

Photographs

New York Auction / 12 October 2022 / 10am EDT

Sale Interest: 312 Lots



[View Sale](#)



[Conditions of Sale](#)



PHILLIPS

Photographs

New York Auction / 12 October 2022 / 10am EDT

Sale Interest: 312 Lots

Auction & Viewing Location

12 October 2022 10am & 2pm EDT
432 Park Avenue, New York, NY, United States, 10022

Session 1,
12 October 2022 10am EDT (lots 1 - 167)
Session 2,
12 October 2022 2pm EDT (lots 168 - 312)

Viewing
2 October - 11 October

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY040322 or Photographs.

Absentee and Telephone Bids

tel +1 212 940 1228
bidsnewyork@phillips.com

Photographs Department

Sarah Krueger
Head of Department, Photographs, New York
skrueger@phillips.com

Vanessa Hallett
Worldwide Head of Photographs and Deputy Chairwoman, Americas
vhallett@phillips.com

Photographs

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Sale Interest: 312 Lots



1
Malick Sidibé
Nuit de Noël (Happy-Club)
Estimate \$8,000 — 12,000



2
Bruce Davidson
Brooklyn Gang, Coney Island, N...
Estimate \$5,000 — 7,000



3
Bruce Davidson
Brooklyn Gang (group of teenag...
Estimate \$4,000 — 6,000



4
Bruce Davidson
Brooklyn Gang, New York
Estimate \$3,000 — 5,000



5
Bruce Davidson
Selected Images from Subway
Estimate \$6,000 — 8,000



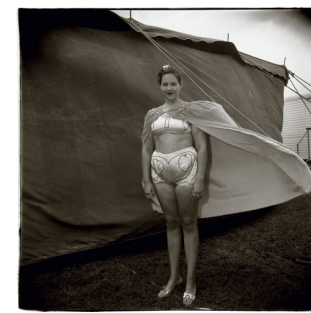
6
Henri Cartier-Bresson
Romania
Estimate \$8,000 — 12,000



7
Bruce Davidson
Jimmy Armstrong, 'The Dwarf,' ...
Estimate \$6,000 — 8,000



8
Diane Arbus
Miss Mary King and her dog, Tro...
Estimate \$25,000 — 35,000



9
Diane Arbus
Girl in her circus costume, Md.
Estimate \$7,000 — 9,000



10
Garry Winogrand
New York
Estimate \$15,000 — 25,000

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11
Garry Winogrand
Selected Images
Estimate \$5,000 — 7,000



12
Garry Winogrand
New York City
Estimate \$5,000 — 7,000



13
Lee Friedlander
Kansas City
Estimate \$5,000 — 7,000



14
Lee Friedlander
New Orleans
Estimate \$5,000 — 7,000



15
Ernst Haas
Route 66, Albuquerque, New M...
Estimate \$15,000 — 25,000



16
Ernst Haas
Leaping Horse, 'The Misfits,' Ne...
Estimate \$3,000 — 5,000



17
Stephen Shore
U.S. 101, Eureka, CA July 29
Estimate \$10,000 — 15,000



18
Abelardo Morell
Camera Obscura Image of Time...
Estimate \$12,000 — 18,000



19
Lee Friedlander
Knoxville, Tennessee
Estimate \$4,000 — 6,000



20
Lee Friedlander
Albuquerque, New Mexico
Estimate \$4,000 — 6,000

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21
Diane Arbus
Lady Bartender At Home With S...
Estimate \$50,000 — 70,000



22
Diane Arbus
Topless Dancer In Her Dressing ...
Estimate \$8,000 — 12,000



23
Diane Arbus
Untitled (8)
Estimate \$12,000 — 18,000



24
Diane Arbus
A Flower Girl at a Wedding, Conn.
Estimate \$10,000 — 15,000



25
Lee Friedlander
New York City (Father Duffy)
Estimate \$7,000 — 9,000



26
Garry Winogrand
Park Avenue
Estimate \$15,000 — 25,000



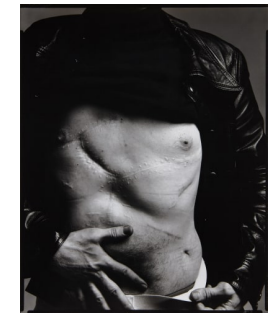
27
Richard Avedon
Times Square, New York City, N...
Estimate \$15,000 — 25,000



28
Todd Webb
Sixth Avenue between 43rd and ...
Estimate \$20,000 — 30,000



29
Danny Lyon
Memorial Day Run, Milwaukee
Estimate \$6,000 — 8,000



30
Richard Avedon
Andy Warhol, artist, New York C...
Estimate \$10,000 — 15,000

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31

Andy Warhol

Holly Solomon

Estimate \$8,000 — 12,000



32

Dennis Hopper

Andy Warhol and Members of t...

Estimate \$4,000 — 6,000

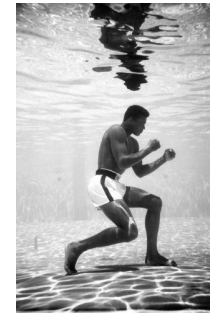


33

Bill Brandt

René Magritte

Estimate \$2,500 — 3,500



34

Flip Schulke

Ali Underwater

Estimate \$10,000 — 15,000



35

Herb Greene

Selected Images of Rock and Ro...

Estimate \$15,000 — 25,000



36

Emmet Gowin

Nancy and Dwayne, Danville, Vi...

Estimate \$4,000 — 6,000



37

Frank Gohlke

Landscape, near Hastings, Minn...

Estimate \$2,500 — 3,500



38

Robert Adams

Berthoud, Colorado

Estimate \$40,000 — 60,000



39

Robert Adams

Longmont, Colorado

Estimate \$12,000 — 18,000



40

Robert Adams

Colorado Springs, Colorado

Estimate \$12,000 — 18,000

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41
William Eggleston
14 Pictures
Estimate \$100,000 — 150,000

42
William Eggleston
Untitled (Memphis)
Estimate \$20,000 — 30,000



43
William Eggleston
Untitled (Wonder Bread)
Estimate \$20,000 — 30,000



44
Frederick Sommer
Arizona Landscape (Bagdad)
Estimate \$20,000 — 30,000



45
Robert Adams
Eroding edge of an abandoned c...
Estimate \$8,000 — 12,000



46
Robert Adams
Clatsop County, Oregon
Estimate \$6,000 — 8,000



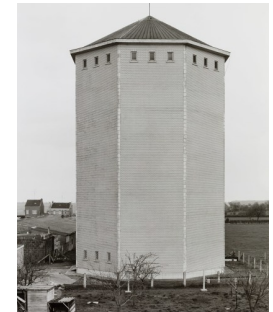
47
Robert Adams
Longmont, Colorado
Estimate \$6,000 — 8,000



48
Robert Adams
Denver, Colorado
Estimate \$10,000 — 15,000



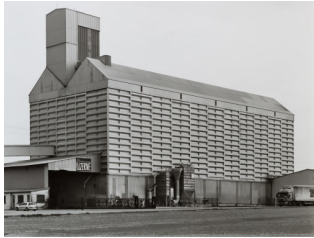
49
Bernd and Hilla Becher
Water Tower, Oberhausen/Ruhr...
Estimate \$15,000 — 25,000



50
Bernd and Hilla Becher
Water Tower (Wasserturm), Her...
Estimate \$15,000 — 25,000

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51
Bernd and Hilla Becher
Grain Elevator (Getreideheber), ...
Estimate \$15,000 — 25,000



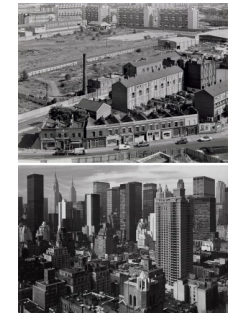
52
Bernd and Hilla Becher
Water Towers: (Kugel unten Ges...
Estimate \$120,000 — 180,000



53
Bernd and Hilla Becher
Hot Blast Stoves, Steel Plant, D...
Estimate \$12,000 — 18,000



54
Bernd and Hilla Becher
Lime Kilns, Alkmaar, Netherlands
Estimate \$8,000 — 12,000



55
Thomas Struth
Selected Cityscapes: London an...
Estimate \$6,000 — 8,000



56
Bernd and Hilla Becher
Coal Tipple, Goodspring, PA
Estimate \$12,000 — 18,000



57
Bernd and Hilla Becher
Lime Kilns, Harlingen, Netherla...
Estimate \$8,000 — 12,000



58
Nicholas Nixon
View South from 48th Street, N...
Estimate \$3,000 — 5,000



59
George Tice
Petit's Mobil Station and Watert...
Estimate \$6,000 — 8,000



60
Ray K. Metzker
Selected Images from Pictus Int...
Estimate \$8,000 — 12,000

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61
William Larson
Transmission 0061
Estimate \$3,000 — 5,000



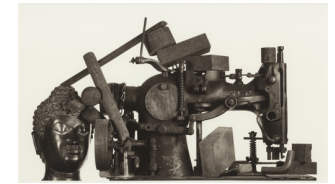
62
Irving Penn
Flat Glove, New York
Estimate \$10,000 — 15,000



63
Irving Penn
Seated Warrior, Reclining Girl, C...
Estimate \$15,000 — 25,000



64
Irving Penn
Gypsy Family
Estimate \$8,000 — 12,000



65
Irving Penn
Sewing Machine with Bronze He...
Estimate \$12,000 — 18,000



66
Irving Penn
Vogue Beauty head with Eyes cl...
Estimate \$30,000 — 50,000



67
Richard Avedon
Suzy Parker and Robin Tattersal...
Estimate \$12,000 — 18,000



68
Horst P. Horst
Lisa 'Hair' (Fonssagrives-Penn)
Estimate \$15,000 — 25,000



69
Horst P. Horst
V.O.G.U.E. (Lisa Fonssagrives-P...
Estimate \$12,000 — 18,000



70
Ormond Gigli
Girls in the Windows, New York ...
Estimate \$10,000 — 15,000

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71
Lillian Bassman
'Touch of Dew,' Lisa Fonssagrive...
Estimate \$5,000 — 7,000



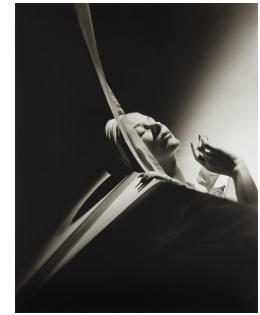
72
Irving Penn
Bee (A), New York, September
Estimate \$60,000 — 80,000



73
Horst P. Horst
Lisa with Harp, Paris
Estimate \$8,000 — 12,000



74
Horst P. Horst
Odalisque I
Estimate \$8,000 — 12,000



75
Horst P. Horst
Lisa with Turban, N.Y.
Estimate \$5,000 — 7,000



76
Elliott Erwitt
Paris, France
Estimate \$5,000 — 7,000



77
Helen Levitt
N.Y.C. (thoughtful woman)
Estimate \$4,000 — 6,000



78
Saul Leiter
Snowy Scene
Estimate \$8,000 — 12,000



79
André Kertész
Washington Square
Estimate \$10,000 — 15,000



80
Louis Faurer
Union Square, New York City
Estimate \$3,000 — 5,000

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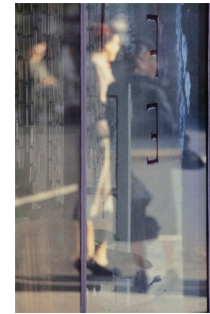
81
Louis Faurer
New York, N. Y.
Estimate \$800 — 1,200



82
Helen Levitt
N.Y. (children with doll and flow...)
Estimate \$4,000 — 6,000



83
Saul Leiter
Untitled (girl with beret)
Estimate \$3,000 — 5,000



84
Saul Leiter
Walking, New York
Estimate \$7,000 — 9,000



85
Helen Levitt
N.Y. (children with laundry)
Estimate \$6,000 — 8,000



86
Helen Levitt
N.Y. (boy spinning ribbon)
Estimate \$10,000 — 15,000



87
Helen Levitt
N.Y.C. (boys playing over doorw...)
Estimate \$5,000 — 7,000



88
Helen Levitt
N.Y.C. (children with broken mirr...)
Estimate \$4,000 — 6,000



89
Ray K. Metzker
Chicago (58N-20)
Estimate \$3,000 — 5,000



90
Ray K. Metzker
The Loop: Chicago (58 DX-25)
Estimate \$3,000 — 5,000

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91
Gordon Parks
American Gothic, Washington D...
Estimate \$5,000 — 7,000



92
Gordon Parks
Mrs. Ella Watson with three gra...
Estimate \$5,000 — 7,000



93
Weegee (Arthur Fellig)
Untitled (boys in trees)
Estimate \$1,200 — 1,800



94
Weegee (Arthur Fellig)
Murder In Hell's Kitchen
Estimate \$3,000 — 5,000



95
Weegee (Arthur Fellig)
Watching Fire, Empire State Bui...
Estimate \$2,000 — 3,000



96
Berenice Abbott
Jacob Heyman Butchery, 345 Si...
Estimate \$8,000 — 12,000



97
Berenice Abbott
Fourth Avenue, no. 154, Brooklyn
Estimate \$7,000 — 9,000



98
Berenice Abbott
Hell Gate Bridge, Looking South...
Estimate \$3,000 — 5,000



99
Ruth Orkin
Fire Hydrant (mother and child)
Estimate \$2,000 — 3,000



100
Ruth Orkin
Watching Princess Margaret pa...
Estimate \$2,000 — 3,000

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101
Ruth Orkin
American Girl in Italy, Florence, I...
Estimate \$20,000 — 30,000



102
Sabine Weiss
Selected Images
Estimate \$5,000 — 7,000



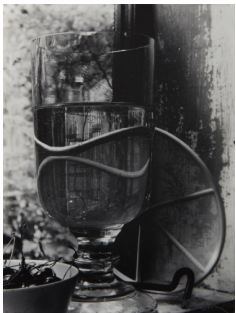
103
Édouard Boubat
Avenue de Clichy, Paris
Estimate \$3,000 — 5,000



104
André Kertész
Satiric Dancer, Paris
Estimate \$8,000 — 12,000



105
Bill Brandt
East Sussex Coast
Estimate \$6,000 — 8,000



106
Josef Sudek
Still Life with Cherries and Glass
Estimate \$5,000 — 7,000



107
Imogen Cunningham
Rubber Plant
Estimate \$4,000 — 6,000



108
Ansel Adams
Georgia O'Keeffe and Orville Co...
Estimate \$30,000 — 50,000



109
Ansel Adams
Mt. Williamson and Boulders
Estimate \$30,000 — 50,000



110
Ansel Adams
Tenaya Creek, Dogwood, Rain, Y...
Estimate \$4,000 — 6,000

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111
Ansel Adams
Wood and Weathered Whitewas...
Estimate \$6,000 — 8,000



112
Brett Weston
Cloud over Mountain, Alaska
Estimate \$2,000 — 3,000



113
Koyo Okada
Mount Fuji
Estimate \$5,000 — 7,000



114
Brett Weston
Holland Canal
Estimate \$3,000 — 5,000



115
Walker Evans
Sidewalk and Shopfront, New O...
Estimate \$20,000 — 30,000



116
Robert Frank
Barbershop Through Screen Do...
Estimate \$50,000 — 70,000



117
Robert Frank
Belle Isle, Detroit
Estimate \$10,000 — 15,000



118
Robert Frank
Car Accident, U.S. 66, Between ...
Estimate \$18,000 — 22,000



119
Walker Evans
Country Store and Gas Station, ...
Estimate \$60,000 — 80,000



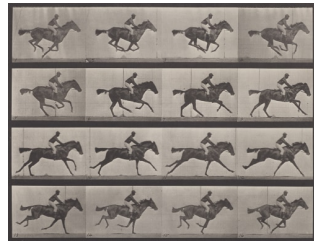
120
Walker Evans
Home of Floyd Burroughs, A Cot...
Estimate \$3,000 — 5,000

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121
Willi Ruge
Selected Images of the Berlin Pa...
Estimate \$10,000 — 15,000



122
Eadweard Muybridge
Motion Study, Horse and Rider
Estimate \$3,000 — 5,000



123
George Robinson Fardon
San Francisco, Cal.
Estimate \$150,000 — 250,000



124
Alfred Stieglitz
The Steerage
Estimate \$15,000 — 25,000



125
Paul Strand
Wall Street
Estimate \$8,000 — 12,000



126
Albert Sands Southwo...
The Young Sisters
Estimate \$70,000 — 90,000



127
Eugène Atget
Poterne des Peupliers, Blvd. Kell...
Estimate \$7,000 — 9,000



128
Eugène Atget
Bords de Marne
Estimate \$5,000 — 7,000



129
Eugène Atget
La Ferté Alais (Etang)
Estimate \$5,000 — 7,000



130
Gustave Le Gray
The Brig (Brick au Clare de Lune)
Estimate \$40,000 — 60,000

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131
August Sander
Jungbauern (Young Farmers), ...
Estimate \$12,000 — 18,000



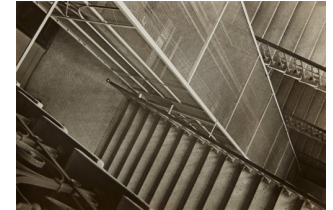
132
Henri Cartier-Bresson
Roman Amphitheater, Valencia,...
Estimate \$7,000 — 9,000



133
Henri Cartier-Bresson
Holland
Estimate \$4,000 — 6,000



134
André Kertész
Pont Grenelle
Estimate \$15,000 — 25,000



135
Alexander Rodchenko
Staircase, Pravda
Estimate \$8,000 — 10,000



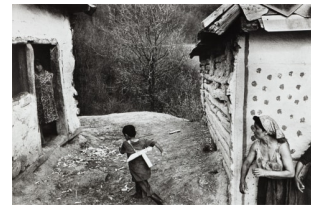
136
W. Eugene Smith
Albert Schweitzer from 'A Man o...
Estimate \$4,000 — 6,000



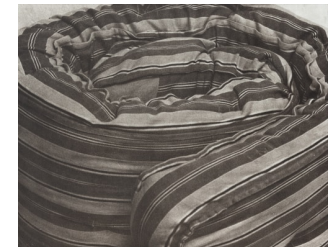
137
Margaret Bourke-White
The Living Dead at Buchenwald
Estimate \$30,000 — 50,000



138
Josef Koudelka
Lourdes, France
Estimate \$3,000 — 5,000



139
Josef Koudelka
Spriske Bystre
Estimate \$7,000 — 9,000



140
Manuel Álvarez Bravo
Colchón (Mattress)
Estimate \$7,000 — 9,000

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141
Manuel Álvarez Bravo
Fruta prohibida (Forbidden fruit)
Estimate \$5,000 — 7,000



142
Ansel Adams
Mexican Girl, near Pescadero, C...
Estimate \$800 — 1,200



143
Minor White
Grand Tetons - Wyoming
Estimate \$10,000 — 15,000



144
Ansel Adams
Monolith, The Face of Half Dom...
Estimate \$25,000 — 35,000



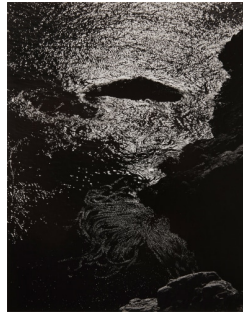
145
Edward Weston
Shell and Rock - Arrangement
Estimate \$20,000 — 30,000



146
Brett Weston
Dunes, Nevada
Estimate \$10,000 — 15,000



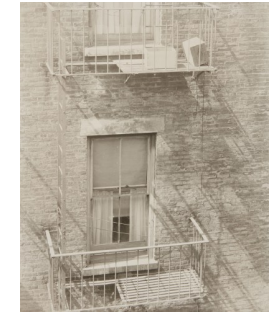
147
Edward Weston
Dunes, Oceano, California
Estimate \$70,000 — 90,000



148
Edward Weston
Kelp, China Cove, Point Lobos
Estimate \$15,000 — 25,000



149
Alfred Stieglitz
Poplars, Lake George
Estimate \$15,000 — 25,000



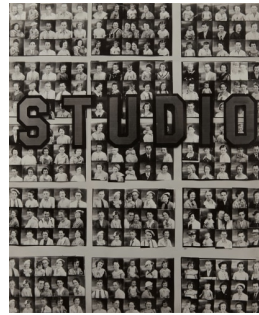
150
Edward Steichen
Laughing Boxes, West 86th St., ...
Estimate \$20,000 — 30,000

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151
Clarence H. White
Selected Images
Estimate \$5,000 — 7,000



152
Walker Evans
Penny Picture Display, Savannah
Estimate \$80,000 — 120,000



153
Walker Evans
Subway Portrait (young man in ...
Estimate \$15,000 — 25,000



154
W. Eugene Smith
Tracks
Estimate \$7,000 — 9,000



155
Minor White
Selected Figure Studies of Tom ...
Estimate \$8,000 — 12,000



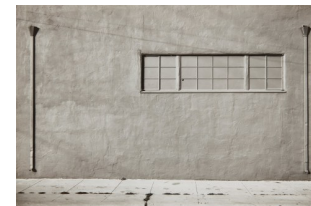
156
Jerry Uelsmann
Small Woods Where I Met Myse...
Estimate \$1,500 — 2,500



157
Jerry Uelsmann
Apocalypse II
Estimate \$1,500 — 2,500



158
Robert Adams
Garden of the Gods, El Paso Cou...
Estimate \$7,000 — 9,000



159
Lewis Baltz
Santa Cruz
Estimate \$10,000 — 15,000



160
Harry Callahan
Collages
Estimate \$10,000 — 15,000

Photographs

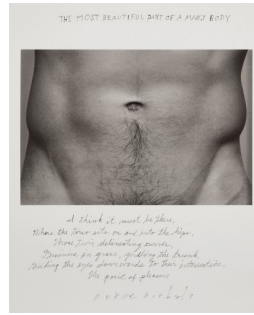
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161
Frederick Sommer
Valise d'Adam
Estimate \$7,000 — 9,000



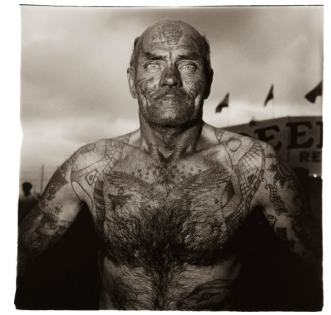
162
Lee Friedlander
Selected Images
Estimate \$10,000 — 15,000



163
Duane Michals
The Most Beautiful Part of a Ma...
Estimate \$8,000 — 12,000



164
Mark Morrisroe
Untitled, NYC (Jonathan and St...
Estimate \$7,000 — 9,000



165
Diane Arbus
Tattooed Man at a Carnival, MD.
Estimate \$10,000 — 15,000



166
Art Sinsabaugh
Peter #34
Estimate \$1,000 — 1,500



167
Richard Avedon
Selected Images of Peter Bunne...
Estimate \$6,000 — 8,000



168
Ansel Adams
Moonrise, Hernandez, New Mex...
Estimate \$100,000 — 150,000



169
Ansel Adams
Clearing Storm, Sonoma County...
Estimate \$6,000 — 8,000



170
Ansel Adams
Clearing Winter Storm, Yosemite...
Estimate \$40,000 — 60,000

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171
Edward Weston
Selected Nude Studies
Estimate \$8,000 — 12,000



172
Ruth Bernhard
In the Box, Horizontal
Estimate \$4,000 — 6,000



173
Edward Weston
Selected Nude Studies
Estimate \$3,000 — 5,000



174
Alfred Stieglitz
Stieglitz Memorial Portfolio
Estimate \$150 — 250



175
Edward Curtis
Selected Portraits of Native Am...
Estimate \$1,500 — 2,500



176
André Kertész
Untitled, Paris
Estimate \$25,000 — 35,000



177
André Kertész
Martinique
Estimate \$6,000 — 8,000



178
František Drtikol
Nude
Estimate \$80,000 — 120,000



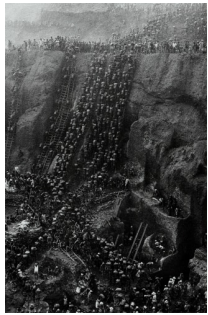
179
Flor Garduño
Vestido Eterno, Mexico
Estimate \$7,000 — 9,000



180
Dodo Jin Ming
Selected Images from the Free E...
Estimate \$5,000 — 7,000

Photographs

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181
Sebastião Salgado
The Gold Mine, Serra Pelada, St...
Estimate \$15,000 — 25,000



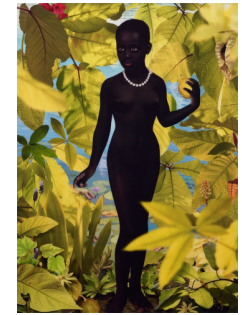
182
Sebastião Salgado
Iceberg Between Paulet Island a...
Estimate \$10,000 — 15,000



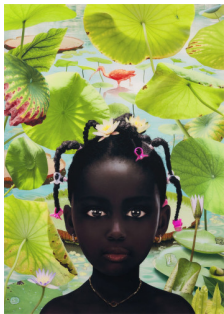
183
Edward Burtynsky
Rock of Ages # 14, Abandoned G...
Estimate \$10,000 — 15,000



184
William Eggleston
Morton, Mississippi
Estimate \$40,000 — 60,000



185
Ruud van Empel
Venus #2
Estimate \$12,000 — 18,000



186
Ruud van Empel
World #30
Estimate \$12,000 — 18,000



187
Minor White
Sequence 16: Steely the Barb of ...
Estimate \$25,000 — 35,000



188
Minor White
Bullet Holes, Middle Canyon, Ca...
Estimate \$5,000 — 7,000



189
Minor White
Peeled Paint, Rochester, New Y...
Estimate \$6,000 — 8,000



190
Minor White
Beginnings
Estimate \$8,000 — 12,000

Photographs

New York Auction / 12 October 2022 / 10am EDT



191
Minor White
Ice and Twigs, Stony Brook Stat...
Estimate \$4,000 — 6,000



192
Minor White
Robert and Mary Bourdeau, Eas...
Estimate \$3,000 — 5,000



193
Sally Mann
Arundo Donax
Estimate \$12,000 — 18,000



194
Sally Mann
The Perfect Tomato
Estimate \$6,000 — 8,000



195
Sally Mann
Drying Morels
Estimate \$6,000 — 8,000



196
Arthur Tress
Stephen Brecht, Bride and Groo...
Estimate \$3,000 — 5,000



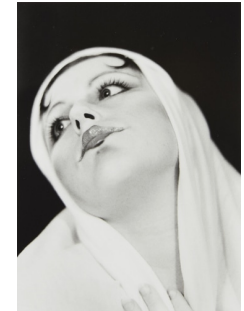
197
Francesca Woodman
New Hampshire 321
Estimate \$30,000 — 50,000



198
Hannah Wilke
S.O.S. Starification Object Series
Estimate \$20,000 — 30,000



199
Cindy Sherman
Untitled (In honor of Mark Morri...
Estimate \$8,000 — 12,000



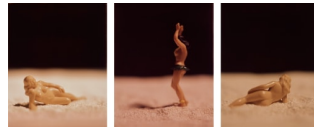
200
Cindy Sherman
Untitled (Madonna)
Estimate \$3,000 — 5,000

Photographs

New York Auction / 12 October 2022 / 10am EDT



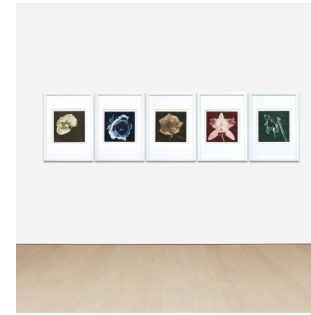
201
Susan Meiselas
Before the Show, Tunbridge, VT,...
Estimate \$3,000 — 5,000



202
David Levinthal
Selected Images from American...
Estimate \$5,000 — 7,000



203
Robert Mapplethorpe
Sleeping Cupid (Icarus)
Estimate \$12,000 — 18,000



204
Robert Mapplethorpe
Selected Images of Flowers: Blu...
Estimate \$30,000 — 50,000



205
Robert Mapplethorpe
Self-Portrait
Estimate \$100,000 — 150,000



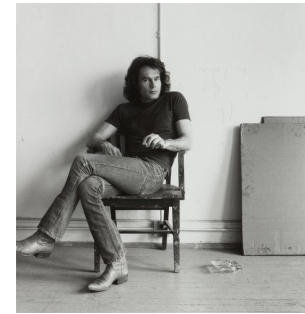
206
Robert Mapplethorpe
Poppy
Estimate \$30,000 — 50,000



207
Robert Mapplethorpe
Flower
Estimate \$20,000 — 30,000



208
Robert Mapplethorpe
Still Life
Estimate \$12,000 — 18,000



209
Robert Mapplethorpe
Brice Marden
Estimate \$6,000 — 8,000



210
Robert Mapplethorpe
Calla Lily
Estimate \$30,000 — 50,000

Photographs

New York Auction / 12 October 2022 / 10am EDT



211
Helmut Newton
Big Nude XIV, Nice
Estimate \$20,000 — 30,000



212
Helmut Newton
Viviane F., Hotel Volney
Estimate \$5,000 — 7,000



213
Helmut Newton
Hollywood Hills
Estimate \$8,000 — 12,000



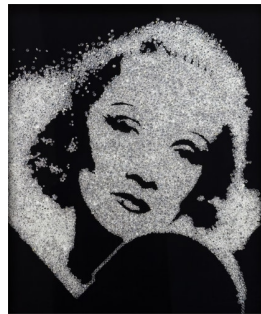
214
Ellen von Unwerth
Bubbly, Paris
Estimate \$7,000 — 9,000



215
Helmut Newton
Saddle I, Paris
Estimate \$30,000 — 50,000



216
Vik Muniz
La Dolce Vita from Pictures of C...
Estimate \$15,000 — 25,000



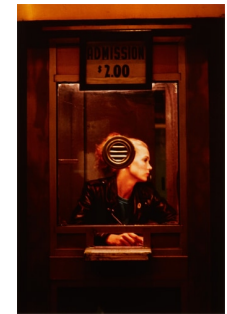
217
Vik Muniz
Marlene Dietrich from Pictures ...
Estimate \$30,000 — 50,000



218
Herb Ritts
Naomi Seated, Hollywood
Estimate \$8,000 — 12,000



219
Nan Goldin
New York Canyons
Estimate \$10,000 — 15,000



220
Nan Goldin
'Variety' booth, New York City
Estimate \$10,000 — 15,000

Photographs

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221
Peter Hujar
Merrill Ashley
Estimate \$6,000 — 8,000



222
Nan Goldin
Jimmy Paulette and Misty in the...
Estimate \$10,000 — 15,000



223
Gillian Wearing
Selected Images from Signs tha...
Estimate \$25,000 — 35,000



224
Nan Goldin
Simon and Jessica in the Shower
Estimate \$8,000 — 12,000



225
Dash Snow
Untitled (Hell)
Estimate \$8,000 — 12,000



226
Nan Goldin
Brian with the Flintstones, NYC
Estimate \$8,000 — 12,000



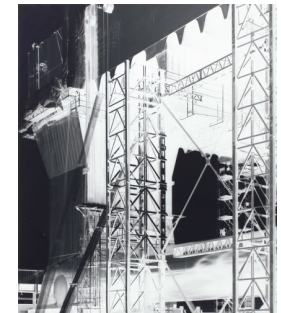
227
Philip-Lorca diCorcia
New York (Afternoon Delight)
Estimate \$6,000 — 8,000



228
Philip-Lorca diCorcia
Eric Hutsell; 27 Years Old; South...
Estimate \$4,000 — 6,000



229
Philip-Lorca diCorcia
New York (Wasteland)
Estimate \$8,000 — 12,000



230
Vera Lutter
Oil Rig, Kvaerner: November 26
Estimate \$4,000 — 6,000

Photographs

New York Auction / 12 October 2022 / 10am EDT

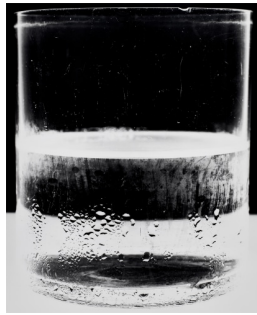


231

Abelardo Morell

The Metropolitan Opera, Rome...

Estimate \$2,500 — 3,500

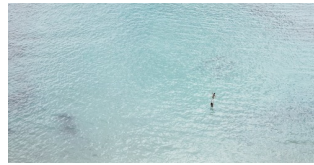


232

Amanda Means

Water Glass 2

Estimate \$8,000 — 12,000

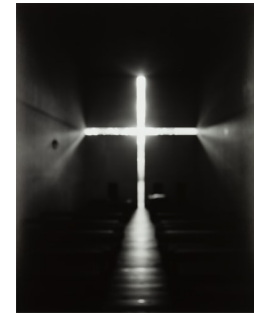


233

Richard Misrach

Untitled (#671-04)

Estimate \$40,000 — 60,000



234

Hiroshi Sugimoto

Church of Light, Tadao Ando

Estimate \$30,000 — 50,000

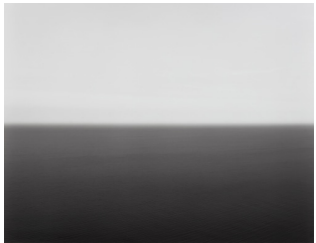


235

Hiroshi Sugimoto

Sea of Japan, Oki III

Estimate \$25,000 — 35,000



236

Hiroshi Sugimoto

Marmara Sea, Silivli

Estimate \$20,000 — 30,000



237

Hiroshi Sugimoto

Time Exposed

Estimate \$18,000 — 28,000



238

Zhang Huan

Shanghai Family Tree

Estimate \$30,000 — 50,000



239

Vik Muniz

Wanderer Above the Sea of Me...

Estimate \$25,000 — 35,000



240

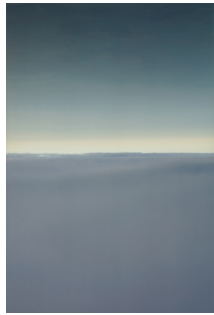
Gerhard Richter

Untitled (3.11.89)

Estimate \$25,000 — 35,000

Photographs

New York Auction / 12 October 2022 / 10am EDT



241
Wolfgang Tillmans
Transient 3
Estimate \$40,000 — 60,000



242
Vik Muniz
Flag, after Jasper Johns from Pic...
Estimate \$80,000 — 120,000



243
Sharon Core
Various Cakes
Estimate \$15,000 — 20,000



244
Sandy Skoglund
Gathering Paradise
Estimate \$3,000 — 5,000



245
David Hockney
Inside It Opens Up As Well
Estimate \$100,000 — 150,000



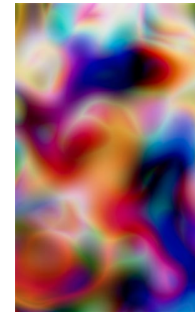
246
Vik Muniz
Irises, after van Gogh from Pictu...
Estimate \$40,000 — 60,000



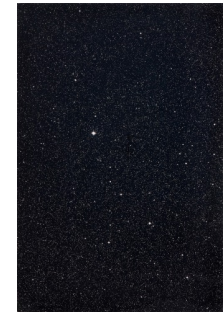
247
Hiroshi Sugimoto
Queen Victoria
Estimate \$40,000 — 60,000



248
Gregory Crewdson
Untitled
Estimate \$30,000 — 50,000



249
Thomas Ruff
Substrat 20-1
Estimate \$40,000 — 60,000



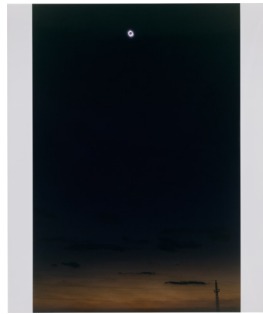
250
Thomas Ruff
Sterne 10H 30M /-50°
Estimate \$70,000 — 90,000

Photographs

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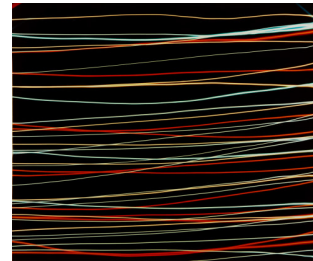
251
Wolfgang Tillmans
paper drop (Studio) II
Estimate \$20,000 — 30,000



252
Wolfgang Tillmans
Total Eclipse of the Sun
Estimate \$8,000 — 12,000



253
Ryan McGinley
Blue Falling
Estimate \$7,000 — 9,000



254
Wolfgang Tillmans
after midnight
Estimate \$15,000 — 25,000



255
Wolfgang Tillmans
Ushuaia Lupine (a)
Estimate \$5,000 — 7,000



256
Michal Rovner
Merging #8
Estimate \$7,000 — 9,000



257
Dawoud Bey
Birmingham: Four Girls, Two Boys
Estimate \$25,000 — 35,000



258
Hank Willis Thomas
An Unidentified Jamaican Boy U...
Estimate \$10,000 — 15,000



259
Zanele Muholi
Ntobza Mkhwanazi, BB Section ...
Estimate \$4,000 — 6,000



260
Jeff Wall
Pipe Opening
Estimate \$25,000 — 35,000

Photographs

New York Auction / 12 October 2022 / 10am EDT



261
Jeff Wall
Flowering Plant
Estimate \$10,000 — 15,000



262
Katy Grannan
Inessa Waits Near South 9th Str...
Estimate \$8,000 — 12,000



263
Genevieve Gaignard
Gotta Go
Estimate \$3,000 — 5,000



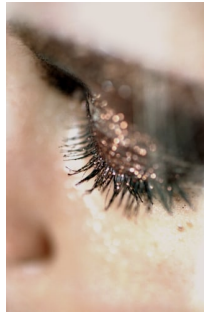
264
Anne Collier
Anger
Estimate \$15,000 — 25,000



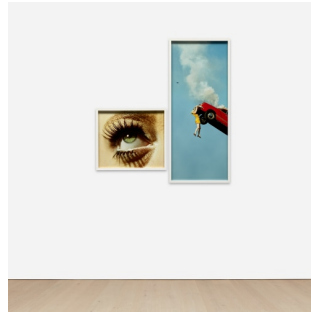
265
Anne Collier
Clouds
Estimate \$12,000 — 18,000



266
Albert Watson
Alan Shepard's Lunar Suit, Apoll...
Estimate \$10,000 — 15,000



267
Marilyn Minter
Spyder
Estimate \$25,000 — 35,000



268
Alex Prager
3:32 pm, Coldwater Canyon and...
Estimate \$15,000 — 25,000



269
Erwin Olaf
The Hallway from Hope
Estimate \$8,000 — 12,000



270
Alex Prager
Anne from Week-End
Estimate \$7,000 — 9,000

Photographs

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271

Gregory Crewdson

Selected Production Stills

Estimate \$20,000 — 30,000



272

Gregory Crewdson

Untitled

Estimate \$18,000 — 22,000



273

Gregory Crewdson

Untitled

Estimate \$7,000 — 9,000



274

Vik Muniz

Fallingwater, Edgar J. Kaufman...

Estimate \$25,000 — 35,000



275

Vik Muniz

New York from Postcards from ...

Estimate \$20,000 — 30,000



276

Louise Lawler

Two

Estimate \$50,000 — 70,000



277

Louise Lawler

Untitled (Salon Hodler)

Estimate \$10,000 — 15,000



278

Robert Polidori

Salle la création de l'académie d...

Estimate \$12,000 — 18,000



279

Louise Lawler

Cabinet 2, Shelf 14

Estimate \$12,000 — 18,000



280

Robert Polidori

Crucifixion with the Virgin and S...

Estimate \$8,000 — 12,000

Photographs

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281
Alec Soth
New Orleans, Louisiana
Estimate \$4,000 — 6,000



282
Alec Soth
Hotel, Dallas City, Illinois
Estimate \$7,000 — 9,000



283
Alec Soth
Akeley, Minnesota
Estimate \$6,000 — 8,000



284
Alec Soth
Cemetery, Fountain City, Wisco...
Estimate \$4,000 — 6,000



285
Alec Soth
Falls Manor
Estimate \$5,000 — 7,000



286
Matthew Porter
Valley View
Estimate \$10,000 — 15,000



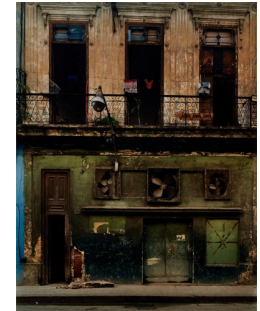
287
Gail Albert Halaban
Bis Rue De Doual, Paris, 9E, Le 1...
Estimate \$6,000 — 8,000



288
Michael Eastman
Portici Stairwell
Estimate \$6,000 — 8,000



289
Robert Polidori
Castillo del Morro, Havana
Estimate \$8,000 — 12,000



290
Michael Eastman
Three Fans, Havana
Estimate \$5,000 — 7,000

Photographs

New York Auction / 12 October 2022 / 10am EDT



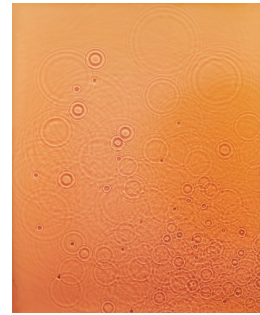
291
Alec Soth
Baton Rouge, Louisiana
Estimate \$7,000 — 9,000



292
Adam Fuss
Untitled
Estimate \$12,000 — 18,000



293
Uta Barth
Untitled (02.2)
Estimate \$4,000 — 6,000



294
Adam Fuss
Untitled
Estimate \$10,000 — 15,000



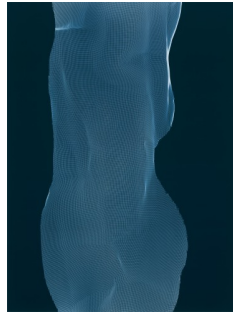
295
Adam Fuss
Untitled
Estimate \$7,000 — 9,000



296
Adam Fuss
Untitled
Estimate \$6,000 — 8,000



297
James Casebere
Monticello #3
Estimate \$15,000 — 25,000



298
James Welling
Torso 1-18
Estimate \$15,000 — 20,000



299
Robin Rhode
Descending a Bridge
Estimate \$4,000 — 6,000



300
Matthew Brandt
Lake Selmac, OR 8 from Lakes a...
Estimate \$4,000 — 6,000

Photographs

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301

Richard Misrach

Tracks, Black Rock Desert

Estimate \$3,000 — 5,000



302

Jeff Brouws

Farm Forms Portfolio

Estimate \$7,000 — 9,000



303

Edward Burtynsky

Mines #13, Inco-Abandoned Min...

Estimate \$6,000 — 8,000



304

Liu Bolin

Hiding in the City No. 89 (Forbid...

Estimate \$4,000 — 6,000

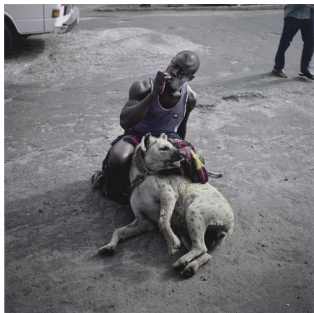


305

Lois Conner

Hanoi, Vietnam

Estimate \$2,500 — 3,500



306

Pieter Hugo

Abdullahi Mohammed with Mai...

Estimate \$20,000 — 30,000



307

Jackie Nickerson

Paul II, Tea Pruner, Malawi

Estimate \$4,000 — 6,000



308

Steve McCurry

Sharbat Gula, Afghan Girl, Pakis...

Estimate \$12,000 — 18,000

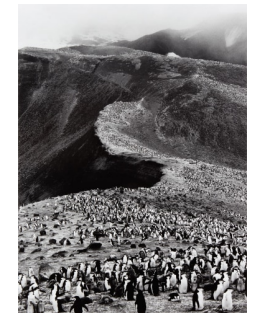


309

Sebastião Salgado

Churchgate Station, Western Ra...

Estimate \$8,000 — 10,000



310

Sebastião Salgado

Chinstrap Penguins (Pygoscelis ...

Estimate \$8,000 — 10,000

Photographs

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311

Nick Brandt

Elephant Mother and Baby Wal...

Estimate \$3,000 — 5,000



312

Sebastião Salgado

Dinka Cattle Camp of Amak, So...

Estimate \$7,000 — 9,000

Photographs

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1

Malick Sidibé

Nuit de Noël (Happy-Club)

1963

Gelatin silver print, printed 2007.

8 1/4 x 8 1/4 in. (21 x 21 cm)

Signed, titled, dated in ink and 'Picto Paris' blindstamp in the margin.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



"For me, photography is about capturing a world full of joy." —Malick Sidibé

Literature

Hasselblad Center, *Malick Sidibé: Photographs*, p. 82

Magnin, *Malick Sidibé*, p. 173

Photographs

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PROPERTY SOLD TO BENEFIT THE JOSHUA TREE
HIGHLANDS ARTIST RESIDENCY

2

Bruce Davidson

Brooklyn Gang, Coney Island, New York

1959

Gelatin silver print, printed later.

11 x 16 1/8 in. (27.9 x 41 cm)

Signed in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Agrinde, *Bruce Davidson: Photographs*, cover

Harry Ransom Center, *Reading Magnum: A Visual Archive of the Modern World*, cover, p. 246

Barbican, *Another Kind of Life: Photography on the Margins*, pp. 43, 268

Photo Poche, *Bruce Davidson*, p. 7

Harrison, *Appearances: Fashion Photography Since 1945*, p. 127

Tang/DelMonico Books/Prestel, *Borrowed Light: Selections from the Jack Shear Collection*, p. 334

Photographs

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PROPERTY SOLD TO BENEFIT THE JOSHUA TREE
HIGHLANDS ARTIST RESIDENCY

3

Bruce Davidson

*Brooklyn Gang (group of teenagers in restaurant),
New York*

1959

Gelatin silver print.

6 1/8 x 9 3/8 in. (15.6 x 23.8 cm)

Signed in pencil on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Photographs

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PROPERTY SOLD TO BENEFIT THE JOSHUA TREE
HIGHLANDS ARTIST RESIDENCY

4

Bruce Davidson

Brooklyn Gang, New York

1959

Gelatin silver print.

8 1/4 x 12 3/8 in. (21 x 31.4 cm)

Signed, annotated in pencil, Davidson/Magnum
copyright credit and Magnum Photo Library stamps on
the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Photographs

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PROPERTY SOLD TO BENEFIT THE JOSHUA TREE
HIGHLANDS ARTIST RESIDENCY

5

Bruce Davidson

Selected Images from Subway

1980s

Five chromogenic prints.

Each 16 x 23 1/2 in. (40.6 x 59.7 cm)

Each signed in ink on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Photographs

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6

Henri Cartier-Bresson

Romania

1975

Gelatin silver print, printed later.

9 1/2 x 14 1/8 in. (24.1 x 35.9 cm)

Signed in ink in the margin.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Literature

Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 245

Photographs

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7

Bruce Davidson

Jimmy Armstrong, 'The Dwarf,' Palisades, New Jersey, USA

1958

Gelatin silver print, printed no later than 1970.

9 3/4 x 6 1/2 in. (24.8 x 16.5 cm)

Signed and dated in pencil in the margin; signed, titled 'Jimmy Armstrong - Clown' and dated in pencil on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Bruce Davidson

*"Most of my pictures are compassionate, gentle and personal. They tend to let the viewer see for himself. They tend not to preach. And they tend not to pose as art."
—Bruce Davidson*

Provenance

Acquired directly from the artist, 1970

Literature

Davidson, *Circus*, cover

Davidson, *Outside Inside*, Vol. I, p. 59 there titled *The dwarf and the Clyde Beatty Circus*

Photographs

New York Auction / 12 October 2022 / 10am EDT



8

Diane Arbus

Miss Mary King and her dog, Troubles, Carnival, Maryland

1964

Gelatin silver print.

8 x 7 1/2 in. (20.3 x 19.1 cm)

Stamped 'A Diane Arbus print,' signed by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



"There are an awful lot of people in the world and it's going to be terribly hard to photograph all of them... It was my teacher Lisette Model who finally made it clear to me that the more specific you are, the more general it will be." —Diane Arbus

Provenance

Phillips de Pury & Luxembourg, 17-18 October 2003, lot 63
Property of a European Collection
Christie's, New York, 17-18 October 2006, lot 23

Literature

Arbus, Sussman, Philips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 171

Photographs

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9

Diane Arbus

Girl in her circus costume, Md.

1970

Gelatin silver print, printed later by Neil Selkirk.

14 1/2 x 14 1/2 in. (36.8 x 36.8 cm)

Stamped 'A Diane Arbus photograph,' signed, titled, dated, numbered 13/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Literature

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 243

Aperture, *Diane Arbus*, n.p.

Photographs

New York Auction / 12 October 2022 / 10am EDT



10

Garry Winogrand

New York

circa 1962

Gelatin silver print, printed 1960s or early 1970s.

8 7/8 x 13 1/2 in. (22.5 x 34.3 cm)

Signed by Eileen Adele Hale, Executor of the Winogrand Estate, in pencil and Estate copyright stamp on the verso.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Garry Winogrand

The thin margins, paper type, and overall object quality of this print are indicative of Winogrand's printing style in the 1960s.

Museum of Modern Art curator John Szarkowski was Winogrand's most ardent champion. Szarkowski chose this image to reproduce in his seminal book, *Looking at Photographs*, wherein he writes:

"In photography the formal issue might be stated as this: How much of the camera's miraculous descriptive power is the photographer capable of handling? Or how much complexity can he make simple? Or, conversely, how much diversity must he sacrifice for the sake of order? Consider Garry Winogrand's picture: so rich in fact and suggestion, and so justly resolved: more complex and more beautiful than the movie Alfred Hitchcock might derive from it."

Provenance

Collection of the Center for Creative Photography, Tucson, acquired from the artist, 1983
Sotheby's, New York, 17 October 2006, Lot 133

Literature

Szarkowski, *Looking at Photographs: 100 Pictures from the Collection of The Museum of Modern Art*, p. 189
Szarkowski, *Winogrand: Figments from the Real World*, p. 130
Szarkowski, *Winogrand: The Animals*, p. 13
San Francisco Museum of Modern Art, *Garry Winogrand*, pl. 98
TF. Editores, *Garry Winogrand: The Game Of Photography*, p. 99
Fundación MAPFRE, *Garry Winogrand*, pp. 62-63

Photographs

New York Auction / 12 October 2022 / 10am EDT



11

Garry Winogrand

Selected Images

circa 1970

Three gelatin silver prints from *Women are Beautiful*, printed 1980.

Each approximately 8 1/2 x 12 3/4 in. (21.6 x 32.4 cm)

Each signed and numbered in pencil on the verso. Each from an edition of 80.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

TF Editores, *Garry Winogrand: The Game of Photography*, pl. 91

Photographs

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12

Garry Winogrand

New York City

1968

Gelatin silver print, printed later.

8 3/4 x 13 1/8 in. (22.2 x 33.3 cm)

Signed in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Collection of Thomas Consilvio, photographic printer, acquired from the photographer
Private Collection

Literature

Winogrand, *Women are Beautiful*, cover

T.F. Editores, *Garry Winogrand: The Game of Photography*, p. 75

Szarkowski, *Winogrand: Figments from the Real World*, p. 27

Photographs

New York Auction / 12 October 2022 / 10am EDT



13

Lee Friedlander

Kansas City

1965

Gelatin silver print, printed later.

7 1/2 x 11 in. (19.1 x 27.9 cm)

Signed, titled, dated in pencil, copyright credit reproduction limitation and '1973' stamps on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Robert Freidus Gallery, New York, 1980

Photographs

New York Auction / 12 October 2022 / 10am EDT



14

Lee Friedlander

New Orleans

1969

Gelatin silver print, printed later.

7 5/8 x 11 3/8 in. (19.4 x 28.9 cm)

Signed, titled, dated in pencil, '1978' and two copyright credit reproduction limitation stamps on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Robert Friedus Gallery, New York, 1980

Photographs

New York Auction / 12 October 2022 / 10am EDT



15

Ernst Haas

Route 66, Albuquerque, New Mexico

1969

Chromogenic print, printed later.

40 7/8 x 60 7/8 in. (103.8 x 154.6 cm)

Overall 48 1/2 x 68 1/4 in. (123.2 x 173.4 cm)

Signed, titled, dated and numbered 1/15 by Alexander Haas, the artist's son, in ink on a Haas Studio label accompanying the work.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Literature

Thames & Hudson, *Ernst Haas: A Colour Retrospective, 1952-1986*, p. 127

Photographs

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16

Ernst Haas

Leaping Horse, 'The Misfits,' Nevada

1960

Gelatin silver print, printed later.

23 7/8 x 16 in. (60.6 x 40.6 cm)

Overall 31 3/8 x 21 1/8 in. (79.7 x 53.7 cm)

Signed, titled, dated, numbered 5/30 by Alexander Haas, the artist's son, in ink on an artist's label affixed to the reverse of the frame.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Directly from the Estate of Ernst Haas

Photographs

New York Auction / 12 October 2022 / 10am EDT



17

Stephen Shore

U.S. 101, Eureka, CA July 29

1973

Chromogenic print, printed 2007.

17 1/2 x 22 in. (44.5 x 55.9 cm)

Signed, titled, dated and numbered 1/8 in ink on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



"I remember thinking that it's important to put cars in photographs because they are like time seeds. And I learned this from looking at Evans." —Stephen Shore

Photographs

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18

Abelardo Morell

Camera Obscura Image of Times Square in Hotel Room

1997

Gelatin silver print.

32 x 39 in. (81.3 x 99.1 cm)

Overall 41 x 48 in. (104.1 x 121.9 cm)

Signed, titled and dated in ink on a label on the reverse of the mount.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Literature

Bulfinch Press, *Camera Obscura: Photographs by Abelardo Morell*, p. 45

Photographs

New York Auction / 12 October 2022 / 10am EDT



19

Lee Friedlander

Knoxville, Tennessee

1971

Gelatin silver print, printed later.

8 1/2 x 12 7/8 in. (21.6 x 32.7 cm)

Signed, titled, dated in pencil and copyright credit
reproduction limitation stamp on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Galassi, *Friedlander*, pl. 231

Friedlander, *Like a One-Eyed Cat*, pl. 62

Photographs

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20

Lee Friedlander

Albuquerque, New Mexico

1972

Gelatin silver print, printed later.

8 1/2 x 12 7/8 in. (21.6 x 32.7 cm)

Signed, titled, dated in pencil and copyright credit
reproduction limitation stamp on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Galassi, *Friedlander*, pl. 235

Photographs

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21

Diane Arbus

Lady Bartender At Home With Souvenir Dog, New Orleans, LA

1964

Gelatin silver print, printed 1964-1965.

7 7/8 x 7 1/8 in. (20 x 18.1 cm)

Signed, titled, dated, annotated 'Judy Young' by the photographer in ink, stamped 'a diane arbus print', signed by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Diane Arbus

In February of 1964, Diane Arbus traveled to New Orleans, Louisiana for Mardi Gras celebrations throughout the city. While the venue seemed rife with possibility for finding the subjects that Arbus gravitated towards, surprisingly the trip yielded just one photograph that Arbus would go on to print: a portrait of Judy Young that she titled *Lady Bartender At Home With Souvenir Dog, New Orleans, LA, 1964*.

The format of this print highlights a pivotal moment in Arbus' career where she transitioned from a 35mm camera to a medium-format camera. While the size and hard edges are indicative of her earlier work, the square format is a hallmark of the style that she would become known for. Beginning in 1965, Arbus began printing her photographs with black borders and, later in the decade, soft edges, helping to further identify this print as being made before this era.

Provenance

Fraenkel Gallery, San Francisco

Literature

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 168, pp. 267-270
Aperture, *Diane Arbus*, n.p.

Photographs

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22

Diane Arbus

Topless Dancer In Her Dressing Room, San Francisco, Cal.

1968

Gelatin silver print, printed later by Neil Selkirk.

14 1/2 x 14 1/2 in. (36.8 x 36.8 cm)

Stamped 'A Diane Arbus photograph,' signed, titled, dated, numbered 30/75 by Doon Arbus, Executor, in ink, and estate reproduction limitation stamp on the verso.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Christie's, New York, 17 October 2006, lot 7

Literature

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 257

Aperture, *Diane Arbus*, pp. 94-95

Photographs

New York Auction / 12 October 2022 / 10am EDT



23

Diane Arbus

Untitled (8)

1970-1971

Gelatin silver print, printed later by Neil Selkirk.

14 1/2 x 14 1/4 in. (36.8 x 36.2 cm)

Stamped 'A Diane Arbus photograph,' signed, titled, dated, numbered 12/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Fraenkel Gallery, San Francisco

Literature

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 263

Aperture, *Diane Arbus: Untitled*, cover and n.p.

Aperture, *Diane Arbus: Magazine Work*, p. 171

Photographs

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24

Diane Arbus

A Flower Girl at a Wedding, Conn.

1964

Gelatin silver print, printed later by Neil Selkirk.

14 1/2 x 14 7/8 in. (36.8 x 37.8 cm)

Stamped 'A Diane Arbus photograph,' signed, titled, dated, numbered 41/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, pp. 296-297

Aperture, *Diane Arbus*, n.p.

Photographs

New York Auction / 12 October 2022 / 10am EDT



25

Lee Friedlander

New York City (Father Duffy)

1974

Gelatin silver print, printed later.

8 5/8 x 12 7/8 in. (21.9 x 32.7 cm)

Signed, titled, dated in pencil and copyright credit
reproduction limitation stamp on the verso.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Literature

Galassi, *Friedlander*, cover and pl. 300

Friedlander, *Like a One-Eyed Cat*, pl. 88

Photographs

New York Auction / 12 October 2022 / 10am EDT



26

Garry Winogrand

Park Avenue

1959

Gelatin silver print, printed later.

13 x 8 3/4 in. (33 x 22.2 cm)

Signed in pencil on the verso.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



"Sometimes I feel like...the world is a place I bought a ticket to. It's a big show for me, as if it wouldn't happen if I wasn't there with a camera." —Garry Winogrand

Provenance

Directly from the artist

Phillips, New York, 13 July 2020, lot 86

Literature

Szarkowski, *Winogrand: Figments from the Real World*, p. 77

Photographs

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27

Richard Avedon

Times Square, New York City, November 22

1963

Gelatin silver print, printed 2002.

16 7/8 x 11 1/4 in. (42.9 x 28.6 cm)

Signed and numbered 2/7 in pencil, title, date and print date stamps on the verso.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Literature

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

Photographs

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28

Todd Webb

Sixth Avenue between 43rd and 44th Streets, New York

1948

Panorama comprised of eight gelatin silver prints, printed later.

9 x 72 in. (22.9 x 182.9 cm)

Overall 17 1/2 x 80 1/4 in. (44.5 x 203.8 cm)

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Private Collection, New York

Literature

Thames & Hudson, *I See at City: Todd Webb's New York*, cover, detail

Presence: The Photography Collection of Judy Glickman Lauder, pp. 88-93

Photographs

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29

Danny Lyon

Memorial Day Run, Milwaukee

1966

Gelatin silver print, printed 2012.

35 x 23 1/2 in. (88.9 x 59.7 cm)

Overall 48 x 36 in. (121.9 x 91.4 cm)

Signed in ink, printed title, date and number 3/10 on a gallery label affixed to the reverse of the mount.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Etherton Gallery, Tucson

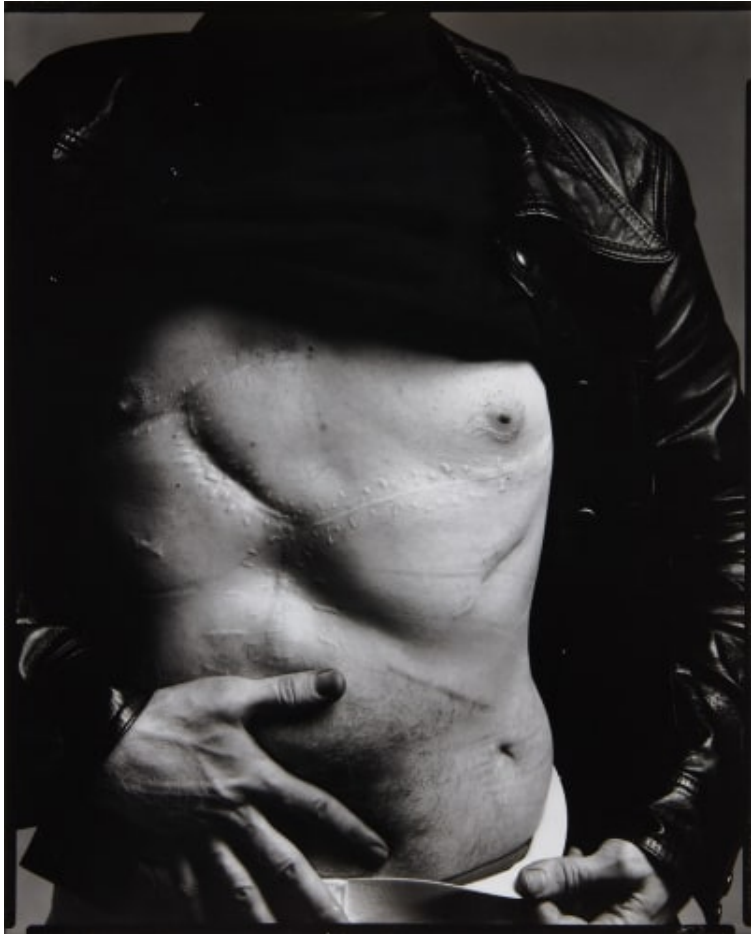
Literature

Lyon, *The Bikeriders*, p. 116

Lyon, *Knave of Hearts*, p. 35

Photographs

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30

Richard Avedon

Andy Warhol, artist, New York City, 8-20-69

1969

Gelatin silver print, printed 1975.

9 5/8 x 7 5/8 in. (24.4 x 19.4 cm)

Signed and numbered 40/50 in ink, copyright credit, reproduction limitation, edition, title and date stamps on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature

Harry N. Abrams, *Richard Avedon: Portraits*, n.p.

Random House, *Avedon: The Sixties*, p. 32 for a variant

Random House, *Richard Avedon: Evidence 1944-1994*, p. 150

Photographs

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31

Andy Warhol

Holly Solomon

1963-1964

Unique gelatin silver, four-frame photobooth strip.

7 3/4 x 1 1/2 in. (19.7 x 3.8 cm)

Estate stamp on the verso.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



The photobooth strip documents the collaboration of two seminal figures in 20th century art: artist Andy Warhol and gallerist Holly Solomon.

In the early 1960s, Holly Solomon – art collector and aspiring actress – sought out photographer Richard Avedon to have her portrait made. She balked at Avedon’s fee, however, and set her sights on other artists. Andy Warhol’s price tag was also too high for her, so Solomon moved on to Roy Lichtenstein, who portrayed her as a comic-strip protagonist in his iconic 1965-66 painting *I . . . I’m Sorry*. When Solomon delivered payment for that portrait to Leo Castelli Gallery, it was misunderstood as a down payment for a sitting with Warhol. So, by chance, two soon-to-be titans of postwar art came together to create an enduring series of photographic portraits.

Warhol’s process for creating his large-scale canvases at the time was to start with a photobooth portrait. Warhol and Solomon met at an arcade on 47th Street and Broadway to lay the groundwork for their project. Solomon noted that Warhol was very particular about which booth they used: ‘He did pick precisely the photobooth, and he explained to me that he wanted dark and light to be quite clear.’ Once the ideal booth had been selected, Warhol let Solomon alone to perform for the camera as she saw fit. Solomon had studied with legendary acting teacher Lee Strasberg and she used this training to summon a vast array of expressions, poses, and characters for the mechanically operated camera which took four exposures per strip. The final product, an entire inventory of roles that Solomon inhabited with vigor and creativity, was handed over to Warhol to select the image he would use for the final canvas.

Warhol would ultimately produce nine brilliant canvases. In each frame Solomon offers up a different avatar of herself, conveying her movie-star charisma and sharp wit. She said, ‘I wanted to be Brigitte Bardot. I wanted to be Jeanne Moreau, Marilyn Monroe all packed into one,’ and observed that Warhol’s ‘greatest gift was giving people what they thought they wanted.’

Holly Solomon was a seminal figure in the advancement of Post-War art, and her name is inextricably linked to the major artists of her day. She began her engagement with the art world as a collector in the early 1960s, gravitating toward Pop and Conceptual Art at an especially formative time, collecting work and developing friendships with Warhol, Claes Oldenburg, Dan Flavin, Lucas Samaras, and countless others. As her involvement in the New York City art world deepened she opened her first space at 98 Greene Street in Soho in 1969 along with her husband Horace. Solomon’s Greene Street space, designed by Gordon Matta-Clark, was daringly experimental and captured the freewheeling creativity of the day with exhibitions, film showings, performances, and poetry readings. In 1975, the Holly Solomon Gallery opened at 392 West Broadway where Solomon retained her adventurous spirit and willingness to promote and support artists such as Matta-Clark, Sigmar Polke, Mary Heilmann, Nam June Paik, Laurie Anderson, William Wegman, and members of the Pattern and Decoration movement including Robert Kushner. As a collector and a dealer, Solomon demonstrated her unflinching ability to recognize creative talent long before others in the field.

It was Warhol’s genius to see the creative potential in media designed for consumer or commercial

use, not for artists, such as the photobooth, the Polaroid, and the silkscreen. While his adoption of such media drew skepticism, Solomon saw Warhol’s choices as decisive and indicative of his unique artistic vision. She remarked: ‘What nobody really understood about Andy at the time, was that he was a great artist. We don’t understand that these contemporary painters and artists – when they are good – really understand media. When Andy did a photograph, when Lichtenstein would paint or do a drawing, they understood that medium, and what vocabulary they were going to add to the medium’ (*The Andy Warhol Photograph*, p. 94)

Provenance

Fraenkel Gallery, San Francisco

Exhibited

A New Reality: Black-and-White Photography in Contemporary Art, Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey, 1 September - 18 November 2007

Literature

Angell, *Andy Warhol Screen Tests: The Films of Andy Warhol Catalogue Raisonné*, p. 189, for variants

Éditions Stemmlé, *Andy Warhol Photography*, pp. 94, 96-99; for variants
Indiana, *Andy Warhol Photobooth Pictures*, n.p. for a variant

Photographs

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32

Dennis Hopper

Andy Warhol and Members of the Factory

1964

Gelatin silver print, printed later.

16 x 23 3/4 in. (40.6 x 60.3 cm)

Signed, dated and numbered 13/15 in pencil on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Prestel Verlag, *Dennis Hopper: The Lost Album*, p. 61

Photographs

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33

Bill Brandt

René Magritte

1966

Gelatin silver print, printed later.

13 1/2 x 11 3/8 in. (34.3 x 28.9 cm)

Signed in ink on the mount.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Provenance

Butterfields, San Francisco, 13 May 1992, lot 02947

Literature

Aperture, *Bill Brandt: Behind the Camera, Photographs, 1928-1983*, pl. 47

Centre National De La Photographie, *Bill Brandt*, pl. 52

Da Capo Press, *Bill Brandt: Shadow of Light*, pl. 97

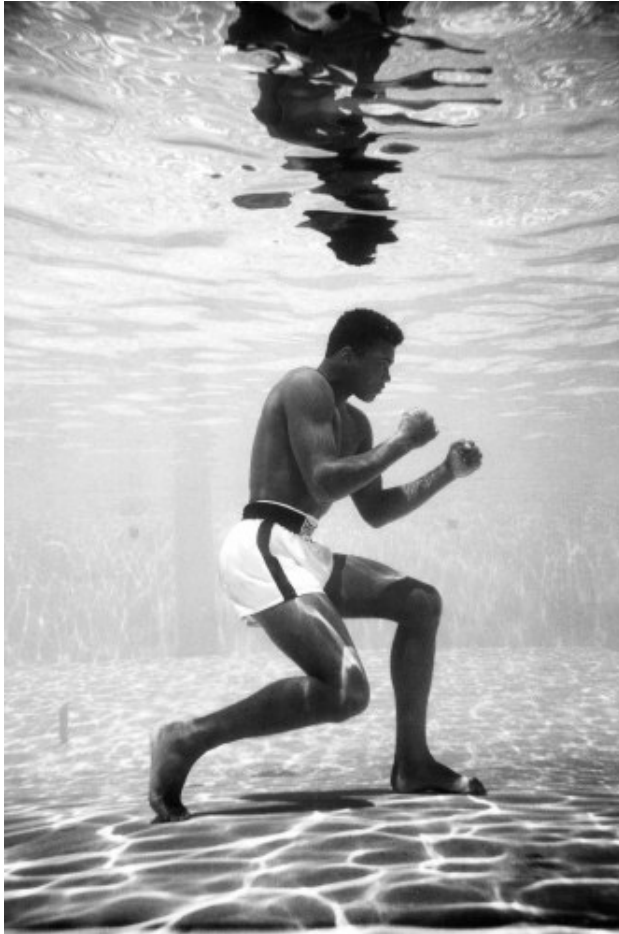
Gordon Fraser, *Bill Brandt: Portraits*, p. 32

Harry N. Abrams, Inc., *Brandt: The Photography of Bill Brandt*, p. 218

Thames & Hudson, *Bill Brandt: Photographs 1928-1983*, p. 155

Photographs

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34

Flip Schulke

Ali Underwater

1961

Gelatin silver print, mounted, printed later.

60 x 40 in. (152.4 x 101.6 cm)

Overall 60 3/4 x 41 in. (154.3 x 104.1 cm)

Signed by Donna Schulke and Gary Truman, the photographer's widow and archivist, respectively, in ink on a gallery Certificate of Authenticity and an edition certificate affixed to the reverse of the frame. Number 71 from an edition of 99.

Estimate

\$10,000 — 15,000

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Literature

'A Wet Way to Train for a Fight', *LIFE*, September 1961, p. 123

Schulke and Schudel, *Muhammad Ali: The Birth of a Legend*, cover

Photographs

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35

Herb Greene

Selected Images of Rock and Roll Musicians

1967-1969

Thirty-seven gelatin silver prints, printing dates unknown.

Various dimensions from 5 3/4 x 4 1/2 in. (14.6 x 11.4 cm) to 8 1/4 x 8 1/4 in. (21 x 21 cm) or the reverse.

Nearly all signed and some additionally titled in ink in the margins or on the mounts.

Estimate

\$15,000 — 25,000

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Provenance

Howard Schickler, New York, 1996

Photographs

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36

Emmet Gowin

Nancy and Dwayne, Danville, Virginia

1970

Gelatin silver print.

6 1/2 x 6 1/2 in. (16.5 x 16.5 cm)

Signed, titled and dated in pencil on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Pace/MacGill Gallery, New York

Literature

Knopf, *Emmet Gowin: Photographs*, p. 33

Windsor Press, *The Family*, n.p.

Photographs

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37

Frank Gohlke

Landscape, near Hastings, Minnesota

1973

Gelatin silver print.

8 x 8 in. (20.3 x 20.3 cm)

Signed, titled and dated in pencil on the verso.

Estimate

\$2,500 — 3,500

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Photographs

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38

Robert Adams

Berthoud, Colorado

1976

Gelatin silver print, printed 1988.

5 x 5 in. (12.7 x 12.7 cm)

Signed, titled, dated in pencil and copyright credit stamp on the verso.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



"You do try to get as much as you can right there on the spot when you make the exposure, but there are a lot of surprises in photography. If you're not interested in surprises, you shouldn't be a photographer. It's one of the great enlivening blessings of the medium." —Robert Adams

Provenance

Lowinsky Gallery, New York

Literature

Adams, *Summer Nights*, cover, n.p.

Adams, *To Make it Home, Photographs of the American West, 1965-1986*, p. 117

Greenough, *American Silence: The Photographs of Robert Adams*, pl. 90

Yale University Press, *Robert Adams: The Place We Live, A Retrospective Selection Of Photographs, 1964-2009*, Vol. I, p. 213

Photographs

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39

Robert Adams

Longmont, Colorado

1977

Gelatin silver print, printed 1982.

5 1/8 x 5 in. (13 x 12.7 cm)

Signed, titled, dated, annotated 'Summer Nights-1' in pencil and copyright credit stamp on the verso.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Lowinsky Gallery, New York

Literature

Aperture, *Robert Adams: Summer Nights*, n.p.

Greenough, *American Silence: The Photographs of Robert Adams*, pl. 70

Photographs

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40

Robert Adams

Colorado Springs, Colorado

1972

Gelatin silver print.

5 7/8 x 6 in. (14.9 x 15.2 cm)

Signed, titled and dated in pencil on the reverse of the mount.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Matthew Marks Gallery, New York

Photographs

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41

William Eggleston

14 Pictures

Washington, D.C.: Lunn Gallery/Graphics International Ltd., 1974.

Fourteen dye transfer prints.

23 1/2 x 29 1/2 in. (59.7 x 74.9 cm) or the reverse.

Each signed in pencil and with the portfolio stamp, with plate and edition number in an unidentified hand in pencil, on the verso. Number 14 from an edition of 15.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



William Eggleston

In 1974, while teaching photography at Harvard University, William Eggleston privately published this limited-edition portfolio of *14 Pictures*. Although it was the first such venture of his career, Eggleston still regards this suite as one of the best groupings of his work. These fourteen photographs are unified by a notable absence of human protagonists, and a striking use of raking angles; these qualities lend an evocative and somewhat mysterious air to these otherwise ordinary scenes of suburban Memphis.

The most distinguishing feature of the present work is its use of dye-transfer printing. In addition to *The Red Ceiling* (1973), which quickly entered the permanent collection of The Museum of Modern Art, the prints in *14 Pictures* were among the first that Eggleston created with this process. The artist discovered this new method of printing color negatives in 1973. Eggleston recalled, 'I was reading the price list of this lab in Chicago, and it advertised "from the cheapest to the ultimate print." The ultimate print was a dye-transfer. I went straight up there to look and everything I saw was commercial work like pictures of cigarette packs or perfume bottles but the color saturation and the quality of the ink was overwhelming. I couldn't wait to see what a plain Eggleston picture would look like with the same process. Every photograph I subsequently printed with the process seemed fantastic and each one seemed better than the previous one' (quoted in *William Eggleston: Ancient and Modern*, p. 16).

This portfolio offers a masterclass in the use of color in photography. Nearly all the prints feature the vivid reds and yellows that the artist favored in the early 1970s, but he uses them sparingly in this portfolio, presenting glimpses of bright color amidst more muted tints. Eggleston's deft and decisive deployment of color yields a maximum of pictorial impact.

Provenance

Lambert Art Collection, Avignon, France
Phillips de Pury & Luxembourg, 25 October 2002, lot 42

Literature

Eggleston, *Ancient and Modern*, pp. 35, 65 and 41, for prints 1, 5 and 10
Eggleston, *Hasselblad Award 1998: William Eggleston*, n.p., for selected prints
Szarkowski, *Mirrors and Windows: American Photography since 1960*, p. 132, for print 12
Chandès, *William Eggleston*, pls. 66-73, for selected prints
Galassi, *Walker Evans & Company*, pls. 18 and 104 and p. 158, for selected prints

Photographs

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42

William Eggleston

Untitled (Memphis)

circa 1973

Pigment print, printed 2007.

26 1/2 x 18 1/2 in. (67.3 x 47 cm)

Overall 36 x 27 3/4 in. (91.4 x 70.5 cm)

Signed in ink in the margin; numbered 1/10 in an unidentified hand in ink within the Eggleston Artistic Trust copyright credit stamp on the verso.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



"His best photographs are original and advance his style, because for a magical moment they conjoin opposites: familiar and unfamiliar, fullness and emptiness, feeling and intellect." —Thomas Weski

Provenance

Cheim & Read, New York

Photographs

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43

William Eggleston

Untitled (Wonder Bread)

1981

Dye transfer print from *Southern Suite*.

9 3/4 x 15 in. (24.8 x 38.1 cm)

Signed in pencil on the verso. One from an edition of 12 plus 3 artist's proofs.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Christie's, New York, *Photographs by William Eggleston from the Collection of Bruce and Nancy Berman*, 13 October 2008, lot 123

Literature

Morris and Eggleston, *Faulkner's Mississippi*, p. 117

Random House, *William Eggleston: Ancient and Modern*, pl. 60

Photographs

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44

Frederick Sommer

Arizona Landscape (Bagdad)

1943

Gelatin silver print.

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

Signed, titled and dated in pencil on the reverse of the mount.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Pace/MacGill Gallery, New York

Literature

Yale University Press, *The Art of Frederick Sommer: Photography, Drawing, Collage*, p. 31

Center for Creative Photography, *Sommer, Words/ Images*, pl. 29

Photographs

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45

Robert Adams

*Eroding edge of an abandoned citrus growing estate,
East Highlands, California*

1982

Gelatin silver print.

14 7/8 x 18 1/2 in. (37.8 x 47 cm)

Signed, titled, dated and numbered 7/30 in pencil on
the verso.

Estimate

\$8,000 — 12,000

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Provenance

Matthew Marks Gallery, New York

Photographs

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46

Robert Adams

Clatsop County, Oregon

1999

Gelatin silver print, printed 2003.

15 5/8 x 12 1/4 in. (39.7 x 31.1 cm)

Signed, dated and numbered 6/6 in pencil on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Matthew Marks Gallery, New York

Literature

Robert Adams, Fraenkel Gallery and Matthew Marks Gallery, *Turning Back*, p. 58

Photographs

New York Auction / 12 October 2022 / 10am EDT



47

Robert Adams

Longmont, Colorado

1980

Gelatin silver print, printed 1990.

10 3/8 x 11 in. (26.4 x 27.9 cm)

Signed, titled, dated and numbered 8/30 in pencil on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Matthew Marks Gallery, New York

Literature

Aperture, *Robert Adams: Summer Nights*, n.p.

Photographs

New York Auction / 12 October 2022 / 10am EDT



48

Robert Adams

Denver, Colorado

1973

Gelatin silver print, printed 1988.

6 x 7 1/2 in. (15.2 x 19.1 cm)

Signed, titled, dated in pencil and copyright credit stamp on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Matthew Marks Gallery, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



49

Bernd and Hilla Becher

Water Tower, Oberhausen/Ruhr, Germany

1967

Gelatin silver print, printed circa 1989.

23 7/8 x 19 1/4 in. (60.6 x 48.9 cm)

Signed by both artists, titled, dated and numbered 3/5
in pencil on the verso.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



"And because these types of purpose-built structures can't be preserved forever, we wanted to at least hold them fast in pictures, and so we began to collect them."
—Hilla Becher

Provenance

Sonnabend Gallery, New York

Private Collection

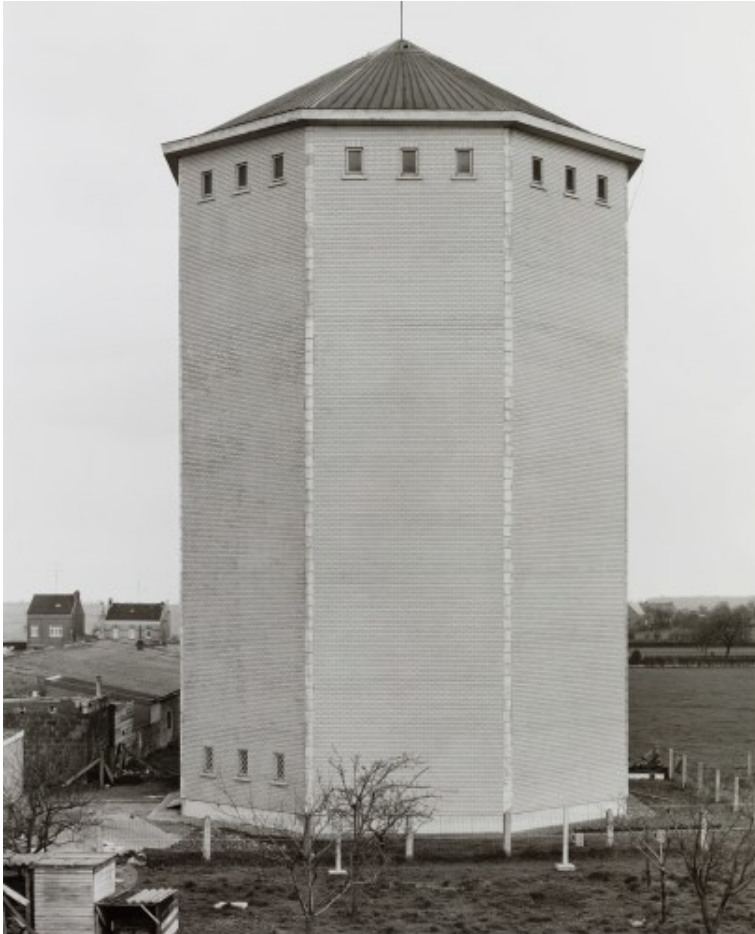
Bonhams, London, *Modern and Contemporary Art*, 27 June 2019, lot 58

Literature

Becher, Bernd and Hilla, *Water Towers*, Cambridge, MIT Press, 1998, pl. 66, *Oberhausen, D*, 1967 (variant)

Photographs

New York Auction / 12 October 2022 / 10am EDT



50

Bernd and Hilla Becher

Water Tower (Wasserturm), Herve/Liège, B

1971

Gelatin silver print, printed 1995.

23 7/8 x 19 1/8 in. (60.6 x 48.6 cm)

Signed 'B + H Becher,' titled, dated and numbered 5/5
in pencil on the verso.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



"The Bechers were unequivocally artists, not scientists, but they used an almost Linnean system of classification – an important eighteenth-century precedent for their work – in which each photograph is treated like a botanical or zoological specimen." —Jeff Rosenheim

Provenance

Sonnabend Gallery, New York

Literature

MIT Press, *Water Towers*, p. 217

MIT Press, *Bernd and Hilla Becher: Typologies*, cover and pl. 1

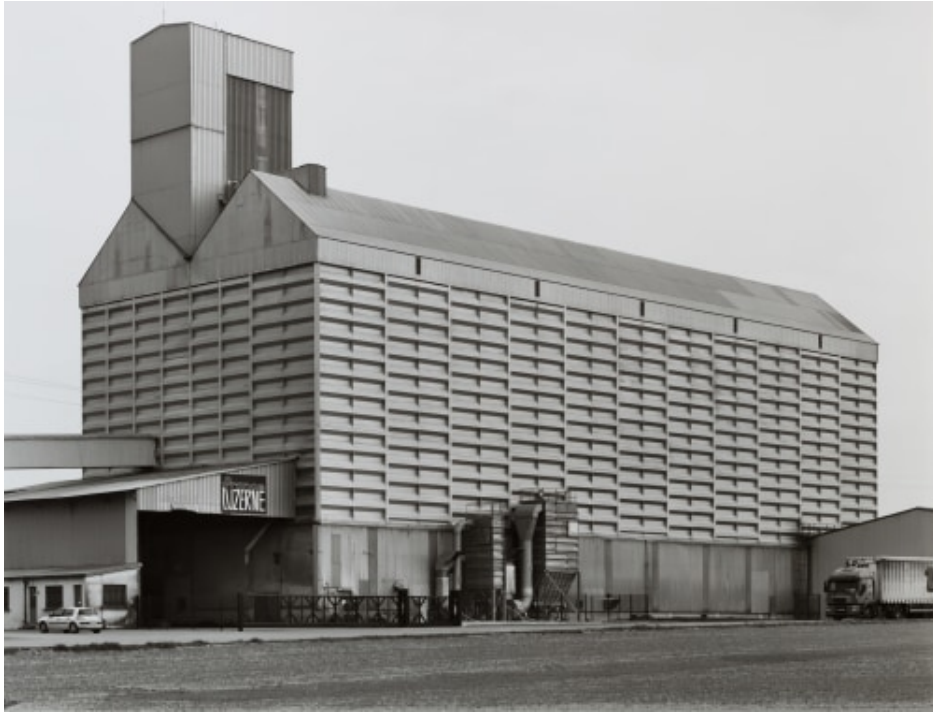
Schirmer/ Mosel, *Bernd and Hilla Becher: Tipologie, Typologien, Typologies*, pl. 15

Pompidou, *Bernd et Hilla Becher*, pl. 1

Fraenkel Gallery, *Open Secrets*, p. 26

Photographs

New York Auction / 12 October 2022 / 10am EDT



51

Bernd and Hilla Becher

Grain Elevator (Getreideheber), Coolus, Châlons-en-Champagne, F

2006

Gelatin silver print.

17 7/8 x 23 1/2 in. (45.4 x 59.7 cm)

Signed 'B + H Becher,' titled and dated in pencil on the verso. Number 5 from an edition of 5.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Sonnabend Gallery, New York

Literature

MIT Press, *Grain Elevators*, p. 198

Photographs

New York Auction / 12 October 2022 / 10am EDT



52

Bernd and Hilla Becher

Water Towers: (Kugel unten Geschlossen)

circa 1960s-1980s

Nine gelatin silver prints, printed and assembled no later than 2010.

Each approximately 16 x 12 in. (40.6 x 30.5 cm)

Overall 68 1/8 X 55 1/8 in. (173.04 X 140.02 cm)

Each sequentially numbered '1-9,' print '2' with additional annotations and print '9' further annotated 'B' and 'B9,' all in pencil and all presumed to be in the hand of Hilla Becher.

Estimate

\$120,000 — 180,000

[Go to Lot](#)



"We want to offer the audience a point of view, or rather a grammar, to understand and compare the different structures. Through photography, we try to arrange these shapes and render them comparable. To do so, the objects must be isolated from their context and freed from all association." —Bernd & Hilla Becher

Provenance

Sonnabend Gallery, New York, 2011

Literature

Individual images:

MIT Press, *Bernd and Hilla Becher: Water Towers*, pls. 88 and 94

Lange and Gaines, *Bernd and Hilla Becher: Life and Work*, pls. 13 and 49, pp. 110 and 169

De Beaupre, et al, *Bernd und Hilla Becher: Printed Matter 1964/2013: Éphemera, Catalogues Et Ouvrages Monographiques*, pp. 32, 37, 56, and 58

Art-Press Verlag, *Bernd und Hilla Becher, Anonyme Skulpturen -- Eine Typologie Technischer Bauten*, 1970, n. p.

Sonnabend Gallery, *Hilla and Bernd Becher*, n. p.

Schirmer/Mosel Verlag, *Bernd & Hilla Becher: Typologien*, n. p.

Schirmer/Mosel Verlag, *Bernd Und Hilla Becher: Wassertürme*, front cover

Photographs

New York Auction / 12 October 2022 / 10am EDT



53

Bernd and Hilla Becher

*Hot Blast Stoves, Steel Plant, Duisberg-Meiderich,
Germany*

1986

Gelatin silver print, printed 1989.

23 5/8 x 17 1/8 in. (60 x 43.5 cm)

Signed by both artists, titled and dated in pencil on the verso. Number one from an edition of five.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Fraenkel Gallery, San Francisco

Exhibited

Bernd and Hilla Becher, Dia Art Center, New York, 14 December 1989 - 21 June 1991

Literature

Te Neues, *Bernd and Hilla Becher: Basic Forms*, pl. 33

Photographs

New York Auction / 12 October 2022 / 10am EDT



54

Bernd and Hilla Becher

Lime Kilns, Alkmaar, Netherlands

1968

Gelatin silver print, mounted.

11 3/4 x 16 in. (29.8 x 40.6 cm)

Signed and dated in ink on the recto.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Literature

Becher, *Anonyme Skulpturen: Eine Typologie technischer Bauten*, n.p.

Schirmer/Mosel, *Was wir tun, ist letztlich Geschichten erzählen... Bernd und Hilla Becher.*

Einführung in Leben und Werk, pl. 44

Schirmer/Mosel, *Bernd & Hilla Becher: Steinwerke und Kalköfen*, pl. 7

Schirmer/Mosel, *Bernd & Hilla Becher. Typologien industrieller Bauten*, pl. 80

Photographs

New York Auction / 12 October 2022 / 10am EDT



55

Thomas Struth

Selected Cityscapes: London and New York

1977-1978

Two unique gelatin silver prints, printed no later than 1980.

11 1/4 x 16 in. (28.6 x 40.6 cm)

12 1/8 x 15 7/8 in. (30.8 x 40.3 cm)

Each signed, titled, dated in ink and pencil, with copyright credit and reproduction limitation stamps on a mount fragment affixed to the frame backing.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Gift of the photographer to a German collection

Sotheby's, New York, Contemporary Living, 28 July 2016, lot 121

Private Collection, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



56

Bernd and Hilla Becher

Coal Tipple, Goodspring, PA

1975

Four gelatin silver prints, mounted together.

Each 4 1/2 x 6 3/8 in. (11.4 x 16.2 cm)

Overall 16 x 19 1/2 in. (40.6 x 49.5 cm)

Signed, dated by both artists in pencil and copyright credit stamp on the reverse of the mount; titled and numbered 21/60 in pencil on the mount.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Literature

Schirmer/Mosel, *Bernd & Hilla Becher. Typologien industrieller Bauten*, pl. 45

Schirmer/Mosel, *Bernd & Hilla Becher: Fordertürme*, p. 94

Steidl, *New Topographics*, p. 270

Photographs

New York Auction / 12 October 2022 / 10am EDT



57

Bernd and Hilla Becher

Lime Kilns, Harlingen, Netherlands

1963

Gelatin silver print, mounted.

12 x 15 3/4 in. (30.5 x 40 cm)

Signed and dated in ink on the recto.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Literature

Becher, *Anonyme Skulpturen: Eine Typologie technischer Bauten*, n.p.

Photographs

New York Auction / 12 October 2022 / 10am EDT



58

Nicholas Nixon

View South from 48th Street, New York

1975

Gelatin silver print, printed later.

32 x 41 1/4 in. (81.3 x 104.8 cm)

Signed, titled, dated and annotated 'A.P.' in ink on the reverse of the flush-mount. One from an edition of 4 plus artist's proofs.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



59

George Tice

Petit's Mobil Station and Watertower, Cherry Hill, New Jersey

1974

Selenium toned gelatin silver print, printed 1998.

10 1/2 x 13 1/4 in. (26.7 x 33.7 cm)

Signed in pencil on the mount; titled and dated in an unidentified hand in pencil on the reverse of the mount.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Directly from the artist to a Private Collection, 2000

Literature

Tice, *George Tice: Urban Landscapes*, cover

Szarkowski, *Mirrors and Windows: American Photography Since 1960*, p. 75

Photographs

New York Auction / 12 October 2022 / 10am EDT



60

Ray K. Metzker

Selected Images from Pictus Interruptus

1976-1980

Four gelatin silver prints.

Each approximately 12 x 17 in. (30.5 x 43.2 cm)

Each signed and numbered in pencil on the verso.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Jeb Gallery, Providence, 1981 (3 prints)

LIGHT Gallery, New York, 1981 (1 print)

Photographs

New York Auction / 12 October 2022 / 10am EDT



61

William Larson

Transmission 0061

1975

Unique electro-carbon print.

11 x 8 1/2 in. (27.9 x 21.6 cm)

Signed in ink on the photographer's label on the verso; copyright stamp on mat; accompanied by original backboard with two Los Angeles County Museum of Art exhibition labels.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Exhibited

Photography and Art 1946-1986, Los Angeles County Museum of Art, June 1987 - April 1998

Photographs

New York Auction / 12 October 2022 / 10am EDT



62

Irving Penn

Flat Glove, New York

1975

Platinum-palladium print.

30 x 22 1/2 in. (76.2 x 57.2 cm)

Overall 32 x 24 3/4 in. (81.3 x 62.9 cm)

Signed, titled, dated and annotated in pencil with stamps on the verso. Number 2 from an edition of 53.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



'It is perhaps not too much to say that in Penn's prints the descriptive resources of the photographic gray scale have never been more fully exploited.' —John Szarkowski

Beginning in 1964, Irving Penn began experimenting with platinum printing. Penn had spent his career up to that point making photographs which were seen almost exclusively in reproduction within the glossy pages of magazines and in his pivotal 1960 book *Moments Preserved*. Penn set himself the challenge of producing photographic prints that would surpass the technical limitations of reprographic media and deliver a deeper visual experience. He was drawn to the antiquated platinum process for its long gray scale - its ability to display a seemingly infinite array of gradations between pure white and absolute black.

The platinum process requires direct contact with the negative, without enlargement, so Penn first needed to create flawless negatives the same size as the desired print. He then hand-coated paper with platinum emulsion. When dry, the paper was sandwiched with the negative and exposed to light before processing. Rigorous experimentation revealed that recoating a print with a secondary emulsion and making a second or third exposure of the same image on a single sheet of paper yielded prints of greater depth and subtlety. Penn solved the problem of aligning and re-aligning the negative and the print surface over multiple exposures by borrowing a technique from the graphic arts: he mounted his paper on a sheet of aluminum with a series of registration guides along the top edge. Penn was guarded about the preparation of his emulsions and his precise formulations varied considerably. He frequently introduced palladium and iron salts into his coatings to achieve desired effects.

This photograph comes from Penn's *Street Material* series, begun in 1975, in which he aimed his camera at the detritus of the city streets, such as the discarded glove seen in the present photograph. The resulting platinum-palladium prints are transcendent in the true sense of the word, rising above their lowly origins into the realm of aesthetic perfection.

Provenance

Phillips de Pury & Luxembourg, New York, 18 October 2003, lot 101

Literature

Penn, *Passage: A Work Record*, p. 220

Szarkowski, *Irving Penn*, pl. 125

Szarkowski, *Still Life: Irving Penn Photographs 1938 - 2000*, n.p.

Westerbeck, *Irving Penn: A Career in Photography*, pl. 30

Photographs

New York Auction / 12 October 2022 / 10am EDT



63

Irving Penn

Seated Warrior, Reclining Girl, Cameroon

1969

Selenium toned gelatin silver print, printed 1984.

18 3/4 x 18 3/4 in. (47.6 x 47.6 cm)

Signed, initialed, titled, dated, annotated in ink, credit, Condé Nast copyright credit (Courtesy of Vogue) reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 15.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Literature

Penn, *Passage: A Work Record*, p. 184

Westerbeck, *Irving Penn: A Career in Photography*, p. 145

Photographs

New York Auction / 12 October 2022 / 10am EDT



64

Irving Penn

Gypsy Family

1966

Platinum palladium print, printed 1980.

15 3/8 x 15 3/8 in. (39.1 x 39.1 cm)

Signed, titled, dated, numbered 27/28 in pencil,
copyright credit Conde Nast and edition stamps on the
reverse of the aluminum flush-mount.

Estimate

\$8,000 — 12,000

[Go to Lot](#)

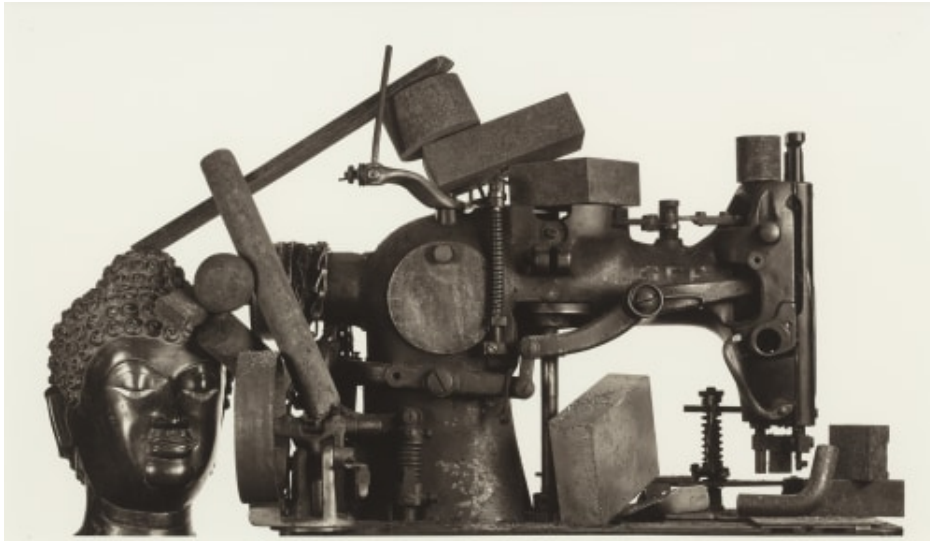


Literature

Penn, *Passage, A Work Record*, p. 154

Photographs

New York Auction / 12 October 2022 / 10am EDT



65

Irving Penn

Sewing Machine with Bronze Head, 3 January

1980

Platinum palladium print.

11 1/4 x 19 1/4 in. (28.6 x 48.9 cm)

Overall 19 3/8 x 28 1/8 in. (49.2 x 71.4 cm)

Signed, titled, dated, numbered in pencil, copyright credit and edition stamps on the reverse of the aluminum flush-mount.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Pace/MacGill Gallery, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



66

Irving Penn

Vogue Beauty head with Eyes closed (front view), New York

1984

Platinum palladium print, printed 1991.

9 1/2 x 9 3/8 in. (24.1 x 23.8 cm)

Signed, initialed, titled, dated, numbered 2/6 and annotated in pencil, credit and Vogue copyright credit reproduction limitation stamps on the reverse of the aluminum flush-mount.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Fay Gold Gallery, Atlanta

Photographs

New York Auction / 12 October 2022 / 10am EDT



67

Richard Avedon

Suzy Parker and Robin Tattersall, evening dress by Griffe, Folies-Bergère, Paris, August

1957

Gelatin silver print from *Avedon/Paris*, printed 1978.
17 5/8 x 14 1/8 in. (44.8 x 35.9 cm)

Signed, numbered 21/75 in pencil, copyright credit reproduction limitation, title, date, portfolio and edition stamps on the verso.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Gallery Watari, Tokyo, 1978.

Literature

Farrar, Straus & Groux, *Avedon: Photographs 1947-1977*, pl. 38

International Center of Photography and The Avedon Foundation, *Avedon Fashion: 1944-2000*, p.

111

Random House, *Richard Avedon: Evidence 1944-1994*, p. 48

Photographs

New York Auction / 12 October 2022 / 10am EDT



68

Horst P. Horst

Lisa 'Hair' (Fonssagrives-Penn)

1939

Platinum palladium print, printed later.

19 x 15 in. (48.3 x 38.1 cm)

Signed in pencil in the margin; signed, titled, dated
and numbered 7/25 in pencil on the verso.

Estimate

\$15,000 — 25,000

[Go to Lot](#)

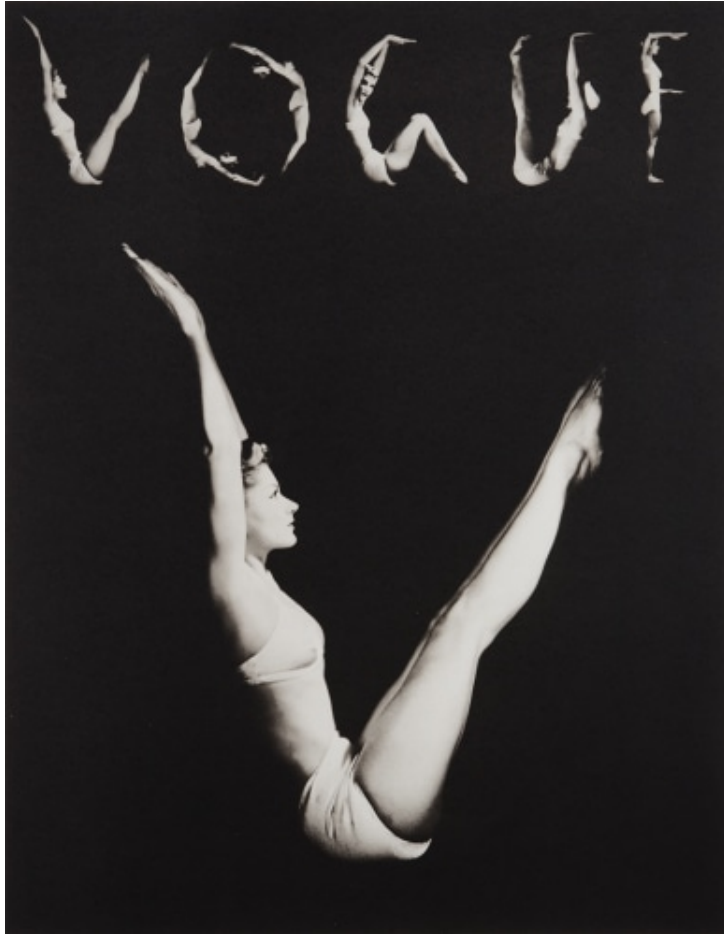


Provenance

Acquired directly from the artist's studio

Photographs

New York Auction / 12 October 2022 / 10am EDT



69

Horst P. Horst

V.O.G.U.E. (Lisa Fonssagrives-Penn), NY

1940

Platinum palladium print, printed later.

17 7/8 x 13 3/4 in. (45.4 x 34.9 cm)

Signed, titled and dated in pencil on the verso;
signature blindstamp in the margin.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Acquired directly from the artist's studio

Literature

Vogue, 1 June 1940, cover, variant

Kazmaier, *Horst: Sixty Years of Photography*, p. 17

National Portrait Gallery, *Horst Portraits: 60 years of style*, pl. 64

Vendome Press, *Lisa Fonssagrives: Three Decades of Classic Fashion Photography*, pp. 14, 56

Photographs

New York Auction / 12 October 2022 / 10am EDT



70

Ormond Gigli

Girls in the Windows, New York City

1960

Chromogenic print, printed later.

20 x 20 in. (50.8 x 50.8 cm)

Overall 29 x 29 in. (73.7 x 73.7 cm)

Signed, dated and numbered 67/100 in pencil on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature

powerHouse Books, *Ormond Gigli: Girls in the Windows and Other Stories*, cover, p. 23

Little, Brown & Company, *Reflections in a Glass Eye: Works from the ICP*, pl. 63

Photographs

New York Auction / 12 October 2022 / 10am EDT



71

Lillian Bassman

'Touch of Dew,' Lisa Fonssagrives, New York, May

1961

Gelatin silver print, printed later.

13 1/8 x 22 1/4 in. (33.3 x 56.5 cm)

Signed in pencil on the verso. Number 12 from an edition of 25.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Lillian Bassman

Provenance

Peter Fetterman Gallery, Santa Monica

Literature

Harper's Bazaar, May 1961

Solomon, *Lillian Bassman: Women*, pp. 94-95

Photographs

New York Auction / 12 October 2022 / 10am EDT



72

Irving Penn

Bee (A), New York, September

1995

Dye destruction print.

10 x 10 in. (25.4 x 25.4 cm)

Signed, titled, dated, initialed in pencil, copyright credit (Courtesy *Vogue*) reproduction limitation and credit stamps on the verso. One from an edition of 15.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Irving Penn

Shot by master photographer Irving Penn, *Bee (A)*, *New York, September*, 1995 appeared in the December 1995 issue of American *Vogue*. As Phyllis Posnick, *Vogue's* Executive Fashion Editor for over 25 years, notes, 'Penn remembered that "Bee Stung Lips" had been a popular expression in the 1950s to characterize full, pouty lips. So, in 1995, as lip injections were becoming more popular, he thought using this idea was a perfect illustration for the *Vogue* article titled 'The Lip Fix.' The arresting detail here: the velvety texture of the fluffy bee against the model's pristinely lined, blush-red lips, epitomizes Alexander Liberman's definition of Penn's photographs as 'stoppers' – stunning, haunting and memorable images that stop you in your tracks.

Provenance

Hamiltons Gallery, London

Literature

Penn, Irving and John Szarkowski, *Still Life: Irving Penn photographs 1938-2000*, n.p.

Bee Stung Lips, editorial photograph for *Vogue*, New York, 22 September 1995

P. Posnick, *Stoppers: Photographs from My Life at Vogue*, Abrams, p. 203 (crop)

Photographs

New York Auction / 12 October 2022 / 10am EDT



73

Horst P. Horst

Lisa with Harp, Paris

1939

Gelatin silver print, printed later.

22 x 15 1/2 in. (55.9 x 39.4 cm)

Signed, titled and dated in pencil on the verso;
signature blindstamp in the margin.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Jackson Fine Art, Atlanta, 2007

Literature

Vogue, 15 May 1941

Augustin, *Horst: Photographs of a Decade*, p. 87

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

Photographs

New York Auction / 12 October 2022 / 10am EDT



74

Horst P. Horst

Odalisque I

1943

Gelatin silver print, printed 1980s.

17 x 13 3/8 in. (43.2 x 34 cm)

Signed in pencil on the recto.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Collection of photographer and printer Tom Baril

Literature

Kazmaier, *Horst: Sixty Years of Photography*, pl. 53

Photographs

New York Auction / 12 October 2022 / 10am EDT



75

Horst P. Horst

Lisa with Turban, N.Y.

1940

Gelatin silver print, printed later.

22 x 17 1/2 in. (55.9 x 44.5 cm)

Signed, titled and dated in pencil on the verso;
signature blindstamp in the margin.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Jackson Fine Art, Atlanta, 2007

Literature

Kazmaier, *Horst: Sixty Years of Photography*, pl. 51

National Portrait Gallery, London, *Horst Portraits: 60 Years of Style*, pl. 73 there titled *Lisa Fonssagrives*, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



76

Elliott Erwitt

Paris, France

1989

Gelatin silver print, printed later.

14 5/8 x 21 3/4 in. (37.1 x 55.2 cm)

Signed in ink in the margin; signed, titled and dated in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis

Literature

teNeues, *Elliott Erwitt: Personal Best*, pp. 184-185

Photographs

New York Auction / 12 October 2022 / 10am EDT



77

Helen Levitt

N.Y.C. (thoughtful woman)

circa 1939

Gelatin silver print, printed 2000.

46 x 36 in. (116.8 x 91.4 cm)

Signed in ink on a gallery label affixed to the reverse of the flush-mount. This is a printer's proof from the edition of 7.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Laurence Miller Gallery, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



78

Saul Leiter

Snowy Scene

1958

Chromogenic print, printed later.

18 7/8 x 12 3/4 in. (47.9 x 32.4 cm)

Signed in ink on the verso. Number 2 from an edition of 10.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Howard Greenberg Gallery, New York, 2005

Photographs

New York Auction / 12 October 2022 / 10am EDT



79

André Kertész

Washington Square

1966

Gelatin silver print.

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

Signed, titled, dated in ink and/or pencil and credit stamp on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature

Lifson, Ben, *André Kertész: A Lifetime of Perception*, New York, Harry N. Abrams, Inc., Publishers, 1982, pl. 90, *Washington Square*, New York, 1966

Photographs

New York Auction / 12 October 2022 / 10am EDT



80

Louis Faurer

Union Square, New York City

circa 1948

Gelatin silver print, printed later.

8 1/8 x 5 3/8 in. (20.6 x 13.7 cm)

Signed, titled, dated and copyright notation in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Howard Greenberg Gallery, New York

Literature

Tucker, *Louis Faurer*, p. 119

Photographs

New York Auction / 12 October 2022 / 10am EDT



81

Louis Faurer

New York, N. Y.

circa 1949

Gelatin silver print, printed 1980.

11 1/4 x 7 1/2 in. (28.6 x 19.1 cm)

Signed, titled, dated and copyright notation in pencil
on the verso.

Estimate

\$800 — 1,200

[Go to Lot](#)



Provenance

Howard Greenberg Gallery, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



82

Helen Levitt

N.Y. (children with doll and flowers)

1940s

Gelatin silver print.

4 5/8 x 7 1/8 in. (11.7 x 18.1 cm)

Signed and annotated '1 of 1' in pencil on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Laurence Miller Gallery, New York

Private Collection

Photographs

New York Auction / 12 October 2022 / 10am EDT



83

Saul Leiter

Untitled (girl with beret)

1950s

Gelatin silver print.

10 x 10 in. (25.4 x 25.4 cm)

Signed in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Howard Greenberg Gallery, New York, 2004

Photographs

New York Auction / 12 October 2022 / 10am EDT



84

Saul Leiter

Walking, New York

1956

Chromogenic print, printed 2005.

18 7/8 x 12 5/8 in. (47.9 x 32.1 cm)

Signed in ink on the verso. Number 1 from an edition of 10.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Howard Greenberg Gallery, New York, 2005

Literature

Steidl, *Saul Leiter: Early Color*, p. 33

Steidl, *Saul Leiter*, p. 75

Kehrer, *Saul Leiter: Retrospektive*, p. 69

Seigensha, *All About Saul Leiter*, p. 140

Photographs

New York Auction / 12 October 2022 / 10am EDT



85

Helen Levitt

N.Y. (children with laundry)

1972

Dye transfer print, printed later.

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

Signed, titled and dated in pencil on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Literature

powerHouse Books, *Helen Levitt: Crosstown*, p. 188

San Francisco Museum of Modern Art, *Helen Levitt*, pl. 84

Moore, *Starburst: Color Photography in America 1970-1980*, pl. 61

Photographs

New York Auction / 12 October 2022 / 10am EDT



86

Helen Levitt

N.Y. (boy spinning ribbon)

circa 1945

Gelatin silver print, probably printed in the 1950s.

7 1/4 x 9 3/4 in. (18.4 x 24.8 cm)

Signed, titled, dated and annotated '37A' with a hand-drawn star in pencil on the reverse of the mount.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Helen Levitt

"I never had a 'project.' I would go out and shoot, follow my eyes—what they noticed, I tried to capture with my camera, for others to see."—Helen Levitt

Brooklyn born photographer, Helen Levitt's extensive oeuvre spanning 70 years began in the 1930s when she studied with Walker Evans and became immersed in the New York art scene. Her interest in street culture, especially of children in tenement buildings whose playgrounds were the stoops and sidewalks of the neighborhood gave a poetic and playful focus to her work. The image on offer here, Boy spinning ribbon, taken in the 1940s is an early, mounted print of this quintessential image. Levitt held her first major museum exhibition at the Museum of Modern Art, New York in 1943 and more recent retrospectives have taken place at the San Francisco Museum of Modern Art, the Metropolitan Museum of Art; the International Center for Photography; and the Centre National la Photographie in Paris.

Provenance

Laurence Miller Gallery, 2007

Photographs

New York Auction / 12 October 2022 / 10am EDT



87

Helen Levitt

N.Y.C. (boys playing over doorway)

circa 1940

Gelatin silver print, printed later.

12 3/8 x 8 3/8 in. (31.4 x 21.3 cm)

Signed, titled and dated in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Agee, *A Way of Seeing: Photographs by Helen Levitt*, p. 63

powerHouse Books, *Helen Levitt: Crosstown*, p. 31

San Francisco Museum of Modern Art, *Helen Levitt*, pl. 19

Photographs

New York Auction / 12 October 2022 / 10am EDT



88

Helen Levitt

N.Y.C. (children with broken mirror)

circa 1940

Gelatin silver print, printed later.

12 7/8 x 8 5/8 in. (32.7 x 21.9 cm)

Signed, titled and dated in pencil on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Laurence Miller Gallery, 2007

Literature

Agee, *A Way of Seeing: Photographs by Helen Levitt*, p. 63

powerHouse Books, *Helen Levitt: Crosstown*, p. 63

San Francisco Museum of Modern Art, *Helen Levitt*, pl. 30 and pp. 2 and 61

Photographs

New York Auction / 12 October 2022 / 10am EDT



89

Ray K. Metzker

Chicago (58N-20)

1958

Gelatin silver print, printed later.

6 x 8 3/8 in. (15.2 x 21.3 cm)

Signed and numbered 1/2 in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



90

Ray K. Metzker

The Loop: Chicago (58 DX-25)

1958

Gelatin silver print, printed later.

5 3/4 x 8 1/4 in. (14.6 x 21 cm)

Signed, numbered 2/20 and annotated in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Laurence Miller Gallery Inc., New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



91

Gordon Parks

American Gothic, Washington D.C.

1942

Gelatin silver print, printed later.

17 1/4 x 12 1/2 in. (43.8 x 31.8 cm)

Signed in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



"I feel it is the heart, not the eye, that should determine the content of the photograph. What the eye sees is its own. What the heart can perceive is a very different matter." —Gordon Parks

Photographs

New York Auction / 12 October 2022 / 10am EDT



92

Gordon Parks

Mrs. Ella Watson with three grandchildren and her adopted daughter, July

1942

Gelatin silver print.

4 3/8 x 3 1/4 in. (11.1 x 11.2 cm)

Signed in ink in the margin.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Acquired directly from Gordon Parks

Photographs

New York Auction / 12 October 2022 / 10am EDT



93

Weegee (Arthur Fellig)

Untitled (boys in trees)

n.d.

Gelatin silver print.

10 1/2 x 10 3/4 in. (26.7 x 27.3 cm)

'Please Credit Weegee From Photo-Representatives'
stamp on the verso.

Estimate

\$1,200 — 1,800

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



94

Weegee (Arthur Fellig)

Murder In Hell's Kitchen

circa 1940

Gelatin silver print.

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

'Please Credit Weegee from Photo Representatives'
and '451 West 47th Street' credit stamps on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Weegee (Arthur Fellig)

Provenance

Sotheby's, New York, 1 November 1989, lot 534

Literature

Bulfinch Press, *Weegee's World*, p. 62

Photographs

New York Auction / 12 October 2022 / 10am EDT



95

Weegee (Arthur Fellig)

Watching Fire, Empire State Building in Background

1940s

Gelatin silver print, printed 1950s.

8 1/2 x 6 1/4 in. (21.6 x 15.9 cm)

'Please Credit Weegee from Photo-Representatives'
credit stamp on the verso.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Provenance

Sotheby's, New York, 11 October 2005, lot 55

Literature

O'Neal, *Berenice Abbott: American Photographer*, p. 110

Photographs

New York Auction / 12 October 2022 / 10am EDT



97

Berenice Abbott

Fourth Avenue, no. 154, Brooklyn

1936

Gelatin silver print.

6 1/2 x 9 3/8 in. (16.5 x 23.8 cm)

Federal Art Project 'Changing New York' credit stamp,
and titled and dated in an unidentified hand in pencil
on the verso.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Benrubi Gallery, New York

Literature

Abbott, *New York in the Thirties*, pl. 88

O'Neal, *Berenice Abbott: American Photographer* p. 168

Yochelson, *Berenice Abbott: Changing New York*, p. 318

Photographs

New York Auction / 12 October 2022 / 10am EDT



98

Berenice Abbott

Hell Gate Bridge, Looking Southwest from Astoria Park, Astoria, Long Island, New York

1937

Gelatin silver print.

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

Federal Art Project 'Changing New York' and '50 Commerce Street' credit stamps and notations in an unidentified hand in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Phillips de Pury & Company, New York, 7 June 2007, lot 104

Literature

Abbott, *New York in the Thirties*, p. 97

Yochelson, *Berenice Abbott: Changing New York* (Outer Boroughs), pl. 8

Photographs

New York Auction / 12 October 2022 / 10am EDT



99

Ruth Orkin

Fire Hydrant (mother and child)

1940s

Gelatin silver print.

9 3/8 x 6 1/8 in. (23.8 x 15.6 cm)

'88 Horatio St.' credit stamp on the reverse of the flush-mount.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Provenance

Directly from the Ruth Orkin Photo Archive, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



100

Ruth Orkin

Watching Princess Margaret pass during Armistice Day ceremonies, London, November

1951

Gelatin silver print, printed later.

9 3/8 x 13 3/4 in. (23.8 x 34.9 cm)

Signed, titled, dated, annotated 'from collection of M.E.T.' and copyright notation in pencil on the verso.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



100

Ruth Orkin

Provenance

Directly from the Ruth Orkin Photo Archive, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



101

Ruth Orkin

American Girl in Italy, Florence, Italy

1951

Mural-sized gelatin silver print, printed prior to 1985.

32 x 47 1/2 in. (81.3 x 120.7 cm)

Overall 46 x 62 in. (116.8 x 157.5 cm)

Estimate

\$20,000 — 30,000

[Go to Lot](#)



This print of Ruth Orkin's renowned photograph, *American Girl in Italy, Florence, Italy*, was previously displayed in the *Expressions of Life* exhibition at Fotografiska, New York from September through December 2021. Seemingly an observational street-documentary image, Orkin wanted to recreate what had happened to her being a woman alone in Italy. She met Ninalee Craig in her hotel and asked her to go around Florence with her to do so. This scene basically presented itself, as Ninalee walked through the group of men, and Ruth was in middle of the street at Piazza Del Repubblica, and two frames of this image were shot.

Provenance

Directly from the Ruth Orkin Photo Archive, New York

Exhibited

Ruth Orkin: Expressions of Life, Fotografiska, New York, 3 September - 5 December

Literature

Hatja Cantz, *Ruth Orkin, A Photo Spirit*, back cover and pp. 134-135

Howard Greenberg Gallery/Ruth Orkin Photo Archive, *Ruth Orkin: American Girl in Italy - The Making of a Classic*, cover and pl. 10

Howard Greenberg Gallery/Ruth Orkin Archive, *Ruth Orkin: Above and Beyond*, p. 9

Photographs

New York Auction / 12 October 2022 / 10am EDT



102

Sabine Weiss

Selected Images

1950-1954

Three gelatin silver prints, printed later.

Each approximately 12 x 9 1/2 in. (30.5 x 24.1 cm) or the reverse.

Each signed in ink and/or pencil in the margin and on the verso; one dated in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



103

Édouard Boubat

Avenue de Clichy, Paris

1948

Gelatin silver print.

11 3/4 x 9 1/2 in. (29.8 x 24.1 cm)

Signed, titled, dated, annotated 'epreuve EB 48' in pencil and credit stamp on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



104

André Kertész

Satiric Dancer, Paris

1926

Gelatin silver print, printed later.

19 5/8 x 15 3/4 in. (49.8 x 40 cm)

Signed and dated in pencil on the verso.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Literature

Borhan, *André Kertész: His Life and Work*, p. 145

Ducrot, *André Kertész: Sixty Years of Photography 1912-1972*, p. 70

Greenough, *André Kertész*, pl. 47

Thames & Hudson, *André Kertész: Of Paris and New York*, p. 129

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 183

LIGHT Gallery, *LIGHT*, p. 49

Photographs

New York Auction / 12 October 2022 / 10am EDT



105

Bill Brandt

East Sussex Coast

1958

Gelatin silver print, printed later.

13 3/8 x 11 1/2 in. (34 x 29.2 cm)

Signed in ink on the mount.

Estimate

\$6,000 — 8,000

[Go to Lot](#)

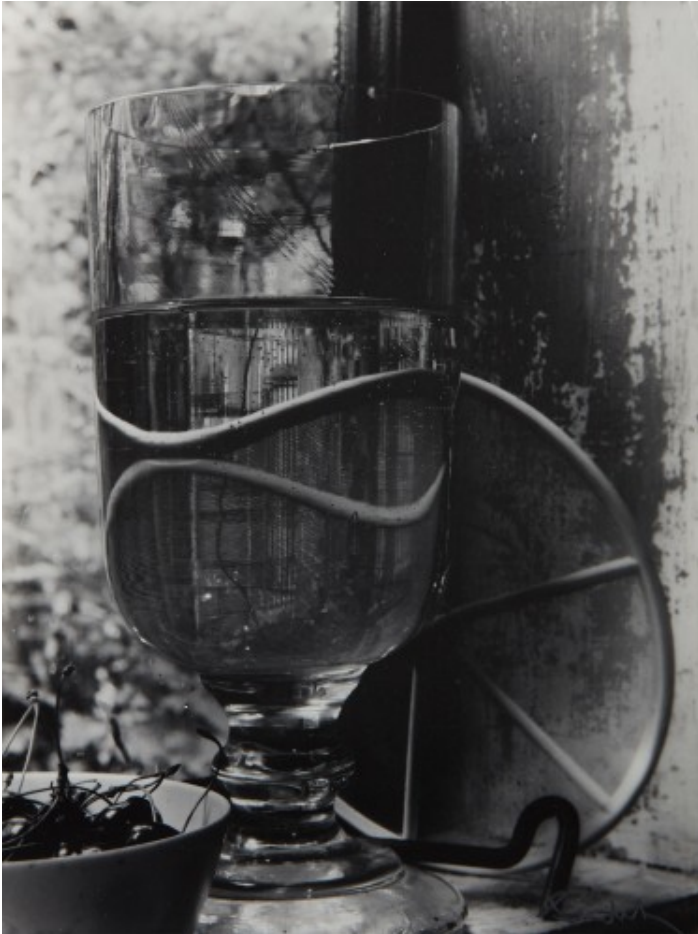


Literature

Thames & Hudson, *Bill Brandt: Photographs 1928-1983*, p. 174

Photographs

New York Auction / 12 October 2022 / 10am EDT



106

Josef Sudek

Still Life with Cherries and Glass

1950s

Gelatin silver print.

9 x 6 3/4 in. (22.9 x 17.1 cm)

Signed in pencil on the recto.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Rudolf Gabriel

Literature

Novak, For the Love of the Image: A Selection of 110 Photographs, p.96, pl.98

Josef Sudek / Edice Fotografie, Osobnosti, p.13.

Photographs

New York Auction / 12 October 2022 / 10am EDT



107

Imogen Cunningham

Rubber Plant

1929

Gelatin silver print, printed later.

12 1/2 x 9 1/2 in. (31.8 x 24.1 cm)

Signed and dated in pencil on the mount; typed title on the '1331 Green Street, San Francisco 9' studio label on the reverse of the mount.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Collection of Jack and Milege Hahn, c. 2004, likely acquired from the photographer

Literature

Lorenz, *Imogen Cunningham: Flora*, pl. 37

Photographs

New York Auction / 12 October 2022 / 10am EDT



108

Ansel Adams

Georgia O'Keeffe and Orville Cox, Canyon de Chelly National Monument, Arizona

1937

Gelatin silver print, printed 1973-1977.

10 x 13 1/4 in. (25.4 x 33.7 cm)

Signed in pencil on the mount; Carmel credit stamp (BMFA stamp 11) with title and date in an unidentified hand in ink on the reverse of the mount.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Grapestake Gallery, San Francisco, 1978

Literature

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 14

Photographs

New York Auction / 12 October 2022 / 10am EDT



109

Ansel Adams

Mt. Williamson and Boulders

1944

Gelatin silver print, printed 1950s.

12 3/4 x 15 5/8 in. (32.4 x 39.7 cm)

Signed in pencil on mount; San Francisco credit stamp (BMFA stamp 4) with title in an unidentified hand in pencil on the reverse of the mount.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Literature

Adams, *Examples: The Making of 40 Photographs*, p. 66

Adams, *Ansel Adams: 400 Photographs*, p. 261

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 40

Szarkowski, *Ansel Adams at 100*, pl. 97

Photographs

New York Auction / 12 October 2022 / 10am EDT



110

Ansel Adams

Tenaya Creek, Dogwood, Rain, Yosemite National Park, California

1948

Gelatin silver print from *Portfolio Three: Yosemite Valley*, printed 1959.

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

Signed in ink on the mount; *Portfolio Three (Yosemite Valley)* stamp on the reverse of the mount. Number 172 from an edition of 208.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 47

Stillman, *Ansel Adams: 400 Photographs*, p. 136

Szarkowski, *The Portfolios of Ansel Adams*, pl. 7

Photographs

New York Auction / 12 October 2022 / 10am EDT



111

Ansel Adams

Wood and Weathered Whitewash, Near Point Arena, California

1928

Gelatin silver print, printed no later than 1963.

12 7/8 x 9 7/8 in. (32.7 x 25.1 cm)

Signed in ink on the mount; Carmel credit stamp (BMFA stamp 5) with title in an unidentified hand in ink and a Carl Siembab Gallery label, with typed inscription and Siembab's signature in ink, on the reverse of the mount.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

A gift from Carl Siembab to the present owner, 1969

Photographs

New York Auction / 12 October 2022 / 10am EDT



112

Brett Weston

Cloud over Mountain, Alaska

1973

Gelatin silver print.

7 3/4 x 9 5/8 in. (19.7 x 24.4 cm)

Brett Weston Estate Authentication stamp signed by the executor in ink on the verso.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



113

Koyo Okada

Mount Fuji

circa 1950

Four gelatin silver prints, printed circa 1955.

Each 9 x 11 in. (22.9 x 27.9 cm).

Each signed in Japanese in gold ink on the recto.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Acquired directly from the estate of the artist by the Jacobson/ Hashimoto Collection
Phillips de Pury & Company, New York, 14 November 2009, lot 266

Photographs

New York Auction / 12 October 2022 / 10am EDT



114

Brett Weston

Holland Canal

1971

Gelatin silver print.

9 1/2 x 7 5/8 in. (24.1 x 19.4 cm)

Brett Weston Estate Authentication stamp signed by the executor in ink on the reverse of the mount.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Photography West Graphics, *Brett Weston: Master Photographer*, cover and p. 103

Aperture, *Brett Weston: Photographs from Five Decades*, p. 44

Oklahoma City Museum of Art, *Brett Weston: Out of The Shadow*, p. 47

Photographs

New York Auction / 12 October 2022 / 10am EDT



115

Walker Evans

Sidewalk and Shopfront, New Orleans

1935

Gelatin silver print, printed no later than 1962.

7 7/8 x 6 7/8 in. (20 x 17.5 cm)

'The Art Institute of Chicago' collection label affixed to the reverse of the mount.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Purchased from the photographer, 1962

Collection of The Art Institute of Chicago

Phillips, New York, *Photographs from the Collection of the Art Institute of Chicago*, 1 October 2019, lot 19

Literature

Harper and Row, *Walker Evans: First and Last*, p. 122

Keller, *Walker Evans: The Getty Museum Collection*, pl. 459

Metropolitan Museum of Art, *Walker Evans*, cover and pl. 44

Mora and Hill, *Walker Evans: The Hungry Eye*, pl. 76

The Museum of Modern Art, *Walker Evans: American Photographs*, pl. 5

Photographs

New York Auction / 12 October 2022 / 10am EDT



116

Robert Frank

*Barbershop Through Screen Door, McClellanville,
South Carolina*

1955

Gelatin silver print, printed later.

8 5/8 x 12 7/8 in. (21.9 x 32.7 cm)

Signed, titled 'Barbershop South Carolina' and dated in ink in the margin; 'Robert Frank Archive' stamp with annotations in an unidentified hand and copyright stamps on the verso.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



On the advice of Walker Evans, Robert Frank travelled from New York City to Savannah, Georgia, in 1955 in search of photographic subject matter. Evans had become mentor to Frank, had supported his applications for two successive Guggenheim grants, and further provided assistance to the younger photographer as he traveled the country taking the photographs that would ultimately be published in *The Americans*. On this 1955 trip, Frank passed through the coastal towns of St. Helena and McClellanville, South Carolina, taking a number of photographs that survived his rigorous editing process to make it into his book, including this photograph of a McClellanville barbershop.

The obvious visual reference for Frank's photograph is the Walker Evans's *Barbershop Interior, Atlanta*, taken in 1936 and included in Evans's seminal 1938 book *American Photographs*, a publication which had a significant impact upon Frank's work. While Evans's photograph is marked by a lucid clarity, Frank's image is multi-layered and visually complex. Frank shows the barbershop interior through the scrim of a window screen whose pattern is subtly visible throughout. He makes great compositional use of houses reflected in the shop's windows, brilliantly blending exterior and interior space. Within these reflections can be seen Frank's own shadowed silhouette, making the image a subtle self-portrait. While the image can be read as an *homage* to his mentor, it also shows how Frank internalized and personalized Evans's influence, creating an entirely new form for personal documentary photography.

Provenance

Robert Friedus Gallery, New York, 1983

Literature

The Americans, no. 38

Greenough, *Looking In: Robert Frank's The Americans*, title page and p. 256

Galassi, *Robert Frank: In America*, p. 85

Greenough and Brookman, *Robert Frank: Moving Out*, p. 182



Walker Evans, *American Photographs*

Photographs

New York Auction / 12 October 2022 / 10am EDT



117

Robert Frank

Belle Isle, Detroit

1955

Gelatin silver print, printed later.

9 x 13 1/8 in. (22.9 x 33.3 cm)

Signed, titled and dated in ink in the margin.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature

The Americans, no. 73

Greenough, *Looking in: Robert Frank's The Americans*, p. 298

Photographs

New York Auction / 12 October 2022 / 10am EDT



118

Robert Frank

Car Accident, U.S. 66, Between Winslow and Flagstaff

1956

Gelatin silver print, printed later.

8 1/4 x 12 3/4 in. (21 x 32.4 cm)

Signed in ink in the margin; 'Robert Frank Archive' stamp and annotations in an unidentified hand in pencil on the verso.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



Literature

The Americans, no. 35

U. S. Camera 1958, p. 92

Frank, *The Lines of My Hand*, p. 79

Greenough, *Looking In: Robert Frank's The Americans*, pp. 251, 470, and 471, and *Contact* no. 35

Greenough and Brookman, *Robert Frank: Moving Out*, p. 188

Galassi, *Robert Frank: In America*, p. 157

Aperture, *Robert Frank*, p. 55

Aperture, *The Open Road: Photography & The American Road Trip*, p. 49

TIME LIFE Books, *LIFE Library of Photography: Documentary Photography*, p. 175

Photographs

New York Auction / 12 October 2022 / 10am EDT



119

Walker Evans

Country Store and Gas Station, Alabama

1936

Gelatin silver print.

6 7/8 x 9 1/2 in. (17.5 x 24.1 cm)

Titled, dated, and annotations in an unidentified hand in pencil and MoMA Permanent Collection stamp on the verso.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



This photograph offered here is a close variant of the image Evans reproduced in his 1938 book, *American Photographs*, and was made during the same photographic session. In the present photograph, Evans places the structure front and center, letting it dominate the frame, creating a stage-set like setting for its three figures. The published version, made from a different image, shows more of the surrounding countryside. Significantly, it was this print selected for the Metropolitan Museum of Art's Walker Evans retrospective in 2000.

This photograph comes originally from the collection of Alfred H. Barr, Jr., the first director of The Museum of Modern Art. Barr was introduced to Evans and his work by Lincoln Kirstein, who would later write the introduction to *American Photographs*. This initiated a long relationship between Evans and MoMA, with Evans working for a time as a staff photographer and, later, becoming one of the photographic artists most associated with the museum.

Provenance

Gift of Mr. and Mrs. Alfred Barr, Jr., 1967

Collection of The Museum of Modern Art

Sotheby's, New York, Photographs from the Museum of Modern Art, 22 October 2002, lot 66
Pace/MacGill Gallery, New York

Exhibited

Walker Evans, Museum of Modern Art, New York, June- September 2000; traveling to the San Francisco Museum of Modern Art and the Museum of Fine Arts, Houston, 2000-2001

Literature

American Photographs, Part Two, pl. 14 (variant)

Rosenheim, *Walker Evans*, pl. 100 (this print)

Mora and Hill, *Walker Evans, The Hungry Eye*, p. 187

Photographs for the F.S.A. 209

Photographs

New York Auction / 12 October 2022 / 10am EDT



120

Walker Evans

*Home of Floyd Burroughs, A Cotton Sharecropper,
Hale County, Alabama*

1936

Gelatin silver print, printed later.

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

Credited and annotated '8128-A' in an unidentified
hand in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Phillips de Pury & Company, New York, 8 October 2010, lot 147

Literature

Agee and Evans, *Let Us Now Praise Famous Men*, pl. 5

Hambourg, *Walker Evans*, p. 93 there titled *Burroughs Family Cabin, Hale County, Alabama*

Photographs

New York Auction / 12 October 2022 / 10am EDT



121

Willi Ruge

Selected Images of the Berlin Parachute Jump

1931

Two gelatin silver prints.

Each 6 x 8 in. (15.2 x 20.3 cm) or the reverse.

Each with Underwood & Underwood credit stamp and an extensive caption on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



The two images offered here are part of a 1931 photo story conceived by photographer Willi Ruge for the popular picture magazine *Berliner Illustrirte Zeitung*. Ruge, who was a pilot and a certified parachutist, formulated the idea of a photographic essay that would document his own descent from an airplane to the ground in 1931. Ute Eskildsen's account of this photo shoot in her chapter 'Willi Ruge and Fotoaktuell: Adventures for the Press' in *Object: Photo: Modern Photographs: The Thomas Walther Collection*, reveals that it was a carefully choreographed production. Ruge was equipped with a camera and planned to photograph his descent as it happened. A second photographer in another plane, and a third on the ground, ensured that the event would be fully documented from a variety of vantage points. The full series, which was published in *BIZ*, as well as the *Illustrated London News* and several American magazines, shows Ruge's leap from the plane as well as the tense expressions on the faces of the onlookers below. The images offered here document Ruge's headfirst leap from the airplane captured by a colleague. The second was taken by Ruge at the moment his parachute opened, arresting his freefall. His captions reads, 'It seemed to me as if some ruffian had suddenly grabbed me up by the collar of my coat and lifted me up: this was the decisive moment, because the pull showed that the parachute had unfolded and its braking begun.'

These two photographs bear full captions in English, and were licensed by the photographic publisher Underwood & Underwood for reproduction in *Popular Science* magazine in October of 1931. Even though Ruge was in the business of supplying photographs to the very active picture press of the day, surviving prints of this series are rare. Eskildsen recounts that Ruge's archive was destroyed during an air raid on Berlin in 1943. With 15 photographs, the Thomas Walther Collection at The Museum of Modern Art has perhaps the largest number of prints from the series, including the images offered here.

Ruge had made his reputation in the picture press of the 1920s and '30s. Equal parts daredevil and photographer, Ruge increasingly adopted a more experiential approach to his work, essentially putting the viewer in the center of the action. His photographs taken from the seat of a racecar, for instance, deliver a thrilling cocktail of speed and peril. He was an innovator in other ways, too, publishing a picture story entitled *Negative Objektivität*, consisting of a series of negative images. It is a Ruge image of a photographer featured on the poster for the seminal *Film und Foto* exhibition, although his work was not included in that show. Ruge also founded his own picture agency, Fotoaktuell, to distribute his photographs.



Popular Science magazine, October 1931, featuring Willi Ruge's daring photographic parachute jump

Literature

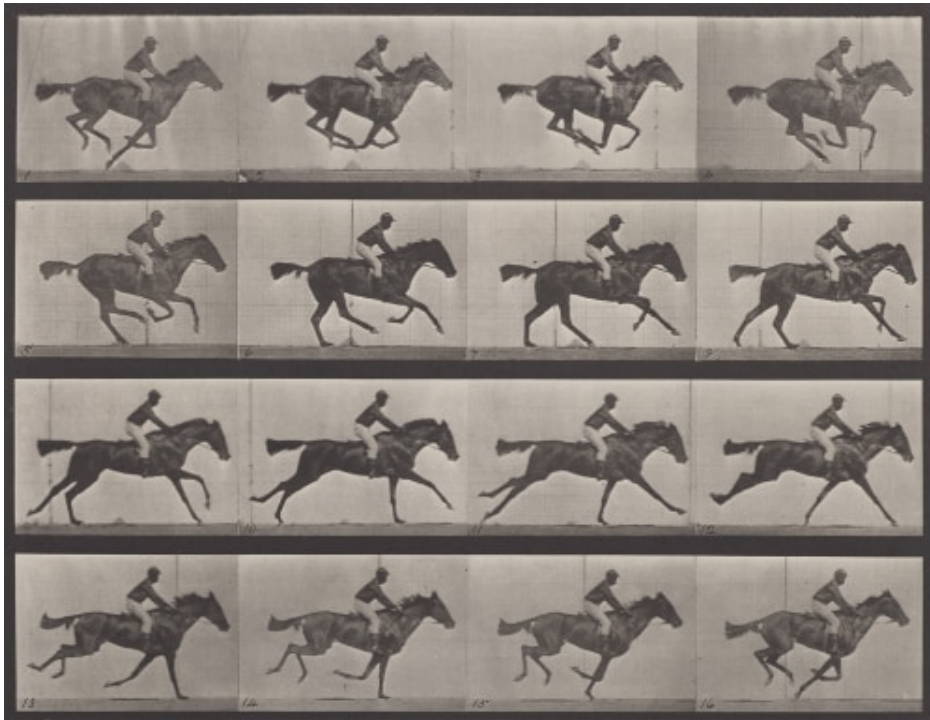
'Parachute Jumper Photographs Himself While Falling,' *Popular Science*, October 1931, pp. 44-25 (these prints)

Ruge, 'Ich fotografiere mich beim Absturz mit dem Fallschirm,' *Berliner Illustrirte Zeitung*, no. 21, 24 May 1931, p. 845

The Museum of Modern Art, Object:Photo: Modern Photographs: The Thomas Walther Collection, nos. 262 and 265 (other images from the series illustrated on front and rear free endpapers)

Photographs

New York Auction / 12 October 2022 / 10am EDT



122

Eadweard Muybridge

Motion Study, Horse and Rider

1880s

Collotype, Plate 626 from *Animal Locomotion: An Electro-Photographic Investigation of Consecutive Phases of Animal Movements*.

9 x 11 5/8 in. (22.9 x 29.5 cm)

Printed credit, title, plate number, and copyright in the margin.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Eadweard Muybridge's *Motion Study, Horse and Rider*, recently made a memorable cameo appearance in Jordan Peele's science-fiction horror film, *Nope*. One of the main characters in the film, Emerald, contends that her great-great-great-grandfather is the rider pictured atop the galloping horse. Importantly, Muybridge's assembly of photographs show that which was previously unseen – each moment of a horse's gallop, specifically the instance when all four legs are airborne. Similarly, the plot of *Nope* centers on capturing documentation of an evasive, otherworldly entity. Muybridge's attempt to render the enigmatic into a tangible representation is highly relevant to the film's plot.

Photographs

New York Auction / 12 October 2022 / 10am EDT



123

George Robinson Fardon

San Francisco, Cal.

1855

A panorama of seven salt prints from glass negatives, mounted contiguously.

7 5/8 x 53 3/8 in. (19.5 x 135.6 cm)

Photographically printed labels, 'San Francisco, Cal., 1855' and 'G. R. Fardon, Photographer, San Francisco, Daguerreotypes [on] Paper' affixed to the mount, with penciled inscriptions in an unidentified hand on the mount edges. Accompanied by the original wood frame and glass.

Estimate

\$150,000 — 250,000

[Go to Lot](#)



George Robinson Fardon's seven-part panorama of San Francisco is a seminal document of the young city as it looked in 1855. Taken from a rooftop on the southeast corner of Stockton and Sacramento Streets, the composition proceeds from north to south, encompassing the view straight down Stockton Street in its first panel, proceeding to Telegraph Hill, showing the teeming harbor and Yerba Buena Island, the view down Sacramento Street, and, in the last panel, the view over Happy Valley. Within its scope, the panorama sets forth a myriad of minute detail documenting businesses, residences, and public buildings. In its short history, San Francisco had been destroyed by fire and rebuilt several times by the time Fardon set up his camera, and this cycle would be repeated in subsequent decades. Fardon's panorama nonetheless captures the essential energy of the nascent city that would grow into one of America's most important metropolises.



The rarity of Fardon's work is extreme. Born in England, Fardon worked in San Francisco only briefly, arriving around 1854 and relocating permanently to Vancouver Island in 1858. During that short period, Fardon integrated himself into San Francisco's vibrant photographic community, producing views of the city and its notable buildings and sites. Fardon's work does not survive in quantity, and the panorama offered here is one of only four known examples. The Bancroft Library, University of California, Berkeley, holds one example of the panorama, as does the Getty Museum, Los Angeles. Another is in a private collection. This is the only example of Fardon's panorama to appear at auction.

San Francisco has a rich early photographic history, and this is evident in Fardon's panorama. When gold was discovered in 1848, prospectors and fortune hunters flooded into California using San Francisco as a base camp. Photographers were one class of merchant catering to the miners, and daguerreotype studios cropped up throughout the city to make their portraits. Three such businesses can be seen in Fardon's panorama. The studio of Robert H. Vance, perhaps the best-

known daguerreotypist in the city, can be seen in the panorama's fifth panel, on Sacramento and Montgomery Streets, recognizable by its bold signage.



James M. Ford's Daguerrean Gallery is conspicuous in the fourth panel, above Keyes & Co. Golden Gate Clothing Warehouse at the corner of Clay and Kearny Streets. Less conspicuous in the same panel is another daguerreotype studio: the partially obscured sign for the Cosmopolitan Daguerrean Gallery is visible on what is likely Clay Street. Peter Palmquist, the recognized authority on the history of photography in California, speculates that this studio was run by daguerreotypists Charles F. Hamilton and Jacob Shew. The San Francisco Directory for 1856 gives Fardon's address nearby at 203 Clay Street.



A full cataloguing of the buildings, businesses, and locales documented in this panorama is beyond the scope of this entry, but a few bear mentioning. The City of Paris department store is visible in the fourth panel. This store was founded by Frenchmen Felix and Emile Verdier who first sailed into San Francisco with imported merchandise in 1850. Such was the demand for their wares that they sold out before unloading the ship, the *Ville de Paris*. After replenishing their stock, the brothers opened their first location on the corner of Sutter and Kearney Streets; the City of Paris remained in business until 1976.



In the panorama's fifth panel, showing the view straight down Sacramento Street, numerous business signs in Chinese script are visible, illustrating the early presence of Asians in the Bay Area. Signage for a number of manufacturers of coffins is also visible in this panel.



Dominating the 6th panel is St. Mary's Cathedral which was still in-construction when Fardon photographed it. Now known as Old St. Mary's, the church stands today on the corner of California Street and Grant Avenue.



Caption

George Robinson Fardon remains something of a mystery to modern photographic scholars. It is unclear, for instance, where and from whom Fardon learned the craft of photography. His advanced skill is evident in the creation of this panorama, which would have required meticulous planning and execution to produce a sequence of seven adjoining images that would line up perfectly when mounted contiguously.



Anonymous portrait of George Robinson Fardon

Mysterious, too, is the fact that he worked with the new technique of wet-plate glass negatives and made photographic prints on paper when daguerreotypes were very much the dominant photographic technology. In the 1850s, non-daguerreian photographic imagery was a novelty, and it is likely for this reason that Fardon used the terminology 'daguerreotypes on paper' to contextualize this new type of photograph for his audience.



One reason for Fardon's choice of paper prints may have to do with his intention to publish his views. Unlike the daguerreotype process which yielded one unique image, negatives allowed for multiple positive copies to be made from a single exposure. In addition to the panorama, which he produced in an extremely limited quantity, he also published *San Francisco Album: Photographs of the Most Beautiful Views and Public Buildings*, an album of photographs published in 1856. Like all of Fardon's output, examples of this album are rare and there are only nine known copies extant, each unique in terms of the selection and number of photographs included. Six of the images that comprise the panorama appear within these albums, each mounted singly to a page.

The provenance of the present panorama is steeped in California history. It belonged originally to William Franklin Whittier (1832-1917), the pioneering San Francisco businessman who is perhaps best remembered today for the grand mansion bearing his name on Jackson Street at Laguna. Coincidentally, Whittier arrived in San Francisco around the same time as Fardon. In 1856, the San Francisco City Directory listed Whittier as a clerk in the firm of Sawyer, Johnson, and Co. Several years later, he and a partner bought the firm. Shortly thereafter, he formed Whittier, Fuller, and Co., which became the largest firm dealing in paints, oils, and glass on the west coast. In the 1880s, Whittier cofounded the Lake Hemet Water Company which dammed the San Jacinto River and provided a reliable source of irrigation for the San Jacinto Valley. According to family history, the Fardon panorama hung in the Whittier, Fuller, and Co. offices in San Francisco; its original frame and glass accompany this lot. The Fardon panorama has remained in the family ever since.

Provenance

Collection of William Franklin Whittier, San Francisco, 1855

By descent to the present owner

Literature

Other examples of the panorama, as well as individual panorama images from *San Francisco Album*:

Palmquist, Fraenkel, Kraus, et al., *San Francisco Album, Photographs 1854-1856 by George Robinson Fardon*, pls. 1, 5, 9, 13, 14, 16; cat. nos. 12, 13, 14, 15, 16, 17, 18

Harris, *Paper Promises: Early American Photography*, pl. 79

Harris and Sandweiss, *Eadweard Muybridge and the Photographic Panorama of San Francisco 1850-1880*, cat. no. 15

Sobieszek, ed., *San Francisco in the 1850s; 35 Photographic Views by G. R. Fardon*, pls. 1, 5, 9, 13, 14, 16

Photographs

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124

Alfred Stieglitz

The Steerage

1907

Large-format photogravure on paper, as issued within
291 Nos. 7-8 (New York, September-October 1915),
folio.

12 1/2 x 10 1/8 in. (31.8 x 25.7 cm)

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Witkin Gallery, New York, 1970

Collection of John Glasse, Poughkeepsie, New York

By descent to the present owner

Literature

Camera Work, Number 36, October 1911, p. 39

Stieglitz, 291, September-October 1915

Greenough, *Alfred Stieglitz: The Key Set*, Volume One, cat. no. 310

Bulfinch Press, *Alfred Stieglitz*, pl. 18

Margolis, *Alfred Stieglitz, Camera Work: A Pictorial Guide*, p. 100

Norman, *Alfred Stieglitz: An American Seer*, pl. XVI

The Museum of Fine Arts, Boston, *Alfred Stieglitz: Photographer*, pl. 8

Green, *A Critical History of American Photography*, p. 195

Taschen, *20th Century Photography: Museum Ludwig Cologne*, p. 673

Taschen, *Photo Icons: The Story Behind the Pictures*, Volume 1, p. 135

Whelan, *Alfred Stieglitz: A Biography, Photography, Georgia O'Keeffe, and the Rise of the Avant-Garde in America*, n.p.

Photographs

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125

Paul Strand

Wall Street

1915

Photogravure from *Camera Work*.

5 x 6 1/4 in. (12.7 x 15.9 cm)

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Literature

Camera Work, Number 48, October 1916

Hambourg, *Paul Strand: Circa 1916*, front cover and p. 159

Aperture, *Paul Strand: A Retrospective Monograph Volume I: The Years 1915-1946*, p. 16

Greenough, *Paul Strand*, pl. 12

Galerie Zur Stockeregg, *Paul Strand*, pl. 10

Galerie Zur Stockeregg, *Paul Strand, Volume II*, pl. 6

Margolis, *Camera Work: A Pictorial Guide*, p. 134

Photographs

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126

**Albert Sands Southworth and Josiah
Johnson Hawes**

The Young Sisters

circa 1850

Daguerreotype.

Whole-plate

7 3/4 x 5 7/8 in. (19.7 x 14.9 cm) sight

In a modern brass mat, seal and wall frame.

Estimate

\$70,000 — 90,000

[Go to Lot](#)



This bravura whole-plate daguerreotype is exemplary of the aesthetic and technical mastery of Southworth & Hawes, the preeminent American daguerreotypists of their day. Expertly composed, and lit to perfection, this dual portrait of two young girls illustrates why Southworth & Hawes are regarded as foundational figures in the early history of photography. One aspect of their approach to the craft of photography that set them apart from most other daguerreotypists was their practice of electroplating another layer of silver onto commercially available silvered plates. This extra layer of silver allowed the photographers to polish a plate to a greater degree of uniformity, increasing the tonal range, clarity, and depth of the resulting image. The photographers were also experts at photographic lighting, which at this stage in the medium's history involved the manipulation of sunlight. They directed the light that poured into their studio through a skylight (the first such skylight in Boston) to model and define their subjects, giving their portraits the luminous three-dimensionality visible in the daguerreotype offered here. It could be argued that Southworth & Hawes invented the art of photographic lighting; they certainly practiced to a higher degree of excellence than any of their contemporaries. Their expertise in treating their plates and understanding of photographic chemistry allowed for shorter exposure times, and this accounts for the natural and relaxed appearance of their sitters and the artistic quality of their output.

This whole-plate portrait was one of about 240 Southworth & Hawes daguerreotypes in the collection of David Feigenbaum (1917-1998) of Marblehead, Massachusetts, discovered after his death in 1998. This previously unknown group of daguerreotypes by these two formative American photographers constituted one of the largest holdings of their work and showcased the range and sophistication of their output. When found, most of the daguerreotypes were uncased and housed in slotted plate boxes. Their appearance at auction in 1999 represented the public debut of this unseen work and gave collectors an unprecedented opportunity to compete for material both rare and remarkable.

It is almost certain that Feigenbaum purchased this daguerreotype from Boston's Holman Print Shop, with whom Dr. Edward Hawes, son of Josiah Johnson Hawes and nephew of Albert Sands Southworth, arranged to sell the daguerreotypes that remained in the Southworth & Hawes studio. The Print Shop advertised sales of the material in 1934 and 1935, and it is likely that the young Feigenbaum built his collection during this period. His choices were made with a modern eye that was attuned to both the technical perfection of the daguerreotypes as well as their aesthetic qualities.

Provenance

The Southworth & Hawes Studio, Boston
 By descent to Edward Southworth Hawes, Boston
 Likely, Holman's Print Shop, Boston, 1930s-1940s
 Collection of David Feigenbaum, Boston
 Sotheby's, New York, *The David Feigenbaum Collection of Southworth & Hawes and Other 19th-Century Photographs*, 27 April 1999, lot 29
 Charles Isaacs, Malvern, Pennsylvania
 Acquired by the present collector from the above

Literature

Romer and Wallis, *Young America: The Daguerreotypes of Southworth & Hawes*, no. 1640

Photographs

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127

Eugène Atget

Poterne des Peupliers, Blvd. Kellerman, un Paysage des Fortifications

circa 1910

Albumen print.

7 1/8 x 8 1/2 in. (18.1 x 21.6 cm)

Titled and numbered '139' in pencil on the verso.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Literature

Nesbit, *Atget's Seven Albums, Fortifications de Paris*, pl. 53

Photographs

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128

Eugène Atget

Bords de Marne

1903

Printing-out-paper print.

7 x 8 5/8 in. (17.8 x 21.9 cm)

Titled, numbered '6484' and 'Rue Campagne
Premiere, 17 bis' credit stamp on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



129

Eugène Atget

La Ferté Alais (Etang)

1910

Albumen print.

8 3/8 x 7 in. (21.3 x 17.8 cm)

Titled and numbered '1206' in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Collection of Louise Lohr Malefyt

Photographs

New York Auction / 12 October 2022 / 10am EDT



130

Gustave Le Gray

The Brig (Brick au Clare de Lune)

1856

Albumen print from wet-plate glass negative.

12 5/8 x 16 3/8 in. (32.1 x 41.6 cm)

Facsimile signature in red ink on the recto; credit
blindstamp on the mount.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Gustave Le Gray began experimenting with glass negatives in the late 1840s, and he quickly saw the benefits of this new technique. Glass negatives, with their ability to capture detail during short exposures, were ideal for the sea views Le Gray began in 1856, a prime example of which is *The Brig (Brick au Clare de Lune)*. The rippled surface of the water and the crisp detail in the ships' sails and rigging could not have been captured with a paper negative. As always, Le Gray's thorough understanding of chemistry and craft allowed him to create what at the time was an unprecedented photographic view.

Literature

Aubenas, *Gustave Le Gray, 1820-1884*, pl. 128 and p. 363

Jacobson, *The Lovely Sea-View: A Study of the Marine Photographs Published by Gustave Le Gray, 1856-1858*, p. 8

Aubenas, *Gustave Le Gray 55*, pp.84-85

Baldwin, *Looking at Photographs: A Guide to Technical Terms*, p.6

Novak, *19th-century French Master Photographers: Life into Art*, p.51, pl.50.

Photographs

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131

August Sander

Jungbauern (Young Farmers), Westerwald

1914

Gelatin silver print, printed 1990 by Gerd Sander.

23 x 16 3/4 in. (58.4 x 42.5 cm)

'Köln Lindenthal' credit blindstamp on the recto;
signed, numbered 8/18 by Gerd Sander, the artist's
grandson, in pencil, 'Archiv' copyright credit and
'Menschen des 20. Jahrhunderts' credit stamps on the
verso.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis, 2008

Literature

Abrams, *August Sander: People of the 20th Century, Volume I: The Farmer*, pl. 1/1/3

Aperture, *August Sander*, p. 71

Sander, *Antlitz Der Zeit: 60 Fotos Deutscher Menschen*, pl. 6

Weski and Dexter, *Cruel and Tender: The Real in the 20th-Century Photograph*, p. 49

Photographs

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132

Henri Cartier-Bresson

Roman Amphitheater, Valencia, Spain

1933

Gelatin silver print, printed later.

9 1/2 x 14 in. (24.1 x 35.6 cm)

Signed in ink in the margin.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Literature

Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 12

Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 55

Clair, *Henri Cartier-Bresson: Europeans*, p. 65

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 235

Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 129

Cartier-Bresson, *The Decisive Moment*, pl. 18 (variant)

Photographs

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133

Henri Cartier-Bresson

Holland

1953

Gelatin silver print, printed later.

9 3/8 x 13 7/8 in. (23.8 x 35.2 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, pl. 49

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 47

Photographs

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134

André Kertész

Pont Grenelle

1927

Gelatin silver print.

6 x 6 3/4 in. (15.2 x 17.1 cm)

Signed later and annotated '67 W. 44th St' in pencil, titled in ink, and credit stamp on the verso.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Estate of André Kertész
Stephen Daiter Gallery, Chicago

Literature

Borhan, Pierre, *André Kertész: His Life and Work*, pl. 105, there titled *Near the Pont de Grenelle, Paris* (variant)

Lifson, Ben, *André Kertész: A Lifetime of Perception*, pl. 124, there titled *Near Pont de Grenelle, Paris* (variant)

Kertész, *J'aime Paris, Photographs since the Twenties*, p. 190

Photographs

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135

Alexander Rodchenko

Staircase, Pravda

1931

Gelatin silver print.

7 3/4 x 11 5/8 in. (19.7 x 29.5 cm)

Annotations in pencil on the verso.

Estimate

\$8,000 — 10,000

[Go to Lot](#)



Provenance

Collection of L. and G. Tatunz

Christie's, New York, 2002, private sale

Literature

Tupitsyn, *Alexander Rodchenko: The New Moscow*, pl. 44 (this print)

Dabrowski, Dickerman, and Galassi, *Aleksandr Rodchenko*, pl. 237 (variant)

Photographs

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PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

136

W. Eugene Smith

Albert Schweitzer from 'A Man of Mercy'

1954

Gelatin silver print.

9 1/4 x 13 3/8 in. (23.5 x 34 cm)

Signed in pencil on the recto; credit, title and date
'1955' with annotations in an unidentified hand in ink
on the reverse of the mount.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



This is one of the key images from W. Eugene Smith's celebrated photographic essay on Albert Schweitzer and the hospital he founded and operated in Lambarene in present-day Gabon. Published in *LIFE* magazine in November 1954, Smith's essay covered 12 pages and documented the dire need for healthcare that Dr. Schweitzer, through his tireless efforts, was attempting to meet. The present image is reproduced over two pages and bears the caption: 'Long after the hospital is asleep, Schweitzer works at his desk.'



Spread from *Man of Mercy*, *LIFE* magazine, 15 November 1954

Provenance

The Collection of Kevin Eugene Smith, the photographer's son
Weinstein Gallery, Minneapolis

Literature

LIFE, 'Man of Mercy,' 15 November 1954, pp. 170-171

Aperture, *W. Eugene Smith: Master of the Photographic Essay*, p. 146

Photographs

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137

Margaret Bourke-White

The Living Dead at Buchenwald

1945

Gelatin silver print, printed no later than 1962.

15 x 19 1/2 in. (38.1 x 49.5 cm)

American Federation of Arts exhibition label and credited and titled in an unidentified hand in ink on the reverse of the flush mount.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Originally from the Collection of Margaret Bourke-White

Exhibited

Ideas in Images, Worcester Art Museum, October - December 1962, and travelling thereafter to other venues through February 1965

Literature

Pollack, *Ideas in Images*, pl. 12 (this print)

LIFE, 26 December 1960, p. 100

Brown, *Margaret Bourke-White: Photojournalist*, p. 85

Photographs

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138

Josef Koudelka

Lourdes, France

1973

Gelatin silver print.

9 3/8 x 14 1/8 in. (23.8 x 35.9 cm)

Signed in ink in the margin.

Estimate

\$3,000 — 5,000

[Go to Lot](#)

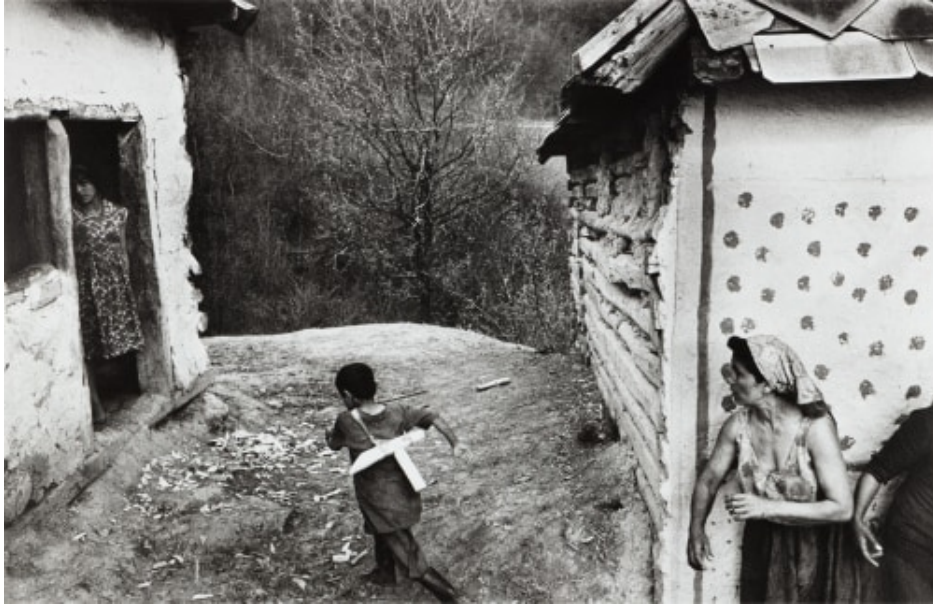


Literature

Koudelka, *Exiles*, pl. 31

Photographs

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139

Josef Koudelka

Spriske Bystre

1966

Gelatin silver print, printed later.

9 1/4 x 14 1/4 in. (23.5 x 36.2 cm)

Signed in ink in the margin.

Estimate

\$7,000 — 9,000

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Literature

Aperture, *Koudelka*, pl. 51

Photographs

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140

Manuel Álvarez Bravo

Colchón (Mattress)

1927

Platinum palladium print, printed later.

7 1/2 x 9 5/8 in. (19.1 x 24.4 cm)

Signed and inscribed 'Mexico' in pencil on the verso.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Photographs

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141

Manuel Álvarez Bravo

Fruta prohibida (Forbidden fruit)

1976

Platinum print.

7 1/4 x 9 5/8 in. (18.4 x 24.4 cm)

Signed and annotated 'Mexico' in pencil in the margin.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Photographs

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142

Ansel Adams

Mexican Girl, near Pescadero, California

circa 1958

Gelatin silver print, printed 1963-1970.

10 3/8 x 8 in. (26.4 x 20.3 cm)

Signed in pencil on the mount; Carmel credit stamp and title stamps (BMFA 7 and 8) with title and date in an unidentified hand in ink on the reverse of the mount.

Estimate

\$800 — 1,200

[Go to Lot](#)



Provenance

The Witkin Gallery, Inc., New York, 1979

Photographs

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A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

143

Minor White

Grand Tetons - Wyoming

1958

Gelatin silver print, printed later.

9 x 11 in. (22.9 x 27.9 cm)

Signed in pencil in the margin; titled and dated in
pencil on the reverse of the mount.

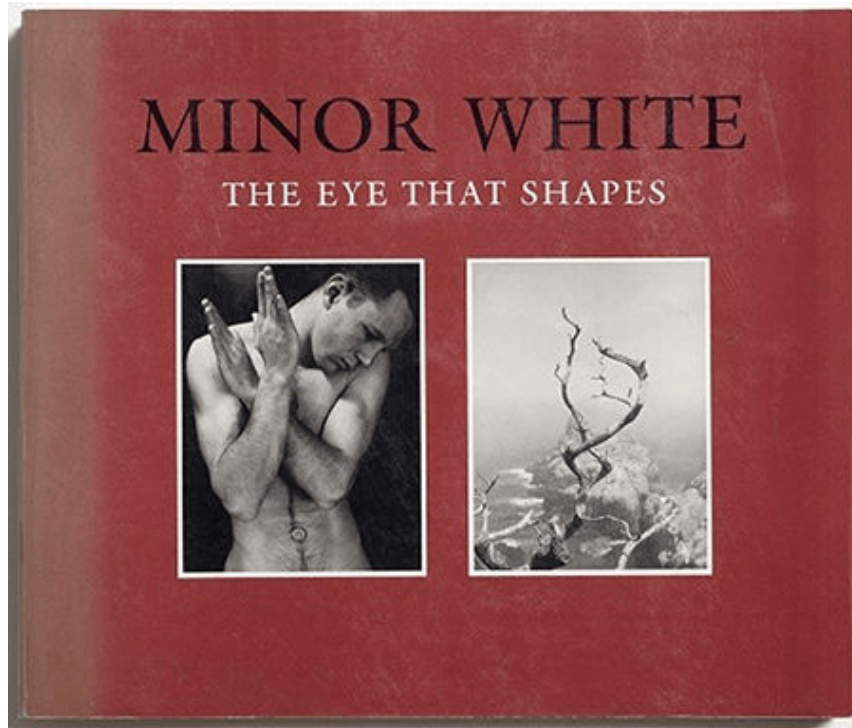
Estimate

\$10,000 — 15,000

[Go to Lot](#)



This photograph comes from the collection of the esteemed curator, teacher, and photographic historian, Peter C. Bunnell (1937-2021). Bunnell studied photography with Minor White at the Rochester Institute of Technology in the late 1950s. Originally intending to pursue fashion photography, it was his exposure to White that drew him to reconsider photography as vehicle for personal artistic expression. White became a mentor to Bunnell and recruited him to join the staff of *Aperture* magazine, the only periodical produced for, and by, photographers practicing the medium as a fine art. Bunnell gradually transitioned from being a photographer to studying the medium and its history, but his interest in – and friendship with – White endured until White's passing in 1976. Bunnell became the acknowledged expert on White's work, and his 1989 book *Minor White: The Eye That Shapes* still stands as the most complete single source of information on the photographer.



Peter C. Bunnell, *Minor White: The Eye That Shapes* (1989)

The remarkable selection of photographs offered in this auction as lots 143 through 167 all come from Bunnell's collection. After studying with White, and pursuing further degrees at Ohio University and Yale, he joined the staff of The Museum of Modern Art in 1960 as a collection cataloguer, becoming Associate Curator and then Curator of Photography. At MoMA he curated the noteworthy exhibitions *Photography as Printmaking* (1968), *Photography into Sculpture* (1970), and the first retrospective of the work of Clarence H. White (1971). In 1972, he was hired as the inaugural David Hunter McAlpin Professor of the History of Photography and Modern Art at Princeton University.

Bunnell served as Director of the Princeton University Art Museum from 1973 to 1978, and as Acting Director from 1998 to 2000, while also being the Museum's Curator of Photography throughout the entirety of his tenure. Bunnell built a broad-ranging collection of photographs at the Museum, the firsthand examination of which became a central element of the student experience in his classes and seminars. 'These photographs are used,' he said, 'they don't just sit around in boxes.' Bunnell published widely on many photographers and photographic subjects. He was the acknowledged authority on the work of both Minor White and Clarence H. White, and it was through him that the archives of these two major photographers now reside at Princeton. As a teacher and a mentor, Bunnell professionalized the study of photographic history, conferring a higher degree of rigor and status to the medium, and inspiring an entire generation of curators and photographers.

Bunnell also built a personal collection of photography over the course of his long career that reflects his vast and deep understanding of photography. Begun in the 1950s, before photography galleries and dealers were commonplace, the collection incorporates some outstanding rarities by Ansel Adams, his teacher and mentor Minor White, Edward Weston, Walker Evans, Alfred Stieglitz, Edward Steichen, Harry Callahan, Frederick Sommer, his friend Jerry Uelsmann, and many other photographers who touched his life or his sensibility in some important way. It is a deeply personal collection put together with a sense of joy and curiosity that includes both icons and lesser-known gems spanning the history of photography.

This auction's proceeds will be distributed to six institutions with whom Bunnell was associated—Rochester Institute of Technology, Ohio University, Yale University, The George Eastman Museum, The Museum of Modern Art, and Princeton University Art Museum—to establish endowments to support the study of photographic history.

Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey, acquired from the artist

Literature

Bunnell, *Minor White: The Eye That Shapes*, pl. 175

Martineau, *Minor White: Manifestations of the Spirit*, pl. 94

Hall, *Minor White: Rites & Passages*, pp. 26-27

Photographs

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A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

144

Ansel Adams

*Monolith, The Face of Half Dome, Yosemite National
Park*

1927

Gelatin silver print, printed no later than 1975.

19 3/8 x 14 3/8 in. (49.2 x 36.5 cm)

Signed in pencil on the mount; signed and inscribed
'For Peter Bunnell with Affectionate Appreciation for
his Devotion and Contributions to Photography!
Carmel, 6-2-75' in ink and Carmel credit stamp (BMFA
Stamp 11) with title and date in an unidentified hand in
ink on the reverse of the mount.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Gift of the photographer, 1975

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Newhall, *The Eloquent Light*, cover, p. 45

Stillman, *Ansel Adams: 400 Photographs*, cover, p. 35

Adams, *Yosemite and the Range of Light*, pl. 54

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 2

Museum of Fine Arts, Boston, *Ansel Adams: The Early Years*, pls. 6-7

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

145

Edward Weston

Shell and Rock - Arrangement

1931

Gelatin silver print, probably printed in the 1940s.

7 1/2 x 9 3/8 in. (19.1 x 23.8 cm)

Initialed and dated in pencil on the mount; signed,
titled, dated and negative number '15 S' in pencil on
the reverse mount.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, n.p., fig. 655

Maddow, *Edward Weston: Fifty Years*, pl. 135

Stebbins, *Edward Weston: Photography and Modernism*, p. 95, figure 18

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

146

Brett Weston

Dunes, Nevada

1954

Gelatin silver print.

7 5/8 x 9 1/2 in. (19.4 x 24.1 cm)

Signed and dated in pencil, titled in ink, and Gamma
Picture Agency credit stamp and notations in
unidentified hands in pencil on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



146

Brett Weston

Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

147

Edward Weston

Dunes, Oceano, California

1936

Gelatin silver print, probably printed in the 1940s.

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

Signed and dated in pencil on the mount; titled and
negative number '3150' in pencil on the reverse of the
mount.

Estimate

\$70,000 — 90,000

[Go to Lot](#)

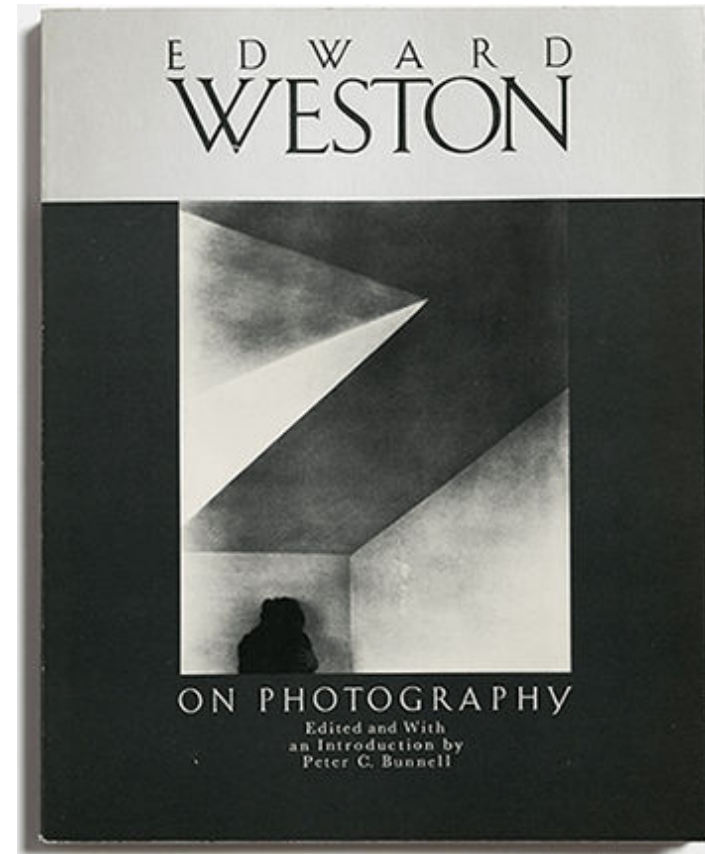


Edward Weston began his iconic series of studies of the dunes at Oceano in 1934 when he first visited the area. In his daybook entry for 20 April, he wrote: 'I made several dune negatives that mark a new epoch in my work. I must go back there—the material made for me!' The massive dunes at Oceano created an ever-shifting landscape of pure and unadorned form, and the subject matter was ideally suited to Weston's vision. In a state of constant change, reshaped continuously by wind and water, the dunes presented completely new subject matter to Weston on each visit over the ensuing years.

The photograph offered here is one of the most celebrated of his Oceano series. It is remarkable for its graceful shadows which add depth and drama to the image, and for Weston's meticulous management of sunlight to enhance the detail in the foreground and to delineate the ridge lines that recede into the distance. Weston included the image in his celebrated retrospective at The Museum of Modern Art, New York in 1946, and it was shown in *Supreme Instants: The Photography of Edward Weston*, an exhibition curated by Beaumont Newhall which originated at the Center for Creative Photography in 1956 and traveled to numerous other venues.

The sophistication of Weston's images is remarkable given the simplicity of his equipment. For landscape work he used one camera, an 8-by-10-inch view camera. He contact-printed the resulting negatives in the most rudimentary of darkrooms, using an electric lightbulb as the sole source of illumination for the exposure. Within these technical strictures, Weston found full creative freedom. In 1941, the photographer reflected upon his approach to the medium:

'Only long experience will enable the photographer to subordinate technical considerations to pictorial aims, but the task can be made immeasurably easier by selecting the simplest possible equipment and procedures and staying with them. Learning to see in terms of the field of one lens, the scale of one film and one paper, will accomplish a good deal more than gathering a smattering of knowledge about different sets of tools.' – Edward Weston, *Seeing Photographically*, 1943



Peter Bunnell, *Edward Weston on Photography* (1983)

Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*,
fig. 939

Newhall, *Supreme Instants: the Photography of Edward Weston*, cover, pl. 68

Stebbins, *Edward Weston: Photography and Modernism*, pl. 81

Markus, *Dune: Edward & Brett Weston*, p. 91

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

148

Edward Weston

Kelp, China Cove, Point Lobos

1940

Gelatin silver print.

9 5/8 x 7 5/8 in. (24.4 x 19.4 cm)

Signed and dated in pencil on the mount; annotated
'Seaweed' and negative number 'PL40-K-4' in pencil
on the reverse of the mount.

Estimate

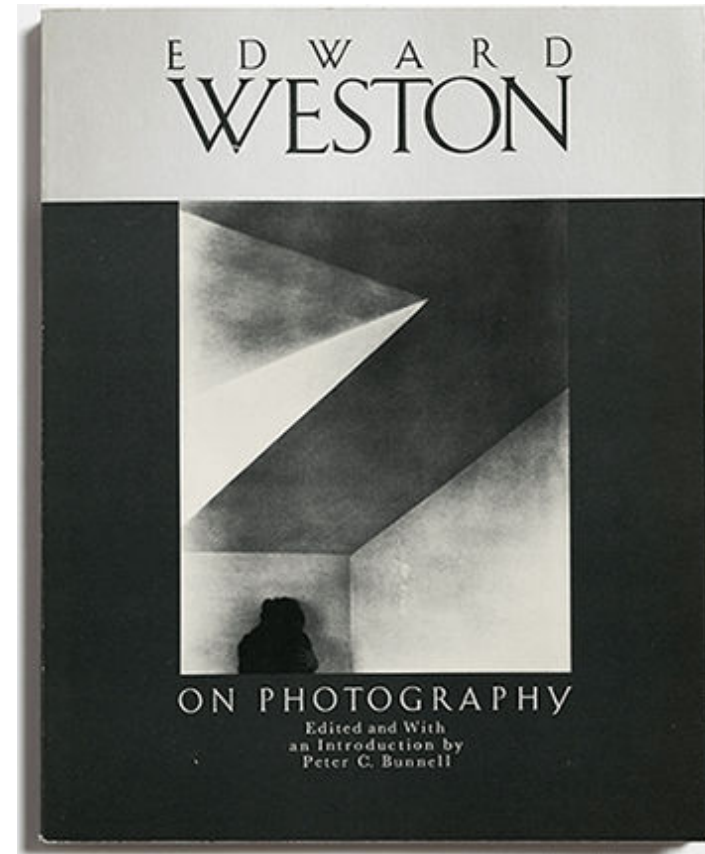
\$15,000 — 25,000

[Go to Lot](#)



In 1983, Peter Bunnell edited a compilation of Edward Weston's writings entitled, *Edward Weston on Photography* in which he gathered all of Weston's published writings from a lifetime as a working photographer. One of the last essays included by Bunnell is a 1941 piece called *Seeing Photographically* in which Weston reflects upon the necessity of both mastering and then moving beyond the technical aspects of photography:

'The photographer must learn from the outset to regard his process as a whole. He should not be concerned with the "right exposure," the "perfect negative," etc. Such notions are mere products of advertising mythology. Rather, he must learn the kind of negative necessary to produce a given kind of print, and then the kind of exposure and development necessary to produce that negative. When he knows how these needs are fulfilled for one kind of print, he must learn how to vary the process to produce other kinds of prints. Further he must learn to translate colors into their monochrome values, and learn to judge the strength and quality of light. With practice this kind of knowledge becomes intuitive; the photographer learns to see a scene or object in terms of his finished print without having to give conscious thought to the steps that will be necessary to carry it out' - Edward Weston, *Seeing Photographically*, 1943



Peter Bunnell, *Edward Weston on Photography* (1983)

Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 1530

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

149

Alfred Stieglitz

Poplars, Lake George

1932

Gelatin silver print, flush-mounted, mounted again and
in the original metal frame designed by George Of.

9 3/8 x 7 3/8 in. (23.8 x 18.7 cm)

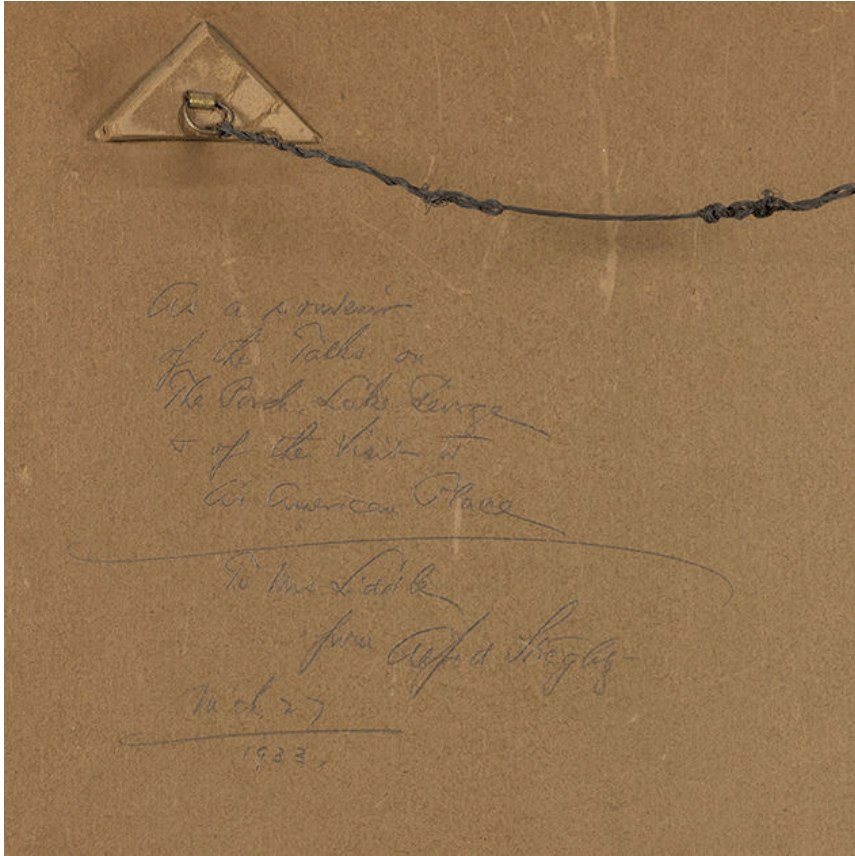
Signed, dated and inscribed 'As a souvenir of the Talks
on the Porch, Lake George, & of the visit at An
American Place, To Mrs. Liddle' in pencil on the reverse
of the frame.

Estimate

\$15,000 — 25,000

[Go to Lot](#)





Stieglitz inscription on the reverse of the frame.

Provenance

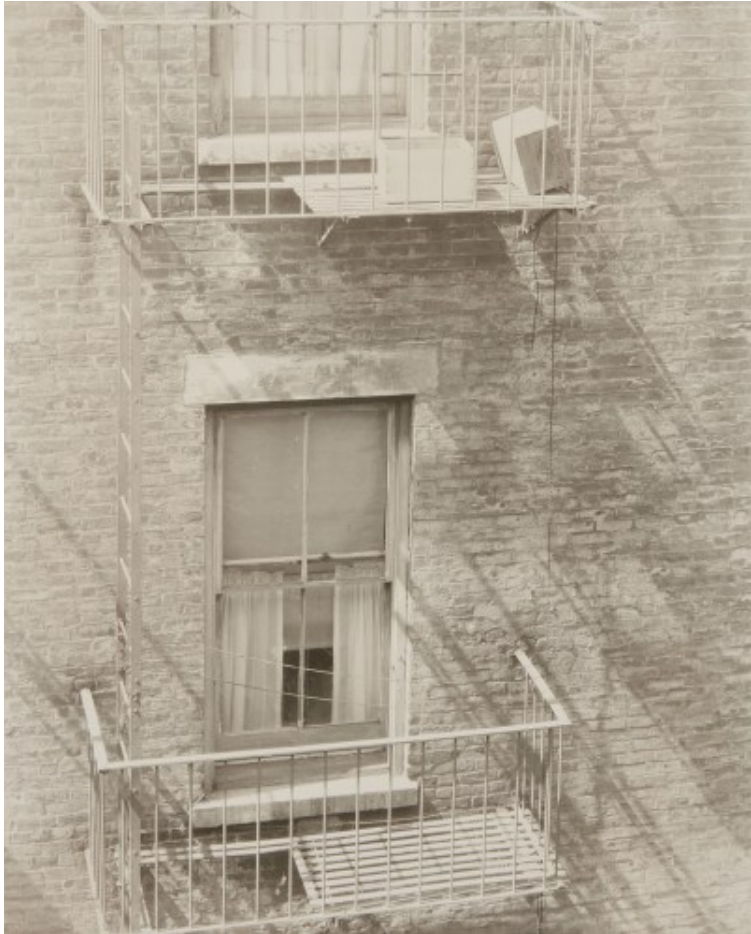
The photographer to Mrs. Liddle, 1933
Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Greenough, *Alfred Stieglitz: The Key Set, Volume Two*, cat. no. 1470

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

150

Edward Steichen

Laughing Boxes, West 86th St., New York City

1922

Gelatin silver print.

9 5/8 x 7 1/2 in. (24.4 x 19.1 cm)

Titled in an unidentified hand in pencil on the verso.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Steichen, *A Life in Photography*, pl. 90

Steichen, J., *Steichen's Legacy: Photographs, 1895 - 1973*, pl. 206

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

151

LOT OFFERED WITH NO RESERVE

Clarence H. White

Selected Images

1890s

Three platinum prints.

Each approximately 6 x 8 in. (15.2 x 20.3 cm) or the
reverse.

Two signed in pencil on the recto; one of the two
signed, titled and annotated with the photographer's
Newark, Ohio address in pencil on the reverse of the
mount.

Estimate

\$5,000 — 7,000 •

[Go to Lot](#)

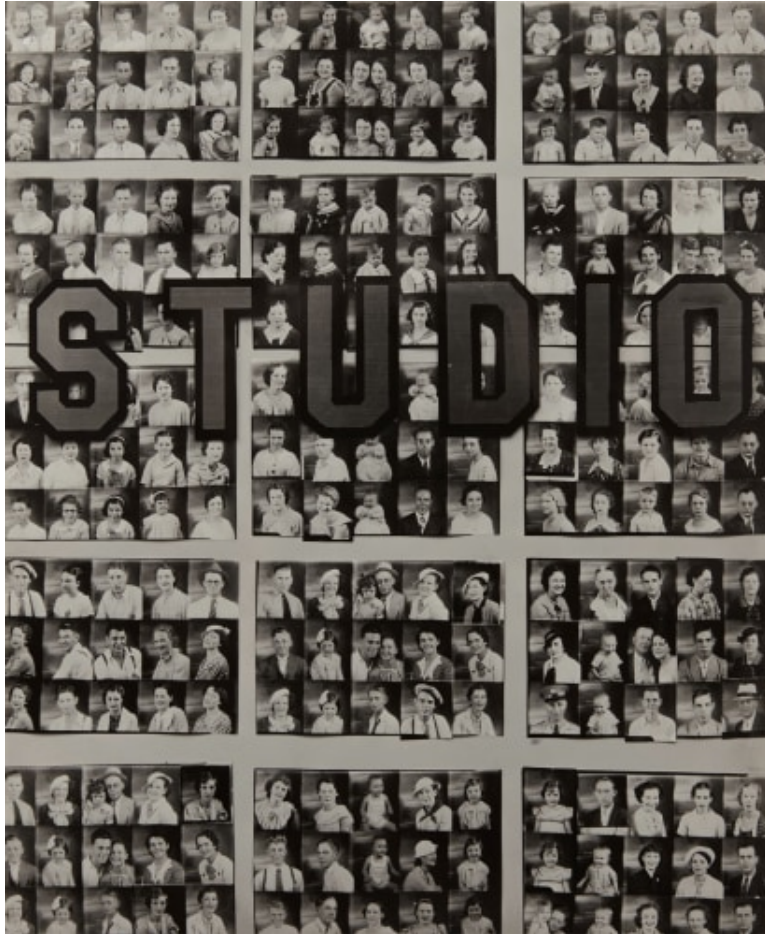


Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

152

Walker Evans

Penny Picture Display, Savannah

1936

Gelatin silver print, printed no later than 1942.

8 7/8 x 7 1/8 in. (22.5 x 18.1 cm)

The Farm Security Administration credit stamp and a
Museum of Modern Art Study Collection stamp on the
verso.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



The photograph offered here is a rare early print of one of Walker Evans's most celebrated images. It bears the stamp of the Farm Security Administration. In 1935, Evans was hired by Roy Stryker, head of the Information Division of the Resettlement Administration, a governmental agency of the New Deal, to document RA projects across the country. The RA was transferred in 1937 to the Farm Security Administration, with Stryker in charge of assigning photographers. Evans left the FSA later in 1937, although his photographs remained with the agency publication in newspapers and magazines. The FSA stamp on the verso of the present print indicates that it was made between 1937 and 1942, after which point the FSA was absorbed into the Office of War Information and the FSA stamps were retired.

Evans made this photograph after completing a series of assignments for Stryker in the Southern Atlantic states. On his trip back to Washington, Evans stopped in Savannah, Georgia, where he encountered a window display in the town's photo studio. In 1971, he reflected upon the making of this photograph in an interview conducted by Leslie Katz and published in *Art in America*:

'The only reason this photograph has any value is, an instinct is touched in it. "This is for me." It's like the meaning of a person. The singular importance of this spoke to me that way. It's uproariously funny, and very touching and very sad and very human. Documentary, very real, very complex, all these people had posed in front of the local studio camera, and I bring MY camera, and they all pose again together for me. That's a fabulous fact. I look at it and think, and think, and think about all those people.'

Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Walker Evans: Photographs for the Farm Security Administration 1935-1938, pl. 229

Walker Evans: First and Last, p. 127

Walker Evans at Work, , cover and p. 239

Keller, *Walker Evans: The Getty Museum Collection*, p. 161, no. 517

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

153

Walker Evans

Subway Portrait (young man in brimmed cap)

1941

Gelatin silver print.

5 1/8 x 7 5/8 in. (13 x 19.4 cm)

'1681 York Avenue, New York, N.Y. 10028' credit stamp
(Keller stamp I) and numerical notations in an
unidentified hand in ink on the reverse of the mount.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



In winter of 1938 Walker Evans began a series of photographs made in the New York City subways. Working with a small 35-millimeter Contax camera which could be easily concealed, and frequently in the company of fellow photographer Helen Levitt, Evans sought to push past the conventions of traditional portrait photography to capture what he called ‘true portraiture.’ This involved days spent on the trains, watching for passengers who interested him in some way, and surreptitiously capturing their images. For Evans, it was crucial that his subjects were unaware they were being photographed in order to capturing them unguarded, without artifice or performance. The resulting images are remarkable for their intimacy and immediacy.

This photograph was for years in the collection of Peter C. Bunnell, who wrote, ‘Walker Evans was a man of acute visual perception. He had a profound sense of American myth and a marvelous sensitivity to materials. He has become the progenitor of the contemporary approach to photographing that is most frequently referred to as documentary . . . His photographs strike us as more powerfully revealing of the time than those of many of his colleagues, and it is the static, frontal approach that Evans adopted that constitutes the manner of his realism’ – Peter Bunnell, ‘An Introduction to Walker Evans’ Work and His Recollections,’ *New Republic*, 13 November 1976.

The remarkable selection of photographs offered in this auction as lots 143 through 167 all come from the collection of Peter C. Bunnell (1937-2021), the pioneering curator, teacher, and photographic historian. Bunnell began his long career in photography as a student of Minor White’s at the Rochester Institute of Photography in the 1950s and was recruited by White to work on the seminal periodical of artistic photography, *Aperture*. He joined the staff of The Museum of Modern Art in 1960 as a collection cataloguer, becoming Associate Curator and then Curator of Photography. At MoMA he curated the noteworthy exhibitions *Photography as Printmaking* (1968), *Photography into Sculpture* (1970), and the first retrospective of the work of Clarence H. White (1971). In 1972, he was hired as the inaugural David Hunter McAlpin Professor of the History of Photography and Modern Art at Princeton University.

Bunnell served as Director of the Princeton University Art Museum from 1973 to 1978, and as Acting Director from 1998 to 2000, while also being the Museum’s Curator of Photography throughout the entirety of his tenure. Bunnell built a broad-ranging collection of photographs at the Museum, the firsthand examination of which became a central element of the student experience in his classes and seminars. ‘These photographs are used,’ he said, ‘they don’t just sit around in boxes.’ Bunnell published widely on many photographers and photographic subjects. He was the acknowledged authority on the work of both Minor White and Clarence H. White, and it was through him that the archives of these two major photographers now reside at Princeton. As a teacher and a mentor, Bunnell professionalized the study of photographic history, conferring a higher degree of rigor and status to the medium, and inspiring an entire generation of curators and photographers.

Bunnell also built a personal collection of photography over the course of his long career that reflects his vast and deep understanding of photography. Begun in the 1950s, before photography galleries and dealers were commonplace, the collection incorporates some outstanding rarities by

Ansel Adams, his teacher and mentor Minor White, Edward Weston, Walker Evans, Alfred Stieglitz, Edward Steichen, Harry Callahan, Frederick Sommer, his friend Jerry Uelsmann, and many other photographers who touched his life or his sensibility in some important way. It is a deeply personal collection put together with a sense of joy and curiosity that includes both icons and lesser-known gems spanning the history of photography.

This auction’s proceeds will be distributed to six institutions with whom Bunnell was associated—Rochester Institute of Technology, Ohio University, Yale University, The George Eastman Museum, The Museum of Modern Art, and Princeton University Art Museum—to establish endowments to support the study of photographic history.

Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Keller, *Walker Evans: The Getty Museum Collection*, pl. 701, there dated 1938-1941 (variant)

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

154

LOT OFFERED WITH NO RESERVE

W. Eugene Smith

Tracks

1955-1956

Gelatin silver print.

13 1/4 x 8 7/8 in. (33.7 x 22.5 cm)

'134 Old Post Road North, Croton-on-Hudson, N. Y.,

Croton 1-4890' credit, copyright and 'Personal

Exhibition Print Returnable on Demand' stamps on the
reverse.

Estimate

\$7,000 — 9,000 •

[Go to Lot](#)



Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL COLLECTION, PART 1

155

LOT OFFERED WITH NO RESERVE

Minor White

Selected Figure Studies of Tom Murphy, San Francisco

1947

Three gelatin silver prints, each mounted.

Each approximately 3 x 5 in. (7.6 x 12.7 cm) or the reverse.

Estimate

\$8,000 — 12,000 •

[Go to Lot](#)



Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey, acquired from the photographer

Literature

Bunnell, *Minor White: The Eye That Shapes*, pl. 18

Martineau, *Minor White: Manifestations of the Spirit*, pls. 25 and 36

Hall, *Minor White: Rites & Passages*, p. 71

Hershberger and Klochko, *The Time Between: The Sequences of Minor White*, nos. 1.2, 1.13, 1.21

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

156

LOT OFFERED WITH NO RESERVE

Jerry Uelsmann

Small Woods Where I Met Myself (Final Version)

1967

Gelatin silver print.

10 3/8 x 12 1/2 in. (26.4 x 31.8 cm)

Initialed, titled, and dated in pencil on the mount;
signed, titled, dated in ink and the photographer's
address label on the reverse.

Estimate

\$1,500 — 2,500 •

[Go to Lot](#)



Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey, acquired from the photographer

Literature

Bunnell, *Jerry N. Uelsmann: Silver Meditations*, n.p.

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

157

LOT OFFERED WITH NO RESERVE

Jerry Uelsmann

Apocalypse II

1967

Gelatin silver print.

10 1/4 x 13 in. (26 x 33 cm)

Initialed, titled and dated in pencil on the mount;
signed, titled and dated in ink and the photographer's
address label on the reverse of the mount.

Estimate

\$1,500 — 2,500 •

[Go to Lot](#)



157

Jerry Uelsmann

Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey, acquired from the photographer

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

158

LOT OFFERED WITH NO RESERVE

Robert Adams

Garden of the Gods, El Paso County, Colo.

1977

Gelatin silver print.

7 x 8 3/4 in. (17.8 x 22.2 cm)

Signed, titled, dated and inscribed 'For Peter Bunnell'
in pencil on the verso.

Estimate

\$7,000 — 9,000 •

[Go to Lot](#)



Provenance

Gift of the photographer, 1977

Collection of Peter C. Bunnell, Princeton, New Jersey

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

159

Lewis Baltz

Santa Cruz

1970

Gelatin silver print with black ink edges, mounted.
5 1/2 x 8 3/8 in. (14 x 21.3 cm)

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Steidl, *Lewis Baltz: The Prototype Works*, pl. 29

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

160

Harry Callahan

Collages

circa 1956

Gelatin silver print.

7 5/8 x 9 5/8 in. (19.4 x 24.4 cm)

Signed in pencil on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Peter C. Bunnell curated an exhibition of Harry Callahan's work at the American Pavilion at the 1978 Venice Biennale. The exhibition was accompanied by a printed catalogue published that same year with text by Bunnell. In his essay, Bunnell discusses two of Callahan's stated influences – László Moholy-Nagy and Walker Evans – and how their divergent practices combine in Callahan's work:

'This seeming polarity of influences and interest – Moholy-Nagy and Walker Evans – is not contradictory. Each artist projected an individualized stylization, and their views about the medium are becoming more widely comprehended today as we come to recognize that photography is such that the direct, so-called straight approach is no less manipulative than the more synthetic approach, which is erroneously associated with experimentation and exploitation. This attitude, however, has not always been widely held, and in the past these have been mutually distrustful traditions. It is because of their fusion in Callahan's work that a more sensible contemporary attitude has been forged. The fact that Callahan vests his most dramatic manipulative work in the camera, and not in the darkroom, places the locus where it belongs—with the vision of the photographer. We must understand that for most other photographers it is necessary to experience vision, but for Callahan, to see is vision.'



The remarkable selection of photographs offered in this auction as lots 143 through 167 all come from the collection of Peter C. Bunnell (1937-2021), the pioneering curator, teacher, and photographic historian. Bunnell began his long career in photography as a student of Minor White's at the Rochester Institute of Photography in the 1950s and was recruited by White to work on the seminal periodical of artistic photography, *Aperture*. He joined the staff of The Museum of Modern Art in 1960 as a collection cataloguer, becoming Associate Curator and then Curator of Photography. At MoMA he curated the noteworthy exhibitions *Photography as Printmaking* (1968), *Photography into Sculpture* (1970), and the first retrospective of the work of Clarence H. White (1971). In 1972, he was hired as the inaugural David Hunter McAlpin Professor of the History of Photography and Modern Art at Princeton University.

Bunnell served as Director of the Princeton University Art Museum from 1973 to 1978, and as Acting Director from 1998 to 2000, while also being the Museum's Curator of Photography throughout the entirety of his tenure. Bunnell built a broad-ranging collection of photographs at the Museum, the firsthand examination of which became a central element of the student experience in his classes and seminars. 'These photographs are used,' he said, 'they don't just sit around in boxes.' Bunnell published widely on many photographers and photographic subjects. He was the acknowledged authority on the work of both Minor White and Clarence H. White, and it was through him that the archives of these two major photographs now reside at Princeton. As a teacher and a mentor, Bunnell professionalized the study of photographic history, conferring a higher degree of rigor and status to the medium, and inspiring an entire generation of curators and photographers.

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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Szarkowski, *Callahan*, pl. 111

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

161

LOT OFFERED WITH NO RESERVE

Frederick Sommer

Valise d'Adam

1949

Gelatin silver print, printed later.

9 1/4 x 7 3/8 in. (23.5 x 18.7 cm)

Signed, titled and dated in pencil on the reverse of the
mount.

Estimate

\$7,000 — 9,000 •

[Go to Lot](#)



Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey, acquired from the photographer

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL COLLECTION, PART 1

162

Lee Friedlander

Selected Images

1967 and 1979

Two gelatin silver prints.

6 3/4 x 9 3/4 in. (17.1 x 24.8 cm)

4 1/2 x 6 3/4 in. (11.4 x 17.1 cm)

The first signed in pencil and credit reproduction limitation stamp on the verso; the second a postcard, signed, inscribed, and addressed to Peter Bunnell in red ink and postmarked '13 Nov. 1979' on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



162

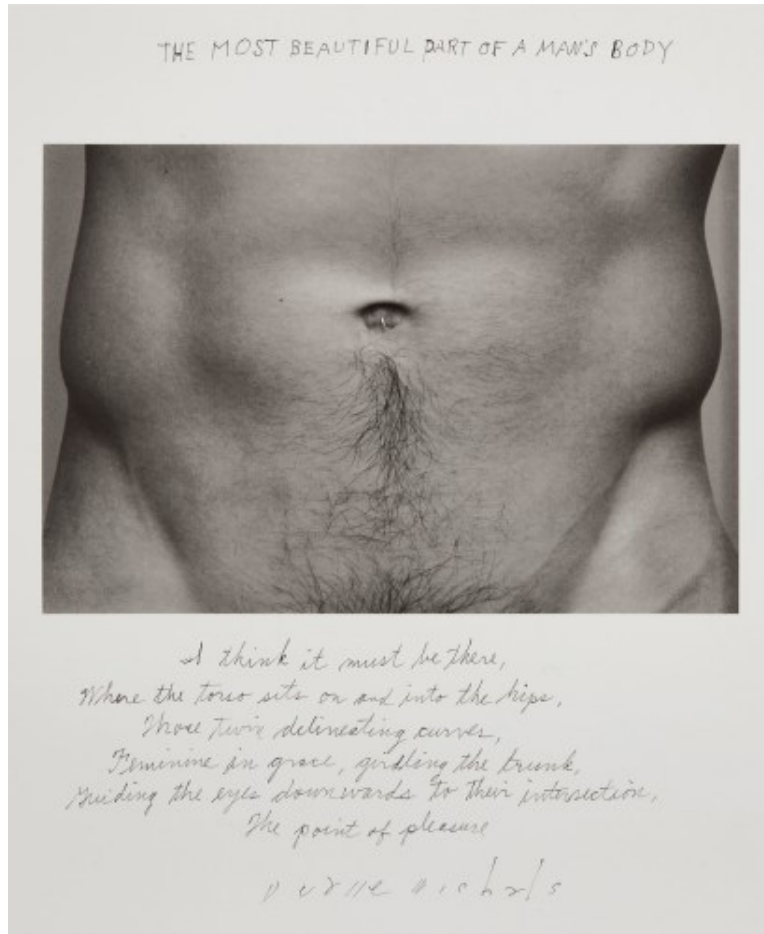
Lee Friedlander

Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey, acquired from the photographer

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

163

LOT OFFERED WITH NO RESERVE

Duane Michals

The Most Beautiful Part of a Man's Body

1986

Gelatin silver print, printed 2000.

4 7/8 x 7 1/8 in. (12.4 x 18.1 cm)

Signed, titled and extensively captioned in ink in the
margin.

Estimate

\$8,000 — 12,000 •

[Go to Lot](#)



163

Duane Michals

Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey, acquired from the photographer, 2000

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

164

LOT OFFERED WITH NO RESERVE

Mark Morrisroe

Untitled, NYC (Jonathan and Stafanelli)

1985

Chromogenic print with applied ink.

15 7/8 x 19 7/8 in. (40.3 x 50.5 cm)

Signed, titled and dated in ink on the recto.

Estimate

\$7,000 — 9,000 •

[Go to Lot](#)



164

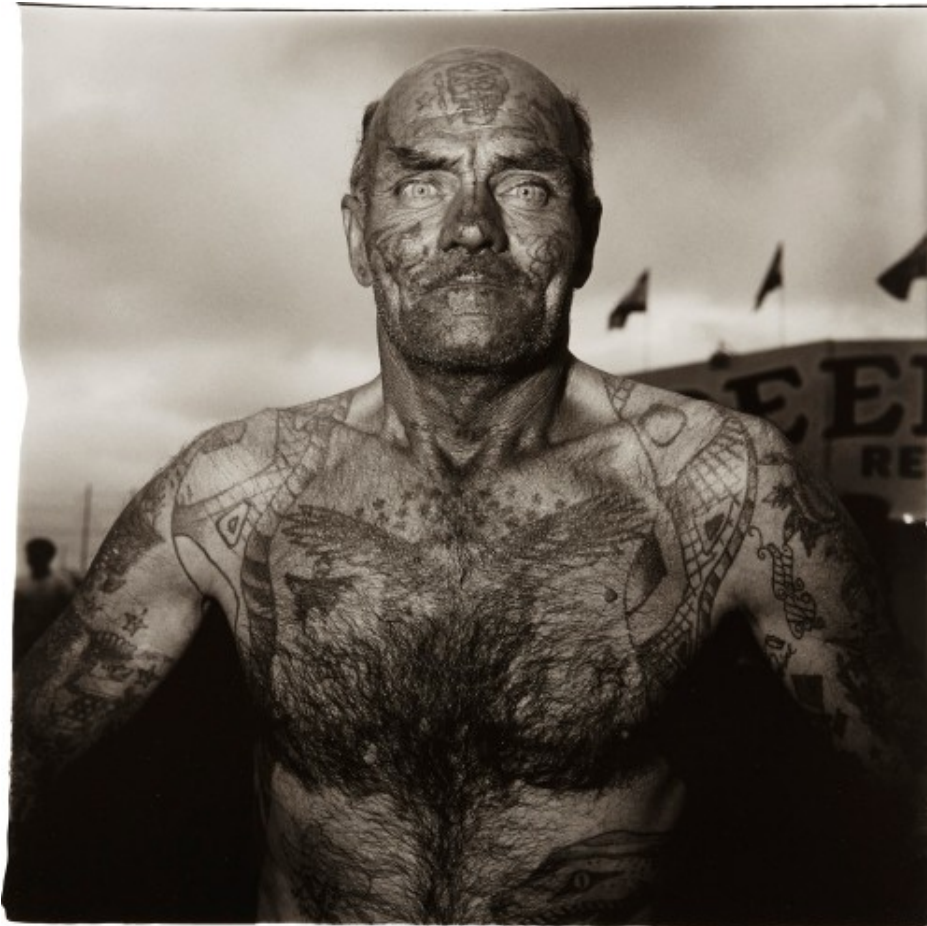
Mark Morrisroe

Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

165

Diane Arbus

Tattooed Man at a Carnival, MD.

1970

Gelatin silver print, printed later by Neil Selkirk.

14 1/2 x 14 1/2 in. (36.8 x 36.8 cm)

Stamped 'A Diane Arbus photograph,' signed, titled,
dated by Doon Arbus, Executor, in ink and
reproduction limitation stamp on the verso. One from
an edition of 75.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 231

Aperture, *Diane Arbus*, n.p.

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

166

LOT OFFERED WITH NO RESERVE

Art Sinsabaugh

Peter #34

1970

Gelatin silver print.

11 x 19 1/2 in. (27.9 x 49.5 cm)

Signed, titled and dated in pencil on the mount; titled
in pencil on the reverse of the mount.

Estimate

\$1,000 — 1,500 •

[Go to Lot](#)



Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey, acquired from the photographer

Photographs

New York Auction / 12 October 2022 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 1

167

LOT OFFERED WITH NO RESERVE

Richard Avedon

*Selected Images of Peter Bunnell, Museum Director,
New York City*

1977

Two gelatin silver prints.

Each 9 3/4 x 7 5/8 in. (24.8 x 19.4 cm)

Both signed in pencil, title, date, negative number and
copyright credit reproduction limitation stamps on the
verso.

Estimate

\$6,000 — 8,000 •

[Go to Lot](#)



167

Richard Avedon

Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF AMERICAN ART SOLD TO BENEFIT ACQUISITIONS FUNDS

168

Ansel Adams

Moonrise, Hernandez, New Mexico

1941

Gelatin silver print, probably printed late 1950s or early 1960s.

19 3/8 x 25 3/4 in. (49.2 x 65.4 cm)

Signed in ink on the mount; Carmel credit and printing information stamps (BMFA stamps 7 and 8), 'Garick Fine Arts, Inc., c/o 1811 Pine Street, Phila., Pa., 19103' stamp, and titled in an unidentified hand in ink on the reverse of the mount.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



Driving through New Mexico on a late afternoon in the fall of 1941, Ansel Adams stopped on the side of the road and hastily set up camera and tripod atop his car to capture a small village illuminated by the last rays of the setting sun. The resulting photograph, *Moonrise, Hernandez, New Mexico*, is one of the most celebrated images of his career and has become a touchstone of 20th-century photography. *Moonrise* was first reproduced in *U.S. Camera* in 1943 where it inspired a great deal of acclaim, but Adams for the most part declined requests for it because the negative was profoundly difficult to work with and required an extensive course of burning and dodging to yield a print that met his high standards. Yet requests kept coming. In 1948 he took the radical step of reprocessing the negative to intensify its tonalities and to facilitate the production of perfect prints. After the successful reprocessing he began, very slowly, to fulfill print orders. Even so, prints of *Moonrise*, in any format, made before the 1970s are very rare. Adams biographer Mary Street Alinder states that the majority of prints of *Moonrise* were made after 1970, at which point the market for fine art photography had been established and Adams had earned his place in the pantheon of great photographers.

The large-format 1960s print of *Moonrise* offered here presents an especially nuanced rendering of the negative. Adams's printing of *Moonrise* evolved over the decades. Earlier prints show a gradual tonal scale with an emphasis on the mid-tones and more detail in the sky; later prints are far more dramatic tonally, with deeper blacks and brighter whites, in keeping with the general trend in Adams's print-making style. The present print captures the subtleties of the earlier prints while incorporating the dramatic tonality that would become a hallmark of his later printing style.

In addition to Adams's stamps on the reverse of this print's mount, it also bears the stamp of Garick Fine Arts, a gallery in Philadelphia. While Garick Fine Arts typically handled paintings, sculpture, and prints, a June 1969 article in the *Philadelphia Inquirer* reported that the gallery would begin exhibiting photography. The article notes:

'This has been a season with much ado about photography as a fine art in Philadelphia. First we saw the Alfred Stieglitz Center of Photography at the Philadelphia Museum of Art move into full swing producing exhibits and adding to its archives. Now these efforts are beginning to stimulate related activity at the local commercial gallery level. A case in point is a series of exhibitions "Summer at Garick," which will inaugurate a new art gallery, Garick Fine Arts, at 1811 Pine St. this week' ('Exhibits of Photos Launch the Garick,' *The Philadelphia Inquirer*, Sunday, June 8, 1969).

Provenance

Garick Fine Arts, Philadelphia

Private Collection, Pennsylvania

Phillips de Pury & Company, New York, 27 April 2005, lot 18

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Literature

Adams, *Ansel Adams: The Making of 40 Photographs*, p. 40

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 32

Haas, Senf, *Ansel Adams*, pl. 37 and p. 146

Little, Brown and Company, *Ansel Adams: The Grand Canyon and the Southwest*, frontispiece

Stillman, *Ansel Adams: 400 Photographs*, p. 175

Szarkowski, *Ansel Adams at 100*, pl. 96

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

169

Ansel Adams

Clearing Storm, Sonoma County Hills, California

1951

Gelatin silver print from *Portfolio Four: What Majestic
Word*, printed 1963.

9 x 11 1/2 in. (22.9 x 29.2 cm)

Signed in pencil on the mount; the printed *Portfolio
Four* label and numbered '246' in an unidentified hand
in red ink on the reverse of the mount.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Private Collection, Texas, 2011

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Literature

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 68

Szarkowski, *The Portfolios of Ansel Adams*, Portfolio Four, pl. 7

Stillman, *Ansel Adams: 400 Photographs*, pl. 330

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

170

Ansel Adams

*Clearing Winter Storm, Yosemite National Park,
California*

1944

Gelatin silver print, printed no later than 1975.

15 1/2 x 19 1/4 in. (39.4 x 48.9 cm)

Signed in pencil on the mount; signed, dated, inscribed
'For Bill Lewis' in ink and Carmel credit stamp (BMFA
stamp 11) with title and date in an unidentified hand in
ink on the reverse of the mount.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

The photographer to Bill Lewis, 1975

Etherton Gallery, Tucson, 2011

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Literature

Stillman, *Ansel Adams: 400 Photographs*, p. 123, there dated 1937

Szarkowski, *Ansel Adams at 100*, pl. 89 there dated 1942 or later

Szarkowski, *The Portfolios of Ansel Adams*, Portfolio Three, pl. 9

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF AMERICAN ART SOLD TO BENEFIT ACQUISITION FUNDS

171

Edward Weston

Selected Nude Studies

1922-1936

Three prints, comprising two platinum prints printed later by Cole Weston, Sal Lopes, and Richard Benson in 1977, and one gelatin silver print printed later by Cole Weston.

Each approximately 7 1/2 x 9 1/2 in. (19.1 x 24.1 cm) or the reverse.

Each signed, titled, dated and numbered by Cole Weston and Edward Weston signature stamps on the reverse of the mount or mat.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

The Cole Weston Trust

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

172

Ruth Bernhard

In the Box, Horizontal

1962

Gelatin silver print, printed later.

7 1/2 x 13 1/2 in. (19.1 x 34.3 cm)

Signed in pencil on the mount; signed, titled and dated
in pencil on the reverse of the mount.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Ruth Bernhard

Provenance

Charles A. Hartman Fine Art, Portland, Oregon, 2008

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Literature

Chronicle Books, *Ruth Bernhard: The Eternal Body*, back cover and pl. 19

Mitchell, *Ruth Bernhard: Between Art & Life*, p. 104

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF AMERICAN ART SOLD TO BENEFIT ACQUISITION FUNDS

173

Edward Weston

Selected Nude Studies

1927-1943

Three gelatin silver prints, two printed later by Cole Weston, one printed later by Kim Weston.

Each approximately 7 1/4 x 9 1/4 in. (18.4 x 23.5 cm) or the reverse.

Signed, titled, dated and numbered by Cole Weston or Kim Weston in pencil and Edward Weston signature stamps on the reverse of the mounts.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

The Cole Weston Trust

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

174

Alfred Stieglitz

Stieglitz Memorial Portfolio

1864-1946

New York: Twice a Year Press, 1947.

18 offset lithographic reproductions of photographs.

Various sizes to 8 x 10 1/2 in. (20.3 x 26.7 cm)

Each with printed plate number in the margin. As

issued with the text volume of tributes to Alfred
Stieglitz. Enclosed within the black board portfolio

with printed title label and ties. One from an edition of
1500.

Estimate

\$150 — 250

[Go to Lot](#)



Provenance

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

175

Edward Curtis

Selected Portraits of Native Americans

1900-1930

Seven gelatin silver print, printed later.

Each approximately 7 3/4 x 5 3/4 in. (19.7 x 14.6 cm).

Each numbered in the negative; each variously titled
and annotated in unidentified hands in ink and pencil
on the the verso.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



175

Edward Curtis

Provenance

Private Collection, Texas, 2007

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

176

André Kertész

Untitled, Paris

1932-1936

Gelatin silver print.

9 3/8 x 7 in. (23.8 x 17.8 cm)

'32 bis, rue du Cotentin, Paris XV' copyright stamp
(Phillips Paris stamp 4), A. B. C. Press Service stamp,
and credited in an unidentified hand in pencil on the
verso.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



"Technique isn't important. Technique is in the blood. Events and mood are more important than good light and the happening is what is important." —André Kertész

In 1925 André Kertész moved from his childhood home in Hungary to the modern metropolis of Paris. Adept with a camera but speaking little French, Kertész lived within a community of expatriate Hungarians while exploring the city of light with his camera. He picked up commercial assignments and made personal images when he was able. Kertész's status as an outsider during his Paris years is mirrored in this image, in which the foremost figure is isolated against a less distinct, but still readable, Paris street. The photograph perfectly demonstrates the quality of work that Kertész created in Paris. His great talent was in creating a visual poetry of remarkable subtlety out of alienation, and coaxing a unique aesthetic order out of a disorderly world.

The photographs in this sale offered as lots 168 through 186 come from the collection of the Amon Carter Museum of American Art and are being sold to benefit acquisition funds. Photography has been a focus of the museum since its founding in 1961 when Dorothea Lange approached the museum about acquiring her portraits of Western painter Charles Russell. Director Mitchell A. Wilder readily made the acquisition, initiating an active engagement with photography and photographers that continues today. In its history, the museum has pursued ambitious exhibition and publication programs, including Marnie Sandweiss's groundbreaking *Photography in Nineteenth Century America* (1991) and John Rohrbach's definitive *Color: American Photography Transformed* (2013). It was the Amon Carter Museum that commissioned Richard Avedon to produce the series of portraits exhibited and published in 1985 as *In the American West*.

Driven by a succession of dynamic photography curators, the Amon Carter early-on established a robust photography acquisition program, collecting singular masterworks as well as entire archives. The collection now encompasses more than 45,000 exhibition-quality photographs ranging from one of the first photographs created in the United States to works made as recently as this year. It also includes eight artist archives – including those of Laura Gilpin, Carlotta Corpron, Eliot Porter, and Karl Struss – that allow scholars opportunities to delve deeply into the working methods of these seminal photographers.

Provenance

Collection of Steven Leiber, San Francisco
 Private Collection, New York
 Phillips de Pury & Company New York, 4 April 2012, lot 5
 Private Collection, Texas
 Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Literature

Quasha, *Paris in the Twenties and Thirties*, frontispiece

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

177

André Kertész

Martinique

1972

Gelatin silver print, printed later.

10 1/2 x 13 3/4 in. (26.7 x 34.9 cm)

Signed, titled and dated in pencil on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Smith Anderson North, San Anselmo, California, 2010

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Literature

Kertész, *Diary of Light*, pl. 140

Borhan, *André Kertész, His Life and Work*, p. 321

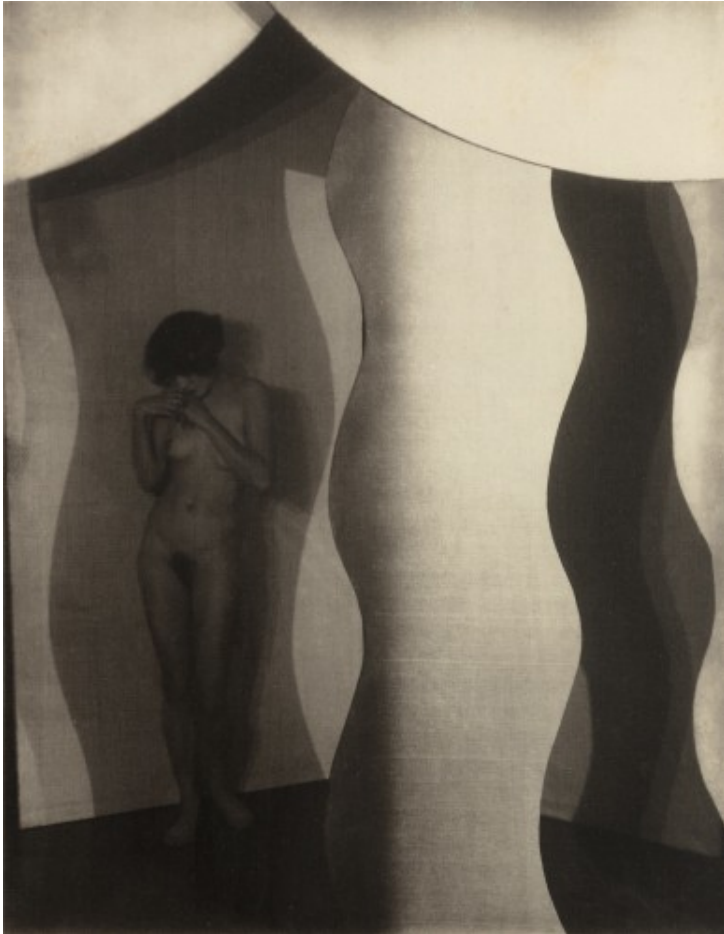
Corkin, *André Kertész, A Lifetime of Perception*, p. 115

Greenough, Gurbo and Kennel, *André Kertész*, pl. 106

Ducrot, *André Kertész, Sixty Years of Photography*, p. 224

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

178

František Drtikol

Nude

1925

Pigment print, flush-mounted.

11 3/8 x 8 7/8 in. (28.9 x 22.5 cm)

Signed and dated in pencil on the secondary mount.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



In the 1920s and 30s Czech photographer František Drtikol created a highly accomplished body of work that included a significant subset of dynamic and evocative nude studies, such as the one offered here. Defying categorization into any of the specific artistic movements of the era, Drtikol's work stands at the forefront of Czech expressionism in the early-mid 20th century. In this nude study, made during Drtikol's most productive period in the 1920s, he deploys a female nude against a stage set of abstract geometric forms, creating an entirely distinctive composition.

The difficult and labor-intensive pigment print process, of which the present lot is an example, was the technique that Drtikol used throughout his career but almost exclusively during this important period in the 1920s. While he had earlier embraced more painterly methods of printing – often combining bromoil and multi-color pigment in a single print – he found the pigment print process alone to be the truest way to represent the female form in space as his vision moved away from Pictorialism towards a more Modernist approach to photography.

Provenance

Howard Greenberg Gallery, New York

Private Collection

Phillips, New York, 1 April 2015, lot 9

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Literature

Drtikol, *František Drtikol: Pracovní kniha Fotografii*, n.p. for variants

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

179

Flor Garduño

Vestido Eterno, Mexico

1999

Carbon print.

40 3/4 x 39 1/8 in. (103.5 x 99.4 cm)

Overall 52 3/8 x 50 3/4 in. (133 x 128.9 cm)

Signed, titled, dated and numbered 2/10 on the verso.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Private Collection, Texas, acquired from the photographer, 2012

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

180

Dodo Jin Ming

Selected Images from the Free Element series

2001-2002

Four gelatin silver prints.

Each approximately 10 1/4 x 13 3/8 in. (26 x 34 cm).

Each signed, titled, dated and numbered 4/33 in pencil
on the reverse of the mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Solomon Fine Art, 2005

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

181

Sebastião Salgado

The Gold Mine, Serra Pelada, State of Para, Brazil

1986

Gelatin silver print, printed 2007.

31 x 20 3/8 in. (78.7 x 51.8 cm)

Signed, dated and annotated 'Brasil' in pencil on the
verso.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Peter Fetterman Gallery, Santa Monica

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Literature

Aperture, *Sebastião Salgado: Workers, An Archaeology of the Industrial Age*. p. 314

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

182

Sebastião Salgado

*Iceberg Between Paulet Island and the Shetland
Islands, Antarctica*

2005

Gelatin silver print, printed 2007.

21 1/2 x 29 3/4 in. (54.6 x 75.6 cm)

Signed, dated and annotated 'Antartica' in pencil on
the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Peter Fetterman Gallery, Santa Monica

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

183

Edward Burtynsky

*Rock of Ages # 14, Abandoned Granite Section, E.L.
Smith Quarry, Barre, Vermont*

1992

Chromogenic print, printed 2001.

40 x 50 in. (101.6 x 127 cm)

Overall 49 x 59 in. (124.5 x 149.9 cm)

Signed in ink, printed title, date and number AP1 on an
artist's label affixed to the reverse of the backing
board. One from an edition of 5 plus 2 artist's proofs.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Robert Koch Gallery, San Francisco, 2007

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

184

William Eggleston

Morton, Mississippi

circa 1972

Dye transfer print, printed 1986.

20 3/4 x 13 3/4 in. (52.7 x 34.9 cm)

Signed in ink, 'William Eggleston's Guide' and edition
stamps on the verso. Number 5 from an edition of 11.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



In 1976, John Szarkowski organized the first solo exhibition of William Eggleston's work at The Museum of Modern Art. The photographs in *William Eggleston's Guide*, rendered as deeply saturated dye-transfer prints, confounded much of the photography world at the time. Color was generally associated with commercial – not fine art – photography, and Eggleston's quotidian and quirky choice of subject matter was at odds with what was then regarded as serious photography. But the exhibition and the associated book have since become touchstones of 20th century photography, and Eggleston's subtle and masterfully printed work is now understood as a continuation and modernization of the 'anti-graphic' approach pioneered by Walker Evans, Henri Cartier-Bresson, and others. *Morton, Mississippi*, was featured in the exhibition and the book, and shows the photographer working at the peak of his abilities. The benign subject within his quaint surroundings is given a hint of menace by the presence of the revolver he holds.

John Rohrbach, Senior Curator of Photographs at the Amon Carter and an authority of color photography, notes that Eggleston found his ideal print medium in the dye transfer – also known as dye imbibition – process. He writes:

'Just as [Eliot] Porter had recognized years earlier, the dye imbibition process allowed Eggleston to draw attention to color without making it the subject of the photograph. It enabled his colors to describe and hover, actively shaping the emotional tenor of his images without getting in the way of subject' (John Rohrbach, *Color: American Photography Transformed*, pp. 155-6).

Literature

Szarkowski, *William Eggleston's Guide*, pp. 100-101

Hasselblad Center, *William Eggleston*, pl. 37

Thames & Hudson, *William Eggleston*, p. 97

Whitney Museum of American Art, *William Eggleston: Democratic Camera, Photographs and Video, 1961-2008*, p. 76



William Eggleston's Guide, exhibition catalogue (1976)

Provenance

Cheim & Read, New York, 2017

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITIONS
FUNDS

185

Ruud van Empel

Venus #2

2006

Dye destruction print, Diasec mounted.

57 x 33 in. (144.8 x 83.8 cm)

Signed, titled, dated and numbered 9/10 in ink on an
artist's label affixed to the reverse of the flush-mount.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Stux Gallery, New York, 2009

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Literature

PhotoWorks International, *Ruud Van Empel: Photoworks 1995-2010*, p. 97

Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

186

Ruud van Empel

World #30

2008

Dye destruction print, Diasec mounted.

46 5/8 x 33 1/8 in. (118.4 x 84.1 cm)

Signed, titled, dated and numbered 7/13 in ink on an
artist's label affixed to the reverse of the flush-mount.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Stux Gallery, New York, 2009

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Photographs

New York Auction / 12 October 2022 / 10am EDT



187

Minor White

Sequence 16: Steely the Barb of Infinity

1960

A sequence of 12 gelatin silver prints.

Various sizes to 11 1/2 x 9 in. (29.2 x 22.9 cm)

Each numbered sequentially in pencil on the reverse of the mount. Accompanied by two folio sheets, the first signed, dated, titled 'Steely this Barb,' and inscribed 'You cannot take from me anything that I will not give you,' and the second signed, dated, titled 'Steely the Barb,' and inscribed 'For Herb, Hound of Heaven, in evidence' in pencil.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



This example of *Sequence 16: Steely the Barb of Infinity* is part of a remarkable trove of photographs given by Minor White to Herbert Hamilton, a student of White's at the Rochester Institute of Technology in the 1950s and early 1960s. Hamilton was part of the tight-knit circle of students around White who studied photography with him, both inside and outside the classroom, and became involved with White's curricular and extracurricular endeavors. He was recruited by White to work on *Aperture* magazine, for which White served as editor, and was put in charge of subscriptions and distribution and listed on the masthead from 1959 to 1961. Hamilton assisted White with the photographic workshops he conducted outside of his prescribed coursework, and Hamilton lived for a time at White's apartment at 72 North Union Street.

Early in his career, White began combining individual photographs into suites which he called *Sequences*. In these ordered groups, each photograph was contingent upon the others to create a unifying and non-linear narrative. For White, a carefully ordered sequence of photographs could create a more complex, evocative, and even spiritual experience for the viewer than could be achieved with a single photograph. Peter C. Bunnell, the dean of White scholarship, wrote:

'Grouping photographs was Minor White's preferred mode of presentation, and the sequence, of all his arrangements, was his most sophisticated form of pictorial expression. . . [Sequences] need to be studied in a state of concentration, or heightened awareness, and involve recognition of both the content and feeling, the intellectual and emotional aspects, of each image in relation to its adjacent images. However, one must read the images as an ensemble, in their cumulative assertion of a complex and interconnected idea, to sense the import of the artist's statement' (Bunnell, *Minor White: The Eye That Shapes*, p. 231).

Bunnell and other scholars of White's work have noted that he undertook *Sequence 16* after the collapse of a relationship with a male student. White subsumed the emotional turmoil created by this romantic break into the creation of *Sequence 16*. Photographing in the Rochester area, and in Stony Brook State Park near Dansville, the images in this sequence balance documentation with abstraction. The sequence is anchored by two overtly figurative images – the snow-shrouded waterfall as the first plate, and the brilliant Haags Alley as the tenth – while the other images can be read, to varying degrees, as abstractions, although they are in fact photographically accurate documents of objects in front of White's lens. The overall motif in *Sequence 16* is one of winter, and White exploits the pictorial potential of snow, ice, and water to expressive perfection. The full title of this group, *Sequence 16: Steely the Barb of Infinity*, borrows from Charles Baudelaire, 'There is no more steely a barb than that of the infinite.' Photography, in sequence, provided White with a vocabulary to express the ineffable.

White completed *Sequence 16* in 1960, the same year he sent these prints to Herbert Hamilton. While White would continue to work on *Sequence 16* in the coming years, making image substitutions and additions, Hamilton's example is surely one of the earliest complete versions extant. It is accompanied by two folio sheets signed and copiously inscribed in White's flowing script. On one sheet, White writes, 'You cannot take from me anything I will not give you,' underscoring White's highly personalized conception of photography, as well as his generosity. On

the other sheet, he refers to Hamilton as 'Hound of Heaven,' likely a reference to Francis Thompson's late-nineteenth-century poem of that title, whose religious themes dovetail with White's own esoteric spirituality.

Despite the fact the sequence was central to Minor White's practice of photography, full and intact sequences such as this appear on the market infrequently. As of this writing, it is believed that no other example of *Sequence 16: Steely the Barb of Infinity* has appeared at auction.

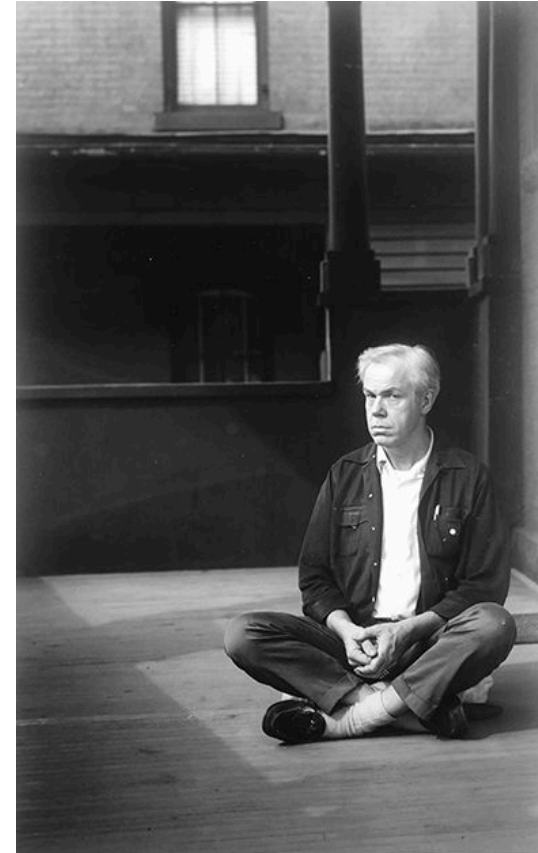


Minor White, *Herbert Hamilton, Rochester*, 1959 Reproduced with permission by The Minor White Archive, Princeton University Art Museum, bequest of Minor White © Trustees of Princeton University

White and Hamilton maintained close contact into the 1960s. Correspondence between the two men, in the possession of Hamilton's descendants, reveals a close and intimate relationship. The letters address the nature of their respective photographic work, cover quotidian matters pertaining to *Aperture*, and – on White's side – offer the occasional poem. In 1960, Hamilton married Margaret 'Peggy' Clousten, and remained in Rochester to complete his studies with White at RIT before leaving for Boston in 1962 for graduate study at Boston University and to initiate his career as a professional photographer.

Hamilton was an accomplished photographer whose work was frequently exhibited, most notably in the 1960 Museum of Modern Art exhibition *The Sense of Abstraction* where his photographs hung alongside those of White, Edward Weston, Harry Callahan, Edmund Teske, Aaron Siskind, Ray Metzker, and others pushing the boundaries of photographic expression. A one-man exhibition of Hamilton's work was mounted at Boston University in 1963. Several of his images were published in *Aperture*, from 1960 to 1970. Hamilton maintained an active career as a freelance photographer and teacher, conducting courses at Boston University and the Art Institute of Boston. The 1973 course catalogue for the latter notes that Hamilton was currently Museum Photographer for the Museum of Fine Arts, Boston.

Over the years, White periodically sent his protégé photographs, including the sequence offered here, as well as those in Lots 188 through 192.



Herbert Hamilton, *Portrait of Minor White*, 1961

Provenance

Gift of the photographer to Herbert Hamilton, 1960

By descent to the present owner

Literature

White, *Mirrors, Messages, Manifestations: Photographs and Writings, 1939-1968*, pls. 132, 133, 135, 136, 137, 138, 140, 141

Bunnell, *Minor White: The Eye That Shapes*, pls. 53 and 116, p. 261, fig. 60, and p. 262, fig. 61

Martineau, *Minor White: Manifestations of the Spirit*, pls. 106, 108, 110, 111, 112, 113

Hall, *Minor White: Rites & Passages*, p. 9

Hershberger and Klochko, *The Time Between: The Sequences of Minor White*, cf. nos. 9.1 through 9.8

Photographs

New York Auction / 12 October 2022 / 10am EDT



188

Minor White

Bullet Holes, Middle Canyon, Capitol Reef National Park, Utah

1961

Gelatin silver print.

6 1/8 x 9 1/2 in. (15.6 x 24.1 cm)

Signed 'Minor' and dated in pencil on the mount; signed, inscribed 'For Herb 'n' Peggy, with love' and dated in ink on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Gift of the photographer to Herbert Hamilton, 1961

By descent to the present owner

Literature

Peter C. Bunnell, *Minor White: The Eye That Shapes* (Princeton: Princeton University Art Museum), (1989)

White, Minor. *Mirrors, Messages, Manifestations: Photographs and Writings, 1939-1968*. Aperture, 1982, pl. 160

White, Minor, and James Baker Hall. *Minor White: Rites and Passage*. Aperture, 1978, pl. 37

Photographs

New York Auction / 12 October 2022 / 10am EDT



189

Minor White

Peeled Paint, Rochester, New York

1959

Gelatin silver print.

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

Signed and inscribed 'For Herb -- Zone Mate -- at the New Year, 1959' and 'Hi' in ink on the reverse of the mount.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Gift of the photographer to Herbert Hamilton, 1959

By descent to the present owner

Literature

Martineau, *Minor White: Manifestations of the Spirit*, pl. 90

White, *Mirrors, Messages, Manifestations: Photographs and Writings, 1939-1968*, pl. 40

White, *Minor White: Rites and Passage*, pl. 2

Bunnell, *Minor White: The Eye That Shapes*, pl. 150

Photographs

New York Auction / 12 October 2022 / 10am EDT



190

Minor White

Beginnings

1962

Gelatin silver print.

9 3/8 x 7 1/4 in. (23.8 x 18.4 cm)

Signed 'Minor' and dated in pencil on the mount.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Gift of the photographer to Herbert Hamilton, circa 1962

By descent to the present owner

Literature

Bunnell, *Minor White: The Eye That Shapes* pl. 142

White, *Mirrors, Messages, Manifestations: Photographs and Writings, 1939-1968*, pl. 107

Hall, *Minor White: Rites & Passages*, pl. 13

Photographs

New York Auction / 12 October 2022 / 10am EDT



191

Minor White

Ice and Twigs, Stony Brook State Park, New York

1962

Gelatin silver print.

7 3/8 x 9 3/8 in. (18.7 x 23.8 cm)

Signed and dated in pencil on the mount.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



191

Minor White

Provenance

Gift of the photographer to Herbert Hamilton, circa 1962

By descent to the present owner

Photographs

New York Auction / 12 October 2022 / 10am EDT



192

Minor White

Robert and Mary Bourdeau, Easter Sunday, Rochester, New York

1964

Two gelatin silver prints, mounted together.

Each print 6 1/4 x 4 1/2 in. (15.9 x 11.4 cm)

Overall 6 1/4 x 9 in. (15.9 x 22.9 cm)

Signed and dated in pencil on the mount; signed and inscribed 'Dear Herb, Many for your two images: Bourdeau & wife, Easter Sunday, Rochester '64' in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Gift of the photographer to Herbert Hamilton, 1964

By descent to the present owner

Literature

White, *Mirrors, Messages, Manifestations: Photographs and Writings, 1939-1968*, pl. 163

Photographs

New York Auction / 12 October 2022 / 10am EDT



193

Sally Mann

Arundo Donax

1988

Gelatin silver print.

18 7/8 x 23 1/4 in. (47.9 x 59.1 cm)

Signed, titled, dated and numbered 8/25 on the verso.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



193

Sally Mann

Provenance

Houk Friedman, New York, 1994

Literature

Mann, *Immediate Family*, n.p.

Photographs

New York Auction / 12 October 2022 / 10am EDT



194

Sally Mann

The Perfect Tomato

1990

Gelatin silver print.

7 5/8 x 9 5/8 in. (19.4 x 24.4 cm)

Signed, titled, dated, numbered 7/25, copyright notation and edition information in pencil on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Acquired directly from the artist

Literature

Aperture, *Still Time: Sally Mann*, p. 68

Greenough and Kennel, *Sally Mann: A Thousand Crossings*, p. 99

Photographs

New York Auction / 12 October 2022 / 10am EDT



195

Sally Mann

Drying Morels

1988

Gelatin silver print.

7 1/2 x 9 5/8 in. (19.1 x 24.4 cm)

Signed, titled, dated, numbered 3/25, copyright notation and edition information in pencil on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



195

Sally Mann

Provenance

Acquired directly from the artist

Literature

Aperture, *Sally Mann: Immediate Family*, p. 20

Photographs

New York Auction / 12 October 2022 / 10am EDT



196

Arthur Tress

Stephen Brecht, Bride and Groom, New York

1970

Gelatin silver print.

7 5/8 x 7 5/8 in. (19.4 x 19.4 cm)

Signed and annotated 'the mystical wedding of Male + Female, the "Harmony" of the TAROT' in ink with credit address stamp on the print verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



197

Francesca Woodman

New Hampshire 321

1976

Gelatin silver print.

6 3/8 x 6 1/4 in. (16.2 x 15.9 cm)

A lifetime print by the artist, signed by George Woodman in pencil and 'Printed by Francesca Woodman' Estate stamp on the verso.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Marian Goodman Gallery, New York

Literature

San Francisco Museum of Modern Art, *Francesca Woodman*, p. 123

Townsend, *Francesca Woodman*, p. 187

Photographs

New York Auction / 12 October 2022 / 10am EDT



198

Hannah Wilke

S.O.S. Starification Object Series

1974

Gelatin silver print.

6 3/4 x 4 1/2 in. (17.1 x 11.4 cm)

Annotated 'DG' on the verso.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Ronald Feldman Gallery, New York

Acquired from the above by the present owner

Exhibited

Copenhagen Contemporary Art Center, *Hannah Wilke: A Retrospective*, October 31–December 23, 1998, no. 51, pp. 28–31 (another example illustrated and exhibited)

Paris, Centre Pompidou, *elles@centrepompidou: Artistes femmes dans les collections du Musée national d'art moderne*, May 27, 2009–February 21, 2011, pp. 66–67 (another example illustrated and exhibited)

Literature

Mark Savitt, "Hannah Wilke: The Pleasure Principle," *Arts Magazine*, September 1975 (another example illustrated)

David Bourdon, "Hannah Wilke," *The Village Voice*, September 29, 1975, pp. 97–98 (another example illustrated)

Michael Andre, "Hannah Wilke," *ArtNews*, November 1975, pp. 118–119

Maira Roth, ed., *The Amazing Decade: Women and Performance Art in America, 1970–1980*, Los Angeles, 1983, pp. 146–147 (another example illustrated)

Stefanie Kreuzer, *Hannah Wilke 1940–1993*, Berlin, 2000, p. 144

Hannah Wilke, 1940–1993, exh. cat., *Neue Gesellschaft für bildende Kunst*, Berlin, 2000, pp. 23, 38–41, 69, 81, 85–86 and 95–97 (another example illustrated)

Nancy Princenthal, *Hannah Wilke*, New York, 2010, p. 48 (another example illustrated)

Hannah Wilke: *Sculpture 1960s–1980s*, exh. cat., *Alison Jacques Gallery*, London, 2014, pp. 46–47 (another example illustrated).

Photographs

New York Auction / 12 October 2022 / 10am EDT



199

Cindy Sherman

Untitled (In honor of Mark Morrisoe)

1980

Chromogenic print, printed 2000.

10 5/8 x 15 1/8 in. (27 x 38.4 cm)

Overall 21 1/8 x 25 5/8 in. (53.7 x 65.1 cm)

Signed, dated and numbered 57/75 in ink on the verso.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



200

Cindy Sherman

Untitled (Madonna)

1975

Gelatin silver print, printed 1997.

7 x 5 in. (17.8 x 12.7 cm)

Signed and dated in ink on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Metro Pictures, New York, 2002

Literature

Schor, *Cindy Sherman: The Early Works: The Catalogue Raisonné*, p. 119

Schor, *The Feminist Avant-Garde of the 1970s: Works from Sammlung Verbund Collection*, p. 466

Photographs

New York Auction / 12 October 2022 / 10am EDT



201

Susan Meiselas

*Before the Show, Tunbridge, VT, and After Hours,
South Carolina from Carnival Strippers*

1973-1974

Two gelatin silver prints, printed later.

9 7/8 x 14 5/8 in. (25.1 x 37.1 cm) and 12 x 17 7/8 in.
(30.5 x 45.4 cm)

Each signed, titled and dated, and *Before the Show*
numbered 36/50 in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT

PROPERTY SOLD TO BENEFIT THE JOSHUA TREE
HIGHLANDS ARTIST RESIDENCY

202

David Levinthal

Selected Images from American Beauties

1990

Four unique Polaroid prints.

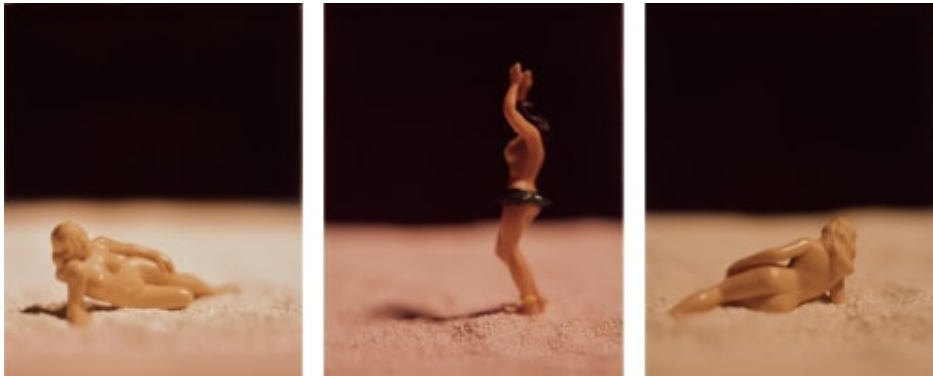
Each 25 x 20 in. (63.5 x 50.8 cm)

Each signed, dated and numbered in ink in the margin.

Two from an edition of one and two from an edition of three.

Estimate

\$5,000 — 7,000



[Go to Lot](#)



Literature

Pence Gallery/Laurence Miller Gallery, *David Levinthal: American Beauties*, n.p.

Photographs

New York Auction / 12 October 2022 / 10am EDT



203

Robert Mapplethorpe

Sleeping Cupid (Icarus)

1989

Gelatin silver print.

19 1/4 x 19 1/4 in. (48.9 x 48.9 cm)

Signed, dated by Michael Ward Stout, Executor, in ink, estate copyright credit reproduction limitation stamp, titled, dated, numbered 10/10 in an unidentified hand in ink on the reverse of the flush-mount.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

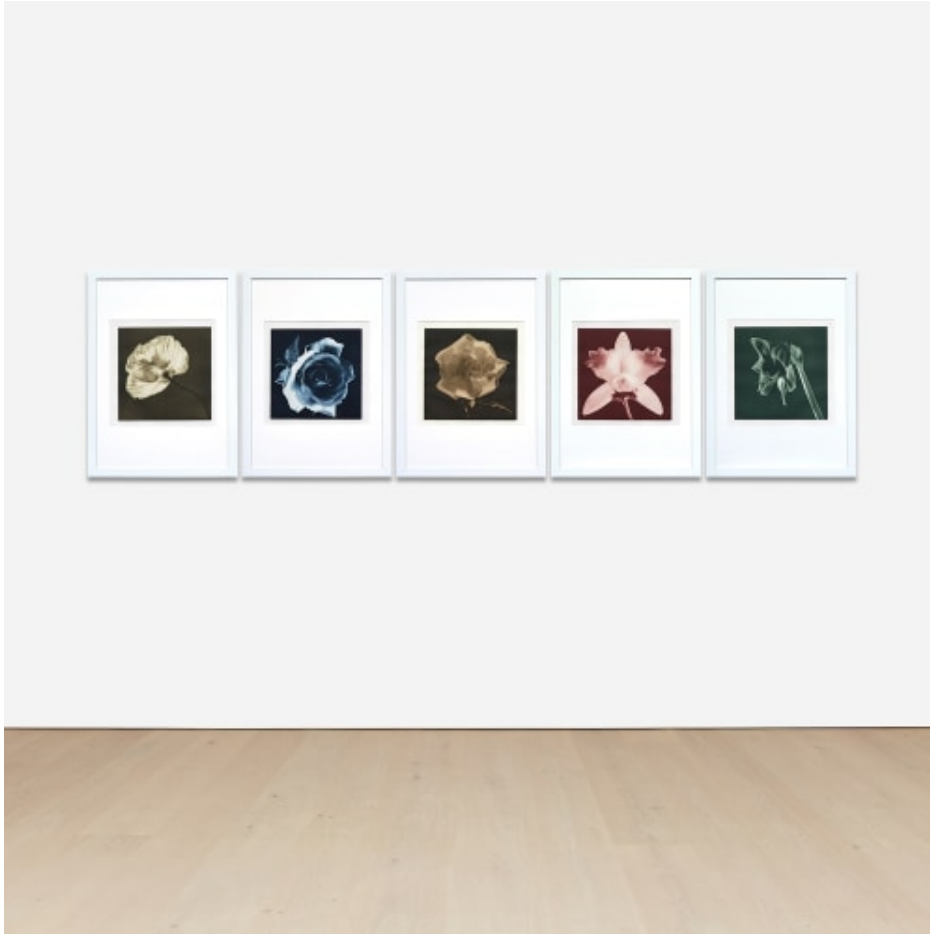
Galerie Thaddaeus Ropac, Paris/Salzburg

Literature

Random House, *Mapplethorpe*, p. 285, variant

Photographs

New York Auction / 12 October 2022 / 10am EDT



204

Robert Mapplethorpe

Selected Images of Flowers: Blue Rose, Sepia Orchid, Green Amaryllis, Green Poppy, and Dark Sepia Rose

1987

Five toned photogravures.

Each approximately 19 x 19 in. (48.3 x 48.3 cm)

Each signed, dated and numbered 20/25 in pencil in the margin.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Literature

Random House, *Mapplethorpe: Pistils*, pp. 154, 156, 158-159

Photographs

New York Auction / 12 October 2022 / 10am EDT



205

Robert Mapplethorpe

Self-Portrait

1980

Gelatin silver print.

14 x 14 in. (35.6 x 35.6 cm)

Signed and dated in ink within a copyright credit reproduction limitation stamp on the reverse of the flush-mount; printed title, date and number 2/10 on a gallery label affixed to the frame backing.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



From his earliest self-portrait in the 1960s to his last in 1988, Robert Mapplethorpe's images of himself serve as a guiding reference throughout his career, illustrating his evolution as both photographer and subject. In an essay on his self-portraiture, Carol Squiers discusses the fractured nature of Mapplethorpe's early images as indicative of his difficult journey to identifying as a gay man. As his personal and professional lives developed in tandem throughout the 1970s, so did his self-portraits which began to show him boldly and unapologetically embracing his sexuality.

The present image is one of several he took in 1980. Two years after publishing his *X Portfolio* of S & M images, this was the year that found him firmly established within the international art world, with solo exhibitions in Amsterdam, Apeldoorn (Netherlands), Boston, Brussels, Chicago, and San Francisco. With his impeccably styled hair and worn leather jacket, Mapplethorpe is cool and confident, even a little defiant. The formal qualities of this perfectly-lit studio portrait had become hallmarks of his work by this stage of his career. Gone is the uncertainty and desire to shock in his earlier work. His demeanor is unshaken by the public reception (and, at times, rejection) of his work and lifestyle. He is a fully formed being, both as photographer and subject; a man at the height of his awakening, oblivious to the impending mortality that will define the self-portraits that follow.

"Mapplethorpe's search for his sexual and artistic identity was conducted with an unsparing urgency across the relatively short span of his creative life. Much of that quest became concentrated in his self-portraits, where he reshaped and interrogated his own visage with increasing self-knowledge." —Carol Squiers

Literature

Martineau & Salvesen, *Robert Mapplethorpe: The Photographs*, n.p.

Photographs

New York Auction / 12 October 2022 / 10am EDT



206

Robert Mapplethorpe

Poppy

1988

Dye transfer print.

19 1/4 x 18 1/2 in. (48.9 x 47 cm)

Signed, dated by Michael Ward Stout, Executor, in ink, estate copyright credit reproduction limitation stamps, titled and dated in an unidentified hand in ink on the reverse of the flush-mount. One from an edition of 7.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Galerie Thaddaeus Ropac, Paris/Salzburg

Literature

Random House, *Mapplethorpe: Pistils*, p. 125 (variant)

Photographs

New York Auction / 12 October 2022 / 10am EDT



207

Robert Mapplethorpe

Flower

1983

Gelatin silver print.

19 1/4 x 15 in. (48.9 x 38.1 cm)

Signed, dated by Michael Ward Stout, Executor, in ink and estate copyright credit reproduction limitation stamp on the reverse of the flush-mount. Number 9 from an edition of 10.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



"I am trying to capture what could be sculpture." —Robert Mapplethorpe

Photographs

New York Auction / 12 October 2022 / 10am EDT



208

Robert Mapplethorpe

Still Life

1980

Gelatin silver print.

14 x 14 in. (35.6 x 35.6 cm)

Signed (twice), dated by Michael Ward Stout,
Executor, in ink, estate copyright credit reproduction
limitation stamps on the reverse of the flush-mount.
Number 12 from an edition of 15.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



209

Robert Mapplethorpe

Brice Marden

1976

Gelatin silver print, flush-mounted.

14 1/4 x 14 1/8 in. (36.2 x 35.9 cm)

Overall 26 3/4 x 22 3/4 in. (67.9 x 57.8 cm)

Signed, dated and numbered 4/10 in ink in the margin;
signed, titled in pencil and credit stamp on the reverse
of the flush-mount.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Literature

Random House, *Mapplethorpe*, p. 52

Photographs

New York Auction / 12 October 2022 / 10am EDT



210

Robert Mapplethorpe

Calla Lily

1988

Dye transfer print.

21 7/8 x 16 3/4 in. (55.6 x 42.5 cm)

Signed, dated by Michael Ward Stout, Executor, in ink, estate copyright credit reproduction limitation stamp, titled, dated and numbered '2' in an unidentified hand in ink on the reverse of the flush-mount. One from an edition of 7.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Galerie Thaddaeus Ropac, Paris/Salzburg

Literature

Random House, *Mapplethorpe: Pistils*, p. 127

Photographs

New York Auction / 12 October 2022 / 10am EDT



211

Helmut Newton

Big Nude XIV, Nice

1993

Gelatin silver print.

14 1/8 x 11 in. (35.9 x 27.9 cm)

Signed, titled, dated, inscribed in pencil, copyright credit and reproduction limitation stamps on the verso.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



"Big Nudes, for me, is where he steps away from the fashion magazines and came into his own on what a Helmut Newton woman was. . . Look at the way these women are boldly striding in these pictures. . . They are Amazons." —Anne Tucker, who curated the first American retrospective of Newton

Provenance

The sitter

Davide Manfredi

Private Collection, Italy

Private Collection, Italy

Christie's, London, 16 May 2012, lot 93

Sotheby's, London, 23 May 2015, lot 1

Private Collection, New York

Literature

Newton, *Mes derniers nus*, pl. 7

Taschen, *Helmut Newton: Work*, p. 175

Photographs

New York Auction / 12 October 2022 / 10am EDT



212

Helmut Newton

Viviane F., Hotel Volney

1972

Gelatin silver print from *Private Property Suite II*,
printed 1984.

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

Signed, numbered '8', 9/75 in pencil and copyright
credit reproduction limitation stamp on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



213

Helmut Newton

Hollywood Hills

1986

Gelatin silver print, printed no later than 1989.

17 1/8 x 23 1/4 in. (43.5 x 59.1 cm)

Signed, titled, dated, numbered 3/10 in pencil,
copyright credit and reproduction limitation stamps on
the verso.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



214

Ellen von Unwerth

Bubbly, Paris

1992

Gelatin silver print.

47 x 70 3/4 in. (119.4 x 179.7 cm)

Overall 49 1/2 x 73 in. (125.7 x 185.4 cm)

Signed, titled, dated, numbered 2/3 in ink, printed
copyright credit and reproduction limitation notations
on a certificate of authenticity accompanying the work.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Staley-Wise Gallery, New York, 2010

Literature

Taschen, *Ellen Von Unwerth: Fräulein*, n.p.

Photographs

New York Auction / 12 October 2022 / 10am EDT



215

Helmut Newton

Saddle I, Paris

1976

Gelatin silver print, probably printed 1980s.

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

Signed, titled, dated and inscribed 'For David, This illustrates his philosophy about women!' in ink on the verso.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Helmut Newton

Helmut Newton's distinct style of eroticism and highly produced images was deemed rebellious and revolutionary in its time, as he turned the expected notion of beauty, depicted by passive and submissive women, on its head. Depicting his models as strong and powerful women, Newton reversed gender stereotypes and examined society's understanding of female desire.

Newton created a working space for his models that was part decadent and part unorthodox — a safe microcosm in which fantasies became reality. And perhaps most famously of all, Newton engendered an environment in which his female models claimed the space around them with unapologetic poise and commanding sensuality. His almost cinematic compositions provided a hyper-real backdrop for the provocative images of sculptural, larger-than-life women, and enhanced the themes of voyeurism and fetishism that run throughout his work.

Provenance

From the artist to Davide Manfredi
Private European Collection
Sotheby's, London, 23 May 2015, lot 6
Private Collection, New York

Literature

Vogue Hommes, 1976
Newton, *Private Property*, pl. 24
Simon & Schuster, *Helmut Newton: Sleepless Nights*, p. 64
Taschen, *Helmut Newton: Work*, pp. 210-211

Photographs

New York Auction / 12 October 2022 / 10am EDT



216

Vik Muniz

La Dolce Vita from Pictures of Chocolate

1998

Dye destruction print.

37 x 29 in. (94 x 73.7 cm)

Overall 39 3/4 x 31 3/4 in. (101 x 80.6 cm)

Signed in ink, printed title, date and number 2/3 on a Certificate of Authenticity accompanying the work.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Rena Bransten Gallery, San Francisco, 1999

Literature

Capivara, *Vik Muniz: Catalogue Raisonne, 1987-2015: Everything so Far*, Vol. I, p. 621

Photographs

New York Auction / 12 October 2022 / 10am EDT



217

Vik Muniz

Marlene Dietrich from Pictures of Diamonds

2004

Dye destruction print.

39 x 32 1/2 in. (99.1 x 82.6 cm)

Overall 42 x 35 1/2 in. (106.7 x 90.2 cm)

Signed, dated in ink, printed title, date and number 8/10 on a gallery label affixed to the reverse of the mount.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Yancey Richardson Gallery, New York

Literature

Capivara, *Vik Muniz Obra Completa 1987-2009*, p. 522

Aperture, *Reflex: A Vik Muniz Primer*, p. 99

Photographs

New York Auction / 12 October 2022 / 10am EDT



218

Herb Ritts

Naomi Seated, Hollywood

1991

Gelatin silver print.

22 1/4 x 16 7/8 in. (56.5 x 42.9 cm)

Copyright credit blindstamp in the margin; signed, titled and dated in pencil on the mount verso.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Literature

Bulfinch Press, *Herb Ritts: Work*, n.p.

Martineau, *Herb Ritts: L.A. Style*, p. 39

Fondation Cartier pour l'art contemporain, *Herb Ritts*, n.p.

Photographs

New York Auction / 12 October 2022 / 10am EDT



219

Nan Goldin

New York Canyons

1990

Dye destruction print.

38 x 25 1/2 in. (96.5 x 64.8 cm)

Signed, titled, dated and numbered 2/25 in ink on the reverse of the mount.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



219

Nan Goldin

Provenance

Matthew Marks Gallery, New York, 1998

Photographs

New York Auction / 12 October 2022 / 10am EDT



220

Nan Goldin

'Variety' booth, New York City

1983

Dye destruction print, printed later.

38 x 25 1/2 in. (96.5 x 64.8 cm)

Signed, titled, dated and numbered 10/25 in ink on the reverse of the mount.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Matthew Marks Gallery, New York, 1998

Literature

Aperture, *Nan Goldin: The Ballad of Sexual Dependency*, p. 95

Photographs

New York Auction / 12 October 2022 / 10am EDT



221

Peter Hujar

Merrill Ashley

1984-1985

Gelatin silver print.

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

Overall 16 1/2 x 16 1/2 in. (41.9 x 41.9 cm)

Signed, titled and dated in pencil on the reverse of the frame backing.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



221

Peter Hujar

Provenance

Directly from the artist

Christie's, New York, 27 April 2004, lot 176

Photographs

New York Auction / 12 October 2022 / 10am EDT



222

Nan Goldin

Jimmy Paulette and Misty in the taxi, NYC

1991

Dye destruction print.

15 1/8 x 22 1/2 in. (38.4 x 57.2 cm)

Signed, titled, dated and numbered in ink on the verso.

One from an edition of 25.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

David Zwirner Gallery, New York, 1993

Literature

Goldin, *I'll Be Your Mirror*, p. 309

Armstrong & Keller, *Nan Goldin: The Other Side*, pp. 58-59

Photographs

New York Auction / 12 October 2022 / 10am EDT



223

Gillian Wearing

Selected Images from Signs that Say What You Want Them to Say and Not Signs that Say What Someone Else Wants You to Say

1992-1993

Five unique chromogenic prints.

Each approximately 16 1/2 x 12 in. (41.9 x 30.5 cm)

Each with printed title and date on a gallery label affixed to the reverse of the flush-mount.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



The present lot is comprised of five works from Gillian Wearing's series, *Signs that Say What You Want Them to Say and Not Signs that Say What Someone Else Wants You to Say*, 1992-1993. For the project, Wearing asked a cross-section of London's populace to write down an inner thought or feeling and then pose with the text held in front of them, thereby publicizing the personal. Aesthetically, the images are reminiscent of a quick snapshot – however, this understated stylistic choice is purposeful. The casualness of the visual heightens the audience's experience of reading each participant's emotionally vulnerable handwritten text. In certain portraits, the appearance or expression of the subject seems nearly antithetical to what they have written, particularly evident in *Help* where it is a police officer that holds up the unlikely phrase. Other pictures, such as *More love* and *Come back Mary Love you Get back Mary* illustrate each subject's yearning for intimacy, not otherwise apparent. By collaborating with the public to incorporate diaristic statements, Wearing complicates the traditional documentary relationship between subject and photographer, infusing within the field themes of likeness, desire for connection, and staging, all of which remain integral to Wearing's current practice. Conceptualized prior to the advent of social media, Wearing's work rings particularly true in the current moment where self-representation and authenticity are key points of cultural discourse.

Provenance

Jay Gorney, New York, 1998

Literature

Maureen Paley, Interim Art, *Gillian Wearing: Signs That Say What You Want Them to Say and Not Signs That Say What Someone Else Wants You to Say*, pp. 7, 65 and 77

Photographs

New York Auction / 12 October 2022 / 10am EDT



224

Nan Goldin

Simon and Jessica in the Shower

2001

Dye destruction print.

38 1/4 x 25 3/4 in. (97.2 x 65.4 cm)

Overall 39 3/4 x 27 in. (101 x 68.6 cm)

Signed, titled, dated and annotated 'AP' in ink on the reverse of the mount. This print is AP 3 from an edition of 15 plus artist's proofs.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



224

Nan Goldin

Provenance

ClampArt, New York, 2004

Photographs

New York Auction / 12 October 2022 / 10am EDT



225

Dash Snow

Untitled (Hell)

2005

Chromogenic print.

20 x 20 in. (50.8 x 50.8 cm)

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Rivington Arms, New York

Phillips, London, Under the Influence, 11 April 2013, lot 39

Literature

USA Today. New American Art from the Saatchi Gallery, exh. cat., London: Royal Academy of Arts/
Saatchi Gallery, 2006, p. 352

Photographs

New York Auction / 12 October 2022 / 10am EDT



226

Nan Goldin

Brian with the Flintstones, NYC

1981

Dye destruction print.

15 x 23 in. (38.1 x 58.4 cm)

Signed, titled, dated and numbered in ink on the verso.

One from an edition of 25.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

David Zwirner Gallery, New York, 1993

Literature

Aperture, *Nan Goldin: The Ballad of Sexual Dependency*, p. 57

Goldin, *Nan Goldin: Couples and Loneliness*, p. 32

Photographs

New York Auction / 12 October 2022 / 10am EDT



227

Philip-Lorca diCorcia

New York (Afternoon Delight)

1997

Pigment print, printed circa 2010.

26 x 37 1/2 in. (66 x 95.3 cm)

Signed in pencil on the reverse of the mount. One from an edition of 15.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



228

Philip-Lorca diCorcia

Eric Hutsell; 27 Years Old; Southern California; \$20

1994

Dye destruction print from *Printed Matter Portfolio I: Portraits*.

15 1/8 x 22 7/8 in. (38.4 x 58.1 cm)

Signed and numbered 21/25 in ink on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



229

Philip-Lorca diCorcia

New York (Wasteland)

1997

Chromogenic print.

25 x 37 in. (63.5 x 94 cm)

Signed in pencil on the reverse of the mount. One from an edition of 15.

Estimate

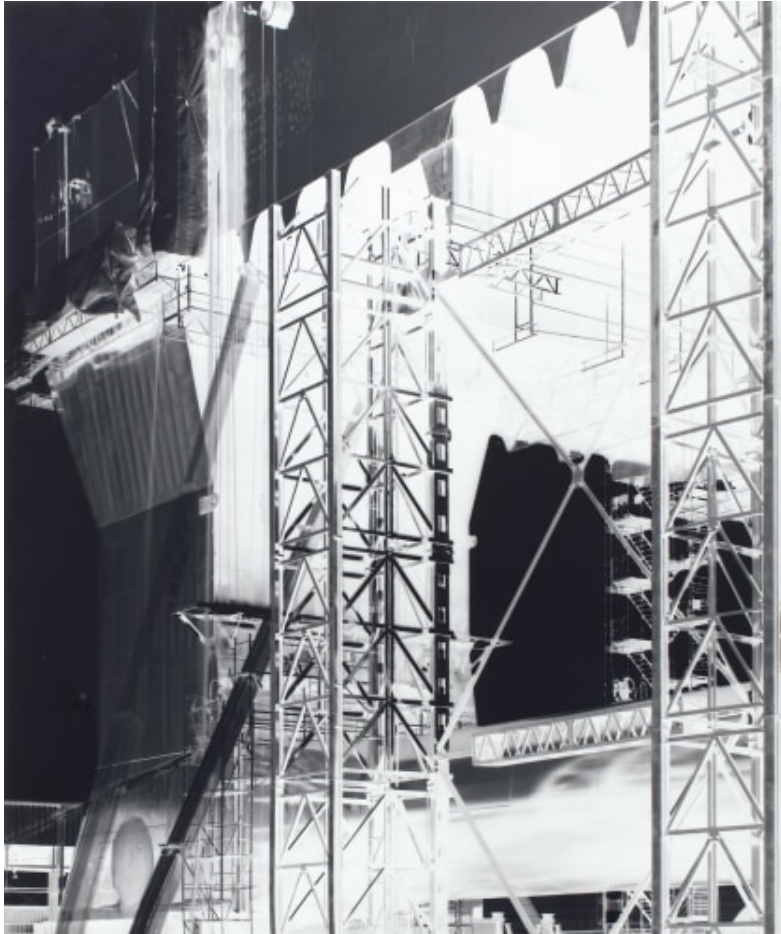
\$8,000 — 12,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

230

Vera Lutter

Oil Rig, Kvaerner: November 26

2000

Unique gelatin silver print.

23 1/4 x 19 1/4 in. (59.1 x 48.9 cm)

Signed on the reverse of the mount.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



230

Vera Lutter

Provenance

Weinstein Gallery, Minneapolis

Exhibited

Focus on Photography, Sonoma State University, Rohnert Park, California, 3 September - 25 October 2015.

Photographs

New York Auction / 12 October 2022 / 10am EDT



231

Abelardo Morell

The Metropolitan Opera, Romeo and Juliet Set

2005

Pigment print from the *Print Resource Center Portfolio*.

15 1/8 x 19 in. (38.4 x 48.3 cm)

Signed and numbered 'AP 2' in pencil on the verso. AP 2 from an edition of 35 plus artist's proofs.

Estimate

\$2,500 — 3,500

[Go to Lot](#)

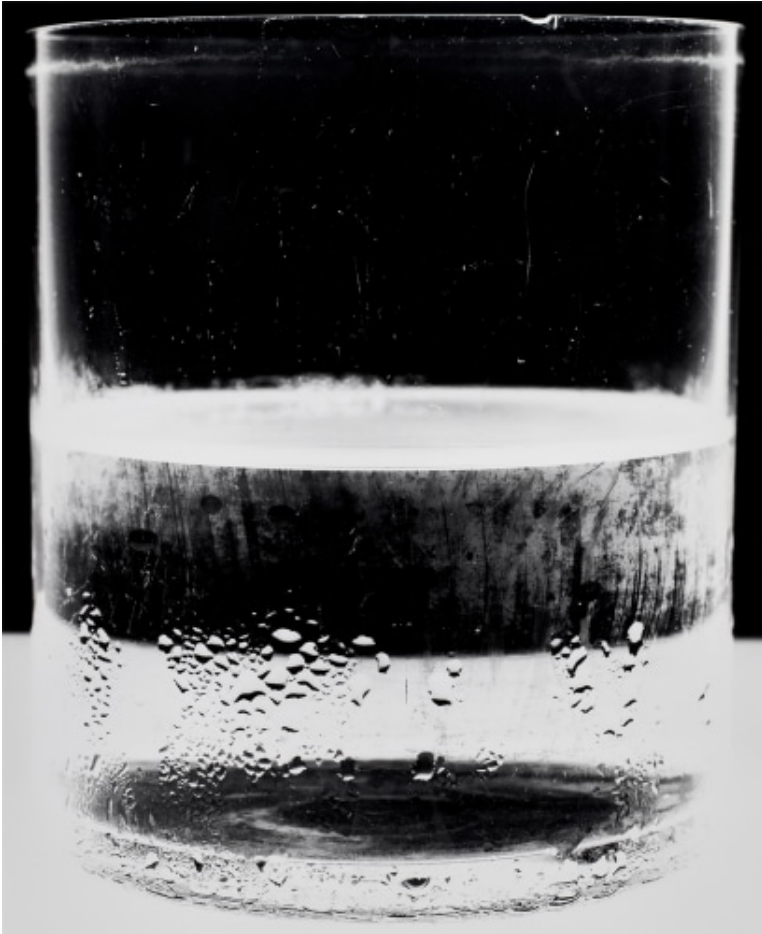


Literature

Siegel, *Abelardo Morell: The Universe Next Door*, pl. 71

Photographs

New York Auction / 12 October 2022 / 10am EDT



232

Amanda Means

Water Glass 2

2004

Gelatin silver print.

48 x 40 in. (121.9 x 101.6 cm)

Overall 58 x 49 in. (147.3 x 124.5 cm)

Signed on a label accompanying the work. Number 1 from an edition of 5.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Hasted Hunt, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



233

Richard Misrach

Untitled (#671-04)

2004

Chromogenic print.

47 3/4 x 93 2/8 in. (121.3 x 236.9 cm)

Overall 52 5/8 x 98 in. (133.7 x 248.9 cm)

Signed, dated, numbered 3/5 and annotated '671-04' in ink on a label affixed to the reverse of the frame.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



*"I've come to believe that beauty can be a very powerful conveyor of difficult ideas."
—Richard Misrach*

Robert Misrach's series *On the Beach* engages with the pervasive sense of physical and psychological vulnerability Americans felt in the wake of the terrorist attacks of 9/11. Employing an aerial perspective achieved from a hotel room window, Misrach eliminated the horizon line and created a sense of isolation surrounding the swimmers and sunbathers within the vastness of the landscape below. *On the Beach* demonstrates Misrach's incredible ability to capture the metaphysical connection between humans and their environment.

Provenance

Pace Gallery, New York

Literature

Aperture, *Richard Misrach: On the Beach*, pl. 27

Photographs

New York Auction / 12 October 2022 / 10am EDT



234

Hiroshi Sugimoto

Church of Light, Tadao Ando

1997

Gelatin silver print.

23 x 18 1/2 in. (58.4 x 47 cm)

Signed in pencil on the mount; blindstamp number 4/
25, 911 in the margin.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Sonnabend Gallery, New York

Phillips, New York, 4 April 2016, lot 57

Literature

Hatje Cantz, *Hiroshi Sugimoto*, p. 203

Kunsthaus Bregenz, *Hiroshi Sugimoto: Architecture of Time*, p. 17

Photographs

New York Auction / 12 October 2022 / 10am EDT



235

Hiroshi Sugimoto

Sea of Japan, Oki III

1987

Gelatin silver print.

16 1/2 x 21 1/4 in. (41.9 x 54 cm)

Signed, titled and numbered 1/25 in pencil on the verso.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Sonnabend Gallery, New York

Phillips de Pury & Company, New York, 7 October 2005, lot 354

Literature

The Museum of Contemporary Art, *Sugimoto*, n.p.

Photographs

New York Auction / 12 October 2022 / 10am EDT



236

Hiroshi Sugimoto

Marmara Sea, Silivri

1991

Gelatin silver print.

16 1/2 x 21 3/8 in. (41.9 x 54.3 cm)

Signed in pencil on the mount; blindstamp title, date and number 12/25, 370 in the margin.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Fraenkel Gallery, San Francisco

Phillips de Pury & Company, New York, 7 October 2005, lot 353

Literature

Hatje Cantz, *Hiroshi Sugimoto*, p. 125

The Museum of Contemporary Art, *Sugimoto*, n.p.

Contemporary Arts Museum, Houston and Hara Museum of Contemporary Art, Tokyo, *Sugimoto*,
p. 51

Photographs

New York Auction / 12 October 2022 / 10am EDT



237

Hiroshi Sugimoto

Time Exposed

Kyoto: Kyoto Shoin Co., Ltd., 1991

Fifty-one offset lithographs.

Fifty prints approximately 9 1/2 x 12 1/8 in. (24.1 x 30.8 cm)

One print 2 x 15 in. (5.08 x 38.1 cm)

Each with blindstamp title, date and number on the mount. Title page. Colophon. Enclosed in an aluminum folio case. One from an edition of 500.

Estimate

\$18,000 — 28,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



238

Zhang Huan

Shanghai Family Tree

2001

Nine chromogenic prints.

Each 40 x 60 in. (101.6 x 152.4 cm)

Each overall 51 1/2 x 71 1/2 in. (130.8 x 181.6 cm)

Each signed, titled, dated and numbered 3/8 in

Chinese in ink on a label affixed to the reverse of each mount.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



"That feeling of being an outsider never went away. I am inherently Chinese. This made my feelings and thoughts sharper" —Zhang Huan

Provenance

Max Lang, New York

Exhibited

Sydney, Sherman Galleries, *Zhang Huan*, 2005 (another example exhibited)

New Britain Museum of American Art, *Contemporary Combustion: Chinese Artists in America*, July 18–October 14, 2007 (another example exhibited)

Literature

Asia Society and Museum, *Zhang Huan: Altered States*, p. 92

Lu, *Chinese Modernity and Global Biopolitics*, p. 92

Photographs

New York Auction / 12 October 2022 / 10am EDT



239

Vik Muniz

Wanderer Above the Sea of Media, after Caspar David Friedrich from Pictures of Magazines 2

2011

Chromogenic print.

50 3/4 x 39 3/8 in. (128.9 x 100 cm)

Overall 54 3/4 x 43 1/2 in. (139.1 x 110.5 cm)

Signed, dated in ink, printed title, date and number AP 1/4 on a gallery label affixed to the reverse of the mount. One from an edition of 6 plus 4 artist's proofs.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Literature

Capivara, *Vik Muniz: Catalogue Raisonne, 1987-2015: Everything so Far*, Vol. II, p. 767

Photographs

New York Auction / 12 October 2022 / 10am EDT



240

Gerhard Richter

Untitled (3.11.89)

1989

Unique gelatin silver print.

26 3/4 x 38 1/2 in. (67.9 x 97.8 cm)

Overall 28 3/4 x 40 1/2 in. (73 x 102.9 cm)

Signed and dated in pencil on the recto.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



240

Gerhard Richter

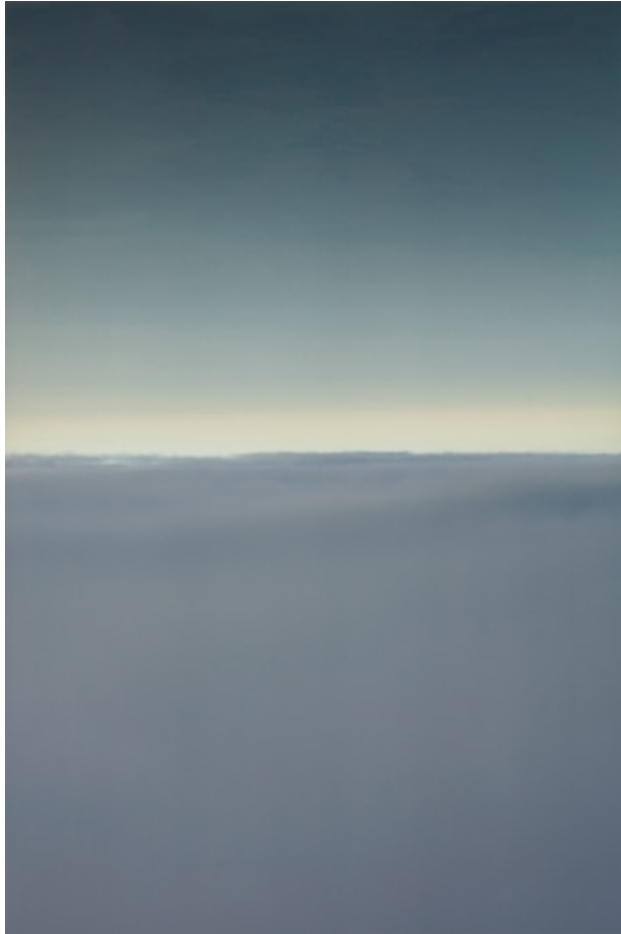
Provenance

Acquired directly from the artist

Christie's, New York, 16 November 2000, lot 205

Photographs

New York Auction / 12 October 2022 / 10am EDT



241

Wolfgang Tillmans

Transient 3

2015

Inkjet print, mounted to Dibond.

83 1/2 x 57 in. (212.1 x 144.8 cm)

Overall 87 x 57 in. (221 x 144.8 cm)

Signed and numbered 1/1+1 in pencil, printed title 'Transient 3' and date '2015' on a label affixed to the reverse of the mount. This work is number one from an edition of one plus one artist proof.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



"With these abstract pictures, although the eye recognizes them as photographic rather than painted, the eye also tries to connect them to reality. There's always this association machine working in the brain, and that is why it is important to me that they are actually photographic and not painted." —Wolfgang Tillmans

Provenance

Galerie Buchholz, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



242

Vik Muniz

Flag, after Jasper Johns from Pictures of Pigment

2007

Chromogenic print.

40 x 50 in. (101.6 x 127 cm)

Overall 43 1/2 x 61 1/2 in. (110.5 x 156.2 cm)

Signed, dated in ink, printed title and number AP 2/4 on an artist's label affixed to the reverse of the flush-mount. AP 2/4 from an edition of 6 plus 4 artist's proofs.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



Grappling with themes of authorship, the canon of painting, and image-making in itself, Vik Muniz' reimagines masterpieces throughout the history of art. The present lot was Muniz' first engagement with Jasper Johns' archive and highlights his dexterity with material, here dropping pigment onto the surface of the canvas to recreate one of Johns' iconic flags. Muniz' laborious and time-consuming process often takes weeks to complete but results in highly saturated and arresting images that walk the line between photography and painting.

Provenance

Arndt & Partner, Berlin

Literature

Vik Muniz, *Vik Muniz: Obra Completa 1987-2009*, p. 576

Photographs

New York Auction / 12 October 2022 / 10am EDT



243

Sharon Core

Various Cakes

2004

Chromogenic print, face-mounted to Plexiglas.

25 x 23 in. (63.5 x 58.4 cm)

Signed, dated and numbered 13/25 in ink on the reverse of the flush-mount.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



243

Sharon Core

Provenance

Bellwether Gallery, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



244

Sandy Skoglund

Gathering Paradise

1991

Dye destruction print, flush-mounted.

17 1/2 x 23 in. (44.5 x 58.4 cm)

Overall 24 x 29 1/4 in. (61 x 74.3 cm)

Signed, titled, dated and inscribed 'Dear Doris and Alan, many thanks' in ink on the recto.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Gift of the photographer to the sitters, Doris and Allan Kinsella, 1991

Literature

Abrams, *Sandy Skoglund: Reality Under Siege: A Retrospective*, p. 67

Photographs

New York Auction / 12 October 2022 / 10am EDT



245

David Hockney

Inside It Opens Up As Well

2018

Photographic drawing printed on paper, mounted.

32 3/4 x 89 3/4 in. (83.2 x 228 cm)

Overall 36 x 93 in. (91.4 x 236.2 cm)

Signed, dated and numbered 8/25 in ink on the recto.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



In the 1980s, British artist David Hockney began working with Polaroids, originally intending to utilize the images to aid in his painting process. Unexpectedly intrigued by photography's ability to render numerous perspectives of the same space and enthralled with the temporal aspect of the medium, Hockney's composites evolved into large scale photo-collages. In recent years, Hockney has combined photography with his drawing and painting practice, resulting in a series of "photographic drawings" of which the present lot is a premiere example.



Originally exhibited in *Something New in Painting (and Photography) [and even Printing]* at PACE Gallery in New York in 2018, *Inside It Opens Up As Well*, 2018, depicts a sprawling studio filled with representations of Hockney's hexagonal landscape paintings and portraits, either hung on the wall or perched atop easels.



In the present lot, an uncanny representation of Hockney stands off-center, arms upstretched and peering into a painting which reads "outside it opens up" on the top and "perspective is tunnel vision" on the bottom. Two onlookers sit casually as Hockney undergoes a moment of fervent revelation. The scene encapsulates not only an oeuvre of Hockney's work, but also affirms Lawrence Weschler's assertion that, "for years now, exploring, critiquing, and trying to transcend the limitations of conventional perspective have all been near the center of his creative practice."

Provenance
Pace, New York

Literature

PACE, *Something New in Painting (and Photography) [and even Printing]: David Hockney*, pp. 4-20, 128-129 and inside back fold-out

Photographs

New York Auction / 12 October 2022 / 10am EDT



246

Vik Muniz

Iris, after van Gogh from *Pictures of Magazines*

2004

Chromogenic print.

95 x 71 in. (241.3 x 180.3 cm)

Overall 98 1/2 x 75 in. (250.2 x 190.5 cm)

Signed, dated in ink, printed title, date and number AP 4/4 on a gallery label affixed to the reverse of the flush-mount. AP 4/4 from an edition of 6 plus 4 artist's proofs.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



246

Vik Muniz

Provenance

Galerie Xippas, Paris

Literature

Capivara, *Vik Muniz: Obra Completa, 1987-2009*, p. 485

Photographs

New York Auction / 12 October 2022 / 10am EDT



247

Hiroshi Sugimoto

Queen Victoria

1999

Gelatin silver print, flush-mounted.

59 5/8 x 47 in. (151.4 x 119.4 cm)

Overall 71 3/4 x 60 in. (182.2 x 152.4 cm)

Signed in pencil, printed title, date and number 4/5 on an artist's label affixed to the reverse of the frame.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



"Using my own studies of the Renaissance by which the artist might have painted, I remade the royal portrait, substituting photography for painting. If this photograph now appears lifelike to you, you should reconsider what it means to be alive here and now." —Hiroshi Sugimoto

Provenance

Fraenkel Gallery, San Francisco

Literature

Guggenheim Museum, *Sugimoto: Portraits*, pp. 126-127

Photographs

New York Auction / 12 October 2022 / 10am EDT



248

Gregory Crewdson

Untitled

2001-2002

Chromogenic print.

48 x 60 in. (121.9 x 152.4 cm)

Overall 53 1/2 x 65 1/2 in. (135.9 x 166.4 cm)

Signed in ink, printed title, date and number AP 1/3 on a gallery label affixed to the reverse of the mount. One from an edition of 10 plus 3 artist's proofs.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

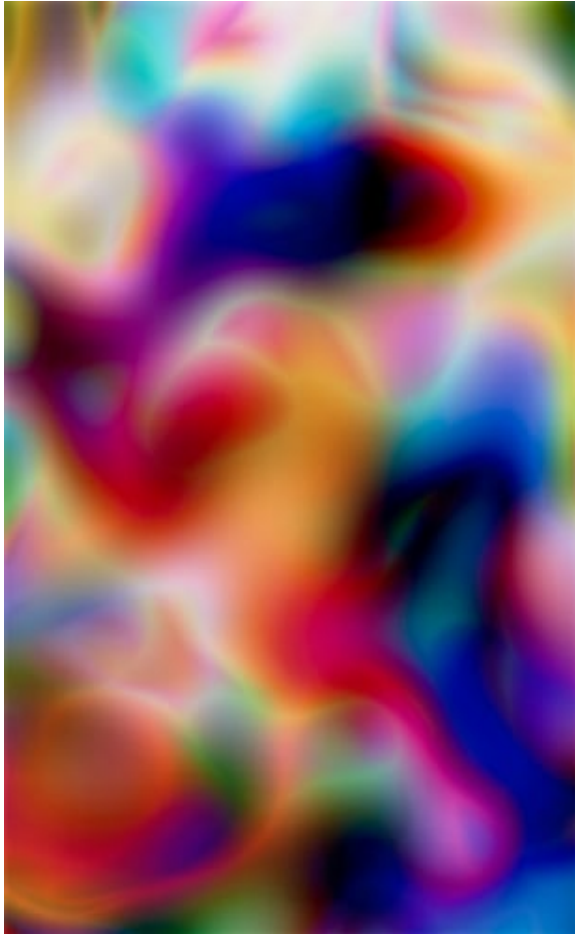
Luhring Augustine, New York

Literature

Moody, *Twilight: Photographs by Gregory Crewdson*, pl. 25

Photographs

New York Auction / 12 October 2022 / 10am EDT



249

Thomas Ruff

Substrat 20-I

2003

Inkjet print, Diasec mounted.

69 1/4 x 42 1/2 in. (175.9 x 109.2 cm)

Overall 77 1/4 x 50 1/2 in. (196.2 x 129.5 cm)

Signed, titled, dated and numbered 5/5 in pencil on the verso.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



"A conceptual photographer first thinks and then shoots. A 'normal' photographer just shoots. Every new image that I create is based on a thesis. To prove that I'm right I behave like a scientist and conduct the same experiment again and again to prove that my thesis is right." —Thomas Ruff

Provenance

Gallerie Nelson, Paris

Photographs

New York Auction / 12 October 2022 / 10am EDT



250

Thomas Ruff

Sterne 10H 30M /-50°

1992

Chromogenic print, face-mounted to Plexiglas.

79 1/4 x 53 in. (201.3 x 134.6 cm)

Overall 102 x 73 1/4 in. (259.1 x 186.1 cm)

Signed, titled, dated and numbered 1/2 in pencil on the frame backing.

Estimate

\$70,000 — 90,000

[Go to Lot](#)



"Photography is at the same time transparent and the opposite. It's working in both ways, and it depends on what you want to see or what you look at. In a way, photographs are all mirrors for the person who is looking." —Thomas Ruff

Provenance

Phillips de Pury & Luxembourg, New York, Contemporary Art Evening Sale, 14 May 2001, lot 17

Photographs

New York Auction / 12 October 2022 / 10am EDT



251

Wolfgang Tillmans

paper drop (Studio) II

2011

Chromogenic print, printed 2014.

20 x 24 in. (50.8 x 61 cm)

Overall 22 1/8 x 25 3/4 in. (56.2 x 65.4 cm)

Signed, titled, numbered, inscribed and dated

'Wolfgang Tillmans, paper drop (Studio) II 1/3 + 1, ph 5/11, pr 05/14' on the verso.

Photographed in 2011 and printed in 2014, this work is number one from an edition of three plus one artist's proof.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



251

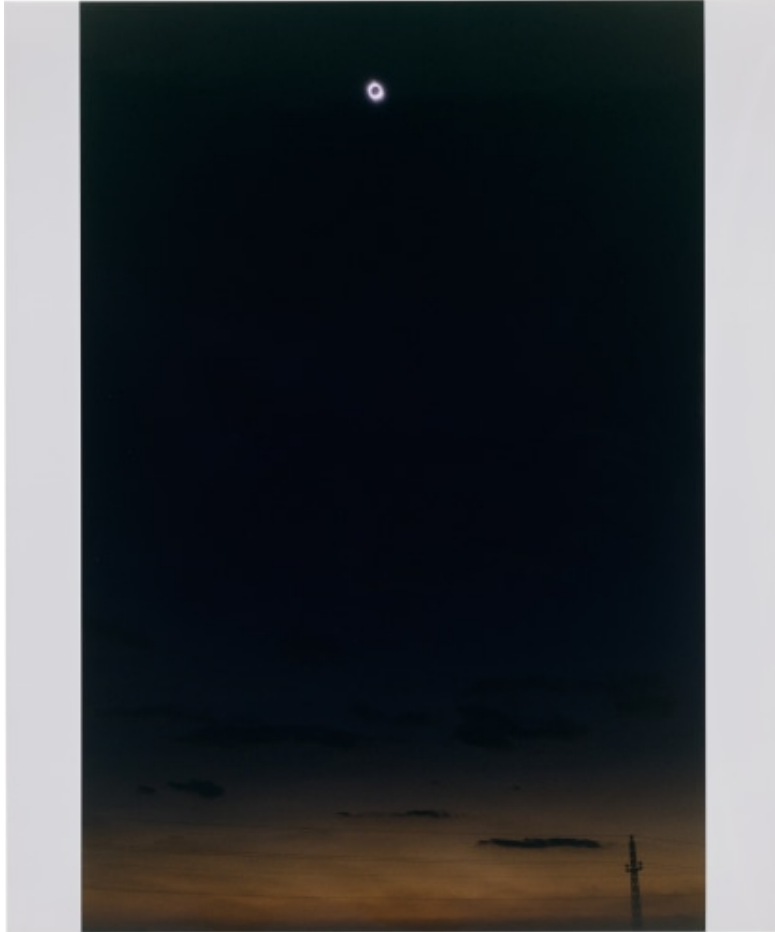
Wolfgang Tillmans

Provenance

Andrea Rosen Gallery, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



252

Wolfgang Tillmans

Total Eclipse of the Sun

2006

Chromogenic print.

24 x 20 in. (61 x 50.8 cm)

Overall 25 1/2 x 21 1/2 in. (64.8 x 54.6 cm)

Signed, titled, numbered, inscribed and dated

'Wolfgang Tillmans, Total Eclipse of the Sun, 2/3 + 1 ph
03/2006, pr WT 04/2006' on the verso.

Photographed in 2006 and printed in 2006, this work
is number two from an edition of three plus one artist's
proof.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



252

Wolfgang Tillmans

Provenance

Andrea Rosen Gallery, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



253

Ryan McGinley

Blue Falling

2007

Chromogenic print.

15 3/4 x 23 3/4 in. (40 x 60.3 cm)

Overall 22 3/4 x 30 3/4 in. (57.8 x 78.1 cm)

Signed in ink, printed title, date and number 3/3 on a gallery label affixed to the frame backing.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



253

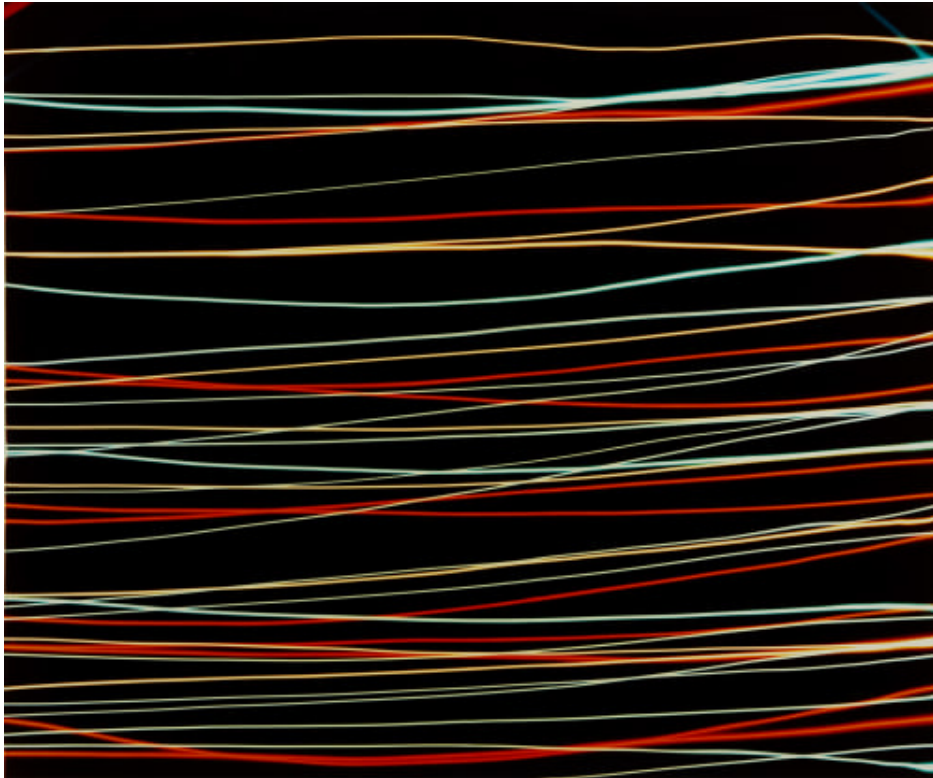
Ryan McGinley

Provenance

Ratio 3, San Francisco

Photographs

New York Auction / 12 October 2022 / 10am EDT



254

Wolfgang Tillmans

after midnight

1999

Chromogenic print.

20 x 24 in. (50.8 x 61 cm)

Signed, titled, numbered, inscribed and dated

'Wolfgang Tillmans, after midnight, 3/3 + 1, ph 1999, pr
WT 01/2000' on the verso.

Photographed in 1999 and printed in 2000, this work is
number three from an edition of three plus one artist
proof.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



254

Wolfgang Tillmans

Provenance

Andrea Rosen Gallery, New York, 2003

Photographs

New York Auction / 12 October 2022 / 10am EDT



255

Wolfgang Tillmans

Ushuaia Lupine (a)

2010

Chromogenic print.

16 x 10 5/8 in. (40.6 x 27 cm)

Signed, titled, numbered, inscribed and dated 'Ushuaia Lupine (a), ph 02-2010, pr WT 09-2010, 1/10+1' in pencil on the reverse. Photographed in 2010 and printed in 2010, this work is number one from an edition of ten plus one artist proof.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



255

Wolfgang Tillmans

Provenance

David Zwirner Gallery, New York, 2017

Photographs

New York Auction / 12 October 2022 / 10am EDT



256

Michal Rovner

Merging #8

1997

Mixed media on canvas.

37 x 44 in. (94 x 111.8 cm)

Number 5 from an edition of 7.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



256

Michal Rovner

Provenance

Stephen Wirtz Gallery, San Francisco, 1997

Private Collection, San Francisco

Photographs

New York Auction / 12 October 2022 / 10am EDT



257

Dawoud Bey

Birmingham: Four Girls, Two Boys

2014

Stephen Daiter Gallery: Chicago, 2014.

Six pigment prints.

20 x 30 in. (50.8 x 76.2 cm)

Signed and numbered 6/20 in pencil on the colophon; each print initialed and numbered in pencil on the recto. Title page. Number 6 from an edition of 20 with 5 artist's proofs.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Dawoud Bey is one of America's most important portrait photographers. *The Birmingham Project* is the artist's tribute to the victims of the 16th Street Baptist Church bombing in Birmingham, Alabama in 1963. In each diptych, Bey shows a young person, the same age as one of the victims - Addie Mae Collins (14), Denise McNair (11), Carole Robertson (14), and Cynthia Wesley (14) along with Virgil Ware (13) and Johnny Robinson (16) - who died as a result of the bombing, alongside that of an adult who lives in Birmingham and was the age the victim would have been in 2013 had they survived. By re-visualizing some of the youngest victims of the Civil Rights Movement of the 1960s next to a living example of their denied future, Bey refreshes our memory of the Birmingham tragedy and recontextualizes it into our current national awareness of the violence against African American bodies. Regarding this project Bey stated "I began to think about this idea of how does one visualize the past in the contemporary moment, how does one make the past resonant in the present moment."

An exhibition of the Birmingham portraits was first shown at the Birmingham Museum of Art from September 08, 2013 - December 02, 2013. Another exhibition of this series *Dawoud Bey: The Birmingham Project*, was at the National Gallery of Art, from September 12, 2018 - April 22, 2019. More recently, *Dawoud Bey: An American Project*, a comprehensive survey of his work was exhibited at the Whitney Museum of American Art and the San Francisco Museum of Modern Art in 2021.

Other portfolios are in the collections of the: Rhode Island School of Design Museum, Providence, Rhode Island; the Detroit Institute of Arts, Detroit, Michigan; and The Museum of Fine Arts, Houston, Houston, Texas.

Literature

Birmingham Museum of Art, *Dawoud Bey: The Birmingham Project*, cover, pp. 20-23, 26-29, 34-37

Grand Rapids Art Museum, *Dawoud Bey & Carrie Mae Weems: In Dialogue*, pls. 77, 78

San Francisco Museum of Modern Art, *Dawoud Bey: Two American Projects*, pp. 84-87, 96-97, 104-105, 112-115

Photographs

New York Auction / 12 October 2022 / 10am EDT



258

Hank Willis Thomas

An Unidentified Jamaican Boy Uses the Puma H Street Running Shoe to Run for His Freedom

2003-2006

Chromogenic print.

42 x 56 in. (106.7 x 142.2 cm)

Overall 51 x 65 in. (129.5 x 165.1 cm)

Signed in ink, printed title, date and number 4/5 on a gallery label accompanying the print.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



"I started thinking about logos as our generation's hieroglyphs. They can be embedded with so much meaning, and I really wanted to play off that." —Hank Willis Thomas

In his Branded series, Hank Willis Thomas utilizes the visual language of advertising to interrogate how brands have exploited Black American culture to sell products, and frequently upheld racist stereotypes in the process. Evidenced in *An Unidentified Jamaican Boy Uses the Puma H Street Running Shoe to Run for his Freedom*, by appropriating commercial imagery Thomas ruminates on how corporations render Black male identities as inherently tied to athleticism – and as such, the deeply troubling history of linking Black male bodies to strenuous labor.

Provenance

Jack Shainman Gallery, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



259

Zanele Muholi

*Ntobza Mkhwanazi, BB Section Umlazi township,
Durban from Faces and Phases*

2012

Gelatin silver print, flush-mounted.

29 x 19 in. (73.7 x 48.3 cm)

Overall 35 x 24 3/4 in. (88.9 x 62.9 cm)

Signed in ink, printed title, date and number 2/8 on a
Certificate of Authenticity label affixed to the reverse
of the frame.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



259

Zanele Muholi

Provenance

Yancey Richardson Gallery, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



260

Jeff Wall

Pipe Opening

2002

Cibachrome transparency in lightbox.

13 x 16 1/4 in. (33 x 41.3 cm)

Overall 18 1/2 x 22 x 5 1/2 in. (47 x 55.9 x 14 cm)

Printed title, date and number on a gallery label affixed to the reverse of the frame. One from an edition of 8.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Marian Goodman Gallery, New York

Christie's, New York, *Post-War and Contemporary Art*, 11 November 2010, lot 416

Literature

Wall, *Jeff Wall, The Complete Edition*, p. 160

Vischer and Naef, *Jeff Wall: Catalogue Raisonné 1978-2004*, no. 107, p. 240

Photographs

New York Auction / 12 October 2022 / 10am EDT



261

Jeff Wall

Flowering Plant

2012

Chromogenic print.

19 7/8 x 24 7/8 in. (50.5 x 63.2 cm)

Signed in ink, printed title, date and number 6/8 on a label affixed to the reverse of the flush-mount.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



261

Jeff Wall

Provenance

Marian Goodman Gallery, New York

Christie's, New York, *Post-War and Contemporary Art*, 15 May 2014, lot 322

Photographs

New York Auction / 12 October 2022 / 10am EDT



262

Katy Grannan

Inessa Waits Near South 9th Street, Modesto, CA

2012

Pigment print.

45 3/4 x 60 3/4 in. (116.2 x 154.3 cm)

Overall 48 1/4 x 63 1/4 in. (122.6 x 160.7 cm)

Signed, dated '2014' in ink, printed title, date and number 1/3 on a gallery label affixed to the frame backing.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



262

Katy Grannan

Provenance

Fraenkel Gallery, San Francisco

Photographs

New York Auction / 12 October 2022 / 10am EDT



263

Genevieve Gagnard

Gotta Go

2016

Chromogenic print.

20 x 30 in. (50.8 x 76.2 cm)

Signed on a Certificate of Authenticity accompanying the work. One from an edition of 3 plus 2 artist's proofs.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Shulamit Nazarian, Los Angeles

Photographs

New York Auction / 12 October 2022 / 10am EDT



264

Anne Collier

Anger

2006

Chromogenic print, flush-mounted.

30 1/2 x 41 in. (77.5 x 104.1 cm)

Overall 34 x 44 1/2 in. (86.4 x 113 cm)

Signed in ink, printed title, date and number 2/5 on a gallery label affixed to the reverse of the frame.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



265

Anne Collier

Clouds

2012

Chromogenic print, flush-mounted.

42 x 56 3/4 in. (106.7 x 144.1 cm)

Overall 47 1/8 x 62 in. (119.7 x 157.5 cm)

Signed in ink, printed title, date, and number 5/5 on a label affixed to the reverse of the frame.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



265

Anne Collier

Provenance

Marc Foxx Gallery, Los Angeles

Literature

Anton Kern Gallery, *Anne Collier*, p. 19

Photographs

New York Auction / 12 October 2022 / 10am EDT



266

Albert Watson

Alan Shepard's Lunar Suit, Apollo 14, NASA

1990

Chromogenic print, mounted.

77 x 59 in. (195.6 x 149.9 cm)

Overall 80 x 62 1/2 in. (203.2 x 158.8 cm)

One from an edition of 5.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Guy Hepner Gallery, Los Angeles, 2013

Literature

Crump, *Albert Watson*, p. 66

Schirmer/Mosel, *Albert Watson: The Vienna Album*, n.p.

Photographs

New York Auction / 12 October 2022 / 10am EDT



267

Marilyn Minter

Spyder

2006

Chromogenic print, printed later, mounted.

86 x 55 5/8 in. (218.4 x 141.3 cm)

Overall 87 3/4 x 57 3/4 in. (222.9 x 146.7 cm)

Signed in ink on a gallery label accompanying the print. This print is AP 2 from an edition of 3 plus 2 artist's proofs.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



267

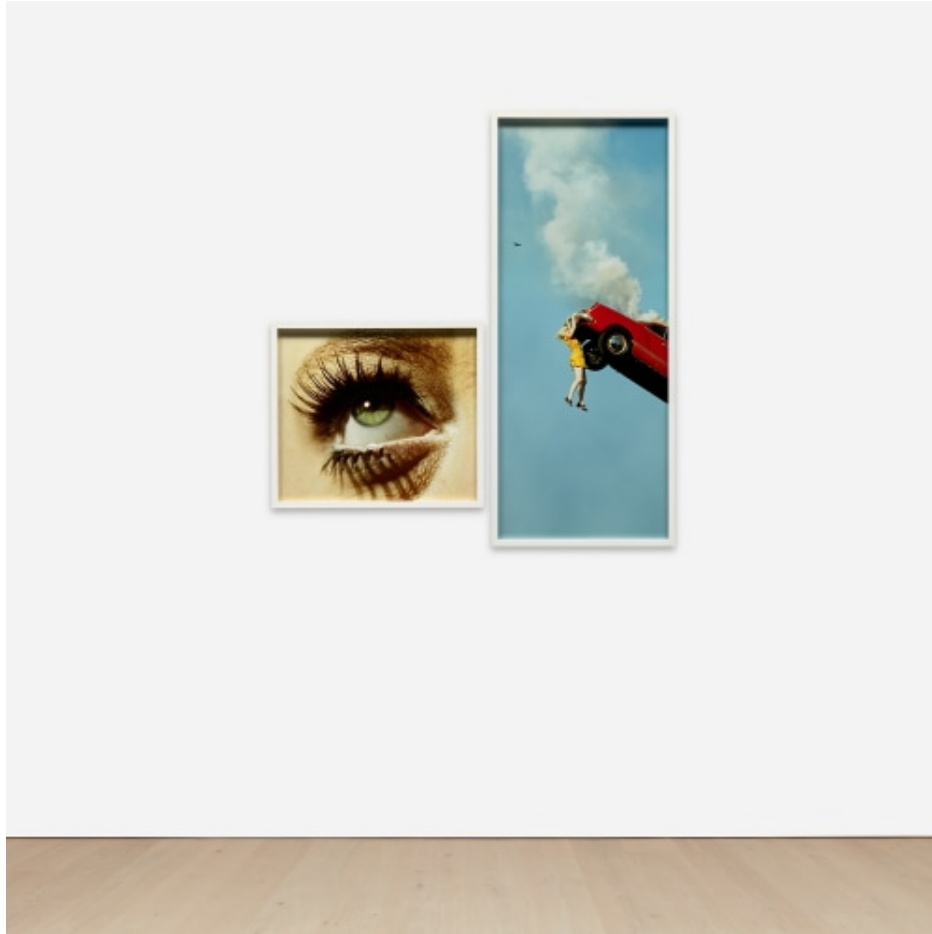
Marilyn Minter

Provenance

Gavlak Gallery, Los Angeles

Photographs

New York Auction / 12 October 2022 / 10am EDT



268

Alex Prager

3:32 pm, Coldwater Canyon and Eye #5 (Automobile Accident) from Compulsion

2012

Archival pigment print diptych, each mounted.
48 x 19 3/4 in. (121.9 x 50.2 cm) and 20 x 23 in. (50.8 x 58.4 cm), respectively.

One signed, titled, dated and numbered 2/6 in ink on an artist's label affixed to the frame backing.
Accompanied by a Certificate of Authenticity from M+B Gallery.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



268

Alex Prager

Provenance

M+B, Los Angeles

Literature

Chronicle Books, *Alex Prager: Silver Lake Drive*, pp. 96-97

Photographs

New York Auction / 12 October 2022 / 10am EDT



269

Erwin Olaf

The Hallway from Hope

2005

Lambda print, Diasec and flush-mounted.

27 1/2 x 38 3/4 in. (69.9 x 98.4 cm)

Signed and numbered 6/12 on an artist's label
accompanying the work.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Literature

Aperture, *Erwin Olaf*, pp. 10-11

Photographs

New York Auction / 12 October 2022 / 10am EDT



270

Alex Prager

Anne from Week-End

2009

Chromogenic print, flush-mounted.

36 x 36 in. (91.4 x 91.4 cm)

Overall 37 x 37 in. (94 x 94 cm)

Signed, titled, dated and numbered 4/5 in ink on an artist's label affixed to the reverse of the frame.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



270

Alex Prager

Provenance

M+B, Los Angeles

Literature

Chronicle Books, *Alex Prager: Silver Lake Drive*, pp. 62-63

Photographs

New York Auction / 12 October 2022 / 10am EDT



271

Gregory Crewdson

Selected Production Stills

2003

Twenty chromogenic prints.

Each 11 3/4 x 16 in. (29.8 x 40.6 cm)

Each overall 14 3/4 x 18 3/4 in. (37.5 x 47.6 cm)

Variouly signed, dated and numbered 7/10 in ink in the margins. Each with a gallery label on the reverse of the frame.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Luhring Augustine, New York, 2005

Photographs

New York Auction / 12 October 2022 / 10am EDT



272

Gregory Crewdson

Untitled

2003

Chromogenic print, face-mounted to Plexiglas.

57 x 88 in. (144.8 x 223.5 cm)

Overall 64 1/4 x 94 1/4 in. (163.2 x 239.4 cm)

Signed in ink, printed title, date and number AP 1/2 on a gallery label affixed to the reverse of the mount. One from an edition of 6 plus 2 artist's proofs.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



Provenance

Luhring Augustine, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



273

Gregory Crewdson

Untitled

1998

Chromogenic print.

50 x 60 in. (127 x 152.4 cm)

Overall 53 3/4 x 65 3/4 in. (136.5 x 167 cm)

Signed in ink, printed title, date and number 9/10 on a gallery label affixed to the reverse of the mount.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Luhring Augustine, New York

Literature

Moody, *Twilight: Photographs by Gregory Crewdson*, pl. 17

Photographs

New York Auction / 12 October 2022 / 10am EDT



274

Vik Muniz

*Fallingwater, Edgar J. Kaufmann Sr. Residence from
Pictures of Chocolate*

2009

Dye destruction print.

35 3/8 x 29 5/8 in. (89.9 x 75.2 cm)

Overall 38 7/8 x 33 in. (98.7 x 83.8 cm)

Signed and dated in ink, printed title, date and number
6/6 on a gallery label on the reverse of the mount.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Sikkema Jenkins & Co., New York

Literature

Capivara, *Vik Muniz: Obra Completa, 1987-2009*, p. 276

Prestel, *Vik Muniz*, pl. 25

Photographs

New York Auction / 12 October 2022 / 10am EDT



275

Vik Muniz

New York from Postcards from Nowhere

2013

Chromogenic print.

40 x 63 in. (101.6 x 160 cm)

Overall 43 1/2 x 66 1/2 in. (110.5 x 168.9 cm)

Signed, dated in ink, printed title, date and number AP 3/4 on a gallery label affixed to the reverse of the flush-mount. One from an edition of 6 plus 4 artist's proofs.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Sikkema Jenkins & Co., New York

Literature

Capivara, *Vik Muniz: Catalogue Raisonne, 1987-2015: Everything so Far*, Vol. II, p. 818

Photographs

New York Auction / 12 October 2022 / 10am EDT



276

Louise Lawler

Two

2006-2007

Chromogenic print on museum box.

39 5/8 x 49 1/2 in. (100.6 x 125.7 cm)

Signed, dated and numbered 2/5 in ink on the reverse of the flush-mount.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



"Art is part and parcel of a cumulative and collective enterprise viewed as seen fit by the prevailing culture." —Louise Lawler

Provenance

Metro Pictures, New York

Christie's, New York, Post-War and Contemporary Art Afternoon Session, 15 November 2012

Photographs

New York Auction / 12 October 2022 / 10am EDT



277

Louise Lawler

Untitled (Salon Hodler)

1992-1993

Gelatin silver print.

21 3/4 x 17 1/4 in. (55.2 x 43.8 cm)

Signed, annotated 'Salon Hodler' and numbered 1/5 in pencil on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



278

Robert Polidori

Salle la création de l'académie de Peinture et de sculpture, (II) ANR.01.011, Sale du XVII, Aile du Nord - RDC, Château de Versailles, France

2007

Chromogenic print.

52 x 41 in. (132.1 x 104.1 cm)

Overall 61 x 51 in. (154.9 x 129.5 cm)

Signed in ink, printed title, date and number 2/10 on an artist's label affixed to the reverse of the mount.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



278

Robert Polidori

Provenance

Private collection, New York

Acquired from the above by the present owner

Photographs

New York Auction / 12 October 2022 / 10am EDT



279

Louise Lawler

Cabinet 2, Shelf 14

1997-1999

Dye destruction print, face-mounted to Plexiglas.

18 7/8 x 36 3/4 in. (47.9 x 93.3 cm)

Signed, dated and numbered 1/5 in ink on a gallery label affixed to the reverse of the flush-mount.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



280

Robert Polidori

*Crucifixion with the Virgin and Saints by Fra Angelico
#2, San Marco Convent, Florence, Italy*

2010

Inkjet print.

50 x 39 1/2 in. (127 x 100.3 cm)

Overall 55 1/2 x 45 1/2 in. (141 x 115.6 cm)

Signed in ink, printed title, date and number 1/10 on a
gallery label affixed to the reverse of the mount.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



280

Robert Polidori

Provenance

Paul Kasmin Gallery, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



281

Alec Soth

New Orleans, Louisiana

2002

Chromogenic print.

15 5/8 x 19 3/4 in. (39.7 x 50.2 cm)

Signed, titled, dated and numbered 'AP' on the verso.

One from an edition of 15 plus artist's proofs.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



281

Alec Soth

Provenance

Yossi Milo Gallery, New York, 2004

Photographs

New York Auction / 12 October 2022 / 10am EDT



282

Alec Soth

Hotel, Dallas City, Illinois

2002

Chromogenic print.

40 x 32 in. (101.6 x 81.3 cm)

Overall 41 x 33 in. (104.1 x 83.8 cm)

Signed, titled, dated '2004' and numbered 1/10 in ink on a label affixed to the reverse of the flush-mount.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



282

Alec Soth

Provenance

Weinstein Gallery, Minneapolis

Photographs

New York Auction / 12 October 2022 / 10am EDT



283

Alec Soth

Akeley, Minnesota

2007

Pigment print, mounted.

24 x 30 in. (61 x 76.2 cm)

Overall 30 x 36 in. (76.2 x 91.4 cm)

Signed, annotated 'AP' in ink, with printed title and date '2008' on a label affixed to the reverse of the frame. One from an edition of 10 plus artist's proofs.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



283

Alec Soth

Provenance

Weinstein Gallery, Minneapolis, 2008

Photographs

New York Auction / 12 October 2022 / 10am EDT



284

Alec Soth

Cemetery, Fountain City, Wisconsin

2002

Chromogenic print.

15 5/8 x 19 5/8 in. (39.7 x 49.8 cm)

Signed, titled, dated and numbered 10/15 on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



284

Alec Soth

Provenance

Yossi Milo Gallery, New York, 2004

Photographs

New York Auction / 12 October 2022 / 10am EDT



285

Alec Soth

Falls Manor

2008

Chromogenic print.

23 3/4 x 29 3/4 in. (60.3 x 75.6 cm)

Overall 30 1/4 x 36 1/4 in. (76.8 x 92.1 cm)

Signed in ink, printed title, date and number 7/10 on a label affixed to the reverse of the flush-mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



285

Alec Soth

Provenance

Weinstein Gallery, Minneapolis

Photographs

New York Auction / 12 October 2022 / 10am EDT



286

Matthew Porter

Valley View

2013

Archival pigment print.

42 x 53 in. (106.7 x 134.6 cm)

Overall 43 3/4 x 54 3/4 in. (111.1 x 139.1 cm)

Signed, titled, dated and numbered 4/5 in pencil on a label affixed to the reverse of the frame.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

M+B, Los Angeles

Literature

Aperture, *Matthew Porter: The Heights*, p. 21

Photographs

New York Auction / 12 October 2022 / 10am EDT



287

Gail Albert Halaban

Bis Rue De Doual, Paris, 9E, Le 19 Mai

2013

Archival pigment print.

19 3/4 x 26 3/8 in. (50.2 x 67 cm)

Signed in ink, printed title, date and number 8/10 on a gallery label affixed to the reverse of the frame.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Jackson Fine Art, Atlanta

Literature

Martiniere, *Halaban: Vis à vis*, cover & n.p.

Aperture, *Halaban: Paris Views*, cover, variant

Photographs

New York Auction / 12 October 2022 / 10am EDT



288

Michael Eastman

Portici Stairwell

2010

Chromogenic print, flush-mounted.

35 x 28 in. (88.9 x 71.1 cm)

Overall 46 x 38 1/2 in. (116.8 x 97.8 cm)

Signed in ink, printed title, date and number 1/10 on an artist's label affixed to the reverse of the backing board.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Private Collection, New York

Private Collection, Florida

Photographs

New York Auction / 12 October 2022 / 10am EDT



289

Robert Polidori

Castillo del Morro, Havana

1997

Chromogenic print, flush-mounted to Dibond.

41 x 51 3/4 in. (104.1 x 131.4 cm)

Overall 51 x 61 3/4 in. (129.5 x 156.8 cm)

Signed in ink, printed title, date and number 2/10 on a gallery label affixed to the reverse of the flush-mount.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis

Photographs

New York Auction / 12 October 2022 / 10am EDT



290

Michael Eastman

Three Fans, Havana

1999

Chromogenic print.

50 3/4 x 39 3/8 in. (128.9 x 100 cm)

Overall 65 3/4 x 54 1/2 in. (167 x 138.4 cm)

Signed, titled and dated in ink on an artist's label accompanying the work. One from an edition of 7.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



290

Michael Eastman

Provenance

Bentley Gallery Inc., Phoenix

Photographs

New York Auction / 12 October 2022 / 10am EDT



291

Alec Soth

Baton Rouge, Louisiana

2002

Chromogenic print.

31 x 39 in. (78.7 x 99.1 cm)

Overall 33 x 41 in. (83.8 x 104.1 cm)

Signed, titled, dated and numbered 1/10 in pencil on the reverse of the mount.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



291

Alec Soth

Provenance

Weinstein Gallery, Minneapolis, 2004

Photographs

New York Auction / 12 October 2022 / 10am EDT



292

Adam Fuss

Untitled

2005

Unique gelatin silver print, mounted.

50 x 75 3/4 in. (127 x 192.4 cm)

Signed in wax pencil, printed title, date and number 'AF4180' on a label and Certificate of Authenticity, both accompanying the work.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Acquired directly from the artist

Photographs

New York Auction / 12 October 2022 / 10am EDT

293

Uta Barth

Untitled (02.2)

2002

Four archival pigment prints, face-mounted to Plexiglas and flush-mounted.

21 1/4 x 26 5/8 in. (54 x 67.6 cm) each

Overall 21 1/4 x 107 1/2 in. (54 x 273.1 cm)

Signed and dated in ink on the reverse of the flush-mount on the first panel. Number 4 from an edition of 5.

Estimate

\$4,000 — 6,000



[Go to Lot](#)



293

Uta Barth

Provenance

Tanya Bonakdar Gallery, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



294

Adam Fuss

Untitled

1996

Unique dye destruction photogram.

24 x 20 in. (61 x 50.8 cm)

Signed and dated in wax pencil on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Robert Miller Gallery, New York

James Danziger Gallery, New York

Phillips de Pury & Company, New York, 24 April 2004, lot 221

Literature

Arena Editions, *Adam Fuss*, pl. 49

Photographs

New York Auction / 12 October 2022 / 10am EDT



295

Adam Fuss

Untitled

1992

Unique dye destruction print.

14 x 11 in. (35.6 x 27.9 cm)

Signed, dated and annotated 'AP' in ink on the verso.

One from an edition of 45 unique prints plus artist's proofs.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Photographs

New York Auction / 12 October 2022 / 10am EDT



296

Adam Fuss

Untitled

1996

Unique dye destruction photogram.

24 x 20 in. (61 x 50.8 cm)

Signed and dated in wax pencil on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Robert Miller Gallery, New York

James Danziger Gallery, New York

Phillips de Pury & Company, New York, 24 April 2004, Lot 220

Photographs

New York Auction / 12 October 2022 / 10am EDT



297

James Casebere

Monticello #3

2001

Chromogenic print, printed later, flush-mounted.

48 x 60 in. (121.9 x 152.4 cm)

Overall 51 x 63 in. (129.5 x 160 cm)

Signed in ink, printed title, date and number AP1 on a gallery label accompanying the work. One from an edition of 5 plus 2 artist's proofs.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

The artist with Sean Kelly Gallery, New York

Robert Klein Gallery, Boston

Exhibited

James Casebere, Sean Kelly Gallery, New York, NY, 28 April - 16 June 2001

Picture Show: James Casebere, Southeastern Center for Contemporary Art, Winston-Salem, NC,

26 January - 14 April 2002; Musee d'Art

Contemporain de Montreal, Quebec, Canada, 14 February - 20 April 2003; Indianapolis Museum of Art, Indianapolis, IN, 31 May - 17 August 2003

Gatsby Revisited in the Age of the One Percent, The Contemporary Art Galleries at the University of Connecticut, 11 March - 19 April 2013

James Casebere: Scales and Dimensions, John Hartell Gallery at Cornell University, Ithaca, New York, 25 August - 19 September 2014

James Casebere: Fugitive, Haus der Kunst, Munich, Germany, 12 February - 12 June 2016

James Casebere: Immersion, L'Espace Images, Vevey, Switzerland, 10 September - 2 October 2016

Literature

Vidler, Anthony, et al. *James Casebere: The Spatial Uncanny*. Charta, 2001, p. 165

Enwezor, Okwui. *James Casebere: Fugitive*, New York: Prestel, 2016. p 89

Exhibition brochure, *James Casebere: Fugitive*, Haus Der Kunst, Munich, Germany, 12 February - 6 June 2016

Halle, Howard, "James Casebere: Selected works," Time Out New York, 2013

Gabara, Esther, *Errant Modernism: The Ethos of Photography in Mexico and Brazil*, Durham: Duke University Press, 2008, pl. 1

Christofori, Ralf, *Bild - Modell - Wirklichkeit. Heidelberg: Wunderhorn*, 2005. p. 193

"In the Studio," Art + Auction, with text by Steven Vincent. November 2003, detail p. 41

"Imaging Architecture: James Casebere," Work with article by Daniel Kurjakovic, March 2002, pp. 30-33.

"An Artist's Novel Take on History: He Lets the Walls Talk," The New York Times with article by William L. Hamilton, 28 May 2001, p. E3

"Art: Opening, Construction Team," New York Magazine with article by Edith Newhall. 7 May 2001, p. 92-93

"James Casebere," Bomb 177 with article by Roberto Juarez. Fall 2001, p. 29

James Casebere, The Spatial Uncanny, with texts by Chris Chang, Jeffrey Eugenides, and Anthony Vidler. (Edizioni Charta: Milan, Italy, 2001), p. 165

"Review of James Casebere at Sean Kelly Gallery, New York," Tema Celeste 86 with article by Jonathan Gilmore, Summer 2001, p. 87

Photographs

New York Auction / 12 October 2022 / 10am EDT



298

James Welling

Torso 1-18

2005-2008

Chromogenic print

45 1/4 x 33 3/4 in. (114.9 x 85.7 cm)

Overall 52 5/8 x 40 1/2 in. (133.7 x 102.9 cm)

Signed and dated on the recto. Number 5 from an edition of 5.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

David Zwirner, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



299

Robin Rhode

Descending a Bridge

2004

Chromogenic print diptych.

Each 12 x 19 1/4 in. (30.5 x 48.9 cm)

Overall 13 x 40 in. (33 x 101.6 cm)

Each with printed title, date, number 3/5, and further annotated 'left panel/right panel' in an unidentified hand in ink on a gallery label affixed to the reverse of the flush-mount.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



299

Robin Rhode

Provenance

Perry Rubenstein Gallery, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



300

Matthew Brandt

Lake Selmac, OR 8 from Lakes and Reservoirs

2009

Unique chromogenic print, soaked in Selmac Lake water.

30 x 40 in. (76.2 x 101.6 cm)

Signed, titled and dated in pencil on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



300

Matthew Brandt

Provenance

Yossi Milo Gallery, New York, 2012

Photographs

New York Auction / 12 October 2022 / 10am EDT



301

Richard Misrach

Tracks, Black Rock Desert

1989

Chromogenic print, printed 1997.

18 x 23 in. (45.7 x 58.4 cm)

Overall 29 x 33 in. (73.7 x 83.8 cm)

Signed, titled, dated, numbered 14/25 and copyright notation in ink in the margin.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



301

Richard Misrach

Provenance

Robert Mann Gallery, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



302

Jeff Brouws

Farm Forms Portfolio

1993-1995

Twenty-four archival pigment prints.

Each 5 x 5 in. (12.7 x 12.7 cm)

Each signed, titled, dated and numbered 8/9 in pencil on the verso.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



"Photographs always exist in a context – they are laden with social or political meaning." —Jeff Brouws

Inspired by Ed Ruscha's serial photography of ordinary places, Jeff Brouws has focused on 'the overlooked, the obsolete, the mundane' contemporary American landscape throughout his oeuvre. Arranged in his signature grid format, *Farm Forms, Portfolio*, comprises images of abandoned farm structures taken between 1993 and 1995. In each composition, his subject is captured within the seasonal landscape, offering a sense of place as well as the passage of time. These photographs collectively represent not only a historical record of these structures but also Brouws' lifelong project: a 'visual anthropology' of the built environment, continuously questioning what it means to be American and, more broadly, human. Brouws's work is held in major institutions, including The Whitney Museum of American Art, New York, the J. Paul Getty Museum, Los Angeles and the San Francisco Museum of Modern Art.

Photographs

New York Auction / 12 October 2022 / 10am EDT



303

Edward Burtynsky

Mines #13, Inco-Abandoned Mine Shaft, Crean Hill Mine, Sudbury, Ontario

1984

Chromogenic print.

27 x 34 in. (68.6 x 86.4 cm)

Overall 35 x 42 1/8 in. (88.9 x 107 cm)

Signed in ink, printed title, date, and number 9/10 on a label affixed to the reverse of the mount.

Estimate

\$6,000 — 8,000

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303

Edward Burzynsky

Provenance

Robert Koch Gallery, San Francisco

Photographs

New York Auction / 12 October 2022 / 10am EDT



304

Liu Bolin

Hiding in the City No. 89 (Forbidden City)

2009

Chromogenic print.

20 3/4 x 31 1/4 in. (52.7 x 79.4 cm) image

22 x 32 5/8 in. (55.9 x 82.9 cm) frame

Number 5 from an edition of 8.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



304

Liu Bolin

Provenance

Robischon Gallery, Denver, 2011

Photographs

New York Auction / 12 October 2022 / 10am EDT



305

Lois Conner

Hanoi, Vietnam

1994

Five platinum prints, mounted together as a
panorama.

Overall 16 5/8 x 32 1/2 in. (42.2 x 82.6 cm)

Signed, titled, dated and numbered 3/25 in pencil on
the mount; each print additionally annotated in pencil
in the margin.

Estimate

\$2,500 — 3,500

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305

Lois Conner

Provenance

Acquired directly from the artist

Photographs

New York Auction / 12 October 2022 / 10am EDT



306

Pieter Hugo

*Abdullahi Mohammed with Mainasara, Lagos, Nigeria
from The Hyena & Other Men*

2007

Chromogenic print, printed later.

60 x 60 in. (152.4 x 152.4 cm)

Overall 70 1/4 x 70 1/4 in. (178.4 x 178.4 cm)

Signed, titled, dated and numbered 4/5 in ink on a
label affixed to the reverse of the flush-mount.

Estimate

\$20,000 — 30,000

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"The images from The Hyena and Other Men was really pivotal for the way I used colour in my work. While working in Nigeria on this series it was Harmatan season, a time of year when the sand from the Sahara gets blown into the air over West Africa. It creates a natural diffusion -- there are very few hard shadows and everything gets covered in a layer of sand and dust. This palette set the tone for the next few series of work I made: apocalyptic, desaturated, no hard contrast." —Pieter Hugo

Provenance

Hamburg Kennedy Photographs, New York

Literature

Hugo, *The Hyena & Other Men*, n.p.

Photographs

New York Auction / 12 October 2022 / 10am EDT



307

Jackie Nickerson

Paul II, Tea Pruner, Malawi

1999

Lambda print.

23 1/2 x 18 1/4 in. (59.7 x 46.4 cm)

Signed in ink, printed title, date and number 1/4 on a gallery label accompanying the print.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Jackie Nickerson

Jackie Nickerson's trip to Zimbabwe in the late 1990s was planned as a short holiday and evolved into over two years traveling through Sub-Saharan Africa followed by an additional five years living on a farm in Zimbabwe. This life-changing experience fulfilled Nickerson in a way that her previous years as a fashion photographer had not - she found a new purpose for her photographic practice by exploring the relationship between humankind and the Earth. Nickerson's portraits, as evident in this compelling image of *Paul, Tea Pruner, Malawi* illustrates her unique approach to documentary photography that embraces post-production as a critical tool for conveying the intensity of her subjects and their environment.

Provenance

Jack Shainman Gallery, New York

Photographs

New York Auction / 12 October 2022 / 10am EDT



308

Steve McCurry

Sharbat Gula, Afghan Girl, Pakistan

1984

Chromogenic print, printed later.

21 x 14 1/4 in. (53.3 x 36.2 cm)

Signed in ink on the verso.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Literature

National Geographic, vol. 167, no. 6, June 1985, cover

Phaidon, *Looking East: Portraits by Steve McCurry*, p. 28

Phaidon, *Portraits*, cover and n.p.

Phaidon, *South Southeast*, p. 137

Photographs

New York Auction / 12 October 2022 / 10am EDT



309

Sebastião Salgado

Churchgate Station, Western Railroad Line, Bombay, India

1995

Gelatin silver print, printed 2003.

13 1/4 x 20 in. (33.7 x 50.8 cm)

Signed, dated and annotated 'India' in pencil on the verso; copyright credit blindstamp in the margin.

Estimate

\$8,000 — 10,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis

Literature

Aperture, *Sebastião Salgado: Migrations: Humanity in Transition*, p. 419

Photographs

New York Auction / 12 October 2022 / 10am EDT



310

Sebastião Salgado

Chinstrap Penguins (Pygoscelis Antartica), Deception Island, Antarctica

2005

Gelatin silver print.

20 1/8 x 14 7/8 in. (51.1 x 37.8 cm)

Signed, dated and annotated 'Antartica' in pencil on the verso; copyright credit blindstamp in the margin.

Estimate

\$8,000 — 10,000

[Go to Lot](#)



Literature

Taschen, *Sebastião Salgado: Genesis*, p. 86

Photographs

New York Auction / 12 October 2022 / 10am EDT



311

Nick Brandt

*Elephant Mother and Baby Walking in Tandem,
Maasai Mara*

2003

Pigment print.

11 5/8 x 11 3/4 in. (29.5 x 29.8 cm)

Signed, dated and numbered 9/35 in pencil in the
margin.

Estimate

\$3,000 — 5,000

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311

Nick Brandt

Provenance

Debra Heimerdinger Fine Art Photographs, San Francisco, 2018

Photographs

New York Auction / 12 October 2022 / 10am EDT



312

Sebastião Salgado

Dinka Cattle Camp of Amak, Southern Sudan

2006

Gelatin silver print, printed later.

14 1/2 x 20 in. (36.8 x 50.8 cm)

Signed, annotated 'Sud Sudan' and dated in pencil on the verso; copyright credit blindstamp in the margin.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Literature

Taschen, *Sebastião Salgado: Africa*, cover

Taschen, *Sebastião Salgado: Genesis*, pp. 258-259