogenic print, signed, titled, dated, numbered '3/15' by Alexander Haas, Estate Co-executor, in ink on the accompanying Estate copyright credit label.
sheet 30 x 40in (76.2 x 101.6cm)

$7,000 - 9,000

Literature
Ewing, *Ernst Haas: Color Correction*, Steidl, 2011, p. 44

79
ERNST HAAS (1921-1986)
Monument Valley, Utah, 1962
Chromogenic print, printed 2012, signed, titled, dated, numbered '10/30' by Akexander Haas, Estate Co-executor, in ink on the accompanying Estate credit label.
sheet 30 x 40in (76.2 x 101.6cm)

$6,000 - 8,000

Literature
Haas, *Ernst Haas: Creation*, Penguin Books, 1978

80

ERNST HAAS (1921-1986)

Martin Luther King, Birmingham, Alabama, 1963
Gelatin silver print, printed 2007, signed, titled, dated, numbered '27/50' by Alexander Haas, Estate Co-executor, in pencil and Estate copyright credit reproduction limitation stamps on the verso.
17 x 11in (43.1 x 28cm)
sheet 20 x 16in (50.8 x 40.6cm)

$1,200 - 1,800

Literature
Haas, *Ernst Haas in Black and White*, Bulfinch Press, 1992

81
ERNST HAAS (1921-1986)
Leaping Horse on the set of "The Misfits", Neveda, 1960
Gelatin silver print, printed 1992, signed, titled, dated, numbered '42/50' by Alexander Haas, Estate Co-executor, in pencil and Estate copyright credit reproduction limitation stamps on the verso.
16 3/4 x 11 1/4in (42.5 x 28.5cm)
sheet 20 x 16in (50.8 x 40.6cm)

$1,200 - 1,800

Literature
Haas, *Ernst Haas in Black and White*, Bulfinch Press, 1992

82

ERNST HAAS (1921-1986)

Lights of New York City, 1972

Archival pigment print, printed 2020, signed, titled, dated and numbered '14/30' by Alexander Haas, Estate Co-executor, in ink on the accompanying Estate copyright credit reproduction limitation label.

22 1/2 x 33 3/4n (57.2 x 85.8cm)
sheet 30 x 40in (76.1 x 101.4cm)

$2,500 - 3,500

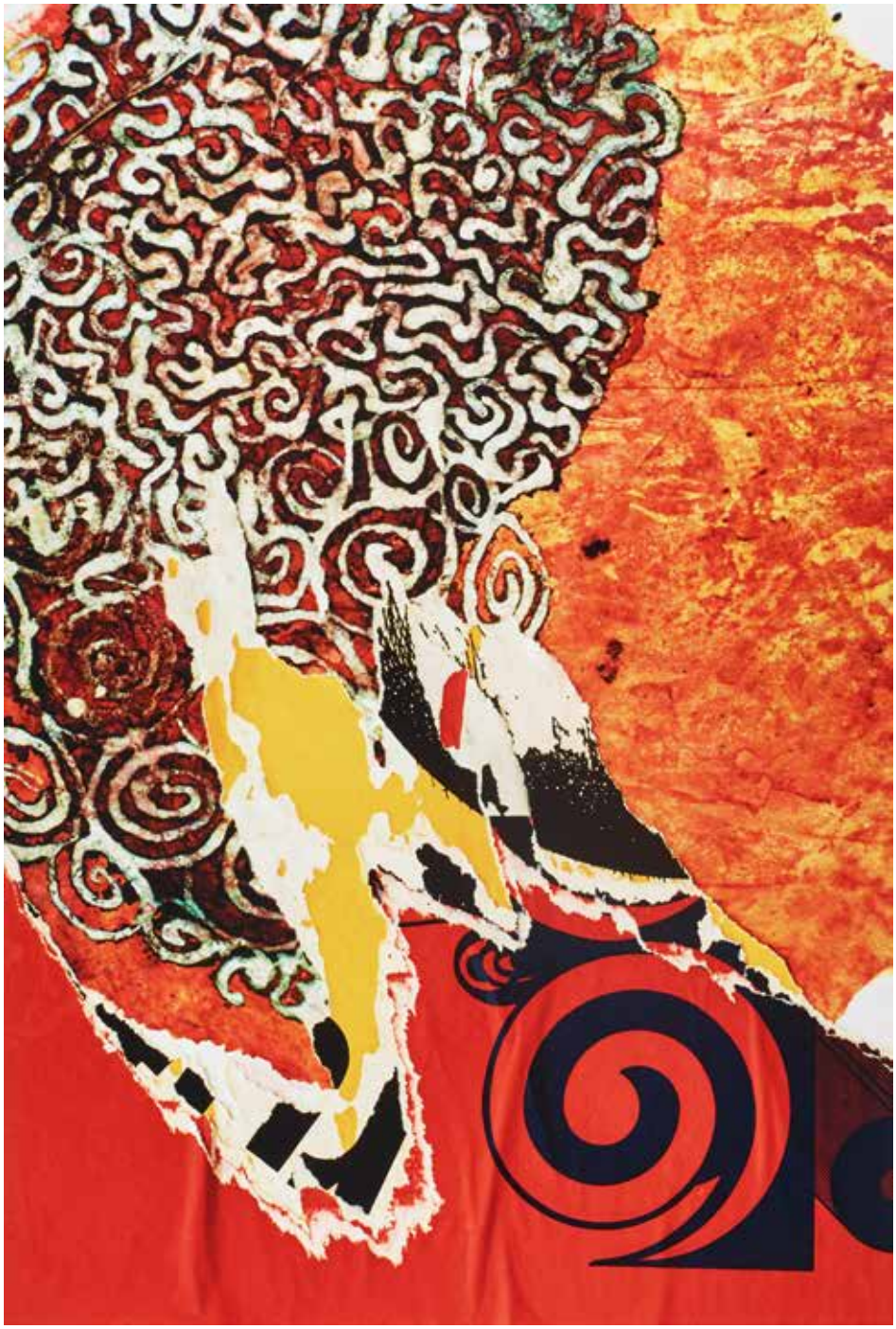
Literature

Haas, *Ernst Haas: In America*, Thames & Hudson, 1975

83
ERNST HAAS (1921-1986)
Swimmer, Greece, 1970
Archival pigment print, printed July 2018, signed, titled, dated and numbered '11/30' by Alexander Haas, Estate Co-executor, in ink on the accompanying Haas Studio label.
18 3/8 x 26in (46.7 x 66cm)
sheet 20 x 30in (50.8 x 76.2cm)

$3,500 - 4,500

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



84

ERNST HAAS (1921-1986)

Torn Poster, New York City, 1972
Archival pigment print, printed later, signed, titled, dated, by Alexander Haas, Estate Co-executor, in pencil and Estate copyright credit reproduction limitation stamps on the verso.
13 x 8 3/4in (33 x 22.2cm)
sheet 14 x 11in (35.5 x 28cm)

$800 - 1,200

VARIOUS PRIVATE COLLECTIONS

85
WILLIAM EGGLESTON (BORN 1939)
Southaven, Misissippi, from "Troubled Waters", c. 1973
Dye-transfer print, printed c. 1980, signed, numbered 'artist's proof' and notation 'EAT 0106.692' in ink on the verso.
11 3/8 x 17 1/4in (28.9 x 43.8cm)

$20,000 - 30,000

86

BERND AND HILLA BECHER (1931-2007 AND 1934-2015)

Framework Houses, 1959-1976
Sonnabend-Sundell Editions, New York and Edition Schellmann, Cologne-New York, 1993, 6 of 12 offset lithographs; each signed and numbered '44/50' on the verso. (6)
each 15 3/4 x 12 1/8in (40 x 30.7cm)
sheet 24 3/4 x 19 3/4in (62.7 x 50.3cm)

$5,000 - 7,000

Included in the lot:
Plate II, *Trakenstrasse 3, Haiger-Seelbach, 1972*
Plate V, *Konrad-Adenauer-Strasse 1, Niederfischbach, 1962*
Plate VII, *Heuslingstrasse 342, Oberheuslingen, 1970*
Plate IX, *Auf der Hütte 45, Gosenbach, 1961*
Plate Xi, *Locherbacherweg 6, Plittershagen, 1976*
Plate XII, *Oststrasse 16, Freudenberg, 1971*

87

87
HARRY CALLAHAN (1912-1999)
Chicago Facade, c. 1949
Gelatin silver print, printed later, signed in stylus in the margin; signed in pencil on the verso.
6 1/2 x 8 3/8in (16.5 c 21.3cm)
sheet 8 x 10in (20.3 x 25.4cm)

$3,000 - 5,000

88
HIROSHI SUGIMOTO (BORN 1948)
Atlantic Ocean, Cliffs of Moher, from "Time Exposed", 1989
2 offset lithographs, each with blindstamped title, date, respective number '316' and '317' on the mount.
each 9 3/8 x 12 1/8in (23.8 x 30.8cm)
mount 13 7/8 x 18 1/8in (35.3 x 46cm)

$4,000 - 6,000

88

The following photographs come from the exceptional Archives of Galerie Gérard Levy, located at 17 rue de Beaune on Paris' left bank. Levy was called 'the man with the carnation' (an elegant daily addition to his buttonhole) by *Le Figaro* and the gallery showcased his twin collecting passions of Asian Art and nineteenth century, Dada and Surrealist photography. Levy had a sharp eye and eclectic taste for anything rare, important and also often quirky and, until his death in 2016, counted among his clients many international museums and private collectors.

Gérard Levy was also a generous benefactor — both at home and abroad -and photographs from his collection were always on high demand for important exhibitions worldwide.

Bonhams is honored therefore to be given another opportunity to offer another group of exceptionally rare photographs from such a distinguished source.

FROM THE ARCHIVES OF GALERIE LEVY, PARIS

89
EUGÈNE ATGET (1857-1927)
Notre-Dame de Paris, 1923
Albumen print, reversed notation '6626' in the negative; titled, notation '6626' in pencil and credit stamp on the verso.
sheet 7 x 9in (17.8 x 22.8cm)

$15,000 - 25,000

Literature
Abbott, *The World of Atget*, Paragon Book, 1964, pl. 161

FROM THE ARCHIVES OF GALERIE LEVY, PARIS

90

JOHN BEASLEY GREENE (1832-1856)

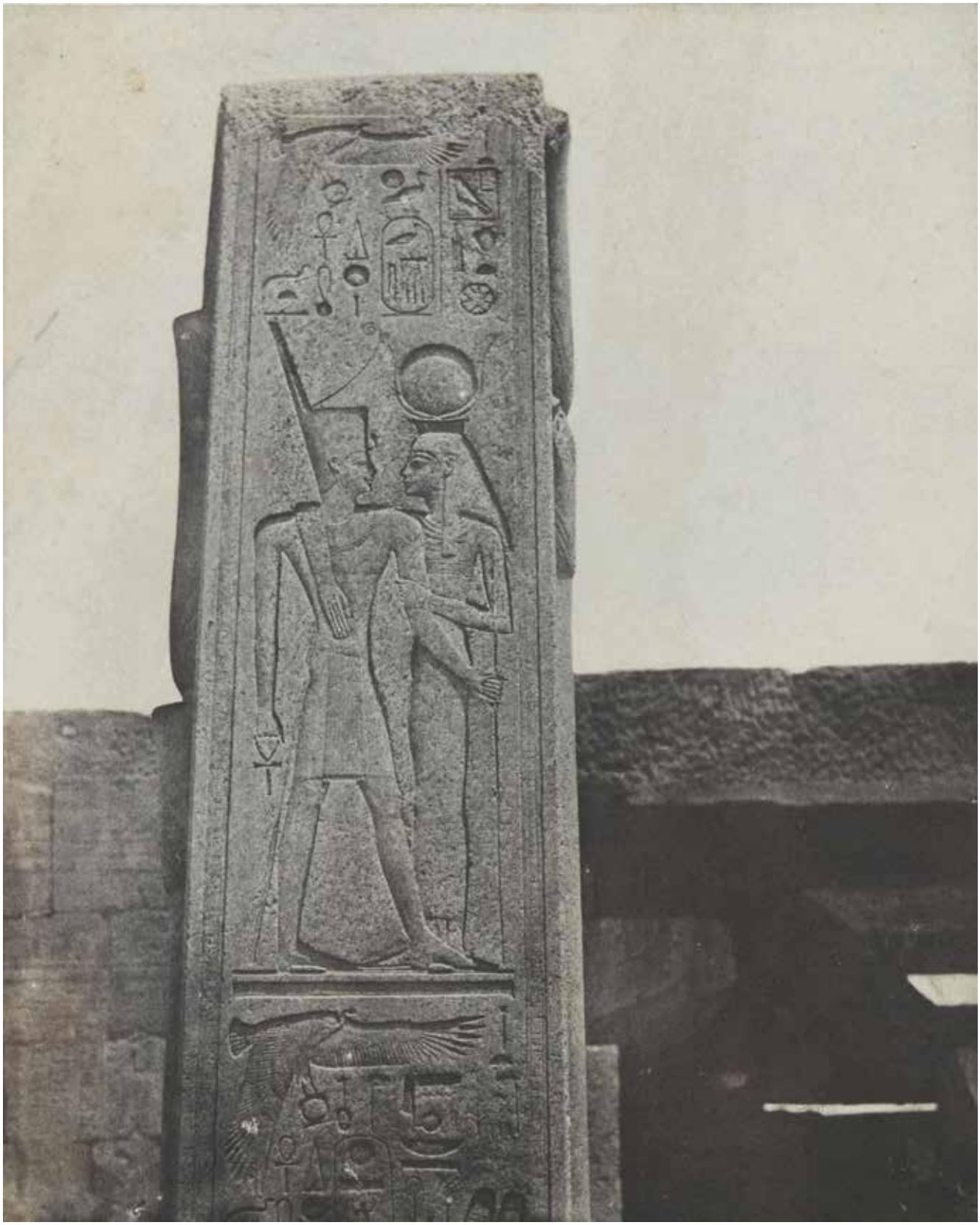
Le Caire, Cité des Morts, Khanqah du Sultan Barqouq, 1854
Salted paper print from a paper negative, numbered 'P56' in the negative; titled and numbered '56' in pencil on the mount.
9 1/2 x 11 1/2in (21.5 x 29.2cm)
mount 15 1/2 x 22in (39.3 x 55.9cm)

$5,000 - 7,000

When the young archaeologist-photographer John Beasley Greene set out for Egypt in 1853, the fields of both archaeology and photography were still in their infancy. Their development was bound up in the intense competition between Britain and France to impose colonial rule and so dominate trade in north Africa, as well as extend knowledge of the ancient Egyptian world. Greene was one of the first to use photography in this pursuit, meticulously recording the fascinating ancient world he discovered on his travels.

Greene's exquisite photographs are not merely dry records of dusty archeological sites, but rather exquisite studies, sensitively cropped and framed that actually feel very modern. His landscapes - represented here by four delicate examples - demonstrate an almost painterly feel for editing content.

Greene died at 24, leaving behind few written records that might help clarify his methods and intentions. He did, however, leave us with a surprisingly large body of work that sheds light not only into his prodigious talent as a master-photographer, but also into the tumultuous contrast between the old and new technologies of the ancient and modern worlds.



FROM THE ARCHIVES OF GALERIE LEVY, PARIS

91

MAXIME DU CAMP (1822-1894)

Sortie de la première cataracte, Haute Egypte; and Palais de Karnak, pilier devant le sanctuaire de granit, Thèbes, 1849-1851
2 Blanquart-Evrard salted paper prints from a paper negative, mounted on a Blanquart Evard Bristol mount. (2)
each 6 1/2 x 8 5/8in (16.7 x 21.8cm) or the reverse Blanquart Evard Bristol mount 15 5/8 x 22 1/8in (39.6 x 56.2cm)

$3,000 - 5,000

Literature
Du Camp, *Egypte, Nubie, Palestine et Syrie, dessins photographiques recueillis pendant les années 1849, 1850, 1851, accompagnés d'un texte explicatif et précédés d'une introduction par Maxime Du Camp, chargé d'une mission archéologique en Orient par le Ministère de l'Instruction Publique*, Gide & J. Baudry, 1852

Louis Désiré Blanquart-Evrard became the first to publish the procedure for the calotype negative/positive paper process in France. He specialized in printing and issuing portfolios and albums by photographers such as Du Camp, Salzmann, Greene and Marville, all represented in this selection.

FROM THE ARCHIVES OF GALERIE LEVY, PARIS

92

AUGUSTE SALZMANN (1824-1872)

Vallée de Josaphat, Tombeau d'Absalon; and Jérusalem, Beit-Lehem, Vue générale, 1854

2 Blanquart-Evrard salted paper prints from paper negatives, the first titled and inscribed in French in pencil on the mount. (2)

13 x 9in (33 x 23cm)

mount 25 x 17 1/4in (63.5 x 43.8cm)

$4,000 - 6,000

Literature

Salzmann, *Jérusalem, Étude et Reproduction Photographique des Monuments de la ville Sainte, depuis l'époque judaïque jusqu'å nos jours par Auguste Salzmann, chargé par le Ministère de l'Instruction publique, d'une mission scientifique en Orient*, Gide & J. Baudry, 1856

Another print of both these images is in the collection of The Metropolitan Museum, New York.

FROM THE ARCHIVES OF GALERIE LEVY, PARIS

93
JOHN BEASLEY GREENE (1832-1856)
Étude de Dattiers, 1854
Salted paper print from a paper negative, signed in the negative, title and notation 'P 11' in pencil on the mount; title and notation 'p. 11 pl. 53' in an unknown hand in pencil on the mount verso.
9 x 11 3/4in (22.8 x 29.8cm)
mount 15 1/2 x 22in (39.4 x 56cm)

$7,000 - 9,000

FROM THE ARCHIVES OF GALERIE LEVY, PARIS

94
JOHN BEASLEY GREENE (1832-1856)
Vue de Portique de Luxor, 1854
Salted paper print from a paper negative; signed in the negative; title and number '44' in pencil on the mount.
9 1/4 x 11 1/2in (23.5 x 29.2cm)
mount 15 1/2 x 22in (38.3 x 56cm)

$7,000 - 9,000

FROM THE ARCHIVES OF GALERIE LEVY, PARIS

95
EUGÈNE ATGET (1857-1927)
Passage Moret, Ruelle des Gobelins, 1926
Printing out paper, reverse notation '6661' in the negative; title, notated '6681' in pencil and credit stamp on the verso.
sheet 7 x 9in (17.8 x 22.8cm)

$3,000 - 5,000

FROM THE ARCHIVES OF GALERIE LEVY, PARIS

96
EUGÈNE ATGET (1857-1927)
Ruelle des Reculettes (Gobelins), c. 1923
Albumen print, reverse notation '6618' in the negative; titled, numbered '6618' in pencil and credit stamp on the verso.
sheet 7 x 9in (17.8 x 22.9cm)

$3,000 - 5,000

FROM THE ARCHIVES OF GALERIE LEVY, PARIS

97

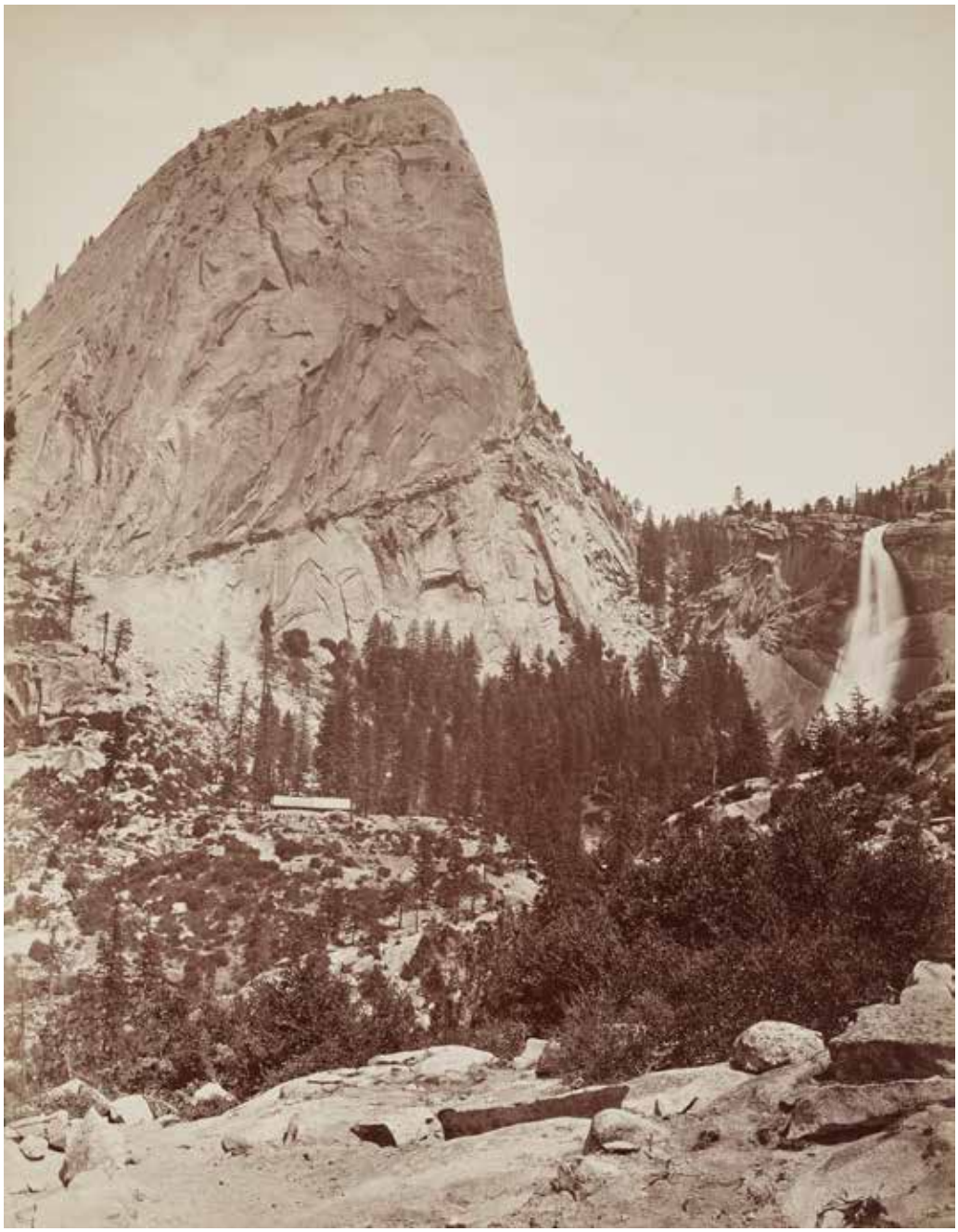
CHARLES MARVILLE (1816-1880)

Intérieur du Louvre, Salle des Caryatides au Louvre; and Intérieur, Musée des Antiques au Louvre, c. 1851
2 Blanquart-Evrard prints, one signed in the negative. (2)
6 7/8 x 8 1/8in (15 x 20.5cm); and 6 1/8 x 8 3/8in (15.6 x 21.2cm) mount 15 1/2 x 18 1/4in (39.5 x 46.5cm); and 15 1/2 x 22 1/4in (39.5 x 56.5cm)

$7,000 - 10,000

Literature
Blanquart-Evrard, *Album Photographique de l'Artiste et l'Amateur*, Imprimerie Photographique de Blanquart-Evrard, 1951-1852, pl. 30, first image
Blanquart-Evrard, *Mélanges Photographique*, Imprimerie Photographique de Blanquart-Evrard, 1851, pl. 51, there attributed to "Anonymous."
Jammes, *Blanquart-Evrard et les origines de l'édition photographiques française/ catalogue raisonné des albums photographiques édités*, Librarire Droz, 1981

The second photograph in this group, *Intérieur du Musée des Antiques au Louvre*, is sometimes thought to be by an anonymous photographer or perhaps by Achille Quinet, rather than by Marville.



FROM THE ARCHIVES OF GALERIE LEVY, PARIS

98
CARLETON E. WATKINS (1829-1916)
Mount Broderick, Nevada Fall, Yosemite, 1861
Mammoth-plate albumen print, printed c. 1861, notation '91' in pencil on the mount.
21 3/4 x 15 3/8in (55.2 x 40cm)
mount 31 1/4 x 23 1/2in (79.5 x 59.7cm)

$3,000 - 5,000

FROM THE ARCHIVES OF GALERIE LEVY, PARIS

99
JOHN BEASLEY GREENE (1832-1856)
Étude de Gommiers, 1854
Salted paper print from a paper negative, signed and numbered 'P19' in the negative.
9 x 11 7/8in (23 x 30.1cm)
mount 15 1/2 x 22in (38.4 x 55.9cm)

$7,000 - 9,000

FROM THE ARCHIVES OF GALERIE LEVY, PARIS

100
EUGÈNE ATGET (1857-1927)
Laurier Rose, c. 1910
Albumen print, reversed notation '656' in the negative; title and notation '656' in pencil on the verso.
sheet 8 7/8 x 7in (22.5 x 17.7cm)

$2,000 - 3,000

VARIOUS PRIVATE COLLECTIONS

101
ERWIN BLUMENFELD (1897-1969)
Paris, Montparnasse (Window with hyacinth vase), 1930
Gelatin silver print, printed c. 1930
11 1/8 x 7 3/4in (28.2 x 19.7cm)

$4,000 - 6,000

Provenance
Sotheby's, New York, October 15, 1992, lot 306

102
HENRI CARTIER-BRESSON; ST LAZARE;
Behind the Gare Saint-Lazare,
Gelatin silver print, printed later, signed in ink in the margin.
10 5/8 x 6 1/8in (27 x 15.5cm)
sheet 16 7/8 x 13in (43 x 33cm)

$10,000 - 15,000

Provenance
Acquired directly from the artist via Helen Wright, New York (the artist's agent), purchased c. 1980

Literature
Kirstein and Newhall, *Photographs by Cartier-Bresson*, Grossman Publishers, 1963, p. 47

103
STEVE MCCURRY (AMERICAN, BORN 1950)
Procession of the Nuns, Rangoon, Burma, 1994
Oversized dye-bleach print, printed November 2007, signed in ink in the margin; titled, dated, numbered '11/15', notation '10006-0055' in ink and credit stamp on the verso.
25 x 38in (63.5 x 96.5cm)
sheet 30 x 40in (76.2 x 101.6cm)

$7,000 - 9,000

Provenance
Acquired directly from the artist

Literature
Steve McCurry, South Southeast, Phaidon, 2000, np

104
BRUCE DAVIDSON (BORN 1933)
Montgomery, Alabama from "Time of Change", 1965
Gelatin silver print, printed later, signed in pencil on the verso.
12 3/8 x 8 1/4in (31.4 x 20.9cm)
sheet 14 x 11in (35.5 x 27.9cm)

$1,500 - 2,000

Literature
Bruce Davidson, Fundación MAPFRE/ Aperture, New York, 2016, p. 172

105
AUGUST SANDER (1876-1964)
The Sisters, 1927
Gelatin silver print, printed 1975, Estate blindstamp on the recto; signed, dated by Gerd Sander, Estate Executor, in pencil and Galerie Wilde Köln credit stamp on the verso.
11 5/8 x 8 5/8in (29.5 x 21.9cm)
sheet 12 x 9 1/2in (30.5 x 24.1cm)

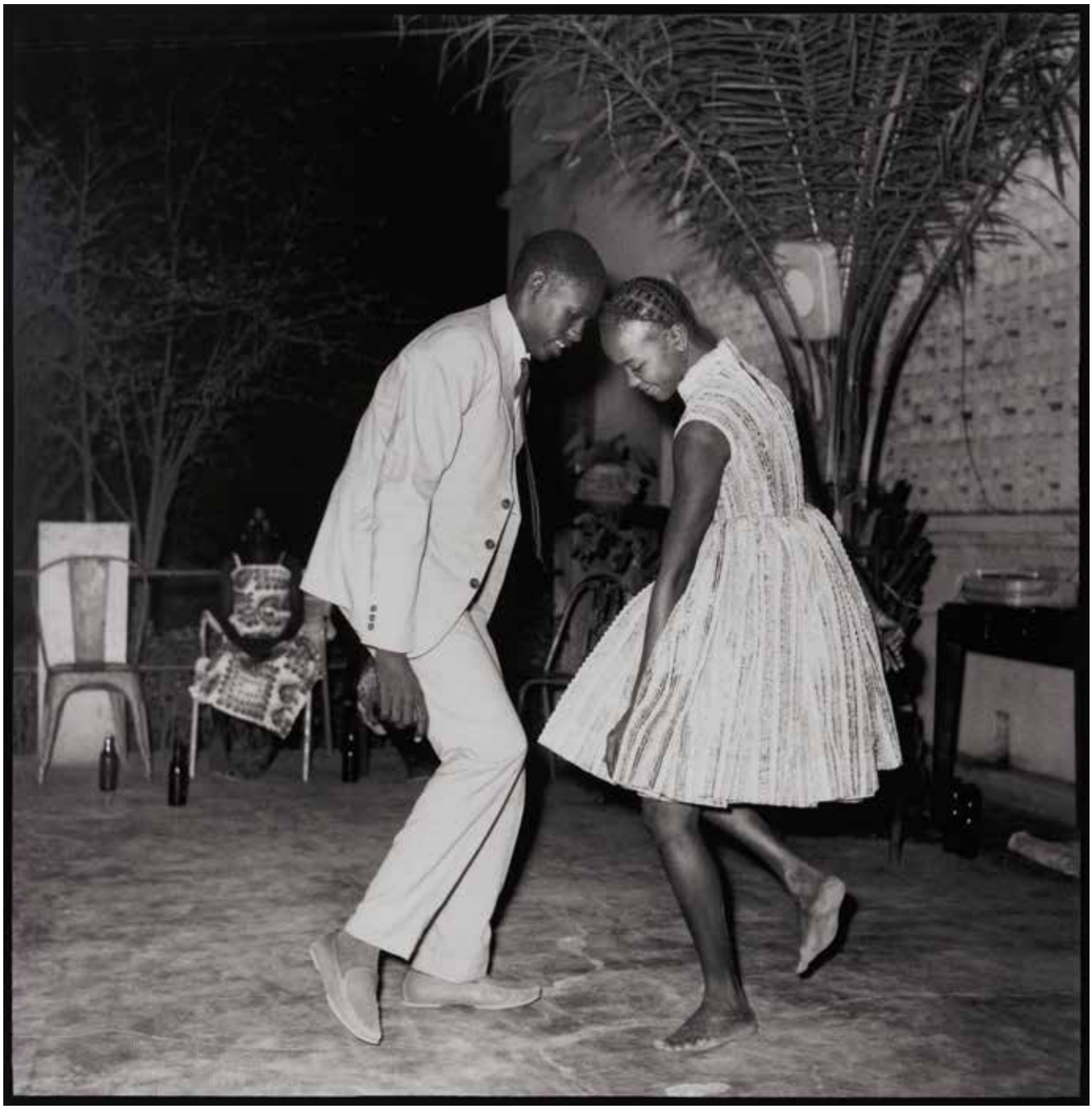
$4,000 - 6,000

106
GEORGE S. ZIMBEL (AMERICAN, BORN 1929)
Irish Dancehall, the Bronx, 1954
Gelatin silver print, printed 2004, signed, titled and dated in pencil on the verso.
11 3/8 x 17 3/4in (28.8 x 45.1cm)
sheet 16 x 20in (40.6 x 50.8cm)

$3,000 - 5,000

Provenance
Bonhams, New York, *A Wonderful Life: Photographs from Peter Fetterman Collection*, December 17, 2019, lot 52

Literature
George S. Zimbel, Instituto Valencia d'Art Modern, 2000, front cover and p. 8



107

MALICK SIDIBÉ (CIRCA 1936-2016)

Nuit de Noël (Happy Club), 1963
Gelatin silver print, printed 2006, signed, titled and dated in ink in the margin.
18 x 19 1/2in (45.7 x 49.5cm)
sheet 24 x 20in (61 x 50.8cm)

$20,000 - 30,000

Literature
Magnin, *Malick Sidibé*, Scalo, 1998, p.173
Malick Sidibé, Fondation Zinsou/ Exhibitions International, 2008, cover

Malick Sidibé was born around 1936 in Soloba, Mali. In 1952 he moved to Bamako, where he earned the nickname "the eye of Bamako" for his joyful and very personal studies of young people enjoying themselves, as here, perhaps his best-known work *Nuit de Noël* 1963. Sidebé's photographs have been widely exhibited internationally and his awards include the 2003 Hasselblad Award and the Golden Lion Award at the 52nd Venice Biennale in 2007.

(actual size)

108

CARLOTTA CORPRON (1901-1988)

Nature Dancer (Lettuce leaves), 1940s
Gelatin silver print, printed 1940s, signed in pencil on the mount;
'Denton, Texas' credit stamp on the mount verso.
2 7/8 x 4in (7.3 x 10.1cm)
mount 6 3/8 x 5in (16.2 x 12.7cm)

$2,000 - 3,000

Provenance
With Houk Friedman Gallery, New York;
to a private collection, New York

109
LILLIAN BASSMAN (1917-2012)
White Crêpe, a new mink stole by Dorothy O'Hara, Evelyn Tripp, "Harper' Bazaar"', May 1954, reinterpreted 1994
Gelatin silver print, printed later, signed and numbered 'A/P' in pencil on the verso.
17 1/2 x 14 3/4in (44.5 x 37.5cm)
sheet 20 x 16in (50.8 x 40.6cm)

$8,000 - 12,000

Provenance
Acquired directly from the artist

110

DAVID YARROW (BORN 1966)

Tiny Dancer, Lewa, Kenya, 2019
Archival pigment print, flush-mounted on aluminum, signed, dated 'August 2019' and numbered '3/12' in ink in the margin; certificate of authenticity affixed on the museum frame backing.
sheet 43 x 37in (109.2 x 94cm)

$15,000 - 25,000

David Yarrow's commitment to 'capturing the splendor of what remains wild and free in our world' makes him a leading fine art photographer of wildlife. He has travelled from pole to pole, to the world's most remote places, to allow us a glimpse of these magnificent, often endangered, creatures in their natural habitat. Another example of his work can also be found in lot 122.

111

RICHARD AVEDON (1923-2004)

Veruschka, Dress by Bill Blass, New York Studio, 1967
Gelatin silver print, printed c. 1981, signed and inscribed 'Gift to Perry Ellis, 1983' in pencil and copyright credit reproduction limitation date and edition stamp on the verso.
23 x 17 3/8in (58.4 x 44.1cm)
sheet 24 x 20in (61 x 50.8cm)

$30,000 - 50,000

Provenance
The Collection of Perry Ellis;
to the present owner

Literature
Shanahan, ed., *Richard Avedon: Evidence, 1944-1994*, Random House/ Whitney Museum of American Art, 1994, section unpaginated

Despite a professional career that really only lasted ten years before his untimely death, Weiner remains one of the most important and most eloquent documentarians of life in the 1950s, both at home and abroad. Working during the heyday of the great picture magazines – *Fortune*, *Collier's*, *This Week*, *LIFE* and *Look* – he produced images, that are still widely recognized and reproduced half a century after his death.

A native of New York City, Dan Weiner studied painting at the Art Students League in 1937 and at Pratt Institute from 1939 to 1940. While at Pratt, he joined the Photo League, a group of photographers active from 1935 to 1947 who aimed to use photography to effect social change. Through the League he was exposed to the history of documentary photography - the work of Jacob Riis and Lewis Hine as well as Dorothea Lange, Walker Evans, Henri Cartier-Bresson and Brassaï. During World War II, while serving in the US Army Air Corps, Weiner discovered the 35mm camera and thereafter dedicated himself to photojournalism. Weiner was killed in a plane crash while on assignment in 1959 - a tragedy which prompted Edward Steichen to comment that "the small rank of fine photographers has been cruelly thinned by the death of Dan Weiner."

Dan Weiner's wife Sandra, a fine photographer in her own right and also represented here, emigrated to the United States from Poland in 1928. She met Dan in 1940 and took photography courses from him, as well as from Paul Strand at the Photo League. In 1947 she began working with Weiner on his freelance assignments for *Fortune*, *LIFE*, *Sports Illustrated*, *Harper's Bazaar*, and other publications. They continued collaborating on projects until his premature death.

Sandra also worked as one of the earliest picture editors for *Sports Illustrated* and published four children's books, illustrated with her own photographs, *It's Wings That Make Birds Fly* (1968), *Small Hands*, *Big Hands* (1970), *They Call Me Jack* (1973), and *I Want to be a Fisherman* (1977).

Dan and Sandra Weiner, © Ben Schultz.

112

DAN WEINER (1919-1959)

East End Avenue (Parking), 1950
Gelatin silver print, printed later, initialed by John Broderick, Estate Executor in pencil/ ink on the Estate copyright credit reproduction limitation stamp on the verso.
9 x 12 5/8 (22.8 x 32cm)
sheet 11 x 14in (28 x 35.5cm)

$4,000 - 6,000

Literature
Weiner, *Dan Weiner*, Viking/ Compass, 1974, pp. 12-13

113

DAN WEINER (1919-1959)

Mondamin, Iowa, Flood, 1952
Gelatin silver print, printed 1970s by Sandra Weiner, credit, date by Sandra Weiner and initialed by John Broderick, Estate Executor in pencil/ ink on the Estate copyright credit reproduction limitation stamp on the verso.
8 3/4 x 13in (22.2 x 33cm)
sheet 11 x 14in (28 x 35.5cm)

$5,000 - 7,000

Literature
Weiner, *Dan Weiner*, Viking/ Compass, 1974, pp. 36-37

114

SANDRA WEINER (1921-2014)

Boy Smoking, New York City, c. 1948
Gelatin silver print, printed before 2014, initialed by John Broderick, Estate Executor in ink on the Estate copyright credit reproduction limitation stamp on the verso.
6 1/4 x 9 3/8in (165.8 x 24.7cm)
sheet 8 x 10in (20.2 x 25.4cm)

$3,000 - 5,000

115

SANDRA WEINER (1921-2014)

Mickey in his Carriage, East 26th Street, New York City, from "City Children", 1948

Gelatin silver print, printed c. 1948, flush-mounted on masonite and likely unique, 'West 60th Street' credit, Estate copyright credit reproduction limitation stamp, initialed by John Broderick, Estate Executor in ink, and typed caption label affixed on the flush-mount verso.

image/ flush-mount 7 3/8 x 6 7/8in (18.7 x 17.4cm)

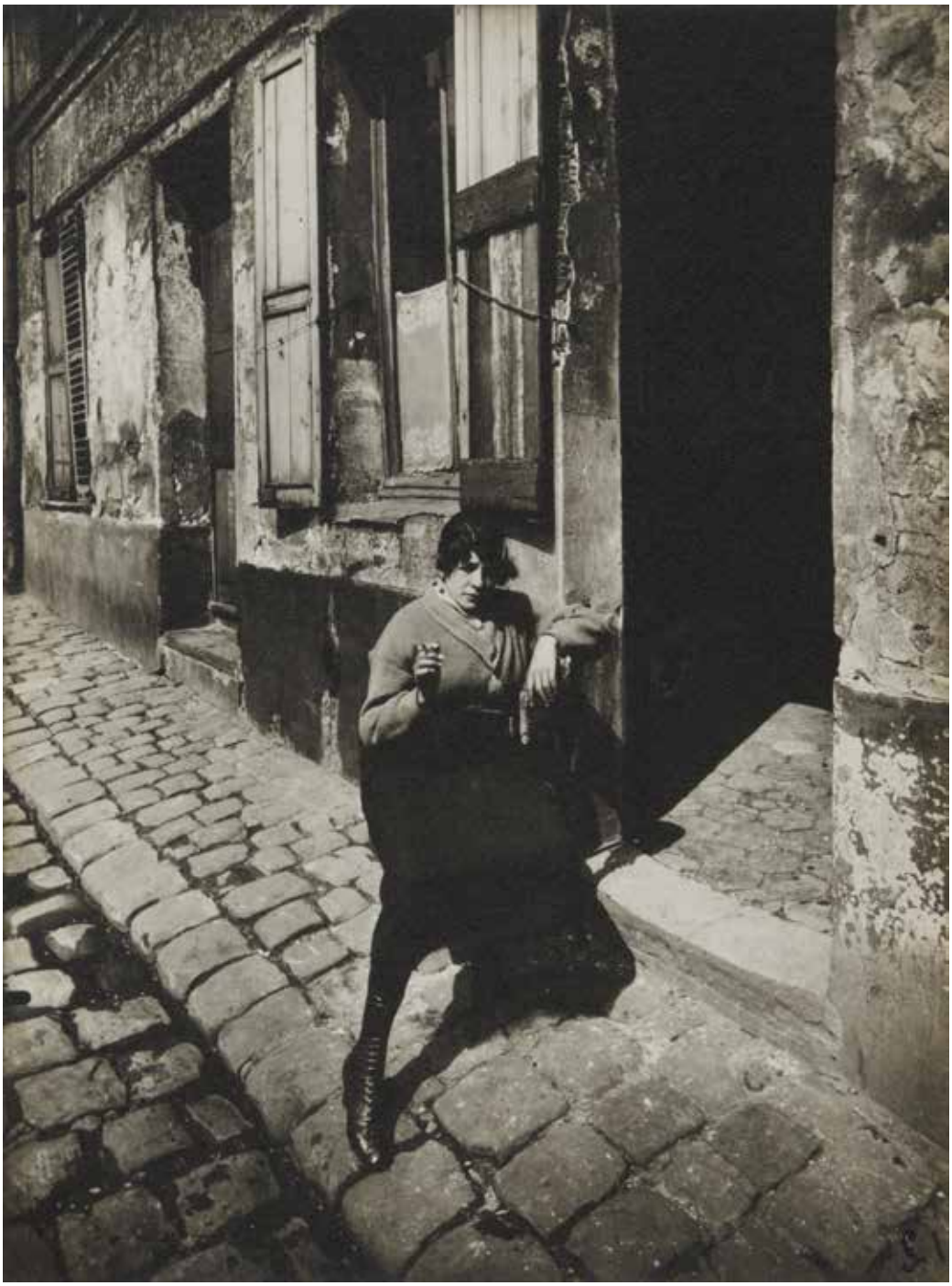
$7,000 - 9,000

116
EUGÈNE ATGET (1857-1927)
Jouer d'Orgue, 1899
Gelatin silver print, printed later by Berenice Abbott, Atget/ Abbott credit stamp on the mount verso.
8 1/2 x 6 1/2in (21.5 x 16.5cm)
mount 13 x 10in (33 x 25.4cm)

$2,500 - 3,500

Provenance
The collection of Sandra and Dan Weiner;
by bequest to the present owner

Literature
Abbott, *The World of Atget*, Paragon Book, 1964, pl. 49

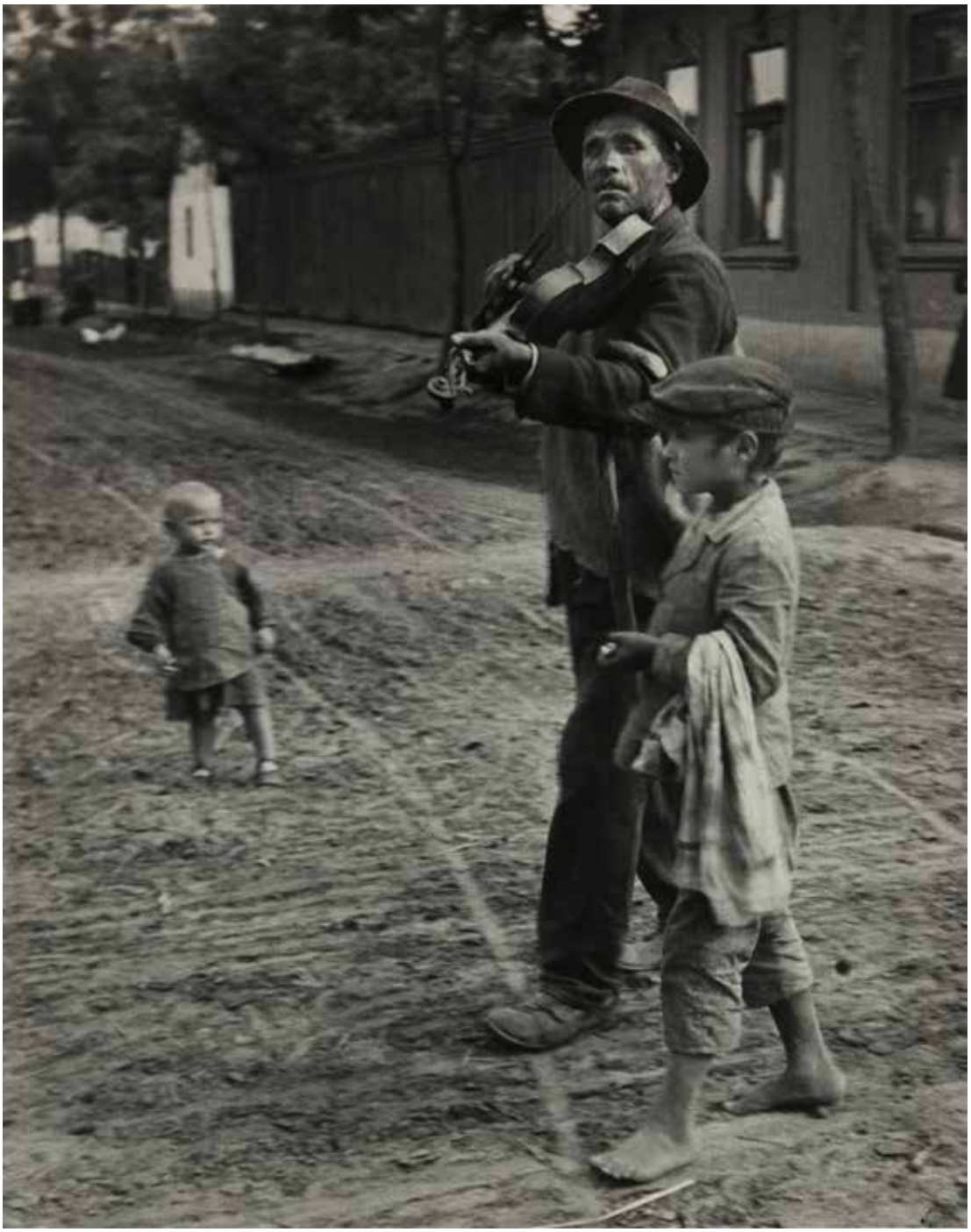


117
EUGÈNE ATGET (1857-1927)
La Villette, fille publique faisant le quart, 19ième, April, 1921
Gelatin silver print, printed later by Berenice Abbott, Atget/ Abbott credit stamp on the mount verso.
9 1/4 x 6 7/8in (23.5 x 17.4cm)
sheet 13 x 10in (33 x 25.4cm)

$2,500 - 3,500

Provenance
The collection of Sandra and Dan Weiner;
by bequest to the present owner

At the time of preparing this catalogue, this exquisite vintage print of Mickey (lot 115), one of her favorite sitters, is thought to be unique.

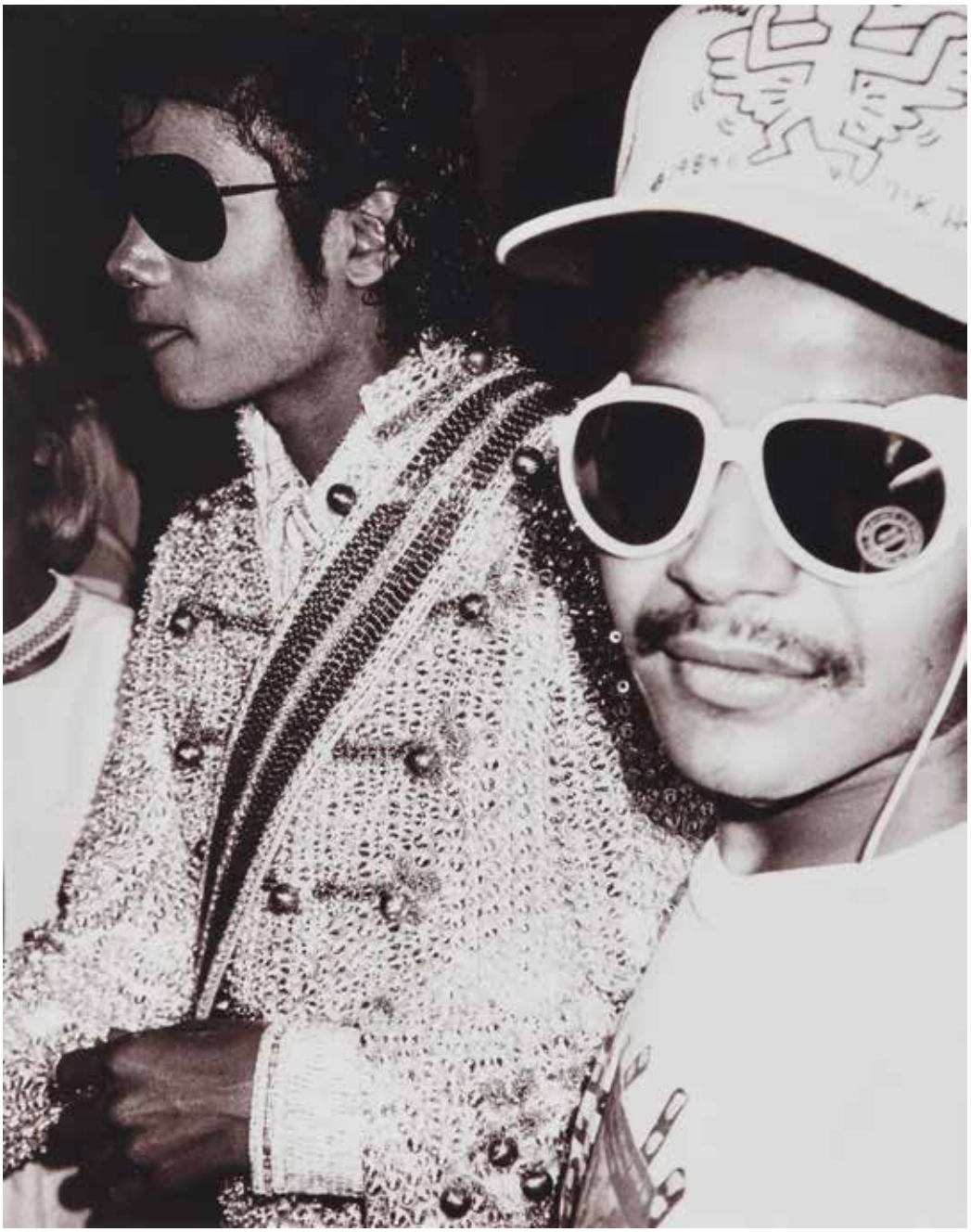


118
ANDRÉ KERTÉSZ (1894-1985)
Blind Musician, Abony, Hungary, July 19, 1921
Gelatin silver print, printed c. January 1969, signed, titled, dated, inscribed 'To Sandra, Jan 15, 1969' in ink and credit stamp on the verso.
9 5/8 x 7 1/2in (24.5 x 19cm)
sheet 10 x 8in (25.4 x 20.2cm)

$3,000 - 5,000

Provenance
From the artist;
to Sandra Weiner;
by bequest to the present owner

Literature
Corkin, André Kertész: A Lifetime of Perception, Andalusian Books, 1982, p. 30



119

ANDY WARHOL (1928-1987)

Michael Jackson and Little Angel at the Basquiat Opening, New York, c. 1984

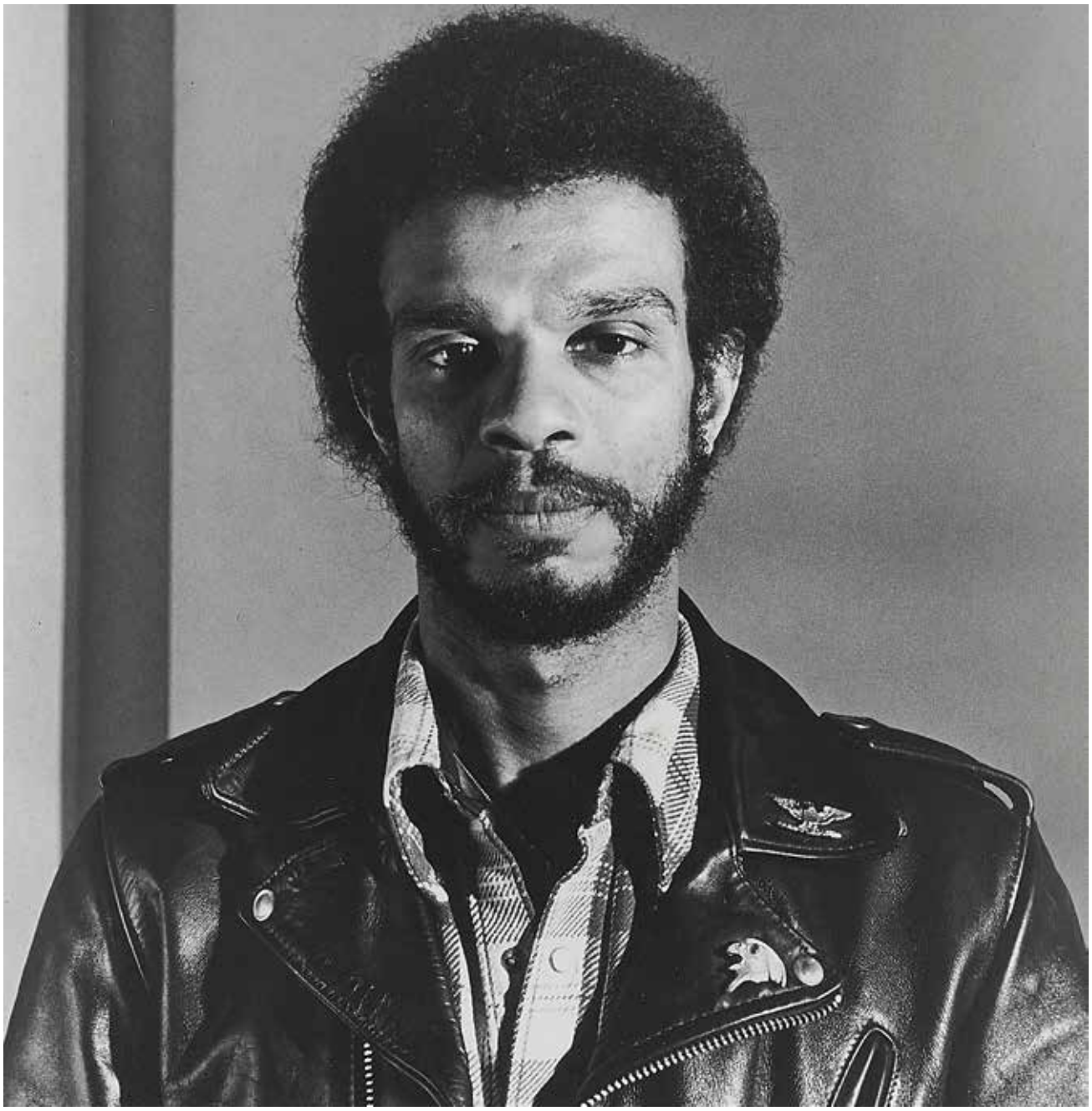
Gelatin silver print, accompanied by a Warhol Foundation certificate of authenticity, signed, titled, dated,'xi.22.11' by a Warhol Foundation administrator, in ink and Warhol Foundation credit stamp, numbered 'FLO5.00976' in pencil on the verso; and the volume cited below.

sheet 10 x 8in (25.4 x 20.2cm)

$6,000 - 8,000

Literature

Hermann, ed. *Warhol on Basquiat*, Taschen, 2019, p.148



120

ROBERT MAPPLETHORPE (1946-1989)

Clifford Bowens, 1980
Gelatin silver print, unmounted, signed, dated and inscribed 'For Clifford' in ink in the margin.
7 x 6 7/8in (17.8 x 17.5cm)
sheet 10 x 8in (25.4 x 20.3cm)

$3,000 - 5,000

Provenance
A gift from the artist;
to Clifford Bowens, the sitter;
by bequest to the present owner

Clifford F. Bowens was an accomplished, classically trained pianist. A graduate of Juilliard School of Music in New York City, he performed in a number of concerts both at home and abroad. During his career as a musician, he worked and toured with the Martha Graham Dance Company as their lead accompanist. Around 1980, Bowens became friends with photographer Robert Mapplethorpe who photographed him on a number of occasions and gave him this small-format and personally inscribed portrait by way of thanks.

121

IAIN MACMILLAN (1938-2006)

The Beatles "Abbey Road" cover, 1972
Chromogenic print, signed and numbered '9/12-5' in white ink in the margin.
24 x 24in (61 x 61cm)
sheet 27 x 25 7/8in (68.5 x 65.7cm)

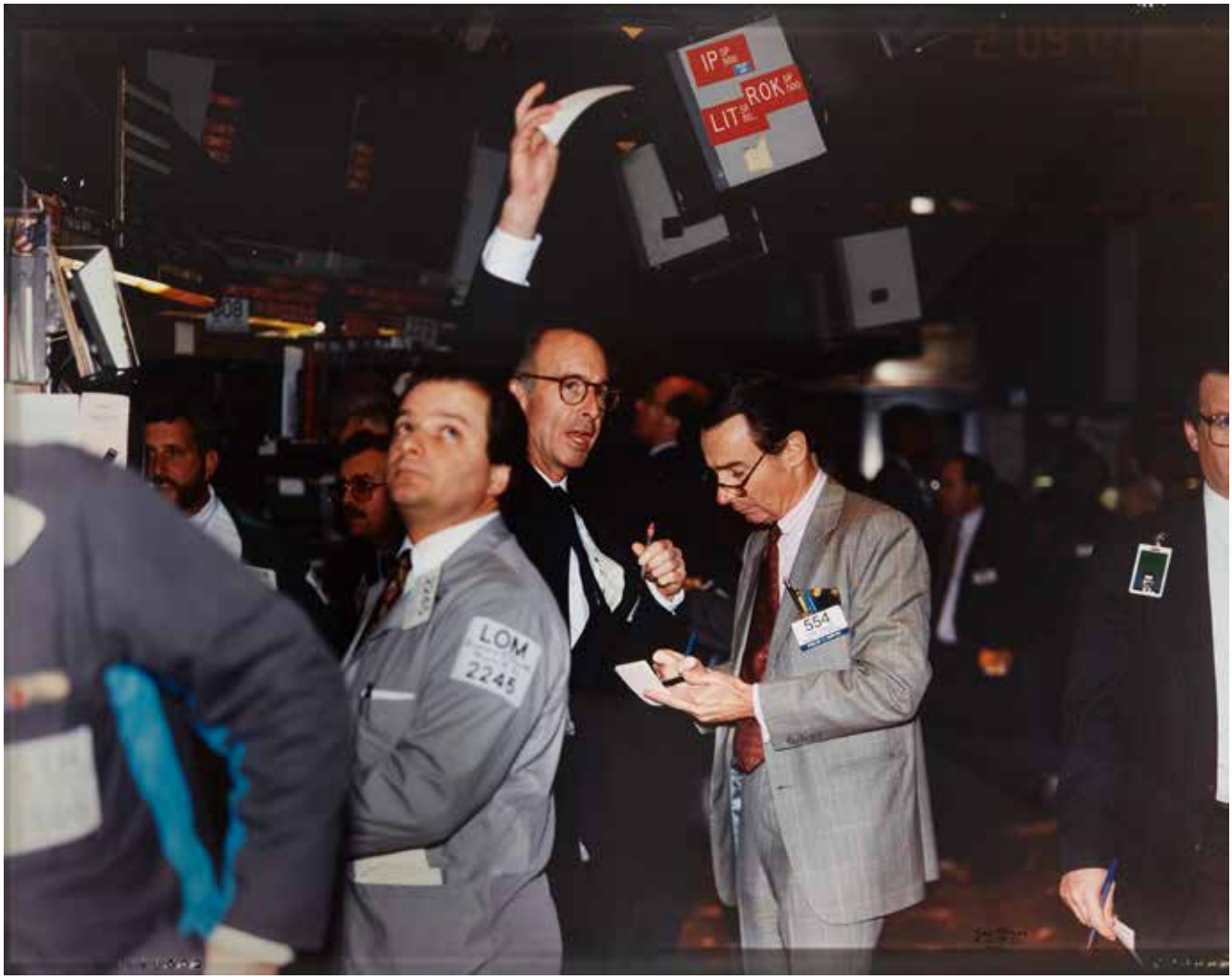
$10,000 - 15,000

122
DAVID YARROW (BORN 1966)
Wise Guys, South Georgia, 2018
Archival Pigment print, printed 2018, signed, dated and numbered '4/12' in ink in the margin; accompanied by a certificate of authenticity affixed on the frame backing.
sheet 37 x 38in (94 x 96cm)

$18,000 - 25,000

123
ORMOND GIGLI (AMERICAN, BORN 1925)
Federal Gold Reserve, 1959
Archival pigment print, printed later, signed, titled, dated and numbered '1/10' in ink in the margin.
19 x 20 1/4in (48.2 x 51.4cm)
sheet 22 x 22 3/8in (55.9 x 56.8cm)

$10,000 - 15,000



124 W

TINA BARNEY (BORN 1945)

The Floor, 1992

Chromogenic print, signed, dated, numbered '1/10' and notation '6578' in ink on the recto.

sheet / flush-mount 49 3/4 x 62 1/4in (126.4 x 158.1cm)

$7,000 - 9,000

125

A PRIVATE COLLECTION, MALIBU

125
ELLEN VON UNWERTH (BORN 1954)
New York (Handcuffs), 1995
Gelatin silver print, signed, titled, dated and numbered '1/30' in pencil on the verso.
18 3/4 x 12 1/2in (47.6 x 31.8cm)
sheet 20 x 16in (50.8 x 40.6cm)

$2,000 - 3,000

All proceeds from the sale of this lot will be donated to Project Angel Food and AIDS Project Los Angeles (APLA)

ANOTHER PRIVATE COLLECTION

126
ATTRIBUTED TO STANLEY KUBRICK (1928-1999)
Selected images of Malcolm McDowell on the set of "A Clockwork Orange" , 1971
10 gelatin silver prints. (10)
each approximately 21.6 x 34.9cm (8 1/2 x 13 3/4in)
sheet each approximately 27.9 x 35.6cm (11 x 14in)

$10,000 - 15,000

Adapted from Anthony Burgess's dystopian crime thriller and released in 1971, Kubrick's *A Clockwork Orange* remains one of the most acclaimed yet controversial films in the history of the medium. The film's central character Alex (played by Malcolm McDowell) is the leader of a sexually violent and murderous gang on an increasing crime spree. After being caught, Alex is forced into a horrifying rehabilitation.

Clockwork Orange came after Kubrick's first masterpiece *2001: A Space Odyssey*, and is central to his idea of what a film could accomplish at its finest. In an interview with the *New York Times* in 1972, Kubrick commented that "he was excited by everything about it, the plot, the ideas, the characters and, of course, the language. Added to which, the story was of manageable size in terms of adapting it for films and the fact that the story functions on several levels, political, sociological, philosophical and on a kind of dreamlike psychological-symbolic level."

126

A PROMINENT TEXAS COLLECTION

127
ROBERT STIVERS (BORN 1953)
Self Portrait in Water #2, 1991
Gelatin silver print, printed 1997, signed, titled, dated and numbered '2/15' in pencil on the verso.
17 3/4 x 14 3/4in (45 x 37.5cm)
sheet 20 x 16in (50.8 x 40.6cm)

$1,000 - 1,500

A PROMINENT TEXAS COLLECTION

128 W

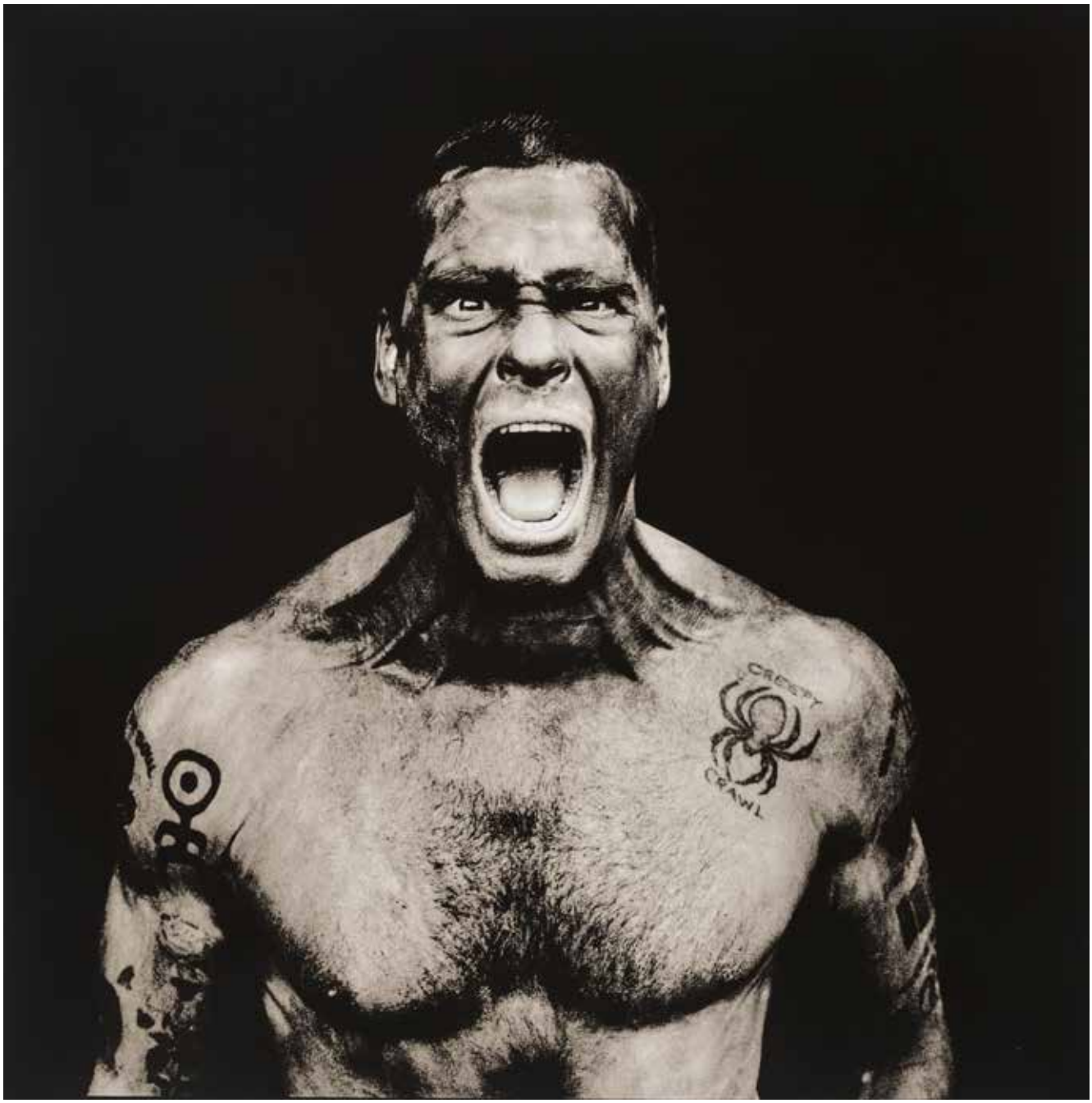
MELANIE PULLEN (BORN 1975)

Half Prada, from "High Fashion Crime Scenes", 2003
Unique chromogenic print, flush-mounted; accompanied by a signed label.
sheet / flush-mount 78 1/2 x 54 1/2in (199.4 x 138.4cm)

$3,000 - 5,000

Provenance
With Stephen Wirtz Gallery, San Francisco, 2006

Works from Melanie Pullen's acclaimed series, *High Fashion Crime Scenes* (2003-2017), represented here and lot 134, are based on vintage crime scene images she found in the files of the Los Angeles Police Department and he LA County Coroner's Office.
Drawn to the rich details and compelling stories preserved in these criminal records, Pullen began re-enacting these crime scenes, using well-known actresses and models dressed in haute-couture, and photographing them in her elaborately staged settings. Pullen's intention is to use fashion as a means of distracting the viewer from an otherwise gruesome scene and to expose in all of us a kind of unsavory collective voyeurism.



A PROMINENT TEXAS COLLECTION

129
ANTON CORBIJN (BORN 1955)
Henry Rollins, Lancaster, 1993
Archival pigment print, signed, titled and numbered '13/20'
in pencil on the verso.
18 x 17 7/8in (45.7 x 45.5cm)
sheet 24 x 20in (61 x 50.8cm)

$3,000 - 5,000

A PROMINENT TEXAS COLLECTION

130 W

ZHANG DALI (BORN 1963)

Dialogue 2001.103B (Shanghai), 2000
Archival pigment print, flush-mounted. Number '2' from the edition of 10.
sheet /flush-mount 59 x 39in (149.7 x 99cm)

$1,500 - 2,500

Provenance
With Robischon Gallery, Denver

Artist Zhang Dali regards these graffitied heads as a self-portrait, his "dialogue" with the city. After a period of study in Italy, for the next eleven years from 1995 to 2011, Zhang started to spray his bald-headed man on the walls of rapidly expanding Chinese cities. His series *Dialogue* and *Demolition* make use of three symbols to express his ideas - the first, as here, the simplified outline of his head signifying his sheer presence, the second and third, the use of two terms "AK-47" and "18K" chosen to represent the violence and greed associated with this rapid urbanization.

A PROMINENT TEXAS COLLECTION

131
CAO FEI (BORN 1978)
Housebreaker, 2006
Archival pigment print, flush-mounted; number 3 from the edition of 10.
35 x 47in (88.9 x 119.4cm)
sheet / flush-mount 37 x 49in (94 x 124.5cm)

$3,000 - 5,000

Provenance
With Deborah Colton Gallery, Houston, 2007

A PROMINENT TEXAS COLLECTION

132
PHILIP-LORCA DICORCIA, NEW YORK
New York I, 1997
Chromogenic print, flush-mounted; one from the edition of 15.
26 1/8 x 37 3/8in (66.3 x 94.8cm)
sheet sheet/ flush-mount 30 x 40in (76.2 x 101.6cm)

$5,000 - 7,000

Provenance
With Pace MacGill Gallery, NY 1998

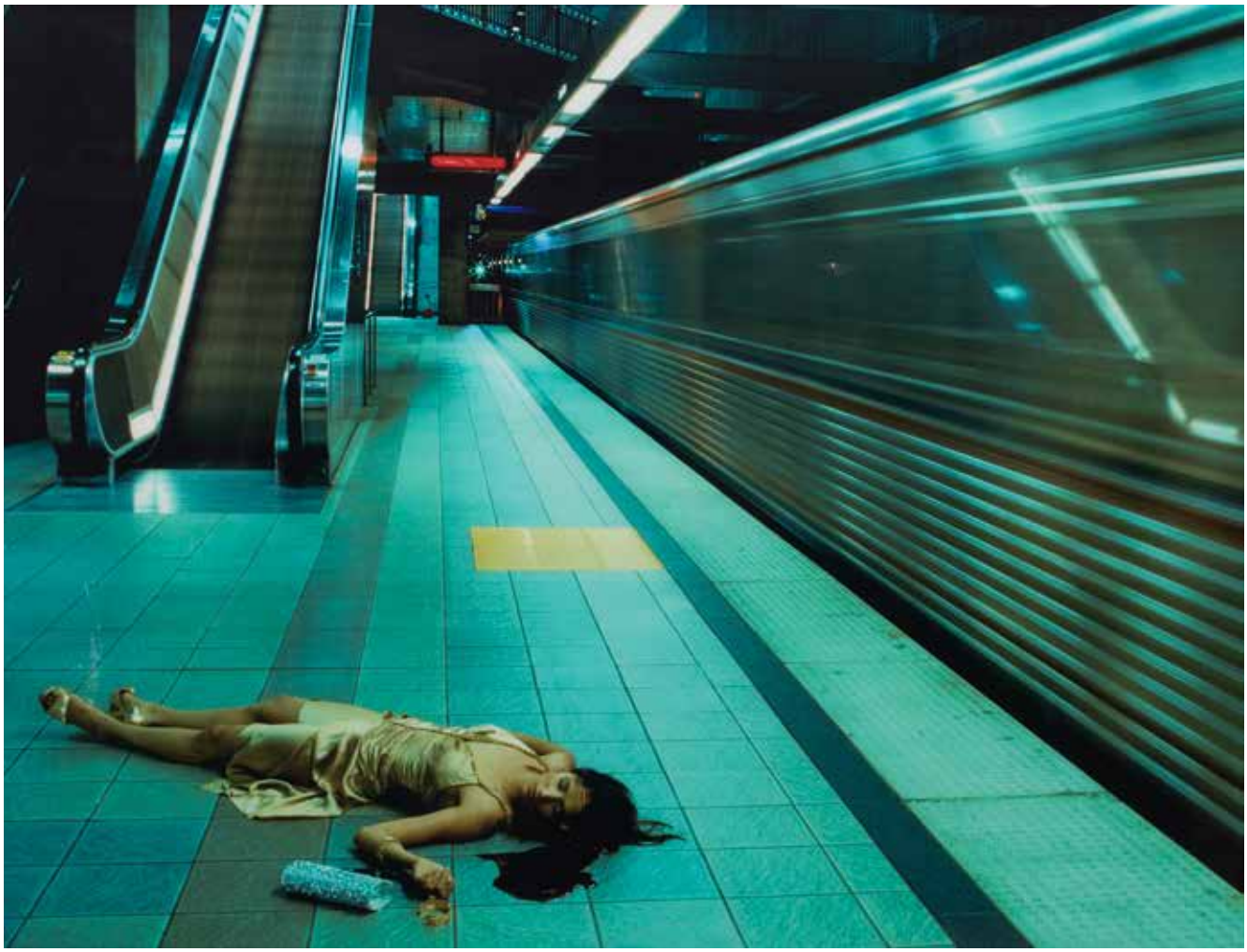
Literature
Brea and diCorcia, *Philip-Lorca DiCorcia, Streetwork 1993-1997*, Ediciones Universidad de Salamanca, 1998, p. 51

A PROMINENT TEXAS COLLECTION

133
JEANNE DUNNING (BORN 1960)
Sundae 2, 1997
Dye-bleach print, face-mounted to Plexiglas, signed, titled, dated and numbered '3/5' in ink on the frame backing.
sheet /flush-mount 43 1/2 x 39 1/4in (110.5 x 99.7cm)

$1,500 - 2,500

Provenance
With Feigen Contemporary, New York



A PROMINENT TEXAS COLLECTION

134 W

MELANIE PULLEN (BORN 1975)

Metro, from "High Fashion Crime Scenes", 2005
Unique chromogenic print, flush-mounted; accompanied by a signed label.
sheet /flush-mount 76 x 99in (193 x 251.5cm)

$4,000 - 6,000

Provenance
With Stephen Wirtz Gallery, San Francisco, 2006

A PROMINENT TEXAS COLLECTION

135 W
CHIHO AOSHIMA (BORN 1974)
Graveheads, 2005
Archival pigment print. Number '3' from the edition of 6.
sheet /flush-mount 37 x 375in (94 x 589.3cm)

$2,500 - 3,500

Provenance
Acquired from Blum & Poe Gallery, LA, 2006

Chiho Aoshima is a Japanese artist best known for her involvement in Takashi Murakami's Kaikai Kiki art collective. Influenced by the linear aesthetics of ukiyo-e artist Hokusai and Japanese pop culture, Aoshima uses Adobe Illustrator to create drawings of surreal landscapes, printed onto paper and other materials. "Because of the places where I'm presenting my work, I sometimes feel I have to make lighter, happier images," the artist has said. "But I really enjoy drawing the dark, disturbing worlds. Of course, in the end, even those should be cute."
Her work can be found in the collections of the Ackland Art Museum in Chapel Hill, the Museum of Contemporary Art in Chicago, the Carnegie Museum of Art in Pittsburgh, and the Seattle Art Museum, among others.

A PROMINENT TEXAS COLLECTION

136 W

MASSIMO VITALI (BORN 1964)

Les Menuires Grandes, 2000
Chromogenic print, face-mounted to Diasec; signed, titled, dated and numbered '8/9' in ink on a label affixed to the frame backing.
sheet /flush-mount 71 x 86in (180.3 x 218.4cm)

$20,000 - 30,000

Provenance
Acquired from Senior & Shoemaker Gallery, NY, 2007

VARIOUS PRIVATE COLLECTIONS

137
ARNOLD NEWMAN (1918-2006)
Ed Ruscha, Los Angeles, 1985
Gelatin silver print, printed later, signed, titled and dated in pencil in the margin; notation '7208-26' in pencil and copyright credit reproduction limitation stamp on the verso.
10 x 10 3/8in (25.4 x 26.3cm)
sheet 11 x 14in (28 x 35.5cm)

$2,000 - 3,000

Provenance
With Howard Greenberg Gallery, New York

138

LIU BOLIN (BORN 1973)

Hiding in the City, New York #3, 2011
Archival pigment print, signed in ink on the accompanying certificate of authenticity; number 'AP 2/2'.
24 3/4 x 31 1/4in (62.8 x 79.4cm)
sheet /flush-mount 26 x 32 1/2in (66 x 82.5cm)

$4,000 - 6,000

Provenance
With Eli Klein Fine Art, New York and Beijing

Please refer to note accompanying lot 163.

139 W

GREGORY CREWDSON (BORN 1962)

Untitled, 1997

Chromogenic print, flush-mounted, typed credit, title, date and number '2/6 + 2 AP' on a gallery label affixed on the frame backing.

sheet / flush-mount 40 x 60in (101.6 x 152.4cm)

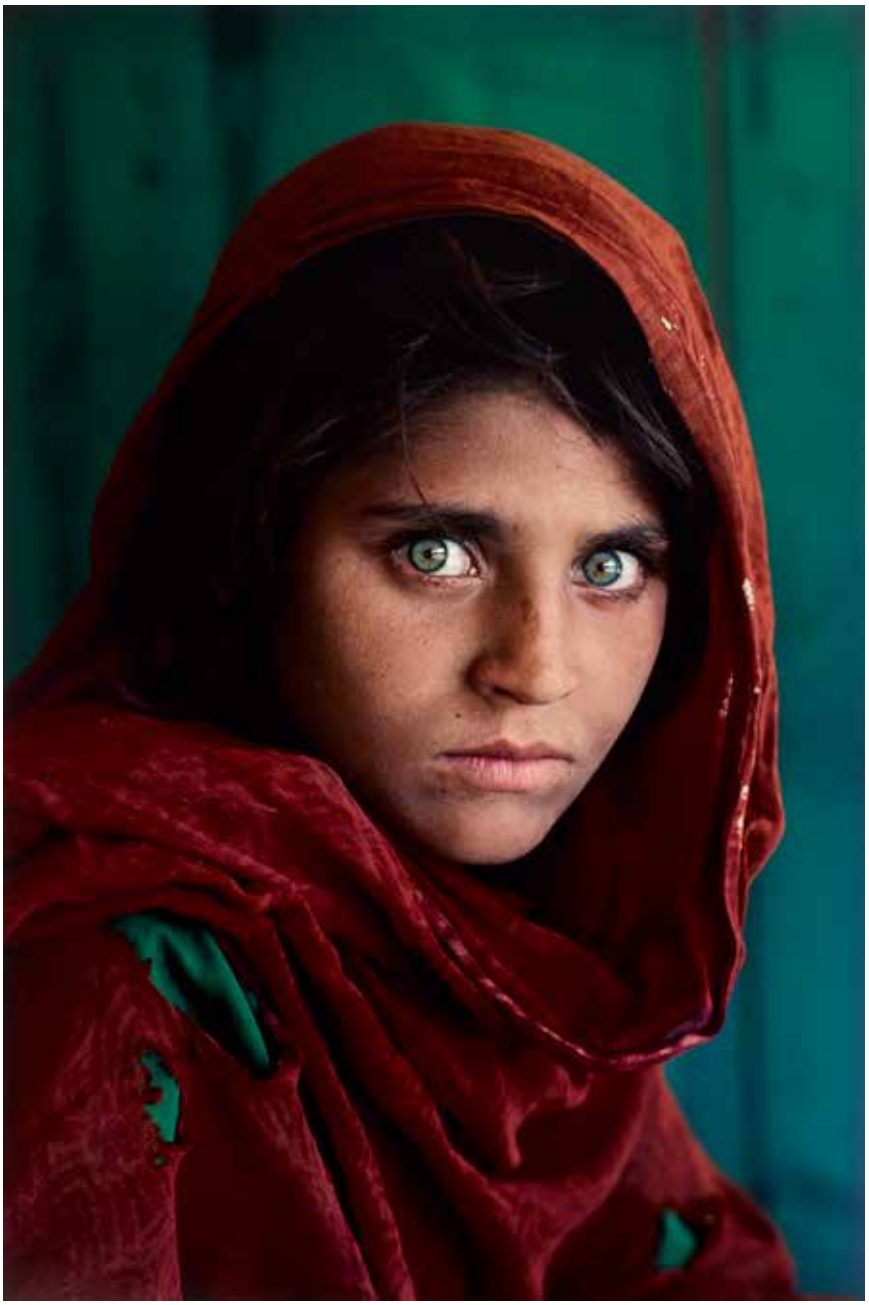
$5,000 - 7,000

Provenance

With Luhring Augustine, New York

140
CINDY SHERMAN (BORN 1954)
Ancestry, 1985
Chromogenic print, signed, titled, dated and numbered '65/72' in ink on the verso.
28 x 17 1/8in (71.1 x 43.3cm)
sheet 30 x 20in (76.2 x 50.8cm)

$3,000 - 5,000



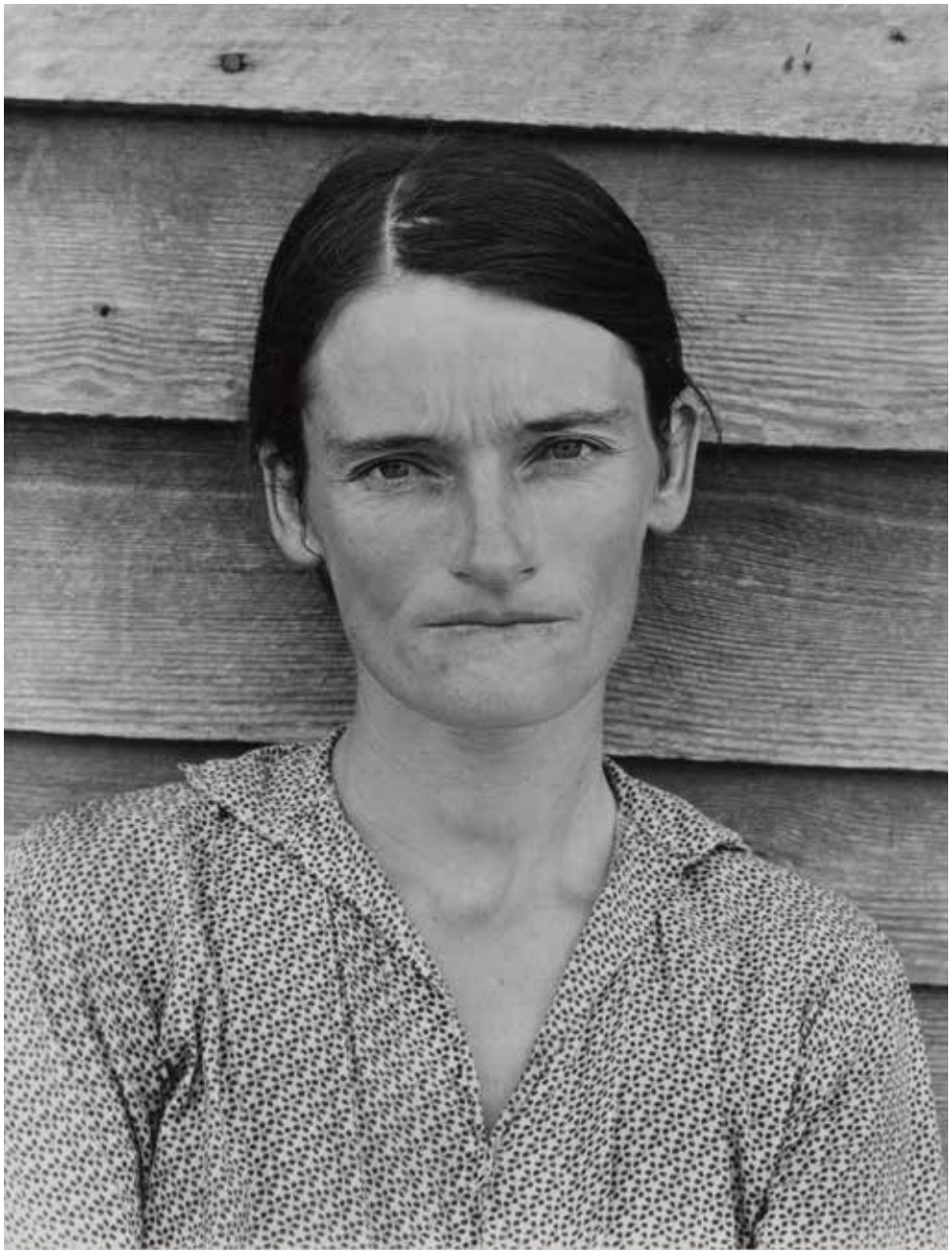
141

STEVE MCCURRY (AMERICAN, BORN 1950)

Afghan Girl, Sharbat Gula, 1985
Archival pigment print, printed December 2020, signed and dated in ink on the verso; signed and dated in ink on the accompanying certificate of authenticity.
21 ¼ x 14 1/4in (53.6 x 36.2cm)
sheet 24 x 20in (61 x 50.8cm)

$10,000 - 15,000

Literature
Steve McCurry, South Southeast, Phaidon, 2000, np



142

WALKER EVANS (1903-1975)

Allie Mae Burroughs, 1936
Gelatin silver print, printed 1971, signed by the artist and numbered 'XII 93/100' in pencil on the mount.
9 1/2 x 7in (23.8 x 18.1cm)

$5,000 - 7,000

Provenance
The collection of Norman Ives, principal of Ives Sillman, publisher of the Walker Evans portfolio;
gifted to the present owner, a New York private collection, c. 1975

Literature
Walker Evans: American Photographs, The Museum of Modern Art, New York/ 1988 edition, Harry N. Abrams, pl. 14

This print was made as one of the edition of 100 authorized and approved by Evans in 1971. The prints from this portfolio are remarkably fine and consistent, with the printing done by a team led by Thom Brown, Evans's colleague at the Yale School of Art, then the faculty expert on technical matters. This is from Evan's negative; a variant, where Allie is half-smiling, is in the collection of The Library of Congress.

The Museum of Modern Art

Peter Galassi
Chief Curator
Department of Photography

13 December 2002

c/o Edwynn Houk Gallery
745 Fifth Avenue
New York, New York 10151

Dear Collector:

I write regarding the photograph by Dorothea Lange (noted below) that you recently purchased from The Museum of Modern Art through the Edwynn Houk Gallery.

The first major Lange retrospective exhibition was presented at The Museum of Modern Art from January 25 through March 27, 1966. Before her death in October 1965, Lange had worked very closely with John Szarkowski, Director of the Department of Photography, to prepare the exhibition. The 214 photographs in *Dorothea Lange* were printed to Lange's careful specifications and according to the layout that she and Szarkowski together had designed. (Some of the prints bear pencil crop marks. It is important to note that these marks represent Lange's cropping decisions.) The pictures, and a small number of others that ultimately were omitted from the exhibition, were printed in duplicate. This was to make it possible to circulate two identical versions of the show at the same time—an idea that was never realized. The museum paid for and owned both sets, one of which has now been deaccessioned.

The purpose of the deaccessioning, of course, was to support the museum's ambitious acquisitions program. All of the funds raised through the sale of these duplicate prints will be used to purchase photographs for the museum's collection.

Sincerely,

Peter Galassi

Egyptian Village, 1963

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9621 Fax: 212-333-1123 Peter_Galassi@moma.org

Letter from Peter Galassi, Curator of Photographs, The Museum of Modern Art, New York, to Edwynn Hiuk, 13 December 2000

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Installation view of the exhibition, "Dorothea Lange." The Museum of Modern Art, New York. January 26, 1966-April 10, 1966.

143
DOROTHEA LANGE (1895-1965)
Egyptian Village, 1963
Gelatin silver print, printed 1965, notation '22' in red ink on the mount.
15 7/8 x 20in (40.2 x 50.8cm)
mount 16 1/4 x 20 1/8in (41.2 x 51.1cm)

$20,000 - 30,000

Provenance
With Edwynn Houk Gallery, New York;
to an important private collection, North Carolina

Literature
Dorothea Lange, Museum of Modern Art, New York/ Doubleday & Co., 1965, p. 102

Lange's important image was printed in 1965 under her direct supervision for her 1966 retrospective at The Museum of Modern Art, New York".

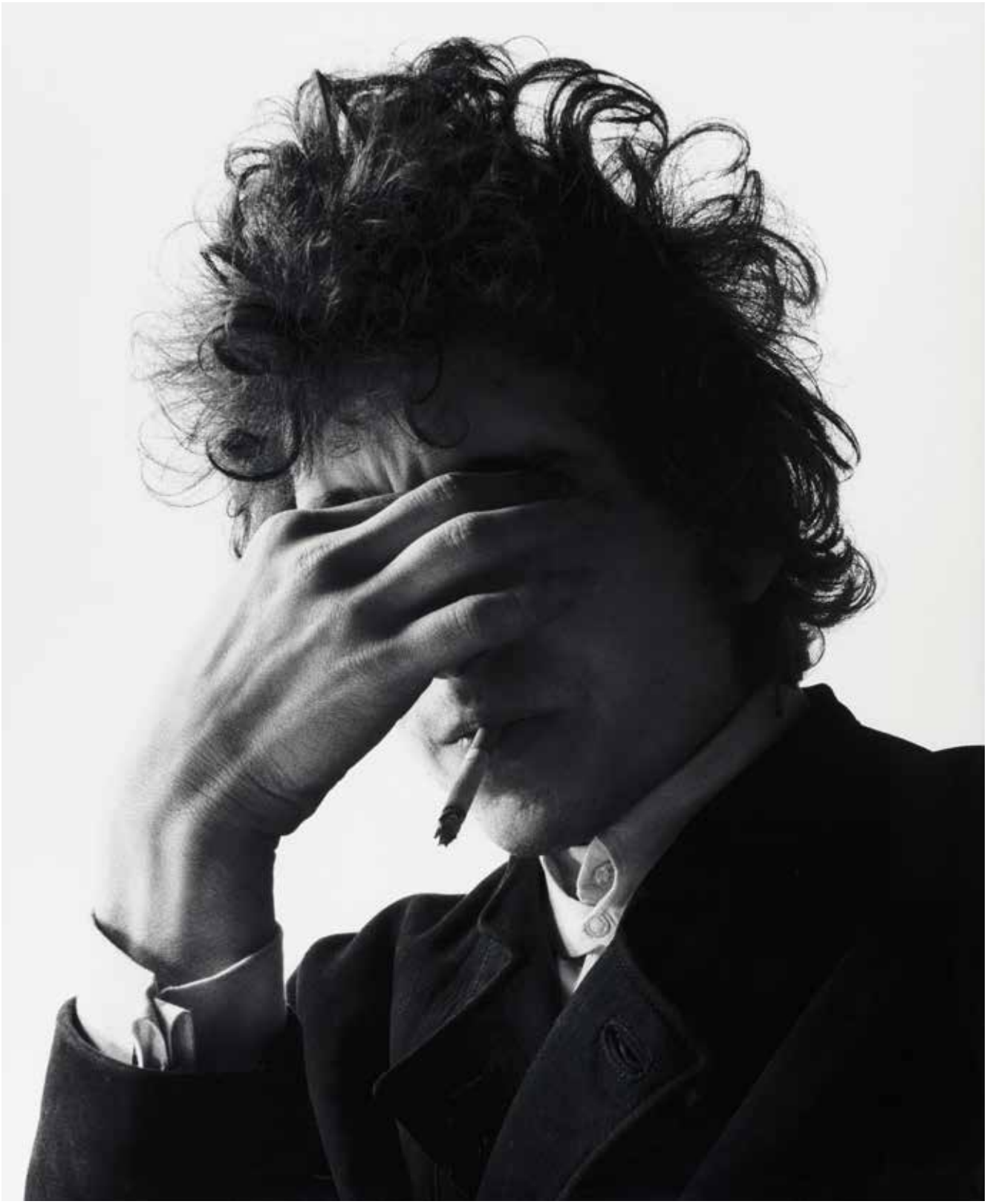
144 W

JERRY SCHATZBERG (AMERICAN, BORN 1927)

Dylan (Smoke), 1965
Oversized gelatin silver print, printed later, signed in ink, printed title, date and number '2 of 3' on the credit label affixed to the frame backing.
sheet 54 x 66in (137.2 x 167.6cm)

$22,000 - 28,000

Schatzberg first met Dylan in 1965, after discovering his music at the urging of some friends. "I had two friends who kept asking me if I'd listened to Dylan and at the time I was quite busy and I'd heard the name but I just didn't quite catch on to it. They kept pursuing and finally I started to listen to him and I really was knocked out once I started to hear his music and his lyrics." Not long after, Schatzberg was in his studio with music journalist Al Aronowitz and disc jockey Scott Ross, who were discussing a recent performance of Dylan's. "I heard this and sort of out of the side of my mouth I said 'Hey, next time you see him tell him I'd like to photograph him'", recalls Jerry. "The next day I got a call from his wife who said 'Bobby's here, I heard you wanted to photograph him'." It was the beginning of a fortuitous relationship: Dylan - famously cautious of any press - opened up to Jerry and the pair became practically inseparable. "He trusted me and I became part of the gang... Sometimes we were like school buddies and sometimes we were very serious about music, about people. We got to know a lot of people together, and it's really too much to say. But forty years later I can remember what we talked about."
JERRY SCHATZBERG, *The Rake*, October 2018



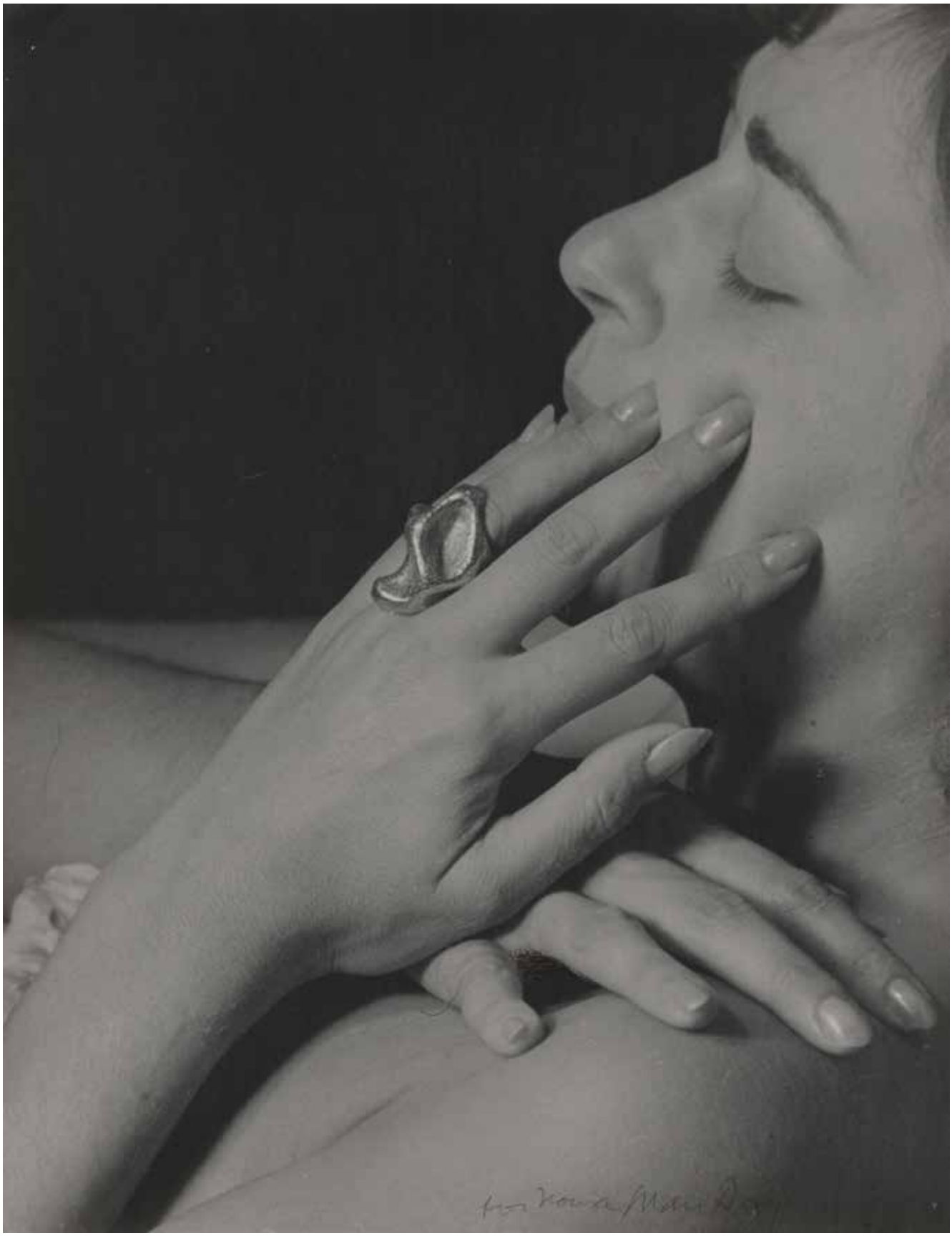
THE COLLECTION OF DAVID MAMET

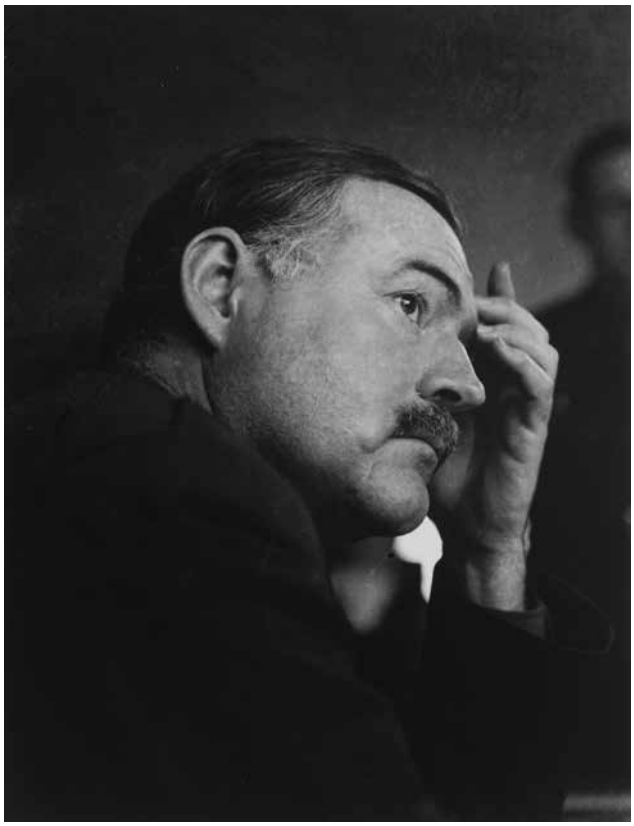
145
MAN RAY (1890-1976)
Noma Copley's Hands, c. 1949
Gelatin silver print, printed c. 1949, signed and inscribed 'For Noma' in pencil on the recto.
9 7/8 x 7 5/8in (25 x 19.3cm)

$15,000 - 25,000

Provenance
From Man Ray;
to Noma Copley;
to David Mamet

Noma Copley (born Norma Rathner, 1916-2006) was a noted jewelry designer and philanthropist. She was married to William Copley from 1953-1968 and during this time the couple acquired one of the largest collections of Surrealist paintings and sculpture in America. In 1954, they established the William and Noma Copley Foundation (subsequently renamed the Cassandra Foundation), a non-profit organization dedicated to fostering the creative arts. in 1975, *New York Magazine* cited Noma as "one of New York's most original jewelry designers." The ring she wears in Man Ray's portrait is one of her own creations.





THE COLLECTION OF DAVID MAMET

146
ART SHAY (1922-2018)
Chicago's Version of Rodeo Drive, Maxwell Street, Dawn; Ernest Hemingway, England; and "Welcome Democrats", Chicago, 1948-1949; and 1968
3 gelatin silver print, printed later, each signed, titled, dated, the first inscribed 'With love, thanks and respect', the third 'For my friend David Mamet who was there' in ink in the margin; each signed, one titled in ink, two with credit stamp on the verso. (3)
varying sizes from 15 1/2 x 15 3/8in (39.3 x 39cm) to 16 1/2 x 12in (41.9 x 30.5cm)
sheet 20 x 16in (50.8 x 40.6cm); and 16 x 11 3/4in (40.6 x 29.8cm)

$4,000

Provenance
Gift from the artist;
to David Mamet

Photographer Art Shay grew up in the Bronx and served as a navigator for the U.S. Army Air Forces in World War II, flying more than 50 bomber missions before joining the staff of *LIFE* magazine as a writer. After the War, he moved to Chicago to work as a freelance photographer for *LIFE*, *Time*, *Sports Illustrated* and many other national publications. A prolific writer - producing stories and columns for a host of magazines and newspapers, plays and even children's books, more than 80 publications in total. His photographs can be found in the permanent collections of many institutions, including The Art Institute of Chicago.

THE COLLECTION OF DAVID MAMET

147
JEFFERSON HAYMAN (BORN 1969)
Writing Machine, 2009
Gelatin silver print, signed, titled and numbered '1/25' in pencil on the verso.
16 3/8 x 13 1/4in (41.6 x 33.6cm)

$800 - 1,200

Provenance
With Arcadia Fine Arts, New York;
to David Mamet

THE COLLECTION OF DAVID MAMET

148
EDWARD S. CURTIS (1868-1952)
Before the Storm, Apache, 1904
Orotone, signed in the image, typed credit and title on the remains of the 'Lowman and Harland, Seattle' store label affixed on the original Curtis Studio frame backing.
sheet 8 x 10in (20.3 x 25.4cm); original Curtis Studio frame

$4,000 - 6,000

VARIOUS PRIVATE COLLECTIONS

149
STEVE MCCURRY (AMERICAN, BORN 1950)
Ahmadi Oil Fields, Kuwait, 1991
Dye-bleach print, printed later, signed in ink in the margin; signed, titled, 'Kuwait' and notation '10001.0002' in ink on the verso.
12 3/8 x 19 3/8in (32 x 49.8cm)
sheet 16 x 20in (40.6 x 50.8cm)

$3,000 - 5,000

Provenance
Acquired directly from the artist

Exhibited
Steve McCurry: Photographs of Asia, Boca Raton Museum of Art, Florida, June 16-August 29, 2004

150
RICHARD MISRACH (BORN 1949)
Golden Gate Bridge, 5.12pm, 2.27.99
Chromogenic print, signed, titled, dated and numbered '1/3' in ink in the margin.
37 3/4 x 48in (95.9 x 121.9cm)
sheet 40 x 60in (101.5 x 152.4cm)

$6,000 - 8,000

Provenance
With Kaspar M. Fleischmann, Galerie Zur Stockeregg;
to a private European collection, acquired in 2001

151

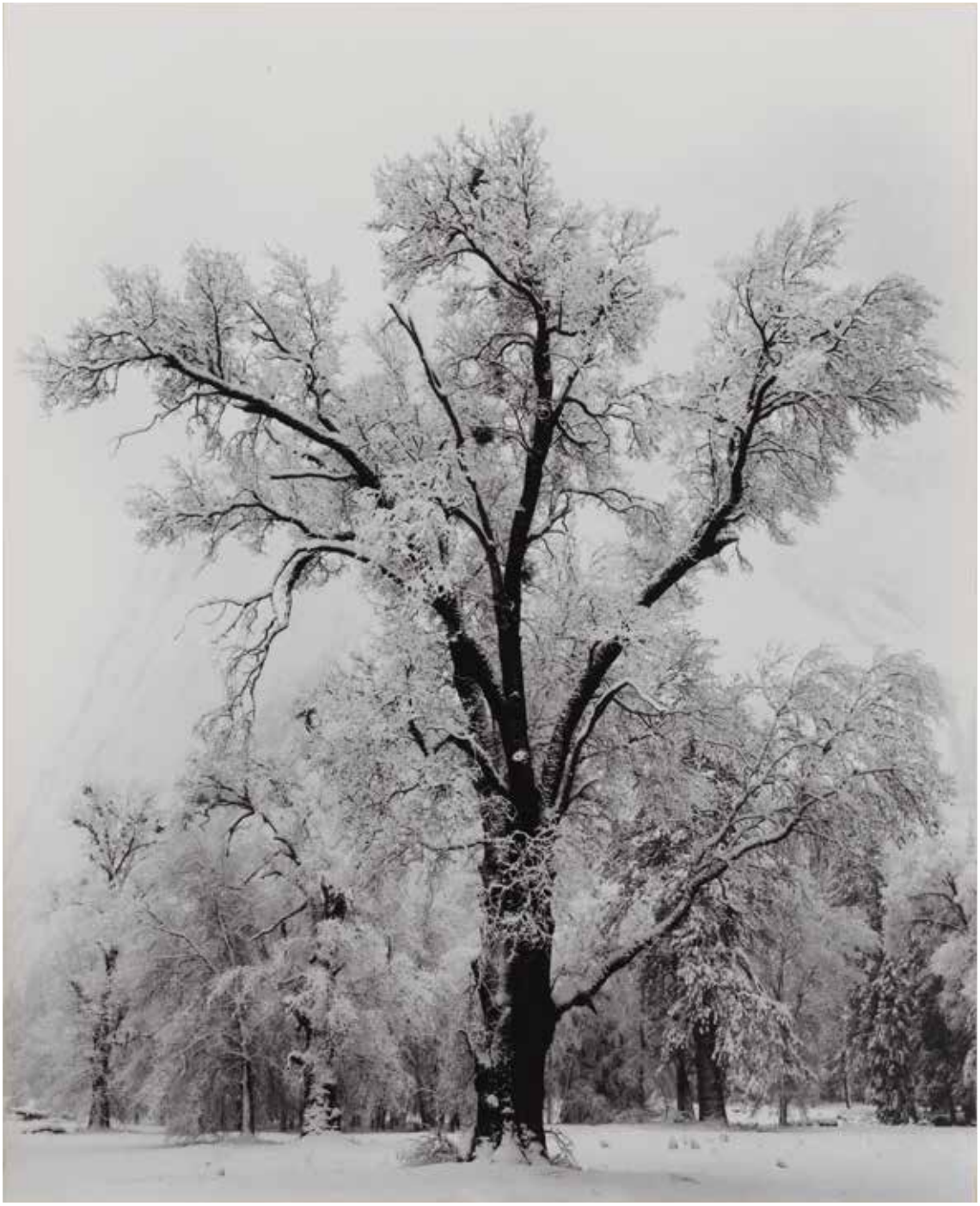
ANSEL ADAMS (1902-1984)

Moonrise, Hernandez, New Mexico, c. 1941
Gelatin silver print, mounted on Hi-Art illustration board, printed c. 1970, signed in ink on the mount; titled in ink and Carmel credit stamp on the mount verso.
15 1/4 x 19 3/8in (38.7 x 49.3cm)
mount 22 x 28in (55.9 x 71.1cm)

$50,000 - 70,000

Provenance
From the artist;
to Lee Witkin (a birthday gift);
to a private collection, New York;
to the present owner

Literature
Alinder, *Ansel Adams, 1902-1984*, The Friends of Photography, 1984, p. 55
Stillman, *Ansel Adams: Letters and Images 1916-1984*, Little, Brown and Co., 1988, p. 142
Ansel Adams, Examples: The Making of 40 Photographs, Little, Brown and Co, 1989, cover and p. 40
Szarkowski, *Ansel Adams at 100,* San Francisco Museum of Modern Art/Little, Brown and Co., 2001, pl. 96



152
ANSEL ADAMS (1902-1984)
Oak Tree, Snowstorm, Yosemite National Park, 1964
Gelatin silver print, printed later, initialed in ink on the mount; 'SEY' credit stamp on the mount verso.
9 1/2 x 7 5/8in (24 x 19.5cm)
16 5/8 x 13 1/2in (41.5 x 34.3cm)

$2,500 - 3,500

153
WILLIAM GARNETT (AMERICAN, BORN 1916)
Plowed Field (Vertical) Arvin, California, 1951
Gelatin silver print, printed later, signed in pencil on the mount; signed, titled, dated and copyright credit reproduction limitation stamp on the mount verso.
13 3/4 x 10 3/4in (35 x 42.5cm)
mount 20 x 16in (50.8 x 40.6cm)

$4,000 - 6,000

154

ANSEL ADAMS (1902-1984)

Portfolio IV: What Majestic Word, In Memory of Russell Varian, 1963
San Francisco: Sierra Club, 15 gelatin silver prints, each signed in ink on the mount; each with credit, title and number '35' in red ink on the Portfolio label affixed on the mount verso, each approximately 8 x 10in (20.4 x 25.5cm) or the reverse; mount, each 14 x 18in (35.5 x 45.7cm) or the reverse; text inserts, numbered '35' in ink on the colophon, number '35' from the edition of 260; contained in folding folio case with cloth ties

$50,000 - 70,000

Provenance
A private west coast collection (an employee of Russell Varian); by bequest to the present owner

Literature
Szarkowski, *The Portfolios of Ansel Adams*, Little Brown and Company, New York, 1998, n.p.

155
DOROTHEA LANGE (1895-1965)
The three churches: Catholic, Baptist and Lutheran, Dixon, South Dakota, July 28, 1941
Gelatin silver print, printed later, 'Euclid Avenue' credit stamp on the verso.
10 x 9 7/8in (25.4 x 25cm)
sheet 14 x 11in (35.5 x 28cm)

$4,000 - 6,000

Literature
Dorothea Lange, Museum of Modern Art, New York/ Doubleday & Co., 1965, p. 52

(actual size)

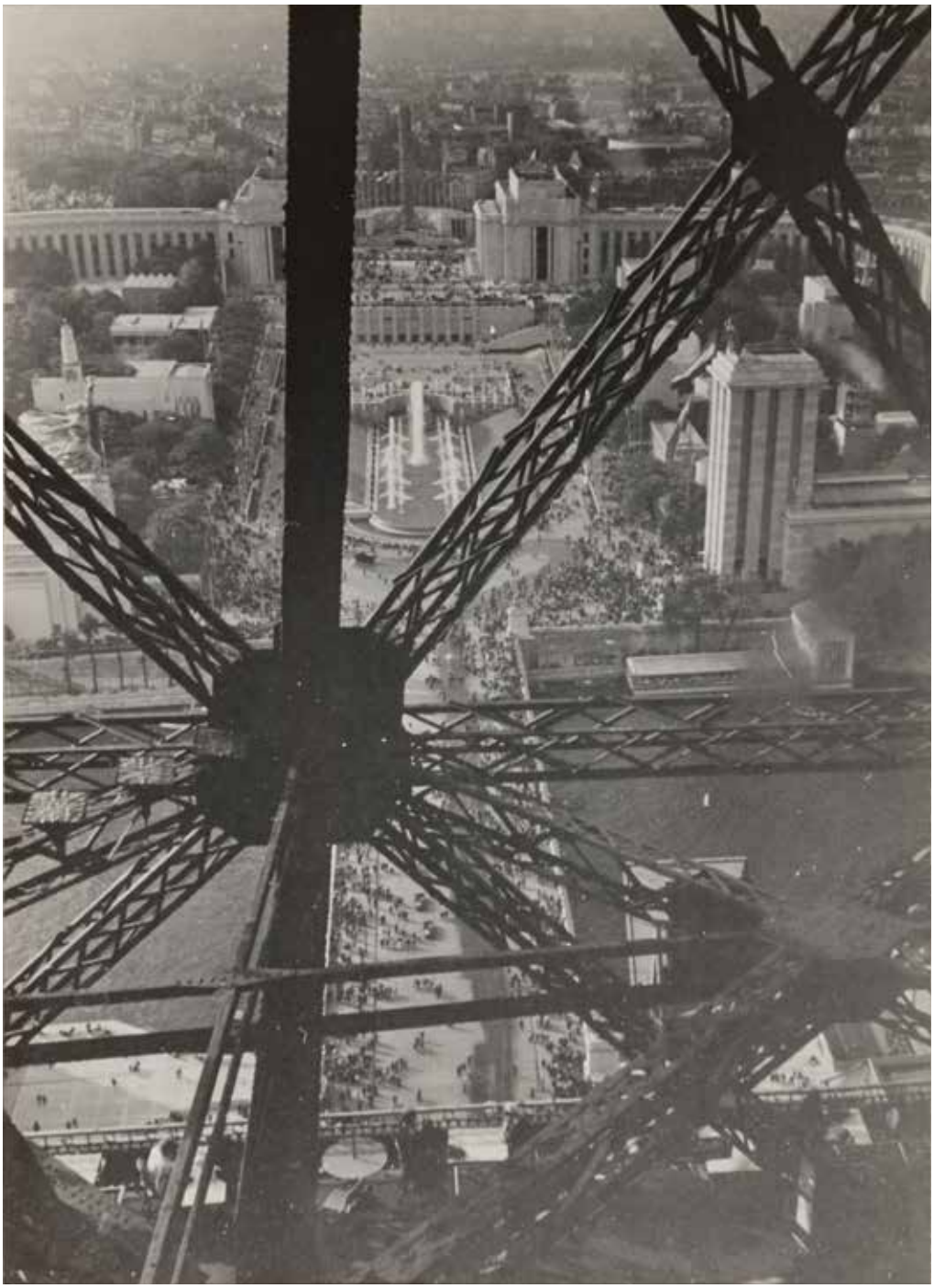
156

WALKER EVANS (1903-1975)

Manhattan skyline from Brooklyn, c. 1929
Gelatin silver contact print.
1 1/2 x 2in (3.8 x 5.1cm)

$4,000 - 6,000

When Walker Evans returned from Europe, he lived in Brooklyn near to the foot of the Bridge. Evans's first published photographs were those he made of the Brooklyn Bridge, which were published in Hart Crane's epic poem *The Bridge*.
This print by Evans is a view of the Manhattan skyline taken from the bridge, dating from that same period.



FROM THE ARCHIVES OF GALERIE LEVY, PARIS

157
HANNES KILIAN (1909-1999)
Paris (Eiffel Tower), 1937
Gelatin silver print, printed c. 1937, signed, titled 'Paris' in pencil on the overmat; credit stamp on the mount verso.
8 7/8 x 6 3/8in (22.5 x 16.3cm)
mount 14 x 11/12in (35.5 x 29.2cm)

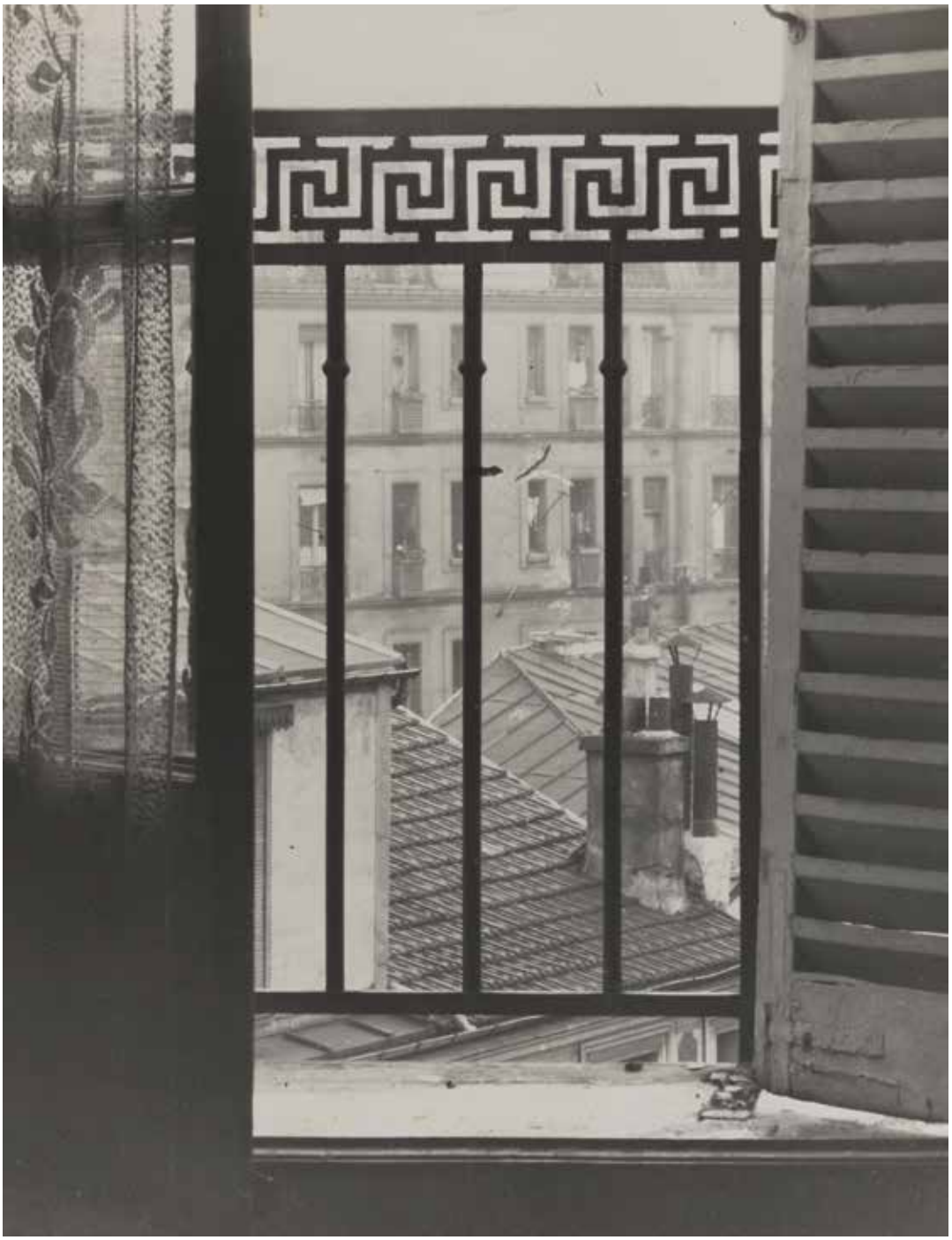
$800 - 1,200

VARIOUS PRIVATE COLLECTIONS

158
ELLIOTT ERWITT (AMERICAN, BORN 1928)
New York City (Couple sunbathing), 1954
Gelatin silver print, printed later, signed in ink in the margin; signed, titled and dated in pencil on the verso.
11 3/4 x 17 3/4in (29.7 x 45cm)
sheet 16 x 20in (40.6 x 50.8cm)

$2,500 - 3,500

Provenance
Acquired directly from the artist.



159
ERWIN BLUMENFELD (1897-1969)
Paris, Montparnasse, 1930
Gelatin silver print, printed c. 1930, titled in ink on the verso.
11 1/2 x 8 7/8in (29.2 x 22.5cm)

$4,000 - 6,000

Provenance
Sotheby's, New York, October 15, 1992, lot 306

160
BERENICE ABBOTT (1898-1991)
Pennsylvania Station, New York, 1936
Gelatin silver print, printed later, signed in pencil on the mount;
'Maine' credit stamp on the mount verso.
19 1/8 x 15in (48.5 x 38cm)
mount 24 x 20in (61 x 50.8cm)

$5,000 - 7,000

161

161
BERENICE ABBOTT (1898-1991)
Blossom Restaurant, 1936
Gelatin silver print, printed later, signed in pencil on the mount; 'Maine' credit stamp on the mount verso.
10 3/8 x 13 1/2in (26.5 x 34.3cm)
sheet 20 x 16in (50.8 x 40.6cm)

$1,500 - 2,000

162
WEEGEE (ARTHUR FELLIG) (1899-1968)
Selected images, including Clown Jimmy Armstrong and Tall Man, Cole Brothers and Clyde Beatty Circus, c. 1943
3 gelatin silver prints, each with "Weegee the Famous' credit stamp on the verso. (3)
varying sizes from 9 1/8 x 4 1/2in (23.2 x 11.5cm), this illustrated here actual size, to 5 5/8 x 4 1/8in (13 x 10.2cm)
sheet 9 1/2 x 5in (24.1 x 12.7cm), illustrated image

$4,000 - 6,000

162 (actual size)

163

LIU BOLIN (BORN 1973)

Hiding in the City #91, Great Wall, 2010
Archival pigment print, flush-mounted, signed, titled and dated '3/8' in silver ink on the recto.
image/ flush-mount 40 x 59in (101.6 x 147.3cm)

$7,000 - 9,000

Provenance
With Eli Klein Fine Art, New York and Beijing

Chinese performance artist Liu Bolin employs photography as a means to explore the country's national identity while silently protesting its government. In this work and lot 138, both examples from his series *Hiding in the City*, began as a reaction to the destruction of his Beijing studio by the Chinese government in 2005. Liu began to use the city around him as a backdrop, painting himself to blend in with the surrounding landscape.

These images require meticulous planning and execution: dressed in a Chinese military uniform, Liu steps into his chosen frame and, with the help of an assistant, is painted seamlessly into the scene, a process that can sometimes take up to 10 hours. The resulting photograph, depicting the tension between Liu's body and the surrounding environment, directly allude to China's current massive social, cultural and physical change at the expense of what Liu considers intellectual and artistic freedom.

To Fight with Crossed Arms – To hold a brick, to show a brick, to put a brick on the head - each presenting 4 positions – the architect, the curator, the critic.

164

AI WEIWEI (CHINESE, BORN 1957)

To Fight with Crossed Arms, 2007

4 series of chromogenic prints and printed 2007, each signed, Gutierrez + Portefaix credit, dated, numbered '15/18' and consecutively '1-4/4' in ink on the verso; signed, dated and numbered '15/18' in ink on the accompanying certificate of authenticity affixed on the frame backing; number '15' from the edition of 18 + 2AP made for the 52nd Venice Benniale.

Each 19 5/8 x 9 7/8in (50 x 25cm)

Sheet each 21 5/8 x 11 7/8in (54.8 x 30.2cm)

$15,000 - 20,000

Provenance

Christie's Online: *Contemporary Art Asia*, April 30, 2020, lot 65

165

LAWRENCE SCHILLER (AMERICAN, BORN 1936)

Portfolio, "Marilyn" (Shot on the Set of "Something's Gotta Give"), 1962

Woodland Hills, California: East End Editions KLS, LLC, 2007, 8 oversized gelatin silver prints and 4 oversized chromogenic prints, each signed and numbered '35/75' in ink in the margin; each 27 1/4 x 36in (69.2 x 91.5cm), sheet 30 x 40in (76.2 x 101.6cm); prints contained in a elephant folio clamshell box. signed, titled and numbered '35/75' in silver ink on the lid.

$20,000 - 30,000

A PRIVATE COLLECTION, MALIBU

166 ¤
GREG GORMAN (BORN 1949)
Male Nude, c. 1995
Toned gelatin silver print, signed in pencil on the verso.
sheet 10 x 8in (25.4 x 20.3cm)

$800 - 1,200

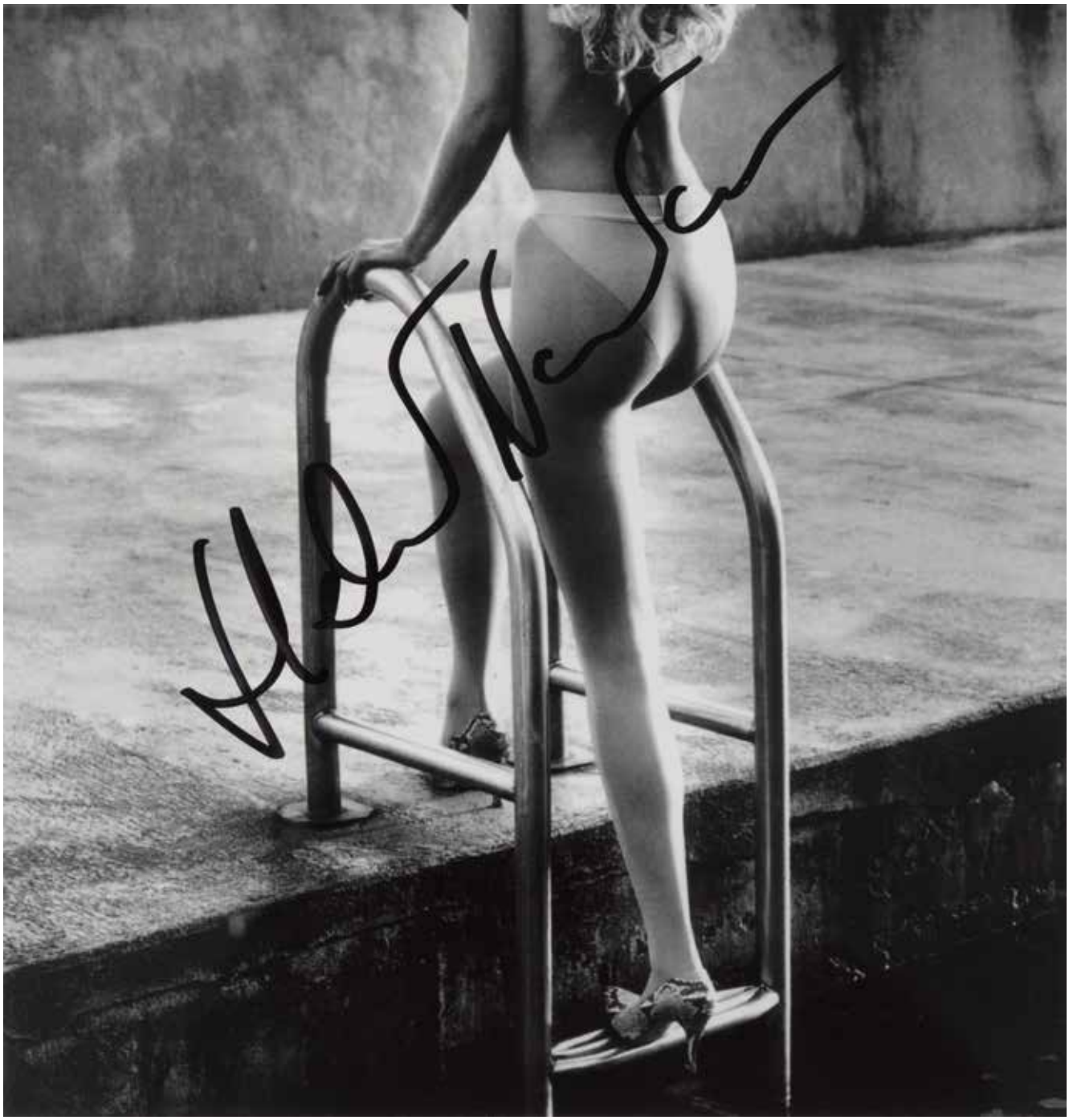
All proceeds from the sale of this lot will be donated to Project Angel Food and AIDS Project Los Angeles (APLA)

A PRIVATE COLLECTION, MALIBU

167
HERB RITTS (1952-2002)
Paul - Rear, El Mirage, 1980s
Toned gelatin silver print, copyright credit blindstamp in the margin; signed, titled, dated and numbered '7/25' in pencil on the verso.
12 1/2 x 10in (31.7 x 25.4cm)
sheet 14 x 11in (35.5 x 28cm)

$2,000 - 3,000

All proceeds from the sale of this lot will be donated to Project Angel Food and AIDS Project Los Angeles (APLA)



VARIOUS PRIVATE COLLECTIONS

168 •
HELMUT NEWTON (1920-2004)
Untitled, nd
Gelatin silver print, signed in ink on the recto.
8 x 7 5/8in (20.2 x 19.3cm)

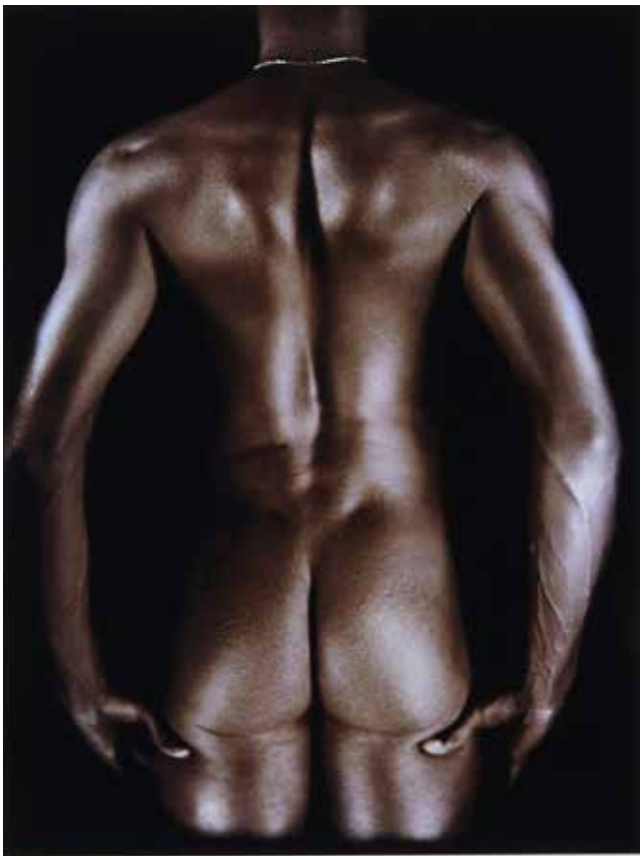
$3,000 - 5,000

Provenance
With Galerie Leyendecker, Santa Cruz de Tenerife, acquired June 2006

169
GIDEON LEWIN (BORN 1939)
Avedon Inspecting, Baja, 1974
Gelatin silver print, printed later, signed, titled, dated, numbered '5/25' and copyright credit reproduction limitation stamp on the verso.
17 1/2 x 23in (44.5 x 58.4cm)
sheet 20 x 24in (50.8 x 61cm)

$5,000 - 7,000

Literature
Lewin, *Avedon Behind the Scenes, 1964-1980*, Powerhouse Books, 2019, pp. 150-151



170
CHUCK CLOSE (BORN 1940)
Untitled, 2000
Iris print diptych on one sheet, signed and numbered '51/75' in pencil in the margin.
each 12 x 9in (30.5 x 22.8cm)
sheet 18 x 24in (45.7 x 61cm)

$1,000 - 1,500

A PRIVATE COLLECTION, MALIBU

171
HERB RITTS (1952-2002)
Male Nude, Horizontal, Los Angeles, 1987
Toned gelatin silver print, copyright credit blindstamp in the margin; signed, titled and dated in pencil on the verso.
17 7/8 x 22 7/8in (45.4 x 58.1cm)
sheet 24 x 20in (50.8 x 61cm)

$6,000 - 8,000

All proceeds from the sale of this lot will be donated to Project Angel Food and AIDS Project Los Angeles (APLA)

A PRIVATE COLLECTION, MALIBU

172
HERB RITTS (1952-2002)
Bob Paris, Paradise Cove, 1989
Toned gelatin silver print, copyright credit blindstamp in the margin; signed, titled, dated and numbered '16/25' in pencil on the verso.
17 3/4 x 15 1/8in (45.2 x 38.4cm)
sheet 20 x 16in (50.8 x 40.6cm)

$7,000 - 9,000

All proceeds from the sale of this lot will be donated to Project Angel Food and AIDS Project Los Angeles (APLA)

ANOTHER PRIVATE COLLECTION

173
TERRY O'NEILL (BRITISH, BORN 1938)
Audrey Hepburn, St. Tropez, 1967
Gelatin silver print, printed later, signed and numbered '18/50' in ink in the margin.
14 ¾ x 22in (37.5 x 55.9cm)
sheet 20 x 24in (50.9 x 61cm)

$5,000 - 7,000

FROM THE ARCHIVES OF GALERIE LEVY, PARIS

174
HELMUT NEWTON (1920-2004)
Aspahi at the Negresco, 1985
Gelatin silver print, signed, titled, dated and inscribed 'with warmest regards' in ink on the recto; titled, dated, notation 'HN 5779 # 7/9" in ink and 'Monte Carlo' copyright credit reproduction limitation label affixed on the verso.
11 1/2 x 7 1/2in (29.2 x19cm)
sheet 14 x 11in (35.5 x 28cm)

$6,000 - 8,000

Provenance
From the artist;
to Robert Palmer, director of the Negresco;
to the present owner

FROM THE ARCHIVES OF GALERIE LEVY, PARIS

175
HELMUT NEWTON 1920-2004
Winnie at the Negresco, 1975
Gelatin silver print, signed, titled, date and inscribed in ink in the margin; title, date, notation '1742/30' in ink and 'Monte Carlo' copyright credit reproduction limitation label affixed on the verso.
11 1/2 x 7 5/8in (29.2 x 19.3cm)
sheet 14 x 11in (35.5 x 28cm)

$6,000 - 8,000

Provenance
From the artist;
to Robert Palmer, director of the Negresco;
to the present owner

THE COLLECTION OF PAMELA HANSON

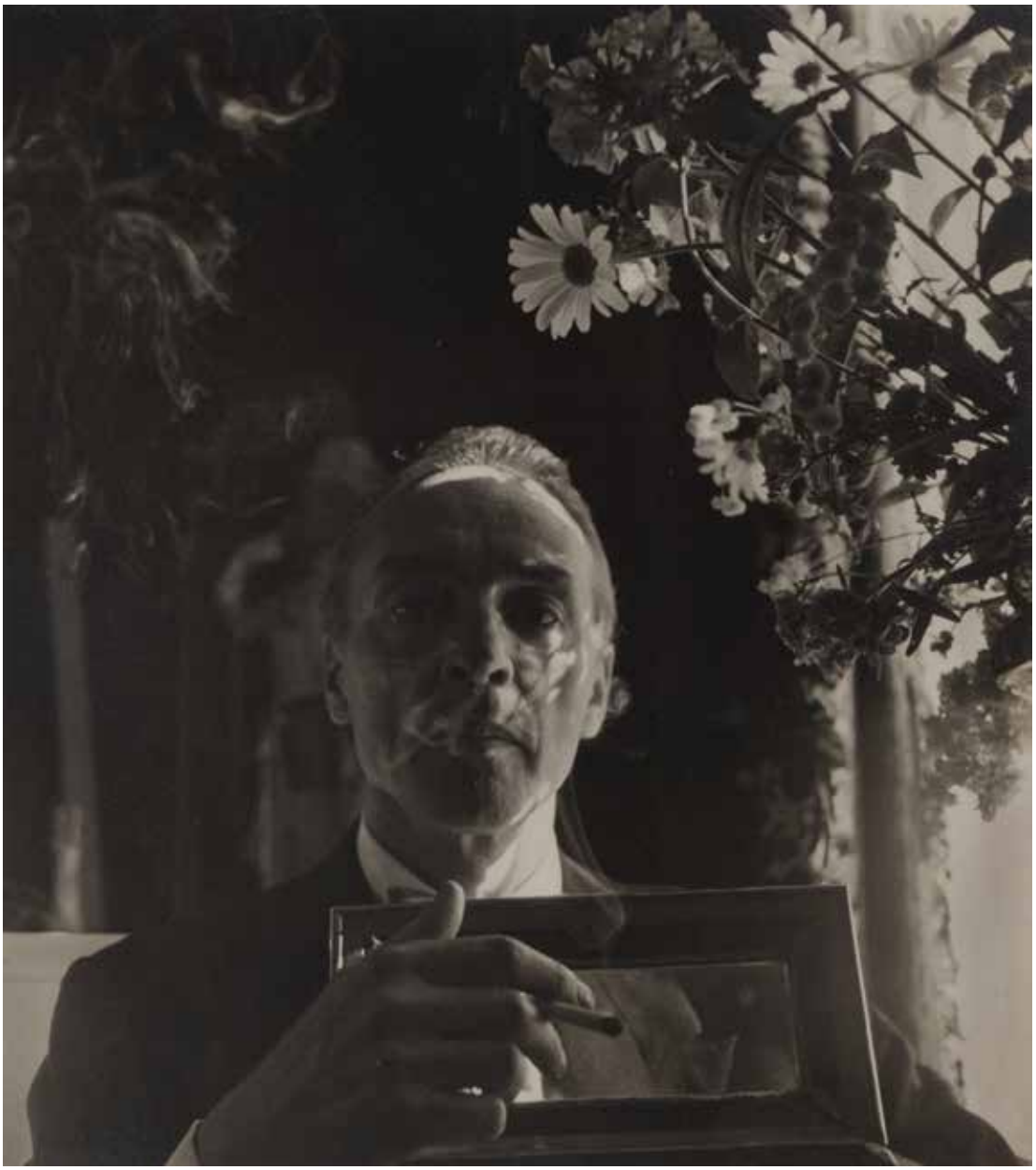
176
TOM KELLEY (1914-1984)
Marilyn Monroe, 1949
Dye-bleach print, printed 1996, signed and numbered '10/99' in gold ink on the verso; signed, dated and numbered in ink on the accompanying certificate of authenticity.
20 7/8 x 16 3/4in (53 x 42.5cm)
sheet 21 1/8 x 16 7/8in (53.5 x 43cm)

$2,000 - 3,000

THE COLLECTION OF PAMELA HANSON

177
PAOLO ROVERSI (BORN 1947)
Kirsten, Studio, rue Paul Fort, Paris, 1981
Polaroid print, signed, titled and dated in ink on the verso.
10 1/4 x 8 1/2in (26 x 21.5cm)
sheet 11 3/4 x 9 3/8in (30 x 24cm)

$2,500 - 3,500

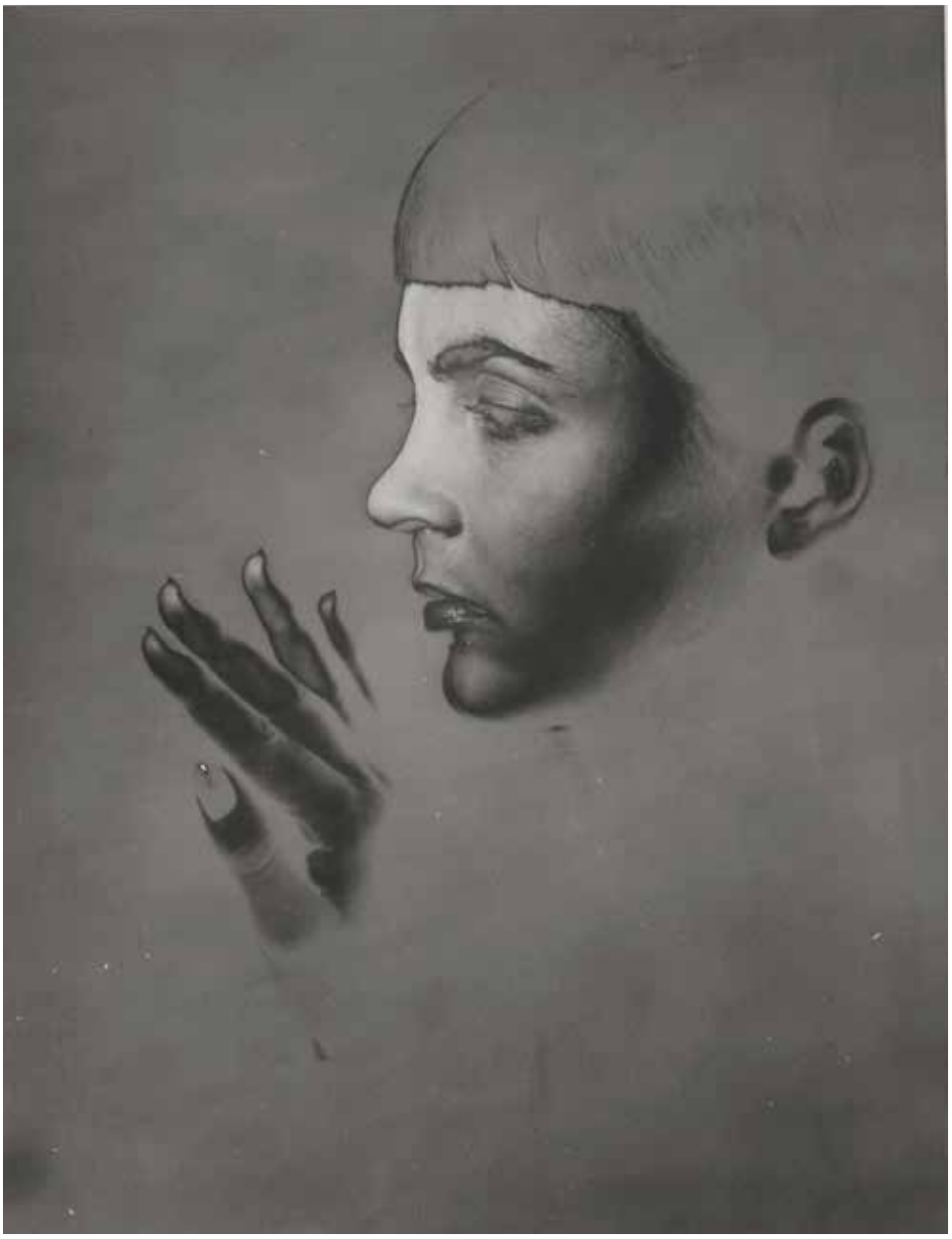


THE COLLECTION OF PAMELA HANSON

178
CECIL BEATON (1904-1980)
Georges Balanchine, c. 1950
Gelatin silver print, printed c. 1950, credit stamp on the verso.
8 x 7in (18.2 x 17.9cm)

$2,000 - 3,000

Provenance
Christie's, South Kensington, November 5, 1987;
With Hamilton's, London;
to the present owner



THE COLLECTION OF PAMELA HANSON

179
ERWIN BLUMENFELD (1897-1969)
Solarized Face and Hand, New York, 1948
Gelatin silver print, printed c. 1948, inscribed 'Hand printed by Erwin Blumenfeld from the collection of Erwin Blumenfeld' in pencil and Estate stamp on the verso.
11 3/8 x 14 1/2in (29 x 37cm)
sheet 15 x 12in (38 x 30.5cm)

$10,000 - 15,000

Provenance
With Hamiltons, London;
to the present owner

Erwin Blumenfeld rarely signed his prints.

THE COLLECTION OF PAMELA HANSON

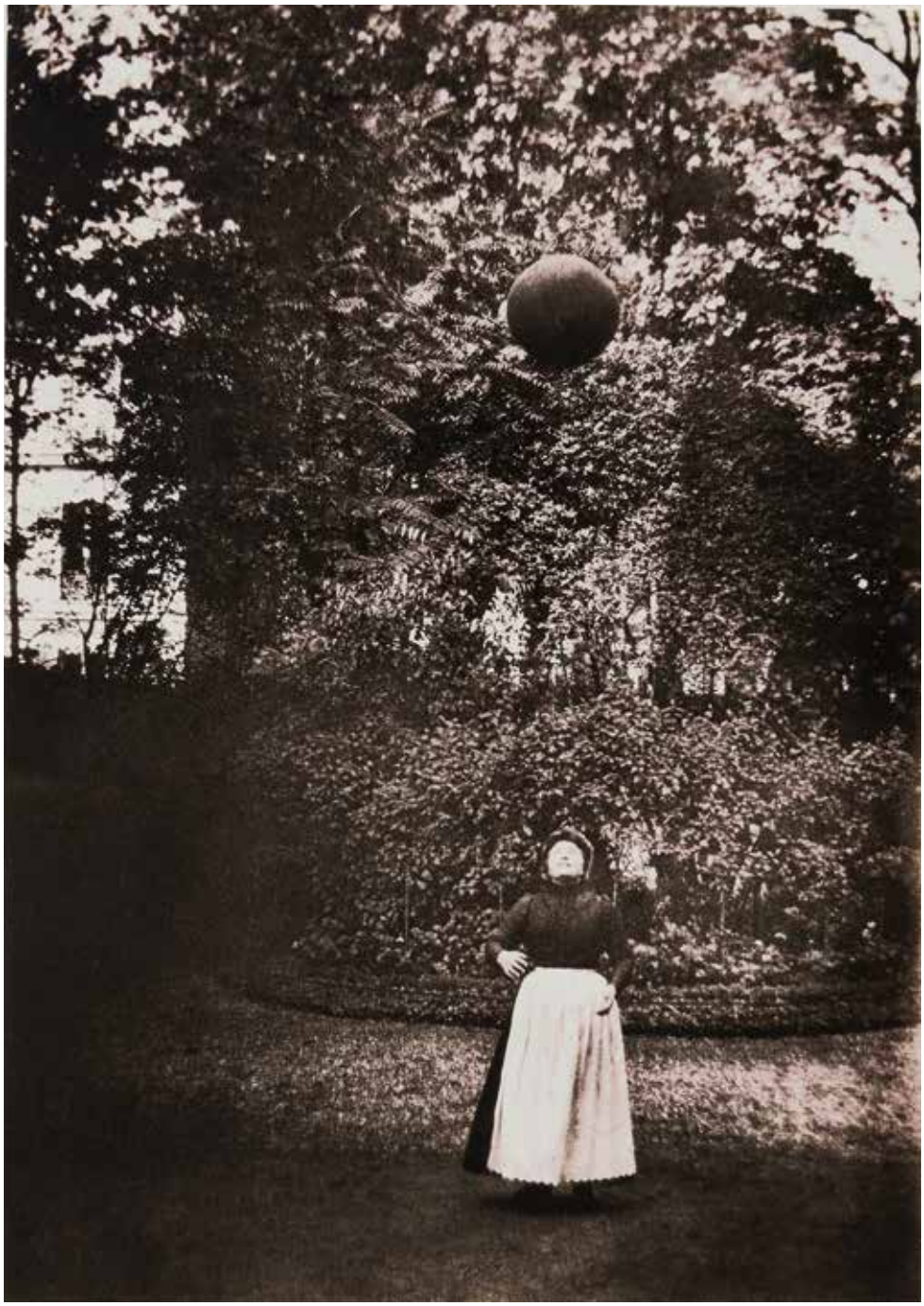
180
JACQUES-HENRI LARTIGUE (1894-1986)
Untitled (Bibi seated at mirror), c. 1920
Gelatin silver print, printed later, signed with sunburst motif in ink and blindstamped initials in the margin.
8 1/8 x 12 3/8in (26.5 x 31.5cm)
sheet 13 x 16 7/8in (33 x 43cm)

$3,000 - 5,000

THE COLLECTION OF PAMELA HANSON

181
ARTHUR ELGORT (BORN 1940)
The Roy Sisters, New York City Ballet, 1979
Gelatin silver print, signed, titled, dated and numbered 'AP' in ink in the margin; signed, dated and numbered 'AP' in ink on the verso.
13 3/4 x 10 5/8in (33.75 x 27cm)
sheet 14 x 11in (35.5 x 28cm)

$1,500 - 2,000



THE COLLECTION OF PAMELA HANSON

182
JACQUES-HENRI LARTIGUE (1894-1986)
My Nanny Dudu, 1902
Gelatin silver print, printed later, signed, sunburst motif in ink and blindstamped initials in the margin.
14 x 10in (35.5 x 25.5cm)
sheet sheet 17 x 13in (43 x 33cm)

$3,000 - 5,000

THE COLLECTION OF PAMELA HANSON

183
ARTHUR ELGORT (BORN 1940)
Juliette in Luxor, 1981
Gelatin silver print, signed, titled, dated and numbered 'AP' in ink in the margin; signed, dated and numbered 'AP' in ink on the verso.
13 x 10 5/8in (33 x 27cm)
sheet 14 x 11 (35.5 x 28cm)

$1,500 - 2,000

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184

The Freehaven Enquirer.
NONPAREIL VELVETEEN
BLOOM OF YOUTH
LA BELLE MODE CORSET

185

186

THE COLLECTION OF PAMELA HANSON

184
EVE ARNOLD (1913-2012)
Marilyn Monroe, c. 1962
Gelatin silver print, 'Eve Arnold/ Magnum' credit stamp on the verso.
9 x 12 5/8in (23 x 32cm)
sheet 11 x 14in (28 x 35.5cm)

$1,000 - 1,500

VARIOUS PRIVATE COLLECTIONS

185
BOB WILLOUGHBY (1927-2007)
Montgomery Clift, "Raintree County" for M.G.M., 1956
Gelatin silver print, printed c. 1956, signed, titled, dated, annotated 'This is a vintage print' in pencil and stamped 'Willoughby, Coolmaine Castle, Kilbrittain, County Cork' on the verso.
sheet 14 1/8 x 19 1/2in (35.8 x 49.5cm)

$1,000 - 1,500

All proceeds from the sale of this lot will be donated to Project Angel Food and AIDS Project Los Angeles (APLA)

186
ELLIOTT ERWITT (BORN 1928)
Marilyn Monroe with Arthur Miller, Reno, Nevada, 1960
Gelatin silver print, printed later, signed in ink in the margin.
11 3/4 x 17 5/8in (29.8 x 45cm)
sheet 16 x 20in (40.6 x 50.8cm)

$2,500 - 3,500

Provenance
Acquired directly from the artist

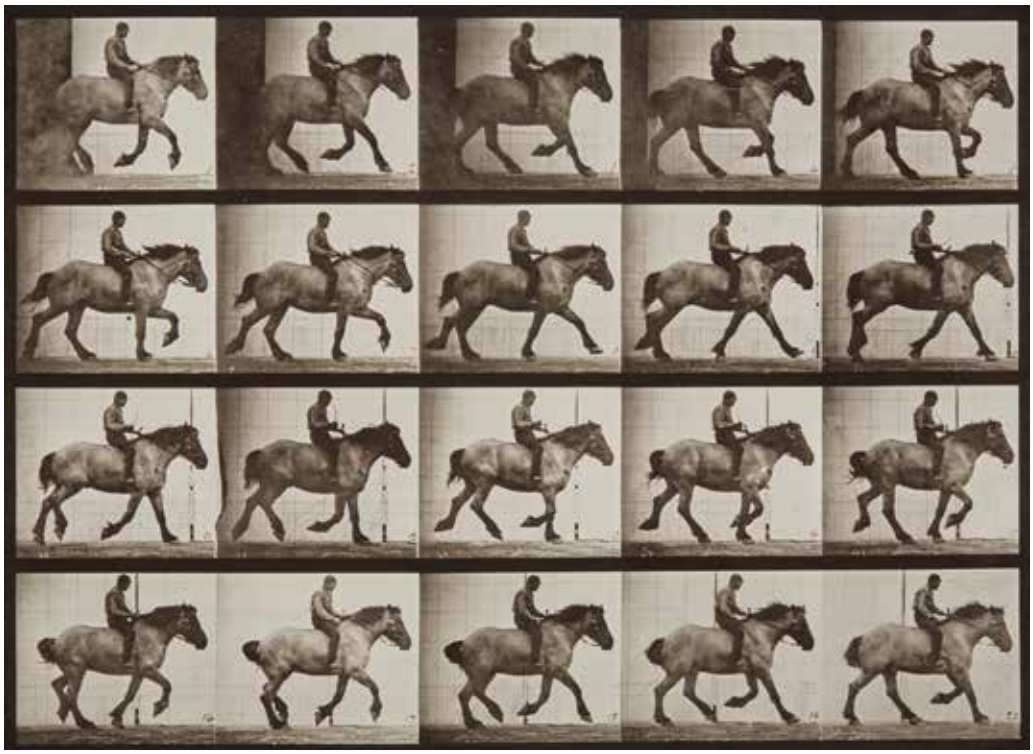
187

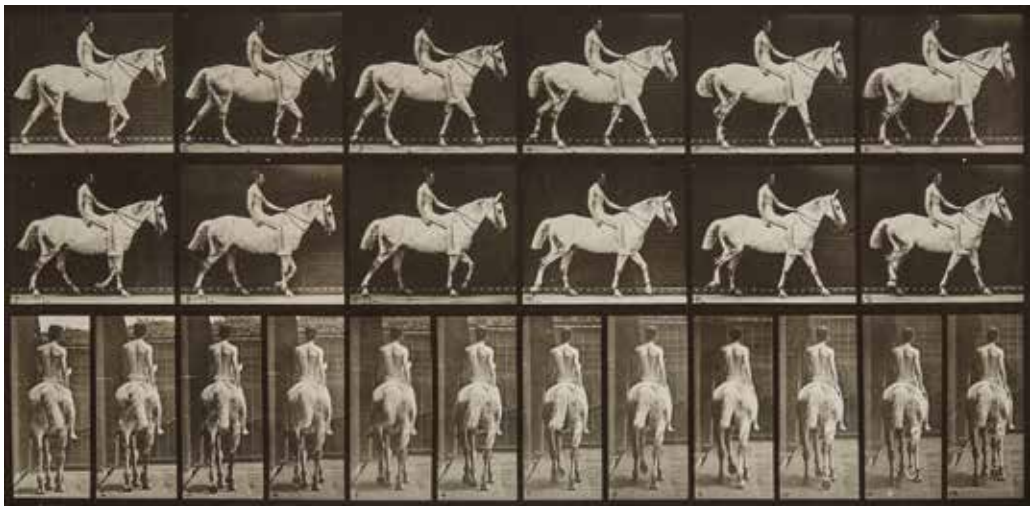
HARRY BENSON

The Beatles, Pillow Fight, George V Hotel, Paris, 1964
4 gelatin silver prints, printed c. 1964, each with 'London Daily Express' credit, two annotated 'Beatles are back' in ink on the verso.
(4)
sheet sheet various sizes from 28 x 28.5cm (11 x 11 3/8in) to 19.1 x 2.1cm (7 1/2 x 9 1/2in)

$8,000 - 12,000

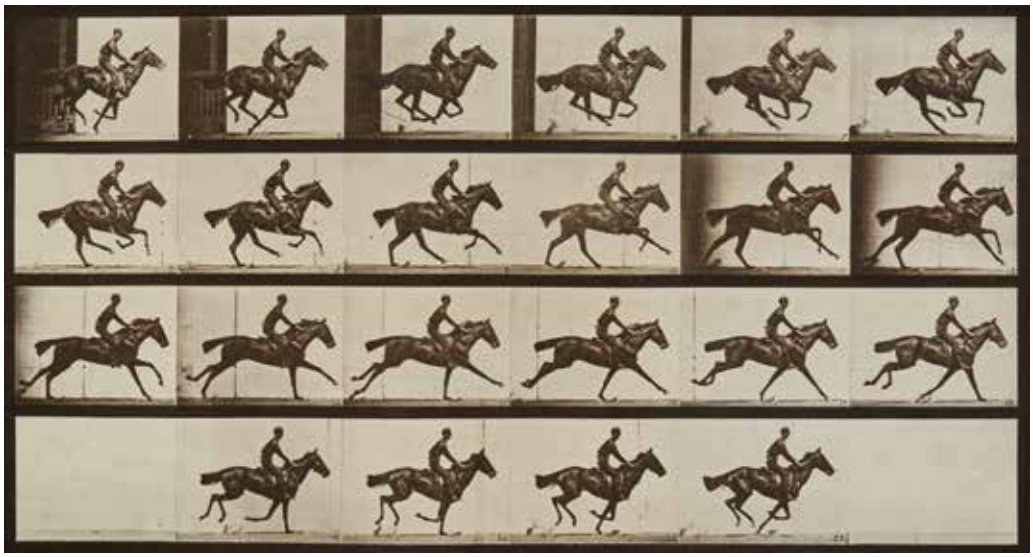
The famous Beatles' "pillow fight" session was shot by Harry Benson in the George V Hotel in Paris on the night the Beatles found out that *I Want to Hold Your Hand* had reached the top of the American Billboard charts. The works capture the refreshing youthful exuberance and charm of the group members that made them such a global sensation. The following month, Benson accompanied the Fab Four to New York City to appear on *The Ed Sullivan Show*, an appearance that fuelled Beatlemania and the so-called "British Invasion."

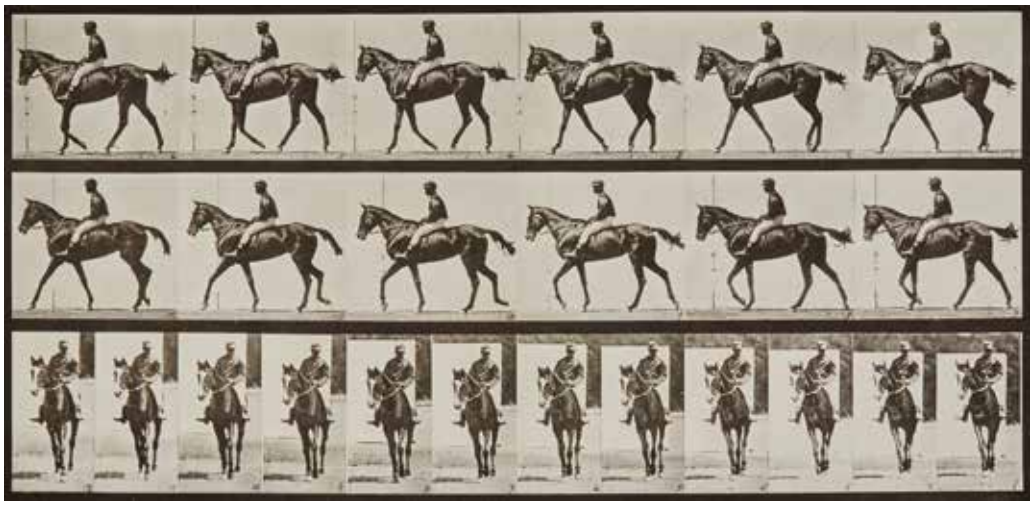


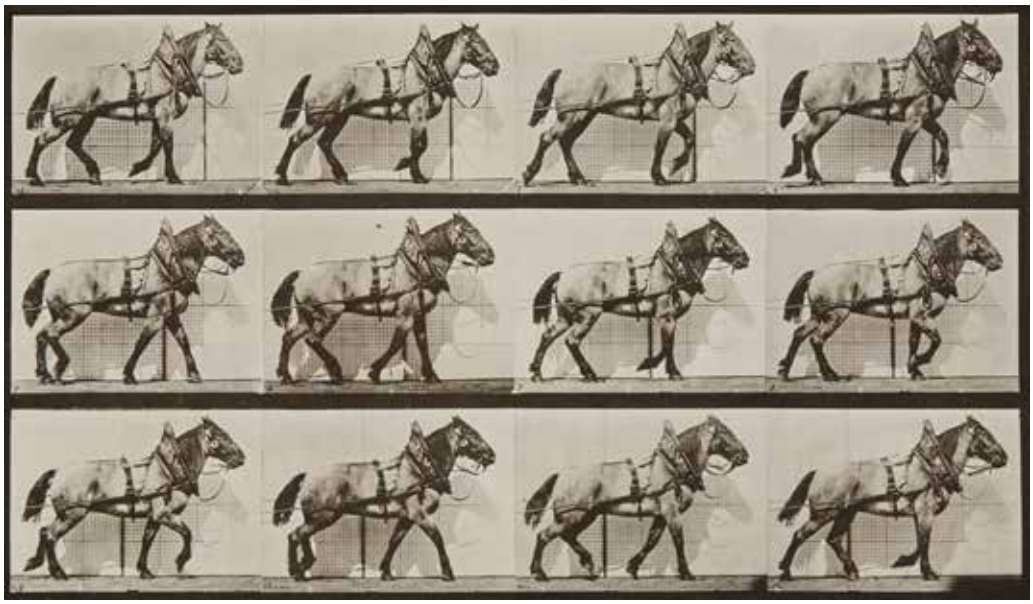


188
EADWEARD MUYBRIDGE (1830-1904)
Selected images from "Animal Locomotion", 1884-1887
24 collotype plates, the majority with letterpress credit in the margin.
each approximately 8 1/2 x 13 1/4in (21.5 x 33.6cm)
sheet each appproximately 19 x 24in (48.3 x 61cm)

$10,000 - 15,000







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SIMPLY ADD BOILING WATER
AMBULANCE

189

WEEGEE (ARTHUR FELLIG) (1899-1968)

New York Portfolio, 1981
New York: Weegee Portfolio Inc., 49 gelatin silver prints, printed by Sid Kaplan, each with 'Kaplan/ Weegee, NYC' credit stamp on the verso.
each 16 1/4 x 12 1/2in (41.2 x 31.7cm) or the reverse
sheet each 20 x 16in (50.8 x 40.5cm) or the reverse

$15,000 - 25,000

Provenance
With Wilma Wilcox;
to Murray Martin, Amber Associates
to a Private UK Trust

In April 1980, an agreement was signed by Wilma Wilcox, Weegee's Executor, Sid Kaplan, printer, Aaron Rose and Larry Silver, distributors, to form Weegee Portfolio, Inc., with the intention to create an exclusive collection of some of Weegee's most important images, printed from his original negatives.

The group produced 25 portfolios, each containing 49 images and launched it at the Daniel Wolf Gallery in 1981. This is one of the portfolios produced from this initial edition.

In 1986, Louis Stettner and Wilma Wilcox edited the portfolio down to 45 images, each print with a new credit stamp and repackaged it in a specially designed box (which the original group of 49 did not have.)

Murray Martin, Director of Amber Associates and the Side Gallery, Newcastle, wrote to Wilma Wilcox in 1978 requesting permission to hold an exhibition of Weegee's work at the Side Gallery. Wilma invited Murray to visit her in New York in 1979 and so began a collaboration that lasted until her death in 1993.
In 1980, the Side Gallery held a major retrospective of Weegee's work, using a mix of prints catalogued by Wilma and Sid Kaplan's portfolio prints. The show then travelled throughout the UK that year. Murray also acted on Wilma's behalf on a number of subsequent projects, including playing an active role in the compilation of the terms of Wilma's donation of prints to The International Center for Photography in New York, now the home of the Weegee Archive.

190

JOSEF KOUDELKA (BORN 1938)

France, 1975
Gelatin silver print, printed later, signed in ink in the margin.
14 x 21 1/4in (35.5 x 54cm)
sheet 20 x 24in (50.8 x 61cm)

$6,000 - 8,000

Literature
Josef Koudelka, Collection Photo Poche, Centre National de la Photographie, Paris, 1984, plate 58; *Exils*, Delpire, 1988 (1997) (2014), plate 26 (24) (pl. 5); *Koudelka, Collection Maestro*, Delpire, 2006, pl. 86; *Koudelka: Returning*, Editions Kant/ Museum of Decorative Arts, Prague, 2018, p. 250

191

RUTH ORKIN (1921-1985)

American Girl In Florence, Italy, 1952
Gelatin silver print, printed later, facsimile signature blindstamp in the margin; signed, titled, dated, numbered '38/75' in pencil by Mary Engel, Estate Executor, in pencil on the verso.
sheet 16 x 20in (40.6 x 50.8cm)

$2,500 - 3,500

Literature
Orkin, A Photo Journal, Viking Press, 1981, pp. 90-91
Ruth Orkin: A Retrospective, International Center for Photography, New York, May 5-July 16, 1995, exhibition catalogue, p. 9
Ruth Orkin, An American Girl in Italy: The Making of A Classic, Orkin Archive/ Howard Greenberg Gallery, September 16 - October 22, 2005, exhibition catalogue, cover and pl. 10

...Here's the question everyone asks: "Did you pose? Was the picture staged?". Absolutely not. Ruth was striding ahead towards the Piazza. She turned and saw me walking through a gauntlet of men. It was a situation she had long imagined. She shot a picture and shouted: "Jinx go back and step off that curb again." I did; she shot and on the second take photographed "The American Girl in Italy."
NINALEE ("JINX") ALLEN CRAIG

This is perhaps one of Ruth Orkin's signature images Bonhams is pleased to offer in our continuing celebration of her centennial year.

192

MARIANNE BRESLAUER (1909-2001)

Soirée à la Seine, 1929
Gelatin silver print, printed c. 1929, signed, titled and dated
6 7/8 x 9 1/8in (17.5 x 23.1cm)
sheet 7 x 9 1/4in (17.8 x 23.5cm)

$4,000 - 6,000

Provenance
Sotheby's, New York, October 15, 1992, lot 305

Daughter of the architect Alfred Breslauer and Dorothea, daughter of Julius Lessing, director of the Kunstgewerbemuseum (Museum of Decorative Arts) in Berlin. In the late 1920s Marianne Breslauer attended photography classes and joined the avant-garde circle of Berlin artists Paul Citroen and Umbo. In 1929 she took part in the important *Film und Foto* exhibition in Stuttgart and then settled briefly in Paris where she went on long walks photographing what she found, often taken from above and with strong diagonals, as with this charming shot from the period.

After a short stint as a photojournalist back in Berlin in the early 1930s, her career was cut short by the advent of National-Socialism. She finally settled in Zürich in 1939 where she ran an art gallery until her death.

When asked what she felt made a good photograph, Breslauer said, "You know because people don't walk past it in an exhibition, because people are attracted by a page in a magazine or stop browsing a book. Neither technical perfection nor striking subject matter are decisive; what matters is the power of the image, the expression – the secret of the moment captured."

193
ANDRÉ KERTÉSZ (1894-1985)
Carrefour, Blois, 1930
Gelatin silver print, printed later, signed, titled 'Blois' and dated in pencil on the verso.
11 5/8 x 1 1/2in (28.6 x 37cm)
sheet 12 x 16in (30.5 x 40.6cm)

$3,000 - 5,000

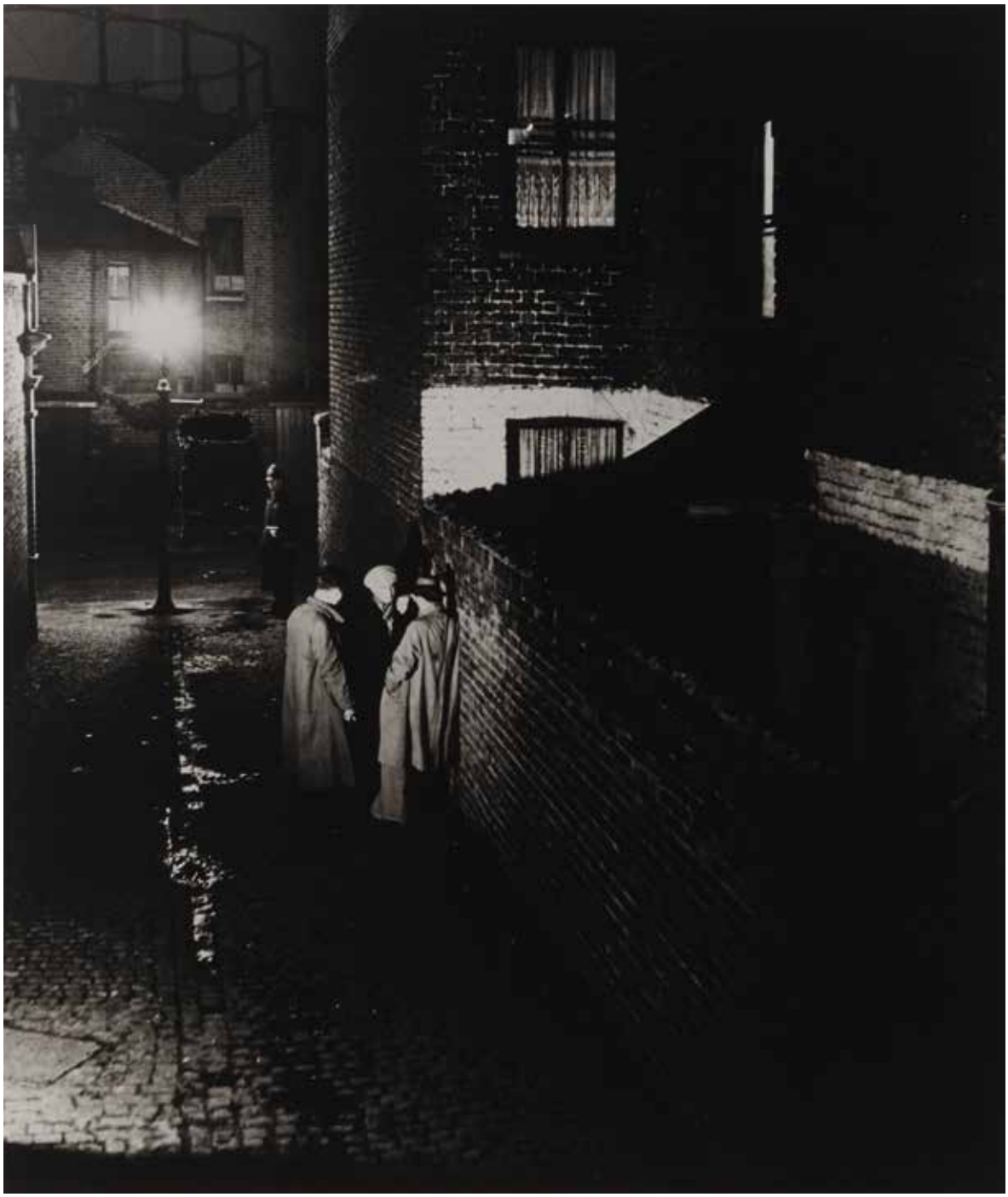
194

ALFRED EISENSTAEDT (1898-1995)

Card Players, Île de la Cité, Paris, 1963
Gelatin silver print, printed later, signed in ink in the margin; signed, titled and dated in ink on the verso.
8 5/8 x 12 1/2in (21.8 x 31.7cm)
sheet 11 x 14in (28 x 35.5cm)

$2,000 - 3,000

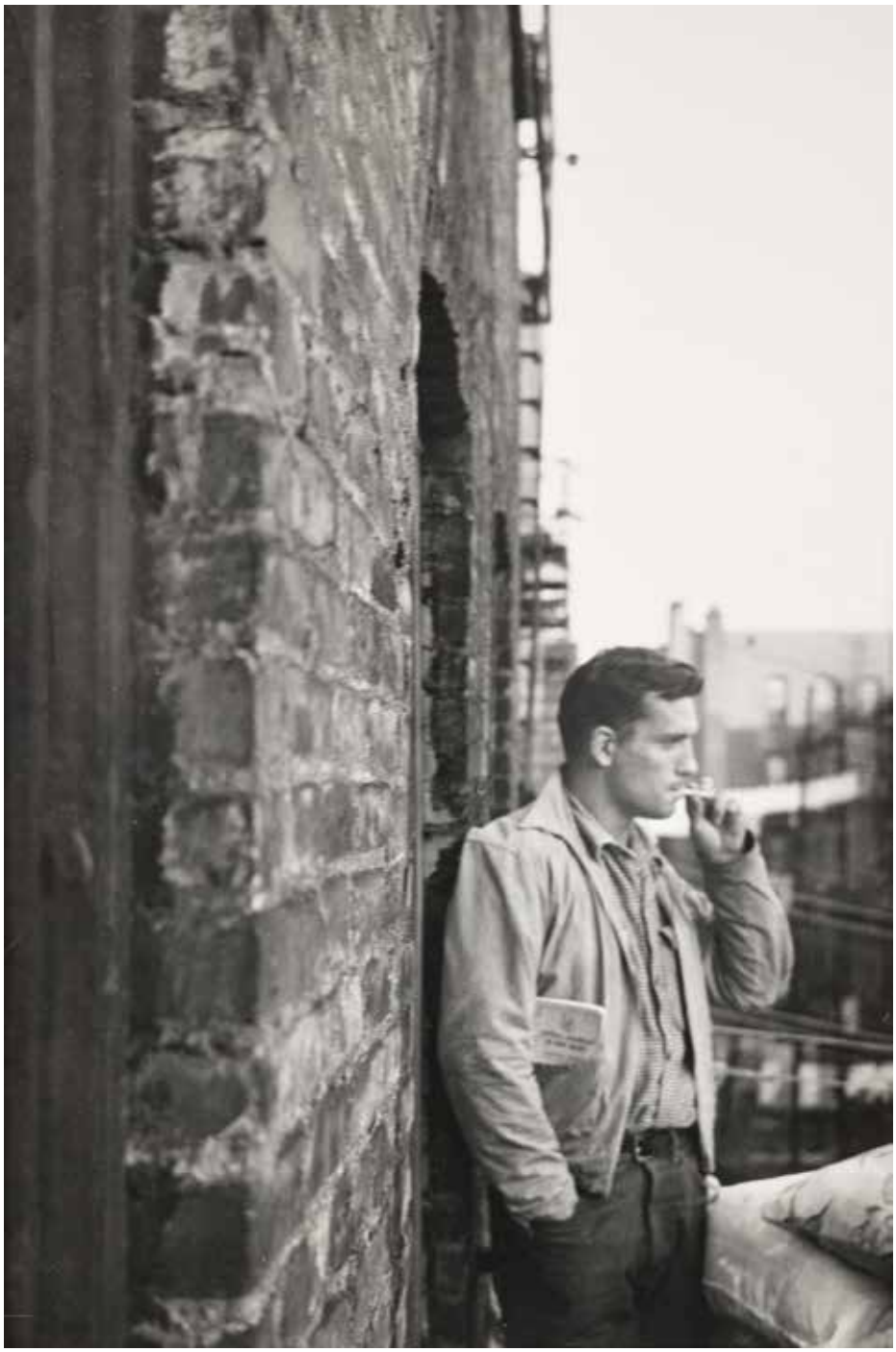
Provenance
Gift of the artist to a fellow photographer



195
BILL BRANDT (1904-1983)
East India Dock Road, London, 1938
Gelatin silver print, printed later, signed in ink on the mount.
14 1/2 x 12 3/8in (37 x 31.5cm)
sheet 20 x 16in (50.8 x 40.6cm)

$1,500 - 2,000

Provenance
With Marlborough Gallery, New York



196

ALLEN GINSBERG (AMERICAN, 1926-1997)

Jack Kerouac on Fire Escape, 1953
Gelatin silver print, printed before 4/5/97, signed by Bob Rosenthal, Trustee, in pencil and stamped 'From the Allen Ginsberg Trust. This photograph was printed before 4/5/97 under the supervision of Allen Ginsberg' on the verso.
16 x 10 5/8in (40.6 x 27cm)
sheet 20 x 16 1/4in (50.8 x 41.2cm)

$2,500 - 3,500

197
ARNOLD NEWMAN (1918-2006)
Ansel Adams, Carmel, 1976
Gelatin silver print, printed later, signed, titled and dated in pencil in the margin; notation '623-22' in pencil and copyright credit reproduction limitation stamp on the verso.
12 3/4 x 10in (32.3 x 25.4cm)
sheet 14 x 11in (35.5 x 28cm)

$2,000 - 3,000

Provenance
With Howard Greenberg Gallery, New York

198

ANSEL ADAMS (1902-1984)

Mount Lyell and Mount McClure, Yosemite National Park, 1936
Gelatin silver print, printed later, signed in ink on the mount; 'SEY' credit stamp, numbered '85' from set '15' in ink on the mount verso.
8 x 10in (20.2 x 25.4cm)
mount 16 1/2in x 13 3/8in (342 x 34cm)

$2,500 - 3,500

Literature
Stillman, ed., *Ansel Adams: 400 Photographs*, Little, Brown & Co., 2007, p. 134

199

ANSEL ADAMS (1902-1984)

Half Dome, Merced River, Winter, Yosemite Valley, 1938
Gelatin silver print, printed later, initialed in ink on the mount; 'SEY' credit stamp on the mount verso.
7 3/4 x 9 5/8in (19.5 x 24.5cm)
mount 13 3/8 x 15 3/4in (34 x 40cm)

$3,000 - 5,000

Literature
Stillman, ed., *Ansel Adams: 400 Photographs*, Little, Brown & Co., 2007, pp. 115 and 419

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Glossary of Terms for Photographs

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

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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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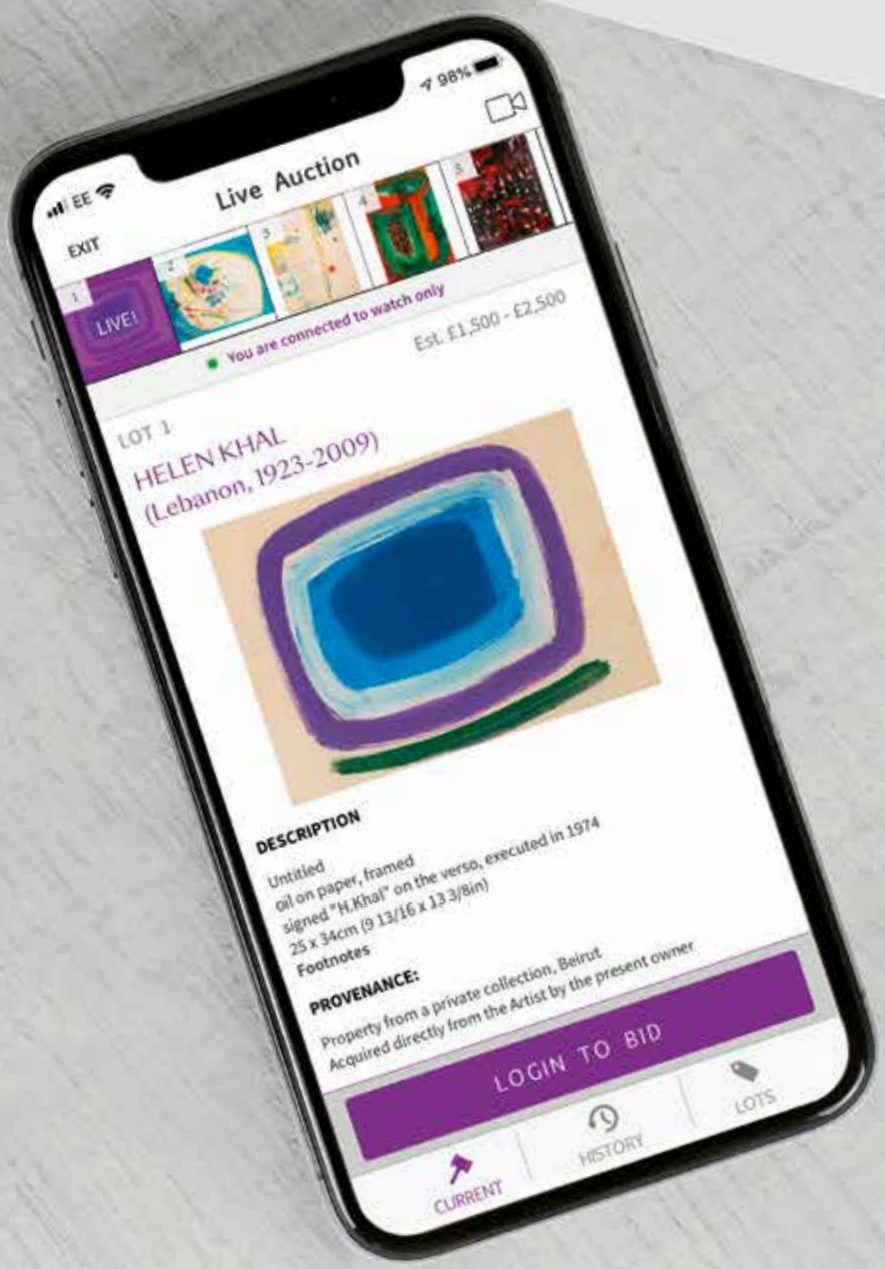

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7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the

confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. 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 up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. 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.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers 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. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

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

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. 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 mediation, arbitration 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 or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the 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 an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. 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 arbitration service:

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

(ii) The arbitration shall be conducted in New York, New York; 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 New York 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 arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE 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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of

Conditions of sale - continued

the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'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 UPPERCASE 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 UPPERCASE 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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

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 (212) 644 9001.

AUCTION ESTIMATES

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

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation 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

BUYING AND BIDDING 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 (212) 644 9001.

Catalogs

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

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.

Reserve

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

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 ▲ 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 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, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction 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 Los Angeles, San Francisco and New York galleries.

By Telephone

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

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 Bonhams Client Services Department, 580 Madison Ave, New York, NY 10022.

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 Client Services for our form.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at **invoices.us@bonhams.com** prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (212) 644 9001.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. 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.

Handling and Storage Charges

Storage charges of $5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Oversized (W) Lots – Collection and Storage

Please note that all lots marked with a **W** in the catalogue are oversized and subject to additional storage and shipping methods. All additional lots purchased with **W** lots are considered group lots and will be subject to the same terms as **W** lots.

We encourage you to collect **W** lots from Bonhams by by 5pm on 16th of April 2021 to avoid accruing additional storage fees. If failed to collect by the above date, **W** lots and additional purchases may be transferred to offsite storage at Door to Door on 20th of April 2021 at the purchaser's risk and expense. Please note, for sold lots removed to Door to Door there will be transfer and full value protection charges but no daily storage charges due for lots collected within 5 business days of the transfer.

The per-lot charges levied by Door to Door Services 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%

All purchases will be available for collection on 21st April 2021 from Door to Door. Collections appointments must be booked 24 hours in advance with Door to Door (subject to full payment of all outstanding amounts due to Bonhams and Door to Door).

For more information regarding storage, shipping, or collection from Door to Door please contact Door To Door directly at: **+1 908 707 0077** or **quotes@dtdusa.com**

Address:
Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

All amounts due to Bonhams and all charges due to Door to Door must be paid by the time of collection of the property. Payment may be made by cash, check, or credit card.

Oversized lots

39
59
124
128
130
134 - Note that this is already at the warehouse as it was too large to ever be received onto our premises
135 - Note that this is already at the warehouse as it was too large to ever be received onto our premises
136 - Note that this is already at the warehouse as it was too large to ever be received onto our premises
139
144

Auction Registration Form

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

Bonhams

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 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
bids.us@bonhams.com

Sale title: Photographs	Sale date: April 9, 2021
Sale no. 26490	Sale venue: New York

General Bid Increments:

$10 - 200 .....by 10s	$10,000 - 20,000 .....by 1,000s
$200 - 500 .....by 20 / 50 / 80s	$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
$500 - 1,000 .....by 50s	$50,000 - 100,000 .....by 5,000s
$1,000 - 2,000 .....by 100s	$100,000 - 200,000 .....by 10,000s
$2,000 - 5,000 .....by 200 / 500 / 800s	above $200,000 .....at the auctioneer's discretion
$5,000 - 10,000 .....by 500s	The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	

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 ☐ | I am registering to bid as a trade client ☐

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.

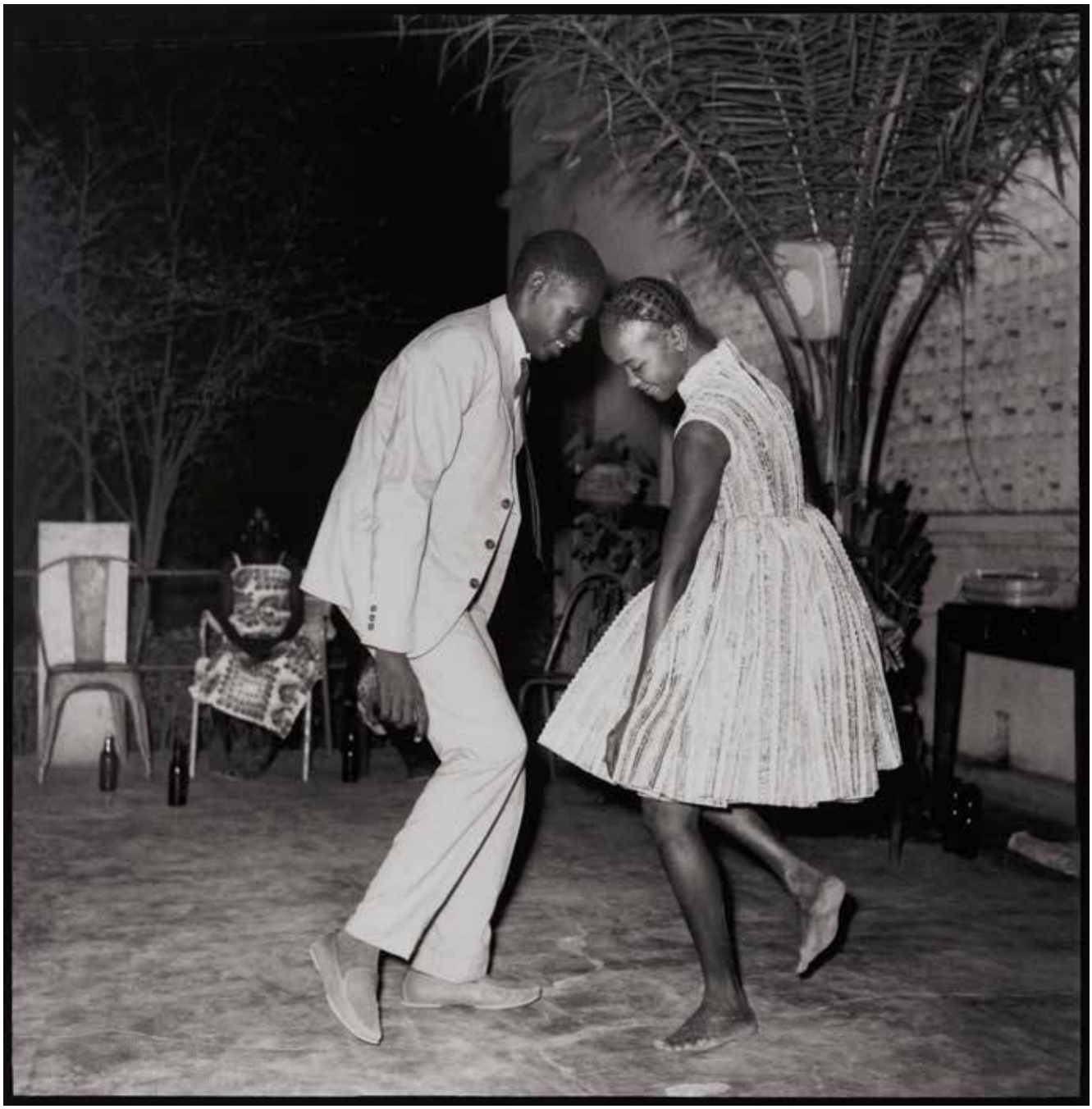
Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US$ (excluding premium and applicable tax) Emergency bid for telephone bidders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



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