

Photographs

New York Auction / 4 April 2023 / 10am EDT

Sale Interest: 317 Lots



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PHILLIPS

Photographs

New York Auction / 4 April 2023 / 10am EDT

Sale Interest: 317 Lots

Auction 4 April 2023 10am & 2pm EDT

Photographs Department

Morning Session, 10:00am
Afternoon Session, 2:00pm

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

432 Park Avenue, New York, NY, United States, 10022

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

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY040123 or Photographs.

Absentee and Telephone Bids

tel +1 212 940 1228
bidsnewyork@phillips.com

Photographs

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Sale Interest: 317 Lots



1
Sharon Core
Boston Creams, 1962
Estimate \$12,000 — 18,000



2
Sharon Core
Candy Counter, 1963
Estimate \$10,000 — 15,000



3
Mitch Epstein
Untitled, New York City
Estimate \$4,000 — 6,000



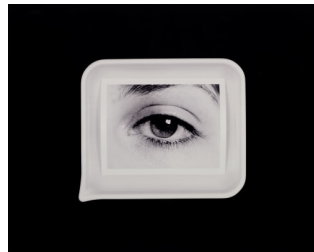
4
Vik Muniz
Apples, Peaches, Pears and Gra...
Estimate \$30,000 — 50,000



5
Sharon Core
Early American, Still Life with V...
Estimate \$4,000 — 6,000



6
Vik Muniz
Fairy Roses, after Fantin-Latour...
Estimate \$20,000 — 30,000



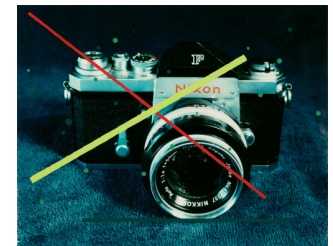
7
Anne Collier
Developing Tray #1 (White)
Estimate \$25,000 — 35,000



8
Christopher Williams
Fachhochschule Aachen, Fachb...
Estimate \$15,000 — 25,000



9
Christopher Williams
Rina, Jabon De Lavar "Lava, Li...
Estimate \$20,000 — 30,000



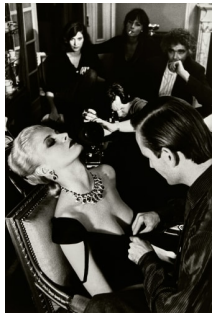
10
Richard Pettibone
Untitled (Nikon)
Estimate \$10,000 — 15,000

Photographs

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11
Richard Pettibone
Helmut Newton, Le temps des j...
Estimate \$10,000 — 15,000



12
Helmut Newton
Woman being filmed, Paris
Estimate \$8,000 — 12,000



13
Helmut Newton
Viviane F., Hotel Volney
Estimate \$6,000 — 8,000



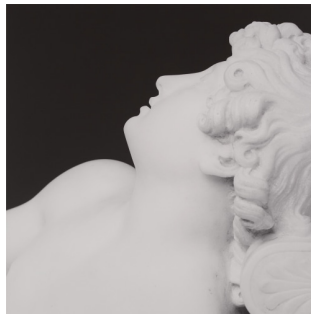
14
Helmut Newton
Model and Meccano Set, Paris
Estimate \$4,000 — 6,000



15
Robert Mapplethorpe
Flower
Estimate \$25,000 — 35,000



16
Robert Mapplethorpe
Rose
Estimate \$12,000 — 18,000



17
Robert Mapplethorpe
Sleeping Cupid
Estimate \$10,000 — 15,000



18
Robert Mapplethorpe
Man in Polyester Suit
Estimate \$200,000 — 300,000



19
Robert Mapplethorpe
Lisa Lyon
Estimate \$7,000 — 9,000



20
Robert Mapplethorpe
Andreas Cahling
Estimate \$5,000 — 7,000

Photographs

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21
Mark Morrisroe
Untitled (double self portrait in ...
Estimate \$10,000 — 15,000



22
Robert Mapplethorpe
Tulip
Estimate \$12,000 — 18,000



23
Robert Mapplethorpe
Flower
Estimate \$10,000 — 15,000



24
Robert Mapplethorpe
Lily
Estimate \$10,000 — 15,000



25
Lynn Davis
Iceberg 31, Disko Bay, Greenland
Estimate \$10,000 — 15,000



26
Robert Adams
North of Keota, Colorado
Estimate \$7,000 — 9,000



27
Robert Adams
Pawnee National Grassland, Col...
Estimate \$6,000 — 8,000



28
Robert Adams
Pawnee National Grasslands, C...
Estimate \$6,000 — 8,000



29
Robert Adams
Broken trees near Box Springs ...
Estimate \$10,000 — 15,000



30
Robert Adams
Near Pendleton, Oregon
Estimate \$10,000 — 15,000

Photographs

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31
Irving Penn
Crossing the River Styx (B), New...
Estimate \$15,000 — 25,000



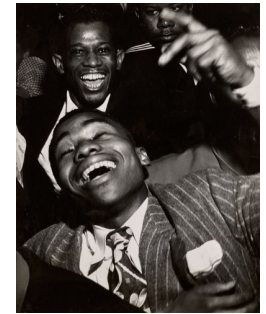
32
Pierre Molinier
Le chaman
Estimate \$10,000 — 15,000



33
Pierre-Louis Pierson
The Comtesse Castiglione, 'J'y v...
Estimate \$2,000 — 3,000



34
Pierre-Louis Pierson
Diptych: Studies of the Comtes...
Estimate \$2,000 — 3,000



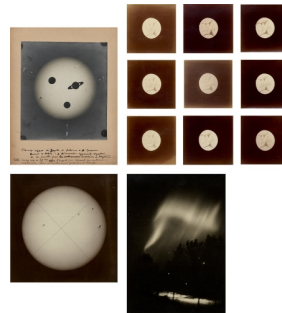
35
Weegee (Arthur Fellig)
Night at the Apollo
Estimate \$2,500 — 3,500



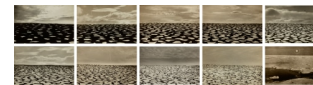
36
Bruce Bernard
Leigh Bowery and Nicola Batem...
Estimate \$2,500 — 3,500



37
Alfred Le Petit
Self portrait in the nude
Estimate \$5,000 — 7,000



38
Various Photographers
Selected Astronomical Studies
Estimate \$2,500 — 3,500



39
Yakov Yakovlevich Ga...
Selected Montages Showing Ice ...
Estimate \$5,000 — 7,000



40
Wolfgang Tillmans
star struck #2
Estimate \$30,000 — 50,000

Photographs

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41
Wolfgang Tillmans
Lutz, plastic trousers
Estimate \$10,000 — 15,000



42
Peter Hujar
City Hall at Night
Estimate \$10,000 — 15,000



43
Bruce Davidson
East 100th Street, New York (fa...
Estimate \$5,000 — 7,000



44
Bruce Davidson
East 100th Street, New York (gir...
Estimate \$3,000 — 5,000



45
Bruce Davidson
Brooklyn Gang (gang members ...
Estimate \$3,000 — 5,000



46
Bruce Davidson
Brooklyn Gang (gang members ...
Estimate \$3,000 — 5,000



47
Nan Goldin
Positive Grid
Estimate \$40,000 — 60,000



48
Nan Goldin
Brian on the Bowery roof, NYC
Estimate \$10,000 — 15,000



49
Christian Marclay
Hot August Night
Estimate \$40,000 — 60,000



50
Nan Goldin
Greer and Robert on the bed, Ne...
Estimate \$8,000 — 12,000

Photographs

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51
Nan Goldin
Nan after being battered
Estimate \$6,000 — 8,000



52
Nan Goldin
Amanda in the sauna, Hotel Sav...
Estimate \$7,000 — 9,000



53
Nan Goldin
Ryan in the tub, Provincetown, ...
Estimate \$3,000 — 5,000



54
Robert Mapplethorpe
Television
Estimate \$3,000 — 5,000



55
Nan Goldin
My Red Shelf, NYC
Estimate \$5,000 — 7,000



56
Sally Mann
Night Blooming Cereus
Estimate \$15,000 — 25,000



57
Sally Mann
Untitled #16 (Mississippi) from ...
Estimate \$12,000 — 18,000



58
Sally Mann
Fallen Child
Estimate \$6,000 — 8,000



59
Sally Mann
Untitled (Virginia), from Mother...
Estimate \$12,000 — 18,000



60
Sally Mann
Hayhook
Estimate \$6,000 — 8,000

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61
Judith Joy Ross
Untitled from Easton Portraits
Estimate \$2,500 — 3,500



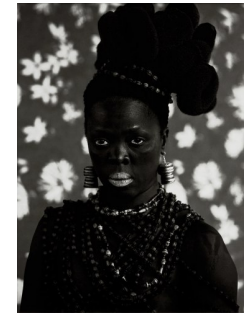
62
Sally Mann
John's Pond
Estimate \$4,000 — 6,000



63
Sally Mann
Untitled (painting and sculpture...)
Estimate \$6,000 — 8,000



64
Sally Mann
Arundo Dorax
Estimate \$6,000 — 8,000



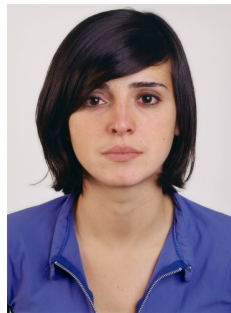
65
Zanele Muholi
Buhlalu I, The Decks, Cape Town
Estimate \$15,000 — 20,000



66
LaToya Ruby Frazier
Momme (floral comforter) from ...
Estimate \$4,000 — 6,000



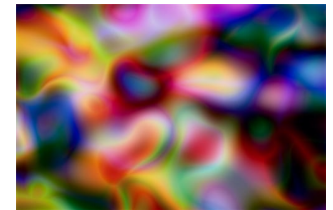
67
Youssef Nabil
Amani by Window, Cairo
Estimate \$10,000 — 15,000



68
Thomas Ruff
Porträt (T. Djordjadze)
Estimate \$20,000 — 30,000



69
Thomas Struth
Paradise 24, Sao Francisco de X...
Estimate \$60,000 — 80,000



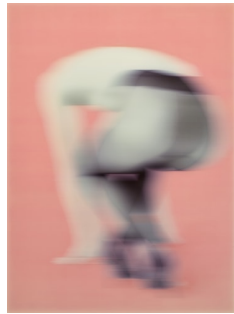
70
Thomas Ruff
Substrat 35 I
Estimate \$30,000 — 50,000

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71
Thomas Ruff
Porträts (Portraits)
Estimate \$4,000 — 6,000



72
Thomas Ruff
Nudes kü 12
Estimate \$15,000 — 20,000



73
Thomas Ruff
Sterne 16H 08M/-25°
Estimate \$10,000 — 15,000



74
Wolfgang Tillmans
(i) Concorde L 432-8, (ii) Concor...
Estimate \$30,000 — 50,000



75
Sophie Calle
The Shadow (La Filature)
Estimate \$20,000 — 30,000



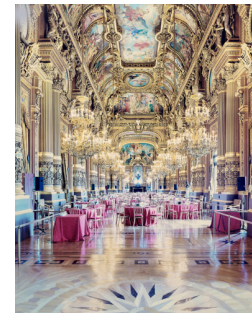
76
Thomas Struth
Kyoto
Estimate \$4,000 — 6,000



77
Sohei Nishino
Diorama Map New York
Estimate \$40,000 — 60,000



78
Vik Muniz
Orphan Girl at the Cemetery, aft...
Estimate \$25,000 — 35,000



79
Candida Höfer
Palais Garnier Paris XXXIII
Estimate \$35,000 — 55,000



80
Candida Höfer
Bibliothèque Nationale de Franc...
Estimate \$6,000 — 8,000

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81
Cindy Sherman
Untitled #546
Estimate \$150,000 — 200,000



82
Gregory Crewdson
Untitled
Estimate \$30,000 — 50,000



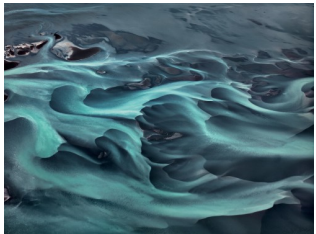
83
Gregory Crewdson
Untitled
Estimate \$30,000 — 50,000



84
Richard Misrach
Untitled (#806-04)
Estimate \$40,000 — 60,000



85
Edward Burtynsky
Rice Terraces #4, Western Yunn...
Estimate \$20,000 — 30,000



86
Edward Burtynsky
Ölfusá River #1, Iceland
Estimate \$15,000 — 25,000



87
Peter Beard
Elephants Memory, Marsabit, K...
Estimate \$60,000 — 80,000



88
Peter Beard
Giraffes in mirage on the Taru D...
Estimate \$12,000 — 18,000



89
Nick Brandt
Giraffes Battling in Forest, Maas...
Estimate \$5,000 — 7,000



90
Peter Beard
The Singing Rhino - Kenya, June
Estimate \$60,000 — 80,000

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91
Peter Beard
Impala
Estimate \$20,000 — 30,000



92
Peter Beard
Turkana Totes on Fergusons Gol...
Estimate \$25,000 — 35,000



93
Nick Brandt
Lion Before Storm II, Sitting Pro...
Estimate \$22,000 — 28,000



94
Nick Brandt
Wildebess Arc, Maasai Mara
Estimate \$15,000 — 20,000



95
Olafur Eliasson
Untitled (Iceland)
Estimate \$3,000 — 5,000



96
Florian Maier-Aichen
Der Watzmann
Estimate \$15,000 — 20,000



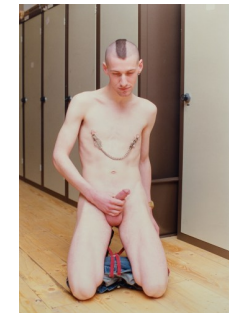
97
Florian Maier-Aichen
Untitled
Estimate \$40,000 — 60,000



98
Ryan McGinley
Sugar
Estimate \$8,000 — 12,000



99
Wolfgang Tillmans
Seven works: (i) paper wrapped ...
Estimate \$20,000 — 30,000



100
Wolfgang Tillmans
kneeling nude
Estimate \$8,000 — 12,000

Photographs

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101
Wolfgang Tillmans
trashed flat - corridor
Estimate \$6,000 — 8,000



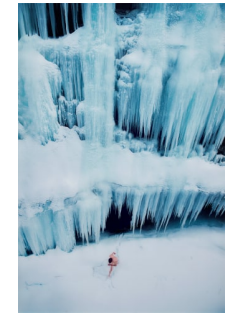
102
Nobuyoshi Araki
Yakuza
Estimate \$25,000 — 35,000



103
Nobuyoshi Araki
Shikijo (Sexual Desire) II
Estimate \$3,000 — 5,000



104
Wolfgang Tillmans
Banja II
Estimate \$5,000 — 7,000



105
Ryan McGinley
Watkins Glen
Estimate \$5,000 — 7,000



106
Douglas Gordon
Self Portrait of You + Me (Kurt C...
Estimate \$15,000 — 25,000



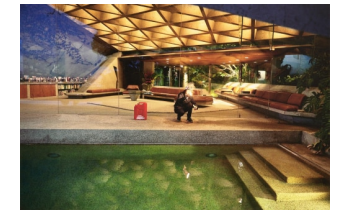
107
Douglas Gordon
White Blind Dean from Hollywo...
Estimate \$6,000 — 8,000



108
Christopher Williams
Model: 1964 Renault Dauphine-...
Estimate \$12,000 — 18,000



109
Christopher Williams
Brochure for Dacia 1300i, Dacia ...
Estimate \$8,000 — 12,000



110
Catherine Opie
Sheats-Goldstein #4 (The Mode...
Estimate \$2,000 — 3,000

Photographs

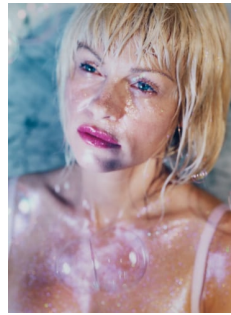
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111
Massimo Vitali
Cabo Frio Cocos (#1696)
Estimate \$18,000 — 22,000



112
Vik Muniz
Mass from Pictures of Chocolate
Estimate \$12,000 — 18,000



113
Marilyn Minter
Double Bubble
Estimate \$5,000 — 7,000



114
Marilyn Minter
Chewing Green
Estimate \$10,000 — 15,000



115
Philip-Lorca diCorcia
Los Angeles
Estimate \$10,000 — 15,000



116
Gregory Crewdson
Untitled
Estimate \$3,000 — 5,000



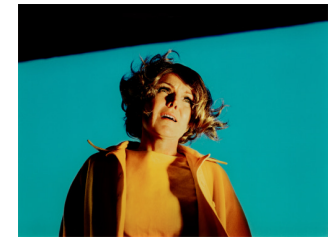
117
Philip-Lorca diCorcia
Tokyo
Estimate \$7,000 — 9,000



118
Philip-Lorca diCorcia
Head #11
Estimate \$8,000 — 12,000



119
Philip-Lorca diCorcia
Joe Reeves; 37 years old; San Fe...
Estimate \$7,000 — 9,000



120
Alex Prager
Marilyn from Week End
Estimate \$6,000 — 8,000

Photographs

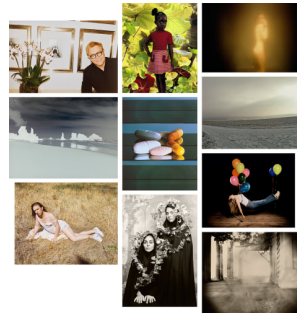
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121
Alex Prager
10:58 AM, Bunker Hill, from Co...
Estimate \$6,000 — 8,000



122
Sam Taylor-Johnson
Escape Artist (Red)
Estimate \$6,000 — 8,000



123
Various Photographers
Elton John AIDS Foundation Ph...
Estimate \$18,000 — 22,000



124
Massimo Vitali
Bagni Lido (#1463)
Estimate \$12,000 — 18,000



125
Massimo Vitali
Animaletti 1 (#2024)
Estimate \$7,000 — 9,000



126
Loretta Lux
The Rose Garden
Estimate \$5,000 — 7,000



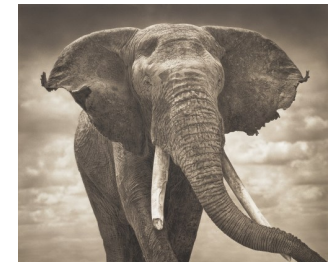
127
Ruud van Empel
Moon #5
Estimate \$5,000 — 7,000



128
Ruud van Empel
Moon #6
Estimate \$5,000 — 7,000



129
Sebastião Salgado
Chinstrap Penguins (Pygoscelis ...
Estimate \$8,000 — 12,000



130
Nick Brandt
Elephant With Tattered Ears, A...
Estimate \$22,000 — 28,000

Photographs

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131
Nick Brandt
Lion Under Leaning Tree, Maasa...
Estimate \$10,000 — 15,000



132
Sebastião Salgado
Fireball, Greater Burhan Oil Fiel...
Estimate \$7,000 — 9,000



133
Sebastião Salgado
Church Gate Station, Western R...
Estimate \$6,000 — 8,000



134
Sebastião Salgado
Serra Pelada, Gold Mine, Brazil ...
Estimate \$5,000 — 7,000



135
David Goldblatt
Farmhouse Grassdae near Molt...
Estimate \$8,000 — 12,000



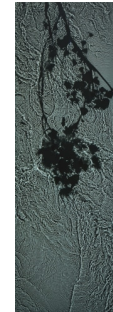
136
Steve McCurry
Sharbat Gula, Afghan Girl, Pakis...
Estimate \$10,000 — 15,000



137
Shirin Neshat
Passage
Estimate \$5,000 — 7,000



138
Masao Yamamoto
Kawa = Flow #1639
Estimate \$700 — 900



139
Susan Derges
The River Taw (New Moon #1639), ...
Estimate \$8,000 — 12,000



140
John Chiara
Grand View: Park Row: Angels P...
Estimate \$4,000 — 6,000

Photographs

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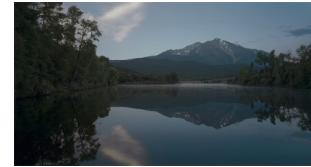
141
James Welling
001+7+A
Estimate \$4,000 — 6,000



142
Alec Soth
A-1 Motel
Estimate \$12,000 — 18,000



143
Alec Soth
Ste. Genevieve, Missouri
Estimate \$7,000 — 9,000



144
Clifford Ross
Mountain XII
Estimate \$12,000 — 18,000



145
Darren Almond
Fullmoon@CalifornianOaks
Estimate \$6,000 — 8,000



146
Darren Almond
Fullmoon@PoisonGlen
Estimate \$5,000 — 7,000



147
Todd Hido
#1951-a, Pacifica, CA, from Hous...
Estimate \$4,000 — 6,000



148
Todd Hido
#1941, San Francisco, CA, from ...
Estimate \$4,000 — 6,000



149
Alec Soth
Sugar's, Davenport, Iowa
Estimate \$7,000 — 9,000



150
Alec Soth
The Reverend and Margaret's b...
Estimate \$6,000 — 8,000

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151
Alec Soth
Mother and Daughter, St. Paul, ...
Estimate \$4,000 — 6,000



152
Henri Cartier-Bresson
Behind the Gare Saint-Lazare, P...
Estimate \$12,000 — 18,000



153
Henri Cartier-Bresson
Siphnos, Greece
Estimate \$8,000 — 12,000



154
Henri Cartier-Bresson
Roman Amphitheater, Valencia,...
Estimate \$7,000 — 9,000



155
Henri Cartier-Bresson
Alicante, Spain
Estimate \$7,000 — 9,000



156
Henri Cartier-Bresson
Ahmedabad, India
Estimate \$10,000 — 15,000



157
Henri Cartier-Bresson
On the Banks of the Marne, Fra...
Estimate \$7,000 — 9,000



158
Ruth Orkin
American Girl in Italy, Florence, I...
Estimate \$15,000 — 25,000



159
Édouard Boubat
Lella, Bretagne
Estimate \$3,000 — 5,000



160
John Gutmann
Sailor Girl Tattoo
Estimate \$6,000 — 8,000

Photographs

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161
Gordon Parks
Emerging Man, Harlem, New York
Estimate \$7,000 — 9,000



162
Saul Leiter
Snow
Estimate \$6,000 — 8,000



163
André Kertész
Washington Square
Estimate \$5,000 — 7,000



164
Berenice Abbott
Gasoline Station
Estimate \$5,000 — 7,000



165
Berenice Abbott
Vista: Thames Street, No. 22
Estimate \$3,000 — 5,000



166
Berenice Abbott
Snuff Shop
Estimate \$5,000 — 7,000



167
Margaret Bourke-White
Gargoyle, Chrysler Building, Ne...
Estimate \$80,000 — 120,000



168
Walker Evans
West Street, New York
Estimate \$3,000 — 5,000



169
Walker Evans
Breakfast Room, Belle Grove Pl...
Estimate \$15,000 — 25,000



170
Sherrie Levine
After Walker Evans
Estimate \$7,000 — 9,000

Photographs

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171
Sherrie Levine
After Walker Evans
Estimate \$6,000 — 8,000



172
Cindy Sherman
Untitled (Doctor and Nurse)
Estimate \$5,000 — 7,000



173
Malick Sidibé
Les très bons Amis dans la mêm...
Estimate \$1,200 — 1,800



174
George Hoyningen-H...
Divers, Horst with Model, Paris
Estimate \$7,000 — 9,000



175
Norman Parkinson
Le Touquet
Estimate \$5,000 — 7,000



176
Irving Penn
Three-Tiered Vessel, New York, ...
Estimate \$25,000 — 35,000



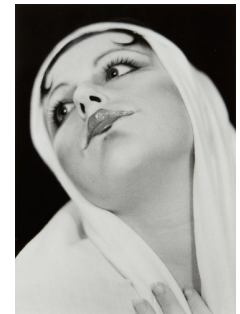
177
Irving Penn
Harlequin Dress (Lisa Fonsagri...
Estimate \$200,000 — 300,000



178
Ormond Gigli
Girls in the Windows, New York ...
Estimate \$18,000 — 22,000



179
Cindy Sherman
Untitled (Lucille Ball)
Estimate \$8,000 — 12,000



180
Cindy Sherman
Untitled (Madonna)
Estimate \$3,000 — 5,000

Photographs

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181
Laurie Simmons
Untitled #2
Estimate \$2,500 — 3,500



182
Chris Von Wangenheim
Lisa Taylor, Christian Dior
Estimate \$15,000 — 20,000



183
Sante D'Orazio
Christy Turlington, Panoramic Vi...
Estimate \$15,000 — 25,000



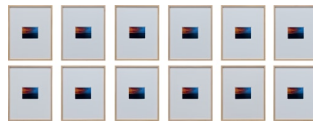
184
Steven Klein
Natalia Vodianova, New York City
Estimate \$3,000 — 5,000



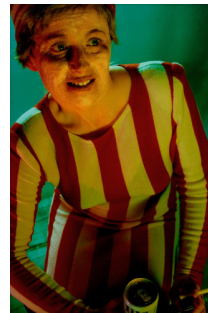
185
Hiroshi Sugimoto
Stylized Sculpture 054 (Designe...
Estimate \$12,000 — 18,000



186
Cindy Sherman
Untitled (Under the WTC)
Estimate \$18,000 — 22,000



187
Sherrie Levine
Postcard Collage #7: 1-12
Estimate \$15,000 — 25,000



188
Cindy Sherman
Untitled #132
Estimate \$70,000 — 90,000



189
Laurie Simmons
The Long House (Red Bathroom)
Estimate \$8,000 — 12,000



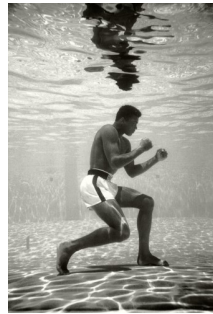
190
Laurie Simmons
The Instant Decorator (Yellow B...
Estimate \$4,000 — 6,000

Photographs

New York Auction / 4 April 2023 / 10am EDT



191
Slim Aarons
Poolside Pairs
Estimate \$8,000 — 12,000



192
Flip Schulke
Ali Underwater
Estimate \$8,000 — 12,000



193
Diane Arbus
Laughing Woman in a Feather ...
Estimate \$8,000 — 12,000



194
Diane Arbus
Boy with a straw hat waiting to ...
Estimate \$12,000 — 18,000



195
Ernst Haas
Yellow Balloon, New Orleans
Estimate \$2,500 — 3,500



196
Diane Arbus
The Junior Interstate Ballroom ...
Estimate \$15,000 — 25,000



197
Diane Arbus
Woman with Parcels, N.Y.C.
Estimate \$6,000 — 8,000



198
Robert Frank
Mary, Pablo, Andrea, Texas
Estimate \$60,000 — 80,000



199
Kenneth Josephson
Illinois
Estimate \$1,500 — 2,000



200
Diane Arbus
Untitled (14)
Estimate \$7,000 — 9,000

Photographs

New York Auction / 4 April 2023 / 10am EDT

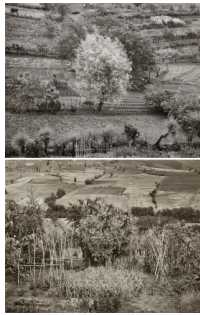


201

Emmet Gowin

Edith and Rennie Booher, Danvil...

Estimate \$1,500 — 2,500



202

Emmet Gowin

Garden, Siena, Italy; Poggibonzi...

Estimate \$3,000 — 5,000



203

Ansel Adams

Moonrise, Hernandez, New Mex...

Estimate
\$150,000 — 250,000



204

Paul Caponigro

Rock Wall #2, West Hartford, Co...

Estimate \$3,000 — 5,000



205

Jerry Uelsmann

Untitled (cube above water)

Estimate \$3,000 — 5,000

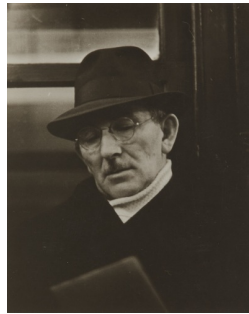


206

Walker Evans

Posed Portraits, New York

Estimate \$15,000 — 25,000



207

Walker Evans

Subway Portrait (man with glas...

Estimate \$10,000 — 15,000



208

Walker Evans

Billboard, Birmingham, Alabama

Estimate \$3,000 — 5,000

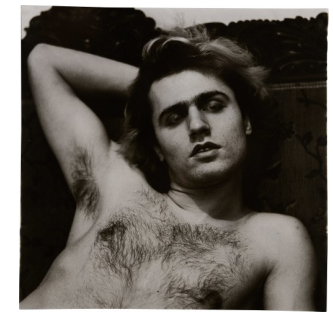


209

Diane Arbus

Identical twins, Roselle, N.J.

Estimate
\$150,000 — 250,000



210

Diane Arbus

Young man on a sofa, N.Y.C.

Estimate \$8,000 — 12,000

Photographs

New York Auction / 4 April 2023 / 10am EDT



211
Diane Arbus
A family one evening in a nudist ...
Estimate \$30,000 — 50,000



212
Diane Arbus
Marcella and Leslie Matthaei st...
Estimate \$6,000 — 8,000



213
Garry Winogrand
World's Fair, New York City
Estimate \$15,000 — 25,000



214
Henri Cartier-Bresson
Seville
Estimate \$5,000 — 7,000



215
Henri Cartier-Bresson
Salerno, Italy
Estimate \$5,000 — 7,000



216
Henri Cartier-Bresson
William Faulkner, Oxford, Missis...
Estimate \$6,000 — 8,000



217
August Sander
Gymnasiast (High School Stude...
Estimate \$6,000 — 8,000



218
Brassaï (Gyula Halász)
A Monastic Brothel, rue Monsie...
Estimate \$6,000 — 8,000



219
Mario Giacomelli
Scanno, paese d'Abruzzo
Estimate \$4,000 — 6,000



220
Josef Koudelka
Spain
Estimate \$7,000 — 9,000

Photographs

New York Auction / 4 April 2023 / 10am EDT



221
Edward Steichen
Clarence H. White
Estimate \$3,000 — 5,000



222
Edward Steichen
Backbone and Ribs of a Sunflow...
Estimate \$20,000 — 30,000



223
Edward Steichen
Steichen (The Steichen Book)
Estimate \$12,000 — 18,000



224
Ansel Adams
Selected Portraits of Alfred Stie...
Estimate \$10,000 — 15,000



225
Eugène Atget
Selected Images of Paris
Estimate \$4,000 — 6,000



226
Eugène Atget
20 Photographs by Eugène Atg...
Estimate \$7,000 — 9,000



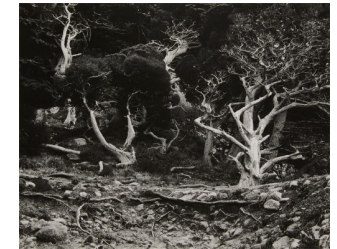
227
William Bell & Lybra...
Father and Daughter by a Wind...
Estimate \$2,000 — 3,000



228
William Southgate Por...
Study of a Sculpted Bust of a W...
Estimate \$1,500 — 2,500



229
Minor White
Two Barns and Shadow
Estimate \$7,000 — 9,000



230
Edward Weston
Cypress -- Point Lobos, California
Estimate \$8,000 — 12,000

Photographs

New York Auction / 4 April 2023 / 10am EDT



231
Edward Weston
Nude, Santa Monica
Estimate \$6,000 — 8,000



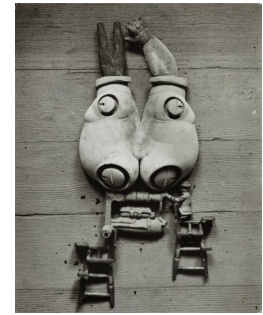
232
Harry Callahan
Eleanor
Estimate \$4,000 — 6,000



233
Harry Callahan
Eleanor and Barbara, Chicago
Estimate \$4,000 — 6,000



234
Brett Weston
Garapata Beach, California
Estimate \$3,000 — 5,000



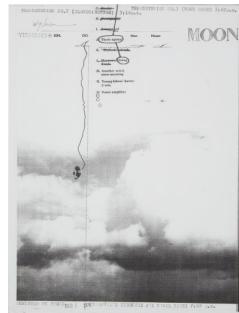
235
Frederick Sommer
Giant
Estimate \$5,000 — 7,000



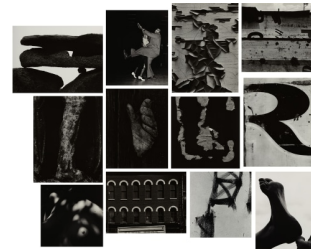
236
Frederick Sommer
Circumnavigation of the Blood
Estimate \$6,000 — 8,000



237
Robert Heineken
Selected Images
Estimate \$6,000 — 8,000



238
William Larson
Shorthand Exercise and Small F...
Estimate \$3,000 — 5,000



239
Aaron Siskind
75th Anniversary Portfolio
Estimate \$7,000 — 9,000



240
Elliott Erwitt
A Portfolio of Ten Photographs
Estimate \$5,000 — 7,000

Photographs

New York Auction / 4 April 2023 / 10am EDT



241

Carleton Watkins

Islands in the Columbia, Upper ...

Estimate \$25,000 — 35,000



242

Carleton Watkins

City of Portland, Willamette Riv...

Estimate \$20,000 — 30,000



243

Carleton Watkins

Willamette Falls, Oregon City

Estimate \$20,000 — 30,000



244

William Christenberry

Fields House, Hale County, Alab...

Estimate \$1,000 — 1,500



245

William Christenberry

Selected Images

Estimate \$4,000 — 6,000



246

William Eggleston

Untitled

Estimate \$60,000 — 80,000



247

William Eggleston

Untitled

Estimate \$20,000 — 30,000



248

William Eggleston

Untitled (gas station, Sumter, G...

Estimate \$15,000 — 20,000



249

Lewis Baltz

South wall, Mazda Motors, 2121 ...

Estimate \$15,000 — 20,000



250

Ray K. Metzker

Pictus Interruptus: Mykonos, Gr...

Estimate \$5,000 — 7,000

Photographs

New York Auction / 4 April 2023 / 10am EDT



251
Nicholas Nixon
View of the Federal Reserve Ban...
Estimate \$2,000 — 3,000



252
Lois Conner
Selected Images
Estimate \$2,000 — 3,000



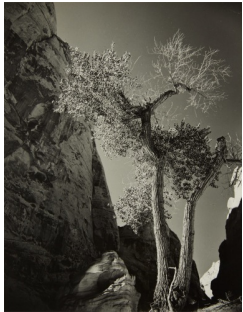
253
Bruce Weber
Georgia O'Keeffe, Ghost Ranch, ...
Estimate \$2,000 — 3,000



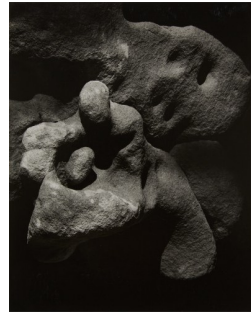
254
Minor White
Selected Nature Studies
Estimate \$12,000 — 18,000



255
Minor White
Selected Images of Point Lobos
Estimate \$5,000 — 7,000



256
Minor White
Tree and Canyon
Estimate \$3,000 — 5,000



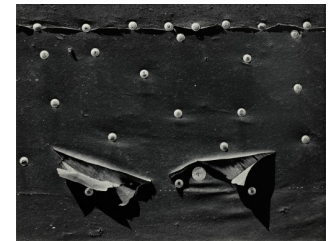
257
Minor White
Found Sculpture (San Rafael De...)
Estimate \$3,000 — 5,000



258
Ansel Adams
Mt. Williamson, Sierra Nevada, ...
Estimate \$20,000 — 30,000



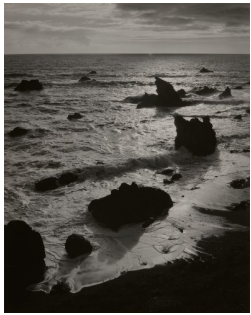
259
Ansel Adams
Leaves, Mills College
Estimate \$30,000 — 50,000



260
Ansel Adams
Tar Paper with Nails, Near Mora...
Estimate \$12,000 — 18,000

Photographs

New York Auction / 4 April 2023 / 10am EDT



261
Ansel Adams
Shore near Timber Cove
Estimate \$10,000 — 15,000



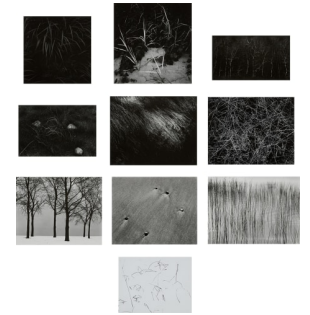
262
Ansel Adams
Jeffrey Pine on Sentinel Dome
Estimate \$5,000 — 7,000



263
Ansel Adams
Sierra Nevada, Winter Evening, ...
Estimate \$4,000 — 6,000



264
Ansel Adams
Eucalyptus Tree, Fence, Fort Ross
Estimate \$7,000 — 9,000



265
Harry Callahan
Suite of 10 Photographs from Th...
Estimate \$150,000 — 250,000



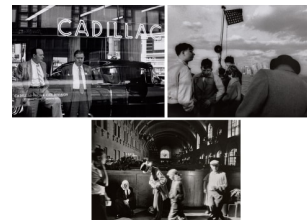
266
Brett Weston
Holland Canal
Estimate \$5,000 — 7,000



267
Edward Weston
New Orleans, Cemetery
Estimate \$10,000 — 15,000



268
André Kertész
The Circus, Budapest
Estimate \$3,000 — 5,000



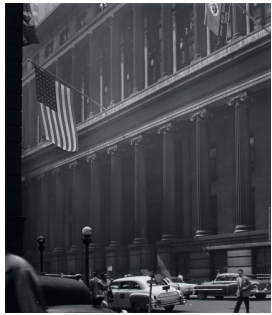
269
William Klein
Selected Images
Estimate \$5,000 — 7,000



270
Elliott Erwitt
Colorado
Estimate \$3,000 — 5,000

Photographs

New York Auction / 4 April 2023 / 10am EDT



271
Andreas Feininger
Downtown Manhattan
Estimate \$2,500 — 3,500



272
Robert Doisneau
La Baguette Parisienne
Estimate \$2,000 — 3,000



273
Josef Koudelka
France
Estimate \$20,000 — 30,000



274
Josef Koudelka
Guadix, Grenada, Andalusía, Sp...
Estimate \$8,000 — 12,000



275
Josef Koudelka
Velka Lomnica (Gypsy Couple)
Estimate \$12,000 — 18,000



276
Josef Koudelka
Dunkerque - Digue
Estimate \$8,000 — 12,000



277
Irving Penn
Cuzco Children
Estimate \$60,000 — 80,000



278
André Kertész
Chairs in the American Library, ...
Estimate \$10,000 — 15,000



279
André Kertész
Meudon, France
Estimate \$7,000 — 9,000



280
André Kertész
Ballet, New York
Estimate \$3,000 — 5,000

Photographs

New York Auction / 4 April 2023 / 10am EDT



281

Charles Jones

Selected Studies of Vegetables

Estimate \$8,000 — 12,000



282

Alfred Stieglitz

The Steerage

Estimate \$3,000 — 5,000



283

Jaromír Funke

Eye from Time Persists

Estimate \$15,000 — 25,000



284

Man Ray

Marcel Duchamp and Man Ray, ...

Estimate \$5,000 — 7,000



285

Georges Hugnet

Ce que toute jeune fille doit savoir

Estimate \$10,000 — 15,000



286

Sol LeWitt

Photograph of Manhattan with ...

Estimate \$5,000 — 7,000



287

Sol LeWitt

Photograph of Manhattan with ...

Estimate \$10,000 — 15,000



288

Edward Weston

Church Door, Hornitos, California

Estimate \$5,000 — 7,000

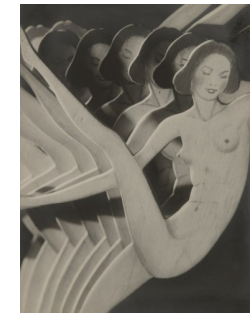


289

Jindřich Štyrský

From 'On the Needles of these D...

Estimate \$3,000 — 5,000



290

František Drtikol

Cut-Out Nudes

Estimate \$3,000 — 5,000

Photographs

New York Auction / 4 April 2023 / 10am EDT



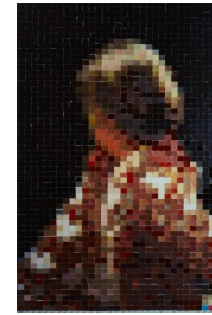
291
Man Ray
Tristan Tzara
Estimate \$10,000 — 15,000



292
Man Ray
Marcel Duchamp
Estimate \$7,000 — 9,000



293
Man Ray
Self Portrait
Estimate \$3,000 — 5,000



294
Vik Muniz
After Gerhard Richter from Pict...
Estimate \$25,000 — 35,000



295
Vik Muniz
Action Photo, After Hans Namut...
Estimate \$30,000 — 50,000



296
Hiroshi Sugimoto
Hi-Way 39 Drive-in Orange
Estimate \$12,000 — 18,000



297
Carl Van Vechten
Man Ray
Estimate \$4,000 — 6,000



298
Man Ray
Gertrude Stein
Estimate \$3,000 — 5,000



299
Man Ray
James Joyce
Estimate \$10,000 — 15,000



300
Alexander Rodchenko
Illustration from Vladimir Maya...
Estimate \$6,000 — 8,000

Photographs

New York Auction / 4 April 2023 / 10am EDT



301
Seydou Keita
Three women wearing 'Grand d...
Estimate \$4,000 — 6,000



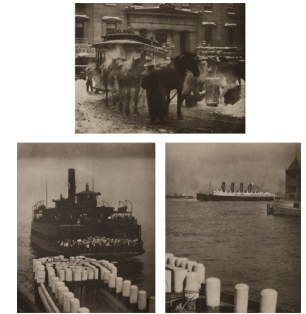
302
André Kertész
Chez Mondrian, Paris
Estimate \$4,000 — 6,000



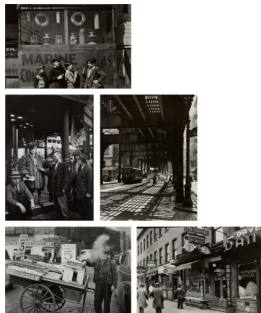
303
Eugène Atget
Rue St. Medard/Rue Gracieuse
Estimate \$3,000 — 5,000



304
Clarence H. White an...
Miss Thompson (Torso)
Estimate \$2,000 — 3,000



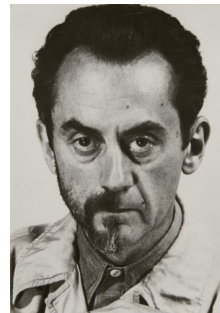
305
Alfred Stieglitz
Selected Photogravures from C...
Estimate \$2,000 — 3,000



306
Todd Webb
Selected Images of New York
Estimate \$4,000 — 6,000



307
Walker Evans
Paul Grotz Standing on the Broo...
Estimate \$3,000 — 5,000



308
Man Ray
Self Portrait with Half Beard, Ho...
Estimate \$10,000 — 15,000



309
Duane Michals
Andy Warhol
Estimate \$4,000 — 6,000



310
Andy Warhol
Three Views of a High Rise Build...
Estimate \$3,000 — 5,000

Photographs

New York Auction / 4 April 2023 / 10am EDT



311
David Hockney
My Parents, Bradford, July; Jea...
Estimate \$4,000 — 6,000



312
Dennis Hopper
Paul Newman
Estimate \$3,000 — 5,000



313
Patrick Faigenbaum
Monseigneur Del Gallo, Rome
Estimate \$800 — 1,200



314
Jan Groover
Untitled and Untitled
Estimate \$1,500 — 2,500



315
Ruth Bernhard
Gift of the Commonplace
Estimate \$2,500 — 3,500



316
Manuel Álvarez Bravo
Diez Desnudos (Ten Nudes)
Estimate \$12,000 — 18,000



317
Manuel Álvarez Bravo
Selected Images
Estimate \$10,000 — 15,000

Photographs

New York Auction / 4 April 2023 / 10am EDT



1

Sharon Core

Boston Creams, 1962

2004

Chromogenic print, Diasec mounted.

16 x 18 in. (40.6 x 45.7 cm)

Signed, dated, and numbered 20/25 in ink on the reverse of the flush-mount.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



1

Sharon Core

Provenance

Bellwether Gallery, New York, 2004

Photographs

New York Auction / 4 April 2023 / 10am EDT



2

Sharon Core

Candy Counter, 1963

2004

Chromogenic print, Diasec mounted.

27 1/2 x 37 1/2 in. (69.9 x 95.3 cm)

Signed, dated, and numbered 2/7 in ink on the reverse of the flush-mount.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Bellwether Gallery, New York, 2005

Photographs

New York Auction / 4 April 2023 / 10am EDT



3

Mitch Epstein

Untitled, New York City

1996

Chromogenic print, printed 1997.

14 1/2 x 18 in. (36.8 x 45.7 cm)

Signed, titled, dated, and annotated in ink on the verso. Artist's proof number 1 from an edition of 15 plus 3 artist's proofs.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Epstein, *The City*, cover

Photographs

New York Auction / 4 April 2023 / 10am EDT



4

Vik Muniz

Apples, Peaches, Pears and Grapes, After Cezanne
from *Pictures of Magazines*

2003

Chromogenic print.

70 1/2 x 86 in. (179.1 x 218.4 cm)

Overall 75 x 90 1/2 in. (190.5 x 229.9 cm)

Signed, dated in ink, printed title, date, and number on a gallery label affixed to the reverse of the flush-mount. One from an edition of 6 plus 4 artist's proofs.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



“I’ve always been fond of 19th-century art. In the nineteenth century photography was invented; in the nineteenth century machines and the whole spectrum of social life, the reconfiguration of the family came into being. Even though I was born in the twentieth century, everything that has ruled and structured my life and my knowledge of society has been based upon ideas that were primarily developed during the previous century.” —Vik Muniz

Provenance

Private Collection, New York

Literature

Capivara, *Vik Muniz: Catalogue Raisonné, 1987-2015: Everything so Far*, Vol. II., p. 525

Capivara, *Vik Muniz: Obra Completa, 1987-2009*, p. 481

Ollman, *Vik Muniz*, p. 156, pl. 85

Photographs

New York Auction / 4 April 2023 / 10am EDT



5

Sharon Core

Early American, Still Life with Vegetables

2007

Chromogenic print.

16 1/2 x 22 1/4 in. (41.9 x 56.5 cm)

Signed, titled, dated, and numbered on the verso;
signed in ink, printed title, date and number 6/7 on a
gallery label affixed to the reverse of the flush-mount.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Radius Books, *Sharon Core: Early American*, pl. 9

Photographs

New York Auction / 4 April 2023 / 10am EDT



6

Vik Muniz

Fairy Roses, after Fantin-Latour from Pictures of Magazines 2

2012

Chromogenic print.

44 1/4 x 39 1/2 in. (112.4 x 100.3 cm)

Overall 48 x 43 1/2 in. (121.9 x 110.5 cm)

Signed, dated in ink, printed title and number AP 1/4 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, 2013

Literature

Capivara, *Vik Muniz: Catalogue Raisonné, 1987-2015: Everything so Far*, Vol. II., p. 771

Photographs

New York Auction / 4 April 2023 / 10am EDT



7

Anne Collier

Developing Tray #1 (White)

2008

Chromogenic print.

38 x 47 5/8 in. (96.5 x 121 cm)

Overall 43 x 52 1/8 in. (109.2 x 132.4 cm)

Signed in ink, printed title, date, and number 1/5 on an artist's label affixed to the frame backing.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Harris Lieberman Gallery, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



8

Christopher Williams

*Fachhochschule Aachen, Fachbereich Gestaltung,
Studiengang: Visuelle Kommunikation, Fotolabor für
Studenten, Boxgraden 100, Aachen November 8th,
2010*

2010

Archival pigment print.

22 3/4 x 18 in. (57.8 x 45.7 cm)

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

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

David Zwirner Gallery, New York

Literature

Art Institute of Chicago, *Christopher Williams: The Production Line of Happiness*, p. 181, fig. 57

Williams, *Christopher Williams: Printed in Germany*, n.p.

Elliot, "What would advertising look like without airbrushing?," *dailymail.co.uk*, 4 August 2018, online

Herd, "Dismantling the Spectacle," *Aesthetica*, August/September 2014, p. 53

Rexer, "About The Cover," *Photograph*, January/February 2014, cover, p. 6

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

9

Christopher Williams

Rina, Jabon De Lavar "Lava, Limpia, Dura Mas," 200 gr., Photography by the Douglas M. Parker Studio, Los Angeles, California, November 8, 2004

2006

Dye transfer print, flush-mounted.

13 3/4 x 17 1/4 in. (34.9 x 43.8 cm)

Overall 29 5/8 x 32 5/8 in.

Signed, titled, and dated in pencil on the verso. An artist's proof from an edition of 10 plus 4 artist's proofs.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Donated by the artist to benefit Kunsthalle Zürich

Christie's, London, Post-War and Contemporary Art Day Auction, 28 June 2012, lot 111

Exhibited

Kunsthalle, Zürich, *Christopher Williams*, 25 August - 28 October 2007

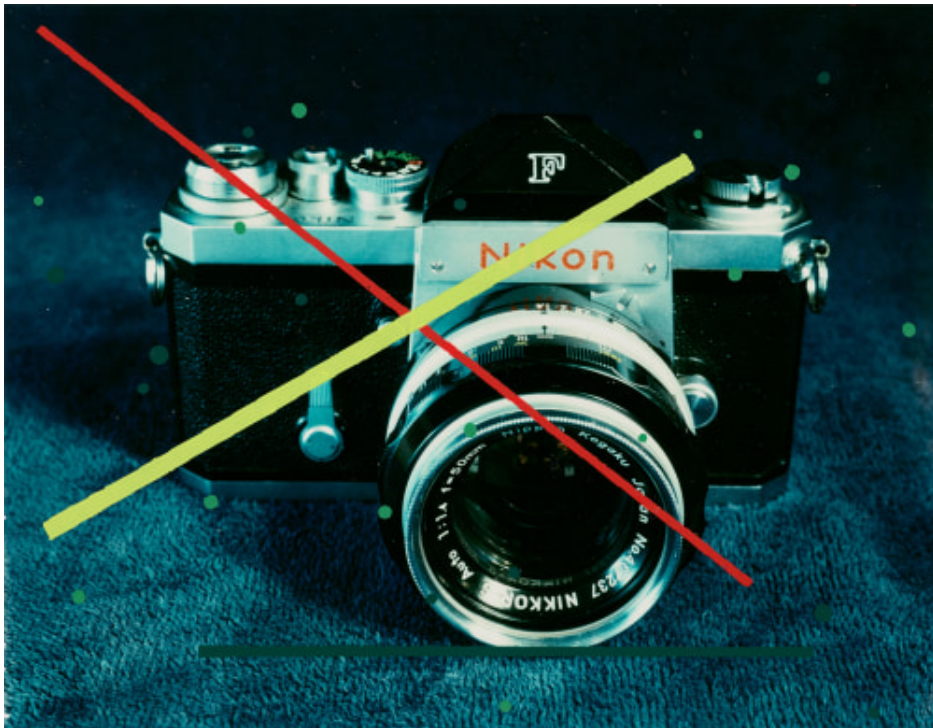
Literature

Godfrey, "Cameras, Corn, Christopher Williams, and the Cold War," *October Magazine*, Fall 2008, Vol. 126, p. 131

Moreno, "Display Time: Art's Recess Within Advertising," *Art US*, May - June, 2006, p. 32

Photographs

New York Auction / 4 April 2023 / 10am EDT



10

Richard Pettibone

Untitled (Nikon)

1980

Polaroid print with silkscreened acrylic paint.

3 1/2 x 4 1/2 in. (8.9 x 11.4 cm)

Signed, dated, and annotated 'P.P.I.' in ink on the overmat.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Richard Pettibone

Since the early 1960s, Richard Pettibone, best known for his miniaturizations, has progressively developed his own artistic voice by way of a brilliant conceptual loop of appropriation. As he explains, his practice is founded upon “the possibility of using other people’s work as the subject matter” for his own.

Pettibone’s Polaroids can be seen as an extension of the appropriation that started with his interest in Andy Warhol’s paintings and continued to develop through appropriation of other artists and mediums. To create *Helmut Newton, Le temps des joyaux - French Vogue, Dec. 1979*, Pettibone photographed illustrations of Helmut Newton’s work from one of the photographer’s monographs. To add his own signature, the works were silkscreened with vibrant, geometric lines on each surface, further distinguishing the already unique print as an individual work of art. Through this complex exchange of transmediation, visible in the present lot, Pettibone creates a layered, visual effect that is quintessential to his work.

Provenance

Acquired directly from the artist

Photographs

New York Auction / 4 April 2023 / 10am EDT



11

Richard Pettibone

Helmut Newton, Le temps des bijoux - French Vogue, Dec. 1979

1980

Polaroid print with silkscreened acrylic paint.

3 1/2 x 4 1/2 in. (8.9 x 11.4 cm)

Signed, titled, dated and annotated 'P.P.II' in ink on the overmat.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Richard Pettibone

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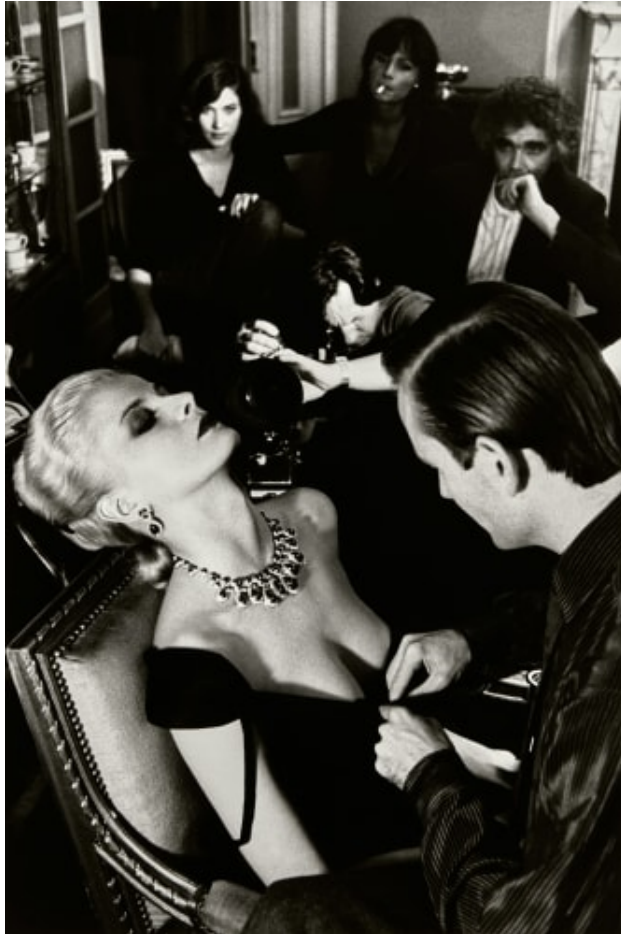
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Provenance

Acquired directly from the artist

Photographs

New York Auction / 4 April 2023 / 10am EDT



12

Helmut Newton

Woman being filmed, Paris

1980

Gelatin silver print from *Private Property Suite I*,
printed 1984

14 x 9 1/4 in. (35.6 x 23.5 cm)

Signed, numbered '4,' 10/75 in pencil, and 'Private
Property' copyright credit reproduction limitation
stamp on the verso.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Helmut Newton

Provenance

Galerie Via Eight, Tokyo

Irving Galleries, Palm Beach

Private Collection, Palm Beach

Acquired from the above by present owner

Literature

Heiting, *Helmut Newton: Work*, p. 122 there titled *Givenchy & Bulgari, French Vogue French Vogue*, "Le temps des bijoux," December 1979-January 1980, p. 320 (variant)

Newton, *Pages from the Glossies: Facsimiles, 1956-1998*, p. 412 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



13

Helmut Newton

Viviane F., Hotel Volney

1972

Gelatin silver print from *Private Property Suite II*,
printed 1984.

14 x 9 1/4 in. (35.6 x 23.5 cm)

Signed, numbered '8,' 10/75 in pencil and 'Private
Property' copyright credit reproduction limitation
stamp on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Helmut Newton

Provenance

Galerie Via Eight, Tokyo

Irving Galleries, Palm Beach

Private Collection, Palm Beach

Acquired from the above by present owner

Literature

Taschen, *Helmut Newton*, n.p. there titled *Fashion, American Vogue, New York*

Photographs

New York Auction / 4 April 2023 / 10am EDT



14

Helmut Newton

Model and Meccano Set, Paris

1976

Gelatin silver print, printed later.

12 1/2 x 8 1/4 in. (31.8 x 21 cm)

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

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Staley-Wise Gallery, New York

Literature

Newton, *Sleepless Nights*, p. 25

Photographs

New York Auction / 4 April 2023 / 10am EDT



15

Robert Mapplethorpe

Flower

1985

Platinum-palladium print.

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

Signed, annotated, and copyright credit notation by Michael Ward Stout, Executor, in pencil on the verso.

Number 3 from an edition of 3.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Xavier Hufkens, Brussels

Literature

TeNeues, *Mapplethorpe: The Complete Flowers*, pl. 109

Photographs

New York Auction / 4 April 2023 / 10am EDT



16

Robert Mapplethorpe

Rose

1985

Gelatin silver print, printed 1985.

15 1/4 x 15 1/4 in. (38.7 x 38.7 cm)

Signed, dated by Michael Ward Stout, Executor, in ink and pencil, respectively, and estate copyright credit reproduction limitation stamp on the reverse of the flush-mount. Number 8 from an edition of 10.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Literature

TeNeues, *Mapplethorpe: The Complete Flowers*, pl. 108

Photographs

New York Auction / 4 April 2023 / 10am EDT



17

Robert Mapplethorpe

Sleeping Cupid

1989

Gelatin silver print.

19 x 19 in. (48.3 x 48.3 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 5 from an edition of 10.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Private Collection, New York

Literature

Random House, *Mapplethorpe*, p. 285 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



18

Robert Mapplethorpe

Man in Polyester Suit

1980

Gelatin silver print, printed 1980.

17 3/4 x 14 in. (45.1 x 35.6 cm)

Sheet size 20 x 16 in. (50.8 x 40.6 cm)

Signed, dated by Michael Ward Stout, Executor, in ink, estate copyright credit reproduction limitation and lifetime copyright credit reproduction stamp on the reverse of the flush-mount. Number 3 from an edition of 15.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



“While Mapplethorpe may have created this photograph to shock, its success as a provocation rests on its solid compositional structure; there is not a single element that could be adjusted to improve it.” —Paul Martineau and Britt Salvesen

Man in Polyester Suit encapsulates Robert Mapplethorpe’s unique ability to create an image that is both confrontational in content and technically and aesthetically perfect. It has become, in the years since its making, one of Mapplethorpe’s best-known images and has inspired both acclaim and controversy. Over 40 years after its making, *Man in Polyester Suit* has lost none of its undeniable impact. Its subject is Mapplethorpe’s lover, Milton Moore, with whom he had a tempestuous and ultimately doomed relationship. It is a testament to Mapplethorpe’s talents that, out of the messiness of his physical and emotional entanglement with Moore, he created this austere, highly stylized, and transgressively charged photograph.

The image was exhibited in no fewer than 20 international museum and gallery venues during Mapplethorpe’s lifetime, including his 1981 exhibition at the Frankfurter Kunstverein and his multi-venue 1983 retrospective originating at London’s Institute of Contemporary Art. The photograph was famously impounded by customs officials upon its arrival for that exhibition. *Man in Polyester Suit* was shown in the Whitney Museum’s 1988 retrospective and was a cornerstone of the *Black Males* exhibition in Amsterdam, New York, and Rome. Mapplethorpe included it, with a slightly different cropping and in a smaller format than the print offered here, in his *Z Portfolio* of 1981, and it was illustrated in his definitive collection of Black male nudes, *The Black Book* of 1986.

Man in Polyester Suit became a key focal point of the controversy surrounding *The Perfect Moment*, the seminal retrospective exhibition of Mapplethorpe’s work that originated at Philadelphia’s Institute of Contemporary Art in 1988 and was slated for six subsequent museum venues in America. The presence of Mapplethorpe’s explicit images of sadomasochism and other sexually charged photographs on display in public venues, some of which received government funding, raised the ire of conservative lawmakers, Senator Jesse Helms foremost among them. Helms railed against the supposed obscenity of the material on the floor of the United States Senate and pushed for legislation that would limit funding for the arts. *Man in Polyester Suit* was one of four Mapplethorpe images that Helms sent to fellow congressmen to illustrate his condemnation of the show and to encourage their support.

“[Man in Polyester Suit] has come to be regarded as perhaps the most important picture from the [The Perfect Moment], as well as Mapplethorpe’s most slyly powerful work, a deadpan commentary on race, class, sexual stereotypes and the slippery nature of photography itself that continues to jangle nerves.” —The New York Times

As it toured, *The Perfect Moment* accrued more and more controversy. When the Corcoran Gallery

in Washington, D. C., abruptly withdrew as a venue for the exhibition, the tension increased. By the time police entered the exhibition at Cincinnati’s Contemporary Arts Center and charged the institution and its director with obscenity, international attention reached a peak. The media storm that followed, and the ensuing trial, played out against the grim backdrop of the AIDS epidemic, and the photographer’s own illness and death from the disease in 1989. Ultimately, the Museum and its director were acquitted, and a victory had been won for free speech, artistic freedom, and institutional autonomy.

In the intervening years, *Man in Polyester Suit* has remained one of Mapplethorpe’s signature images. Ingrid Sischy referred to it as Mapplethorpe’s ‘wryest image of all’ in *The New Yorker*. The critic Arthur C. Danto has suggested that *Man in Polyester Suit* is Mapplethorpe’s masterpiece. It is one of those works, like Edouard Manet’s *Olympia* or Gustave Courbet’s *L’origine du monde*, that challenged accepted ways of portraying the body in art. These works and their makers were vilified upon their debut. Ultimately, *Man in Polyester Suit* endures because its challenge remains relevant.

Provenance

Estate of Robert Mapplethorpe

Robert Miller Gallery, New York, 1994

Acquired from the above by the present owner, 1997

Exhibited

Other prints of this image were included in the artist’s travelling European retrospective at the following museums: Louisiana Museum, Copenhagen; Museum for Kunst und Gewerbe, Hamburg; Fortuny Museum, Venice; Moderna Museet, Stockholm; Castello di Rivoli, Turin; Fundacio Joan Miro, Barcelona; Tel Aviv Museum of Art, Tel Aviv; Kunsthaus-Wien, Vienna; Museum of Contemporary Art, Sydney; Hayward Gallery, London; Gallery of Photography, Dublin; Museu de Arte Moderna, São Paulo; and Staatgalerie, Stuttgart.

Literature

Celant, *MAPPLETHORPE*, p. 145

Holborn and Levas, *Mapplethorpe*, pp. 117, 335

Kardon, *Robert Mapplethorpe: The Perfect Moment*, p. 69

Murray, *Mapplethorpe and the Flower: Radical Sexuality and the Limits of Control*, p. 50, fig. 3

Schirmer/Mosel, *Robert Mapplethorpe: Ten by Ten*, pl. 55

Schirmer/Mosel, *Robert Mapplethorpe: The Black Book*, pl. 55

Yale University Press, *Mapplethorpe + Munch*, p. 159

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

19

LOT OFFERED WITH NO RESERVE

Robert Mapplethorpe

Lisa Lyon

1980

Gelatin silver print, printed 1980.

14 x 14 in. (35.6 x 35.6 cm)

Signed, dated, and numbered 3/15 in ink in the margin; signed, dated in ink, and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate

\$7,000 — 9,000 •

[Go to Lot](#)



Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

20

LOT OFFERED WITH NO RESERVE

Robert Mapplethorpe

Andreas Cahling

1981

Gelatin silver print.

15 1/4 x 15 1/4 in. (38.7 x 38.7 cm)

Signed, dated, and numbered 1/10 in ink in the margin;
copyright credit reproduction limitation stamp on the
reverse of the flush-mount.

Estimate

\$5,000 — 7,000 •

[Go to Lot](#)



Photographs

New York Auction / 4 April 2023 / 10am EDT



21

Mark Morrisroe

Untitled (double self portrait in drag)

circa 1980

Unique Polaroid print diptych.

Each 3 3/4 x 2 7/8 in. (9.5 x 7.3 cm)

Each signed, dated by Pat Hearn, Executor, in pencil and 'Mark Morrisroe Estate' copyright credit reproduction limitation stamp on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Estate of Mark Morrisroe

Pat Hearn Gallery, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



22

Robert Mapplethorpe

Tulip

1985

Gelatin silver print.

15 1/4 x 15 1/4 in. (38.7 x 38.7 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 2 from an edition of 10.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Baldwin Gallery, Aspen

Literature

TeNeues, *Mapplethorpe: The Complete Flowers*, n.p. (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



23

Robert Mapplethorpe

Flower

1984

Gelatin silver print, printed 1984.

15 1/4 x 15 1/4 in. (38.7 x 38.7 cm)

Signed, dated by Michael Ward Stout, Executor, in ink and pencil, respectively, and estate copyright credit reproduction limitation stamp on the reverse of the flush-mount. Number 7 from an edition of 10.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature

Random House, *Mapplethorpe: Pistils*, p. 161

TeNeues, *Mapplethorpe: The Complete Flowers*, pl. 93

Photographs

New York Auction / 4 April 2023 / 10am EDT



24

Robert Mapplethorpe

Lily

1979

Gelatin silver print.

13 3/4 x 13 3/4 in. (34.9 x 34.9 cm)

Signed, dated, and numbered 2/10 in ink in the margin; annotated in pencil, signed, dated in ink, and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Fay Gold Gallery, Atlanta

Literature

TeNeues, *Mapplethorpe: The Complete Flowers*, n.p.

Photographs

New York Auction / 4 April 2023 / 10am EDT



25

Lynn Davis

Iceberg 31, Disko Bay, Greenland

2000

Gelatin silver print, printed 2001.

39 3/8 x 39 5/8 in. (100 x 100.6 cm)

Overall 52 x 51 in. (132.1 x 129.5 cm)

Signed, titled, dated, numbered 5/10 in ink, and
copyright credit reproduction limitation stamp on the
reverse of the flush-mount.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



25

Lynn Davis

Provenance

John Berggruen Gallery, San Francisco, 2001

Photographs

New York Auction / 4 April 2023 / 10am EDT



26

Robert Adams

North of Keota, Colorado

1973

Gelatin silver print, printed 1989.

9 x 11 1/2 in. (22.9 x 29.2 cm)

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

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Franklin Parrasch Gallery, New York

Literature

Greenough, *American Silence: The Photographs of Robert Adams*, p. 69, pl. 4

Photographs

New York Auction / 4 April 2023 / 10am EDT



27

Robert Adams

Pawnee National Grassland, Colorado

1984

Gelatin silver print, printed 1986.

8 1/8 x 10 1/8 in. (20.6 x 25.7 cm)

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

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Franklin Parrasch Gallery, New York

Literature

Yale University Press, *Robert Adams: The Place We Live, Volume One*, p. 224, there titled *Weld County, Colorado*

Greenough, *American Silence: The Photographs of Robert Adams*, p. 75, pl. 9, there titled and dated *Weld County, Colorado*, 1981

Photographs

New York Auction / 4 April 2023 / 10am EDT



28

Robert Adams

Pawnee National Grasslands, Colorado

1984

Gelatin silver print, printed 1986.

8 1/8 x 10 in. (20.6 x 25.4 cm)

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

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Franklin Parrasch Gallery, New York

Literature

Yale University Press, *Robert Adams: The Place We Live, Volume One*, p. 221, there titled *Weld County, Colorado*

Greenough, *American Silence: The Photographs of Robert Adams*, p. 66, pl. 1, there titled and dated *Weld County, Colorado*, 1981

Photographs

New York Auction / 4 April 2023 / 10am EDT



29

Robert Adams

*Broken trees near Box Springs Mtns., east of
Riverside, California*

1982

Gelatin silver print, printed 1989.

14 7/8 x 18 3/8 in. (37.8 x 46.7 cm)

Signed, titled, dated, numbered 12/30 in pencil, and
copyright credit stamp on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Franklin Parrasch Gallery, New York

Literature

Greenough, *American Silence: The Photographs of Robert Adams*, pl. 130, there dated 1983

Photographs

New York Auction / 4 April 2023 / 10am EDT



30

Robert Adams

Near Pendleton, Oregon

1978

Gelatin silver print, printed 1989.

15 x 18 1/2 in. (38.1 x 47 cm)

Signed, titled, dated, numbered 5/30 in pencil, and
copyright credit stamp on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Franklin Parrasch Gallery, New York

Literature

Yale, *Robert Adams: The Place We Live*, n.p.

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM THE COLLECTION OF PIERRE
APRAXINE

31

Irving Penn

Crossing the River Styx (B), New York, Aug 5

1996

Platinum-palladium print, printed 1997.

15 1/4 x 25 1/4 in. (38.7 x 64.1 cm)

Signed, initialed twice, titled, dated, numbered 3/16 in
pencil, copyright credit reproduction, and edition
stamps on the verso.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Lots 31 through 41 in this auction come from the collection of celebrated curator Pierre Apraxine (1934-2023). Gifted with an eye peculiarly attuned to photography, Pierre expanded the historical canon of the medium and embodied an enthusiastic appreciation for those masterpieces created by unsung or anonymous photographers. He was one of the principal architects of the photography world that exists today, and his impact extends from museums to the market. Over the course of his long career, Pierre also built a small and select personal collection that included Design objects and Photographs. It is Phillips' distinct pleasure to present offerings from his collection.

From 1976 to 2007 Pierre was the art curator for the Gilman Paper Company headed by the late Howard Gilman. There he assembled several collections of contemporary painting and sculpture, but he will best be remembered for his creation of the Company's photography collection. Pierre built the Gilman photography collection in consultation with the Metropolitan Museum of Art, filling gaps and building upon strengths in the Museum's holdings. Today, the collection that Pierre built is one of the pillars of the Museum's photography holdings. The material was first shown at the Metropolitan in 1993 the landmark exhibition, *The Waking Dream: Photography's First Century*, and Pierre was a principal author of the accompanying lavish exhibition catalogue.

Born in Estonia and educated in Belgium, Pierre Apraxine came to America in 1970 as a Fulbright Scholar to work at The Museum of Modern Art in New York. Besides *The Waking Dream*, Pierre curated several exhibitions for the Metropolitan, among them *La Divine Comtesse: Photographs of the Countess de Castiglione* in 2000, and *A Perfect Medium: Photography and the Occult* in 2005. He is also the author, with the master-printer Richard Benson, of *Photographs from the Collection of the Gilman Paper Company* (1985), and *Leon Tolstoi: Photographies de Sophie Tolstoi* (1993). In 2001 he was curator in charge of the installation of Gustave Le Gray at the Bibliothèque Nationale de France, Paris, the first retrospective exhibition in France of this major figure of early photography. In 2005 he was made Chevalier dans l'Ordre des Arts et des Lettres by the French Republic.

In person, Pierre was unfailingly courteous and reliably generous in sharing his vast knowledge, his gentle humor, and his warmth of spirit.

Provenance

Gift of the photographer, 2000

Literature

Penn, *Still Life*, n.p.

Hambourg and Rosenheim, *Irving Penn: Centennial*, p. 347

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM THE COLLECTION OF PIERRE
APRAXINE

32

Pierre Molinier

Le chaman

1968

Gelatin silver print.

6 3/4 x 4 3/4 in. (17.1 x 12.1 cm)

The photographer's 'Atelier du Grenier St-Pierre,
MDVETDCS' stamp on the verso; printed title and date
on an Ubu gallery label and Apraxine Collection label
affixed to the frame backing.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



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Provenance

Wooster Gardens, New York, 1990s

Exhibited

Pierre Molinier, IVAM Centre Julio González, València, 15 April 1999 - 21 June 1999

Literature

Smart Art Press, *Pierre Molinier*, p. 63

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM THE COLLECTION OF PIERRE
APRAXINE

33

Pierre-Louis Pierson

The Comtesse Castiglione, "J'y vais?"

1861-1867

Gelatin silver print, printed between 1895-1910.

11 1/2 x 15 in. (29.2 x 38.1 cm)

Printed credit, title, and date on a Pierre Apraxine
Collection label affixed to the frame backing.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



This photograph shows Virginia Oldoini, Countess de Castiglione (1837-1899), who, in concert with several Parisian photographers, created a remarkable body of self-portraiture that defied the conventions of her day. A colorful and imposing character, the Countess was Napoleon III's mistress and a flamboyant fixture in the upper echelon of Parisian society. Fueled by a profound self-regard, the Countess had her photographic portrait made countless times. Pierre Apraxine, the acknowledged authority on photographs of the Countess, and from whose collection this print comes, writes that her collaboration with Pierson was especially fruitful, as the photographer apparently catered to her every demand: 'In a reversal of the roles, the sitter would direct every aspect of the picture, from the angle of the shot to the lighting, using the photographer as a mere tool in her pursuit of self-absorbed, exhibitionist fantasies' (*The Waking Dream*, p. 339). Subsequent scholarship and notoriety on the Countess directly generated from Apraxine's initial research. The Metropolitan Museum of Art houses the largest collection of images of the Countess. Taken as a whole, the Countess's images show a woman with a nuanced understanding of photography's ability to manufacture and perpetuate fame.

Portraying 'a woman of easy virtue,' this image depicts the Countess dressed in an opulent fur-trimmed ballgown, in stark contrast to her disheveled hair and apathetic, even petulant facial expression. In her left hand, she languidly holds a downturned fan, perhaps pointing towards an exit, not visible within the frame. Fittingly, the French title translates to 'I'm going/ I'm off?' echoing the performance of a disenchanting albeit glamorous departure.

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Provenance

Gift of Hugues Autexier and François Braunschweig, mid 1980s

Exhibited

Make Life Beautiful: The Dandy in Photography from 1850 until the Present Day, Brighton Museum and Art Gallery, U.K., October 2003 - January 2004

Literature

Apraxine and Demange, "*La Divine Comtesse*" *Photographs of the Countess de Castiglione*, p. 179, fig. 59

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM THE COLLECTION OF PIERRE
APRAXINE

34

Pierre-Louis Pierson

Diptych: Studies of the Comtesse Castiglione

1861-1867

Two gelatin silver prints, printed 1930s.

Each 3 1/2 x 3 1/2 in. (8.9 x 8.9 cm)

Each annotated '226' in an unidentified hand in pencil
on the verso.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



This photograph shows Virginia Oldoini, Countess de Castiglione (1837-1899), who, in concert with several Parisian photographers, created a remarkable body of self-portraiture that defied the conventions of her day. A colorful and imposing character, the Countess was Napoleon III's mistress and a flamboyant fixture in the upper echelon of Parisian society. Fueled by a profound self-regard, the Countess had her photographic portrait made countless times. Pierre Apraxine, the acknowledged authority on photographs of the Countess, and from whose collection this print comes, writes that her collaboration with Pierson was especially fruitful, as the photographer apparently catered to her every demand: 'In a reversal of the roles, the sitter would direct every aspect of the picture, from the angle of the shot to the lighting, using the photographer as a mere tool in her pursuit of self-absorbed, exhibitionist fantasies' (*The Waking Dream*, p. 339). Subsequent scholarship and notoriety on the Countess directly generated from Apraxine's initial research. The Metropolitan Museum of Art houses the largest collection of images of the Countess. Taken as a whole, the Countess's images show a woman with a nuanced understanding of photography's ability to manufacture and perpetuate fame.

Also known as *Nostaglie*, this diptych comprises two iterations of the same scene. Enthralled by nightlife, the Countess sought inspiration from the lively brasseries she frequented. However, rather than seen socializing or exuberant, she is depicted alone and dejected at a small table, bookended by bottles. The left image is made from the original negative. The picture at right is in fact a photo montage, created by precisely cutting out the image on the left and re-photographing it against a white background. According to Pierre Apraxine's research notes, the only other existing early print of the photomontage resides within the Metropolitan Museum of Art's permanent collection, where it is part of [an album page](#).

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In person, Pierre was unfailingly courteous and reliably generous in sharing his vast knowledge, his gentle humor, and his warmth of spirit.

Provenance

Collection of Julien Levy, Paris
Tajan, Paris, *Photographies - Bibliothèque Julien Levy*, 14 November 2006, lot 33

Literature

Apraxine and Demange, "*La Divine Comtesse*" *Photographs of the Countess de Castiglione*, p. 126 cat. 36 (photomontage, variant)

Female Trouble: die Kamera als Spiegel und Bühne weiblicher Inszenierungen, p. 45 (photomontage, variant and shown on an album page with other images)

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM THE COLLECTION OF PIERRE
APRAXINE

35

Weegee (Arthur Fellig)

Night at the Apollo

1956

Gelatin silver print.

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

'WEEGEE, 451 West 47th Street, New York City, U.S.A.,

Tel: 265-1955' credit stamp on the verso.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Weegee (Arthur Fellig)

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Provenance

Swann Galleries, New York, early 1980s

Literature

Stettner, *Weegee*, p. 142 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM THE COLLECTION OF PIERRE
APRAXINE

36

Bruce Bernard

Leigh Bowery and Nicola Bateman Posing for 'And the Husband' 1

1993

Chromogenic print, printed 1996.

12 x 18 in. (30.5 x 45.7 cm)

Signed, titled, dated, numbered 17/25 in ink and
copyright credit stamp on the verso.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Bruce Bernard

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Provenance

Gift of the photographer

Literature

Cape, *Freud at Work*, p. 65

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM THE COLLECTION OF PIERRE
APRAXINE

37

Alfred Le Petit

Self portrait in the nude

early 1860s

Glass collodion negative.

4 5/8 x 3 1/4 in. (11.7 x 8.3 cm)

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Best known as a French political caricaturist during the reign of Napoleon III, Alfred Le Petit was a highly subversive figure whose artwork exemplified his deep commitment to anti-censorship causes. In addition to his drawing and painting work, Le Petit also maintained a robust photographic practice, which has proven to be of equal significance to his oeuvre. In this image, Le Petit photographed himself disrobed in a boldly self-possessed fashion. The undeniable impact of this image is made all the more remarkable by the fact that depictions of the male nude in photography's earliest decades were exceedingly rare. This self-portrait coincides with the beginning of his photographic endeavors, which took place over two distinct periods. From 1860-1870, he created a collection of self-portraits, as well as portraits of bohemians, bear-tamers, and young vagabonds. Later, from 1876-1895 he began photographing beggars, working folk, as well as his family.

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Provenance

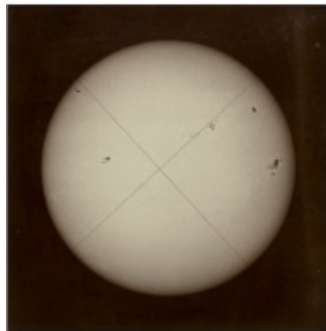
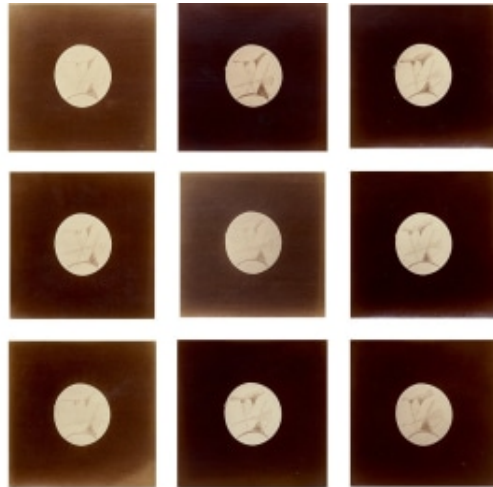
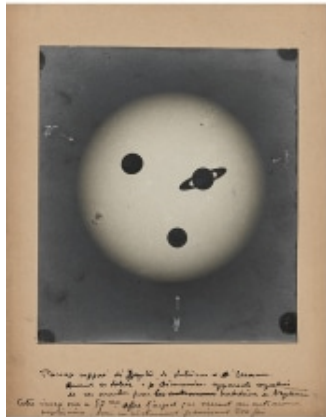
Beaussant & Lefèvre, Paris, 10 October 2003, lot 77
Serge Plantureux, Paris, early 2000s

Literature

Céros/Librairie Plantureux, *Alfred le Petit, photographe "maudit": négatifs commentés*, cover (positive variant), p. 8 (this negative)

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM THE COLLECTION OF PIERRE APRAXINE

38

Various Photographers

Selected Astronomical Studies

1890s-early 1900s

Ten albumen prints, 9 framed together, and 2 gelatin silver prints, one with applied pigment.

Various sizes from 4 x 4 in. (10.2 x 10.2 cm) to 7 x 5 in. (17.8 x 12.7 cm)

Variously annotated in ink and pencil in unidentified hands, one mounted and extensively captioned in ink on the mount.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Various Photographers

The photographers responsible for the celestial works in this lot are unknown except for astronomer Percival Lowell, who created *A Suite of 9 Studies Intending to Show the Canals on Mars*. As early as 1895, he theorized the existence of 'Martian canals,' an advanced irrigation system developed by extraterrestrial beings and a supposed extension upon the work of Italian scientist Giovanni Schiaparelli who wrote of 'deep trenches' across the planet's surface. Lowell subsequently built the Lowell Observatory to support his research endeavors. Despite his belief that his images displayed the Martian canals, what Lowell really captured was decidedly less enthralling. Due to his errant arrangement of his telescope and camera, the pictures actually show the astronomer's optical blood vessels and other aspects of his retina.

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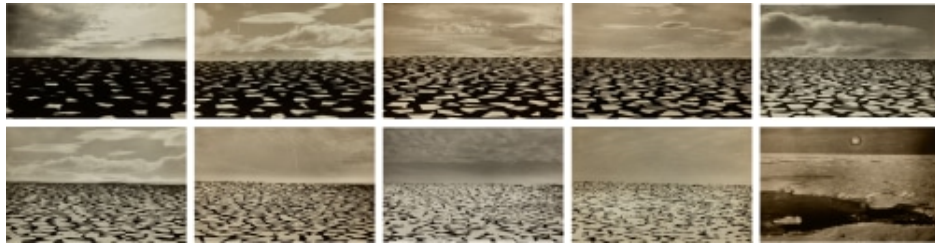
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Provenance

Acquired from Denis Canguilhem, early 2000s

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM THE COLLECTION OF PIERRE
APRAXINE

39

Yakov Yakovlevich Gakkel

*Selected Montages Showing Ice Formations in the
Arctic*

1934

A suite of ten gelatin silver prints.

Each 4 x 6 5/8 in. (10.2 x 16.8 cm)

One signed and annotated '248/275,' the rest
numbered sequentially in pencil on the reverse of the
frame.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Yakov Yakovlevich Gakkel (1901-1965) was a geographer well-respected in the Soviet Union for his storied career and research. In 1932 he joined the Arctic Institute located in Leningrad. Throughout his tenure, Gakkel participated in 21 expeditions, many of which he led. The photographs in this lot most likely coincide with the unfortunate *Chelyuskin* expedition of August 1933-February 34. Gakkel's reason for being aboard had been to study the formation of the first polar ice sheets beginning in September. However, the ship became trapped by ice and sank, and most of the equipment as well as Gakkel's findings were lost. Airplanes eventually rescued the crew members who had been camping on the surrounding ice formations. The final photograph in this offering is believed to be a rendering of the site itself, while the other nine images are likely constructed photomontages made by Gakkel to replicate his observations of the ice.

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Provenance

Serge Plantureux, Paris, 2002

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM THE COLLECTION OF PIERRE
APRAXINE

40

Wolfgang Tillmans

star struck #2

2000

Unique chromogenic print.

23 1/2 x 20 in. (59.7 x 50.8 cm)

Signed, titled, dated, annotated 'Wolfgang Tillmans,
star struck #2, 2000, unique' in pencil on the verso.

Photographed in 2000 and printed in 2000.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



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Provenance

Andrea Rosen Gallery, New York

Literature

Tillmans, *If One Thing Matters, Everything Matters*, p. 203 pl. 2000-140

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM THE COLLECTION OF PIERRE
APRAXINE

41

Wolfgang Tillmans

Lutz, plastic trousers

1992

Chromogenic print.

24 x 20 in. (61 x 50.8 cm)

Signed, titled, dated, numbered 'Wolfgang Tillmans,
Lutz, plastic trousers 3/3 + 1, ph Aug 92, pr Oct. 93' in
ink on the verso. Photographed in 1992 and printed in
1993, this work is number three from an edition of
three plus one artist's proof.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



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Literature

Foundation Beyeler, *Wolfgang Tillmans*, p. 213

Tillmans, *If One Thing Matters, Everything Matters*, p. 49 pl. 1992-048

Marcoci, *Wolfgang Tillmans: To look without fear*, The Museum of Modern Art, (reproduction of i-D magazine "like brother like sister" spread, 1992)

i-D, "like brother like sister," no. 110, November 1992, p. 87

Photographs

New York Auction / 4 April 2023 / 10am EDT



42

Peter Hujar

City Hall at Night

1976

Gelatin silver print.

14 5/8 x 14 5/8 in. (37.1 x 37.1 cm)

Signed in ink, 'Printed by the Artist,' estate and archive copyright credit stamps, additionally titled and dated by Stephen Koch, Executor, in pencil on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



“Architecture was one of three new types of portrait subject preoccupying him. He chose unprepossessing towers in Midtown and portrayed them, for the most part, in isolation, from a vantage point on the sidewalk or a low rooftop. He thus filled the frame with sky and crown: these are celebrity headshots. To apply the terms of his book’s title, buildings are both dead and alive: inanimate yet humanity-charged and historic presences, New Yorkers at grand scale.” —Joel Smith, Peter Hujar: Speed of Life

Provenance

Maureen Paley, London

Literature

Fraenkel Gallery, *Peter Hujar: Night*, pl. 39

Grey Art Gallery & Study Center, *Peter Hujar*, p. 84

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY SOLD TO BENEFIT THE JOSHUA TREE
HIGHLANDS ARTIST RESIDENCY

43

Bruce Davidson

East 100th Street, New York (facades)

1966

Gelatin silver print, printed later.

23 1/4 x 19 in. (59.1 x 48.3 cm)

Signed in ink on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



This lot is sold to benefit the Joshua Tree Highlands Artist Residency. Established in 2007, the nonprofit Joshua Tree Highlands Artist Residency (JTHAR) awards an international community of artists the gifts of time and space amidst the extraordinary natural beauty of Joshua Tree National Park in California. Residents can be at any career stage, work in all mediums, including drawing, painting, photography, film, video, installation, fiction and nonfiction writing, interdisciplinary, social practice and architecture. JTHAR offers monetary stipends, living accommodations, and studio space designed to inspire creativity, so artists can do the work of innovating, changing the cultural landscape and generating a fresh look at the way we connect to each other and to the world.

Literature

St Ann's Press, *Bruce Davidson: East 100th Street*, n.p.

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY SOLD TO BENEFIT THE JOSHUA TREE
HIGHLANDS ARTIST RESIDENCY

44

Bruce Davidson

East 100th Street, New York (girl on fire escape)

1966

Gelatin silver print, printed later.

11 x 8 7/8 in. (27.9 x 22.5 cm)

Signed in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



This lot is sold to benefit the Joshua Tree Highlands Artist Residency. Established in 2007, the nonprofit Joshua Tree Highlands Artist Residency (JTHAR) awards an international community of artists the gifts of time and space amidst the extraordinary natural beauty of Joshua Tree National Park in California. Residents can be at any career stage, work in all mediums, including drawing, painting, photography, film, video, installation, fiction and nonfiction writing, interdisciplinary, social practice and architecture. JTHAR offers monetary stipends, living accommodations, and studio space designed to inspire creativity, so artists can do the work of innovating, changing the cultural landscape and generating a fresh look at the way we connect to each other and to the world.

Literature

St Ann's Press, *Bruce Davidson: East 100th Street*, cover, p. 59

Phaidon, *Magnum Stories*, p. 91

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY SOLD TO BENEFIT THE JOSHUA TREE
HIGHLANDS ARTIST RESIDENCY

45

Bruce Davidson

Brooklyn Gang (gang members on bus)

1965

Gelatin silver print, printed later.

12 6/8 x 19 in. (32.4 x 48.3 cm)

Signed in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



This lot is sold to benefit the Joshua Tree Highlands Artist Residency. Established in 2007, the nonprofit Joshua Tree Highlands Artist Residency (JTHAR) awards an international community of artists the gifts of time and space amidst the extraordinary natural beauty of Joshua Tree National Park in California. Residents can be at any career stage, work in all mediums, including drawing, painting, photography, film, video, installation, fiction and nonfiction writing, interdisciplinary, social practice and architecture. JTHAR offers monetary stipends, living accommodations, and studio space designed to inspire creativity, so artists can do the work of innovating, changing the cultural landscape and generating a fresh look at the way we connect to each other and to the world.

Literature

Davidson, *Bruce Davidson*, pl. 8

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY SOLD TO BENEFIT THE JOSHUA TREE
HIGHLANDS ARTIST RESIDENCY

46

Bruce Davidson

Brooklyn Gang (gang members on street)

1959

Gelatin silver print, printed later.

8 x 12 in. (20.3 x 30.5 cm)

Signed in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



This lot is sold to benefit the Joshua Tree Highlands Artist Residency. Established in 2007, the nonprofit Joshua Tree Highlands Artist Residency (JTHAR) awards an international community of artists the gifts of time and space amidst the extraordinary natural beauty of Joshua Tree National Park in California. Residents can be at any career stage, work in all mediums, including drawing, painting, photography, film, video, installation, fiction and nonfiction writing, interdisciplinary, social practice and architecture. JTHAR offers monetary stipends, living accommodations, and studio space designed to inspire creativity, so artists can do the work of innovating, changing the cultural landscape and generating a fresh look at the way we connect to each other and to the world.

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

47

Nan Goldin

Positive Grid

1993-2000

16 dye destruction prints, printed 2000, mounted to board.

Each approximately 12 5/8 x 19 in. (32.1 x 48.3 cm)

Overall 56 1/2 x 82 in. (143.5 x 208.3 cm)

Signed, titled, dated, and numbered '1' in ink on the verso. One from an edition of 3.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Since debuting her first body of work in 1973, Nan Goldin has captured individual moments which, when viewed collectively, tell the larger story of her life and that of her closest friends. It is why her photographs translate so beautifully within the narrative of her photographic books and why her large format composites, such as the one seen here, are so effective in conveying the essence of her work.

The sixteen photographs selected for *Positive Grid* document the dichotomies of human existence: solitary and together; dressed and undressed; light and darkness; levity and reflection. But it deals even more poignantly with the darker reality of the AIDS crisis that ravaged the gay community in the 1980s and 1990s. Each of the individuals shown here was HIV positive. By documenting her circle of friends, Goldin's photographs have become memorials to the era, the people, and the spirit of a community faced with one of the greatest health epidemics of the 20th century.

Provenance

Martos Gallery, New York, 2002

Exhibited

Desire, presented by Larry Gagosian and Jeffrey Deitch, The Moore Building, Miami, 30 November - 4 December 2016

Literature

Goldin and Armstrong, *Nan Goldin: I'll Be Your Mirror* pp. 363, 414

Phaidon, *Nan Goldin*, p. 89, p. 99

Steidl, *The Beautiful Smile*, pp. 21, 64, 147

Each citation for various prints within the Positive Grid

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

48

LOT OFFERED WITH NO RESERVE

Nan Goldin

Brian on the Bowery roof, NYC

1982

Dye destruction print.

38 3/4 x 25 7/8 in. (98.4 x 65.7 cm)

Signed, titled, dated, and numbered 8/25 in ink on a label affixed to the reverse of the flush-mount

Estimate

\$10,000 — 15,000 •

[Go to Lot](#)



Provenance

Matthew Marks Gallery, New York, 1998

Exhibited

Nan Goldin: Reflections Through a Golden Eye 1975-1998, Gagosian Gallery, Beverly Hills, 21 March
- 18 April 1998

Literature

Goldin, *The Ballad of Sexual Dependency*, p. 45

Portfolio: Nan Goldin, Bibliothek der Fotografie no. 11, p. 77

Photographs

New York Auction / 4 April 2023 / 10am EDT



49

Christian Marclay

Hot August Night

1991

Record album covers stitched with thread.

22 3/4 x 13 5/8 in. (57.8 x 34.6 cm)

Signed on the verso.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



“Music is also at the center of a lot of things I do... because it’s such a strong way to communicate with people... It’s a universal language.” —Christian Marclay

Christian Marclay’s dynamic synthesis of art, photography, appropriation and music is brilliantly evident in *Body Mix*, a series of works he created in 1991 and 1992 where he combined contemporary album covers to purposeful effect. In *Hot August Night*, Marclay stitches together the cover and back cover of Neil Diamond’s *Hot August Night* and Schoolly D’s *Livin’ In The Jungle*, respectively. Here, the playful figural juxtaposition—the unifying theme of the series—is layered with the additional contrast of musical genres.

1991 was a watershed moment within the history of music, marking the first time a rap group, NWA, achieved the top selling album on the Billboard 200. With Diamond’s 1972 album representing the old guard and Schoolly D’s 1989 album representing the vanguard, Marclay’s work highlights the shift as it was unfolding while foreshadowing the cultural dissonance that would arise from the explosion of hip hop into mainstream music.

Provenance

Private Collection

Photographs

New York Auction / 4 April 2023 / 10am EDT



50

Nan Goldin

Greer and Robert on the bed, New York City

1982

Dye destruction print.

25 3/8 x 38 in. (64.5 x 96.5 cm)

Overall 33 1/8 x 45 1/2 in. (84.1 x 115.6 cm)

Signed, titled, dated, and annotated 'PP' on the verso.

One from an edition of 25 plus printer's proof.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

ClampArt, New York

Literature

Goldin, *The Ballad of Sexual Dependency*, title page

Goldin and Armstrong, *Nan Goldin: I'll Be Your Mirror*, pp. 176-177

Goldin, *Nan Goldin: Couples and Loneliness*, p. 16

Portfolio - Bibliothek Der Fotografie No 11, Nan Goldin, pp. 18-19

Photographs

New York Auction / 4 April 2023 / 10am EDT



51

Nan Goldin

Nan after being battered

1984

Dye destruction print.

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

Signed, titled, dated, and numbered 6/25 in ink on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Literature

Goldin, *The Ballad of Sexual Dependency*, p. 83

Goldin, *Nan Goldin: Couples and Loneliness*, pp. 40-41

Portfolio: Nan Goldin, Bibliothek der Fotografie no. 11, pp. 82-83 (variant)

Goldin and Armstrong, *Nan Goldin: I'll Be Your Mirror*, pp. 198-199

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

52

Nan Goldin

Amanda in the sauna, Hotel Savoy, Berlin

1993

Dye-destruction print.

26 x 38 in. (66 x 96.5 cm)

Signed, titled, dated, and numbered 14/15 in ink on a label affixed to the reverse of the mount.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Matthew Marks Gallery, New York, 1998

Exhibited

Nan Goldin: Reflections Through a Golden Eye 1975-1998, Gagoisan Gallery, Beverly Hills, 21 March - 18 April 1998

Literature

Goldin and Armstrong, *A Double Life: Nan Goldin*, pp. 152-153

Goldin and Armstrong, *Nan Goldin: I'll Be Your Mirror*, p. 357

Photographs

New York Auction / 4 April 2023 / 10am EDT



53

Nan Goldin

Ryan in the tub, Provincetown, Mass.

1976

Dye destruction print.

20 x 19 1/2 in. (50.8 x 49.5 cm)

Signed, titled, and dated in ink on the verso. One from an edition of 25.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

First Bank System, Inc., Minneapolis

Julie Saul Gallery, New York

Literature

Goldin, *The Ballad of Sexual Dependency*, p. 37

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

54

LOT OFFERED WITH NO RESERVE

Robert Mapplethorpe

Television

1982

Gelatin silver print.

15 1/4 x 15 1/4 in. (38.7 x 38.7 cm)

Signed, dated, and numbered 1/10 in ink in the margin;
copyright credit reproduction limitation stamp on the
reverse of the flush-mount.

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



Provenance

Gagosian Gallery, Beverly Hills, 1982

Exhibited

Robert Mapplethorpe, Gagosian Gallery, Los Angeles, 30 June - 31 July 1982

Literature

Xavier Hufkens, *Sterling Ruby: Robert Mapplethorpe*, p. 34, fig. 7

Photographs

New York Auction / 4 April 2023 / 10am EDT



55

Nan Goldin

My Red Shelf, NYC

1997

Dye destruction print.

30 x 30 in. (76.2 x 76.2 cm)

Signed, titled, dated, and numbered 3/15 in ink on the reverse of the flush-mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Matthew Marks Gallery, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



56

Sally Mann

Night Blooming Cereus

1988

Gelatin silver print.

8 x 10 in. (20.3 x 25.4 cm)

Signed, titled, dated, numbered 16/25, and copyright notation in pencil on the verso.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Houk Friedman, New York, 1992

Literature

Mann, *Still Time*, cover, p. 72

Aperture, *Sally Mann: Immediate Family*, n.p

Photographs

New York Auction / 4 April 2023 / 10am EDT



57

Sally Mann

Untitled #16 (Mississippi) from Deep South

1998

Gelatin silver print, toned with tea, printed 1999,
mounted.

37 1/4 x 46 5/8 in. (94.6 x 118.4 cm)

Overall 43 5/8 x 52 3/4 in. (110.8 x 134 cm)

Signed, titled, dated, and numbered 2/10 in pencil on
the verso.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Edwynn Houk Gallery, New York

Literature

Bulfinch Press, *Sally Mann: Deep South*, p. 74

Photographs

New York Auction / 4 April 2023 / 10am EDT



58

Sally Mann

Fallen Child

1989

Gelatin silver print.

8 x 10 in. (20.3 x 25.4 cm)

Signed, titled, dated, numbered 9/25, and copyright notation in pencil on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Houk Friedman, New York, 1992

Literature

Aperture, *Sally Mann: Immediate Family*, n.p

Photographs

New York Auction / 4 April 2023 / 10am EDT



59

Sally Mann

Untitled (Virginia), from Mother Land

1994

Gelatin silver print, toned with tea, printed 1997.

30 x 38 in. (76.2 x 96.5 cm)

Overall 32 1/2 x 40 1/2 in. (82.6 x 102.9 cm)

Signed, dated, numbered 3/10, and copyright notation
in pencil on the reverse of the mount.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



“. . . the South [remains] for all of us a fascinating, paradoxical, infinitely inspiring place.”—Sally Mann

Provenance

Edwynn Houk Gallery, New York, 1997

Literature

Mann, *Motherland: Recent Landscapes of Georgia and Virginia*, p. 53, pl. 22

Bulfinch Press, *Sally Mann: Deep South*, p. 39

Photographs

New York Auction / 4 April 2023 / 10am EDT



60

Sally Mann

Hayhook

1989

Gelatin silver print.

8 x 10 in. (20.3 x 25.4 cm)

Signed, titled, dated, numbered 19/25, and copyright notation in pencil on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Houk Friedman, New York, 1992

Literature

Aperture, *Sally Mann: Immediate Family*, n.p.

Photographs

New York Auction / 4 April 2023 / 10am EDT



61

Judith Joy Ross

Untitled from Easton Portraits

1988

Toned printing-out-paper print, printed 1990.

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

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

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Provenance

Pace/MacGill Gallery, New York

Literature

Aperture, *Judith Joy Ross: Photographs 1978-2015*, pl. 70

Photographs

New York Auction / 4 April 2023 / 10am EDT



62

Sally Mann

John's Pond

1991

Gelatin silver print.

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

Signed, titled, dated, numbered 3/25, and copyright notation in pencil on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Acquired directly from the artist

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

63

Sally Mann

Untitled (painting and sculptures) from Remembered Light

2006

Gelatin silver print.

15 1/8 x 19 in. (38.4 x 48.3 cm)

Signed, dated, numbered 1/3, and copyright notation in pencil on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Acquired directly from the artist, 2016

Exhibited

Sally Mann: Remembered Light: Cy Twombly in Lexington, Gagosian Gallery, New York, 22 September - 29 October 2016

Literature

Abrams, *Remembered Light: Cy Twombly in Lexington, Photographs by Sally Mann*, p. 10

Photographs

New York Auction / 4 April 2023 / 10am EDT



64

Sally Mann

Arundo Dorax

1988

Gelatin silver print.

7 5/8 x 10 in. (19.4 x 25.4 cm)

Signed, titled, dated, numbered 3/25, and copyright notation in pencil on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Acquired directly from the artist

Literature

Aperture, *Sally Mann: Immediate Family*, n.p.

Photographs

New York Auction / 4 April 2023 / 10am EDT



65

Zanele Muholi

Buhlalu I, The Decks, Cape Town

2019

Gelatin silver print.

27 1/8 x 19 3/4 in. (68.9 x 50.2 cm)

Signed in ink, printed title, date, and number 6/8 on a gallery label affixed to the reverse of the flush-mount.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Zanele Muholi

For over a decade, South African photographer Zanele Muholi's portraits of black lesbian and transgender individuals have powerfully confronted a cultural history of violence and discrimination against the LGBTQIA community. In their ongoing series, *Somnyama Ngonyama (Hail the Dark Lioness)*, Muholi becomes their own subject by transforming into a variety of characters that reference the politics of identity and the compounded suppression experienced as a result of both racism and homophobia. By exaggerating the darkness of their skin tone, Muholi presents an alternative visual history that celebrates the beauty of black skin within the visual lexicon of classical painting and fashion photography.

Provenance

Yancey Richardson Gallery, New York

Literature

Allen and Nakamori, *Zanele Muholi*, p. 149

Photographs

New York Auction / 4 April 2023 / 10am EDT



66

LaToya Ruby Frazier

Momme (floral comforter) from Notion of Family

2008

Gelatin silver print, mounted.

15 x 19 1/4 in. (38.1 x 48.9 cm)

Number 4 from an edition of 8.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



“There has to be a deep empathy. There’s a need to be compassionate and [to] want to really, truly see someone’s humanity when they’re at their lowest.” —LaToya Ruby Frazier

LaToya Ruby Frazier’s *The Notion of Family* is a multi-generational photo documentary project which she embarked on with her mother and grandmother in 2001. Motivated by the disintegration of her hometown of Braddock, Pennsylvania and its impact on the lives of black middle-class communities, Frazier focused her lens on the people and places closest to her. Inspired by photographers such as Gordon Parks and Dorothea Lange, Frazier’s photographs capture the humanity of her subjects while examining the role of social structures in determining their livelihoods. While deeply personal in its depiction of intimate relationships and familial possessions, as in the current portrait of the artist and her mother, her work also addresses themes of racism, industrialization, justice and healthcare; topics that are at once specific and universal.

Since its debut in 2009, *The Notion of Family* has been widely exhibited with exhibitions in Miami, Atlanta, Paris, Charlottesville, and Pittsburgh. The book, published by Aperture in 2015, received the International Center for Photography’s Infinity Award. Another print of this image is in the collection of the Institute of Contemporary Art, Boston.

Provenance

Galerie Michel Rein, Paris, 2012

Photographs

New York Auction / 4 April 2023 / 10am EDT



67

Youssef Nabil

Amani by Window, Cairo

1993

Hand-colored gelatin silver print.

45 1/4 x 29 1/2 in. (114.9 x 74.9 cm)

Overall 55 3/8 x 40 in. (140.7 x 101.6 cm)

Signed, dated, and numbered 3/3 in pencil on the verso; printed title on a gallery label affixed to the frame backing.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature

Flammarion, *Youssef Nabil*, p. 164 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

68

Thomas Ruff

Porträt (T. Djordjadze)

1999

Chromogenic print, face-mounted to Plexiglas.

63 3/8 x 47 1/4 in. (161 x 120 cm)

Overall 82 7/8 x 65 1/8 in. (210.5 x 165.4 cm)

Signed, dated, and numbered 2/4 in pencil on the verso.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Private Collection (Acquired directly from the artist)

Private Collection

Sotheby's, London, Contemporary Art Day Sale, 26 June 2003, lot 116

Literature

Winzen, *Thomas Ruff: 1979 to the Present*, pl. POR 111

Photographs

New York Auction / 4 April 2023 / 10am EDT



69

Thomas Struth

Paradise 24, Sao Francisco de Xavier, Brazil

2001

Chromogenic print, face-mounted to Plexiglas..

82 1/5 x 107 in. (208.8 x 271.8 cm)

Overall 87 7/8 x 111 3/4 in. (223.2 x 283.8 cm)

Signed in pencil, printed title, date, and number 7/10
on a label affixed to the reverse of the flush-mount.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Provenance

Galerie Max Hetzler, Berlin

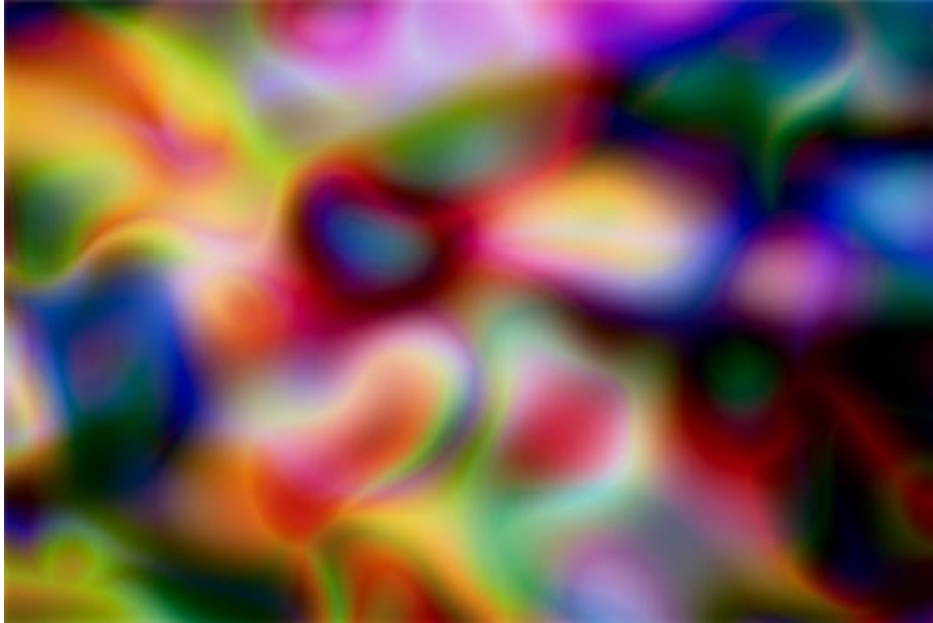
Christie's, New York, Post-War & Contemporary Art Sale, 14 May 2009, lot 387

Literature

Schirmer/Mosel, *Thomas Struth: New Pictures from Paradise*, pp. 44-45

Photographs

New York Auction / 4 April 2023 / 10am EDT



70

Thomas Ruff

Substrat 35 I

2007

Chromogenic print, Diasec mounted.

42 3/4 x 63 7/8 in. (108.6 x 162.2 cm)

Overall 51 x 72 in. (129.5 x 182.9 cm)

Signed, titled, dated, and numbered 4/5 in pencil on the verso.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

David Zwirner, Paris, 2021

Photographs

New York Auction / 4 April 2023 / 10am EDT



71

Thomas Ruff

Porträts (Portraits)

1983-1985

Five chromogenic prints.

Each 9 1/2 x 7 in. (24.1 x 17.8 cm)

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

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Michael Klein Inc., New York

Literature

Winzen, *Thomas Ruff: 1979 to the Present*, pp. 180-183

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

72

Thomas Ruff

Nudes kü 12

2001

Chromogenic print, Diasec mounted.

42 1/2 x 31 1/2 in. (108 x 80 cm)

Overall 51 x 39 1/2 in. (129.5 x 100.3 cm)

Signed, titled, dated, and numbered 4/5 in pencil on the verso.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Private Collection, 2005

Literature

Abrams, *Thomas Ruff: Nudes*, p. 127

Winzen, *Thomas Ruff: 1979 to the Present*, p. 241, pl. NUD-095

Photographs

New York Auction / 4 April 2023 / 10am EDT



73

Thomas Ruff

Sterne 16H 08M/-25°

1992

Chromogenic print, printed 2006, face-mounted to Plexiglas.

55 x 36 1/2 in. (139.7 x 92.7 cm)

Overall 60 3/4 x 42 3/4 in. (154.3 x 108.6 cm)

Signed, dated, and numbered 14/30 in pencil on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Photographs

New York Auction / 4 April 2023 / 10am EDT



74

Wolfgang Tillmans

(i) *Concorde L 432-8*, (ii) *Concorde L449-12*, (iii)
Concorde L433-1

1997

Three chromogenic prints.

Each 12 1/2 x 8 1/2 in. (31.8 x 21.6 cm)

(i) Signed, titled, and dated 'Wolfgang Tillmans ph. 97, pr. 698, 1/10+1' in pencil on the verso. Photographed in 1997 and printed in 1998, this work is number one from an edition of ten plus one artist's proof.

(ii) Signed, titled, and dated 'Wolfgang Tillmans ph. 497, pr. 698, 1/10+1' in pencil on the verso.

Photographed in 1997 and printed in 1998, this work is number one from an edition of ten plus one artist's proof.

(iii) Signed, titled, and dated 'Wolfgang Tillmans ph. 497, pr. 698, 1/10+1' in pencil on the verso.

Photographed in 1997 and printed in 1998, this work is number one from an edition of ten plus one artist's proof.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



“Concorde is perhaps the last example of a techno-utopian invention from the sixties still to be operating and fully functioning today. Its futuristic shape, speed and ear-numbing thunder grabs people’s imagination today as much as it did when it first took off in 1969...” —Wolfgang Tillmans

Tillmans continues, “It’s an environmental nightmare conceived in 1962 when technology and progress was the answer to everything and the sky was no longer a limit ... For the chosen few, flying Concorde is apparently a glamorous but cramped and slightly boring routine whilst to watch it in the air, landing or taking-off is a strange and free spectacle, a super modern anachronism and an image of the desire to overcome time and distance through technology.”

In 2003, the Concorde took its final flight for British Airways, ultimately grounded due to rising costs and dwindling ticket sales. Tillmans’ series, which encompasses 56 images in total, has thus become a lasting document of a certain time; an archive of the past when it looked daringly to the future.

Provenance

Thomas Dane Gallery, London, circa 2005

Literature

Marcoci, *Wolfgang Tillmans: A Reader*, pp. 196-197

Marcoci, *Wolfgang Tillmans: To look without fear*, pp. 163-64

Hammer Museum, *Wolfgang Tillmans*, pp. 46-47

Tillmans, *If One Thing Matters, Everything Matters*, pl. 1997-038 (*Concorde L432-8*), p. 131, pl. 1997-051 (*Concorde L433-1*), p. 136, pl. 1997-096 (*Condorde L449-12*) (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



75

Sophie Calle

The Shadow (La Filature)

1981

Installation in 22 parts comprised of 7 photomontages, 2 black and white photographs, one Ektachrome print, 11 texts on bond paper, and one enlarged text.

Small text 11 1/8 x 8 3/4 in. (28.3 x 22.2 cm)

Large text 28 x 97 in. (71.1 x 246.4 cm)

Varying size of photographs 25 3/4 x 6 3/4 in. (65.4 x 17.1 cm), 6 3/4 x 9 3/4 in. (17.1 x 24.8 cm), 16 3/8 x 19 1/2 in. (41.6 x 49.5 cm)

Overall 75 x 115 in. (190.5 x 292.1 cm)

One from an edition of 3 plus 3 artist's proofs.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



For more than forty years, Sophie Calle has used photography to explore complex notions of memory, loss and intimacy. As a conceptual artist, experimental filmmaker and an accomplished writer, Calle produces works that bring together text and image to remarkable effect, consistently creating biographical narratives that create vivid interpretations—as opposed to didactic depictions—of individuals. In *The Shadow*, 1981, the narrative is autobiographical, as she recounts the day she was followed by a private investigator. The current lot, comprised of 22 separate parts, sees this text coupled with photographs and notes taken by the private investigator, unaware that his target had orchestrated the set-up in the first place. Calle states, “At my request, my mother went to a detective agency called ‘Duluc’. She hired them to follow me, to report my daily activities and to provide photographic evidence of my existence.”

The Shadow conceptually continues to explore the theme of documenting that is ever present in Calle’s work. By juxtaposing her omniscient words with the investigator’s findings, Calle successfully blurs the line between fact and fiction, whilst becoming both the subject and the object of the installation.

Provenance

Fred Hoffman Gallery, Santa Monica, 1994

Exhibited

This work was exhibited at the following institutions: ICP, New York, 1986; *The New Who's Who*, Hoffman Borman Gallery, Santa Monica, 1987; *Sophie Calle: A Survey*, Fred Hoffman Gallery, Santa Monica, 1987; *Sophie Calle*, ICA, Boston, 1990; *Sophie Calle*, University of California, Berkeley, 1990; *Sophie Calle*, Luhring-Augustine, New York, 1990

Literature

Sprengel Museum, *Sophie Calle*, cover, pp. 2-14

Musée d'art moderne de la ville de Paris, *Sophie Calle à suivre*, n.p.

Photographs

New York Auction / 4 April 2023 / 10am EDT



76

Thomas Struth

Kyoto

1986

Gelatin silver print, printed 1987.

14 1/4 x 20 1/8 in. (36.2 x 51.1 cm)

Signed, titled, dated, and numbered 2/10 in pencil on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Robert Miller Gallery, New York

Private Collection

Acquired from the above, 1999

Photographs

New York Auction / 4 April 2023 / 10am EDT



77

Sohei Nishino

Diorama Map New York

2006

Chromogenic print, printed 2009.

67 1/2 x 52 1/2 in. (171.5 x 133.4 cm)

Overall 71 5/8 x 56 3/8 in. (181.9 x 143.2 cm)

Signed in ink, printed title, and number 3/5 on a label affixed to the frame backing.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Initially developed and conceptualized during his undergraduate studies at the Osaka University of the Arts in Japan, Sohei Nishino's project, *Diorama Maps*, provides an uncanny reimagining of various twenty-first century cities. Produced from February through July of 2006, *Diorama Map New York* is a stunning example of Nishino's novel approach. While wandering around a city of prominence, Nishino produces a plethora of images, frequently composed from a high-angle perspective. These pictures capture quintessential landmarks, atmospheric elements, and at times, residents on the street. After the image-making phase, he meticulously constructs massive collages using bits and pieces from over 4,000 prints. Once satisfied with his handiwork and layout, Nishino photographs the final collage – resulting in a kaleidoscopic image, sometimes up to seven feet wide. The impressive scale invites the viewer to inspect various details of the scene closely. This offering depicts many iconic sites, including the Empire State Building, the Statue of Liberty, and Strawberry Fields in Central Park, amongst many others. Importantly, Nishino's maps aren't necessarily geographically accurate, a purposeful choice as the artist desires to convey the sensory and experiential aspects of a place:

“... a trace of the way in which I walked through it, an embodiment of my awareness, a microcosm of the life and energy that comprises the city.”



Detail shot of lower Manhattan up to the Empire State Building (located on West 34th Street).



Detail shot of the top portion of Nishino's map, highlighting the surrounding rivers as well as key landmarks – note Strawberry Fields in the upper left.

Provenance

Michael Hoppen Gallery, London

Literature

Prestel & International Center of Photography, *A Different Kind of Order: The ICP Triennial*, p. 135

Photographs

New York Auction / 4 April 2023 / 10am EDT



78

Vik Muniz

*Orphan Girl at the Cemetery, after Delacroix from
Gordian Puzzles*

2008

Chromogenic print.

87 x 71 in. (221 x 180.3 cm)

Overall 91 x 74 3/4 in. (231.1 x 189.9 cm)

Signed in ink, printed title, date, and number 4/6 on
an artist's label affixed to the reverse of the flush-
mount.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Phillips de Pury & Company, New York, 16 April 2010, lot 162

Literature

Capivara, *Vik Muniz: Obra Completa 1987-2009*, p. 670

Capivara, *Vik Muniz: Catalogue Raisonné, 1987-2015: Everything so Far*, Vol. II., p. 734

Photographs

New York Auction / 4 April 2023 / 10am EDT



79

Candida Höfer

Palais Garnier Paris XXXIII

2005

Chromogenic print.

87 x 71 in. (221 x 180.3 cm)

Overall 97 3/4 x 80 5/8 in. (248.3 x 204.8 cm)

Signed in ink, printed title, date, and number 4/6 on a label affixed to the reverse of the flush-mount.

Estimate

\$35,000 — 55,000

[Go to Lot](#)



"In my photographs I speak of silence and distance. For me it is fundamental that the atmosphere, the light, the colors are grasped. Among those who look at my works there are some who find details that not even I had noticed, and that is a wonderful gift for me. This is my work and it's what I was seeking when I chose to become an artist: being able to show people everything that I have to make them see."

—Candida Höfer

Provenance

Ben Brown Fine Arts, London, 2011

Literature

Schirmer/Mosel, *Candida Höfer: Opera de Paris*, p. 25

Photographs

New York Auction / 4 April 2023 / 10am EDT



80

Candida Höfer

Bibliothèque Nationale de France Paris (a)

1998

Chromogenic print, flush-mounted.

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

Signed in ink on the reverse of the flush-mount;
printed title, date, and number 6/6 on a label affixed
to the reverse of the flush-mount.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Rena Bransten Gallery, San Francisco

Sean Kelly Gallery, New York, 2000

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

81

Cindy Sherman

Untitled #546

2010

Chromogenic print, printed 2012, flush-mounted.

62 1/2 x 141 1/8 in. (158.8 x 358.5 cm)

Overall 65 x 143 1/2 in. (165.1 x 364.5 cm)

Signed, dated, and numbered 6/6 in ink on a gallery label affixed to the frame backing.

Estimate

\$150,000 — 200,000

[Go to Lot](#)



“I’m trying to erase myself more than identify myself or reveal myself. That’s a big, confusing thing that people have with my work: they think I’m trying to reveal these secret fantasies or something. It’s really about obliterating myself within these characters.” —Cindy Sherman

In 2010, *POP* magazine commissioned Cindy Sherman to produce a stand-alone booklet for inclusion in an upcoming issue of the British fashion publication. Having produced several successful fashion collaborations in the past, Sherman turned to Chanel, conceiving of a series that would pair their vintage haute couture with landscape photographs taken in Iceland during the volcanic eruption earlier that year. Following the initial project, Sherman altered and expanded upon the images before debuting them at Metro Pictures in 2012.

Untitled #546 is a monumental example from the series with two self-portraits mounted together, side-by-side. While the backdrop was digitally manipulated to enhance the painterly sense of the sublime, the towering scale of Sherman’s figures in the foreground dwarfs the landscape, thus inverting the classical trope. This uneasy juxtaposition paired with the figures’ awkward poses results in an image where fantasy, fiction and the absurd collide.

Provenance

Metro Pictures, New York, 2013

Exhibited

Cindy Sherman, Gagosian Gallery, Paris, 14 September - 10 October 2012

Literature

Moorhouse, *Cindy Sherman*, pp. 118-119, pl. 98

Photographs

New York Auction / 4 April 2023 / 10am EDT



82

Gregory Crewdson

Untitled

2005

Chromogenic print, face-mounted to Plexiglas.

57 x 88 in. (144.8 x 223.5 cm)

Overall 64 1/4 x 95 1/4 in. (163.2 x 241.9 cm)

Signed in ink, printed title, date, and number AP 1/2 on gallery label affixed to the reverse of the flush-mount. One from an edition of 6 plus 2 artist's proofs.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Luhring Augustine, New York

Literature

Hatje Cantz, *Gregory Crewdson, 1985-2005*, pl. 73

Photographs

New York Auction / 4 April 2023 / 10am EDT



83

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 flush-mount. One from an edition of 6 plus 2 artist's proofs.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Luhring Augustine, New York

Literature

Hatje Cantz, *Gregory Crewdson, 1985-2005*, pl. 74

Photographs

New York Auction / 4 April 2023 / 10am EDT



84

Richard Misrach

Untitled (#806-04)

2004

Chromogenic print, printed 2005, flush-mounted.

48 x 66 1/4 in. (121.9 x 168.3 cm)

Overall 52 1/2 x 71 in. (133.4 x 180.3 cm)

Signed, dated, numbered 5/7 and annotated '806-04' in ink on a label affixed to the reverse of the frame.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



"I was drawn to the fragility and grace of the human figure in the landscape...paradise has become an uneasy dwelling place; the sublime sea frames our vulnerability, the precarious nature of life itself." —Richard Misrach

Provenance

Pace Gallery, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



85

Edward Burtynsky

Rice Terraces #4, Western Yunnan Province, China

2012

Chromogenic print.

48 x 64 in. (121.9 x 162.6 cm)

Overall 50 x 66 in. (127 x 167.6 cm)

Signed in ink, printed title, date, and number 6/6 on an artist's label affixed to the reverse of the flush-mount.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



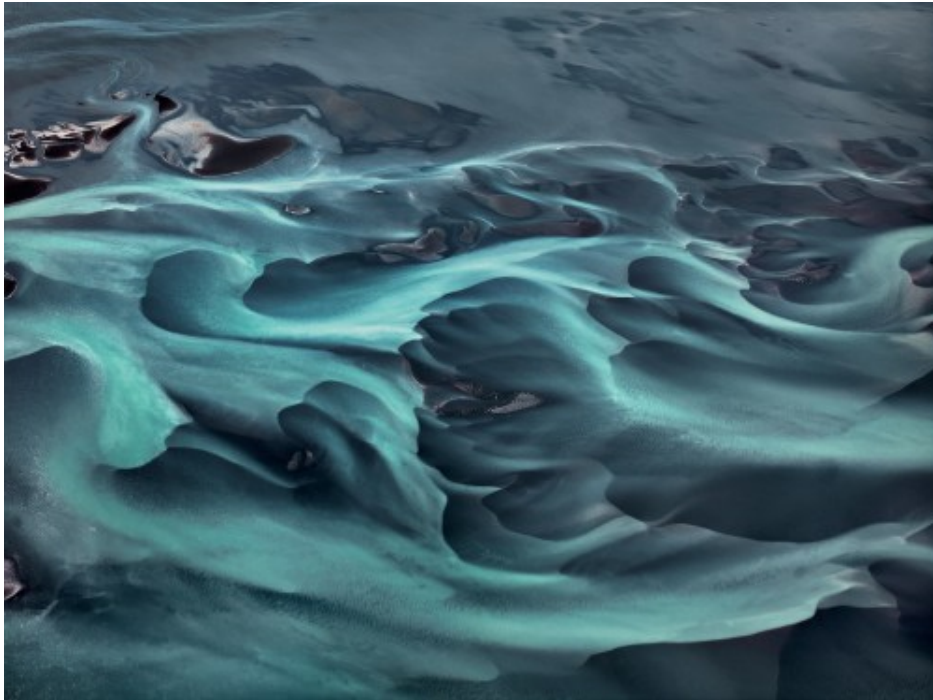
“Nature transformed through industry is a predominant theme in my work. I set course to intersect with a contemporary view of the great ages of man; [. . .] To make these ideas visible I search for subjects that are rich in detail and scale yet open in their meaning.” —Edward Burtynsky

Provenance

Howard Greenberg Gallery, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



86

Edward Burtynsky

Ölfusá River #1, Iceland

2012

Chromogenic print, printed 2013.

39 x 52 in. (99.1 x 132.1 cm)

Signed in ink, printed title, date, and number 7/9 on an artist's label affixed to the reverse of the flush-mount.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



“I am interested in human intervention. How do we interact with water, and how do we re-shape and synthesize water into what we want it to be, into the various things that we need it to be.” —Edward Burtynsky

Provenance

Bryce Wolkowitz Gallery, New York

Literature

Steidl, *Burtynsky: Water*, p. 175

Photographs

New York Auction / 4 April 2023 / 10am EDT



87

Peter Beard

Elephants Memory, Marsabit, Kenya N.F.D.

1972

Gelatin silver print with applied watercolor, tempera paint, and original drawings by the artist E. Mwangi Kuria of the Hog Ranch Art Department, executed later.

19 5/8 x 23 5/8 in. (50 x 60 cm)

Signed, titled, dated, and extensively annotated in ink on the recto and in the margins.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Peter Beard

Peter Beard's work embraces the majestic brutality of Africa, and portrays his beloved adopted home with his own distinct visual vocabulary. In the current work, as well as lots 90-92, unique embellishments by the artists of the Hog Ranch Art Department ornament Beard's images creating a heightened experience, one that documents both the fierce beauty of Africa and the urgent need to protect it.

What is vividly apparent is that Beard's work is an epitaph to noble beasts. His photographs are scientific documents infused with picture clues and conundrums, riddles, personal jokes, quotations – visual keys to a very real puzzle of survival and longevity. Once described as “Odysseus with a camera,” Beard was a visionary whose powerful work continues to resonate long after its creation.

Provenance

Pablo's Birthday, New York, circa 2005-2006

Literature

Taschen, *Peter Beard*, vol. 1, p. 223 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



88

Peter Beard

Giraffes in mirage on the Taru Desert, Kenya

1960

Iris print, printed later.

10 x 13 in. (25.4 x 33 cm)

Signed and annotated 'Box 4191 Nai' in pencil in the margin; typed The Time Is Always Now gallery label affixed to the backing board. Number 3 from an edition of 80.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

The Time Is Always Now, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



89

Nick Brandt

Giraffes Battling in Forest, Maasai Mara

2008

Archival pigment print.

25 1/2 x 20 1/4 in. (64.8 x 51.4 cm)

Signed, dated, and numbered 6/25 in pencil in the margin.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Staley-Wise Gallery, New York, 2009

Literature

Brandt, *On This Earth, A Shadow Falls*, p. 91

Photographs

New York Auction / 4 April 2023 / 10am EDT



90

Peter Beard

The Singing Rhino - Kenya, June

1960

Gelatin silver print with collaged gelatin silver prints, applied watercolor, tempera paint, and original drawings by the artist E. Mwangi Kuria of the Hog Ranch Art Department, executed later.

19 5/8 x 23 5/8 in. (50 x 60 cm)

Signed, titled, dated, and annotated in ink on the recto.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Peter Beard

Peter Beard's work embraces the majestic brutality of Africa, and portrays his beloved adopted home with his own distinct visual vocabulary. In the current work, as well as lots 87, 91, and 92, unique embellishments by the artists of the Hog Ranch Art Department ornament Beard's images creating a heightened experience, one that documents both the fierce beauty of Africa and the urgent need to protect it.

What is vividly apparent is that Beard's work is an epitaph to noble beasts. His photographs are scientific documents infused with picture clues and conundrums, riddles, personal jokes, quotations – visual keys to a very real puzzle of survival and longevity. Once described as “Odysseus with a camera,” Beard was a visionary whose powerful work continues to resonate long after its creation.

Provenance

Pablo's Birthday, New York, circa 2005-2006



91

Peter Beard

Impala

1960

Unique gelatin silver print with applied watercolor, tempera paint, and original drawings by the artists Kivoi Mathenge, E. Mwangi Kuria, and Mutasa Isaiya of the Hog Ranch Art Department, executed no later than 2007.

19 7/8 x 16 in. (50.5 x 40.6 cm)

Signed, titled, and extensively annotated in ink on the recto; signed, titled, and dated in ink within a Peter Beard Studio stamp on the verso.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Peter Beard

Peter Beard's work embraces the majestic brutality of Africa, and portrays his beloved adopted home with his own distinct visual vocabulary. In the current work, as well as lots 87, 90 and 92, unique embellishments by the artists of the Hog Ranch Art Department ornament Beard's images creating a heightened experience, one that documents both the fierce beauty of Africa and the urgent need to protect it.

What is vividly apparent is that Beard's work is an epitaph to noble beasts. His photographs are scientific documents infused with picture clues and conundrums, riddles, personal jokes, quotations – visual keys to a very real puzzle of survival and longevity. Once described as “Odysseus with a camera,” Beard was a visionary whose powerful work continues to resonate long after its creation.

Provenance

Hamburg Kennedy Art Advisory + Projects, New York, 2008

Photographs

New York Auction / 4 April 2023 / 10am EDT



92

Peter Beard

Turkana Totes on Fergusons Golf Spit

1964

Gelatin silver print with applied watercolor, tempera paint, and original drawings by the artist E. Mwangi Kuria of the Hog Ranch Art Department, executed later.

15 3/4 x 19 5/8 in. (40 x 50 cm)

Signed, titled, dated, extensively annotated in ink on the recto and in the margins.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Peter Beard

Peter Beard's work embraces the majestic brutality of Africa, and portrays his beloved adopted home with his own distinct visual vocabulary. In the current work, as well as lots 87, 90 and 91, unique embellishments by the artists of the Hog Ranch Art Department ornament Beard's images creating a heightened experience, one that documents both the fierce beauty of Africa and the urgent need to protect it.

What is vividly apparent is that Beard's work is an epitaph to noble beasts. His photographs are scientific documents infused with picture clues and conundrums, riddles, personal jokes, quotations – visual keys to a very real puzzle of survival and longevity. Once described as “Odysseus with a camera,” Beard was a visionary whose powerful work continues to resonate long after its creation.

Provenance

Pablo's Birthday, New York, circa 2005-2006

Literature

Taschen, *Peter Beard*, vol. 1, p. 186 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



93

Nick Brandt

Lion Before Storm II, Sitting Profile, Maasai Mara

2006

Archival pigment print, printed 2010.

41 5/8 x 53 5/8 in. (105.7 x 136.2 cm)

Signed, dated, and numbered 3/8 in pencil in the margin; dated '08/10' in pencil on the verso.

Estimate

\$22,000 — 28,000

[Go to Lot](#)



Provenance

Young Gallery, Brussels, 2010

Literature

Brandt, *On This Earth, A Shadow Falls*, p. 125

Photographs

New York Auction / 4 April 2023 / 10am EDT



94

Nick Brandt

Wildebeest Arc, Maasai Mara

2006

Archival pigment print, printed 2009.

34 3/4 x 54 in. (88.3 x 137.2 cm)

Signed, dated, and numbered 13/15 in pencil in the margin; dated '12/09' in pencil on the verso.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Young Gallery, Brussels, 2010

Literature

Brandt, *On This Earth, A Shadow Falls*, p. 114

Photographs

New York Auction / 4 April 2023 / 10am EDT



95

Olafur Eliasson

Untitled (Iceland)

2000

Unique chromogenic print.

25 5/8 x 35 1/2 in. (65.1 x 90.2 cm)

Signed in ink, printed title, and date on a gallery label affixed to the frame backing.

Estimate

\$3,000 — 5,000

[Go to Lot](#)

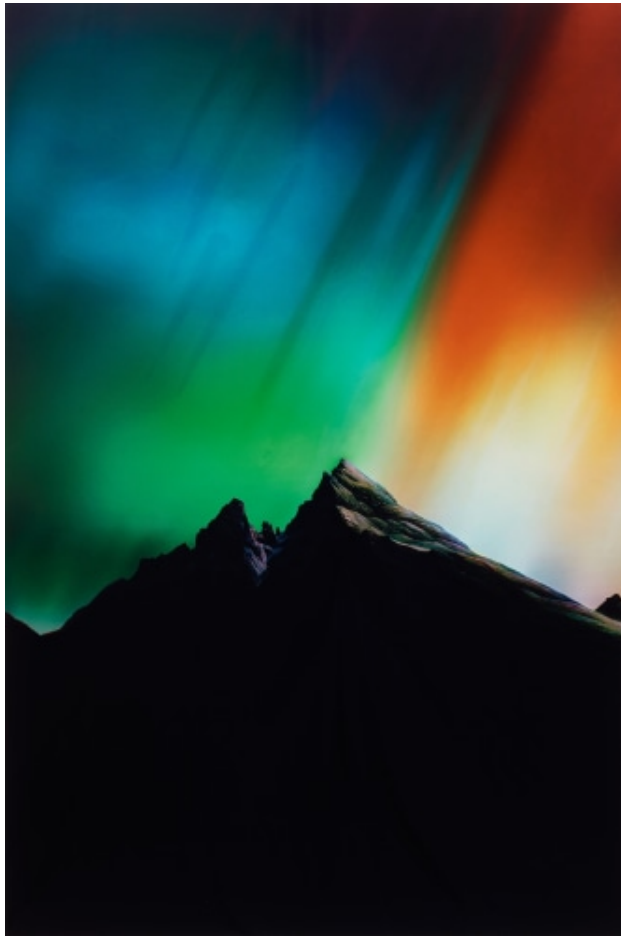


Provenance

Tanya Bonakdar Gallery, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

96

Florian Maier-Aichen

Der Watzmann

2009

Chromogenic print, mounted.

72 x 48 in. (182.9 x 121.9 cm)

Overall 84 1/4 x 60 3/8 in. (214 x 153.4 cm)

Signed, dated, and numbered 3/6 in ink on a gallery label affixed to the frame backing.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Blum & Poe, Los Angeles, 2010

Literature

Gagosian Gallery, *Florian Maier-Aichen: Snow Machine*, pp. 29, 78 (exhibition catalogue)

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

97

Florian Maier-Aichen

Untitled

2005

Chromogenic print.

69 x 89 1/8 in. (175.3 x 226.4 cm)

Overall 71 1/4 x 91 1/2 in. (181 x 232.4 cm)

Signed, dated, and numbered AP 1/2 in ink on a gallery label affixed to the reverse of the flush-mount. One from an edition of 6 plus 2 artist's proofs.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



*“I always wanted to make my own pictures and not rely so fully on the world outside.
So instead of staging the photo in real life I started to work and experiment with
different programs on the computer to go into the photographed image itself.”*
—Florian Maier-Aichen

Provenance

Blum & Poe, Los Angeles

Phillips de Pury & Company, London, Contemporary Art Evening Sale, 12 February 2009, lot 3

Literature

The Museum of Contemporary Art Los Angeles, *MOCA FOCUS: Florian Maier-Aichen*, n.p.

Photographs

New York Auction / 4 April 2023 / 10am EDT



98

Ryan McGinley

Sugar

2015

Chromogenic print, face-mounted to Plexiglas and flush-mounted.

72 x 48 in. (182.9 x 121.9 cm)

Signed and dated in ink on a certificate of authenticity accompanying the work; printed title, date, and number 1/3 on a gallery label affixed to the frame backing.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Team Gallery, New York

Literature

Rizzoli, *Ryan McGinley: Way Far*, p. 161

Photographs

New York Auction / 4 April 2023 / 10am EDT



99

Wolfgang Tillmans

Seven works: (i) paper wrapped II (ii) Cornel, Zurich (iii) Damon, shower, head up (iv) sportflecken (v) trashed flat, kitchen (vi) Faltenwurf (broom stick) (vii) Ali's arm, wide

Seven chromogenic prints.

Two prints 16 x 20 in. (40.6 x 50.8 cm) or the reverse (i, iii)

Five prints 20 x 24 in. (50.8 x 61 cm) or the reverse (ii, iv, v, vi, vii)

Each variously signed, titled, dated, and numbered in pencil on the verso. Two prints from an edition of 10 (i, ii); one print from an edition of 30 (iii); four prints from an edition of 3 (iv, v, vi, vii). Full cataloguing for each print visible in the condition report.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Andrea Rosen Gallery, New York

Literature

Marcoci, *Wolfgang Tillmans: To look without fear*, pp. 24, 65, 246

Riemschneider, *Wolfgang Tillmans*, n.p.

Hammer Museum, *Wolfgang Tillmans*, p. 118

Tillmans, *If One Thing Matters, Everything Matters*, pls. 1990-014, 1992-079, 1992-114, 1993-056, 1995-028, 1996-003, 2000-038

Each citation for various prints within the group

Photographs

New York Auction / 4 April 2023 / 10am EDT



100

Wolfgang Tillmans

kneeling nude

1997

Chromogenic print, printed 2000.

24 x 20 in. (61 x 50.8 cm)

Signed, titled, numbered, and dated 'Wolfgang Tillmans, kneeling nude ph 04 97 print 09.00 2/3 + 1' in pencil on the verso.

Photographed in 1997 and printed in 2000, this work is number two from an edition of three plus one artist's proof.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Andrea Rosen Gallery, New York
Artnet Auctions, 26 September 2018, lot 122816

Literature

Hatje Cantz, *Wolfgang Tillmans: Lighter*, p. 157
Phaidon Press, *Wolfgang Tillmans*, p. 127
Taschen, *Wolfgang Tillmans*, n.p.
Tillmans, *If One Thing Matters, Everything Matters*, p. 125 and pls. 1997-2005

Photographs

New York Auction / 4 April 2023 / 10am EDT



101

Wolfgang Tillmans

trashed flat - corridor

1992

Chromogenic print, printed 1993.

20 x 24 in. (50.8 x 61 cm)

Signed, titled, numbered, and dated 'Wolfgang Tillmans, trashed flat - corridor, 3/3 + 1, ph oct. 92, print oct. 93' in ink on the verso. Photographed in 1992 and printed in 1993, this work is number three from an edition of three plus one artist's proof.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Andrea Rosen Gallery, New York

Literature

Riemschneider, Burkhard, *Wolfgang Tillmans*, n.p.

Tillmans, *If One Thing Matters, Everything Matters*, p. 53, pl. 1992-080 (variant)

Vischer, *Wolfgang Tillmans*, p. 222 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



102

Nobuyoshi Araki

Yakuza

1997

Chromogenic print, printed later.

23 x 34 1/4 in. (58.4 x 87 cm)

Signed in ink on the verso.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Aura Gallery, Tokyo

Literature

Taschen, *Araki*, p. 251 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

103

LOT OFFERED WITH NO RESERVE

Nobuyoshi Araki

Shikijo (Sexual Desire) II

1996

Tokyo: Taka Ishii Gallery, 1996. Fifteen Iris prints.

Each 9 x 12 in. (22.9 x 30.5 cm)

Each signed and numbered 20/30 in pencil on the verso. Signed and numbered 20/30 in pencil on the colophon. Enclosed within a black clamshell portfolio with calligraphic label.

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



Provenance

Almine Rech, Paris, 1998

Photographs

New York Auction / 4 April 2023 / 10am EDT



104

Wolfgang Tillmans

Banja II

1999

Chromogenic print, printed 1999.

15 7/8 x 11 in. (40.3 x 27.9 cm)

Signed, titled, dated twice, numbered, and annotated 'Wolfgang Tillmans, Banja II, ph. 399, prwt 399, 5/10 + 1' on the verso. Photographed in 1999 and printed in 1999, this work is number five from an edition of ten plus one artist's proof.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Christie's, New York, 4 October 2001, lot 309

Literature

Tillmans, *If One Thing Matters, Everything Matters*, p. 169, pl. 1999-002

Photographs

New York Auction / 4 April 2023 / 10am EDT



105

Ryan McGinley

Watkins Glen

2015

Chromogenic print, face-mounted to Plexiglas and flush-mounted to aluminum.

44 5/8 x 29 5/8 in. (113.3 x 75.2 cm)

Overall 46 5/8 x 31 1/2 in. (118.4 x 80 cm)

Number 3 from an edition of 3.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



105

Ryan McGinley

Provenance

Team Gallery, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

106

Douglas Gordon

Self Portrait of You + Me (Kurt Cobain)

2007

Burnt photograph mounted to mirror, in artist's frame.

37 1/4 x 34 1/2 in. (94.6 x 87.6 cm)

Overall 44 1/8 x 41 1/4 in. (112.1 x 104.8 cm)

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Douglas Gordon

With a keen interest in contemporary culture, multi-disciplinary artist Douglas Gordon explores the space between intention and perception. In his series *Self Portrait of You + Me*, Gordon appropriates well known images of celebrities, be it Warhol's portraits of Marilyn and Elvis or, as seen here, Michel Linssen's 1992 portrait of grunge rocker Kurt Cobain. The photographs are then burned and mounted to a mirror. By doing so, Gordon ensnares the viewer into an instant dialogue with the work as their reflection looks back at them beyond the rough edges of the print.

Provenance

Acquired directly from the artist, 2007

Exhibited

Damage Control: Art and Destruction since 1950, Hirshhorn Museum, Washington, D.C.; The Contemporary Art Museum of Luxembourg; Kunsthaus Graz, Austria, 24 October 2013- 15 February 2015

Literature

Prestel, *Damage Control: Art and Destruction since 1950*, pp. 135, 216

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

107

Douglas Gordon

White Blind Dean from Hollywood Blind Star series

2002

Cut-out chromogenic print and archival museum board.

9 x 7 in. (22.9 x 17.8 cm)

Printed credit, title, and date on a gallery label affixed to the reverse of the archival museum board.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



107

Douglas Gordon

Provenance

Acquired directly from the artist, 2002

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

108

Christopher Williams

Model: 1964 Renault Dauphine-Four, R-1095, Body Type And Seating: 4-DR Sedan-4 to 5 persons, Engine Type: 14/52, Weight: 1397 lbs., Price:\$1495,00, USD (original)

2000

Gelatin silver print.

11 x 14 in. (27.9 x 35.6 cm)

Signed, titled, dated, numbered 5/10, and annotated '#3' in pencil on the verso.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Margo Leavin Gallery, Los Angeles, 2006

Literature

Art Institute of Chicago, *Christopher Williams: The Production Line of Happiness*, p. 49, fig. 3



109

Christopher Williams

Brochure for Dacia 1300l, Dacia 1300 . . . Douglas M. Parker Studio, Glendale, California August 5, 2005

2005

Chromogenic print.

18 x 22 1/2 in. (45.7 x 57.2 cm)

Overall 33 7/8 x 38 3/8 in. (86 x 97.5 cm)

Signed, dated, numbered 2/10 and annotated 'Dacia' in ink on the verso.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

110

LOT OFFERED WITH NO RESERVE

Catherine Opie

Sheats-Goldstein #4 (The Modernist)

2016

Pigment print.

12 3/4 x 19 in. (32.4 x 48.3 cm)

'Catherine Opie, The Modernist/Sheats-Goldstein
LACMA Art + Film Gala 2018' stamp and numbered 18/
55 in ink on the verso.

Estimate

\$2,000 — 3,000 •

[Go to Lot](#)



Provenance

Gift from LACMA Art + Film Gala, 2018

Photographs

New York Auction / 4 April 2023 / 10am EDT



111

Massimo Vitali

Cabo Frio Cocos (#1696)

2003

Archival inkjet print, printed 2023, Diasec mounted.

57 3/4 x 72 1/2 in. (146.7 x 184.2 cm)

Overall 62 x 76 in. (157.5 x 193 cm)

Signed, titled, dated, and numbered 6/6 in ink on an artist's label accompanying the work.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



Provenance

Private Collection, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



112

Vik Muniz

Mass from Pictures of Chocolate

1998

Dye destruction diptych, each flush-mounted.

Each 29 1/2 x 37 5/8 in. (74.9 x 95.6 cm)

Overall 33 x 85 in. (83.8 x 215.9 cm)

Signed, dated in ink, printed title, date, and number 2/3 on a gallery label affixed to the reverse of the left panel flush-mount.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Brent Sikkema, New York, 1999

Literature

Capivara, *Vik Muniz: Obra Completa, 1987-2009*, pp. 254-255

Capivara, *Vik Muniz: Catalogue Raisonné, 1987-2015: Everything So Far*, Vol. I., pp. 292-293

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

113

LOT OFFERED WITH NO RESERVE

Marilyn Minter

Double Bubble

2007

Chromogenic print, face-mounted to Plexiglas and flush-mounted.

59 1/2 x 44 1/2 in. (151.1 x 113 cm)

Number 2 from an edition of 5.

Estimate

\$5,000 — 7,000 •

[Go to Lot](#)



Provenance

Donated by the artist

Guggenheim International Gala Benefit Auction, New York, 10 November 2008

Photographs

New York Auction / 4 April 2023 / 10am EDT



114

Marilyn Minter

Chewing Green

2009

Inkjet print, face-mounted to Plexiglas.

26 3/4 x 40 in. (67.9 x 101.6 cm)

Signed in ink on a gallery label affixed to the reverse of the flush-mount. Number 5 from an edition of 5.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Salon 94, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

115

LOT OFFERED WITH NO RESERVE

Philip-Lorca diCorcia

Los Angeles

1997

Chromogenic print.

30 x 40 in. (76.2 x 101.6 cm)

Overall 36 1/4 x 48 3/8 in. (92.1 x 122.9 cm)

Signed in pencil on the reverse of the mount. One from an edition of 15.

Estimate

\$10,000 — 15,000 •

[Go to Lot](#)



Provenance

Pace/MacGill Gallery, New York, 2002

Exhibited

Philip-Lorca diCorcia: Street Work, Pace/MacGill Gallery, New York, 18 November 1998 - 16 January 1999

Hollywood is a Verb, Gagosian Gallery, London, 29 October - 20 December 2002

Photographs

New York Auction / 4 April 2023 / 10am EDT



116

Gregory Crewdson

Untitled

2007

Chromogenic print.

12 x 18 in. (30.5 x 45.7 cm)

Signed, dated, and numbered 1/20 in ink in the margin.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

117

LOT OFFERED WITH NO RESERVE

Philip-Lorca diCorcia

Tokyo

1999

Chromogenic print.

30 x 40 in. (76.2 x 101.6 cm)

Overall 36 1/2 x 48 3/8 in. (92.7 x 122.9 cm)

Signed in pencil on the reverse of the mount. Number
8 from an edition of 15.

Estimate

\$7,000 — 9,000 •

[Go to Lot](#)



Provenance

Pace/MacGill Gallery, New York, 2001

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

118

LOT OFFERED WITH NO RESERVE

Philip-Lorca diCorcia

Head #11

2000

Chromogenic print.

47 1/2 x 59 5/8 in. (120.7 x 151.4 cm)

Overall 49 1/4 x 61 1/4 in. (125.1 x 155.6 cm)

Signed in pencil on a gallery label affixed to the reverse of the flush-mount. Number 1 from an edition of 10.

Estimate

\$8,000 — 12,000 •

[Go to Lot](#)



Provenance

Pace/MacGill Gallery, New York, 2001

Literature

Pace Gallery, *Phillip-Lorca DiCorcia: Heads*, n.p.

Photographs

New York Auction / 4 April 2023 / 10am EDT



119

Philip-Lorca diCorcia

Joe Reeves; 37 years old; San Fernando, California;
\$40

1990-1992

Chromogenic print, printed 1991.

15 1/8 x 22 7/8 in. (38.4 x 58.1 cm)

Signed and dated twice in ink on the verso; typed title and date on a gallery label affixed to the frame backing. One from an edition of 20.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Sprüth/Magers Galerie, Köln

Literature

Steidl, *Philip-Lorca diCorcia: Hustlers*, p. 18

Photographs

New York Auction / 4 April 2023 / 10am EDT



120

Alex Prager

Marilyn from Week End

2010

Chromogenic print.

24 x 31 1/2 in. (61 x 80 cm)

Signed, titled, dated, and numbered 6/7 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

M+B, Los Angeles

Literature

Chronicle Books, *Alex Prager: Silver Lake Drive*, p. 72

Photographs

New York Auction / 4 April 2023 / 10am EDT



121

Alex Prager

10:58 AM, Bunker Hill, from Compulsion

2012

Archival pigment print.

35 3/8 x 24 1/2 in. (89.9 x 62.2 cm)

Signed, titled, dated, and numbered 5/9 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



121

Alex Prager

Provenance

Yancey Richardson Gallery, New York

Literature

Chronicle Books, *Alex Prager: Silver Lake Drive*, p. 103

Photographs

New York Auction / 4 April 2023 / 10am EDT



THE ESTATE OF MARTHA HUMMER BRADLEY

122

Sam Taylor-Johnson

Escape Artist (Red)

2008

Chromogenic print.

42 3/4 x 52 3/4 in. (108.6 x 134 cm)

Overall 48 3/4 x 58 1/4 in. (123.8 x 148 cm)

Printed title, date, and number 1/6 on a gallery label
affixed to the reverse of the flush-mount.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

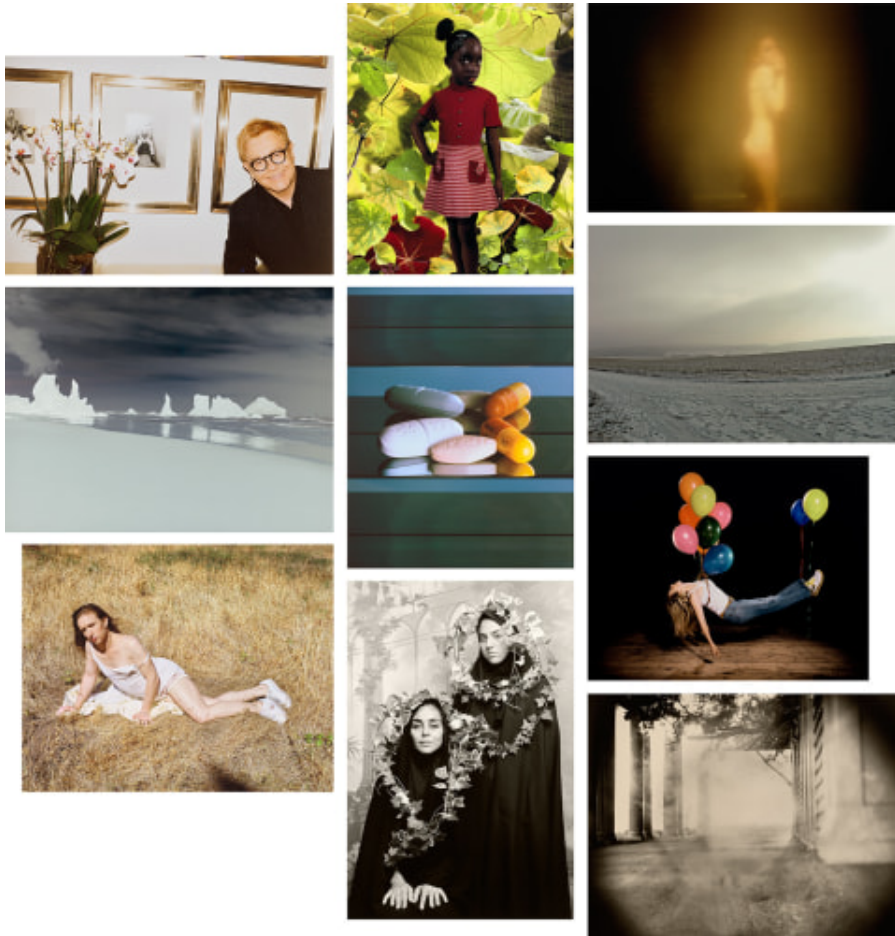
White Cube, London, 2008

Literature

Steidl, *Sam Taylor-Wood: Yes I No*, p. 40

Photographs

New York Auction / 4 April 2023 / 10am EDT



123

Various Photographers

Elton John AIDS Foundation Photography Portfolio I

1995-2008

Atlanta: Jackson Fine Art, 2009. Ten photographs comprised of 2 gelatin silver prints, 3 chromogenic prints, 1 pigment print, 2 dye destruction prints and 2 archival pigment prints.

Varying sizes from 18 1/2 x 15 in. (47 x 38.1 cm) to 24 x 20 in. (61 x 50.8 cm) or the reverse

Each variously signed, titled, dated, and numbered in ink/pencil in the margin/verso. Signed by Elton John in ink on the colophon with introductory essay by Elton John. Title page. Enclosed in a gray linen clamshell portfolio case with red embossed title. Number 32 from an edition of 40 plus 12 artist's proofs.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



Provenance

Jackson Fine Art, Atlanta, 2010

Photographs

New York Auction / 4 April 2023 / 10am EDT



124

Massimo Vitali

Bagni Lido (#1463)

2002

Chromogenic print, printed 2016, face-mounted to Plexiglas and flush-mounted.

70 1/4 x 89 1/4 in. (178.4 x 226.7 cm)

Overall 73 1/2 x 92 1/2 in. (186.7 x 235 cm)

Signed, titled, dated, and numbered 2/6 in ink on an artist's label affixed to the reverse of the frame.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Galerie Ernst Hilger, Vienna

Phillips de Pury & Company, New York, 2 October 2012, lot 237

Private Collection

Literature

Steidl, *Massimo Vitali: Landscape with Figures*, p. 179

Photographs

New York Auction / 4 April 2023 / 10am EDT



125

Massimo Vitali

Animaletti 1 (#2024)

2004

Chromogenic print, printed 2022, face-mounted to Plexiglas.

34 3/8 x 43 in. (87.3 x 109.2 cm)

Signed, titled, dated, and numbered 25/35 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Photographs

New York Auction / 4 April 2023 / 10am EDT



126

Loretta Lux

The Rose Garden

2001

Dye destruction print.

9 x 9 in. (22.9 x 22.9 cm)

Signed, dated, and numbered 6/20 in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Galerie f5,6, Munich

Literature

Aperture, *Loretta Lux*, p. 41

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

127

Ruud van Empel

Moon #5

2007

Dye destruction print, Diasec mounted.

23 1/2 x 33 in. (59.7 x 83.8 cm)

Signed, titled, dated, and numbered 3/10 in ink on an
artist's label affixed to the reverse of the flush-mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



The photographs in this sale offered as lots 127 through 129 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

Stux Gallery, New York

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Literature

Caujolle, *Ruud Van Empel: 25 Years of Photo Works*, p. 54, 128

Klochko, *Ruud Van Empel: Photoworks, 1995-2010*, p. 84

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

128

Ruud van Empel

Moon #6

2008

Dye destruction print, Diasec mounted.

23 1/2 x 33 in. (59.7 x 83.8 cm)

Signed, titled, dated, and numbered 7/10 in ink on an
artist's label affixed to the reverse of the flush-mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



The photographs in this sale offered as lots 127 through 129 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*.

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Provenance

Stux Gallery, New York

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Literature

Caujolle, *Ruud Van Empel: 25 Years of Photo Works*, p. 128

Klochko, *Ruud Van Empel: Photoworks, 1995-2010*, p. 81

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY OF THE AMON CARTER MUSEUM OF
AMERICAN ART SOLD TO BENEFIT ACQUISITION
FUNDS

129

Sebastião Salgado

*Chinstrap Penguins (Pygoscelis Antarctica), Deception
Island, Antarctica*

2005

Gelatin silver print.

29 x 21 in. (73.7 x 53.3 cm)

Overall 44 3/8 x 35 3/8 in. (112.7 x 89.9 cm)

Signed, dated, and annotated 'Antartica' in pencil on
the verso.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



The photographs in this sale offered as lots 127 through 129 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*.

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Provenance

Peter Fetterman Gallery, Santa Monica

Private Collection, Texas

Collection of the Amon Carter Museum of American Art, Fort Worth, Texas

Literature

Taschen, *Sebastião Salgado: Genesis*, p. 86

Photographs

New York Auction / 4 April 2023 / 10am EDT



130

Nick Brandt

Elephant With Tattered Ears, Amboseli

2007

Archival pigment print, printed 2009.

41 1/2 x 49 5/8 in. (105.4 x 126 cm)

Signed, dated, and numbered 13/15 in pencil in the margin; dated '12/09' in pencil on the verso.

Estimate

\$22,000 — 28,000

[Go to Lot](#)



Provenance

Young Gallery, Brussels, 2010

Literature

Brandt, *On This Earth, A Shadow Falls*, p. 163

Photographs

New York Auction / 4 April 2023 / 10am EDT



131

Nick Brandt

Lion Under Leaning Tree, Maasai Mara

2008

Archival pigment print.

20 1/2 x 24 1/2 in. (52.1 x 62.2 cm)

Signed, dated, and numbered '24/25' in pencil in the margin.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Young Gallery, Brussels, 2010

Literature

Brandt, *On This Earth, A Shadow Falls*, p. 167

Photographs

New York Auction / 4 April 2023 / 10am EDT



132

Sebastião Salgado

Fireball, Greater Burhan Oil Field, Kuwait

1991

Gelatin silver print.

13 5/8 x 19 6/8 in. (34.6 x 50.2 cm)

Signed, titled 'Kuwait,' 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: Kuwait a Desert on Fire*, cover, p. 173

Salgado and Caujolle, *Sebastião Salgado: Exposition 'La Main De L'homme,'* pl. 33

Photographs

New York Auction / 4 April 2023 / 10am EDT



133

Sebastião Salgado

Church Gate Station, Western Railroad Line, Bombay, India

1995

Gelatin silver print.

13 2/8 x 19 6/8 in. (33.7 x 50.2 cm)

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

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Literature

Aperture, *Sebastião Salgado: Migrations: Humanity in Transition*, p. 419

Photographs

New York Auction / 4 April 2023 / 10am EDT



134

Sebastião Salgado

Serra Pelada, Gold Mine, Brazil (Cast of Thousands)

1986

Gelatin silver print.

13 1/2 x 20 in. (34.3 x 50.8 cm)

Signed, dated, and annotated 'Brasil' in pencil on the verso; copyright credit blindstamp in the margin.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Ursula Gropper Associates, San Francisco, 1980s

Literature

Aperture, *Sebastião Salgado: An Uncertain Grace*, pp. 24-25

Aperture, *Sebastião Salgado: Workers*, pp. 300-301

Nair, *A Different Light: The Photography of Sebastião Salgado*, p. 218

Photographs

New York Auction / 4 April 2023 / 10am EDT



135

David Goldblatt

*Farmhouse Grassdae near Molteno, Eastern Cape
from Intersections*

2006

Pigment print.

39 x 49 1/2 in. (99.1 x 125.7 cm)

Overall 45 1/2 x 54 3/4 in. (115.6 x 139.1 cm)

Signed, dated, and numbered 10/10 in pencil in the
margin.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Literature

Hatje Cantz, *David Goldblatt: Hasselblad Award 2006*, p. 17

Steidl, *Regarding Intersections*, p. 159

Photographs

New York Auction / 4 April 2023 / 10am EDT



136

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. Accompanied by a signed certificate of authenticity.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Acquired directly from the artist

Literature

National Geographic, vol. 167, no. 6, June 1985, cover

Phaidon, *Looking East: Portraits by Steve McCurry*, p. 28

Phaidon, *Portraits*, cover, n.p.

Phaidon, *South Southeast*, p. 137

Photographs

New York Auction / 4 April 2023 / 10am EDT



137

Shirin Neshat

Passage

2001

Dye-destruction print.

19 1/2 x 24 1/8 in. (49.5 x 61.3 cm)

Signed, titled, dated, and numbered 2/10 in pencil on the reverse of the mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Barbara Gladstone Gallery, New York

Literature

Edizioni Charta, *Shirin Neshat*, p. 164 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



138

Masao Yamamoto

Kawa = Flow #1639

n.d.

Gelatin silver print, printed 2015.

9 1/4 x 7 3/8 in. (23.5 x 18.7 cm)

Overall 14 1/2 x 12 1/2 in. (36.8 x 31.8 cm)

Signed, dated, numbered 9/20 in ink, and printed title on a copyright credit label affixed to the reverse of the frame.

Estimate

\$700 — 900

[Go to Lot](#)

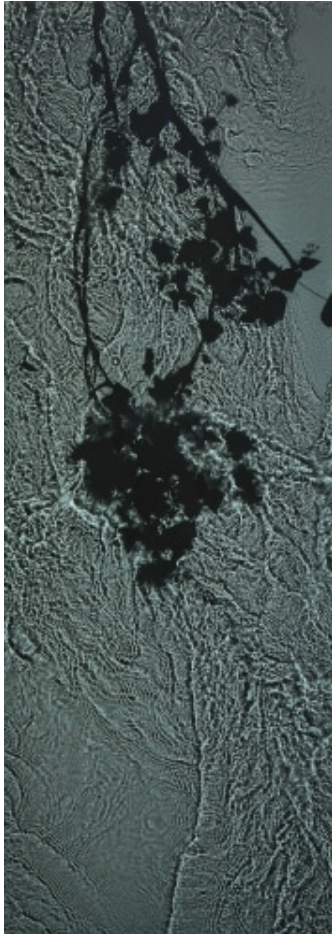


Provenance

Jackson Fine Art, Atlanta

Photographs

New York Auction / 4 April 2023 / 10am EDT



139

Susan Derges

The River Taw (New Moon Ivy), Oct. 20

1998

Unique dye destruction photogram, flush-mounted.

65 3/4 x 23 1/2 in. (167 x 59.7 cm)

Overall 66 1/4 x 24 1/8 in. (168.3 x 61.3 cm)

Signed, titled, and dated in ink on a label affixed to the frame backing.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Danziger Gallery, New York, 1999

Joy of Giving Something Foundation, New York

Phillips, New York, *The Odyssey of Collecting: Photographs from Joy of Giving Something Foundation*, 3 October 2017, lot 148

Photographs

New York Auction / 4 April 2023 / 10am EDT



140

John Chiara

Grand View: Park Row: Angels Point, from the Los Angeles Project

2012

Unique dye destruction print.

Approximately 32 7/8 x 28 1/4 in. (83.5 x 71.8 cm)

Overall 41 x 36 in. (104.1 x 91.4 cm)

Signed in ink, printed title, and date on a gallery label affixed to the frame backing.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



140

John Chiara

Provenance

ROSEGALLERY, Santa Monica

Photographs

New York Auction / 4 April 2023 / 10am EDT



141

James Welling

001+7+A

2006

Chromogenic print, flush-mounted.

14 x 11 in. (35.6 x 27.9 cm)

Signed, dated, and inscribed on the verso. One from an edition of 12.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

David Zwirner, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

142

Alec Soth

A-1 Motel

2005

Chromogenic print, printed 2006.

24 x 30 in. (61 x 76.2 cm)

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

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis

Literature

Soth, *Niagara*, n.p.

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

143

Alec Soth

Ste. Genevieve, Missouri

2002

Chromogenic print, printed 2004, flush-mounted.

40 x 50 in. (101.6 x 127 cm)

Overall 41 1/4 x 51 1/8 in. (104.8 x 129.9 cm)

Signed, titled, dated '2004,' and numbered 2/5 in ink on a label affixed to the reverse of the flush-mount.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis, 2004

Exhibited

Roger Ballen, Alec Soth, and Vera Lutter, Gagosian Gallery, New York, 4 June - 29 July 2005

Regarding the Rural, MassMoCA, North Adams, MA, 24 September - 31 December 2005

Literature

Steidl, *Sleeping by the Mississippi*, n.p.

Photographs

New York Auction / 4 April 2023 / 10am EDT



THE ESTATE OF MARTHA HUMMER BRADLEY

144

Clifford Ross

Mountain XII

2005

Chromogenic print, printed 2007.

42 x 80 in. (106.7 x 203.2 cm)

Overall 55 3/8 x 93 1/4 in. (140.7 x 236.9 cm)

Signed in ink, printed title, date and number 1/6 on an artist's label affixed to the reverse of the flush-mount.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Photographs

New York Auction / 4 April 2023 / 10am EDT



THE ESTATE OF MARTHA HUMMER BRADLEY

145

Darren Almond

Fullmoon@CalifornianOaks

2005

Chromogenic print.

47 x 47 in. (119.4 x 119.4 cm)

Overall 49 1/2 x 49 1/2 in. (125.7 x 125.7 cm)

Signed in ink on the reverse of the mount, printed title, date, and number 5/5 on a gallery label affixed to the reverse of the mount.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



145

Darren Almond

Provenance

White Cube, London, 2005

Photographs

New York Auction / 4 April 2023 / 10am EDT



THE ESTATE OF MARTHA HUMMER BRADLEY

146

Darren Almond

Fullmoon@PoisonGlen

2007

Chromogenic print.

47 1/4 x 47 1/4 in. (120 x 120 cm)

Overall 50 1/4 x 50 1/4 in. (127.6 x 127.6 cm)

Printed title, date, and number 1/5 on a gallery label
affixed to the reverse of the mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

White Cube, London, 2008

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

147

LOT OFFERED WITH NO RESERVE

Todd Hido

#1951-a, Pacifica, CA, from House Hunting

1997

Chromogenic print, flush-mounted.

38 1/4 x 48 1/8 in. (97.2 x 122.2 cm)

Signed on a label accompanying the work. Number 3 from an edition of 8.

Estimate

\$4,000 — 6,000 •

[Go to Lot](#)



Provenance

Stephen Wirtz Gallery, San Francisco, 1998

Literature

Hido, *House Hunting*, n.p.

Aperture, *Intimate Distance: Twenty-Five Years of Photographs, A Chronological Album*, pp. 32-33

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

148

LOT OFFERED WITH NO RESERVE

Todd Hido

#1941, San Francisco, CA, from House Hunting

1996

Chromogenic print, flush-mounted.

24 x 19 3/4 in. (61 x 50.2 cm)

Signed on a label accompanying the work. Number 4 from an edition of 10.

Estimate

\$4,000 — 6,000 •

[Go to Lot](#)



Provenance

Stephen Wirtz Gallery, San Francisco, 1998

Literature

Hido, *House Hunting*, n.p.

Aperture, *Intimate Distance: Twenty-Five Years of Photographs, A Chronological Album*, p. 31

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

149

Alec Soth

Sugar's, Davenport, Iowa

2002

Chromogenic print, printed 2004, flush-mounted.

50 x 40 in. (127 x 101.6 cm)

Overall 51 x 41 1/8 in. (129.5 x 104.5 cm)

Signed, titled, dated '2004,' and numbered 2/5 in ink on a label affixed to the reverse of the flush-mount.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis, 2004

Exhibited

Roger Ballen, Alec Soth, and Vera Lutter, Gagosian Gallery, New York, 4 June - 29 July 2005

Regarding the Rural, MassMoCA, North Adams, MA, 24 September - 31 December 2005

Literature

Soth, *Sleeping by the Mississippi*, n.p.

Walker Art Center, *From Here to There: Alec Soth's America*, pp. 79, 83

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

150

Alec Soth

The Reverend and Margaret's bedroom, Vicksburg, Mississippi

2002

Chromogenic print, printed 2004, mounted.

40 x 50 in. (101.6 x 127 cm)

Overall 41 1/4 x 51 in. (104.8 x 129.5 cm)

Signed, titled, dated, and numbered 1/5 in ink on a label affixed to the reverse of the flush-mount.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis. 2004

Exhibited

Roger Ballen, Alec Soth, and Vera Lutter, Gagosian Gallery, New York, 4 June - 29 July 2005

Regarding the Rural, MassMoCA, North Adams, MA, 24 September - 31 December 2005

Literature

Soth, *Sleeping by the Mississippi*, n.p.

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

151

Alec Soth

Mother and Daughter, St. Paul, Minnesota

1999

Chromogenic print, printed 2005, flush-mounted.
32 x 40 in. (81.3 x 101.6 cm)

Overall 33 x 41 in. (83.8 x 104.1 cm)

Signed, titled, dated, and numbered 2/5 in ink on a label affixed to the frame backing.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Acquired directly from the artist, 2005

Literature

Walker Art Center, *From Here to There: Alec Soth's America*, p. 112 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



152

Henri Cartier-Bresson

Behind the Gare Saint-Lazare, Paris

1932

Gelatin silver print, printed later.

17 1/2 x 12 in. (44.5 x 30.5 cm)

Signed in ink in the margin.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Acquired from the photographer via Helen Wright, as agent, New York

Literature

Cartier-Bresson, *The Decisive Moment*, pl. 26

Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 17

Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 63

Clair, *Henri Cartier-Bresson: Europeans*, p. 23

Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 81

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 89

Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 45

Photographs

New York Auction / 4 April 2023 / 10am EDT



153

Henri Cartier-Bresson

Siphnos, Greece

1961

Gelatin silver print, printed later.

12 x 17 3/4 in. (30.5 x 45.1 cm)

Signed in ink in the margin.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Acquired from the photographer via Helen Wright, as agent, New York

Literature

Bulfinch Press, *Henri Cartier-Bresson: City and Landscapes*, pl. 84

Chéroux, *Discoveries: Henri Cartier-Bresson*, pp. 104-105

Clair, *Henri Cartier-Bresson: Europeans*, p. 115

Photographs

New York Auction / 4 April 2023 / 10am EDT



154

Henri Cartier-Bresson

Roman Amphitheater, Valencia, Spain

1933

Gelatin silver print, printed later.

9 3/4 x 14 in. (24.8 x 35.6 cm)

Signed in ink in the margin.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

The Collection of Jay and Laura Crouse

Phillips de Pury & Company, New York, 7 October 2005, lot 67

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

New York Auction / 4 April 2023 / 10am EDT



155

Henri Cartier-Bresson

Alicante, Spain

1933

Gelatin silver print, printed later.

9 3/8 x 14 in. (23.8 x 35.6 cm)

Inscribed 'a Susan with greate (sic) Thanks to have promoted These 3 neighbours of mine in 1932, très amicalement, Henri' in ink and copyright credit blindstamp in the margin.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Acquired directly from the artist

Literature

Cartier-Bresson, *The Europeans*, p. 64

Galassi, *Henri Cartier-Bresson: The Early Work*, p. 133

Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 99

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 21

Bulfinch Press, *On the Art of Fixing A Shadow: 150 Years of Photography*, pl. 250

Photographs

New York Auction / 4 April 2023 / 10am EDT



156

Henri Cartier-Bresson

Ahmedabad, India

1966

Gelatin silver print, printed later.

13 1/4 x 19 1/2 in. (33.7 x 49.5 cm)

Signed in ink in the margin.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Hrefna Jonsdottir Gallery, New Jersey

Literature

Thames & Hudson, *Henri Cartier-Bresson in India*, pl. 2

Aperture, *Henri Cartier-Bresson*, p. 85

Photographs

New York Auction / 4 April 2023 / 10am EDT



157

Henri Cartier-Bresson

On the Banks of the Marne, France

1938

Gelatin silver print, printed later.

9 1/4 x 14 in. (23.5 x 35.6 cm)

Inscribed 'a Susan, très cordialement, Henri' in ink and
copyright credit blindstamp in the margin.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Acquired directly from the artist

Literature

Cartier-Bresson, *The Decisive Moment*, pl. 3

Galassi, *Henri Cartier-Bresson: The Early Work*, p. 42

Galassi, *Henri Cartier-Bresson: The Man, the Image and the World*, pp. 72-73, pl. 69

Galassi, *Henri Cartier-Bresson: The Modern Century*, back cover, p. 150

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 111

Photographs

New York Auction / 4 April 2023 / 10am EDT



158

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)

Accompanied by a letter of authentication from the Ruth Orkin Photo Archive. This work is number 23 from an edition of 25.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Ruth Orkin

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 2022

Literature

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

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

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

Photographs

New York Auction / 4 April 2023 / 10am EDT



159

Édouard Boubat

Lella, Bretagne

1947

Gelatin silver print, printed later.

13 3/4 x 9 3/4 in. (34.9 x 24.8 cm)

Overall 22 3/8 x 18 3/8 in. (56.8 x 46.7 cm)

Signed in ink in the margin; initialed, dated, and annotated 'Lella' in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Thames & Hudson, *Édouard Boubat*, cover

Abrams, *Édouard Boubat: The Monograph*, p. 24

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

160

LOT OFFERED WITH NO RESERVE

John Gutmann

Sailor Girl Tattoo

1945

Gelatin silver print, printed later.

9 3/4 x 13 1/4 in. (24.8 x 33.7 cm)

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

Estimate

\$6,000 — 8,000 •

[Go to Lot](#)



Provenance

Castelli Graphics, New York, 1990

Literature

Center for Creative Photography, *John Gutmann: The Photographer at Work*, p. 139, pl. 79

Photographs

New York Auction / 4 April 2023 / 10am EDT



161

Gordon Parks

Emerging Man, Harlem, New York

1952

Gelatin silver print, printed later.

7 5/8 x 11 6/8 in. (19.4 x 29.8 cm)

Signed in pencil on the verso.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Literature

Steidl/The Gordon Parks Foundation/Art Institute of Chicago, *Invisible Man: Gordon Parks and Ralph Ellison in Harlem*, p. 151

Photographs

New York Auction / 4 April 2023 / 10am EDT



162

Saul Leiter

Snow

1970

Chromogenic print, printed later.

13 1/2 x 9 1/8 in. (34.3 x 23.2 cm)

Signed in ink on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Howard Greenberg Gallery, New York, 2008

Literature

Thames & Hudson, *Saul Leiter*, cover

Actes Sud, *Saul Leiter: Photo Poche*, cover

Kehrer, *Saul Leiter: Retrospective*, p. 43

Seigensha, *All About Saul Leiter*, p. 45

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

Steidl, *Saul Leiter*, p. 88

Photographs

New York Auction / 4 April 2023 / 10am EDT



163

André Kertész

Washington Square

1954

Gelatin silver print, printed later.

9 7/8 x 7 1/4 in. (25.1 x 18.4 cm)

Signed, titled, dated, and annotated 'Jan 9 1954' in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Ducrot, André Kertész: *Sixty Years of Photography*, p. 181

Kertész, *Washington Square*, n.p.

Naef, *In Focus: André Kertész: Photographs from the J. Paul Getty Museum*, p. 271

Phillips, Travis, and Naef, *André Kertész: Of Paris and New York*, p. 255

Photographs

New York Auction / 4 April 2023 / 10am EDT



164

Berenice Abbott

Gasoline Station

1936

Gelatin silver print.

10 x 7 7/8 in. (25.4 x 20 cm)

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

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Yochelson, *Berenice Abbott: Changing New York*, Outer Boroughs, pl. 5

Abbott, *New York in the Thirties*, pl. 84

Photographs

New York Auction / 4 April 2023 / 10am EDT



165

Berenice Abbott

Vista: Thames Street, No. 22

1938

Gelatin silver print.

9 1/2 x 7 7/8 in. (24.1 x 20 cm)

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

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Yochelson, *Berenice Abbott: Changing New York*, p. 129, pl. 4 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



166

Berenice Abbott

Snuff Shop

1938

Gelatin silver print.

9 1/2 x 7 7/8 in. (24.1 x 20 cm)

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

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Yochelson, *Bonnie, Berenice Abbott: Changing New York*, Lower East Side, pl. 7

Abbott, *New York in the Thirties*, pl. 28

O'Neal, *Berenice Abbott: American Photographer*, p. 144

Photographs

New York Auction / 4 April 2023 / 10am EDT



167

Margaret Bourke-White

Gargoyle, Chrysler Building, New York City

circa 1930

Gelatin silver print with black inked borders.

13 x 9 in. (33 x 22.9 cm)

Signed in pencil on the mount; 'A Margaret Bourke-White Photograph' credit stamp on the reverse of the mount.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



In 1930, Margaret Bourke-White was hired to photograph the construction of what would become one of New York City's most elegant skyscrapers, the Chrysler Building. She was deeply inspired by the new structure and especially smitten by the massive eagle's-head figures projecting off the building. In her autobiography, *Portrait of Myself*, Bourke-White wrote, 'On the sixty-first floor, the workmen started building some curious structures which overhung 42nd Street and Lexington Avenue below. When I learned these were to be gargoyles à la Notre Dame, but made of stainless steel as more suitable for the twentieth century, I decided that here would be my new studio. There was no place in the world that I would accept as a substitute.' When the building's management initially refused to rent to a woman, Bourke-White secured a recommendation from *Fortune* magazine, her principal employer at the time, and opened her studio shortly thereafter. She hired John Vassos to design the deluxe interior, whose clean modern lines echoed the building's bold and graceful exterior.



Photographs of Margaret Bourke-White's studio in the Chrysler Building

The Chrysler Building itself became subject matter for Bourke-White, with the gargoyles a focal point. The image offered here is her best-known study of the structure and is a perfect illustration of her ability to incorporate avant-garde compositional ideas into her work. In her handling, one of the building's most distinctive features, inspired by medieval architecture, becomes a Modernist icon. The present print, with its lush tonality, meticulously inked black borders, and boldly signed mount, represents an ideal early print of this image.

Literature

Phillips, *Margaret Bourke-White: The Photography of Design, 1927-1936*, p. 11

Silverman, *For the World to See: The Life of Margaret Bourke-White*, p. 58

Mulligan and Wooters, eds., *Photography from 1839 to Today*, p. 588

Stravitz, *The Chrysler Building: Creating a New York Icon, Day by Day*, p. X

Photographs

New York Auction / 4 April 2023 / 10am EDT



168

Walker Evans

West Street, New York

1934

Gelatin silver print, printed 1960s.

9 7/8 x 8 in. (25.1 x 20.3 cm)

Signed in pencil on the mat; Lunn Gallery stamp, annotated 'XIV' and '95' in an unidentified hand in pencil on the verso; additional Lunn Gallery stamp and notations in an unidentified hand in pencil on reverse of the mat.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Photographs

New York Auction / 4 April 2023 / 10am EDT



169

Walker Evans

Breakfast Room, Belle Grove Plantation, White Chapel, Louisiana

1935

Gelatin silver print, print date unknown.

7 1/2 x 9 1/8 in. (19.1 x 23.2 cm)

Signed and dated in pencil on the mount.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Pace/MacGill Gallery, New York

Literature

Szarkowski, *Walker Evans*, p. 77

Galassi, *Walker Evans and Company*, pl. 42

Hambourg and Rosenheim, *Walker Evans*, pl. 46

Harper and Row, *Walker Evans, First and Last*, pl. 125

Harper and Row, *Walker Evans at Work*, p. 110

Keller, *Walker Evans: The Getty Museum Collection*, fig. 464, p. 148

Mora and Hill, *Walker Evans: The Hungry Eye*, p. 131

Photographs

New York Auction / 4 April 2023 / 10am EDT



170

Sherrie Levine

After Walker Evans

1981

Gelatin silver print.

3 x 4 1/2 in. (7.6 x 11.4 cm)

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

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Private Collection, New York

Phillips de Pury & Luxembourg, New York, 17 October 2003, lot 172

Paula Cooper Gallery, New York

Literature

Whitney Museum of American Art, *Sherrie Levine: Mayhem*, p. 44 (variant)

Simon Lee Gallery, *Sherrie Levine*, p. 4 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



171

Sherrie Levine

After Walker Evans

1981

Gelatin silver print.

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

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

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Simon Watson Gallery, New York

Christie's, New York, Contemporary Art including Works from the Herbig Collection, 4 June 1998,
lot 280

The Metropolitan Bank & Trust Collection, Cleveland

Paula Cooper Gallery, New York

Literature

Whitney Museum of American Art, *Sherrie Levine: Mayhem*, p. 52

Photographs

New York Auction / 4 April 2023 / 10am EDT



172

Cindy Sherman

Untitled (Doctor and Nurse)

1980-1987

Gelatin silver print diptych.

Each 10 x 8 in. (25.4 x 20.3 cm)

Each signed, dated, and numbered 101/125 in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

The Museum of Modern Art, *Cindy Sherman*, fig. 10, p. 21

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

173

LOT OFFERED WITH NO RESERVE

Malick Sidibé

Les très bons Amis dans la même Tenue, nuit du 3 juin
(*Very Good Friends in the Same Outfit*)

1972

Gelatin silver print, printed 1999.

14 x 9 1/2 in. (35.6 x 24.1 cm)

Signed, titled, and dated twice in ink in the margin.

Estimate

\$1,200 — 1,800 •

[Go to Lot](#)



Photographs

New York Auction / 4 April 2023 / 10am EDT



174

George Hoyningen-Huene

Divers, Horst with Model, Paris

1930

Gelatin silver print, printed later.

9 3/4 x 7 1/2 in. (24.8 x 19.1 cm)

Annotated 'from the collection of Horst' in pencil,
'Hoyningen-Huene HORST' copyright credit stamp,
and Staley Wise Gallery '111 Wooster Street New York,
N.Y. 10012' stamp on the verso.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Collection of Horst P. Horst
Staley-Wise Gallery, New York

Literature

Vogue, 5 July 1930
Angeletti and Oliva, *In Vogue*, p. 70
Ewing, *The Photographic Art of Hoyningen-Huene*, pl. 66
Hall-Duncan, *The History of Fashion Photography*, p. 61
Haworth-Booth, *The Folio Society Book of the 100 Greatest Photographs*, p. 117
High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 106
International Center for Photography, *Eye for Elegance: George Hoyningen-Huene*, p. 39

Photographs

New York Auction / 4 April 2023 / 10am EDT



175

Norman Parkinson

Le Touquet

1939

Gelatin silver print, printed later.

16 3/4 x 12 in. (42.5 x 30.5 cm)

Signed, titled, and dated in ink in the margin.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Parkinson, *Lifework*, p. 36

Pepper, *Photographs by Norman Parkinson: Fifty Years of Portraits and Fashion*, pl. 9

Acc Art Books, *Norman Parkinson: Always in Fashion*, p. 37

Photographs

New York Auction / 4 April 2023 / 10am EDT



176

Irving Penn

Three-Tiered Vessel, New York, June 12

2007

Selenium toned gelatin silver print, printed 2007.

18 7/8 x 14 1/4 in. (47.9 x 36.2 cm)

Signed, initialed twice, titled, dated in ink and
copyright credit reproduction limitation stamp on the
reverse of the flush-mount.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Pace/MacGill Gallery, New York

Literature

Hambourg and Rosenheim, *Irving Penn: Centennial*, p. 323, pl. 222

Pace/MacGill Gallery, *Irving Penn: Vessels*, p. 25

Photographs

New York Auction / 4 April 2023 / 10am EDT



177

Irving Penn

Harlequin Dress (Lisa Fonssagrives-Penn)

1950

Platinum palladium print, printed 1979.

19 1/2 x 18 1/2 in. (49.5 x 47 cm)

Signed, titled, dated, numbered 25/30, annotated in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the aluminum flush-mount.

Estimate

\$200,000 — 300,000

[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.

Penn made this platinum-palladium print of *Harlequin Dress (Lisa Fonssagrives-Penn)* in 1979. His notations on the reverse show that the print was made on Rives paper and coated and exposed twice. It is a perfect illustration of the delicacy and expressive breadth of the platinum process and showcases Penn's assured mastery as a photographic printer. Like all of Penn's work in the medium, it is an entirely handmade object and is deliberately unique in its tonality and interpretation of the source image.

Provenance

Marlborough Gallery, New York, 1980s
Acquired from Arthur Penn, 2003

Literature

American Vogue, April 1950, pp. 86-87
Szarkowski, *Irving Penn*, pl. 49
Art Institute of Chicago, *Irving Penn: A Career in Photography*, pl. 44
Angeletti and Oliva, *In Vogue*, p. 146
Centre National de la Photographie, *Vanites*, p. 45
Gee, *Photography of the Fifties: An American Perspective*, p. 154
Hall-Duncan, *The History of Fashion Photography*, p. 153
High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 190

Photographs

New York Auction / 4 April 2023 / 10am EDT



178

Ormond Gigli

Girls in the Windows, New York City

1960

Pigment print, printed later.

28 x 28 in. (71.1 x 71.1 cm)

Signed, dated, numbered 11/44, and annotated 'New York City' in ink in the margin.

Estimate

\$18,000 — 22,000

[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 / 4 April 2023 / 10am EDT



179

Cindy Sherman

Untitled (Lucille Ball)

1975

Chromogenic print, printed 2001.

10 1/2 x 8 3/8 in. (26.7 x 21.3 cm)

Signed and dated in ink on the verso.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Metro Pictures, New York

Literature

Sherman, *Cindy Sherman: The Complete Untitled Film Stills*, p. 5, fig. 1

The Museum of Modern Art, *Cindy Sherman*, p. 68, fig. 1

Schor, *Cindy Sherman: The Early Works 1975 - 1977*, p. 122

Photographs

New York Auction / 4 April 2023 / 10am EDT



180

Cindy Sherman

Untitled (Madonna)

1975

Gelatin silver print, printed 1997.

7 x 5 in. (17.8 x 12.7 cm)

Signed and dated in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Metro Pictures, New York

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 / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

181

LOT OFFERED WITH NO RESERVE

Laurie Simmons

Untitled #2

1983

Chromogenic print.

36 x 29 in. (91.4 x 73.7 cm)

Overall 49 1/2 x 38 3/4 in. (125.7 x 98.4 cm)

Signed, titled, and dated in ink on the verso. Number 2 from an edition of 5.

Estimate

\$2,500 — 3,500 •

[Go to Lot](#)



Literature

The Baltimore Museum of Art, *Laurie Simmons: The Music of Regret*, p. 91

Photographs

New York Auction / 4 April 2023 / 10am EDT



182

Chris Von Wangenheim

Lisa Taylor, Christian Dior

1976

Chromogenic print.

19 1/2 x 13 in. (49.5 x 33 cm)

Signed by the artist, titled, dated, and annotated 'from the collection of Regine Von Wangenheim' in an unidentified hand, in ink on the verso.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Collection of Regine Von Wangenheim, the photographer's wife
Staley-Wise Gallery, New York

Literature

Wills, *Seventies Glamour*, p. 51 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



183

Sante D'Orazio

Christy Turlington, Panoramic View Hotel, Montauk

1992

Gelatin silver print.

39 7/8 x 49 5/8 in. (101.3 x 126 cm)

Overall 48 x 57 in. (121.9 x 144.8 cm)

Signed, titled, dated, numbered 7/10 in ink, two copyright credit, and two copyright credit reproduction limitation stamps on the verso.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



“My process of working is that I don't create a picture, I find it.” —Sante D'Orazio

Provenance

The Artist

Private Collection, New York

Literature

Fahey, *Sante D'Orazio: A Private View*, pp. 32–33

Photographs

New York Auction / 4 April 2023 / 10am EDT



184

Steven Klein

Natalia Vodianova, New York City

31 October 2002

Unique color Polaroid 4x5 print.

Sheet 14 x 11.4 cm (5 1/2 x 4 1/2 in.)

Signed in ink on the verso. Artist label affixed to the frame backing.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



“This was a shoot with Natalia Vodianova and her then husband Justin Portman. It was shot on Halloween and Natalia wanted to go to a Halloween party. In this domestic setting, we decided to paint her silver.” —Steven Klein, March 2020

Provenance

Phillips, London, Ultimate Steven Klein, 25 September 2020, lot 125

Literature

'In The Mood For Love,' American Vogue, February 2003, p. 213 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

185

Hiroshi Sugimoto

Stylized Sculpture 054 (Designer: Elsa Schiaparelli, 1947)

2007

Gelatin silver print, flush-mounted and mounted again.

58 5/8 x 47 in. (148.9 x 119.4 cm)

Overall 71 7/8 x 60 in. (182.6 x 152.4 cm)

Signed in ink, printed title, date, and number 1/5 on an artist's label affixed to the frame backing.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Hiroshi Sugimoto

Provenance

Gallery Koyanagi, Tokyo, 2011

Exhibited

Rodin - Sugimoto, Gagosian Gallery, Paris, 11 February - 25 March 2011

Literature

Gagosian Gallery, *Rodin - Sugimoto*, pp. 69-70, 108 (exhibition catalogue)

Photographs

New York Auction / 4 April 2023 / 10am EDT



186

Cindy Sherman

Untitled (Under the WTC)

1980

Gelatin silver print, printed 2001.

7 5/8 x 5 1/2 in. (19.4 x 14 cm)

Signed, titled, dated, and numbered 83/100 in pencil on the verso.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



Cindy Sherman's *Untitled (Under the WTC)*, is a variant of a negative from her landmark *Film Stills* that established the artist's early reputation and made her a mainstay in the canon of post-modernist art theory and practice. Her black-and-white photographs from this period, which predate her transition to color shortly after, mimic the format of stills used to promote films. In each photograph, the artist – assuming the role of director, set designer, make-up artist, costume designer, and actress – poses in the guises of generic female film characters from 1950s and 1960s Hollywood, *film noir*, and B movies. Sherman's photographs simultaneously construct and critique the cinematic codes of femininity, highlighting the artifice that pervades our scopophilic culture beyond the silver screen.



Cindy Sherman, *Untitled Film Still #59*, 1980

In *Untitled (Under the WTC)*, Sherman employs cinematic compositional tools with finesse. The effortlessly dressed subject hurriedly walks beneath the looming portico of the World Trade Center, in Lower Manhattan. The architectural elements of the *mise en scène* parallel the verticality of her solitary form, as if to confine her to the focal point. Sherman explains, “Some of the women in the outdoor shots could be alone, or being watched or followed—the shots I would choose were always the ones in-between the action, these women are on their way to wherever the action is (or to their doom)...or have just come from a confrontation (or tryst).” Stilling the character in the midst of an action suggest the presence of a story; yet, without the satisfaction of a narrative arc, the viewer is

left to contemplate the nature of their gaze and the construction of the object they behold.

Provenance

Metro Pictures, New York

Literature

Sherman, *Cindy Sherman: The Complete Untitled Film Stills*, p. 41, pl. 59 (variant)

Moorhouse, *Cindy Sherman*, p. 78 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



187

Sherrie Levine

Postcard Collage #7: 1-12

2012

Unique installation comprised of twelve postcards.

Each 4 1/4 x 6 in. (10.8 x 15.2 cm)

Each overall 20 3/4 x 16 3/4 in. (52.7 x 42.5 cm) with installation sizes variable

Each signed, titled, dated, and sequentially numbered '1-12' on the verso.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Since the emergence of the 'Pictures Generation' in the 1970s, conceptual artist Sherrie Levine has utilized techniques such as appropriation and repetition to reimagine existing images' contexts and their resultant meanings. *Postcard Collage #7: 1-12* is a premiere contemporary example of this modality. Purposefully displayed in a grid, each postcard depicts an identical image of a fiery sunrise over a body of water. The viewer encounters each picture both individually and holistically within the grouping. Confronted with the seriality of the images, one's eyes move back and forth, intaking not only the overtness sameness but also searching for slight differences. Through this experience of looking, Levine's interest in originality and mechanical reproduction becomes manifest.



One of the twelve individual postcards.

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

188

Cindy Sherman

Untitled #132

1984

Chromogenic print.

66 1/2 x 44 1/2 in. (168.9 x 113 cm)

Overall 68 1/2 x 46 1/2 in. (174 x 118.1 cm)

Signed, dated, and numbered AP 1/1 in ink on a gallery label affixed to the reverse of the flush-mount. One from an edition of 5 plus one artist's proof.

Estimate

\$70,000 — 90,000

[Go to Lot](#)



Cindy Sherman

Ever the master of disguise, Cindy Sherman offers a persuasive and provocative exploration into the construction of identity, representation and the self in *Untitled #132*, 1984. The current image is emblematic of her work throughout the late 1980s, which pushed boundaries of comfort both for the artist and viewer through the use of bright, fluorescent lighting, and unsettling, contrasting colors.

Cindy Sherman's art is definitively postmodern. Each image is constructed around a photographic depiction of a woman; a woman that Sherman herself embodies, simultaneously artist and model, transformed, chameleon-like, into a glossary of pose, gesture and facial expression.

Provenance

Skarstedt Gallery, New York, 2010

Literature

Hatje Cantz, *Cindy Sherman: Untitled Horrors*, p. 86

Moorhouse, *Cindy Sherman*, p. 54, pl. 46

Museum of Contemporary Art Chicago, *Cindy Sherman: Retrospective*, p. 125, pl. 92

The Museum of Modern Art, *Cindy Sherman*, p. 125, pl. 82

Whitney Museum of American Art, *Cindy Sherman*, pl. 91

Zdenek, and Schwander, *Cindy Sherman: Photographic Work, 1975-1995*, pl. 66

Photographs

New York Auction / 4 April 2023 / 10am EDT



189

Laurie Simmons

The Long House (Red Bathroom)

2004

Dye destruction print, face-mounted to Plexiglas.

47 3/8 x 58 7/8 in. (120.3 x 149.5 cm)

Overall 52 3/8 x 63 7/8 in. (133 x 162.2 cm)

Signed in ink, printed title, date, and number 5/5 on an artist's label affixed to the reverse of the flush-mount.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Sperone Westwater, New York

Christie's, New York, First Open Post-War and Contemporary Art, 19 September 2012, lot 28

Literature

Modern Art Museum of Fort Worth, *Laurie Simmons: Big Camera, Little Camera*, p. 201

Simmons, *Laurie Simmons: Walking Talking Lying*, cover, p. 23, pl. 13

Photographs

New York Auction / 4 April 2023 / 10am EDT



190

Laurie Simmons

The Instant Decorator (Yellow Bathroom)

2001

Flex print.

29 1/2 x 38 1/2 in. (74.9 x 97.8 cm)

Overall 33 x 42 in. (83.8 x 106.7 cm)

Signed in ink, printed title, date, and number 5/5 on an artist's label affixed to the reverse of the flush-mount.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



190

Laurie Simmons

Provenance

Sperone Westwater, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



191

Slim Aarons

Poolside Pairs

1970

Chromogenic print, printed later.

38 x 56 3/8 in. (96.5 x 143.2 cm)

Signature blindstamp and numbered 43/150 in an unidentified hand in ink in the margin. Accompanied by a Getty Images Gallery certificate of authenticity.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

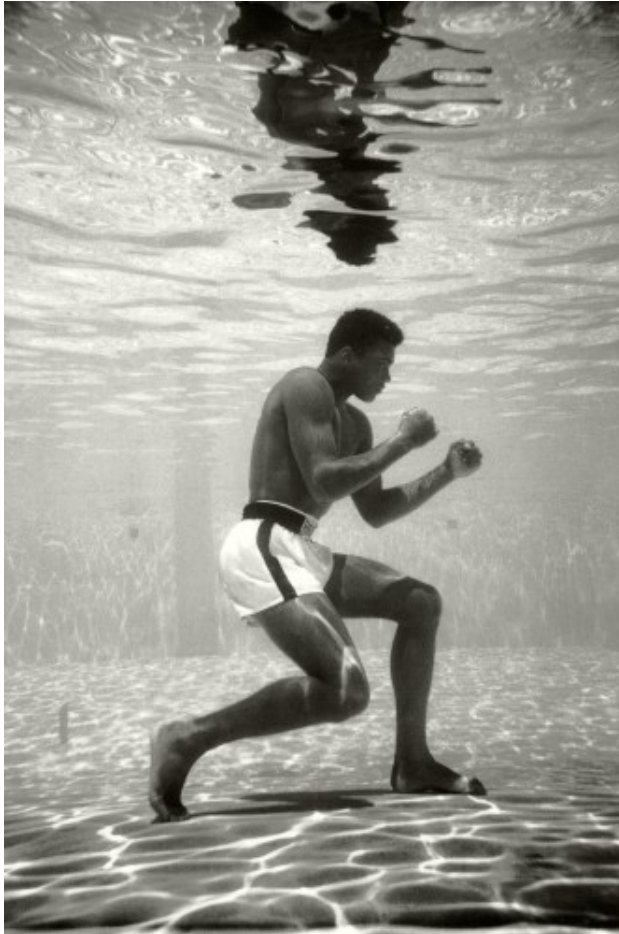
Acquired directly from the estate of the artist

Literature

Aarons, *Once Upon a Time*, pp. 116-117

Photographs

New York Auction / 4 April 2023 / 10am EDT



192

Flip Schulke

Ali Underwater

1961

Gelatin silver print, printed later, flush-mounted.

40 x 30 in. (101.6 x 76.2 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 52 from an edition of 99.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



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

New York Auction / 4 April 2023 / 10am EDT



193

Diane Arbus

Laughing Woman in a Feather Mask, N.Y.C.

1967

Gelatin silver print, printed later by Neil Selkirk.

13 3/4 x 14 1/8 in. (34.9 x 35.9 cm)

Stamped 'A Diane Arbus photograph,' signed, titled, dated, numbered 3/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Fraenkel Gallery, San Francisco, 2010

Exhibited

Furthermore: 30th Anniversary Exhibition, Fraenkel Gallery, San Francisco, 22 April - 26 June 2010

Photographs

New York Auction / 4 April 2023 / 10am EDT



194

Diane Arbus

Boy with a straw hat waiting to march in a pro-war parade, N.Y.C.

1967

Gelatin silver print, printed later by Neil Selkirk.

10 1/4 x 10 in. (26 x 25.4 cm)

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

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Literature

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 87

Aperture, *Diane Arbus*, n.p.

Photographs

New York Auction / 4 April 2023 / 10am EDT



195

Ernst Haas

Yellow Balloon, New Orleans

1960

Chromogenic print, printed later.

18 1/4 x 26 in. (46.4 x 66 cm)

Signed, titled, dated, numbered 6/30, and copyright credit notation by Alexander Haas, the artist's son, in ink on the verso and on a label accompanying the work.

Estimate

\$2,500 — 3,500

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195

Ernst Haas

Provenance

Directly from the Estate of Ernst Haas

Literature

Ewing, *Ernst Haas: Color Correction*, pl. 8

Photographs

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196

Diane Arbus

*The Junior Interstate Ballroom Dance Champions,
Yonkers, N.Y.*

1962

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 58/75 by Doon Arbus, Executor, in
ink, estate copyright credit and reproduction limitation
stamps on the verso.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Fraenkel Gallery, San Francisco

Literature

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 40

Aperture, *Diane Arbus*, n.p.

Photographs

New York Auction / 4 April 2023 / 10am EDT



197

Diane Arbus

Woman with Parcels, N.Y.C.

1956

Gelatin silver print, printed later by Neil Selkirk.

9 x 5 7/8 in. (22.9 x 14.9 cm)

Stamped 'A Diane Arbus photograph,' signed, titled, dated, numbered 16/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate

\$6,000 — 8,000

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Diane Arbus

Provenance

Robert Miller Gallery, New York, 2006
The Collection of Ed Cohen & Victoria Shaw
Phillips, New York, 1 October 2019, lot 78

Literature

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 262
Rosenheim, *diane arbus: in the beginning*, p. 209

Photographs

New York Auction / 4 April 2023 / 10am EDT

198

Robert Frank

Mary, Pablo, Andrea, Texas

1955

Gelatin silver print, printed later.

3 x 12 1/2 in. (7.6 x 31.8 cm)

Signed, titled, and dated in ink in the margin.

Estimate

\$60,000 — 80,000



[Go to Lot](#)



Robert Frank's *U. S. 90, En Route to Del Rio, Texas* is the final photograph to appear in *The Americans* and perfectly encapsulates Frank's relied-upon motifs of the automobile and the open road to convey his vision of America in the 1950s. It is the only photograph in the book to feature his family. While he largely traveled alone, his wife Mary and children Pablo and Andrea joined him in Houston in November 1955 and traveled with him all the way to Los Angeles, where they rented a house for the winter. The hallmark image captures them parked on the side of the highway between Houston and Del Rio.

The triptych offered here combines the three sequential frames from the same roll of film: a nearly identical exposure to *U.S. 90*; a horizontal variant; and a highway sign with two trucks. Its presentation is consistent with Frank's 1970s exploration into film and offers a glimpse into the mind and process of one of the greatest photographers of the 20th Century. As a documentarian, Frank was constantly straddling the line between content and composition in order to arrive at a final image that was the perfect balance of each. By printing these three photographs in sequence, we are reminded of Frank's brilliance not only as a photographer but as an editor who culled through thousands of photographs to arrive at the 83 images published in *The Americans* that figure so prominently in the pantheon of post-war photography.



Robert Frank's contact Sheet no. 83 from *The Americans* (Greenough, *Looking In: Robert Frank's The Americans*)

Literature

Greenough, *Looking In: Robert Frank's The Americans*, Contact Sheet 83

Photographs

New York Auction / 4 April 2023 / 10am EDT



199

Kenneth Josephson

Illinois

1958

Gelatin silver print.

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

Signed, initialed, titled, dated, annotated 'Vintage' in pencil, and credit stamp on the verso.

Estimate

\$1,500 — 2,000

[Go to Lot](#)



Provenance

Gitterman Gallery, New York, 2010

Photographs

New York Auction / 4 April 2023 / 10am EDT



200

Diane Arbus

Untitled (14)

1970-1971

Gelatin silver print, printed later by Neil Selkirk.

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

Stamped 'A Diane Arbus photograph,' signed, titled, dated, numbered 11/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



200

Diane Arbus

Provenance

Fraenkel Gallery, San Francisco, 1988

Literature

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 205

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

Photographs

New York Auction / 4 April 2023 / 10am EDT



201

Emmet Gowin

Edith and Rennie Booher, Danville, Virginia

1970

Gelatin silver print.

5 1/2 x 7 in. (14 x 17.8 cm)

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

Estimate

\$1,500 — 2,500

[Go to Lot](#)



201

Emmet Gowin

Provenance

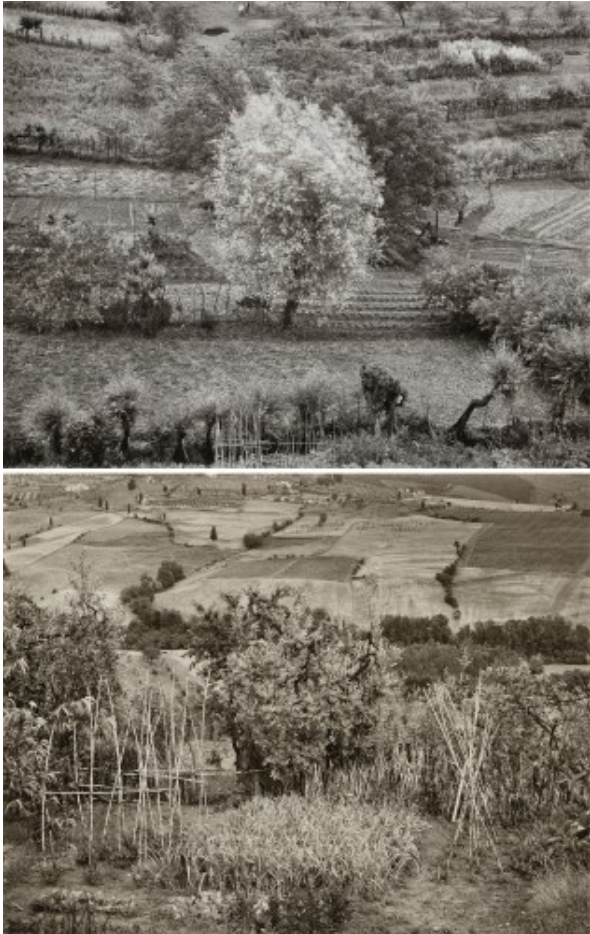
Pace/MacGill Gallery, New York

Literature

Gowin, *Emmet Gowin: Photographs*, p. 38

Photographs

New York Auction / 4 April 2023 / 10am EDT



202

Emmet Gowin

Garden, Siena, Italy; Poggibonzi, Italy

1978

Two gelatin silver prints, printed later.

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

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

Estimate

\$3,000 — 5,000

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202

Emmet Gowin

Provenance

Pace/MacGill Gallery, New York

Photographs

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A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

203

Ansel Adams

Moonrise, Hernandez, New Mexico

1941

Gelatin silver print, printed no later than 1959.

18 3/4 x 23 1/2 in. (47.6 x 59.7 cm)

Overall 32 x 37 1/2 in. (81.3 x 95.3 cm)

Signed in ink on the mount; titled in ink and

'Photograph by Ansel Adams, 131 - 24th Avenue San
Francisco' stamp (BMFA stamp 4) on the reverse of the
mount.

Estimate

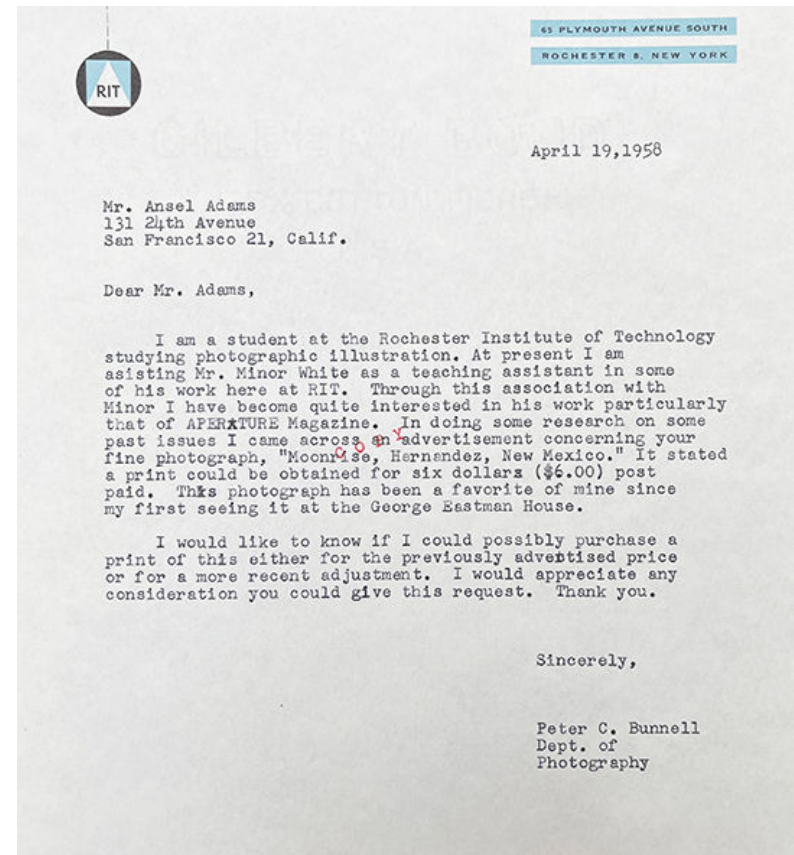
\$150,000 — 250,000

[Go to Lot](#)



Peter C. Bunnell acquired this remarkable early large-format print of Ansel Adams's *Moonrise, Hernandez, New Mexico* directly from the photographer while a student in 1959. Adams's printing of *Moonrise* evolved over the decades: early prints show a wide 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. Bunnell's 1950s print is an especially nuanced rendering of the negative and captures the subtleties of early examples while incorporating a certain degree of the tonal drama to come later. Its print quality, large size, and direct provenance make it one of the most impressive prints of the image to come to market in recent years.

At the time Bunnell acquired this print, he was studying photography at the Rochester Institute of Technology under Minor White. He had inherited from White a deep appreciation of Adams's work, for its technical perfection and aesthetic precision. While perusing a past issue of *Aperture* magazine, Bunnell happened upon an advertisement for halftone reproduction prints of *Moonrise* that could be had for \$6.00, postpaid. In April of 1958 he wrote to Adams asking if such prints were still available. He wrote: 'This photograph has been a favorite of mine since first seeing it at the George Eastman House. I would like to know if I could possibly purchase a print of this either for the previously advertised price or for a more recent adjustment.'



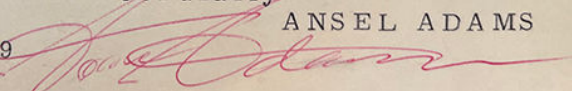
Bunnell received a quick reply from Adams's secretary stating that the ad had been published prematurely, and that the project was abandoned after the printer was unable to produce a reproduction that met Adams's standards. Undaunted, Bunnell took the opportunity to initiate a correspondence with Adams that ultimately blossomed into a friendship. In 1958, Bunnell organized for Adams to deliver a lecture at RIT where the two met in person. In the correspondence before and after the 1958 lecture, Bunnell politely pressed his case for acquiring a print of *Moonrise*, not just a reproduction, but an actual photographic print. Finally, in July of 1959, he received a card from Adams with the news that he would be making a set of large-format prints shortly, including *Moonrise*. 'Have faith,' Adams wrote.

Dear Pete---- I have been very remiss
 in not answering your good letter; you
 know how busy I have been---then, I
 have been (enjoying?) a dislocated back
 and have been generally slowed up. It is
 good news---all you tell about yourself!

I have made few prints of later, but
 plan for some large prints soon, and the
 MOONRISE is on the list.

Have faith
 LOOK FORWARD TO SEEING MINOR!
 Wish you could come too
 cordially

7-9-59 ANSEL ADAMS



In early August, Bunnell's persistence finally paid off when he received the print offered here. He wrote to Adams: 'I shall be permanently indebted to your generosity.'

August 5, 1959

Dear Ansel,

The print arrived today.

Many thanks for this fine gift. I shall be
 permanently indebted to your generosity.

Yours sincerely,

Peter C. Bunnell

Mr. Ansel Adams
 131 24th Avenue
 San Francisco 21, California

Years later, once Bunnell was firmly established at Princeton University, *Moonrise* had pride-of-place in his home. Former students remember it as the first photograph they saw upon entering the house. Bunnell had fashioned the same style of white-painted wood frame in which Beaumont and Nancy Newhall, the seminal photographic historians, displayed their print of the image. Of the many photographs Bunnell would subsequently acquire, *Moonrise* - his first major photographic acquisition - remained the star of his collection, a focal point in his home, and a photograph that he lived with every day.



In 2006, Bunnell's former student Joel Smith curated an exhibition devoted to Adams's most famous image at the Princeton Art Museum where he was Curator of Photographs. Called *Ansel Adams, Moonrise: Print the Legend*, the exhibition examined prints made at different points in Adams's career and demonstrated the evolution of Adams's interpretation of the negative over the years. Bunnell's print was a key part of this exhibition; it was the largest example shown and represented Adams's 1950s interpretation of the image.

Moonrise has its origins in a late afternoon in the fall of 1941, when Adams stopped on the side of the road and hastily set up camera and tripod atop his car to capture a small New Mexican village illuminated by the last rays of the setting sun. The resulting photograph, *Moonrise, Hernandez, New Mexico*, became the most celebrated image of his career and is 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 prints 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 secured his place in the pantheon of great photographers. Peter Bunnell's version is a far rarer thing: it is a large, bravura print made in the 1950s, before Adams had settled upon his late-style interpretation of the image, and printed by Adams specifically for his young friend.

Provenance

Gift of the photographer, 1959

Collection of Peter C. Bunnell, Princeton, New Jersey

Exhibited

Ansel Adams, Moonrise: Print the Legend, Princeton University Art Museum, 26 October 2007 - 13 January 2008

Literature

Haas and Senf, *Ansel Adams*, pl. 37 and p. 146 (for stamp)

Adams, *Ansel Adams: The Making of 40 Photographs*, p. 40

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 32

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 / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

204

LOT OFFERED WITH NO RESERVE

Paul Caponigro

Rock Wall #2, West Hartford, Connecticut

1959

Gelatin silver print, probably printed later.

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

Signed and dated in pencil on the mount.

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



“The attention and affection that Caponigro gives to his pictures is the counterpart of our most exalted mental process: in the beauty of his pictures, Caponigro seems deliberately intending to mirror a concept of absolute beauty.” —Peter Bunnell

The remarkable selection of photographs offered in this auction as lots 203 through 240 comes from the collection of Peter C. Bunnell (1937-2021), the pioneering curator, teacher, and photographic historian. All 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.

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 joined the staff of The Museum of Modern Art in 1966 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.

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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Aperture, Paul Caponigro, p. 37 (variant)

Caponigro, *Paul Caponigro: Le forme della natura*, p. 32 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

205

LOT OFFERED WITH NO RESERVE

Jerry Uelsmann

Untitled (cube above water)

1980

Gelatin silver print, printed no later than 1984.

10 1/2 x 13 in. (26.7 x 33 cm)

Signed, titled, dated in pencil, copyright credit stamp
with date in ink on the verso; initialed and dated in
pencil on the mat; signed, dated, inscribed 'For my old
pal Peter with friendly thoughts, Jerry 1984' in ink and
copyright credit stamp with date in ink on the reverse
of the mat.

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



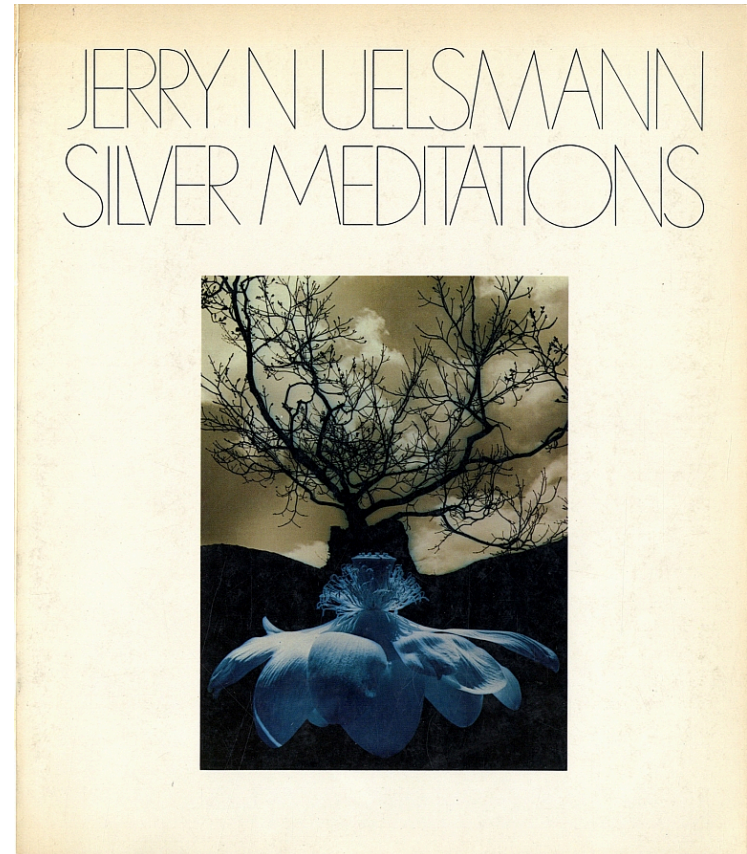
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Bunnell met photographer Jerry Uelsmann during their student days at the Rochester Institute of Technology in the 1950s. The two went on to become lifelong friends and colleagues in the field of photography. Uelsmann's work, which increasingly involved the practice of incorporating multiple negatives into a single print, dovetailed with Bunnell's progressive view of photography, and the young curator included the photographer's work in his seminal 1968 exhibition *Photography as Printmaking* at The Museum of Modern Art. Bunnell went on to contribute text to the Uelsmann monographs *Jerry N. Uelsmann* (1970); *Silver Meditations* (1975), and *Museum Studies* (1999).

"Uelsmann's art is essentially direct rather than allusive, and his pictures appear analogous to that believable reality so fundamental to photography. But herein is the rub: Uelsmann's interpretive vision pervades each work and causes us to ponder whether reality is really quite so true as invention." —Peter C. Bunnell



Silver Meditations (1975)

Provenance

Gift of the photographer, 1984
Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Uelsmann, *Jerry Uelsmann: Photo Synthesis*, p. 68
Uelsmann, *Jerry Uelsmann: Other Realities*, p. 30-31
Uelsmann, *Uelsmann Untitled: A Retrospective*, p. 165

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL COLLECTION, PART 2

206

Walker Evans

Posed Portraits, New York

1931

Gelatin silver print, likely an early print.

8 3/8 x 6 3/8 in. (21.3 x 16.2 cm)

Credit stamp (Keller stamp A), Museum of Modern Art Publicity Department stamp, and remnant of 'Diogenes with a Camera' exhibition label affixed to the verso.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



The partial Museum of Modern Art label on the reverse of this print indicates that it was used by the museum in conjunction with the 1956 group exhibition *Diogenes with a Camera III*, the third in a series of exhibitions curated by Edward Steichen and named for the Greek philosopher known for his quest for truth. In addition to Evans' photographs, *Diogenes with a Camera III* showcased the work of Manuel Álvarez Bravo, August Sander, and Paul Strand, and included a print of the image offered here. Although shown in concert, importantly, each practitioner's work was installed as if it was a one-person show and accompanied by a written statement. Subsequently, each artist's particular approach to rendering the quotidian elements of life became readily apparent. As mentioned in the exhibition press release, Evans's grouping highlighted 'the sensitivity of his eye and hand to select and record his own version of the essential significant detail of an ordinary scene or person.'

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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Evans, *American Photographs*, Part One, pl. 40

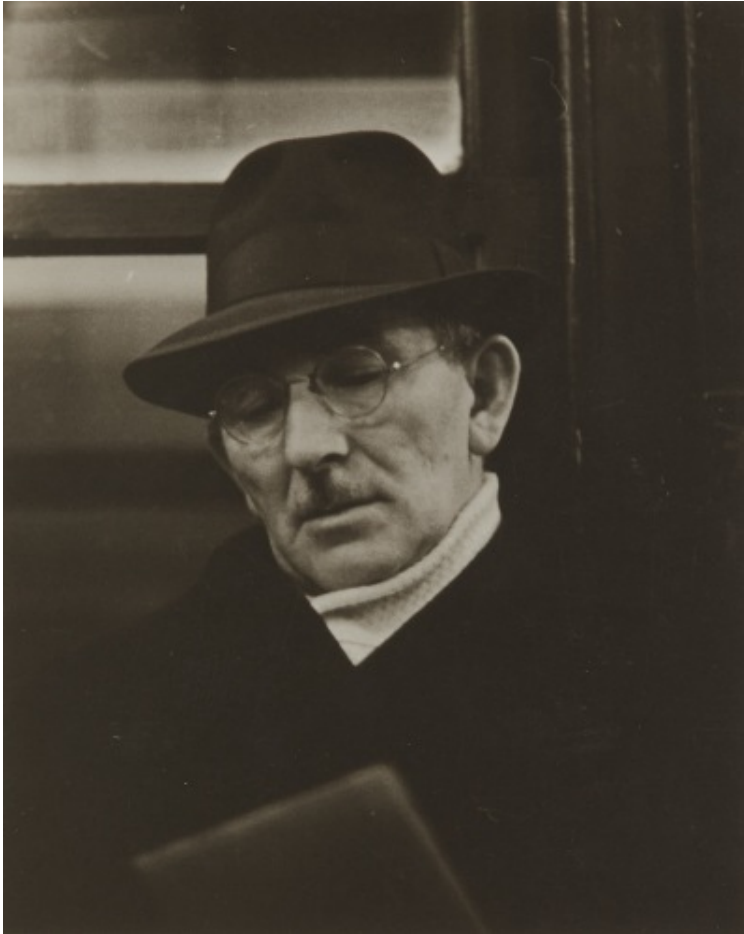
Walker Evans: First and Last, pl. 60

Keller, *Walker Evans: The Getty Museum Collection*, p. 48, pl. 169 (for stamp)

Hambourg and Rosenheim, *Walker Evans*, pl. 23

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

207

Walker Evans

Subway Portrait (man with glasses and mustache)

1941

Gelatin silver print.

6 1/2 x 5 1/4 in. (16.5 x 13.3 cm)

'1681 York Avenue, New York, N.Y. 10028' credit stamp
(Keller stamp I) on the reverse of the mount.

Estimate

\$10,000 — 15,000

[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 capture 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.”

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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.

Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Keller, *Walker Evans: The Getty Museum Collection* (for stamp)
Harper and Row, *Walker Evans at Work*, p. 155 (reproduced in a double-page spread from a maquette for a proposed book of subway portraits, circa 1959)

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL COLLECTION, PART 2

208

LOT OFFERED WITH NO RESERVE

Walker Evans

Billboard, Birmingham, Alabama

1936

Gelatin silver print, printed no later than 1942.

8 x 9 1/2 in. (20.3 x 24.1 cm)

Farm Security Administration credit and use stamps with typed title and date on the verso.

Estimate

\$3,000 — 5,000 •

[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.

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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Maddox, *Walker Evans: Photographs for the Farm Security Administration 1935-1938*, p. 230
 Hambourg and Rosenheim, *Walker Evans*, pl. 83
 Harper & Row, *Walker Evans, First and Last*, p. 92
 Mora and Hill, *Walker Evans: The Hungry Eye*, p. 312

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

209

Diane Arbus

Identical twins, Roselle, N.J.

1966

Gelatin silver print, printed between 1969 and 1971.

10 x 10 1/4 in. (25.4 x 26 cm)

Titled and dated by the artist in pencil, annotated
'Illustration No. 6' in an unknown hand in ink, stamped
'A Diane Arbus print,' signed, annotated by Doon
Arbus, Executor, in ink, estate copyright credit and
reproduction limitation stamps on the verso.

Accompanied by a letter of authentication from the
Estate of Diane Arbus.

Estimate

\$150,000 — 250,000

[Go to Lot](#)



This photograph comes from the collection of curator, teacher, and photographic historian Peter C. Bunnell. Bunnell was one of the earliest writers to develop a nuanced and empathetic critical assessment of Diane Arbus's work that extended past a superficial reading of her photographs. He did not hesitate to place her with the pantheon of great photographers and, as early as 1973, to gauge the impact of her influence. In an article for the *Print Collector's Newsletter* he wrote, 'Diane Arbus was a photographer of great originality and even greater purity, who steadfastly refused to make any concessions whatsoever to her public. Clearly, she must be considered among the two or three major photographers of the last decade, and it may be said that the character of photography has been changed by her photographs.'

Since its making in 1966, Diane Arbus's *Identical twins, Roselle, N. J.*, has become the image most closely associated with her large body of work. The photograph was chosen as the cover illustration for what was, for many years, Arbus's only retrospective monograph: *Diane Arbus*, published by Aperture in 1972. Embodying a culmination of the strongest themes in her work – her fascinations with children, aberrance, and identity, among them – this signature image has never lost its power to engage. Bunnell's print of *Identical twins, Roselle, N.J.*, is titled and dated by the photographer. The purposely diffuse edges of the image are a hallmark of Arbus's mature printing style in which she employed a filed-out negative carrier while making prints in the darkroom.

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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, pp. 265, 270-271, contact sheet p. 182

Aperture, *Diane Arbus*, cover, n.p.

Aperture, *Photography Past Forward: Aperture at 50*, p. 90

Greenough et al, *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, p. 436, pl. 359

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 88

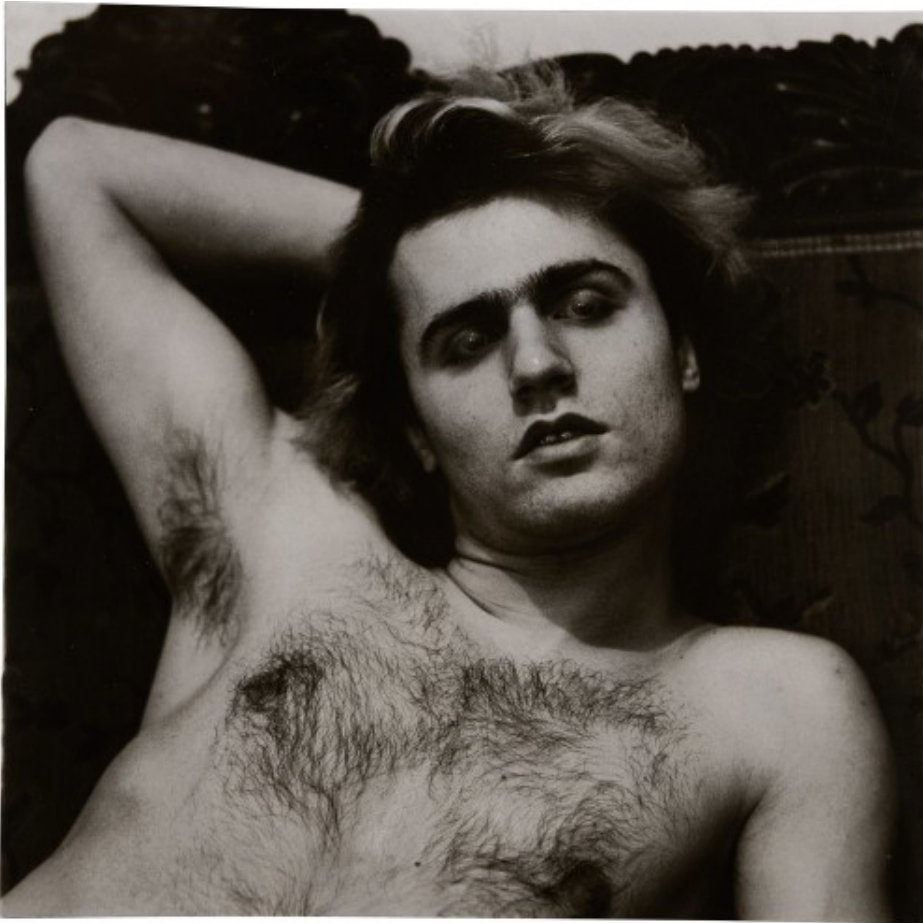
Newhall, *The History of Photography from 1839 to the Present Date*, p. 290

Oxford History of Art, *The Photograph*, pl. 7

'Five Photographs by Diane Arbus,' *Artforum*, May 1971, p. 69

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

210

LOT OFFERED WITH NO RESERVE

Diane Arbus

Young man on a sofa, N.Y.C.

1966

Gelatin silver print, printed between 1966 and 1967.

10 1/4 x 10 1/4 in. (26 x 26 cm)

Signed by the artist in pencil, stamped 'A Diane Arbus
print,' signed, annotated by Doon Arbus, Executor, in
ink, estate copyright credit and reproduction limitation
stamps on the reverse of the flush-mount.

Accompanied by a letter of authentication from the
Estate of Diane Arbus.

Estimate

\$8,000 — 12,000 •

[Go to Lot](#)



“Arbus’s photographs are superb accomplishments reflecting total control of the medium. Her concentrated work spanned a relatively short time, only 10 years, but she seems to have sensed the primary hallmarks of her work from the beginning. The intense, calculated frontality of her subjects affects us immediately.” —Peter C. Bunnell, 1973

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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 73
Aperture, *Diana Arbus: Magazine Work*, p. 79 there titled *Gerard Malanga*

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

211

Diane Arbus

A family one evening in a nudist camp, Pa.

1965

Gelatin silver print, printed between 1965 and 1967.

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

Signed, titled, and dated by the artist on the verso;
stamped 'A Diane Arbus print,' signed, annotated by
Doon Arbus, Executor, in ink, estate copyright credit
and reproduction limitation stamps on the reverse of
the flush-mount. Accompanied by a letter of
authenticity from The Estate of Diane Arbus.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



“Arbus expressed her vision with a unique power. She pushed all the way through to the end logically, emotionally, artistically. One does not need to have seen every photograph she made to admire the courage and purity of her effort, to identify with it, and to recognize the cost.” —Peter C. Bunnell, 1973

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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 295

Aperture, *Diane Arbus*, n.p.

Aperture, *Diane Arbus: Magazine Work*, p. 68 (a reproduction of "Notes on the Nudist Camp" an unpublished article by Diane Arbus, *Esquire*, 1965)

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

212

LOT OFFERED WITH NO RESERVE

Diane Arbus

*Marcella and Leslie Matthaei standing in front of a
window*

1969

Gelatin silver print, printed between 1969 and 1971.

7 1/4 x 7 in. (18.4 x 17.8 cm)

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

Accompanied by a letter of authentication from the
Estate of Diane Arbus.

Estimate

\$6,000 — 8,000 •

[Go to Lot](#)



In 1969 Diane Arbus received a commission to photograph the family of actor and producer Konrad Matthaei and his wife Gay, a writer and designer, in their luxurious New York City townhouse. Konrad Matthaei's star was on the rise, and while he made a good living as recurring characters on the soap operas *The Secret Storm* and *As the World Turns*, he also owned the Alvin Theater which delivered a series of hit productions in the 1960s. The Matthaes were introduced to Arbus by Museum of Modern Art curator John Szarkowski. Arbus spent two days in the Matthaei house photographing Konrad, Gay, and their three children, including daughters Marcella and Leslie, the subjects of the present photograph. As they were produced for a private commission, this body of work was generally unknown until 1999, when Gay Matthaei showed photographs from the two-day session to curators at Mount Holyoke College Art Museum. This initiated an exhibition at the Museum and a book, *Diane Arbus: Family Albums* by John Pultz and Anthony W. Lee, which examined and situated these photographs within in the context of Arbus *oeuvre*.

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Provenance

Gift of Marcella Matthaei

Collection of Peter C. Bunnell, Princeton, New Jersey

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

213

Garry Winogrand

World's Fair, New York City

1964

Gelatin silver print.

9 x 13 1/2 in. (22.9 x 34.3 cm)

Annotations in red ink in the margin; typed credit, title
and date on a label affixed to the verso.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



The remarkable selection of photographs offered in this auction as lots 203 through 240 comes from the collection of Peter C. Bunnell (1937-2021), the pioneering curator, teacher, and photographic historian. All of the sale'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.

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Provenance

Gift of Marcella Matthaei

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Arena Editions, *Winogrand: 1964*, p. 265

Szarkowski, *Winogrand: Figments from the Real World*, p. 90

T.F. Editores, *Garry Winogrand: The Game of Photography*, cover, p. 89

Photographs

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A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

214

LOT OFFERED WITH NO RESERVE

Henri Cartier-Bresson

Seville

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

\$5,000 — 7,000 •

[Go to Lot](#)



Henri Cartier-Bresson

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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Cartier-Bresson, *The Decisive Moment*, pl. 13
 Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 9
 Bibliothèque nationale de France, *De qui s'agit-il?*, p. 102
 Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 57, fig. 14
 Chéroux, *Aperture Masters of Photography: Henri Cartier-Bresson*, p. 27
 Chéroux, *Discoveries: Henri Cartier-Bresson*, p. 32
 Clair, *Henri Cartier-Bresson: Europeans*, p. 74
 Galassi, *Henri Cartier-Bresson: The Early Work*, p. 108
 Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 14
 B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 17
 Steidl, *Henri Cartier-Bresson Scrapbook*, pls. 16, 59
 Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 115
 Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 90

Photographs

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A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

215

LOT OFFERED WITH NO RESERVE

Henri Cartier-Bresson

Salerno, Italy

1933

Gelatin silver print, printed 1973, mounted.

9 3/8 x 14 in. (23.8 x 35.6 cm)

Signed in ink in the margin.

Estimate

\$5,000 — 7,000 •

[Go to Lot](#)



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Provenance

Carlton Gallery, New York
Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Cartier-Bresson, *The Decisive Moment*, pl. 9
Centre Pompidou, *Henri Cartier-Bresson: L'exposition*, p. 15
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 50
Chéroux, *Aperture Masters of Photography: Henri Cartier-Bresson*, p. 41
Chéroux, *Discoveries: Henri Cartier-Bresson*, p. 39
Clair, *Henri Cartier-Bresson: Europeans*, p. 83
Galassi, *Henri Cartier-Bresson: The Early Work*, p. 95
Galassi, *Henri Cartier-Bresson: The Modern Century*, pp. 31, 88
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 54
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, cover, p. 29
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 35
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 411
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 24

Photographs

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COLLECTION, PART 2

216

LOT OFFERED WITH NO RESERVE

Henri Cartier-Bresson

William Faulkner, Oxford, Mississippi

1947

Gelatin silver print, printed later.

14 x 9 1/2 in. (35.6 x 24.1 cm)

Inscribed 'pour Peter, tres cordialement, Henri' in ink,
and copyright credit blindstamp in the margin.

Estimate

\$6,000 — 8,000 •

[Go to Lot](#)



Henri Cartier-Bresson

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Provenance

Gift of the photographer, 1988

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Cartier-Bresson, *The Decisive Moment*, pl. 54

Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 112

Chéroux, *Aperture Masters of Photography: Henri Cartier-Bresson*, pp. 64-65

Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 229

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 66

Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 209

Thames & Hudson, *An Inner Silence: The Portraits of Henri Cartier-Bresson*, p. 64

Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 109

Thames & Hudson, *Henri Cartier-Bresson: Photoportraits*, p. 165

Photographs

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A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

217

LOT OFFERED WITH NO RESERVE

August Sander

Gymnasiast (High School Student), Cologne

1926

Gelatin silver print, printed later by Gunther Sander,
the photographer's son.

13 1/2 x 9 in. (34.3 x 22.9 cm)

'Köln Lindenthal' credit blindstamp on the recto; typed
label with the annotation 'Menschen ohne maske, Nr.
105 Gymnasiast' affixed to the verso.

Estimate

\$6,000 — 8,000 •

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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Abrams, *August Sander: People of the 20th Century, Volume VI: The City*, p. 15 of slipcase, pl. VI/40/4

Photographs

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A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

218

LOT OFFERED WITH NO RESERVE

Brassaï (Gyula Halász)

A Monastic Brothel, rue Monsieur-le-Prince, Paris

circa 1931

Gelatin silver print, probably printed in the 1950s or
1960s.

11 1/2 x 9 in. (29.2 x 22.9 cm)

'81 Rue du Faub. St-Jacques, Paris-XIV PORT-Royal
23-41' stamp on the verso.

Estimate

\$6,000 — 8,000 •

[Go to Lot](#)



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Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Brassai: The Secret Paris of the 30's, n.p. (variant)

Fundació Antoni Tàpies, *Brassai*, p. 35

Photographs

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A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

219

LOT OFFERED WITH NO RESERVE

Mario Giacomelli

Scanno, paese d'Abruzzo

1963

Gelatin silver print, printed later.

11 1/2 x 14 7/8 in. (29.2 x 37.8 cm)

Signed, titled, extensively inscribed to Peter Bunnell in
ink, and two credit stamps on the verso.

Estimate

\$4,000 — 6,000 •

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Provenance

Gift of the photographer

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Cambridge University Press, *A History of Photography: Social and Cultural Perspectives*, p. 207

Szarkowski, *Looking at Photographs: 100 Pictures from the Collection of The Museum of Modern Art*, p. 185

Szarkowski, *The Photographer's Eye*, p. 121

Photographs

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A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

220

LOT OFFERED WITH NO RESERVE

Josef Koudelka

Spain

1973

Gelatin silver print.

9 3/4 x 14 1/8 in. (24.8 x 35.9 cm)

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

Estimate

\$7,000 — 9,000 •

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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Aperture, Koudelka, pl. 94

Photographs

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A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

221

LOT OFFERED WITH NO RESERVE

Edward Steichen

Clarence H. White

1903

Gelatin silver print, printed no later than 1961 by Rolf
Petersen.

12 3/8 x 7 1/2 in. (31.4 x 19.1 cm)

Signed and dated in the negative; credited, titled, and
dated by Grace M. Mayer in ink on the reverse of the
flush-mount.

Estimate

\$3,000 — 5,000 •

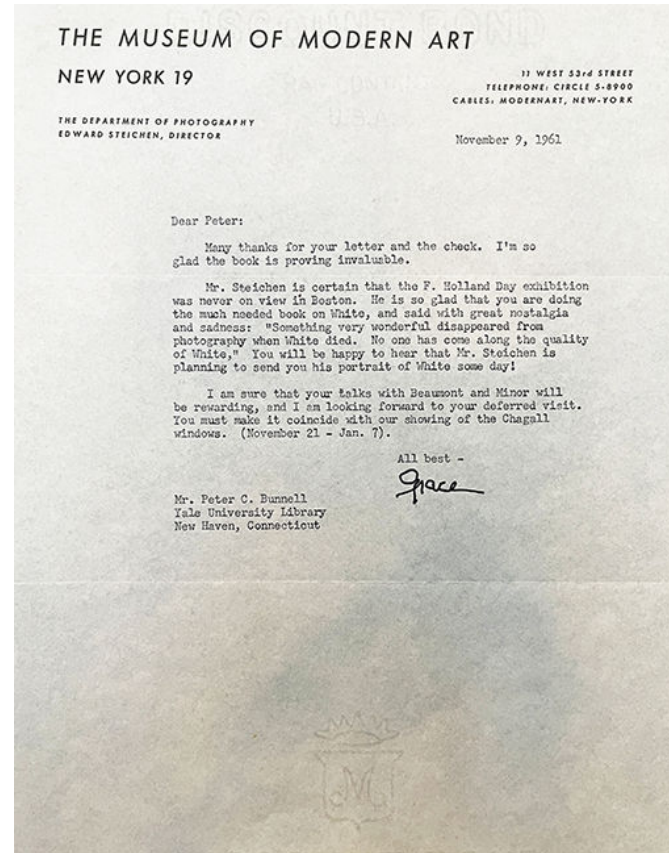
[Go to Lot](#)



Early in his curatorial and scholarly career, Peter C. Bunnell applied himself to the work of Clarence H. White, one of the principal members of Alfred Stieglitz's Photo Secession movement and the subject of the photograph offered here. In advance of his employment at The Museum of Modern Art, Bunnell corresponded regularly with Edward Steichen, MoMA's curator of photography at the time, primarily through the intercession of curator Grace Mayer who managed much of Steichen's correspondence. In a 1961 letter in Princeton's holdings of Bunnell's papers, Mayer conveys Steichen's admiration for the young Bunnell's research on White. She writes, '[Mr. Steichen] is so glad you are doing the much needed book on White, and said with great sadness: "Something very wonderful disappeared from photography when White died. No one has come along with the quality of White." You will be happy to hear that Mr. Steichen is planning to send you his portrait of White some day!'

Less than a month later the promised print, offered here, was gratefully received by Bunnell who wrote to Mayer, 'The portrait of Clarence White arrived and indeed, it is a magnificent photograph. Please thank Mr. Steichen for his kindness. The photograph will be a treasured one in my collection for many many years.'

Bunnell went on to curate the first modern retrospective of White's work at MoMA in 1971, and later published the monograph, *Clarence H. White: The Reverence for Beauty* in 1987. Of White, Bunnell wrote that the photographer was 'interested in revealing how things are, rather than showing things as they are, and [his] pictures often display that precise combination of emotion and reason that causes them to imprint themselves on our consciousness.'



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Edward Steichen

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Provenance

Gift of the photographer, 1961

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Camera Work, No. 9, pl. 15

Ewing, *Edward Steichen*, pl. 15

Joanna Steichen, *Steichen's Legacy: Photographs 1895-1973*, pl. 135

Photographs

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A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

222

Edward Steichen

Backbone and Ribs of a Sunflower

circa 1920

Gelatin silver print.

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

Annotated 'Metol + few dr. Brm' by the photographer
in blue crayon and titled in an unidentified hand in
pencil on the verso.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Throughout his long career in photography, Steichen's mastery of photographic materials was complete. From the bravura multiple-process prints of his Pictorialist period, to his incomparable platinum, palladium, and gelatin silver prints, and to his late experiments in color, Steichen's knowledge of technique was assured. This knowledge enabled him to push past the limits of conventional practices in order to render his photographic ideas in prints that met his high standards. Steichen's technical notations on the reverse of this print – 'Metol + few dr. Brm' – refer to his formula for the chemistry used in its development. *Metol* was a photographic developer, and Steichen's notations suggest that he used metol with a few drops of bromine added to the solution. In the developing bath, bromine had the effect of limiting the print's development to the silver halides that had received the most exposure to light. Steichen's inventive approach to chemistry yielded a print with highly nuanced darks and subtle olive tonality.

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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Steichen, *A Life in Photography*, pl. 78

Joanna Steichen, *Steichen's Legacy Photographs 1895-1973*, pl. 303

Photographs

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A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL COLLECTION, PART 2

223

Edward Steichen

Steichen (The Steichen Book)

New York: Alfred Stieglitz, 1906. Illustrated with 27 of the original 29 prints produced for the volume including 19 photogravures, 5 halftone prints, 1 two-color halftone print, and 2 tricolor halftone prints. Folio.

The plates various sizes from 4 1/4 x 4 7/8 in. (10.8 x 12.4 cm) to 8 3/8 x 6 1/2 in. (21.3 x 16.5 cm).

Signed by Steichen and Alfred Stieglitz, numbered '6' in pencil on the colophon. Folio, gilt-lettered quarter vellum. Number 6 from a projected edition of 65.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



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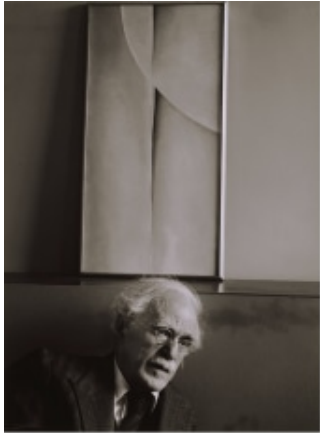
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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL COLLECTION, PART 2

224

Ansel Adams

Selected Portraits of Alfred Stieglitz at An American Place, New York City

1944

Three gelatin silver prints, printed later.
Varying sizes from 6 1/4 x 4 1/2 in. (15.9 x 11.4 cm) to 9 x 6 5/8 in. (22.9 x 16.8 cm) or the reverse

Two signed and inscribed 'For Peter Bunnell' in pencil on the mount and with Carmel credit stamp (BMFA stamp 11), titled in unidentified hands in ink, on the reverse of the mounts.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



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Provenance

Gift of the photographer, circa 1981
Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Haas and Senf, *Ansel Adams: In the Lane Collection* (for stamp)
Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 18
Stillman, *Ansel Adams: 400 Photographs*, pp. 76, 249
Adams, *The Portfolios of Ansel Adams*, Portfolio One, pl. 11

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

225

LOT OFFERED WITH NO RESERVE

Eugène Atget

Selected Images of Paris

1909 and 1913

Two albumen prints.

Each 8 5/8 x 7 in. (21.9 x 17.8 cm)

Each numbered and one titled in pencil on the verso.

Estimate

\$4,000 — 6,000 •

[Go to Lot](#)



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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL COLLECTION, PART 2

226

LOT OFFERED WITH NO RESERVE

Eugène Atget

20 Photographs by Eugène Atget, 1856-1927

New York: Berenice Abbott, 1956. Twenty gelatin silver prints, printed by Berenice Abbott.

Each approximately 8 1/2 x 6 3/4 in. (21.6 x 17.1 cm) or the reverse.

Each stamped sequentially on the reverse of the mount. Accompanied by printed title, introduction, plate list, and colophon. Enclosed within a green linen portfolio. Number 42 from an edition of 100.

Estimate

\$7,000 — 9,000 •

[Go to Lot](#)



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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

227

LOT OFFERED WITH NO RESERVE

William Bell & Lybrand Clayton

Father and Daughter by a Window

1854-1855

Daguerreotype.

Sixth-plate.

3 1/4 x 2 3/4 in. (8.3 x 7 cm)

Photographers' credit stamp on the mat; cased.

Estimate

\$2,000 — 3,000 •

[Go to Lot](#)



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Collection of Peter C. Bunnell, Princeton, New Jersey

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

228

LOT OFFERED WITH NO RESERVE

William Southgate Porter

Study of a Sculpted Bust of a Woman

circa 1848

Daguerreotype.

Half-plate.

Sight: 5 1/8 x 3 3/4 in. (13 x 9.5 cm)

In a modern mat; Museum of Modern Art exhibition
and loan labels on the reverse of the frame.

Estimate

\$1,500 — 2,500 •

[Go to Lot](#)



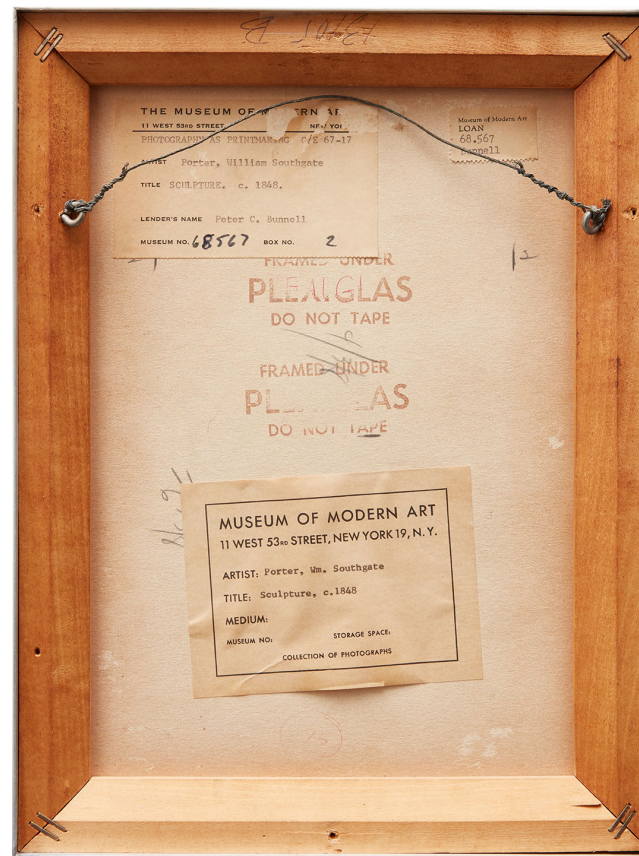
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This lot was shown in Bunnell's 1968 Museum of Modern Art exhibition *Photography as Printmaking*. The exhibition showcased over a century of photographic works exemplifying various approaches to printing and material exploration. Seeking to reconsider the historical differentiation between 'straight' imagery and the interpretative aspects of the object itself, the exhibition foregrounded the relevance of mixed media. The inclusion of this daguerreotype in the exhibition illustrates Bunnell's holistic approach to the medium.

"The approach to photography as printmaking seeks to make the medium visible, whereas the so-called 'straight' approach seeks to make it invisible. By pointing out which technique has been used by each artist, it is hoped that the exhibition will provide a sense of the immense variety of photographic media that is available to him. It is also intended to show how the artist has been moved by his own inner compulsion to select a technique, integrate its expressive potential with his initial vision, and extend it through his final presentation." —Peter C. Bunnell



The reverse of the daguerreotype with exhibition loan label for *Photography into Sculpture*, Museum of Modern Art, 1970.

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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Exhibited

Photography as Printmaking, The Museum of Modern Art, New York, March - May 1968

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

229

LOT OFFERED WITH NO RESERVE

Minor White

Two Barns and Shadow

1955

Gelatin silver print.

7 3/8 x 9 1/2 in. (18.7 x 24.1 cm)

Signed in pencil on the mount.

Estimate

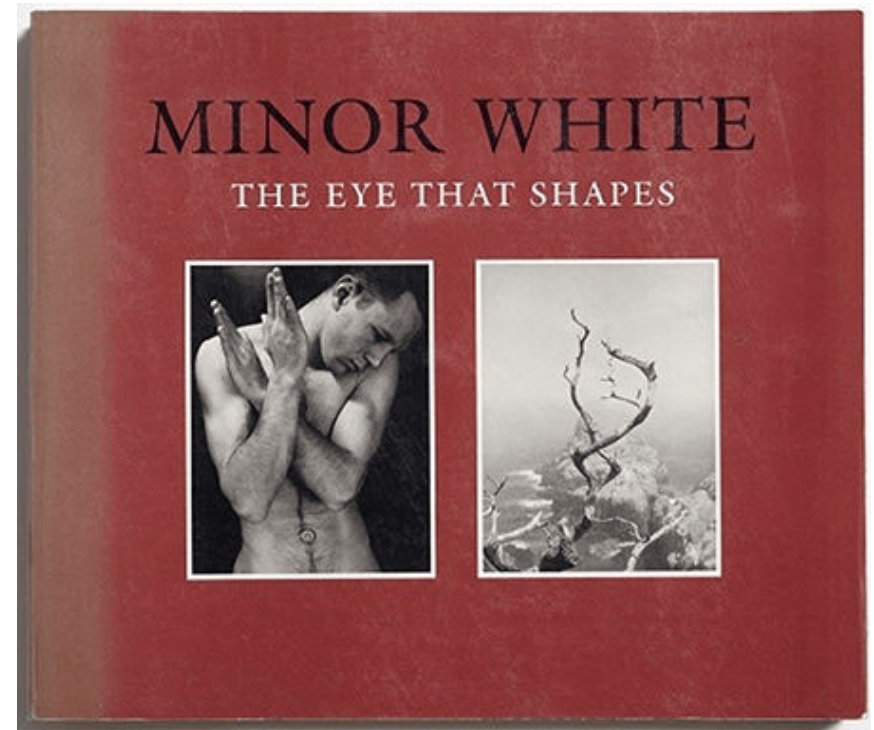
\$7,000 — 9,000 •

[Go to Lot](#)



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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)

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Minor White

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Provenance

Acquired from the artist

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

White, *Mirrors, Messages, Manifestations: Photographs and Writings, 1939-1968*, p. 105

Martineau, *Minor White: Manifestations of the Spirit*, pl. 89, p. 115

Bunnell, *Minor White: The Eye that Shapes*, pl. 144

Bunnell, *Inside the Photograph: Writings on Twentieth-Century Photography*, p. 111

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

230

LOT OFFERED WITH NO RESERVE

Edward Weston

Cypress -- Point Lobos, California

1940

Gelatin silver print.

7 1/2 x 9 5/8 in. (19.1 x 24.4 cm)

Signed and dated in pencil on the mount; titled in
pencil and negative number 'PL40-T-3' on the reverse
of the mount.

Estimate

\$8,000 — 12,000 •

[Go to Lot](#)



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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 1537/1940

Travis, *Edward Weston: The Last Years in Carmel*, p. 75

Maddow, *Edward Weston: Fifty Years*, pl. 249

Newhall, *Supreme Instants: The Photography of Edward Weston*, cat. 210, p. 187

Ludima Press, *Edward Weston: Life Work: Photographs from the Collection of Judith Hochberg and Michael P. Mattis*, pl. 108

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

231

LOT OFFERED WITH NO RESERVE

Edward Weston

Nude, Santa Monica

1936

Gelatin silver print, printed later by Cole Weston.

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

Signed, titled, dated, and annotated 'Negative by
Edward Weston,' in pencil by Cole Weston on the
reverse of the mount.

Estimate

\$6,000 — 8,000 •

[Go to Lot](#)



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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 968

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

Newhall, *Edward Weston, Photographer*, p. 60

Wilson, *Edward Weston Nudes*, pl. 82

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 118

Taschen, *20th Century Photography*, p. 731

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

232

LOT OFFERED WITH NO RESERVE

Harry Callahan

Eleanor

1948

Gelatin silver print, printed later.

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

Signed in pencil in the margin; signed in pencil on the
verso.

Estimate

\$4,000 — 6,000 •

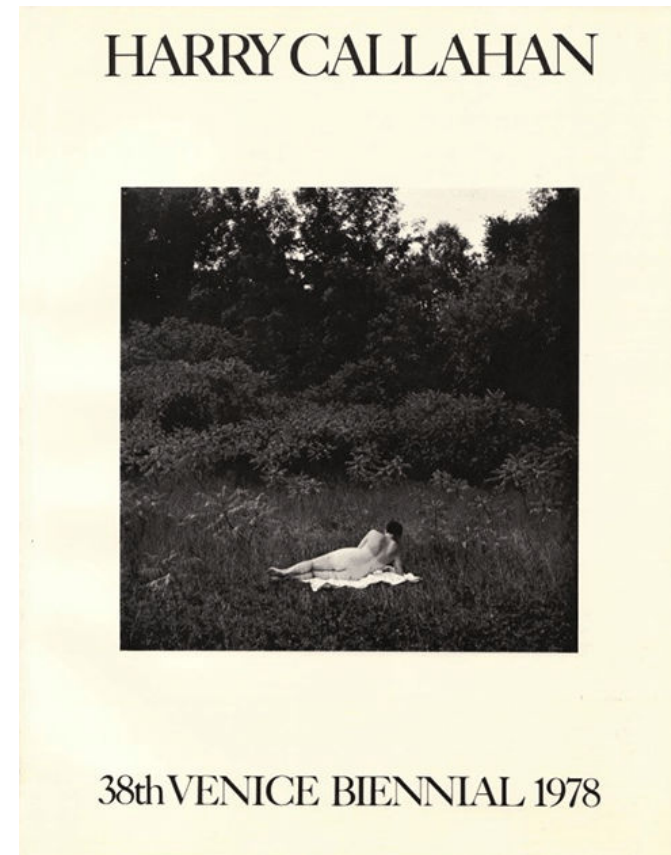
[Go to Lot](#)



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Bunnell curated the exhibition of Harry Callahan's work at the American Pavilion at the 1978 Venice Biennial. The exhibition was accompanied by a printed catalogue published that same year with text by Bunnell.

“Few men have given to photography greater riches than Callahan has, and fewer still, once their achievement has been recognized, have maintained such a humbleness of spirit. For nearly forty years, Callahan has demonstrated that the most common of subjects, approached with the most straightforward of techniques, can be made beautifully new.” —Peter C. Bunnell



Peter C. Bunnell, catalogue for Harry Callahan exhibition at the 1978 Venice Biennial

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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Cox, *Harry Callahan: Eleanor*, pl. 19

Szarkowski, *Callahan* (1976), p. 97

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

233

LOT OFFERED WITH NO RESERVE

Harry Callahan

Eleanor and Barbara, Chicago

1954

Gelatin silver print, printed later.

7 1/8 x 6 3/4 in. (18.1 x 17.1 cm)

Signed in pencil in the margin.

Estimate

\$4,000 — 6,000 •

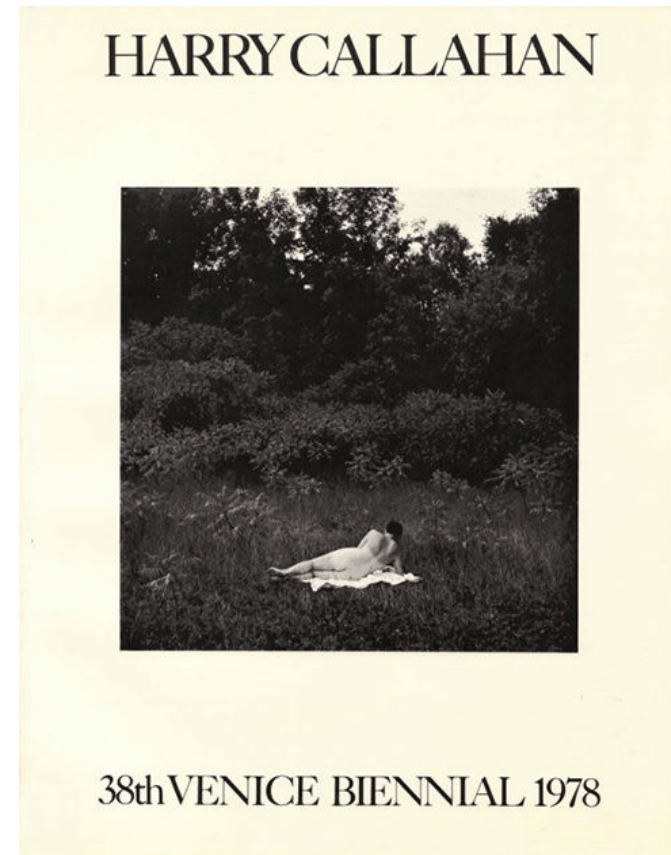
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“Few men have given to photography greater riches than Callahan has, and fewer still, once their achievement has been recognized, have maintained such a humbleness of spirit. For nearly forty years, Callahan has demonstrated that the most common of subjects, approached with the most straightforward of techniques, can be made beautifully new.” —Peter C. Bunnell



Peter C. Bunnell, catalogue for Harry Callahan exhibition at the 1978 Venice Biennial

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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Greenough, *Harry Callahan*, p. 89 (variant)

Cox, *Harry Callahan: Eleanor*, p. 122, pl. 78 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

234

LOT OFFERED WITH NO RESERVE

Brett Weston

Garapata Beach, California

1952

Gelatin silver print.

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

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

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



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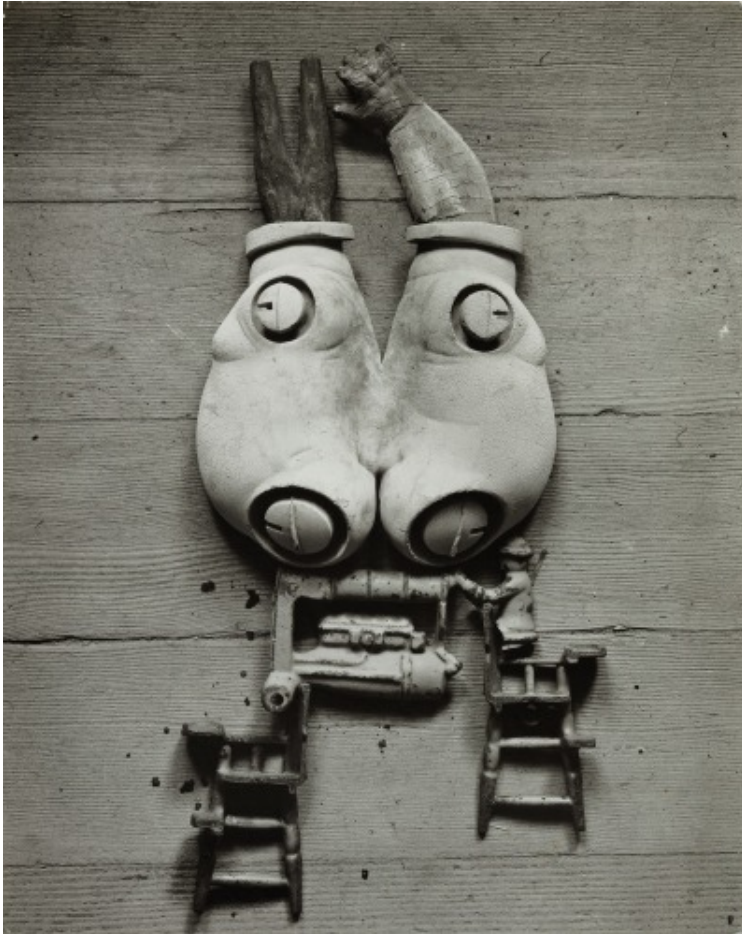
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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL COLLECTION, PART 2

235

LOT OFFERED WITH NO RESERVE

Frederick Sommer

Giant

1947

Gelatin silver print, printed no later than 1958.

9 3/8 x 7 1/2 in. (23.8 x 19.1 cm)

Signed and dated in pencil, typed Museum of Modern Art exhibition label, Publicity Department and reproduction limitation stamps, and variously annotated in unidentified hands in pencil and ink on the verso.

Estimate

\$5,000 — 7,000 •

[Go to Lot](#)



The partial Museum of Modern Art label on the reverse of this print indicates that it was used by the museum in conjunction with the 1958 group exhibition *Photographs from the Museum Collection* curated by Edward Steichen. This survey exhibition featured works from MoMA's collection that spanned the history of the medium, from a selection of daguerreotypes by Southworth & Hawes up to photographs made quite recently, all in the service of illustrating Steichen's contention that 'When practiced by the artist, photography becomes a medium capable of giving form to ideas and incisive expression to emotions.' Sommer was represented by four photographs in the exhibition, including a print of *Giant*.

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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Davis, et al., *The Art of Frederick Sommer: Photography, Drawing, Collage*, p. 34
Center for Creative Photography, *Sommer: Words/Images*, pl. 23

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL
COLLECTION, PART 2

236

LOT OFFERED WITH NO RESERVE

Frederick Sommer

Circumnavigation of the Blood

1950

Gelatin silver print, printed later.

4 x 5 1/2 in. (10.2 x 14 cm)

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

Estimate

\$6,000 — 8,000 •

[Go to Lot](#)



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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Center for Creative Photography, *Sommer: Words/Images*, pl. 35

Lyons and Cox, *Frederick Sommer: Photography, Drawing, Collage*, p. 71

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL COLLECTION, PART 2

237

LOT OFFERED WITH NO RESERVE

Robert Heinecken

Selected Images

1969-1972

Four prints, comprising 2 lithographs with applied media, and 2 lithographs on magazine pages.

Various sizes from 10 x 8 in. (25.4 x 20.3 cm) to 15 x 11 in. (38.1 x 27.9 cm)

Three signed and titled and two inscribed 'For Peter' in pencil in the margin or on the mount.

Estimate

\$6,000 — 8,000 •

[Go to Lot](#)



Robert Heinecken

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Provenance

Gifts of the artist, 1969-72

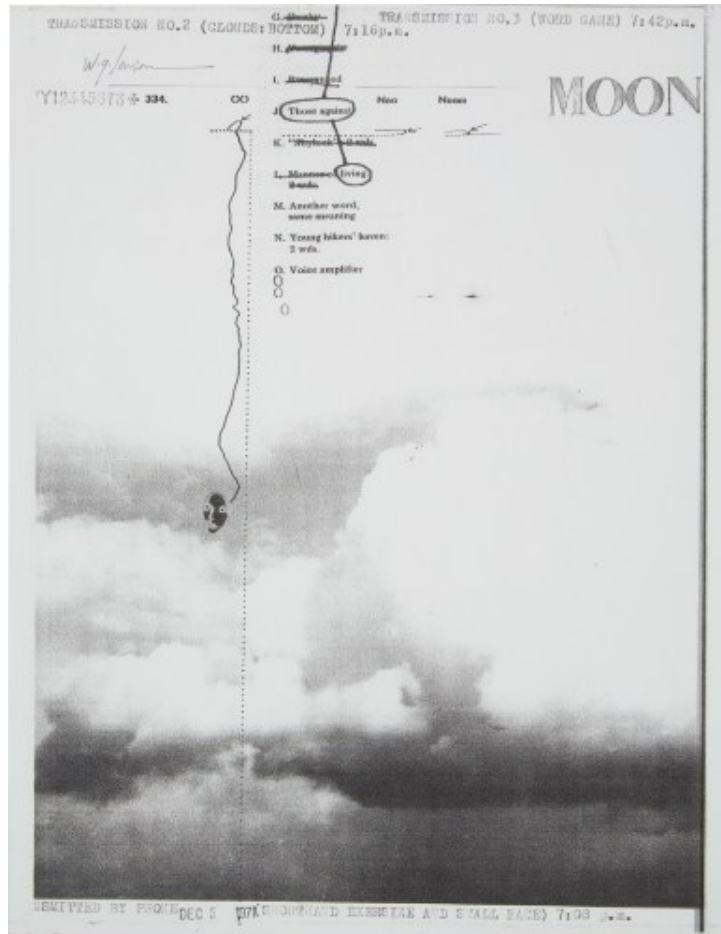
Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Durant, *Robert Heinecken: A Material History*, pl. 51

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL COLLECTION, PART 2

238

LOT OFFERED WITH NO RESERVE

William Larson

Shorthand Exercise and Small Face, 7:08 p.m.

1971

Unique electro-carbon print.
11 x 8 1/2 in. (27.9 x 21.6 cm)
Signed in pencil on the recto.

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



In the late 1960s photographer William Larson began experimenting with an entirely new way of creating images using the Graphic Sciences DEX 1 Teleprinter, a sophisticated precursor to the fax machine. Initially intended for use by industry, the media, and law enforcement, the DEX 1 Teleprinter first scanned and then transformed image and text into sound, transmitting these tones via telephone to be received and translated by another DEX 1, which then burned a facsimile of the original onto carbon-based paper with a stylus. After seeing a demonstration of this new technology, Larson was inspired to explore its creative potential. A graduate of Chicago's Institute of Design who had fully absorbed the curriculum of innovation set by its founder László Moholy-Nagy, Larson acquired two DEX 1 machines and began experimenting with the variables. Larson found that external sounds added to a transmission would be visually rendered in the finished print. Manipulating the speed of the drum scanner, and varying the intensity of the voltage powering the machine, created other visual effects. Each resulting image was unique, created by the dual transformation of image into sound and sound into image, and printed by a sparking stylus; Larson called them *Fireflies*. Made in an era when the conventional trend in photography was toward the perfection of a lens-based vision, Larson's *Fireflies* series was a notable early appropriation of electronic technology for artistic purposes.

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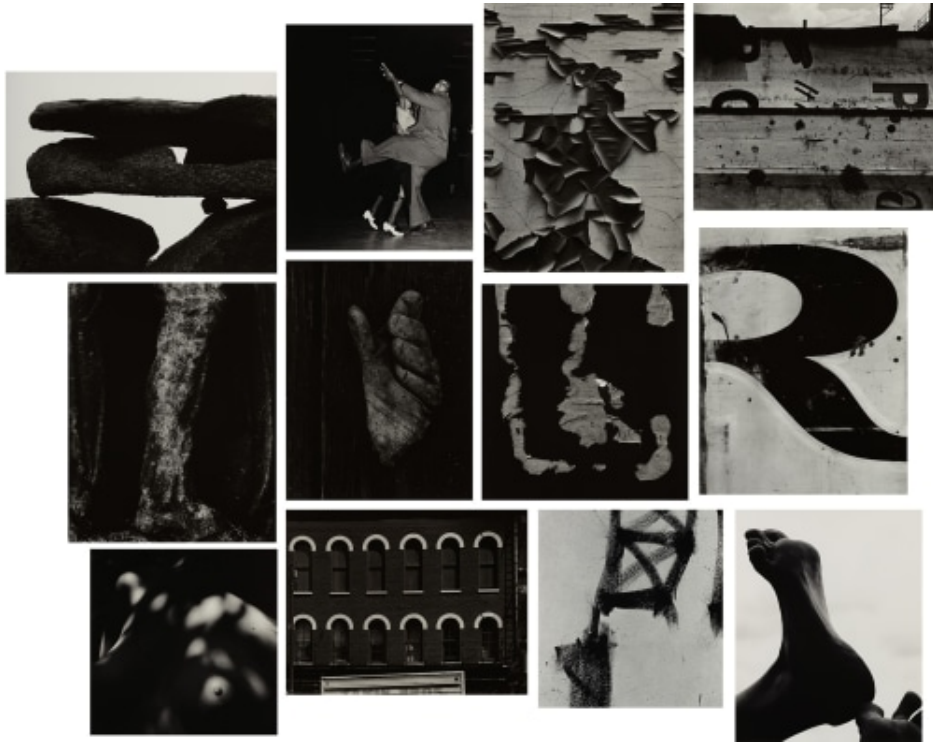
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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL COLLECTION, PART 2

239

LOT OFFERED WITH NO RESERVE

Aaron Siskind

75th Anniversary Portfolio

circa 1936-1976

New York: LIGHT Gallery, 1979. Twelve gelatin silver prints.

Varying sizes from 10 x 9 3/8 in. (25.4 x 23.8 cm) to 17 1/4 x 14 in. (43.8 x 35.6 cm) or the reverse

Each signed, titled, and dated in ink in the margin.

Accompanied by printed title, introduction by Peter C. Bunnell, plate list, and colophon, in triplicate, two signed in ink. Letterpress paper folios. Enclosed within a red linen portfolio case with ties. Artist's proof number 4 from an edition of 50 plus 7 artist's proofs.

Estimate

\$7,000 — 9,000 •

[Go to Lot](#)



“Siskind’s was a pictorial achievement that helped shape a distinctly late-modernist American photographic style; one that is characterized by a rigorous adherence to the essential qualities of the medium and by the making of a poetic image that is the subject re-presented as metaphor, in a specific abstract form, in order to express the inner self—the subconscious common to all men and women.” —Peter C. Bunnell

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Provenance

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Phaidon, *Aaron Siskind: Photo Phaidon 55 Series*, p. 25, 32-33, 50-51, 112-113
 powerHouse Books, *Aaron Siskind 100 / photographs by Aaron Siskind*, cover, n.p.
Each citation for various prints within the portfolio

Photographs

New York Auction / 4 April 2023 / 10am EDT



A REVERENCE FOR BEAUTY: THE PETER C. BUNNELL COLLECTION, PART 2

240

LOT OFFERED WITH NO RESERVE

Elliott Erwitt

A Portfolio of Ten Photographs

1946-1968

New York: Witkin-Berley, Ltd., 1974. Ten gelatin silver prints.

Each 8 7/8 x 13 3/8 in. (22.5 x 34 cm) or the reverse
Signed in ink on the mount; each with portfolio copyright credit label, inscribed with sequence number and 'A.P. 3 of 5' in ink, affixed to the reverse of the mount. Accompanied by printed title, colophon, introduction by Peter C. Bunnell, foreword inscribed 'For Peter B. - Elliot at 46 thanks you for the kind words, Erwitt 31 Oct 74,' and plate list. Acid-free paper interleaves. Enclosed within taupe cloth portfolio in slipcase. Artist proof 3 from an edition of 25 plus 5 artist's proofs.

Estimate

\$5,000 — 7,000 •

[Go to Lot](#)



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Provenance

Gift of the photographer

Collection of Peter C. Bunnell, Princeton, New Jersey

Literature

Erwitt, *Elliott Erwitt: Snaps*, pp. 54-55, 58-59, 232-33, 302-03, 327, 370-71, 438-39, and 499 (select images)

Bunnell, "A Portfolio of Ten Photographs by Elliott Erwitt," *Inside the Photographs: Writings on Twentieth-Century Photography*, p. 177 (Las Vegas, 1957)

Bunnell, "Elliott Erwitt," *Degrees of Guidance: Essays on Twentieth-Century American Photography*, p. 111 (Las Vegas, 1957)

Szarkowski, *Mirrors and Windows: American Photography since 1960*, pg. 89 (Fontainebleau Hotel, Miami Beach, 1962)

Photographs

New York Auction / 4 April 2023 / 10am EDT



241

Carleton Watkins

Islands in the Columbia, Upper Cascades

1867

Mammoth-plate albumen print.

15 3/4 x 20 5/8 in. (40 x 52.4 cm)

Calligraphic title in ink on the mount.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Carleton Watkins

Carleton Watkins ventured into Oregon in 1867, possibly under the auspices of the Oregon Steam Navigation Company who may have wished to have Watkins's images to show off the beauty of the country's Pacific coast. Whatever the reason for his trip, Watkins seems to have pursued his own agenda, driven by his own highly evolved sense of the landscape and man's affect upon it.

This print comes originally from an album of Carleton Watkins's views of Oregon owned by the University Club of New York City. The album was offered for sale at Swann Galleries on 10 May 1979 where it sold to Margaret W. Weston of The Weston Gallery, Carmel, for \$100,000 – a remarkable price in the early days of the auction market for photographs. The album's photographs were exhibited the following year in the galleries of The Friends of Photography in Carmel, and illustrated in the accompanying catalogue, *Carleton E. Watkins: Photographs of the Columbia River and Oregon*, published jointly by the Friends and The Weston Gallery, with an introduction by James Alinder and text by David Featherstone and Russ Anderson.

Provenance

The University Club, New York
Swann Galleries, New York, 10 May 1979
Weston Gallery, Carmel
Fraenkel Gallery, San Francisco
Private Collection, Montecito, California

Exhibited

Carleton E. Watkins: Photographs of the Columbia River and Oregon, The Friends of Photography, Carmel, California, 1980
Carleton Watkins: The Art of Perception, San Francisco Museum of Modern Art; Metropolitan Museum of Art, New York; National Gallery of Art, Washington, DC (1999 - 2000)

Literature

Alinder, ed., *Photographs of the Columbia River and Oregon*, pl. 31 (this print)
Naef and Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs*, p. 208, fig. 484
The Stanford Albums, p. 265, cat. 136

Photographs

New York Auction / 4 April 2023 / 10am EDT



242

Carleton Watkins

City of Portland, Willamette River, Oregon

1867

Mammoth-plate albumen print.

15 3/4 x 20 5/8 in. (40 x 52.4 cm)

Calligraphic title in ink on the mount.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Carleton Watkins

Carleton Watkins ventured into Oregon in 1867, possibly under the auspices of the Oregon Steam Navigation Company who may have wished to have Watkins's images to show off the beauty of the country's Pacific coast. Whatever the reason for his trip, Watkins seems to have pursued his own agenda, driven by his own highly evolved sense of the landscape and man's affect upon it. The present image of the young city of Portland was the first part of three-panel panorama. Notable in the foreground is a baseball diamond cut into the turf between two fields, an indication of the sport's popularity in the city which was home to the first formally organized baseball team in the Pacific Northwest, the Pioneer Baseball Club.

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 Fraenkel Gallery, San Francisco
 Private Collection, Montecito, California

Exhibited

Carleton E. Watkins: Photographs of the Columbia River and Oregon, The Friends of Photography, Carmel, California, 1980

Literature

Palmquist and Fraenkel, *Carleton E. Watkins*, pl. 89 (this print)
 Palmquist and Nickel, *The Art of Perception*, pl. 52, p. 122
 Alinder, ed., *Photographs of the Columbia River and Oregon*, pl. 2 (this print)
 Naef and Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs*, p. 188, fig. 434
The Stanford Albums, p. 258, cat. 107

Photographs

New York Auction / 4 April 2023 / 10am EDT



243

Carleton Watkins

Willamette Falls, Oregon City

1867

Mammoth-plate albumen print.

15 3/4 x 20 5/8 in. (40 x 52.4 cm)

Calligraphic title in ink on the mount.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Carleton Watkins

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Carleton Watkins: The Art of Perception, San Francisco Museum of Modern Art; Metropolitan Museum of Art, New York; National Gallery of Art, Washington, DC (1999 - 2000)

Literature

Palmquist and Fraenkel, *Carleton E. Watkins*, pl. 90 (this print)
Alinder, *Photographs of the Columbia River and Oregon*, pl. 8 (this print)
Naef and Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs*, p. 193, fig. 445
The Stanford Albums, p. 260, cat. 113

Photographs

New York Auction / 4 April 2023 / 10am EDT



244

William Christenberry

Fields House, Hale County, Alabama

1964

Chromogenic print, printed 1991.

3 1/8 x 4 1/8 in. (7.9 x 10.5 cm)

Signed, titled, and dated in ink on the verso.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



Provenance

Pace/MacGill Gallery, New York

Literature

D.A.P., *William Christenberry*, p. 74

Photographs

New York Auction / 4 April 2023 / 10am EDT



245

William Christenberry

Selected Images

1981-1989

Three chromogenic prints, mounted.

Two prints 27 1/2 x 35 in. (69.9 x 88.9 cm); one print 17 1/2 x 22 in. (44.5 x 55.9 cm)

Each signed, titled, and dated; two annotated with print dates in ink in the margin and/or verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Pace/MacGill Gallery, New York

Literature

D.A.P., *William Christenberry*, pp. 83, 247

Aperture, *William Christenberry: Southern Photographs*, pp. 134-135

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

246

William Eggleston

Untitled

1970

Pigment print, printed 2012.

31 1/2 x 47 3/4 in. (80 x 121.3 cm)

Overall 44 1/4 x 60 in. (112.4 x 152.4 cm)

Signed in ink and printed Eggleston Artistic Trust
copyright credit reproduction limitation on a label
affixed to the reverse of the flush-mount. Number 1
from an edition of 2.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



William Eggleston

The print offered here, along with the following lot, is one of the negatives that William Eggleston revisited in 2012 when he embarked on a project to produce select images from his archive as large-format pigment prints. The resulting print is a tour-de-force that highlights Eggleston's impeccable ability to make 'real photographs, bits lifted from the visceral world with such tact and cunning that they seem true, seen in color from corner to corner' (John Szarkowski, *William Eggleston's Guide*).

Provenance

Eggleston Artistic Trust

Christie's, New York, *Photographic Masterworks by William Eggleston Sold to Benefit the Eggleston Artistic Trust*, 12 March 2012, lot 11

Literature

Steidl, *William Eggleston: Chromes*, vol. 3, p. 9

Steidl, *William Eggleston: From Black and White to Color*, p. 45

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

247

William Eggleston

Untitled

1971-1974

Pigment print, printed 2012.

31 1/8 x 47 3/4 in. (79.1 x 121.3 cm)

Overall 44 1/4 x 59 3/4 in. (112.4 x 151.8 cm)

Signed in ink and printed Eggleston Artistic Trust
copyright credit reproduction limitation on a label
affixed to the reverse of the flush-mount. Number 1
from an edition of 2.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



William Eggleston

The print offered here, along with the following lot, is one of the negatives that William Eggleston revisited in 2012 when he embarked on a project to produce select images from his archive as large-format pigment prints. The resulting print is a tour-de-force that highlights Eggleston's impeccable ability to make 'real photographs, bits lifted from the visceral world with such tact and cunning that they seem true, seen in color from corner to corner' (John Szarkowski, *William Eggleston's Guide*).

Provenance

Gagosian Gallery, Beverly Hills

Exhibited

William Eggleston: Los Alamos, Gagosian Gallery, Beverly Hills, 27 September - 10 November 2012

Literature

Steidl, *William Eggleston: Los Alamos Revisited*, Vol. I, p. 183

Gagosian Gallery, *William Eggleston: Los Alamos*, p. 27 (exhibition catalogue)

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

248

William Eggleston

Untitled (gas station, Sumter, Georgia)

1976

Dye-transfer print, printed 2011.

24 x 20 in. (61 x 50.8 cm)

Signed in ink in the margin; Eggleston Artistic Trust and 'Election Eve' copyright credit reproduction limitation stamps on the verso. Number 5 from an edition of 10.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Acquired directly from the artist, 2011

Exhibited

William Eggleston: Election Eve, Gagosian Gallery, Paris, 9 November - 23 December 2011

Literature

Steidl, *William Eggleston: Election Eve*, pl. 20

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

249

Lewis Baltz

South wall, Mazda Motors, 2121 East Main Street, Irvine from The New Industrial Parks near Irvine, California

1974

Gelatin silver print.

6 x 9 in. (15.2 x 22.9 cm)

Signed, dated, numbered 5/21, and annotated 'IP40' in pencil on the verso; additionally signed, dated, and annotated in pencil on the reverse of the backing-board.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Literature

Baltz, *The new Industrial Parks near Irvine, California*, pl. 40

Photographs

New York Auction / 4 April 2023 / 10am EDT



250

Ray K. Metzker

Pictus Interruptus: Mykonos, Greece

1979

Gelatin silver print.

11 7/8 x 16 3/8 in. (30.2 x 41.6 cm)

Signed and annotated in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



250

Ray K. Metzker

Provenance

The Photography Gallery, Philadelphia, circa 1985

Literature

Aperture, *Unknown Territory: Photographs by Ray K. Metzker*, p. 105

Davis, *The Photographs of Ray K. Metzker*, p. 165, pl. 80

Photographs

New York Auction / 4 April 2023 / 10am EDT

PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

251

LOT OFFERED WITH NO RESERVE

Nicholas Nixon

*View of the Federal Reserve Bank Building, Boston;
View of terminal area, Logan Airport, Boston*

1975-1976

Two gelatin silver prints.

Each approximately 8 x 10 in. (20.3 x 25.4 cm)

Each signed, titled, and dated in pencil on the verso.

Estimate

\$2,000 — 3,000 •



[Go to Lot](#)



Photographs

New York Auction / 4 April 2023 / 10am EDT



252

Lois Conner

Selected Images

1984-1993

Five platinum prints.

Each 6 7/8 x 16 5/8 in. (17.5 x 42.2 cm)

Each signed, titled, dated, and two inscribed in pencil in the margin.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



252

Lois Conner

Provenance

Laurence Miller Gallery, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



253

Bruce Weber

Georgia O'Keeffe, Ghost Ranch, New Mexico

1980

Gelatin silver print.

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

Signed, titled, dated, and numbered 3/15 in pencil on the verso.

Estimate

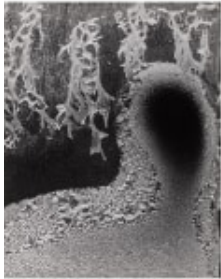
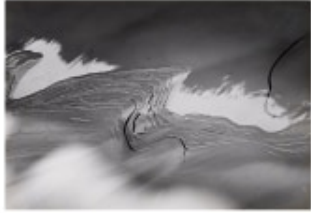
\$2,000 — 3,000

[Go to Lot](#)



Photographs

New York Auction / 4 April 2023 / 10am EDT



254

Minor White

Selected Nature Studies

1958-1962

Seven gelatin silver prints, mounted.

Varying sizes from 7 7/8 x 5 1/8 in. (20 x 13 cm) to 12 1/4 x 8 3/4 in. (31.1 x 22.2 cm) or the reverse

Five either signed or initialed, most dated in pencil on the mounts, and one inscribed 'To Herb, for his disconsolat (sic) moments' in pencil on the verso.

Estimate

\$12,000 — 18,000

[Go to Lot](#)





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

This photograph is part of a remarkable trove of prints given by Minor White to Herbert Hamilton in the 1950s and early 1960s. Hamilton was part of the tight-knit circle of students around White at the Rochester Institute of Technology 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 was 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.

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.

Hamilton and White maintained their friendship and their correspondence well into the 1960s. Over the years, White periodically sent his protégé photographs, including the one offered here.

Provenance

Gift of the photographer to Herbert Hamilton
By descent to the present owner

Literature

White, *Mirrors, Messages, Manifestations: Photographs and Writings, 1939-1968*, pp. 113, 119
Bunnell, *Minor White: The Eye That Shapes*, pls. 49 and 133
Hershberger, *The Time Between: The Sequences of Minor White*, p. 196, pl. 10.3

Photographs

New York Auction / 4 April 2023 / 10am EDT



255

Minor White

Selected Images of Point Lobos

1963

Two gelatin silver prints.

9 x 7 in. (22.9 x 17.8 cm)

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

One signed, titled, and dated on the mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)





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

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Provenance

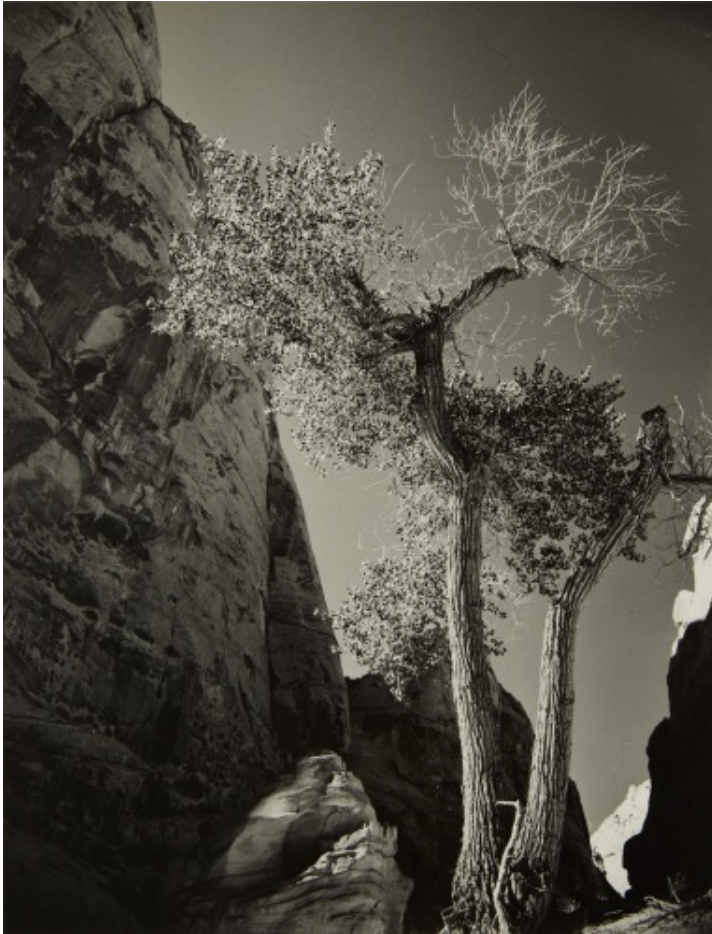
Gift of the photographer to Herbert Hamilton
By descent to the present owner

Literature

White, *Mirrors, Messages, Manifestations: Photographs and Writings, 1939-1968*, p. 79

Photographs

New York Auction / 4 April 2023 / 10am EDT



256

Minor White

Tree and Canyon

1966

Gelatin silver print.

8 3/4 x 6 5/8 in. (22.2 x 16.8 cm)

Signed and dated in pencil on the mount.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





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

This photograph is part of a remarkable trove of prints given by Minor White to Herbert Hamilton in the 1950s and early 1960s. Hamilton was part of the tight-knit circle of students around White at the Rochester Institute of Technology 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 was 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.

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Provenance

Gift of the photographer to Herbert Hamilton
By descent to the present owner

Photographs

New York Auction / 4 April 2023 / 10am EDT



257

Minor White

Found Sculpture (San Rafael Desert, Utah)

1963

Gelatin silver print.

8 3/4 x 7 in. (22.2 x 17.8 cm)

Signed and dated in pencil on the mount.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





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

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Provenance

Gift of the photographer to Herbert Hamilton
By descent to the present owner

Literature

White, *Mirrors, Messages, Manifestations: Photographs and Writings, 1939-1968*, p. 167

Photographs

New York Auction / 4 April 2023 / 10am EDT



258

Ansel Adams

Mt. Williamson, Sierra Nevada, California

1944

Gelatin silver print, printed 1959 - early 1960s.

10 1/2 x 13 in. (26.7 x 33 cm)

Signed in ink on the mount; 'Photograph by Ansel Adams, Route 1, Box 181 Carmel, California 93921' (BMFA stamp 7) and printing information stamps, titled in an unidentified hand in ink, on the reverse of the mount.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Literature

Haas and Senf, *Ansel Adams: In the Lane Collection* (for stamp)

linder and Szarkowski, *Ansel Adams: Classic Images*, pl. 40 (variant)

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

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

Photographs

New York Auction / 4 April 2023 / 10am EDT



259

Ansel Adams

Leaves, Mills College

1931

Mural-sized gelatin silver print, printed late 1950s or early 1960s, flush-mounted.

38 1/2 x 47 1/2 in. (97.8 x 120.7 cm)

Overall 40 x 49 in. (101.6 x 124.5 cm)

Estimate

\$30,000 — 50,000

[Go to Lot](#)



No other photographer of his generation experimented as adventurously or successfully as Adams with larger print sizes. The technical challenges of producing a compelling print in this size were considerable, and few photographers in the first half of the 20th-century had thought of making images beyond the standard formats. Adams' success with larger print sizes was trailblazing in his own time and was prescient of the current trend in photography in which larger prints by contemporary artists predominate.

Adams' murals have their origin in the desire for public art in the 1930s. The first notable display of photographs in this format was The Museum of Modern Art's *Murals by American Painters and Photographers* exhibition in 1932. In his introduction to that show's catalogue, Julian Levy identified the difficulties of creating a photograph in grand format: 'A good photo-mural is not merely the mechanical enlargement of a small photograph. The enlarged mural is a new and independent production, and the photographer who does not visualize in advance the final scale of his picture will usually be surprised and dismayed by the results.' Adams met these challenges head-on with a characteristic combination of enthusiasm and technical virtuosity.

Adams created his first murals in 1935 when he received a commission to produce wall-sized prints of Yosemite National Park for the Yosemite Park & Curry Company. He continued to refine his technique through the following decades as other commissions and opportunities arose. In 1941 he was hired by the United States Department of the Interior to produce a series of murals for the Department's Washington, D.C., offices, although World War II prevented the completion of the project. Making large prints was time-consuming and costly, and most of his mural work was produced for corporations such as The American Trust Company (later Wells Fargo) and Polaroid.

In 1940 Adams published an article entitled 'Photo-Murals' in *U.S. Camera* magazine, establishing himself as an authority on the subject. With characteristic humor, he dubbed mural-sized prints 'enlargements with a vengeance,' and further stated, 'Apart from optical and technical considerations, the size of the photograph has an expressive relationship with the subject.' Adams was particularly attuned to the effect a print's scale would have on a viewer, no matter the format he worked in. *Leaves, Mills College*, makes a stunning transition into the mural format, revealing a universe of detail and depth not present in smaller prints of the image.

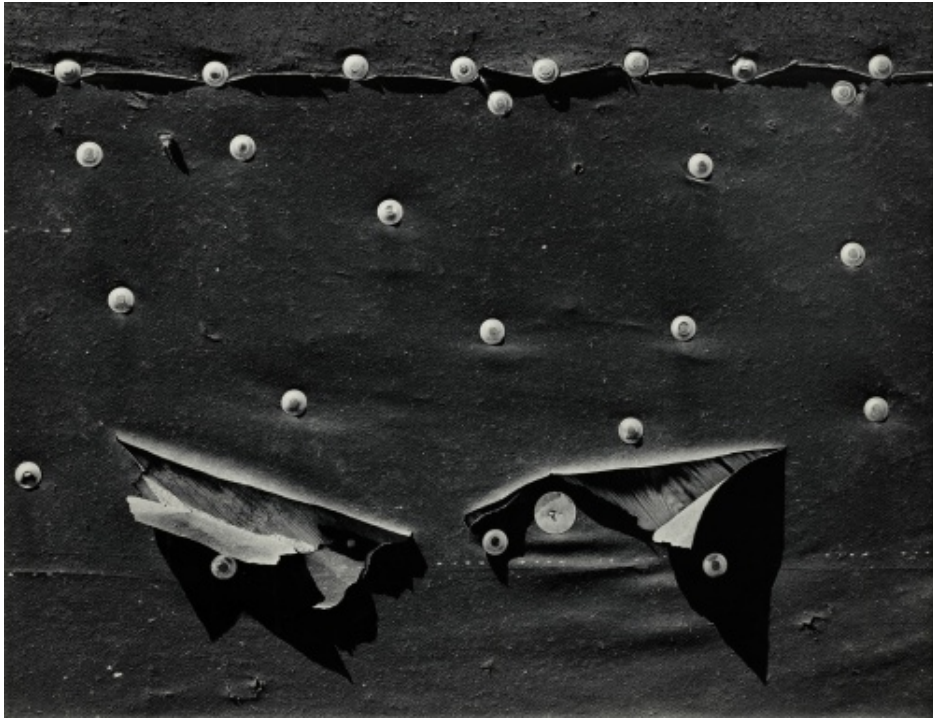
Literature

Szarkowski, *Ansel Adams at 100*, pl. 46

Stillman, *Ansel Adams: 400 Photographs*, pp. 64, 416

Photographs

New York Auction / 4 April 2023 / 10am EDT



260

Ansel Adams

Tar Paper with Nails, Near Mora, New Mexico

circa 1958

Mural-sized gelatin silver print, printed no later than 1962.

31 1/2 x 40 in. (80 x 101.6 cm)

Overall 33 x 41 1/2 in. (83.8 x 105.4 cm)

Signed, titled in ink and '121 Fourth Avenue, San Francisco 21, California' credit stamp on the reverse of the flush-mount.

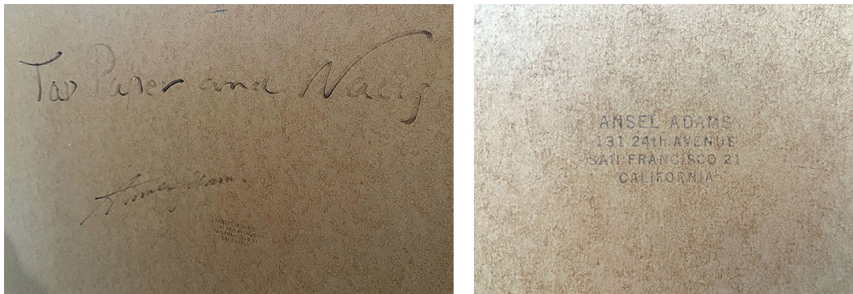
Estimate

\$12,000 — 18,000

[Go to Lot](#)



The impressive mural-sized photograph offered here is distinguished by the presence of Ansel Adams' signature, title, and San Francisco studio stamp on the verso, the latter of which identifies it as a print made before his 1962 move from the city to Carmel. Adams typically did not sign his murals; the flush-mounted presentation left no border for him to sign on the mount, and he was unwilling to write directly on the surface of a print. This mural is one of the few extant that bears the signature of its maker.



Adams's signature, title, and stamp on the verso of this print.

No other photographer of his generation experimented as adventurously or successfully as Adams with larger print sizes. The technical challenges of producing a compelling print in this size were considerable, and few photographers in the first half of the 20th-century had thought of making images beyond the standard formats. Adams' success with larger print sizes was trailblazing in his own time and was prescient of the current trend in photography in which larger prints by contemporary artists predominate.

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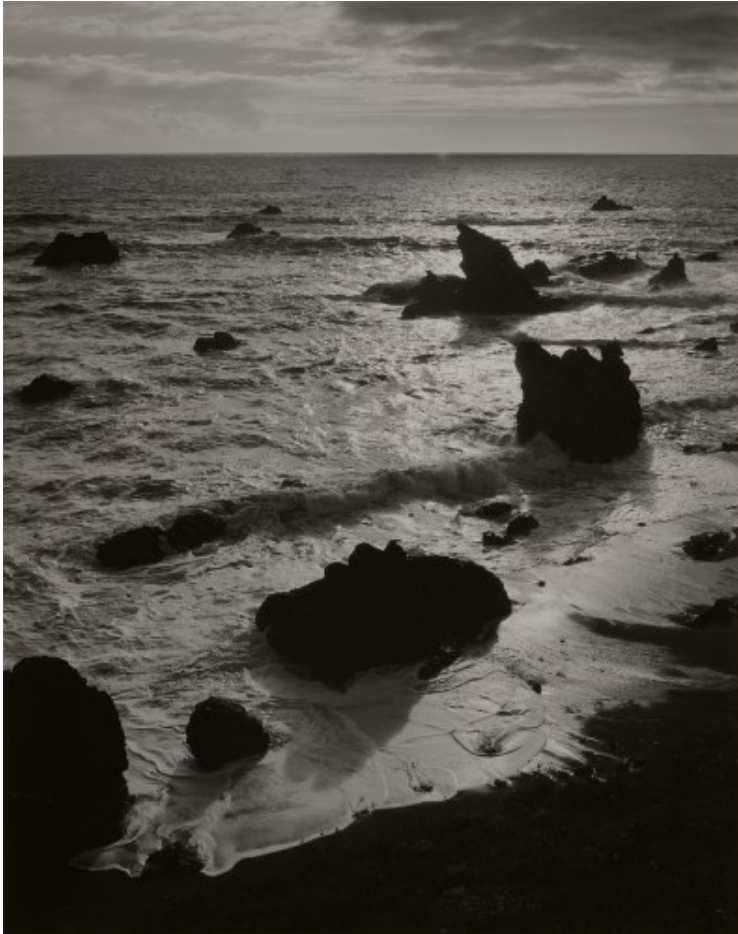
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project. Making large prints was time-consuming and costly, and most of his mural work was produced for corporations such as The American Trust Company (later Wells Fargo) and Polaroid.

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Photographs

New York Auction / 4 April 2023 / 10am EDT



261

Ansel Adams

Shore near Timber Cove

1950s

Gelatin silver print, printed early 1960s.

19 3/4 x 15 3/4 in. (50.2 x 40 cm)

Signed in ink on the mount; Carmel credit stamp (BMFA stamp 5) with title and negative number in an unidentified hand in ink on the reverse of the mount.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



261

Ansel Adams

Literature

Haas and Senf, *Ansel Adams: In the Lane Collection* (for stamp)

Photographs

New York Auction / 4 April 2023 / 10am EDT



262

Ansel Adams

Jeffrey Pine on Sentinel Dome

1940

Gelatin silver print.

6 3/4 x 9 1/4 in. (17.1 x 23.5 cm)

Signed in pencil on the mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



262

Ansel Adams

Provenance

Private Collection, Los Angeles

Photographs

New York Auction / 4 April 2023 / 10am EDT



263

Ansel Adams

Sierra Nevada, Winter Evening, from the Owens Valley, California

1962

Gelatin silver print from *Portfolio Four*, printed 1963.

11 1/2 x 9 in. (29.2 x 22.9 cm)

Signed in ink on the mount; printed 'Portfolio Four' label and numbered '250' in an unidentified hand in red ink on the reverse of the mount. Number 250 from an edition of 260.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Szarkowski, *The Portfolios of Ansel Adams, Portfolio Four*, pl. 15

Photographs

New York Auction / 4 April 2023 / 10am EDT



264

Ansel Adams

Eucalyptus Tree, Fence, Fort Ross

1950s

Gelatin silver print, probably printed 1960s.

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

Signed in ink on the mount; titled, annotated in ink and 'Photograph by Ansel Adams Route 1, Box 181 Carmel, California' (BMFA stamp 7) on the reverse of the mount.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



264

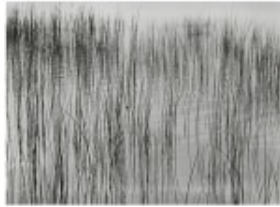
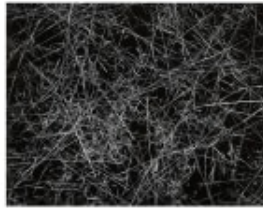
Ansel Adams

Literature

Haas and Senf, *Ansel Adams: In the Lane Collection* (for stamp)

Photographs

New York Auction / 4 April 2023 / 10am EDT



265

Harry Callahan

Suite of 10 Photographs from The Photographer and the American Landscape

1941-62

10 gelatin silver prints, printed no later than 1963.

Various sizes from 6 1/2 x 6 1/2 in. (16.5 x 16.5 cm) to 7 5/8 x 9 5/8 in. (19.4 x 24.4 cm)

Each signed in pencil on the mount; a Museum of Modern Art loan label and notations in unidentified hands in pencil on the verso.

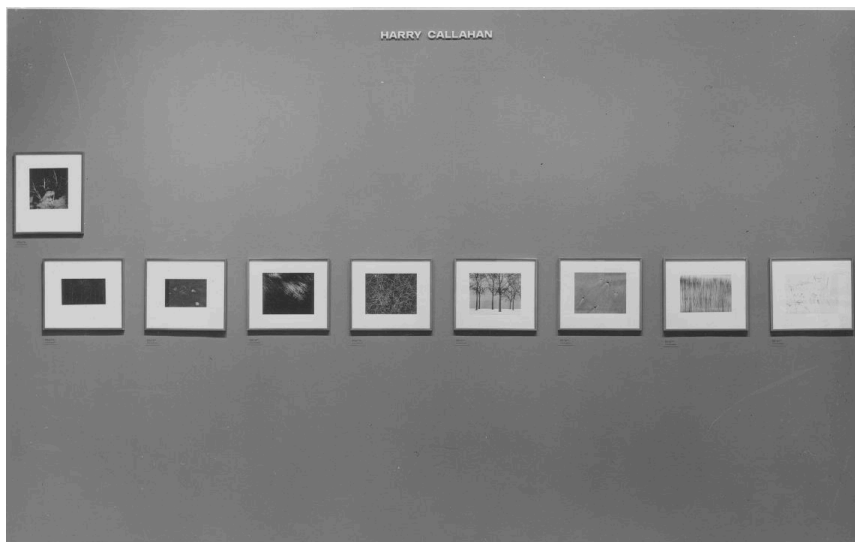
Estimate

\$150,000 — 250,000

[Go to Lot](#)



The ten Harry Callahan photographs offered here are the actual prints shown in the eminent curator John Szarkowski's first exhibition at The Museum of Modern Art, *The Photographer and the American Landscape*, on view from September to December 1963. The photographs were loaned to the exhibition by Callahan himself, and each print bears a Museum loan label with typed loan number. Since being returned to Callahan after the close of the exhibition, the photographs have had only two subsequent owners. Art dealer and collector George H. Dalsheimer purchased them from Callahan directly. Proprietor of Baltimore's G. H. Dalsheimer Gallery, Dalsheimer was also an early and influential photography collector, and his photographs collection was acquired by the Baltimore Museum of Art in 1988. The current owner acquired them in 1983. In terms of exhibition history, provenance, and the fact that the group has remained intact since its creation, the present suite of Harry Callahan photographs is an early tour-de-force presentation of the photographer's best landscape work.

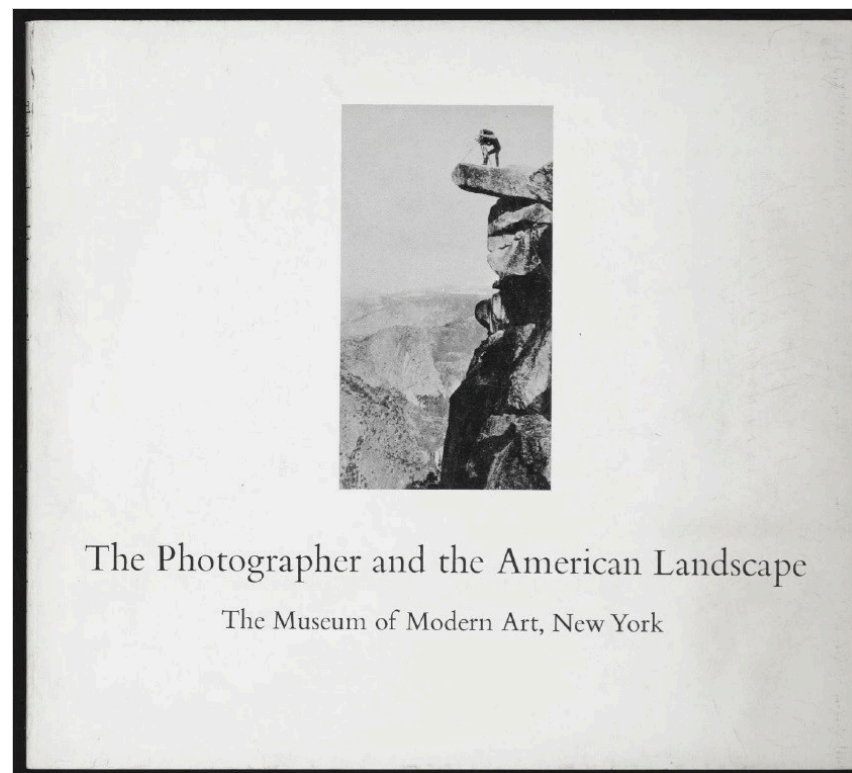


Installation of nine of the present photographs in The Museum of Modern Art Exhibition, *The Photographer and the American Landscape*, 1963

John Szarkowski had been appointed head of MoMA's photography department the year before he mounted *The Photographer and the American Landscape*, his first major show for the museum. The photographers ranged from the greats of the 19th century - Carleton Watkins, Timothy O'Sullivan, William Henry Jackson, and others - to 20th-century masters - including not only Callahan but also Ansel Adams, Edward and Brett Weston, Paul Caponigro, William Garnett, Art Sinsabaugh, and others. As Szarkowski wrote in his preliminary notes for the show, 'Landscape has

been a major photographic genre in this country for almost a century. The purpose of this exhibition will be to trace the tradition of this picture-making problem . . . The concern . . . will be neither natural history nor scenery, but the evolution of a pictorial tradition . . . The exhibition will show the most influential and original workers in the genre.'

A slim soft-cover catalogue was published at the time of the show, with short biographies but relatively few plates. While photographers like Edward Weston and Ansel Adams rated multiple illustrations in the catalogue, Callahan had only one, and his biography is among the briefest. Compared to that of Weston and Adams, Callahan's fame was in a relatively early stage, but the catalogue states that 'two additional books on [Callahan's] work are in preparation.' One of these was undoubtedly the famous El Mochuelo edition of Callahan's photographs, published by the El Mochuelo Gallery in Santa Barbara the following year, and still, in the opinion of many, the most beautiful Callahan volume ever produced. The other was likely the monograph Szarkowski and MoMA would publish in 1967.

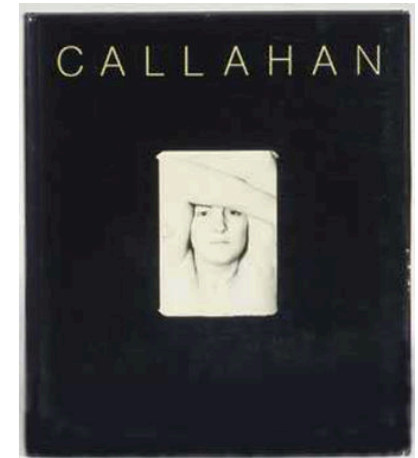
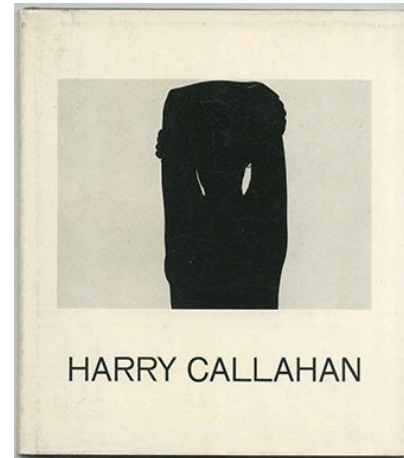


Catalogue for *The Photographer and the American Landscape* exhibition, 1963

In his outline for the exhibition, Szarkowski wrote, 'The work of each photographer will be exhibited as a unit, and the installation of the exhibition should emphasize the integrity and specific character of the individual photographer's work.' Indeed, the ten Callahan photographs, as they were arranged on the Museum's walls, formed a cohesive exhibition within the larger show. Hung by Szarkowski from dark to light, the photographs' sequence could be interpreted as a demonstration of the ten-zone grey scale. More important, however, was the progression of the images, left to right, from recognizable plant forms to ones nearing abstraction, with the famous *Trees in Snow, Chicago*, at the mid-point—a new contextualization of this important photograph. Works by Callahan had been included in earlier MoMA exhibitions organized by curator Edward Steichen, but these landscape photographs as curated by Szarkowski presented something different.

The majority of Callahan photographs sold in the art market today are prints made later in his career which have a decidedly different look from those printed earlier. Compared to the later prints that populate the Callahan market, the prints offered here, with their assured cut-off printing date of 1963 and solid exhibition history and provenance, are a true rarity. Chosen by John Szarkowski from diverse years in Callahan's career—from the 1940s to the 1960s—and then arranged on the museum walls in a creative sequence, the works comprised an expressive interpretation of Callahan's vision. As of this writing, it is believed that no other comparable group of intact Callahan works, with as prestigious an exhibition history and notably short train of ownership, has been available in the marketplace in recent decades.

Szarkowski and Callahan would continue to collaborate in subsequent decades on a number of exhibitions and publications. In 1967 Szarkowski and The Museum of Modern Art published a monograph on the photographer's work. In 1976, Szarkowski curated the largest retrospective to-date of the photographer's work at MoMA, accompanied by a catalogue co-published with Aperture. Both books and the 1976 exhibition included images Szarkowski had originally selected for his *American Landscape* exhibition.



[Left] John Szarkowski, *Harry Callahan* (MoMA, 1967) [Right] John Szarkowski, *Callahan* (MoMA and Aperture, 1976)

Callahan's titles for his photographs are often unspecific, sometimes only referencing the location in which a photograph was made (e.g., *Chicago, Detroit, or Wisconsin*). In his exhibition checklist, Szarkowski added a descriptive note to each title, such as *Detroit (grasses in water)*. The photographs, with Szarkowski's descriptive titles added, are as follows:

Maine (Heavy grasses), 1962

Lake Michigan (Grasses in sand), 1949

New Hampshire (Trees), 1961

Wisconsin (Rocks and grasses), 1958

Michigan (Turbulent grasses), 1959

Rhode Island (Grasses), circa 1962

Chicago (Trees in snow), circa 1950

Detroit (Grasses in water), 1941

Chicago (Stones in sand), 1946

Detroit (Grasses in snow - calligraphy), 1943

Provenance

Collection of the photographer

Collection of George H. Dalsheimer, Baltimore

Andrea Stillman, New York, as agent

Collection of Thayer Tutt, New York and Colorado, 1983

Exhibited

The Photographer and the American Landscape, The Museum of Modern Art, 14 September - 1 December 1963

Literature

El Mochuelo Gallery, *Harry Callahan: Photographs*, pp. 86, 88, 93, 101, 108, 110, 113, 115, and 122

Szarkowski, *Harry Callahan* (1967), pp. 58, 64, 65, and 70

Szarkowski, *Callahan* (1976), pp. 33, 34, 63, 112

Photographs

New York Auction / 4 April 2023 / 10am EDT



266

Brett Weston

Holland Canal

1971

Gelatin silver print, printed later.

9 5/8 x 7 1/2 in. (24.4 x 19.1 cm)

Signed and dated in pencil on the mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Private Collection, Chicago

Literature

Photography West Graphics, *Brett Weston: Master Photographer*, cover, 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 / 4 April 2023 / 10am EDT



267

Edward Weston

New Orleans, Cemetery

1941

Gelatin silver print.

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, initialed, negative number 'L41-NOC-7,' in pencil and a Bureau de Paris Batignolles stamp on the reverse of the mount.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Edward Weston

As evidenced by the Bureau de Paris Batignolles stamp on the reverse of its mount, this photograph was likely shown in the important solo exhibitions of Edward Weston's work, *Une Exposition D'Oeuvres du Photographe Edward Weston*, that opened in Paris in January 1950, first at the Maison Kodak and then at the American Embassy.

Provenance

Stephen Wirtz Gallery, San Francisco, 1979

Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 1598

Photographs

New York Auction / 4 April 2023 / 10am EDT



268

André Kertész

The Circus, Budapest

1920

Gelatin silver print, printed later.

13 1/2 x 10 3/4 in. (34.3 x 27.3 cm)

Signed, dated, and annotated 'Budapest' in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

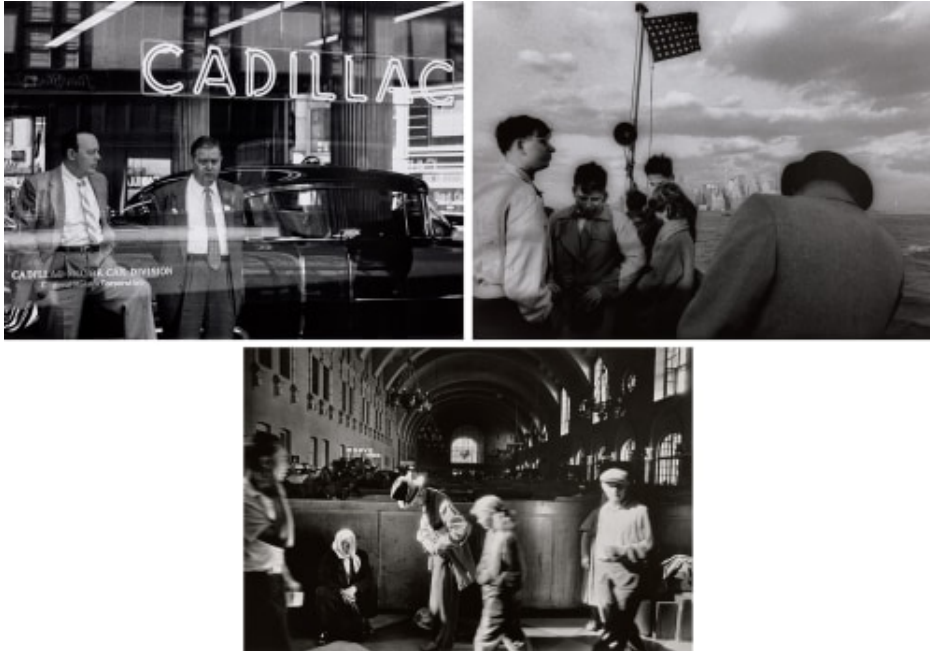
Dunn, *André Kertész: Sixty Years of Photography*, cover, p. 33

Borhan, et al., *André Kertész: His Life and Work*, p. 81

Harry N. Abrams, Inc., *André Kertész: A Lifetime of Perception*, p. 19

Photographs

New York Auction / 4 April 2023 / 10am EDT



269

William Klein

Selected Images

1955-1959

Three gelatin silver prints, printed later.

Each 13 x 17 7/8 in. (33 x 45.4 cm)

Each signed, titled, and dated in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Howard Greenberg Gallery, New York, 1995

Literature

Klein, *New York 1954-55*, pp. 110-111 (Cadillac, New York), pp. 216-217 (*Staten Island Ferry, New York*)

Photographs

New York Auction / 4 April 2023 / 10am EDT



270

Elliott Erwitt

Colorado

1954

Gelatin silver print.

4 7/8 x 6 1/2 in. (12.4 x 16.5 cm)

Signed in pencil in the margin; signed, titled, dated, and annotated 'vintage' in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Erwitt, *Elliott Erwitt: Snaps*, pp. 180-181 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



271

Andreas Feininger

Downtown Manhattan

1962

Gelatin silver print.

13 x 11 in. (33 x 27.9 cm)

Signed and dated in pencil, additionally titled, copyright credit notation 'by TIME Inc.' in an unidentified hand in ink, and 'Andreas Feininger, 365 West 20th Street New York 11, N.Y.' on the verso.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Photographs

New York Auction / 4 April 2023 / 10am EDT



272

Robert Doisneau

La Baguette Parisienne

1953

Gelatin silver print.

9 1/4 x 7 1/8 in. (23.5 x 18.1 cm)

'Photo Robert Doisneau' copyright credit stamp on the verso.

Estimate

\$2,000 — 3,000

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Provenance

Curatorial Consultants, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



273

Josef Koudelka

France

1987

Gelatin silver print.

9 1/8 x 14 1/8 in. (23.2 x 35.9 cm)

Signed in ink in the margin.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



“For me, the most beautiful thing is to wake up, to go out, and to look. At everything. Without anyone telling me ‘You should look at this or that.’ I look at everything and I try to find what interests me, because when I set out, I don’t yet know what will interest me.” —Josef Koudelka

LiteratureAperture, *Josef Koudelka: Exiles*, coverAperture, *Koudelka*, p. 80

Photographs

New York Auction / 4 April 2023 / 10am EDT



274

Josef Koudelka

Guadix, Grenada, Andalucía, Spain

1971

Gelatin silver print, printed no later than 1980.

9 3/8 x 14 1/4 in. (23.8 x 36.2 cm)

Signed in ink in the margin.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Helen Wright, New York, 1980

Literature

Aperture, *Josef Koudelka: Exiles*, pl. 41

Harry N. Abrams, Inc., *The Museum of Modern Art: The History and the Collection*, p. 511 and pl. 858

Thames and Hudson, *Josef Koudelka*, p. 56 there dated 1973

Photographs

New York Auction / 4 April 2023 / 10am EDT



275

Josef Koudelka

Velka Lomnica (Gypsy Couple)

1966

Gelatin silver print.

9 1/4 x 14 1/4 in. (23.5 x 36.2 cm)

Signed in ink in the margin.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



275

Josef Koudelka

Provenance

Butterfields, San Francisco, 1980s

Literature

Aperture, *Koudelka*, pl. 43

Photographs

New York Auction / 4 April 2023 / 10am EDT



276

Josef Koudelka

Dunkerque - Digue

1986

Gelatin silver print.

13 5/8 x 42 in. (34.6 x 106.7 cm)

Signed in ink in the margin.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



276

Josef Koudelka

Provenance

Robert Koch Gallery, San Francisco, 1990s

Photographs

New York Auction / 4 April 2023 / 10am EDT



277

Irving Penn

Cuzco Children

1948

Gelatin silver print, printed 1960s.

23 1/8 x 24 6/8 in. (58.7 x 62.9 cm)

Signed, dated, and annotated 'photographed Cuzco' in ink on the mount; typed copyright credit reproduction limitation label affixed to the reverse of the mount.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Irving Penn

This impressive, oversized print of *Cuzco Children*, which predates the edition for the image, was given by Irving Penn to Nancy Ann Reals Perl Benderoth (1933-2018) who worked as a stylist for the photographer. Benderoth, a painter and designer, attended Cooper Union and the Art Student League and led a multifaceted creative career spanning the photographic, advertising, theatre, and film industries. During the 1950s, Benderoth married the playwright and producer Arnold Perl after the pair met while working on a stage production of Perl's *Sholem Aleicheim*. The Perls spent their time between East Hampton and Manhattan. At the time of Mr. Perl's death in 1971, he had been collaborating with James Baldwin on the documentary, *Malcolm X*. She took over the project as a producer, working with editor Mick Benderoth, and in 1972 the film was nominated for an Academy Award. Years later, in 1990, Ms. Perl and Mr. Benderoth wed after forming a production company.

Provenance

Gift of the photographer to Nancy Ann Reals Perl Benderoth, 1960s

By descent to the present owner

Literature

Art Institute of Chicago, *Irving Penn: A Career in Photography*, pl. 37

Knopf, *Irving Penn: Passage*, p. 61 there titled *Brother and Sister, Cuzco*

Penn, *Worlds in a Small Room*, p. 13

Szarkowski, *Irving Penn*, pl. 59 there titled *Mountain Children, Cuzco*

Photographs

New York Auction / 4 April 2023 / 10am EDT



278

André Kertész

Chairs in the American Library, Paris

1928

Gelatin silver print.

8 1/2 x 5 1/8 in. (21.6 x 13 cm)

Overall 20 3/8 x 16 1/2 in. (51.8 x 41.9 cm)

Two Paris copyright credit stamps, a reproduction limitation stamp (Phillips Paris stamps 2, 3, and 4), dated, and annotated 'Festsaal' in pencil in an unidentified hand on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Acquired from the photographer, 1920s
Collection of Theodore Fried, Paris and New York
H. V. Allison Galleries, Inc., New York, 1987
Howard Greenberg Gallery, New York, circa 2008

Exhibited

Theodore Fried & André Kertész: An Enduring Friendship, H. V. Allison Galleries, New York, March – April 1987

Literature

Phillips, *André Kertész: Of Paris and New York* (for stamp)
Greenough, Gurbo, and Kennel, *André Kertész*, pl. 55
H.V. Allison Galleries, Inc., *Theodore Fried & André Kertész: An Enduring Friendship*, p. 21 there titled and dated *Festsaal*, 1930

Photographs

New York Auction / 4 April 2023 / 10am EDT



279

André Kertész

Meudon, France

1928

Gelatin silver print, printed later.

19 1/2 x 14 1/4 in. (49.5 x 36.2 cm)

Signed and dated in pencil on the verso.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Michael Shapiro Gallery, New York, 1980s

Literature

Abrams, *André Kertész: A Lifetime of Perception*, p. 31

Borhan, *André Kertész: His Life and Work*, p. 187

Ducrot, *André Kertész: Sixty Years of Photography*, p. 141

Lifson, *André Kertész: A Lifetime of Photography*, p. 31

Phillips, Travis and Naef, *André Kertész: Of Paris and New York*, p. 165

Photographs

New York Auction / 4 April 2023 / 10am EDT



280

André Kertész

Ballet, New York

1938

Gelatin silver print.

2 5/8 x 3 3/8 in. (6.7 x 8.6 cm)

Annotated '176' in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Borhan, *André Kertész: His Life and Work*, p. 237 (variant)

Ducrot, *André Kertész: Sixty Years of Photography*, p. 176

Photographs

New York Auction / 4 April 2023 / 10am EDT



281

Charles Jones

Selected Studies of Vegetables

circa 1900

Four gold toned gelatin silver prints.

Varying sizes from 6 x 8 in. (15.2 x 20.3 cm) to 9 3/4 x 7 1/2 in. (24.8 x 19.1 cm) or the reverse

Each initialed and titled in pencil on the verso.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



281

Charles Jones

Provenance

Keith de Lellis Gallery, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



282

Alfred Stieglitz

The Steerage

1907

Photogravure on Japanese tissue, printed 1911, from
Camera Work, No. 36.

7 1/2 x 6 1/8 in. (19.1 x 15.6 cm)

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Camera Work, No. 36, pl. IX

Stieglitz, 291, September-October 1915

Bulfinch Press, *Alfred Stieglitz*, pl. 18

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

Greenough, *Alfred Stieglitz: The Key Set, Volume One*, cat. nos. 310-314

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

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

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

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

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

ArtForum, 'On the Invention of Photographic Meaning', January 1975, p. 36

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

283

Jaromír Funke

Eye from Time Persists

1930-1934

Gelatin silver print.

15 1/8 x 11 in. (38.4 x 27.9 cm)

Signed in pencil on the mount.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



This large and impressive print by Jaromír Funke comes from *Time Persists*, one of the photographer's major bodies of work. Begun in the 1930s, *Time Persists* shows Funke's interest in the work of Eugene Atget and in applying an abstracting sensibility to his work that, as in the photograph offered here, brings his images to a point between representation and dreamlike expression.

Lots 283 through 303 in the present auction come from the collection of Rosa and Aaron Esman. The Esmans assembled an outstanding collection of Modern, Post-War, and Contemporary art and photography over the course of their seventy-year marriage. The collection's highlights mirror that of Rosa's career as a gallerist and art book publisher (which Aaron, a psychoanalyst, strongly supported), with interests in Modernism, Dada, Russian Constructivism, and American Pop Art taking center stage. Rosa got her start publishing artists' books of prints in the 1960s, including the *New York Ten Portfolio*, 1965, and *Ten for Leo Castelli*, 1967, which featured works by rising contemporary artists such as Andy Warhol, Roy Lichtenstein, and Robert Rauschenberg, and helped pioneer the field of artist's editions and multiples. Her eponymous gallery exhibited in Manhattan for over twenty years, and she was a founding partner of Ubu Gallery, which is still in operation today.

When asked about her wide artistic tastes in 2009, Rosa emphasized her love of drawing, 'the quintessential bit of the art,' which can be seen across her and Aaron's collection, regardless of genre. The importance of her and Aaron's relationship to Rosa's development as a consummate supporter of the arts, too, was paramount. The pair bonded over gallery visits when dating in the late 1940s, and bought their first artwork, a drawing by Miró, together; these early experiences with Aaron, more than anything else, established Rosa's love for art. In her gallery days, Aaron's passion for art helped decide which works stayed with the couple, too. Rosa recalled: 'sometimes we look at something, and I say, "Oh, isn't that marvelous?"' and Aaron would respond, 'It's for us.' Founded on lifelong love, the Collection of Rosa and Aaron Esman gives a unique vision of the art movements of the 20th century that shaped New York's art scene.

Literature

Museum of Fine Arts, Houston, *Czech Modernism, 1900-1945*, p. 125

Birgus, *Czech Photographic Avant-Garde, 1918-1948*, p. 228

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

284

Man Ray

Marcel Duchamp and Man Ray, Paris

1956

Gelatin silver print.

5 1/2 x 3 1/2 in. (14 x 8.9 cm)

Signed and inscribed 'all dada and love' by Duchamp
and with extensive annotations in unidentified hands
in pencil, ink, and crayon on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



"I think a good dealer is also a collector." —Rosa Esman

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Rosa and Aaron Esman, Madrid, 1963

Provenance

Collection of Arturo Schwarz, Milan

Private Collection, Switzerland

Sotheby's, London, *A Collection of DADA Art*, 4 December 1985, lot 215

Exhibited

Dada Photomontagen, Dada Photographie und Photocollage, Kestner-Gesellschaft, Hanover, 1979

Man Ray, Carte Varie e Variabili, Padiglione d'Arte Contemporanea, 1983-4

Literature

Francis M. Naumann Fine Art, *Man Ray: Continued and Noticed*, p. 87, pl. 66

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND AARON ESMAN

285

Georges Hugnet

Ce que toute jeune fille doit savoir

1936

Unique collage of reprographic and typographical elements.

12 3/4 x 9 3/4 in. (32.4 x 24.8 cm)

Numbered '73' in pencil on the recto.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



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Rosa and Aaron Esman, Madrid, 1963

Provenance

Zabriskie Gallery, New York, 1984

Exhibited

Georges Hugnet: Artist, Poet, Critic, Galerie Zabriskie, Paris, 1 March - 14 April 1984, and Zabriskie Gallery, New York, 24 April - 1 June 1984

Literature

Zabriskie Gallery, *Georges Hugnet: Artist, Poet, Critic*, n.p. (exhibition catalogue)

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

286

Sol LeWitt

*Photograph of Manhattan with the area between Jojo
(160 E 64 St.) Union Sq. (21 E 64 St.) Nobu (105
Hudson St.) & Canton (54 Division St.) cut out R746A*

1999

Triangular gelatin silver print.

15 x 2 1/2 in. (38.1 x 6.4 cm)

Signed, titled, and inscribed 'For Rosa Esman' in ink on
the reverse.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



The seminal Minimalist and Conceptual artist Sol Lewitt utilized photographs throughout his career, as documents of performative work and, as is the case here, as found imagery from which he extrapolated personal meaning. Working with a found aerial view of Manhattan, Lewitt excised a triangular portion of the cityscape according to coordinates of personal significance. This work is further personalized by Lewitt's inscription to Rosa Esman on the reverse. The companion piece to this work, the full photograph from which it was cut, appears as the following lot in this sale.

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Provenance

Gift of the artist

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

287

Sol LeWitt

*Photograph of Manhattan with the area between JoJo
(160 E 64 St.) Union Sq. (21 E 64 St.) Nobu (106
Hudson St.) & Canton (54 Division St.)*

1999

Gelatin silver print with triangular cutout.

20 x 16 in. (50.8 x 40.6 cm)

Signed, titled, and inscribed 'For Rosa Esman' in ink on
the reverse.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



The seminal Minimalist and Conceptual artist Sol Lewitt utilized photography throughout his career, as documents of performative work and, as is the case here, as found imagery from which he extrapolated personal meaning. Working with this found aerial view of Manhattan, Lewitt excised a triangular portion of the cityscape according to coordinates of personal significance. This work is further personalized by Lewitt's inscription to Rosa Esman on the reverse. The companion piece to this work, the excised triangular segment, appears as lot 286 in this sale.

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Provenance

Gift of the artist

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

288

Edward Weston

Church Door, Hornitos, California

1940

Gelatin silver print from *Fiftieth Anniversary Portfolio*,
printed 1951 by Brett Weston.

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

Initialed and dated in pencil on the mount; the
portfolio stamp and numbered '8' in an unidentified
hand in pencil on the reverse of the mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



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Rosa and Aaron Esman, Madrid, 1963

Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 1505

Foley, *Edward Weston's Gifts to His Sister*, p. 7; p. 53

Newhall, *Supreme Instants: The Photography of Edward Weston*, p. 187, pl. 215

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

289

Jindřich Štyrský

From 'On the Needles of these Days'

1934-1935

Gelatin silver print, printed no later than 1941.

3 1/2 x 3 3/8 in. (8.9 x 8.6 cm)

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Jindřich Štyrský was one of the leading proponents of Surrealism in Prague in the 1920s and 1930s. A painter, collagist, and graphic artist, he joined the forward-looking Czech artists group *Devětil* in 1923. Later in the 1920s, he lived in Paris, where he cemented his ties with the Surrealists. In 1934, Štyrský was a founding member of *Surrealistická skupina v Československu*, the leading group of group of Czech Surrealists.

The photograph offered here is from the series of images Jindřich Štyrský called *Na jehlách těchto dní*, or *On the Needles of the These Days*. Mysterious and unpeopled, and taken on the streets of Paris and Prague, the photographs comprised a disquieting metaphor for the uneasiness that permeated Europe leading up to the second World War.

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Provenance

Ubu Gallery, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

290

František Drtikol

Cut-Out Nudes

circa 1930

Gelatin silver print.

6 1/8 x 4 3/8 in. (15.6 x 11.1 cm)

Estimate

\$3,000 — 5,000

[Go to Lot](#)



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Rosa and Aaron Esman, Madrid, 1963

Provenance

Charles Schwartz, Ltd., New York, 1999

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

291

Man Ray

Tristan Tzara

1924

Gelatin silver print.

9 3/8 x 7 in. (23.8 x 17.8 cm)

'Photograph Man Ray' stamp (Manford M25) and
titled in an unidentified hand in pencil on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



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Rosa and Aaron Esman, Madrid, 1963

Provenance

Zabriskie Gallery, New York, 1982

Exhibited

Man Ray: Publications & Transformations, Zabriskie Gallery, New York, 10 February - 13 March, 1982; Meredith Long & Co., Houston, 1 April - 1 May 1982

Literature

Manford, *Behind the Photo: The Stamps of Man Ray I+II* (for stamp)

L'Ecotais and Sayag, *Man Ray: Photography and Its Double*, p. 118

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

292

Man Ray

Marcel Duchamp

circa 1925

Solarized gelatin silver print.
3 1/4 x 2 1/4 in. (8.3 x 5.7 cm)

'31 bis, Rue Campagne Première, Paris, XIVE' stamp
(Manford M28) on the verso.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



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Rosa and Aaron Esman, Madrid, 1963

Literature

Manford, *Behind the Photo: The Stamps of Man Ray I+II* (for stamp)
The Tokyo Shimbun, *Photographies de Man Ray*, p. 67, pl. 57

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

293

Man Ray

Self Portrait

1930s

Gelatin silver print.

9 x 7 1/8 in. (22.9 x 18.1 cm)

Estimate

\$3,000 — 5,000

[Go to Lot](#)



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Rosa and Aaron Esman, Madrid, 1963

Provenance

Collection of the artist, Paris

Collection of Juliet Man Ray, the artist's widow, Paris

Sotheby's, London, *Man Ray: Paintings, Objects, Photographs*, Part II, 23 March 1995, lot 551

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

294

Vik Muniz

After Gerhard Richter from Pictures of Color

2001

Dye destruction print.

72 x 48 in. (182.9 x 121.9 cm)

Overall 76 x 52 in. (193 x 132.1 cm)

Signed, titled, dated, and numbered AP 1/5 in ink on a
gallery label affixed to the reverse of the flush-mount.

One from an edition of 10 plus 5 artist's proofs.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



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Rosa and Aaron Esman, Madrid, 1963

Provenance

Galeria Camargo Vilaça, São Paulo, 2001

Literature

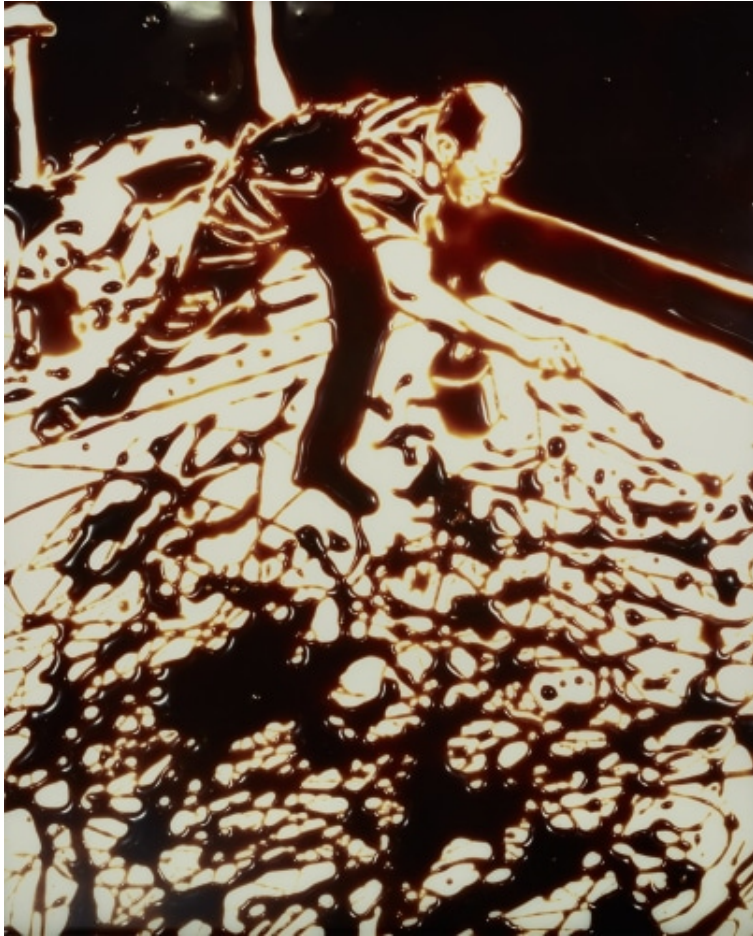
Capivara, *Vik Muniz: Catalogue Raisonné, 1987-2015: Everything so Far*, Vol. II., p. 500

Capivara, *Vik Muniz: Obra Completa, 1987-2009*, p. 454

Ministerio da Cultura / Brazil, *Vik Muniz / Ernesto Neto*, n.p.

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

295

Vik Muniz

*Action Photo, After Hans Namuth from Pictures of
Chocolate*

1997

Dye destruction print.

39 x 31 1/2 in. (99.1 x 80 cm)

Overall 43 x 35 1/2 in. (109.2 x 90.2 cm)

Signed, dated in ink, printed title and number AP 3/3
on an artist's label affixed to the reverse of the flush-
mount. One from an edition of 3 plus 3 artist's proofs.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



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Rosa and Aaron Esman, Madrid, 1963

Literature

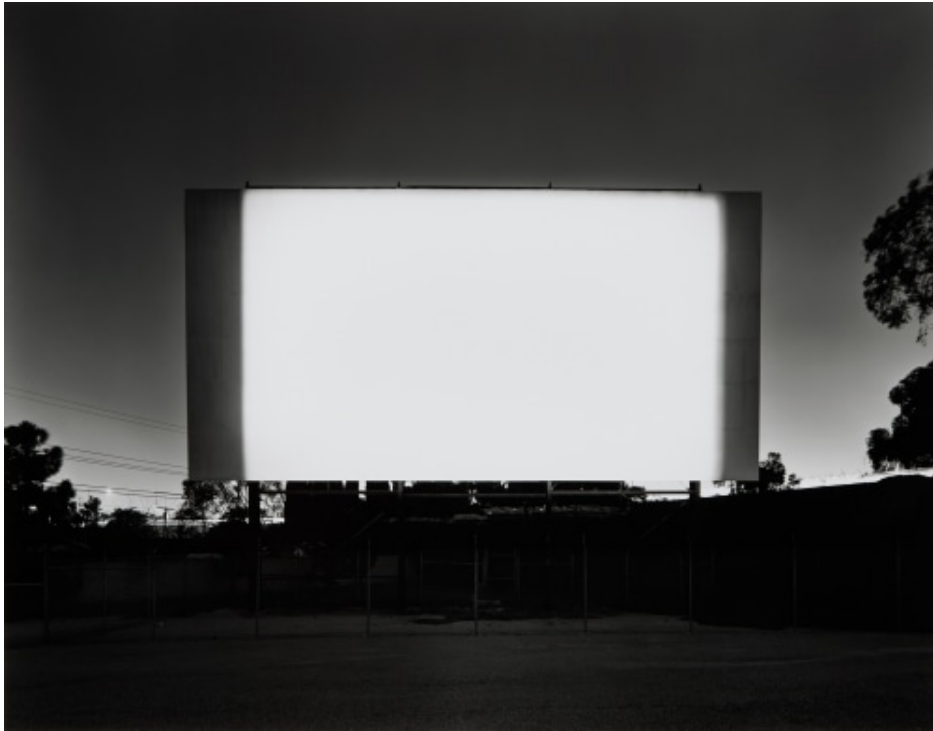
Capivara, *Vik Muniz: Catalogue Raisonné, 1987-2015: Everything so Far*, Vol. I., p. 269

Capivara, *Vik Muniz: Obra Completa, 1987-2009*, p. 231

Aperure, *Reflex: A Vik Muniz Primer*, p. 75

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

296

Hiroshi Sugimoto

Hi-Way 39 Drive-in Orange

1993

Gelatin silver print, printed later.

16 7/8 x 21 3/8 in. (42.9 x 54.3 cm)

Signed in pencil on the mount; blindstamp title, date,
and number 6/25 in the margin.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



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Rosa and Aaron Esman, Madrid, 1963

Provenance

Sonnabend Gallery, New York, 2000

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

297

Carl Van Vechten

Man Ray

1934

Gelatin silver print.

9 3/8 x 6 3/8 in. (23.8 x 16.2 cm)

Credit reproduction limitation stamp, dated, annotated
in red ink, and further credited and titled in an
unidentified hand in pencil on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



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Rosa and Aaron Esman, Madrid, 1963

Provenance

Lee Gallery, Winchester, Massachusetts, 1999

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

298

Man Ray

Gertrude Stein

1920s

Gelatin silver print, printed later.

7 x 5 in. (17.8 x 12.7 cm)

'34 bis, Rue Campagne Première, PARIS' stamp
(Manford M3) with street address crossed out in
pencil, and titled in an unidentified hand in ink on the
verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



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Rosa and Aaron Esman, Madrid, 1963

Literature

Manford, *Behind the Photo: The Stamps of Man Ray I+II* (for stamp)
 Baum, Timothy, *Man Ray's Paris Portraits: 1921-1939*, pl. 51 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

299

Man Ray

James Joyce

1922

Gelatin silver print.

8 x 6 1/8 in. (20.3 x 15.6 cm)

Annotated 'Joyce' in pencil and 'Man Ray -- Paris' and
'31 bis, Rue Campagne Première, Paris, XIVE' stamps
(Manford M31 and M28) on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



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Rosa and Aaron Esman, Madrid, 1963

Provenance

Waddington Galleries, London, 1988

Literature

Manford, *Behind the Photo: The Stamps of Man Ray I+II* (for stamps)

Heiting, *Man Ray 1890-1976*, p. 229 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

300

Alexander Rodchenko

*Illustration from Vladimir Mayakovsky's 'Pro Eto. Et I
mne'*

1923

Gelatin silver print after a photomontage, printed
1930s.

6 1/2 x 4 1/4 in. (16.5 x 10.8 cm)

Signed in the negative; annotated in Cyrillic in an
unidentified hand in pencil on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Alexander Rodchenko produced the original photomontage which served as the basis for the present photograph as an illustration for Russian Futurist writer Vladimir Mayakovsky's poem *Pro Eto. Et Imne* (*About This. To Her and Me*). Mayakovsky's poem concerned his tumultuous love affair with Lilya Brik, a writer, actor, artist, and wife of his publisher Osip Brik. The poem was initially published in 1923 in the avant-garde arts periodical LEF. Shortly thereafter it was published in a standalone volume that featured eight photomontage illustrations by Rodchenko. As evidenced by the present image, Rodchenko's photomontages for *Pro Eto* are both playful and dynamic. As in this image, Rodchenko repeatedly included images of Brik and Mayakovsky. Here, Brik's face and piercing eyes dominate the left side of the frame, behind a dog-headed man, while Mayakovsky appears in the upper right, his body slanted at Constructivist angle and accompanied by a polar bear.



Cover of Vladimir Mayakovsky's *Pro Eto. Et Imne* with Rodchenko's portrait of Lily Brik

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Provenance

Collection of Norman Gershman, New York
Sotheby's, New York, 12 November 1985, lot 224

Literature

Lavrentiev, Alexander, *Alexander Rodchenko: Photography, 1924-1954*, p. 47, pl. 31
(photomontage for the book *About This* by Vladimir Mayakovsky) (variant, mirrored)

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

301

Seydou Keita

*Three women wearing 'Grand dakar' dresses and 'a la
de gaulle' headscarves*

1949

Gelatin silver print, printed 2001.

19 x 13 1/2 in. (48.3 x 34.3 cm)

Signed twice, dated, and annotated in ink in the
margin. Number 20 from an edition of 100.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



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Rosa and Aaron Esman, Madrid, 1963

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

302

André Kertész

Chez Mondrian, Paris

1926

Gelatin silver print, printed later.

9 7/8 x 7 1/4 in. (25.1 x 18.4 cm)

'Estate of André Kertész' copyright credit stamp and
numerical annotations in ink on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



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Rosa and Aaron Esman, Madrid, 1963

Provenance

Jane Corkin Gallery, Toronto, 1991

Literature

Borhan, *André Kertész: His Life and Work*, p. 155

Phillips, Travis, and Naef, *André Kertész: Of Paris and New York*, p. 136, pl. 23 (variant)

Ducrot, *André Kertész: Sixty Years of Photography*, p. 119 (variant)

Lifson, *André Kertész: A Lifetime of Photography*, p. 206 (variant)

Greenough, Gurbo, and Kennel, *André Kertész*, pl. 50 (variant)

Photographs

New York Auction / 4 April 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

303

Eugène Atget

Rue St. Medard/Rue Gracieuse

circa 1900

Albumen print.

8 3/8 x 6 1/2 in. (21.3 x 16.5 cm)

'Photo E. Atget, Collection Berenice Abbott, 1 W. 67th
St' stamp and numbered '6564,' likely by Abbott, in ink
on the reverse of the mount.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



As evidenced by the stamp on the verso, this print comes originally from the collection of photographer Berenice Abbott. Abbott, who lived and worked in Paris in the 1920s before beginning her signature series of photographs of New York City, befriended Eugène Atget in his final years, occasionally acquiring prints from him. After Atget's death, Abbott saved Atget's work from almost certain destruction by purchasing his archive of prints and negatives. It was through Abbott's insistence that Atget's work was shown in the *Première Salon Indépendent de la Photographie* in 1928, placing his photographs in the context of such contemporary photographers as Man Ray, Paul Outerbridge, André Kertész, and Abbott herself. Abbott believed deeply in the value of Atget's oeuvre and it is largely through her efforts that his work was preserved and that he has entered the canon of great photographers.

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Rosa and Aaron Esman, Madrid, 1963

Provenance

Collection of the artist
Collection of Berenice Abbott, Paris and New York
The Museum of Modern Art, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



304

Clarence H. White and Alfred Stieglitz

Miss Thompson (Torso)

1907

Photogravure from *Camera Work*, No 27.

8 3/8 x 6 3/8 in. (21.3 x 16.2 cm)

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Provenance

Danziger Gallery, New York

Literature

Camera Work, No. 27, pl. IV

Doty, *Photo-Secession: Stieglitz and the Fine Art Movement in Photography*, p. 112

Photographs

New York Auction / 4 April 2023 / 10am EDT



305

Alfred Stieglitz

Selected Photogravures from Camera Work

1892-1910

Three photogravures on Japanese tissue, printed 1911,
from *Camera Work No. 36*.

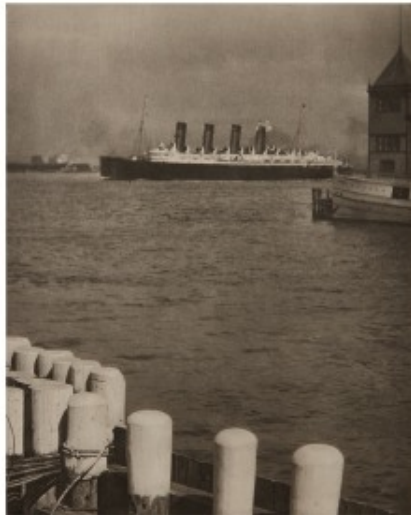
4 3/4 x 6 1/4 in. (12.1 x 15.9 cm)

8 1/4 x 6 3/8 in. (21 x 16.2 cm)

8 1/4 x 6 1/2 in. (21 x 16.5 cm)

Estimate

\$2,000 — 3,000



[Go to Lot](#)



Literature

Camera Work, No. 36, pls. III, IV, and XV

Photographs

New York Auction / 4 April 2023 / 10am EDT



306

Todd Webb

Selected Images of New York

1946

Five gelatin silver prints, printed later.

Varying sizes from 4 1/2 x 6 1/2 in. (11.4 x 16.5 cm) to 8 x 6 1/2 in. (20.3 x 16.5 cm) or the reverse

Variously signed, titled, dated, and annotated; two with copyright credit stamps on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Photographs

New York Auction / 4 April 2023 / 10am EDT



307

Walker Evans

Paul Grotz Standing on the Brooklyn Bridge

circa 1930

Gelatin silver print.

7 1/2 x 4 3/4 in. (19.1 x 12.1 cm)

Lunn Gallery stamp, numbered 'XIV' and '32' in an unidentified hand in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



307

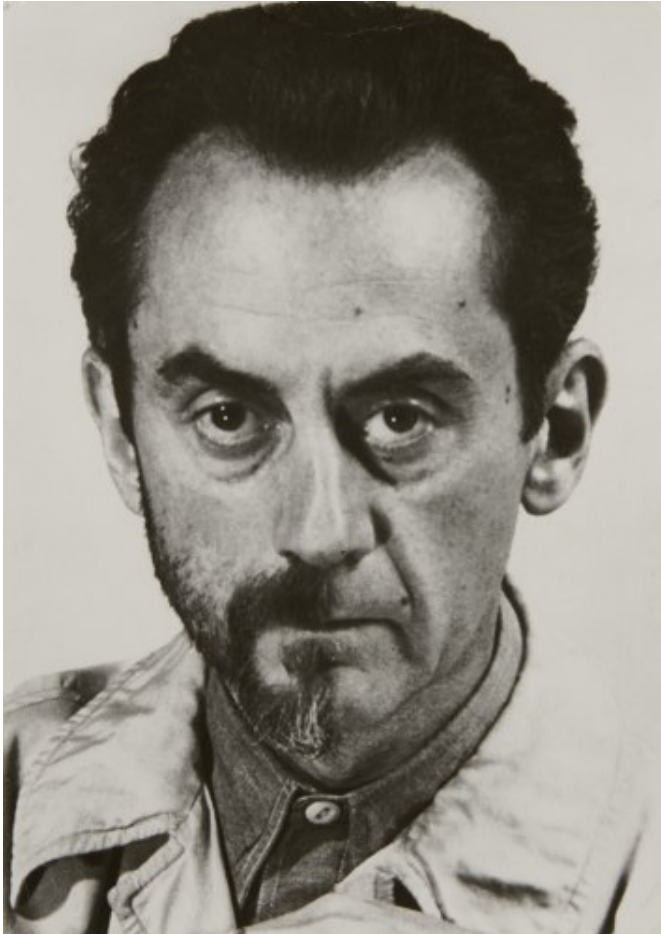
Walker Evans

Provenance

Collection of Arnold Crane, Chicago
Bonni Benrubi Gallery, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



308

Man Ray

Self Portrait with Half Beard, Hollywood

1943

Gelatin silver print, printed later.

7 1/8 x 5 1/4 in. (18.1 x 13.3 cm)

'Photograph by Man Ray' and 'Man Ray Trust Archive' stamps (Manford M25 and M48), and signed, annotated 'Man Ray in Hollywood' and 'Please return to me' by Juliet Man Ray in pencil on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Estate of the artist, Paris

By descent to Juliet Man Ray, the artist's widow, Paris

The Man Ray Trust, New York

Gagosian Gallery, New York, 2017

Literature

The Toyko Shimbun, *Photographies de Man Ray*, p. 45, pl. 9

Baldwin, *Man Ray, American Artist*, p. 261 (variant)

Francis Naumann Fine Art, *Man Ray: Continued and Noticed*, p. 78, pl. 55

Klein, *Alias Man Ray: The Art of Reinvention*, p. 161, fig. 29

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

309

LOT OFFERED WITH NO RESERVE

Duane Michals

Andy Warhol

1957

Gelatin silver print, printed later.

5 x 7 in. (12.7 x 17.8 cm)

Signed, titled, dated, and numbered 5/25 in ink in the margin.

Estimate

\$4,000 — 6,000 •

[Go to Lot](#)



Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

310

LOT OFFERED WITH NO RESERVE

Andy Warhol

Three Views of a High Rise Building

circa 1985

Gelatin silver print.

9 3/4 x 2 3/8 in. (24.8 x 6 cm)

Initialed 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation in pencil and 'Estate of Andy Warhol,' 'Andy Warhol Foundation for the Visual Arts' stamps on the verso.

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



Provenance

The Andy Warhol Foundation for the Visual Arts, New York, 2004

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

311

LOT OFFERED WITH NO RESERVE

David Hockney

My Parents, Bradford, July; Jean in the Luxembourg Gardens, June; Pacific Ocean at Malibu

1974-1976

Three chromogenic prints from *Twenty Photographic Pictures*.

Each 9 1/2 x 7 1/4 in. (24.1 x 18.4 cm) or the reverse

Each initialed and numbered 22/80 in ink in the margin.

Estimate

\$4,000 — 6,000 •

[Go to Lot](#)



311

David Hockney

Provenance

Sonnabend Gallery, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



PHOTOGRAPHS FROM AN IMPORTANT COLLECTION

312

LOT OFFERED WITH NO RESERVE

Dennis Hopper

Paul Newman

1964

Gelatin silver print, printed later.

23 5/8 x 16 in. (60 x 40.6 cm)

Signed, titled, dated, and annotated 'A2/15' in pencil on the verso.

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



Literature

Giloy-Hirtz, *Dennis Hopper: The Lost Album: Vintage Prints from the Sixties*, p. 97, pl. 121

Photographs

New York Auction / 4 April 2023 / 10am EDT



313

Patrick Faigenbaum

Monseigneur Del Gallo, Rome

1987

Gelatin silver print, printed 1990.

20 3/4 x 19 1/4 in. (52.7 x 48.9 cm)

Signed, titled, dated, numbered 2/8, and annotated
'Tirage de l'auteur 1990' in pencil on the verso.

Estimate

\$800 — 1,200

[Go to Lot](#)



313

Patrick Faigenbaum

Provenance

Pace/MacGill Gallery, New York

Photographs

New York Auction / 4 April 2023 / 10am EDT



314

Jan Groover

Untitled and Untitled

1980-1987

Two platinum palladium prints.

Each 7 1/2 x 9 3/8 in. (19.1 x 23.8 cm)

Each signed, dated, and numbered 13/15 and 3/10, respectively, in pencil in the margin.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Provenance

Robert Miller Gallery, New York

Literature

Little, Brown and Company, *Jan Groover: Photographs*, pl. 41

Neuberger Museum, *Jan Groover: Photographs*, pl. 28

Photographs

New York Auction / 4 April 2023 / 10am EDT



315

Ruth Bernhard

Gift of the Commonplace

1936-1976

San Francisco: Joseph G. Folberg and Vision Editions, 1994. Ten platinum-palladium prints.

Each approximately 6 x 7 3/4 in. (15.2 x 19.7 cm) or the reverse

Each signed in pencil in the margin; each titled, dated, numbered 4/40, copyright notation and annotations in an unidentified hand in pencil on the verso. Number 4 from an edition of 40 plus 9 lettered sets. Each print contained within a stitch-bound folder, with letterpress title, artist's statement and colophon, enclosed within a black silk-covered slipcase with silver-stamped photographer's initials on the cover.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Literature

Mitchell, *Ruth Bernhard: Between Art & Life*, pp. 56-57, 68-69, 87, 103, 107, 131

Woodrose, *Ruth Bernhard: Gift of the Commonplace*, pls. 4, 7, 9, 13, 17-18, 21, 24, 28, 31

Photographs

New York Auction / 4 April 2023 / 10am EDT



316

Manuel Álvarez Bravo

Diez Desnudos (Ten Nudes)

1938-1980

Geneva: Acorn Editions Limited, 1981. Ten platinum-palladium prints.

Varying sizes from 6 x 8 3/4 in. (15.2 x 22.2 cm) to 9 3/8 x 7 3/8 in. (23.8 x 18.7 cm) or the reverse

Each signed and annotated 'Mexico' in pencil in the margin. Calligraphic title, plate list, and poem by Heinrich Heine. Enclosed in a red clothbound clamshell case with latches.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Photographs

New York Auction / 4 April 2023 / 10am EDT



317

Manuel Álvarez Bravo

Selected Images

1921-1935

Four gelatin silver prints, printed later.

Each approximately 9 1/2 x 7 7/8 in. (24.1 x 20 cm)

Each signed and annotated 'Mexico' in pencil on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature

Museum of Photographic Arts, *Revelaciones: The Art of Manuel Alvarez Bravo*, p. 45, pls. 4, 8, 14, 33

J. Paul Getty Museum, *In Focus: Manuel Álvarez Bravo*, pls. 3, 7, 24

Aperture, *Manuel Alvarez Bravo: Photographs and Memories*, pp. 2, 31, 55

Kismaric, *Manuel Alvarez Bravo*, pp. 2, 87, 95

Each citation for various prints within the group