

Photographs

New York Auction / 6 April 2022 / 10am EDT

Sale Interest: 296 Lots



[View Sale](#)



[Conditions of Sale](#)



PHILLIPS

Photographs

New York Auction / 6 April 2022 / 10am EDT

Sale Interest: 296 Lots

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

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY040122 or Photographs.

Absentee and Telephone Bids

tel +1 212 940 1228

bidsnewyork@phillips.com

Photographs

Sarah Krueger

Head of Department, Photographs

skrueger@phillips.com

Photographs

New York Auction / 6 April 2022 / 10am EDT

Sale Interest: 296 Lots



1
Berenice Abbott
New York at Night
Estimate \$5,000 — 7,000



2
Saul Leiter
London
Estimate \$12,000 — 18,000



3
Saul Leiter
Bus, New York
Estimate \$4,000 — 6,000

4
This lot is no longer available.



5
Saul Leiter
Tanager Steps, 1952; New York, ...
Estimate \$5,000 — 7,000



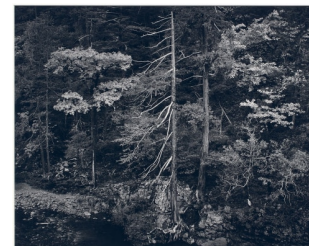
6
Edward Weston
Church Door, Hornitos
Estimate \$7,000 — 9,000



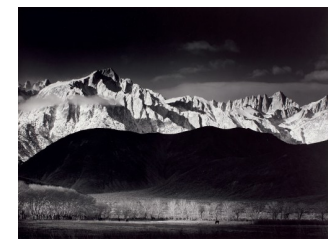
7
Ansel Adams
Moonrise, Hernandez, New Mex...
Estimate \$70,000 — 90,000



8
Ansel Adams
Aspens, Northern New Mexico
Estimate \$30,000 — 50,000



9
Ansel Adams
Forest and Stream, Northern Ca...
Estimate \$5,000 — 7,000



10
Ansel Adams
Winter Sunrise, Sierra Nevada, f...
Estimate \$25,000 — 35,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



11

Ansel Adams

Branches in Snow

Estimate \$3,000 — 5,000



12

Ansel Adams

Dunes, White Sands National M...

Estimate \$5,000 — 7,000



13

Ansel Adams

Moonrise, Hernandez, New Mex...

Estimate \$40,000 — 60,000



14

Ansel Adams

Mount McKinley and Wonder La...

Estimate \$25,000 — 35,000



15

Ansel Adams

The Teton Range and the Snake ...

Estimate \$20,000 — 30,000



16

Irving Penn

Man Fishing from Bank of Seine

Estimate \$15,000 — 25,000



17

Ansel Adams

Aspens, Northern New Mexico

Estimate \$25,000 — 35,000



18

Ansel Adams

Clearing Winter Storm, Yosemite...

Estimate \$40,000 — 60,000



19

Ansel Adams

Sunrise, Mount Tom, Sierra Nev...

Estimate \$7,000 — 9,000



20

Richard Misrach

Ocotillo at Night

Estimate \$12,000 — 18,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



21

Peter Hujar

Great Dane (Sphinx)

Estimate \$12,000 — 18,000



22

Peter Hujar

Doves in The Circus

Estimate \$15,000 — 20,000



23

Peter Hujar

City Hall at Night

Estimate \$12,000 — 18,000



24

Peter Hujar

Manhattan Canyon

Estimate \$12,000 — 18,000



25

Robert Frank

Look Out For Hope, Mabou and ...

Estimate \$20,000 — 30,000



26

Robert Adams

Denver, Colorado

Estimate \$8,000 — 12,000



27

Robert Adams

Along Interstate 25, Eden, Color...

Estimate \$10,000 — 15,000



28

Ansel Adams

Storm over the Great Plains fro...

Estimate \$20,000 — 30,000



29

Robert Adams

Concrete and Ice, Missouri River...

Estimate \$10,000 — 15,000



30

Danny Lyon

Crossing the Ohio, Louisville

Estimate \$3,000 — 5,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



31

Robert Adams

Along Interstate 25, Eden, Color...

Estimate \$10,000 — 15,000



32

Robert Adams

Santa Ana Wash, next to Norto...

Estimate \$5,000 — 7,000



33

Stephen Shore

Merced River, Yosemite Nationa...

Estimate \$30,000 — 50,000



34

Stephen Shore

Presidio, Texas, February 21, 1975

Estimate \$7,000 — 9,000

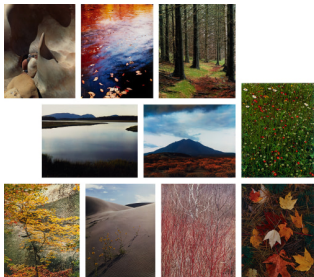


35

Stephen Shore

West Market Street and North E...

Estimate \$4,000 — 6,000



36

Eliot Porter

In Wildness

Estimate \$5,000 — 7,000



37

Stephen Shore

Dewdney Ave., Regina, Saskatc...

Estimate \$5,000 — 7,000



38

Stephen Shore

Kenora, Ontario, August 16, 197...

Estimate \$4,000 — 6,000



39

Harry Callahan

Palm Leaves

Estimate \$3,000 — 5,000



40

William Eggleston

Untitled (Huntsville, Alabama)

Estimate \$10,000 — 15,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



41
William Eggleston
Untitled (Atlanta)
Estimate \$4,000 — 6,000



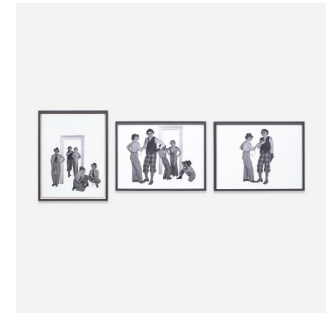
42
Lucas Samaras
Photo-Transformation, 7/30/76
Estimate \$5,000 — 7,000



43
Hannah Wilke
So Help Me Hannah, Performali...
Estimate \$15,000 — 25,000



44
Marcia Resnick
Landscape/Loftscape #14 (self-...)
Estimate \$2,000 — 3,000



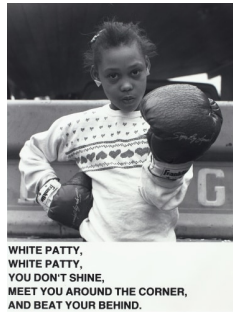
45
Cindy Sherman
Murder Mystery, Scenes 8, 10 a...
Estimate \$200,000 — 300,000



46
Annie Leibovitz
Cindy Sherman, New York City
Estimate \$4,000 — 6,000



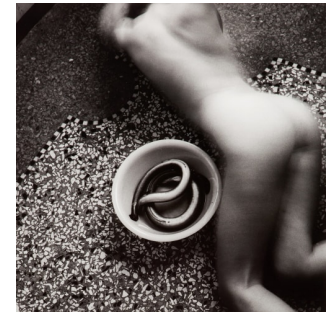
47
Carrie Mae Weems
The Apple of Adam's Eye
Estimate \$15,000 — 25,000



48
Carrie Mae Weems
White Patty You Don't Shine fro...
Estimate \$20,000 — 30,000



49
Carrie Mae Weems
Mom at Work from Family Pictu...
Estimate \$7,000 — 9,000



50
Francesca Woodman
Untitled, from Eel Series
Estimate \$5,000 — 7,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



51

Andy Warhol

Self-Portrait (in Drag)

Estimate \$20,000 — 30,000

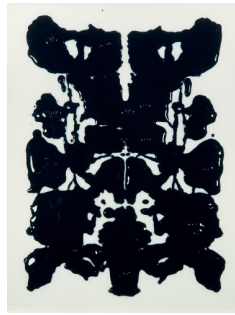


52

Andy Warhol

Self-Portrait

Estimate \$10,000 — 15,000



53

Vik Muniz

Rorschach I from After Warhol

Estimate \$10,000 — 15,000

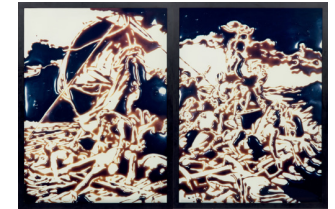


54

Vik Muniz

Standard Station (Night), after ...

Estimate \$40,000 — 60,000



55

Vik Muniz

The Raft of the Medusa, after G...

Estimate \$30,000 — 50,000



56

Andres Serrano

Gray Moses I and II

Estimate \$30,000 — 50,000

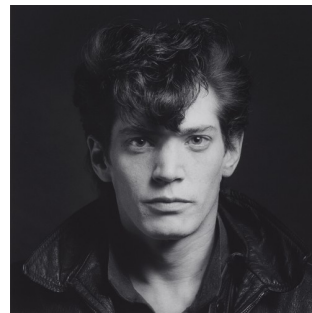


57

Robert Mapplethorpe

Sleeping Cupid (Icarus)

Estimate \$12,000 — 18,000



58

Robert Mapplethorpe

Self-Portrait

Estimate \$50,000 — 70,000



59

Cindy Sherman

Untitled Film Still #34

Estimate \$150,000 — 250,000



60

Gerhard Richter

Orchidee II

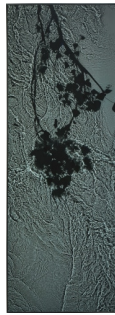
Estimate \$20,000 — 30,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



61
Robert Mapplethorpe
Calla Lily
Estimate \$30,000 — 50,000



62
Susan Derges
The River Taw (New Moon Ivy), ...
Estimate \$10,000 — 15,000



63
Marilyn Minter
One Half Man Ray
Estimate \$15,000 — 25,000



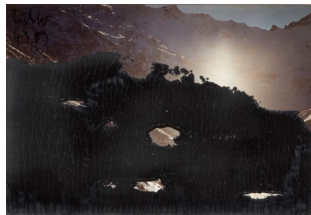
64
Marilyn Minter
Vampire
Estimate \$7,000 — 9,000



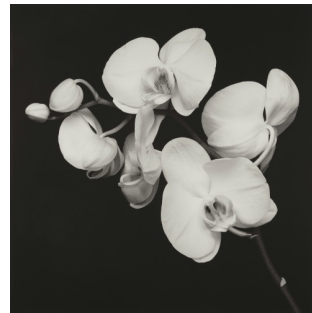
65
Robert Heinecken
Recto/Verso
Estimate \$30,000 — 50,000



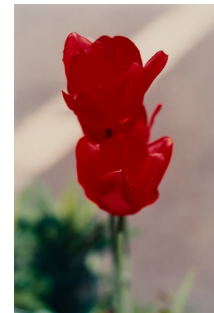
66
Gerhard Richter
2.21.01
Estimate \$20,000 — 30,000



67
Gerhard Richter
4.3.89
Estimate \$20,000 — 30,000



68
Robert Mapplethorpe
Orchids
Estimate \$20,000 — 30,000



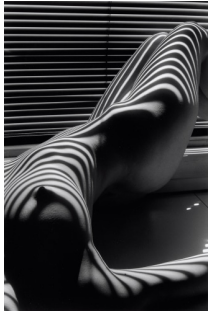
69
Thomas Struth
Pflanze Nr. 68, 2 Rote Tulpen, W...
Estimate \$3,000 — 5,000



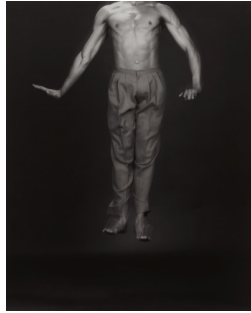
70
Rineke Dijkstra
Thomas Struth, Dusseldorf, Mar...
Estimate \$8,000 — 12,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



71
Lucien Clergue
Zebra Nude, New York
Estimate \$3,000 — 5,000



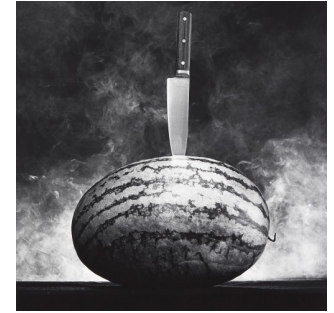
72
Robert Mapplethorpe
Bill T. Jones
Estimate \$5,000 — 7,000



73
Annie Leibovitz
Bette Midler, New York City
Estimate \$15,000 — 25,000



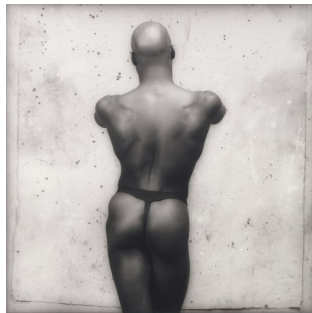
74
Robert Mapplethorpe
Flowers
Estimate \$15,000 — 25,000



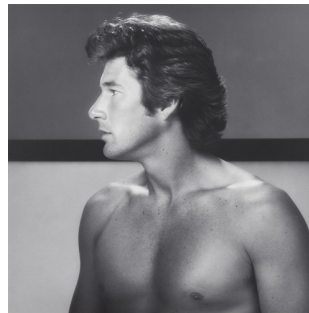
75
Robert Mapplethorpe
Watermelon with Knife
Estimate \$10,000 — 15,000



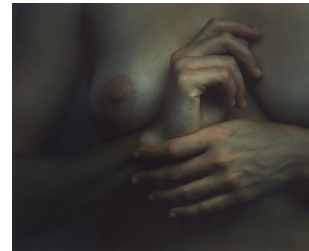
76
Robert Mapplethorpe
Selected Images of Flowers: Orc...
Estimate \$30,000 — 50,000



77
Robert Mapplethorpe
Ken Moody
Estimate \$6,000 — 8,000



78
Robert Mapplethorpe
Richard Gere
Estimate \$4,000 — 6,000



79
Annie Leibovitz
Julie Worden, Dancer, Mark Mor...
Estimate \$3,000 — 5,000



80
Helmut Newton
Portrait of Ernesto Esposito and...
Estimate \$12,000 — 18,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



81

Helmut Newton

Brigitte Nielsen in the Hotel Her...

Estimate \$5,000 — 7,000



82

Helmut Newton

SUMO

Estimate \$3,000 — 5,000

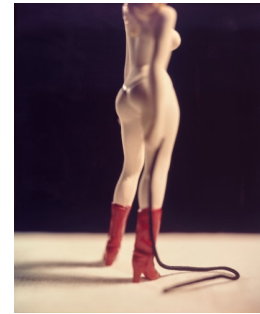


83

Helmut Newton

The Woodchopper, Varese, Italy

Estimate \$4,000 — 6,000



84

David Levinthal

Untitled from Desire

Estimate \$2,000 — 3,000

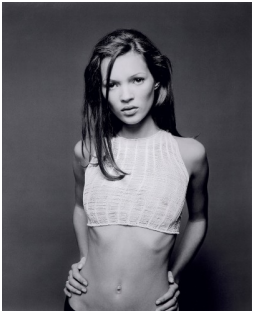


85

Helmut Newton

Cyberwoman 7

Estimate \$3,000 — 5,000



86

Sante D'Orazio

Kate Moss, West Village, N.Y.C.

Estimate \$15,000 — 25,000



87

Sarah Moon

Pour Alexander McQueen

Estimate \$4,000 — 6,000



88

Robert Mapplethorpe

Poppy

Estimate \$30,000 — 50,000

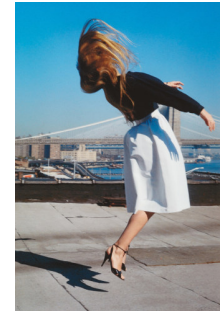


89

Irving Penn

Two Miyake Warriors (B), New Y...

Estimate \$30,000 — 50,000



90

Robert Longo

Untitled Pl. 13 from Men in the C...

Estimate \$8,000 — 12,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



91
Robert Longo
Untitled Pl. 8 from Men in the Ci...
Estimate \$6,000 — 8,000



92
Cindy Sherman
Untitled #580
Estimate \$250,000 — 350,000



93
Louise Lawler
La Reserve
Estimate \$20,000 — 30,000



94
Lisa Yuskavage
Kathy
Estimate \$5,000 — 7,000



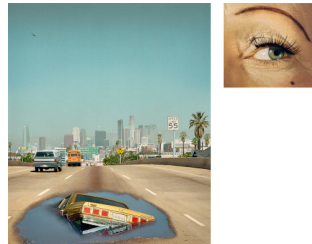
95
Mickalene Thomas
Photomontage 5
Estimate \$40,000 — 60,000



96
Shirin Neshat
Untitled from Soliloquy
Estimate \$10,000 — 15,000



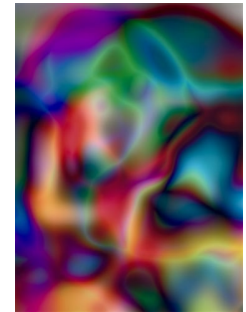
97
Shirin Neshat
Untitled from Rapture
Estimate \$4,000 — 6,000



98
Alex Prager
2pm, Interstate 110 and Eye #6 (...)
Estimate \$18,000 — 22,000



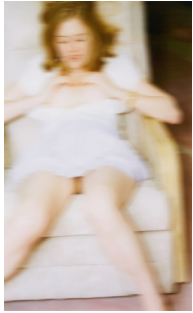
99
Tim Walker
Karlie Kloss and broken Humpty...
Estimate \$15,000 — 20,000



100
Thomas Ruff
Substrat 7 III
Estimate \$40,000 — 60,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



101
Thomas Ruff
Nudes od21
Estimate \$3,000 — 5,000



102
Thomas Ruff
Sterne 10H 30M /-50°
Estimate \$70,000 — 90,000



103
Hiroshi Sugimoto
Prospect Park Theater, New York
Estimate \$15,000 — 25,000



104
Hiroshi Sugimoto
Civic, Auckland
Estimate \$15,000 — 25,000



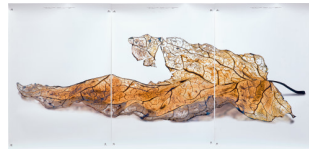
105
Hiroshi Sugimoto
Asplenium Halleri, Grande Chart...
Estimate \$25,000 — 35,000



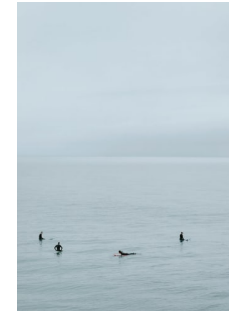
106
Gillian Wearing
People
Estimate \$10,000 — 15,000



107
Doug Starn and Mike ...
Structure of Thought No. 1
Estimate \$40,000 — 60,000



108
Doug Starn and Mike ...
Black Pulse #13
Estimate \$15,000 — 25,000



109
Catherine Opie
Surfers
Estimate \$6,000 — 8,000



110
Viviane Sassen
La Lutte #2; Parasomnia from P...
Estimate \$7,000 — 9,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



111
Massimo Vitali
Venezia San Marco (#2068)
Estimate \$25,000 — 35,000



112
Elger Esser
Fraisans, Frankreich
Estimate \$20,000 — 30,000



113
Candida Höfer
Wittumspalais Weimar I
Estimate \$20,000 — 30,000



114
Vik Muniz
No 46 (Red, Ochre, Black on Re...
Estimate \$50,000 — 70,000



115
Tina Barney
The Trustee and the Curator
Estimate \$7,000 — 9,000



116
Alec Soth
Fondation Pierre Bergé & Yves S...
Estimate \$6,000 — 8,000



117
Massimo Vitali
Titus Arch Pine Tree #3092
Estimate \$25,000 — 35,000



118
Massimo Vitali
VW Lernpark Two #0980
Estimate \$20,000 — 30,000



119
Naoya Hatakeyama
Ciel Tombé
Estimate \$5,000 — 7,000



120
Alec Soth
Untitled 49, Bogotá
Estimate \$5,000 — 7,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



121
Katy Grannan
Van, Red Hook, NY; Angela, Red...
Estimate \$4,000 — 6,000



122
Alec Soth
New Orleans, Louisiana
Estimate \$7,000 — 9,000



123
Alec Soth
Rue de la Paix, Marilyn Gauthier...
Estimate \$5,000 — 7,000



124
Alec Soth
Kiss Diary, Volume III
Estimate \$5,000 — 7,000



125
Lucas Blalock
Double Recipe
Estimate \$3,000 — 5,000



126
Gregory Crewdson
Untitled
Estimate \$30,000 — 50,000



127
Gregory Crewdson
Untitled
Estimate \$25,000 — 35,000



128
Andrew Moore
The Yellow Porch, Sheridan Cou...
Estimate \$15,000 — 20,000



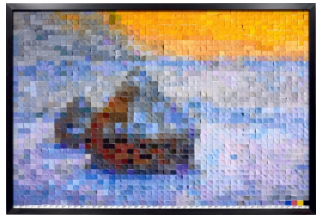
129
Andrew Moore
Campoamor, Vista Oeste, Hava...
Estimate \$10,000 — 15,000



130
Frank Thiel
Stadt 12/55 (Berlin)
Estimate \$7,000 — 9,000

Photographs

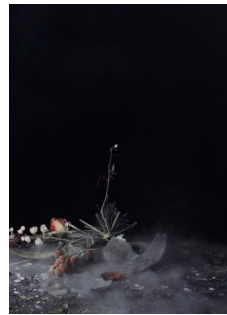
New York Auction / 6 April 2022 / 10am EDT



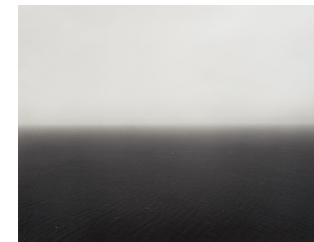
131
Vik Muniz
Haystacks #5 after Claude Mon...
Estimate \$30,000 — 50,000



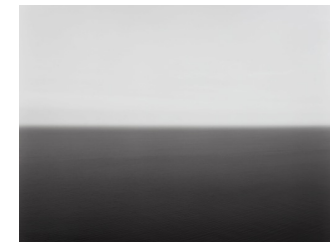
132
Vik Muniz
Seville Orange, Silver Goblet, Ap...
Estimate \$20,000 — 30,000



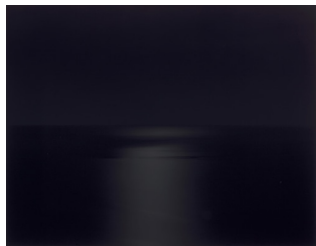
133
Ori Gersht
Untitled 10 from Time After Tim...
Estimate \$6,000 — 8,000



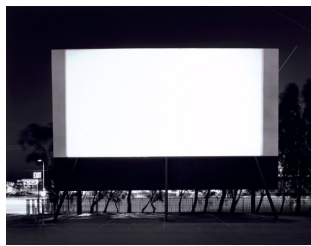
134
Hiroshi Sugimoto
Sea of Japan, Oki III
Estimate \$25,000 — 30,000



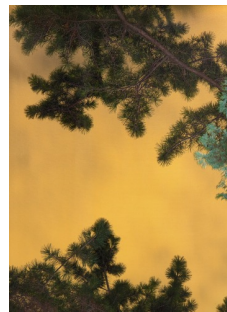
135
Hiroshi Sugimoto
Marmara Sea, Silivli
Estimate \$20,000 — 30,000



136
Hiroshi Sugimoto
Ionian Sea, Santa Cesarea
Estimate \$20,000 — 30,000



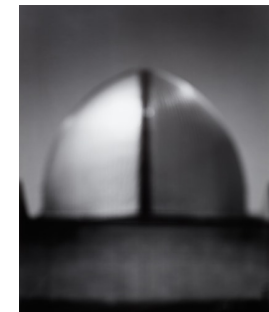
137
Hiroshi Sugimoto
Winnetka Drive-In, Paramount
Estimate \$15,000 — 25,000



138
Yoshinori Mizutani
Moonlight 02
Estimate \$7,000 — 9,000



139
Ray K. Metzker
My Philadelphia! (01-AG-42)
Estimate \$3,000 — 5,000



140
Hiroshi Sugimoto
Fujisawa Municipal Gymnasium
Estimate \$5,000 — 7,000

Photographs

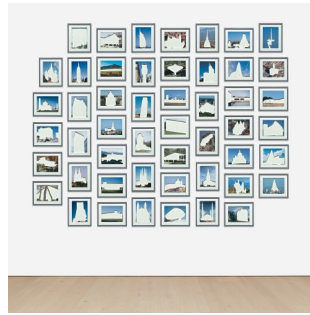
New York Auction / 6 April 2022 / 10am EDT



141
Vera Lutter
Ca'del Duca, Venice: July 23
Estimate \$5,000 — 7,000



142
Tadasu Yamamoto
Jion-no-taki from Falling Water
Estimate \$2,500 — 3,500



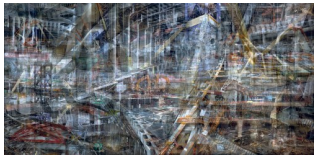
143
Jose Dávila
Buildings You Must See Before Y...
Estimate \$25,000 — 35,000



144
Massimo Vitali
Bagni Lido (#1463)
Estimate \$15,000 — 20,000



145
Liu Bolin
Hiding in the City No. 86 (Bird's ...
Estimate \$4,000 — 6,000



146
Shai Kremer
Concrete Abstract 7: World Trad...
Estimate \$10,000 — 15,000



147
David Maisel
Terminal Mirage 261-12
Estimate \$5,000 — 7,000



148
David Maisel
Terminal Mirage 215-9
Estimate \$5,000 — 7,000



149
Edward Burtynsky
Xiaolangdi Dam #4, Yellow Rive...
Estimate \$15,000 — 25,000



150
Edward Burtynsky
Three Gorges Dam Project, Dam...
Estimate \$5,000 — 7,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



151
Richard Misrach
Desert Fire #1 (Burning Palms)
Estimate \$3,000 — 5,000



152
Edward Burtynsky
Oil Spill #7, Ground Zero, Gulf of ...
Estimate \$12,000 — 18,000



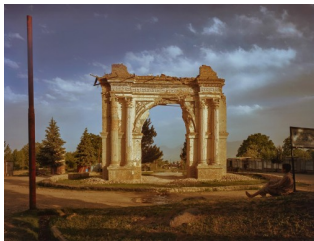
153
Edward Burtynsky
SOCAR Oil Fields #3, Baku, Azer...
Estimate \$8,000 — 12,000



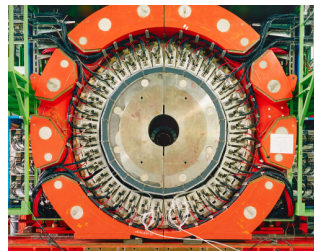
154
Robert Polidori
2520 Deslondes, New Orleans, S...
Estimate \$6,000 — 8,000



155
Pieter Hugo
Zakaria Salifu, Agboghloshie M...
Estimate \$20,000 — 25,000



156
Simon Norfolk
King Amanullah's Victory Arch, ...
Estimate \$4,000 — 6,000



157
Simon Norfolk
Large Hadron Collider No. 1, CE...
Estimate \$6,000 — 8,000



158
Henri Cartier-Bresson
Brie, France
Estimate \$8,000 — 12,000



159
Henri Cartier-Bresson
Île de la Cité, Paris
Estimate \$7,000 — 9,000



160
Henri Cartier-Bresson
Behind the Gare Saint-Lazare, P...
Estimate \$12,000 — 18,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



161
Henri Cartier-Bresson
Alicante, Spain
Estimate \$7,000 — 9,000



162
Henri Cartier-Bresson
Sunday on the Banks of the Mar...
Estimate \$7,000 — 9,000



163
Henri Cartier-Bresson
Near Juvisy-sur-Orge, France
Estimate \$7,000 — 9,000



164
Henri Cartier-Bresson
Rue Mouffetard, Paris
Estimate \$15,000 — 25,000



165
Helen Levitt
Selected Images
Estimate \$10,000 — 15,000



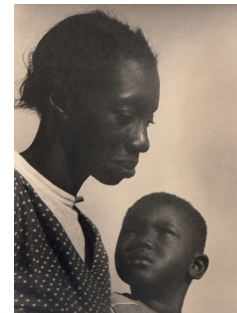
166
Helen Levitt
New York City (phone booth)
Estimate \$5,000 — 7,000



167
Helen Levitt
N.Y.C. (Harlem Angel)
Estimate \$3,000 — 5,000



168
Helen Levitt
N.Y.C. (girl with milk bottles)
Estimate \$3,000 — 5,000



169
Consuelo Kanaga
Mother and Son (The Question, ...)
Estimate \$15,000 — 25,000



170
Mario Giacomelli
Scanno
Estimate \$4,000 — 6,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



171
Mario Giacomelli
Untitled from Io non ho mani ch...
Estimate \$5,000 — 7,000



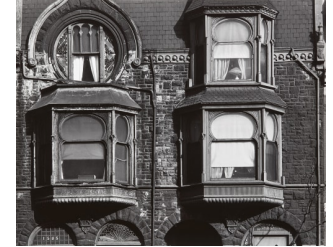
172
Irving Penn
Two Nepal Women with Nose Ri...
Estimate \$15,000 — 20,000



173
Irving Penn
Two Guedras, Morocco
Estimate \$15,000 — 20,000



174
Harry Callahan
Chicago
Estimate \$4,000 — 6,000



175
Harry Callahan
Chicago Façade
Estimate \$3,000 — 5,000



176
Frederick Sommer
Medallion
Estimate \$10,000 — 15,000



177
Lee Friedlander
Galax, Virginia
Estimate \$25,000 — 35,000



178
Lee Friedlander
Florida
Estimate \$10,000 — 15,000



179
Garry Winogrand
John F. Kennedy, Democratic Na...
Estimate \$6,000 — 8,000



180
Nobuyoshi Araki
Untitled (Robert Frank)
Estimate \$2,000 — 3,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



181
Robert Frank
Parade – Hoboken, New Jersey
Estimate \$100,000 — 150,000



182
Robert Frank
Canal Street, New Orleans
Estimate \$40,000 — 60,000



183
Diane Arbus
Barefoot child jumping rope, N.Y...
Estimate \$25,000 — 35,000



184
David Goldblatt
Steven with bus, Doornfontein, ...
Estimate \$12,000 — 18,000



185
Robert Frank
London
Estimate \$40,000 — 60,000



186
Robert Frank
Political Rally – Chicago
Estimate \$60,000 — 80,000



187
Louis Faurer
5th Avenue, New York, NY
Estimate \$2,500 — 3,500



188
Diane Arbus
Woman with Eyeliner, N.Y.C.
Estimate \$5,000 — 7,000



189
Elliott Erwitt
New Jersey, USA
Estimate \$6,000 — 8,000



190
Robert Frank
Sagamore Cafeteria, NYC
Estimate \$15,000 — 25,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



191
Elliott Erwitt
Mother and Child
Estimate \$3,000 — 5,000



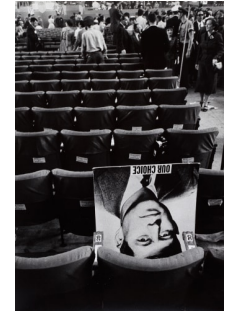
192
Diane Arbus
Untitled (3)
Estimate \$4,000 — 6,000



193
Diane Arbus
Untitled (26)
Estimate \$4,000 — 6,000



194
Diane Arbus
Girl Walking on a Dirt Road, She...
Estimate \$5,000 — 7,000



195
Robert Frank
Chicago
Estimate \$20,000 — 30,000



196
Art Sinsabaugh
Chicago Landscape #205
Estimate \$4,000 — 6,000



197
Robert Frank
In Flagstaff, Arizona
Estimate \$6,000 — 8,000



198
Diane Arbus
Girl with a cigar in Washington ...
Estimate \$5,000 — 7,000



199
Lisette Model
Fashion Show, Hotel Pierre
Estimate \$3,000 — 5,000



200
Lisette Model
San Francisco Opera
Estimate \$4,000 — 6,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



201

Ormond Gigli

Girls in the Windows, New York ...

Estimate \$30,000 — 50,000



202

Irving Penn

Woman in Chicken Hat (Lisa Fo...

Estimate \$80,000 — 120,000



203

Vik Muniz

Marilyn Monroe, actress, NY Cit...

Estimate \$60,000 — 80,000



204

Richard Avedon

Lauren Hutton, Great Exuma, th...

Estimate \$60,000 — 80,000

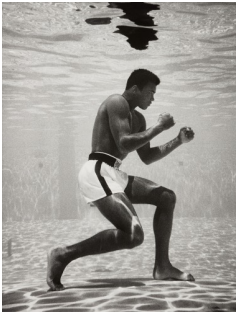


205

Lou Stoumen

Forty Years LS

Estimate \$7,000 — 9,000

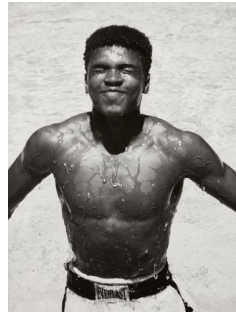


206

Flip Schulke

Ali Underwater

Estimate \$7,000 — 9,000

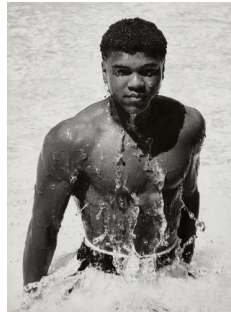


208

Flip Schulke

Ali Swimming Pool Jump (eyes c...

Estimate \$6,000 — 8,000



208

Flip Schulke

Ali Swimming Pool Jump (eyes c...

Estimate \$6,000 — 8,000



209

Melvin Sokolsky

Sidekick, Paris

Estimate \$4,000 — 6,000



210

Helmut Newton

Brescia, 14:00 Dressed and 15:3...

Estimate \$20,000 — 30,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



211
Helmut Newton
Cindy Crawford, admired, Mont...
Estimate \$15,000 — 25,000



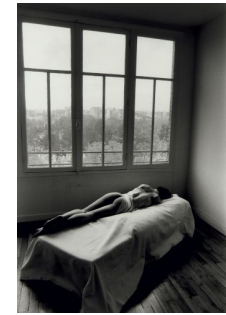
212
Helmut Newton
Nude in seaweed, Saint-Tropez
Estimate \$15,000 — 25,000



213
Helmut Newton
Paloma Picasso, Saint Tropez
Estimate \$10,000 — 15,000



214
Helmut Newton
16th Arrondissement, Paris
Estimate \$10,000 — 15,000



215
Jeanloup Sieff
Sleeping Nude, Paris
Estimate \$3,000 — 5,000



216
Helmut Newton
Domestic Nude 7, Los Angeles
Estimate \$10,000 — 15,000



217
Chuck Close
Untitled, Kate (#14)
Estimate \$8,000 — 12,000



218
Chris Von Wangenheim
Woman in Mirror
Estimate \$5,000 — 7,000



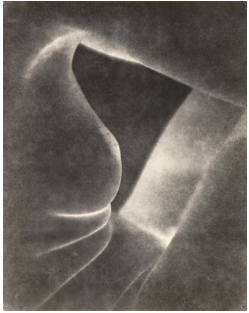
219
William Klein
Club Allegro Fortissimo, Paris
Estimate \$5,000 — 7,000



220
Erwin Blumenfeld
Legs a la Seurat, New York
Estimate \$10,000 — 15,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



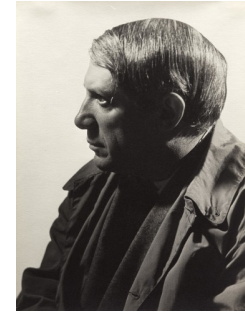
221
Erwin Blumenfeld
Untitled, Amsterdam
Estimate \$8,000 — 12,000



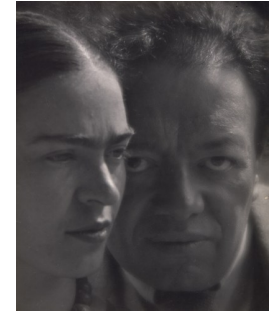
222
Albert Renger-Patzsch
Untitled (staircase)
Estimate \$8,000 — 12,000



223
André Kertész
Martinique
Estimate \$7,000 — 9,000



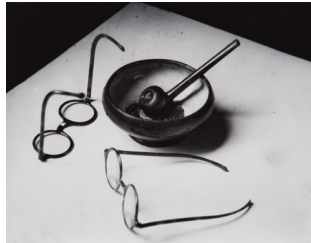
224
Man Ray
Portrait of Picasso
Estimate \$18,000 — 22,000



225
Martin Munkácsi
Frida Kahlo and Diego Rivera
Estimate \$20,000 — 30,000



226
André Kertész
Szentendre (Budapest), August
Estimate \$8,000 — 12,000



227
André Kertész
Nature Morte, Chez Mondrian
Estimate \$5,000 — 7,000



228
André Kertész
Hungarian Memory
Estimate \$8,000 — 12,000



229
André Kertész
My Brother as a 'Scherzo,' Hung...
Estimate \$3,000 — 5,000



230
Man Ray
Fleurs de la Passion
Estimate \$15,000 — 25,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



231
Edward Weston
Eroded Rock
Estimate \$10,000 — 15,000



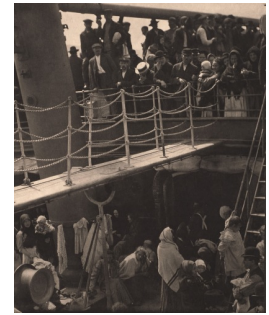
232
Edward Weston
Pulqueria, Mexico, D.F.
Estimate \$12,000 — 18,000



233
Lewis Wickes Hine
Spinner, Cotton Mill, Georgia
Estimate \$20,000 — 30,000



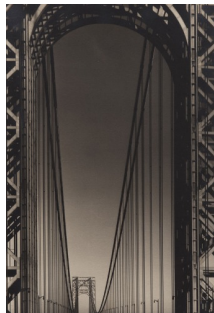
234
Paul Strand
Wall Street
Estimate \$7,000 — 9,000



235
Alfred Stieglitz
The Steerage
Estimate \$12,000 — 18,000



236
Lewis Wickes Hine
Selected Studies of the Construc...
Estimate \$8,000 — 12,000



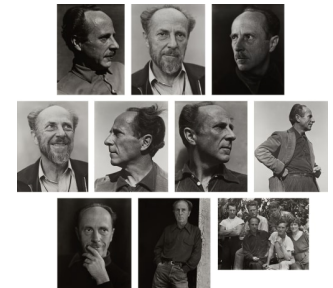
237
Margaret Bourke-White
The George Washington Bridge
Estimate \$40,000 — 60,000



238
Paul Strand
Fishing Village, Gulf of the St. L...
Estimate \$20,000 — 30,000



239
Paul Strand
Ewan MacLeod, South Uist, Heb...
Estimate \$7,000 — 9,000



240
Brett Weston
Portraits of My Father
Estimate \$4,000 — 6,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



241

Brett Weston

Fifteen Photographs of Japan

Estimate \$12,000 — 18,000



242

Eugène Atget

Rue St. Rustique, Montmartre

Estimate \$10,000 — 15,000



243

Eugène Atget

Coin, rue de l'Abreuvoir et des S...

Estimate \$12,000 — 18,000



244

Josef Sudek

Untitled from Vanished Statues,...

Estimate \$6,000 — 8,000



245

Eugène Atget

Châtaigniers (Chestnut Trees)

Estimate \$7,000 — 9,000



246

Eugène Atget

Charrue

Estimate \$6,000 — 8,000



247

Imogen Cunningham

Agave Design I

Estimate \$2,500 — 3,500



248

Manuel Álvarez Bravo

Instrumental

Estimate \$3,000 — 5,000



249

Herbert Bayer

Metamorphosis (Fotoplastik)

Estimate \$8,000 — 12,000



250

Emmanuel Sougez

Reclining Nude

Estimate \$5,000 — 7,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



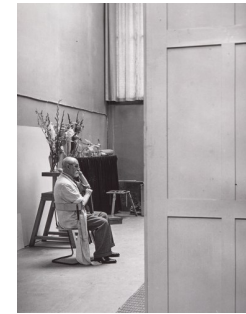
251
Bill Brandt
Nude (Campden Hill)
Estimate \$3,000 — 5,000



252
Garry Winogrand
Burlesque Dancers Backstage
Estimate \$4,000 — 6,000



253
Brassaï (Gyula Halász)
Conchita with sailors in a café o...
Estimate \$3,000 — 5,000



254
Brassaï (Gyula Halász)
Henri Matisse dans son atelier a...
Estimate \$2,000 — 3,000



255
W. Eugene Smith
Guardia Civil
Estimate \$5,000 — 7,000



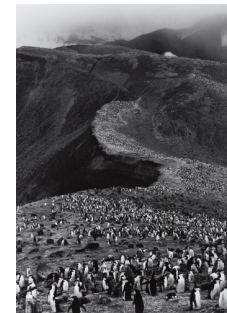
256
Sebastião Salgado
Churchgate Station, Western Ra...
Estimate \$7,000 — 9,000



257
Sebastião Salgado
Iceberg between the Paulet Isla...
Estimate \$8,000 — 10,000



258
Sebastião Salgado
Dinka Cattle Camp of Amak, So...
Estimate \$7,000 — 9,000



259
Sebastião Salgado
Chinstrap Penguins (Pygoscelis ...
Estimate \$8,000 — 10,000



260
Sebastião Salgado
Serra Pelada, Gold Mine, Brazil ...
Estimate \$10,000 — 15,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



261
Sebastião Salgado
Coal Mining, Dhanbad, India
Estimate \$3,000 — 5,000



262
Sebastião Salgado
Shepherd and sheep, Kuwait
Estimate \$10,000 — 15,000



263
Werner Bischof
In the Court of the Meiji Temple,...
Estimate \$2,000 — 3,000



264
Harold Eugene Edgerton
Selected Images
Estimate \$6,000 — 8,000



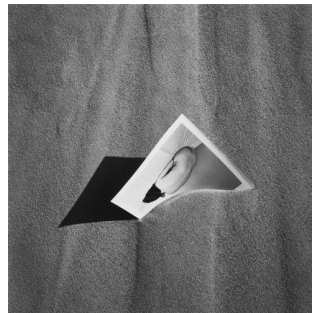
265
Jerry Uelsmann
Untitled (floating trees)
Estimate \$2,000 — 3,000



266
Sally Mann
Untitled #7 from Deep South
Estimate \$10,000 — 15,000



267
Sally Mann
Venus After School
Estimate \$12,000 — 18,000



268
Kenneth Josephson
Michigan from the History of Ph...
Estimate \$1,500 — 2,500



269
Garry Winogrand
Apollo 11 Moon Shot, Cape Kenn...
Estimate \$6,000 — 8,000



270
Garry Winogrand
We Love Mayor Daley, St. Patric...
Estimate \$3,000 — 5,000

Photographs

New York Auction / 6 April 2022 / 10am EDT

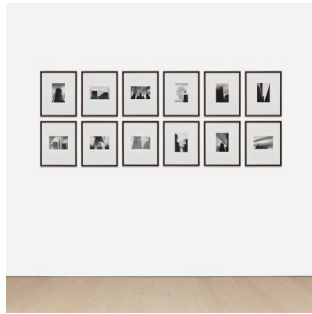


271

Abelardo Morell

The Empire State Building in Be...

Estimate \$7,000 — 9,000



272

Michael Kenna

Ratcliffe Power Station

Estimate \$7,000 — 9,000



273

Nicholas Nixon

North view from Battery Park, N...

Estimate \$4,000 — 6,000



274

Philip-Lorca diCorcia

London

Estimate \$10,000 — 15,000



275

Philip-Lorca diCorcia

Mexico City

Estimate \$5,000 — 7,000



276

Nan Goldin

Christmas at the Other Side, Bo...

Estimate \$5,000 — 7,000



277

Nan Goldin

The Hug

Estimate \$5,000 — 7,000



278

Nan Goldin

Shijimi with Lipstick, Tokyo

Estimate \$5,000 — 7,000



279

Larry Clark

Selected Images from Tulsa

Estimate \$3,000 — 5,000



280

Nan Goldin

Sharon with Cookie on the Bed, ...

Estimate \$4,000 — 6,000

Photographs

New York Auction / 6 April 2022 / 10am EDT



281
Nan Goldin
Lambs Ears (for Parkett no. 57)
Estimate \$2,500 — 3,500



282
Ellen von Unwerth
Double Trouble, New York
Estimate \$20,000 — 30,000



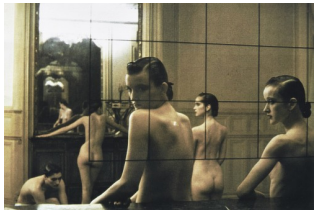
283
Ellen von Unwerth
Bubbly, Paris
Estimate \$10,000 — 15,000



284
Deborah Turbeville
Stigmata: Isabella at Ecole Des ...
Estimate \$7,000 — 9,000



285
Deborah Turbeville
For Charles Jourdan: Candy Prat...
Estimate \$6,000 — 8,000



286
Deborah Turbeville
Five Girls in a Room in Pigalle, P...
Estimate \$4,000 — 6,000



287
Lillian Bassman
Barbara Mullen aboard Le Bate...
Estimate \$20,000 — 30,000



288
Lillian Bassman
The V-Back Evenings: Suzy Park...
Estimate \$5,000 — 7,000



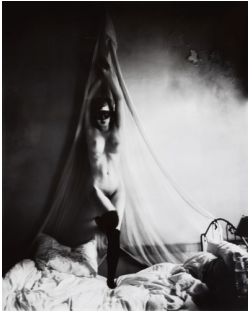
289
Joe Shere
Jayne Mansfield and Sophia Lor...
Estimate \$3,000 — 5,000



290
Ellen von Unwerth
The Last Tango, New York
Estimate \$2,500 — 3,500

Photographs

New York Auction / 6 April 2022 / 10am EDT



291
Ellen von Unwerth
Original Sin, New Orleans
Estimate \$2,500 — 3,500



292
Willy Rizzo
Brigitte Bardot, Saint-Tropez
Estimate \$1,200 — 1,800



293
Ellen von Unwerth
Rosie, Paris
Estimate \$1,500 — 2,500



294
Deborah Turbeville
Façade of Versailles with scaffol...
Estimate \$800 — 1,200



295
Denis Piel
Unbuttoned
Estimate \$1,000 — 2,000



296
Bruce Laurance
Woody Allen and Tamara on 51s...
Estimate \$800 — 1,200

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY OF AN IMPORTANT EAST COAST
COLLECTION

1

Berenice Abbott

New York at Night

1932

Gelatin silver print, printed later.

13 5/8 x 10 1/2 in. (34.6 x 26.7 cm)

Signed in pencil on the mount, 'Abbott, Maine'
copyright credit stamp on the reverse of the mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Berenice Abbott

Provenance

Acquired from Jim Kempner, 1990

Literature

Steidl, *Berenice Abbott: Volume II*, cover, frontispiece, p. 35

Commerce Graphics, Ltd., *Berenice Abbott*, n.p.

O'Neal, *Berenice Abbott: American Photographer*, p. 2

Photo Poche, *Berenice Abbott*, pl. 20

The New York Public Library, *Berenice Abbott: A Modern Vision*, pl. 9

Haworth-Booth, *The Folio Society Book of the 100 Greatest Photographs*, p. 125

Photographs

New York Auction / 6 April 2022 / 10am EDT



2

Saul Leiter

London

1950

Chromogenic print, printed later.

19 1/2 x 13 1/8 in. (49.5 x 33.3 cm)

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

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Howard Greenberg Gallery, New York

Photographs

New York Auction / 6 April 2022 / 10am EDT



3

Saul Leiter

Bus, New York

1954

Dye destruction print, printed 1999.

13 1/2 x 9 in. (34.3 x 22.9 cm)

Signed and annotated in ink on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Howard Greenberg Gallery, New York

Literature

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

Photographs

New York Auction / 6 April 2022 / 10am EDT



5

Saul Leiter

Tanager Steps, 1952; New York, 1950s

Two dye destruction prints, printed later.

Each 13 5/8 x 9 in. (34.6 x 22.9 cm)

Each signed in pencil or ink on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Howard Greenberg Gallery, New York, 2001

Literature

Steidl, *Saul Leiter: Early Color*, n.p. for *Tanager Steps*

Photographs

New York Auction / 6 April 2022 / 10am EDT



6

Edward Weston

Church Door, Hornitos

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; portfolio
stamp on the reverse of the mount.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Photographs

New York Auction / 6 April 2022 / 10am EDT



7

Ansel Adams

Moonrise, Hernandez, New Mexico

1941

Gelatin silver print, printed circa 1963.

10 1/8 x 13 3/8 in. (25.7 x 34 cm)

Signed in ink on the mount; Carmel credit stamp with title in an unidentified hand in ink on the reverse of the mount.

Estimate

\$70,000 — 90,000

[Go to Lot](#)



Driving through New Mexico on a late afternoon in the fall of 1941, Ansel Adams stopped on the side of the road and hastily set up his camera and tripod atop his car to capture a small village illuminated by the last rays of the setting sun. The resulting photograph, *Moonrise, Hernandez, New Mexico*, is one of the most celebrated images of his career and has become a touchstone of Twentieth Century photography. *Moonrise* was first reproduced in *U.S. Camera* in 1943 where it received a great deal of acclaim, but Adams for the most part declined requests for it because the negative was profoundly difficult to work with and required an extensive course of burning and dodging to yield a print that met his high standards. Yet requests kept coming. In 1948 he took the radical step of reprocessing the negative to intensify its tonalities and to facilitate the production of perfect prints. After the successful reprocessing he began, very slowly, to fulfill print orders. Even so, prints of *Moonrise*, in any format, made before the 1970s are very rare. Adams biographer Mary Street Alinder states that the majority of prints of *Moonrise* were made after 1970, at which point the market for fine art photography had been established and Adams had earned his place in the pantheon of great photographers.

The 1960s print of *Moonrise* offered here presents an especially nuanced rendering of the negative. Adams's printing of *Moonrise* evolved over the decades. Earlier prints show a gradual tonal scale with an emphasis on the mid-tones and more detail in the sky; later prints are far more dramatic tonally, with deeper blacks and brighter whites, in keeping with the general trend in Adams's print-making style. The print offered here shows a pleasing preponderance of gray tones, with a few wispy clouds in the twilight sky and a masterful interpretation of the foreground punctuated by the brightly lit adobe structures and tombstones. This print's comparatively delicate tonality and modest size offer a novel and intimate visual experience of this famous image.

Provenance

Christie's, New York, 18 April 2001, lot 127
 Charles Isaacs Photographs, New York
 Kicken Berlin, Berlin
 Private Collection, Germany

Literature

Adams, *Ansel Adams: The Making of 40 Photographs*, p. 40
 Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 32
 Haas, Senf, *Ansel Adams*, pl. 37 and p. 146
 Little, Brown and Company, *Ansel Adams: The Grand Canyon and the Southwest*, frontispiece
 Stillman, *Ansel Adams: 400 Photographs*, p. 175
 Szarkowski, *Ansel Adams at 100*, pl. 96

Photographs

New York Auction / 6 April 2022 / 10am EDT



8

Ansel Adams

Aspens, Northern New Mexico

1958

Gelatin silver print, printed 1973-1977.

15 1/4 x 19 3/8 in. (38.7 x 49.2 cm)

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

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Harry Lunn, Graphics International, Ltd., Washington, D.C., 1970s

Literature

Adams, *Ansel Adams: 400 Photographs*, cover and p. 375

Adams, *Examples: The Making of 40 Photographs*, p. 116

Little, Brown and Company, *Ansel Adams: The Grand Canyon and the Southwest*, p. 85

Szarkowski, *Ansel Adams at 100*, pls. 104-105

Szarkowski, *The Portfolios of Ansel Adams, Portfolio VII*, pl. 6

Gee, *Photography of the Fifties: An American Perspective*, p. 49

Santa Barbara Museum of Art, *An Eclectic Focus: Photographs from the Vernon Collection*, p. 30

Photographs

New York Auction / 6 April 2022 / 10am EDT



9

Ansel Adams

Forest and Stream, Northern California

1959

Gelatin silver print from *Portfolio V*, printed 1970.

15 1/4 x 19 1/4 in. (38.7 x 48.9 cm)

Signed, numbered 26/110 and annotated 'V-5' in pencil on the mount; titled in ink in an unidentified hand within a *Portfolio V* stamp on the reverse of the mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Harry Lunn, Graphics International, Ltd., Washington, D.C., 1970s

Literature

Stillman, *Ansel Adams: 400 Photographs*, p. 371

Szarkowski, *The Portfolios of Ansel Adams, Portfolio V*, pl. 5

Photographs

New York Auction / 6 April 2022 / 10am EDT



10

Ansel Adams

Winter Sunrise, Sierra Nevada, from Lone Pine, California

1944

Gelatin silver print, printed 1973-1977.

14 1/2 x 19 1/4 in. (36.8 x 48.9 cm)

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

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Literature

Adams, *An Autobiography*, p. 262

Adams, *Born Free and Equal*, pp. 106-107

Alinder and Stillman, *Ansel Adams: Letters and Images, 1916-1984*, p. 275

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 38

Stillman, *Ansel Adams: 400 Photographs*, p. 245

Szarkowski, *Ansel Adams at 100*, pl. 85

Photographs

New York Auction / 6 April 2022 / 10am EDT



11

Ansel Adams

Branches in Snow

1932

Gelatin silver print, from *Portfolio III*, printed 1959.

8 1/2 x 6 1/2 in. (21.6 x 16.5 cm)

Signed in pencil on the mount; *Portfolio III* stamp on the reverse of the mount. Number 193 from an edition of 208.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Harry Lunn, Graphics International, Ltd., Washington, D.C., 1970s

Literature

Adams, *Ansel Adams: 400 Photographs*, p. 68

Szarkowski, *The Portfolios of Ansel Adams, Portfolio III*, pl. 5

Photographs

New York Auction / 6 April 2022 / 10am EDT



12

Ansel Adams

Dunes, White Sands National Monument, New Mexico

1948

Gelatin silver print, printed 1973-1977.

13 5/8 x 10 1/2 in. (34.6 x 26.7 cm)

Signed in pencil on the mount; Carmel credit stamp (BMFA stamp 11), titled and dated in an unidentified hand in ink on the reverse of the mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Harry Lunn, Graphics International, Ltd., Washington, D. C., 1970s

Literature

Adams, *Ansel Adams: 400 Photographs*, p. 172

Szarkowski, *The Portfolios of Ansel Adams, Portfolio II*, pl. 3

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

13

Ansel Adams

Moonrise, Hernandez, New Mexico

1941

Gelatin silver print, printed 1973-1977.

15 1/2 x 19 1/8 in. (39.4 x 48.6 cm)

Signed in pencil on the mount; Carmel credit stamp
(BMFA 11) and titled in an unidentified hand in ink on
the verso.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Etherton Gallery, Tucson

Exhibited

Focus on Photography, Sonoma State University, Rohnert Park, California, 3 September – 25

October 2015

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

14

Ansel Adams

*Mount McKinley and Wonder Lake, Mount McKinley
National Park and Preserve, Alaska*

1947

Gelatin silver print, printed no later than 1977.

15 1/2 x 19 in. (39.4 x 48.3 cm)

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

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

The photographer to William Lewis, 1977

To Barbara Lewis

Etherton Gallery, Tucson

Literature

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 54

Little, Brown, *Ansel Adams, Examples: The Making of 40 Photographs*, p. 74

Szarkowski, *Ansel Adams at 100*, pl. 110

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

15

Ansel Adams

The Teton Range and the Snake River

1942

Gelatin silver print, printed 1973-1977.

7 3/4 x 9 1/2 in. (19.7 x 24.1 cm)

Signed in pencil on the mount; Carmel credit stamp
(BMFA stamp 11) with title in an unidentified hand in
ink, and Virginia Adams and Anne Adams Helms
collection stamps on the reverse of the mount

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Collection of Virginia Adams, the photographer's widow

To Anne Adams Helms, the photographer's daughter

Sotheby's, New York, 5 October 2011, lot 15

Literature

Stillman and Turnage, *Ansel Adams: Our National Parks*, cover and p. 31

Stillman, *Ansel Adams: 400 Photographs*, p. 205

Turnage, *Ansel Adams: Our National Parks*, cover and p. 31

Adams and Newhall, *This is the American Earth*, p. 15

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 35

Photographs

New York Auction / 6 April 2022 / 10am EDT



16

Irving Penn

Man Fishing from Bank of Seine

1950

Platinum palladium print, printed 1979.

9 3/4 x 6 3/8 in. (24.8 x 16.2 cm)

Signed, titled, dated, numbered 9/69, annotated in pencil, Condé Nast copyright credit and edition stamps on the reverse of the aluminum flush-mount.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Private Collection, Maryland

Photographs

New York Auction / 6 April 2022 / 10am EDT



17

Ansel Adams

Aspens, Northern New Mexico

1958

Gelatin silver print, printed no later than 1975.

19 1/2 x 15 in. (49.5 x 38.1 cm)

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

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Acquired directly from the photographer by John Glasse, Poughkeepsie, New York, 1975

By descent to the current owner

Literature

Alinder, Szarkowski, *Ansel Adams: Classic Images*, pl. 63

Stillman, *Ansel Adams: 400 Photographs*, p. 373

Haas and Senf, *Ansel Adams in the Lane Collection*, pl. 49

Photographs

New York Auction / 6 April 2022 / 10am EDT



18

Ansel Adams

*Clearing Winter Storm, Yosemite National Park,
California*

1944

Gelatin silver print, printed no later than 1974.

15 5/8 x 19 1/8 in. (39.7 x 48.6 cm)

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

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Harry Lunn, Graphics International, Ltd., Washington, D.C., 1974

Literature

Stillman, *Ansel Adams: 400 Photographs*, p. 123, there dated 1937

Szarkowski, *Ansel Adams at 100*, pl. 89 there dated 1942 or later

Szarkowski, *The Portfolios of Ansel Adams, Portfolio Three*, pl. 9

Photographs

New York Auction / 6 April 2022 / 10am EDT



19

Ansel Adams

Sunrise, Mount Tom, Sierra Nevada, California

circa 1948

Gelatin silver print from Portfolio VII, printed 1976.

15 1/2 x 19 1/8 in. (39.4 x 48.6 cm)

Signed, numbered 19/115 and annotated 'VII-II' in pencil on the mount; 'Portfolio VII' stamp on the reverse of the mount.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

The Cronin Gallery, Houston, 1977

Literature

Stillman, Ansel Adams: 400 Photographs, p. 262

Szarkowski, The Portfolios of Ansel Adams, Portfolio VII, pl. 11

Newhall, Ansel Adams: The Eloquent Light, Sierra Club, 1963, p. 12

Photographs

New York Auction / 6 April 2022 / 10am EDT



20

Richard Misrach

Ocotillo at Night

1975

Toned gelatin silver print.

15 x 14 1/2 in. (38.1 x 36.8 cm)

Signed, dated, copyright notation and annotated 'Plate #33' in pencil on the verso.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Paul Cava Gallery, Philadelphia

Literature

Fraenkel Gallery, *Richard Misrach, Chronologies*, pl. 1

Photographs

New York Auction / 6 April 2022 / 10am EDT



21

Peter Hujar

Great Dane (Sphinx)

1981

Toned gelatin silver print.

14 1/2 x 14 3/4 in. (36.8 x 37.5 cm)

'Printed by the Artist' and estate copyright credit reproduction limitation stamps, additionally signed, titled, dated and annotated by Stephen Koch, Executor, in pencil on the verso.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



"There is no essential difference between these photos and his other work, however strange this may seem at first... You immediately see the clumsy elegance of a dog, the tragic gaze of a cow, the physical mass of a black horse, the ludicrous, coquettish turn of a goose, but on second examination you realize that each animal bears the weight of the same tragic and irrevocable mortality as Hujar's human sitters." Hripsimé Visser, Peter Hujar: A Retrospective

Literature

Smith, Geffer, and Turtell, *Peter Hujar: Speed of Life*, pl. 112

Scalo, *Peter Hujar: A Retrospective*, p. 163

Grey Art Gallery, *Peter Hujar*, p. 61

Photographs

New York Auction / 6 April 2022 / 10am EDT



22

Peter Hujar

Doves in The Circus

1973

Gelatin silver print.

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

'Printed by the Artist,' estate and estate copyright credit reproduction limitation stamps, additionally signed, titled and dated by Stephen Koch, Executor, in pencil on the verso.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Maureen Paley, London

Literature

Twin Palms Publishers, *Peter Hujar: Animals and Nudes*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



23

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

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Maureen Paley, London

Photographs

New York Auction / 6 April 2022 / 10am EDT



24

Peter Hujar

Manhattan Canyon

1976

Gelatin silver print.

7 x 7 in. (17.8 x 17.8 cm)

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

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Maureen Paley, London

Literature

Scalo, *Peter Hujar: A Retrospective*, p. 175

Photographs

New York Auction / 6 April 2022 / 10am EDT



25

Robert Frank

Look Out For Hope, Mabou and New York City

1979

Gelatin silver print.

22 1/4 x 17 1/2 in. (56.5 x 44.5 cm)

Signed, titled 'Mabou and New York' and dated in ink in the margin.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Acquired from the photographer, 1988

Literature

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

Greenough and Brookman, *Robert Frank: Moving Out*, p. 245

Photographs

New York Auction / 6 April 2022 / 10am EDT



26

Robert Adams

Denver, Colorado

circa 1973

Gelatin silver print, on hand-ruled mount.

5 7/8 x 7 3/8 in. (14.9 x 18.7 cm)

Signed in pencil on the reverse of the mount.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



"But whether out of a sense of fairness, a taste for argument, or a love of magic Robert Adams has in this book done a strange and unsettling thing. He has, without actually lying, discovered in these.. artless agglomerations of boring buildings the suggestion of redeeming value. He has made them look not beautiful but important, as the relics of an ancient civilization look important." —John Szarkowski

Literature

Colorado University Press, *Denver*, p. 101, variant

Yale University Press, *Denver*, p. 113, variant

Photographs

New York Auction / 6 April 2022 / 10am EDT



27

Robert Adams

Along Interstate 25, Eden, Colorado

1968

Gelatin silver print, printed 1981.

5 7/8 x 5 1/2 in. (14.9 x 14 cm)

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

Estimate

\$10,000 — 15,000

[Go to Lot](#)



*"Do not look for signs. Do not look for experiences. Do not be so complicated.
Become like a child. See everything with awe." —Robert Adams*

Literature

Walter König, *Robert Adams: Buildings in Colorado 1964-1980*, pl. 46

Photographs

New York Auction / 6 April 2022 / 10am EDT



28

Ansel Adams

Storm over the Great Plains from Cimarron, New Mexico

1960

Gelatin silver print, printed no later than 1974.

14 5/8 x 19 5/8 in. (37.1 x 49.8 cm)

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

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Harry Lunn, Graphics International, Ltd., Washington, D.C., 1974

Literature

Adams, *Ansel Adams: 400 Photographs*, p. 405

Szarkowski, *Ansel Adams at 100*, pl. 107

Photographs

New York Auction / 6 April 2022 / 10am EDT



29

Robert Adams

Concrete and Ice, Missouri River, Clay County, South Dakota

1979

Gelatin silver print, printed 1980.

9 x 11 1/4 in. (22.9 x 28.6 cm)

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

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Michael Shapiro Photographs, Westport, Connecticut

Literature

Greenough, *American Silence: The Photographs of Robert Adams*, pl. 40 there dated 1977

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

30

Danny Lyon

Crossing the Ohio, Louisville

1966

Gelatin silver print, printed 2010.

12 5/8 x 18 5/8 in. (32.1 x 47.3 cm)

Signed, titled, dated in pencil and the photographer's
'Bleak Beauty' stamp on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Aperture, *Danny Lyon: The Bikeriders*, p. 49

Barbican Art Gallery, *Another Kind of Life: Photography on the Margins*, p. 74

Center for Creative Photography, *Danny Lyon: Photo/Film, 1959-90*, p. 53

Photographs

New York Auction / 6 April 2022 / 10am EDT



REFRAMING BEAUTY: A PRIVATE SEATTLE
COLLECTION

31

Robert Adams

Along Interstate 25, Eden, Colorado

1968

Gelatin silver print, printed circa 1975.

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

Signed, titled, dated, initialed in pencil and
reproduction limitation stamp on the reverse of the
mount.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Matthew Marks Gallery, New York

Literature

Yale University Press, *Robert Adams: The Place We Live*, Volume One, p. 53

Photographs

New York Auction / 6 April 2022 / 10am EDT



REFRAMING BEAUTY: A PRIVATE SEATTLE
COLLECTION

32

Robert Adams

*Santa Ana Wash, next to Norton Air Force Base,
California*

1978

Gelatin silver print.

7 x 8 3/4 in. (17.8 x 22.2 cm)

Signed and dated '1979' in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Fraenkel Gallery, San Francisco

Literature

Yale University Press, *Robert Adams: The Place We Live*, Volume Two, p. 36

Aperture, *From the Missouri West*, pl. 46

Greenough, *American Silence: The Photographs of Robert Adams*, pl. 131, there dated 1977-1978

Photographs

New York Auction / 6 April 2022 / 10am EDT



33

Stephen Shore

*Merced River, Yosemite National Park, California,
August 13, 1979*

1979

Chromogenic print, mounted.

36 x 45 in. (91.4 x 114.3 cm)

Overall 46 1/2 x 55 in. (118.1 cm x 139.7 cm)

Signed in ink with printed title, date and number 2/8
on a gallery label accompanying the work.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

303 Gallery, New York

Literature

Shore, *Uncommon Places*, p. 169

Phaidon, *Stephen Shore*, p. 111

Scott, *Yosemite: Art of an American Icon*, p. 133

Photographs

New York Auction / 6 April 2022 / 10am EDT



34

Stephen Shore

Presidio, Texas, February 21, 1975

1975

Chromogenic print, printed 1976.

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

Signed, titled and dated in ink on the verso.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Acquired directly from the artist

Private Collection

Literature

Shore, *Uncommon Places*, p. 105

Moore, *Starburst: Color Photography in America 1970-1980*, pl. 199

Photographs

New York Auction / 6 April 2022 / 10am EDT



35

Stephen Shore

*West Market Street and North Eugene Street,
Greensboro, North Carolina, January 23, 1976*

1976

Chromogenic print, printed 1980.

7 7/8 x 10 in. (20 x 25.4 cm)

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

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

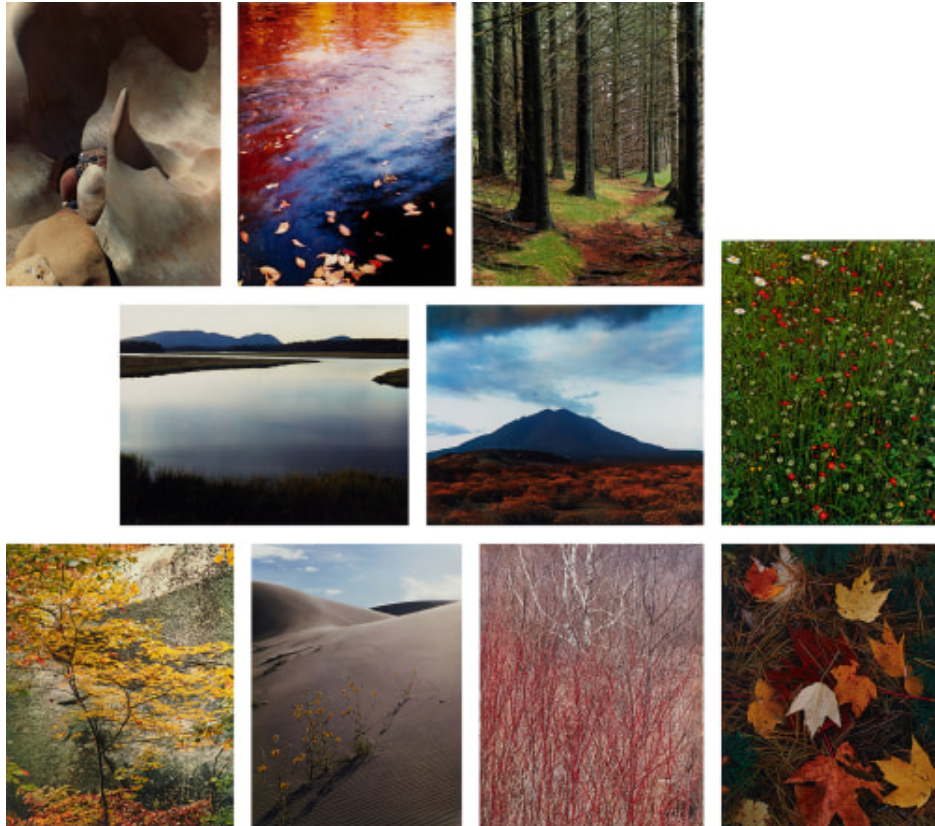
Edwynn Houk Gallery, New York

Literature

Shore, *Uncommon Places*, p. 121

Photographs

New York Auction / 6 April 2022 / 10am EDT



36

Eliot Porter

In Wildness

New York: Daniel Wolf Press, 1981.

Ten dye transfer prints.

Each approximately 15 3/4 x 12 1/4 in. (40 x 31.1 cm) or the reverse.

Each signed in pencil on the mount. Each within individual paper folios with printed title and date. Signed and numbered 260 in ink on the colophon. Title page. Colophon. Enclosed within a tan linen clamshell case with gold embossed leather title plate. One from an edition of 300.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Sotheby's, New York, 3 October 2012, lot 94

Photographs

New York Auction / 6 April 2022 / 10am EDT



37

Stephen Shore

Dewdney Ave., Regina, Saskatchewan, August 17, 1974; 3rd Road, Monticello, Utah, 1978

Two chromogenic prints, *Dewdney Ave.* printed in 1980.

Each 12 x 15 in. (30.5 x 38.1 cm) or the reverse

Each signed, dated and annotated in ink on the verso.

Dewdney Ave. additionally titled in ink on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Edwynn Houk Gallery, New York

Literature

Kunsthandel Jörg Maaß, *American Photography: From Berenice Abbott to Alec Soth*, p. 43
(Dewdney Ave., Regina, Saskatchewan)

Photographs

New York Auction / 6 April 2022 / 10am EDT



38

Stephen Shore

Kenora, Ontario, August 16, 1974; Cumberland Street, Charleston, South Carolina, August 3, 1975

Two chromogenic prints, *Cumberland Street* from *Twelve Photographs*, printed 1975-1976.

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

Each signed, *Kenora* titled and dated, *Cumberland Street* numbered 10/50, all in ink on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Edwynn Houk Gallery, New York

Literature

Shore, *Uncommon Places*, p. 113 (*Cumberland*)

Photographs

New York Auction / 6 April 2022 / 10am EDT



39

Harry Callahan

Palm Leaves

early 1980s

Dye transfer print triptych.

Each approximately 5 1/4 x 8 in. (13.3 x 20.3 cm)

Each signed in pencil in the margin.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

LIGHT, New York

Leonard Fink, Washington, D.C.

To the present owner

Photographs

New York Auction / 6 April 2022 / 10am EDT



40

William Eggleston

Untitled (Huntsville, Alabama)

1970

Dye transfer print.

12 3/8 x 17 7/8 in. (31.5 x 45.7 cm)

Signed in ink in the margin; annotated 'Proof' in an unidentified hand in ink on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Eggleston Artistic Trust

Phillips, London, 18 November 2014, lot 133

Literature

Hasselblad Center, *William Eggleston: The Hasselblad Award 1998*, n.p.

Thames & Hudson, *William Eggleston*, pl. 109

Steidl, *William Eggleston: Chromes*, Vol. 3, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



41

William Eggleston

Untitled (Atlanta)

1984

Chromogenic print, printed 1999.

15 1/4 x 23 in. (38.7 x 58.4 cm)

Signed in ink in the margin; titled, dated and numbered 19/30 in an unidentified hand in ink within an Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Photographs

New York Auction / 6 April 2022 / 10am EDT



42

Lucas Samaras

Photo-Transformation, 7/30/76

1976

Unique Polaroid print.

3 x 3 in. (7.6 x 7.6 cm)

Dated in ink on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Pace Gallery, New York

Phillips de Pury & Company, New York, 8 October 2010, lot 20

Photographs

New York Auction / 6 April 2022 / 10am EDT



43

Hannah Wilke

*So Help Me Hannah, Performalist Self-Portrait with
Donald Goddard*

1978

Gelatin silver print.

12 7/8 x 8 3/4 in. (32.7 x 22.2 cm)

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

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Photographs

New York Auction / 6 April 2022 / 10am EDT



44

Marcia Resnick

Landscape/Loftscape #14 (self-portrait)

1976

Gelatin silver print diptych.

Each 8 x 11 3/4 in. (20.3 x 29.8 cm)

Each signed, titled, dated and numbered 4/7 in pencil on the verso.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Provenance

The Cronin Gallery, Houston, 1978

Literature

Goodyear, Hostetler and Riley, *Marcia Resnick: As It Is or Could Be*, pp. 104-105

Photographs

New York Auction / 6 April 2022 / 10am EDT



45

Cindy Sherman

Murder Mystery, Scenes 8, 10 and 11

1976

Three unique photo collages comprised of 14 gelatin silver print cut-outs on board.

Scene 8: 19 3/4 x 14 3/4 in. (50.2 x 37.5 cm)

Scenes 10 and 11: 15 1/2 x 20 1/2 in. (39.4 x 52.1 cm)

Each signed and dated in pencil, one annotated 'The Impatient Press' in ink on the reverse of the mount.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



"I'm more interested in films, I think, than I am in art on a certain level." —Cindy Sherman

The sequence of three unique photo collages presented here are rare primary documents from the early phase of Cindy Sherman's career. Each image constitutes a scene from her extended pictorial narrative entitled *Murder Mystery*, first exhibited at Artists Space in New York City in November of 1976. Densely plotted and with a cast of 13 characters – all played by Sherman -- *Murder Mystery* is a tour-de-force of pre-production planning, cinematic sequencing, costume design, prop-mastering, and character portrayal in 80 scenes, each a collage of multiple photographs meticulously cut and seamlessly combined. Although *Murder Mystery* was conceived and executed early in her artistic career, and less than a year after her graduation from Buffalo State College, the themes that Sherman would continue to explore in subsequent decades are present within it. The series, and these three images from it, are seminal in every respect.

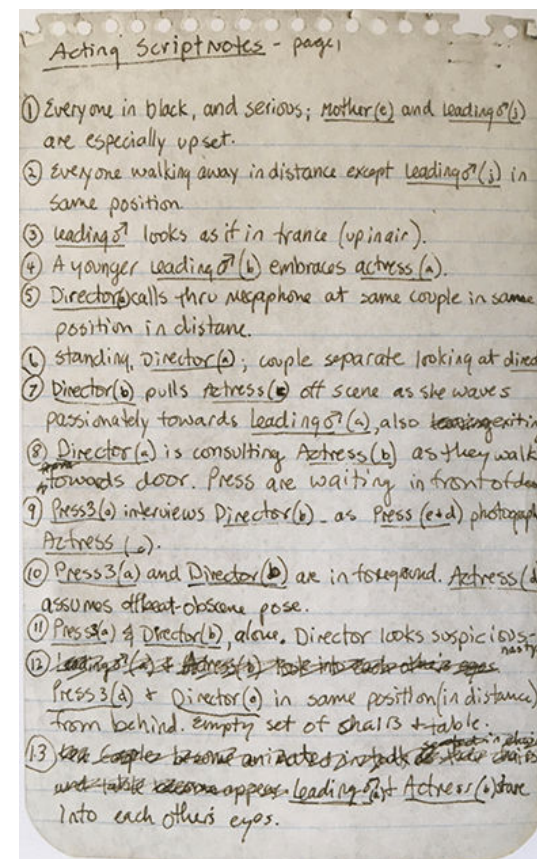
Murder Mystery is classic film noir in tone and incorporates the tropes of the genre: a colorful cast of archetypal characters, passion, infidelity, jealousy, revenge, and the titular murder, all surrounding the filming of an unnamed movie and delivered with flashes of Sherman's wit. The plot involves a secret love affair between the Leading Man and the Actress that leads to dire consequences when discovered. Sherman's cast additionally includes the movie's Director, the spouses of the Leading Man and Actress, the Leading Man's two children, a Maid and Butler, the Detective, and finally various members of the Press who make several comedic appearances throughout. Each character is fully formed, with a distinct visual style and a personality that Sherman manifests through careful costuming and her natural ability to transform herself. Sherman devised a shooting script that dictated photographing the characters at a specific scale, depending on where they appeared within a certain frame: foreground, middle-ground, or background. Post-production involved the printing of vast numbers of photographs, and then cutting out and assembling them; close examination reveals Sherman's skill in making these cutouts in which no detail is obscured and in which even the thin microphone cords of the press are incised with painstaking care. When each scene was fully assembled, as cut outs on a gallery wall in its original 1976 debut, the scenes convey the effective illusion of three-dimensional space. In planning and execution, *Murder Mystery* is masterfully realized.

As part of her conceptual process, Cindy Sherman wrote out detailed script notes for each scene of *Murder Mystery*. The notes for the three scenes on offer in the present lot are as follows:

Scene 8: Director (a) is consulting Actress (b) as they walk toward door. Press are waiting in front of door.

Scene 10: Press3 (a) and Director (b) are in foreground. Actress (d) assumes offbeat-obscene pose.

Scene 11: Press3 (a) & Director (b) alone. Director looks suspicious – nasty.



Sherman's Acting Script Notes for *Murder Mystery*, including Scenes 8, 10, and 11

The sequence of three scenes offered here, *Scenes 8, 10, and 11*, include two of the most significant characters—the self-important Director, and the femme fatale Actress – as well as three members of the Press. Within the narrative of *Murder Mystery* these three images come just after the Actress has filmed a passionate scene with the Leading Man which is cut short by the Director. In *Scene 8*, the director walks with a proprietary arm around the Actress, presumably giving her advice on dialing back her ardor for the Leading Man, while the Press cool their heels and wait for their chance for an interview and photographs.

*Detail of Scene 8*

In *Scene 10*, both Director and the Actress are accosted by the Press: the former talks self-importantly, while the Actress vamps for the cameras.

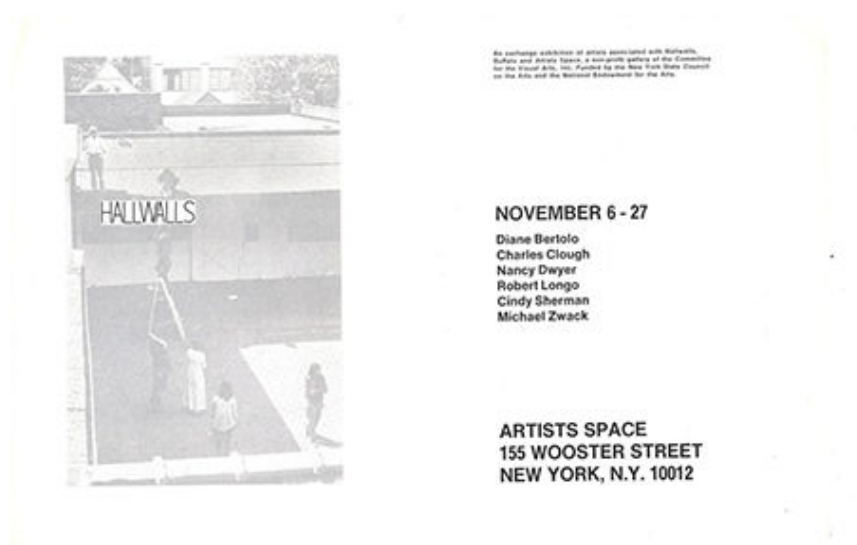
Scene 11 focuses on the Press interviewing the Director, who appears not to tire of talking. Within these scenes we see fully developed characters with a clear narrative and several implied ones.

*Detail of Scene 10*

Did the Director halt filming because he was jealous of the Leading Man? A second affair is hinted at. What scandal are the press chasing? Entertaining these questions, and pondering Sherman's stated and implied narratives, is fundamental to the experience of *Murder Mystery*, and to the work she would create thereafter. Shortly after completing *Murder Mystery*, Sherman would dive deeper into the encapsulation of narrative within a single image in the *Untitled Film Stills*.

Sherman created *Murder Mystery* in Buffalo, New York, where she was an art student at Buffalo State College and was part of an energized community of young artists pushing past the limits of

conventional media. Sherman, with Robert Longo, Charles Clough, Nancy Dwyer and other locally-based artists were behind Hallwalls Center for Contemporary Art, a collective which provided a venue for exhibitions, performance art, and film and video screenings, hosted an ambitious visiting lecture series, and generally provided needed support for the new art being created. In 1976 Hallwalls arranged an exchange exhibition with Artists Space, a similar organization on Wooster Street in New York City. This exhibition provided the debut for *Murder Mystery* which Sherman installed by hanging the cutouts directly onto the walls of the gallery. It was the first appearance of Sherman's work in New York City, where she would move the following year, and where she would deepen her exploration of the themes presented in *Murder Mystery*.



Announcement for *Exchange Show: Hallwalls/Artists Space*, Artists Space, New York, November 1976

Provenance

Metro Pictures, New York, 2012

Exhibited

Exchange Show: Hallwalls/Artists Space, Artists Space, New York, November 1976

Literature

Schor, *Cindy Sherman, The Early Works 1975-1977*, Catalogue Raisonné 52, pp. 259-260

Photographs

New York Auction / 6 April 2022 / 10am EDT



46

Annie Leibovitz

Cindy Sherman, New York City

1992

Gelatin silver print.

9 x 21 1/2 in. (22.9 x 54.6 cm)

Signed, titled, dated and numbered 10/40 in ink in the margin.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Edwynn Houk Gallery, 2000

Literature

Harper Collins, *A Photographer's Life 1990 – 2005*, n.p. there titled *Cindy Sherman, Vandam Street studio, New York*

Leibovitz, *Annie Leibovitz, Master Set*, pl. 76

Phaidon, *Annie Leibovitz at Work*, p. 95

Sontag, *Annie Leibovitz: Women*, pp. 204-205 there titled *Cindy Sherman, Artist, New York City*

Photographs

New York Auction / 6 April 2022 / 10am EDT



47

Carrie Mae Weems

The Apple of Adam's Eye

1996

Monochrome chromogenic print.

39 1/2 x 19 1/2 in. (100.3 x 49.5 cm)

Overall 44 1/2 x 23 in. (113 x 58.4 cm)

Signed, dated and numbered 1/5 in ink on the reverse of the mount.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



The story of Adam and Eve is one that Carrie Mae Weems has incorporated into a variety of works throughout the years. Given her interest in feminism and sexuality, this is not at all surprising since at the very core of the biblical story is a narrative about the destructive power of female temptation. The imagery of the present lot was first seen in a large painted screen made of pigment and embroidery on sateen with Australian lacewood that Weems created in collaboration with the Fabric Workshop and Museum, Philadelphia in 1993. The embroidery on the screen reads: “She’d always been the apple/Of Adam’s Eye” and “Temptation my ass, desire has its place, and besides, they were both doomed from the start.”

In both the screen and the photograph offered here, the central figure of Eve is shrouded in a cloth that conceals her face. Weems’ engagement with the age-old story attempts to liberate Eve from her history and, as Weems notes, highlight “how both men and women are accomplices in their own downfall, in their own oppression, in their own victimization.”



Exhibited

San Francisco Art Institute, *Illustrious History 1871 - Present*, 125th Anniversary Exhibition and Sale, 1996

Photographs

New York Auction / 6 April 2022 / 10am EDT



**WHITE PATTY,
WHITE PATTY,
YOU DON'T SHINE,
MEET YOU AROUND THE CORNER,
AND BEAT YOUR BEHIND.**

48

Carrie Mae Weems

White Patty You Don't Shine from Ain't Joking

1987

Gelatin silver print.

18 1/2 x 14 1/4 in. (47 x 36.2 cm)

Signed, dated and annotated 'AP' in pencil on the verso. One from an edition of 5 plus 2 artist's proofs.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



"Art allows us to navigate the more complicated parts of our lives in a way that is more palpable." —Carrie Mae Weems

Over the last 40 years, Carrie Mae Weems has used photography and her unique perspective to address themes of race, gender and the under-representation of African-American women in art. In doing so, she has become one of the most dynamic and influential artists working today. In her *Ain't Jokin'* series from 1987-1988, the first body of work in which she paired images with text, Weems juxtaposes portraits of Black men, women and children with racist jokes and phrases. In the present lot, she appropriates a slang term for a Caucasian girl, placing it below an image of a Black girl in boxing gloves. The work illustrates the stereotype of violence unfairly attributed to the Black community, while acknowledging the innate need to defend oneself – the inevitable conflict of being raised within a culture that treats Black children and white children so differently.

Literature

Kirsh and Sterling, *Carrie Mae Weems*, pl. 10

Frist Center for the Visual Arts, Nashville, *Carrie Mae Weems: Three Decades of Photography and Video*, pl. 2.5

Photographs

New York Auction / 6 April 2022 / 10am EDT



49

Carrie Mae Weems

Mom at Work from Family Pictures and Stories

1978-1984

Gelatin silver print.

24 x 36 1/4 in. (61 x 92.1 cm)

Printed title, date and number 3/10 on a gallery label
affixed to the frame backing.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

PPOW, New York

Literature

Kirsh and Sterling, *Carrie Mae Weems*, pl. 2

Frist Center for the Visual Arts, Nashville, *Carrie Mae Weems: Three Decades of Photography and Video*, pl. 1.7

Photographs

New York Auction / 6 April 2022 / 10am EDT



50

Francesca Woodman

Untitled, from Eel Series

1977-1978

Gelatin silver print, printed later.

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

Signed by George and Betty Woodman, numbered 16/40 in pencil and the PE/FW credit stamp on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

San Francisco Museum of Modern Art, *Francesca Woodman*, p. 94

Phaidon, *Francesca Woodman*, p. 164 (variant)

Photographs

New York Auction / 6 April 2022 / 10am EDT



51

Andy Warhol

Self-Portrait (in Drag)

1981-1982

Unique Polaroid print.

3 5/8 x 2 3/4 in. (9.2 x 7 cm)

Copyright credit blindstamp in the margin; 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

\$20,000 — 30,000

[Go to Lot](#)



Literature

Jablonka Galerie, Starmach Gallery, *Andy Warhol Polaroids, Celebrities and Self-Portraits*, pl. 12

Photographs

New York Auction / 6 April 2022 / 10am EDT



52

Andy Warhol

Self-Portrait

1977

Unique Polaroid print.

3 5/8 x 2 3/4 in. (9.2 x 7 cm)

Copyright credit blindstamp in the margin; 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

\$10,000 — 15,000

[Go to Lot](#)



Literature

Jablonka Galerie, Starmach Gallery, *Andy Warhol Polaroids, Celebrities and Self-Portraits*, pl. 4

Photographs

New York Auction / 6 April 2022 / 10am EDT



53

Vik Muniz

Rorschach I from After Warhol

1999

Chromogenic print.

61 x 47 in. (154.9 x 119.4 cm)

Overall 65 3/8 x 51 in. (166.1 x 129.5 cm)

Signed in ink, printed title, date and number AP 3/3 on a gallery label affixed to the reverse of the mount. One from an edition of 3 plus 3 artist's proofs.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Galerie Xippas, Paris, 2002

Literature

Capivara, *Vik Muniz: Catalogue Raisonné, 1987-2015: Everything so Far*, Vol. I, p. 370

Capivara, *Vik Muniz: Obra Completa, 1987-2009*, p. 330

Photographs

New York Auction / 6 April 2022 / 10am EDT



54

Vik Muniz

*Standard Station (Night), after Ed Ruscha from
Pictures of Cars*

2008

Chromogenic print.

35 1/2 x 66 1/2 in. (90.2 x 168.9 cm)

Overall 39 3/4 x 70 1/2 in. (101 x 179.1 cm)

Signed, dated in ink, printed title and number AP 2/4
on a gallery label affixed to the reverse of the mount.

One from an edition of 6 plus 4 artist's proofs.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



"...photography has the power of rendering visual input not as the eye perceives it, but as the brain develops it - as a finished intellectual product." —Vik Muniz

Recycling, repurposing, and parodying canonical artworks with a range of everyday materials has come to characterise Vik Muniz's well-known photographic practice. Born in Brazil, Muniz's love for the United States, popular culture and art museums in the country have deeply inspired his mixed-media approach. This present work is a homage to Ed Ruscha's iconic *Standard Station* and undoubtedly one of Muniz's most famous appropriations. Car parts are used by Muniz in his reproduction, layering Ed Ruscha's fine art piece with familiar objects. Ruscha's original pastel ink colours are replaced by a dark sheet, amplifying the geometrical aspect of the station. The spotlights shining from behind the structure in Muniz's piece, enhanced by the monochrome background, are reminiscent of Ruscha's artwork *20th century Fox. Standard Station (Night), after Ed Ruscha from Pictures of Cars* merges two symbols of American pop culture: the gasoline station and Hollywood cinema, in a nostalgic ode to 1960s Los Angeles.

Muniz has exhibited internationally, notably at the Whitney Museum of American Art and The Museum of Modern Art, New York; the Museum of Modern Art, Rio de Janeiro and the Museum of Contemporary Art in San Diego. His work is now held in over 123 public collections worldwide.

Provenance

Sikkema Jenkins & Co, New York

Literature

Capivara, *Vik Muniz: Catalogue Raisonné, 1987-2015: Everything So Far, Volume II*, p. 663

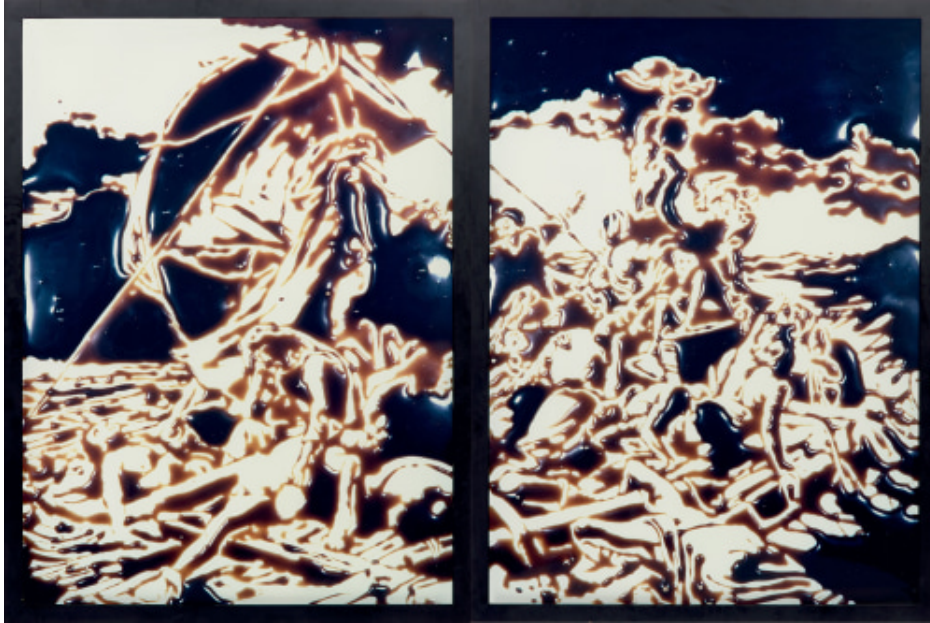
Capivara, *Vik Muniz: Obra Completa 1987-2009*, p. 613

Green Means Go Publications, *Ed Ruscha, Vik Muniz and the Car Culture of Los Angeles*, p. 17

Bruce Meyer Family Gallery|Petersen Museum, *Precious Metal: Vik Muniz: Pictures of Car Parts (After Ed Ruscha)*, inside front cover (variant cropping); inside spread, n.p. and p. 36

Photographs

New York Auction / 6 April 2022 / 10am EDT



55

Vik Muniz

The Raft of the Medusa, after Géricault from Pictures of Chocolate

1999

Dye destruction print diptych.

Each 64 x 47 in. (162.6 x 119.4 cm)

Overall 68 1/4 x 102 7/8 in. (173.4 x 261.3 cm)

Signed and dated in ink, printed title, date and number 1/3 on an artist's label accompanying the work.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Galeria Camargo Vilaça, São Paulo

Literature

Capivara, *Vik Muniz: Catalogue Raisonné, 1987-2015: Everything so Far*, Vol. I, p. 299

Capivara, *Vik Muniz: Obra Completa 1987-2009*, pp. 260-261

Photographs

New York Auction / 6 April 2022 / 10am EDT



56

Andres Serrano

Gray Moses I and II

1996

Dye destruction print diptych.

Each 59 1/2 x 39 1/2 in. (151.1 x 100.3 cm)

Overall 130 x 45 1/4 in. (330.2 x 114.9 cm)

Printed title, date and number 1/4 on gallery labels
affixed to the frame backing.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Stux Gallery, New York

Photographs

New York Auction / 6 April 2022 / 10am EDT



57

Robert Mapplethorpe

Sleeping Cupid (Icarus)

1989

Gelatin silver print.

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

Signed, dated by Michael Ward Stout, Executor, in ink, estate copyright credit reproduction limitation stamp, titled, dated, numbered 10/10 in an unidentified hand in ink on the reverse of the flush-mount.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Speaking of another Mapplethorpe marble bust, Arthur Danto wrote, "Placed against a black drop, this becomes a being metamorphosed by the magic of photography from stone to light, and from light to life. The features are barely discernible in the blaze of white, and the Hermes has very nearly the quality of a religious declaration. My own view is that these late images, made when he was terribly ill, responding to heads and marble figures brought to him by Dimitri Levas, are among his greatest."

Provenance

Galerie Thaddaeus Ropac, Paris/Salzburg

Literature

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

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

58

Robert Mapplethorpe

Self-Portrait

1980

Gelatin silver print, printed 1989.

14 x 14 in. (35.6 x 35.6 cm)

Signed, dated by Michael Ward Stout, Executor, in ink
and estate copyright credit reproduction limitation
stamp on the reverse of the flush mount. Number 9
from an edition of 10.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



"Mapplethorpe's search for his sexual and artistic identity was conducted with an unsparing urgency across the relatively short span of his creative life. Much of that quest became concentrated in his self-portraits, where he reshaped and interrogated his own visage with increasing self-knowledge." —Carol Squiers

From his earliest self-portrait in the 1960s to his last in 1988, Robert Mapplethorpe's self-portraits serve as a guiding reference throughout his career, illustrating his evolution as both photographer and subject. In an essay on his self-portraiture, Carol Squiers discusses the fractured nature of his early images as indicative of his difficult journey to identifying as a gay man. As his personal and professional lives developed in tandem throughout the 1970s, so did his self-portraits which began to show him boldly and unapologetically embracing his sexuality.

The present image is one of several he took in 1980. Two years after publishing his *X Portfolio* of S & M images, this was the year that found him firmly established within the international art world, with solo exhibitions in Amsterdam, Apeldoorn (Netherlands), Boston, Brussels, Chicago, and San Francisco. With his impeccably styled hair and worn leather jacket, Mapplethorpe is cool and confident, even a little defiant. The formal qualities of this perfectly-lit studio portrait had become hallmarks of his work by this stage of his career. Gone is the uncertainty and desire to shock in his earlier work. His demeanor is unshaken by the public reception (and, at times, rejection) of his work and lifestyle. He is a fully formed being, both as photographer and subject; a man at the height of his awakening, oblivious to the impending mortality that will define the self-portraits that follow.

Provenance

Weinstein Gallery, Minneapolis

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY OF AN IMPORTANT COLLECTOR

59

Cindy Sherman

Untitled Film Still #34

1979

Gelatin silver print.

9 3/8 x 7 3/8 in. (23.8 x 18.7 cm)

Signed, dated and numbered 3/10 in pencil on the verso.

Estimate

\$150,000 — 250,000

[Go to Lot](#)



"I suppose unconsciously, or semiconsciously at best, I was wrestling with some sort of turmoil of my own about understanding of women. These characters weren't dummies; they weren't just airhead actresses. They were women struggling with something, but I didn't know what. The clothes make them look a certain way, but then you look at their expression, however slight I may be, and wonder if maybe "they" are not what the clothes are communicating... I definitely felt that the characters were questioning something." —Cindy Sherman

Widely considered as some of the most influential works in the post-war era, Cindy Sherman's *Untitled Film Stills* marked a watershed moment in the artist's conceptual and photographic practices. Forming a suite of seventy black and white photographs, the series show the artist in the role of "generic" female characters of 1950s and 1960s Hollywood film noir and B movies. Cindy Sherman's characters in these photographs, are inspired by the movies she grew up watching, and her own misgivings towards sexuality and the characterization of women in media and the public domain: 'to pick a character like that was about my own ambivalence about sexuality - growing up with the women role models that I had, and a lot of them in films, that were like that character, and yet you were supposed to be a good girl'

In *Untitled Film Still #34*, Sherman clearly plays the role of a temptress. Her provocative pose is accentuated by the disheveled bed linen, the haphazardly donned men's shirt she is wearing, and the worn-out romance novel at her side. The contextual ambivalence is intentional and allows room for the audience to make their own interpretations and reflections. The success of the series, and in this work in particular, is in its multilayering of charm, wit and seduction while boldly challenging depictions of women in popular media and its impact on women's own view of themselves and their self-expression.

Provenance

Galerie Schellmann & Klüser, Munich
STAMPA, Basel

Literature

The Museum of Modern Art, New York, *Cindy Sherman: The Complete Untitled Film Stills*, p. 98
Flammarion, *Cindy Sherman*, n.p.
Pantheon Books, *Cindy Sherman*, pl. 21
Prestel, *Cindy Sherman: Imitation of Life*, p. 39
Rizzoli, *Cindy Sherman*, p. 99
Schirmer Art Books, *Cindy Sherman*, pl. 8
The MIT Press, *Cindy Sherman*, pl. 38
The Museum of Contemporary Art, Los Angeles, *Cindy Sherman: Retrospective*, pl. 35
The Museum of Modern Art, *Cindy Sherman*, pl. 20
Whitney Museum of American Art, *Cindy Sherman*, pl. 21

Photographs

New York Auction / 6 April 2022 / 10am EDT



60

Gerhard Richter

Orchidee II

1998

Offset lithograph in colors.

11 1/2 x 14 5/8 in. (29.2 x 37.1 cm)

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

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Springer & Winckler Kunsthandel, Berlin

Photographs

New York Auction / 6 April 2022 / 10am EDT



61

Robert Mapplethorpe

Calla Lily

1988

Dye transfer print.

21 7/8 x 16 3/4 in. (55.6 x 42.5 cm)

Signed, dated by Michael Ward Stout, Executor, in ink, estate copyright credit reproduction limitation stamp, titled, dated and numbered '2' in an unidentified hand in ink on the reverse of the flush-mount. One from an edition of 7.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Robert Mapplethorpe

The 1980s established Robert Mapplethorpe's iconic style of simple sophistication across all subject matter. His notoriously controversial erotic nudes and self-portraits share the same aesthetic impact and impeccable composition as his flowers. The *Calla Lily*, as seen in the present lot, is a recurring flower in Mapplethorpe's oeuvre. Shot from various angles in both color and black and white, the consistent compositional elements of the spadix's phallic shape combined with its soft petals imbued the image with a sexual undertone that made it an ideal subject for Mapplethorpe.

Provenance

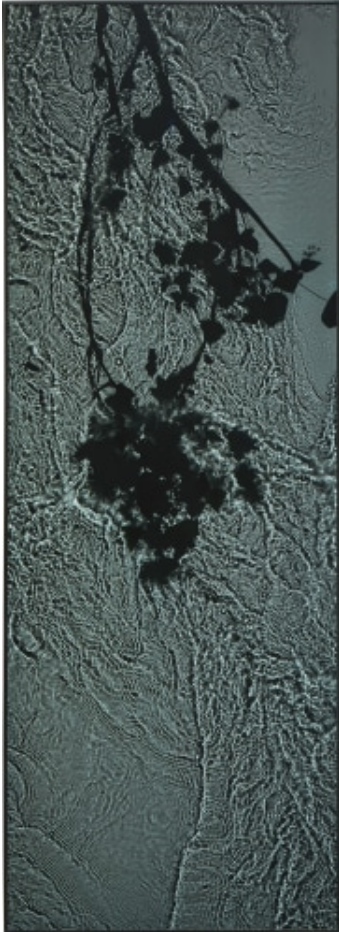
Galerie Thaddaeus Ropac, Paris/Salzburg

Literature

Random House, *Mapplethorpe: Pistils*, p. 127

Photographs

New York Auction / 6 April 2022 / 10am EDT



62

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

\$10,000 — 15,000

[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 / 6 April 2022 / 10am EDT



63

Marilyn Minter

One Half Man Ray

1994

Enamel on metal.

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

Signed, titled and dated in ink on the verso.

Estimate

\$15,000 — 25,000

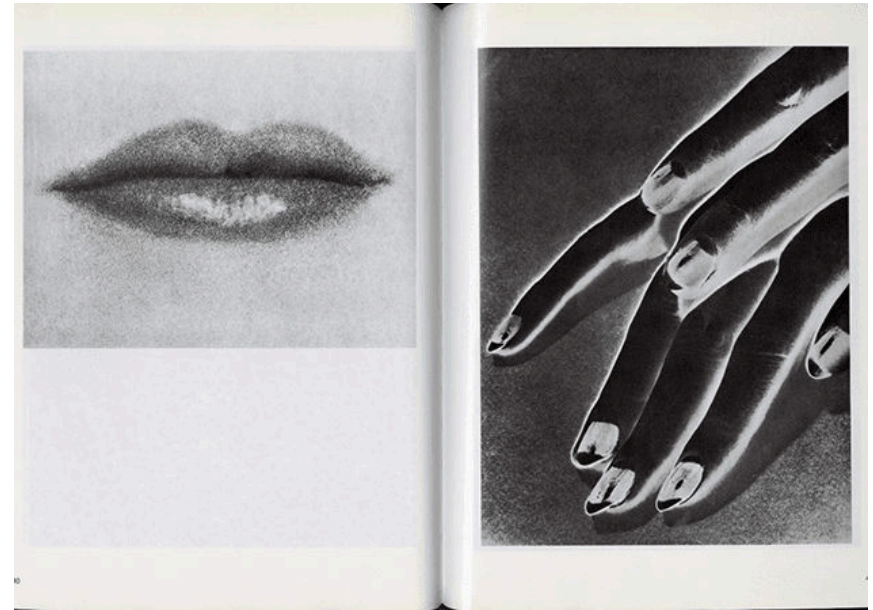
[Go to Lot](#)



"I thought it was time for women to make images for their own amusement and pleasure." —Marilyn Minter

Simultaneously working in both painting and photography, Marilyn Minter has, over the last 50 years, created a bold visual lexicon that is uniquely her own. While the overtly erotic and seductive imagery that she is known for may appear to contradict her feminist roots, it is instead a simple assertion that no subject is off-limits for women artists.

Minter's photo-realist paintings of the last three decades have largely been based on her own photographs, but the enamel-on-metal painting offered here was created in 1994 when she was working with images culled from mass media. It was also a time when she was increasingly inspired by the photographic process, with all its opportunities and limitations. It is thus no surprise that Man Ray became a reference point. Based on his photograph of Lee Miller's lips from 1930, which he used as the source image for his famous painting *Observatory Time: The Lovers*, 1934, this painting marked a turning point in Minter's work when she began to focus on tightly framed details of the female body. In an essay about her new work from the early 2000s, Joshua Shirkey, assistant curator at the San Francisco Museum of Modern Art, noted, "Her images echo an abstract, fragmented way of looking at the body that developed as a consequence of the medium's mechanical characteristics – particularly framing and focal length – and that existed as early as the 1920s in the surrealist photography of Man Ray and Jacques-Andre Boiffard." Indeed, Minter's engagement with Man Ray not only opened the door for her artistically but allowed for an exploration of the photographic process through painting.



The source image as illustrated in *Photographs by Man Ray: 1920 Paris 1934*

Provenance

White Columns, New York 1995

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY OF AN ESTEEMED NEW YORK
COLLECTION

64

Marilyn Minter

Vampire

2004

Chromogenic print, printed 2018.

50 x 36 in. (127 x 91.4 cm)

Overall 51 3/4 x 37 3/4 in. (131.4 x 95.9 cm)

Signed in ink, printed title, date and number 3/5 on
gallery labels affixed to the reverse of the aluminum
flush-mount. Accompanied by a Certificate of
Authenticity.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Andrehn Schptjenko, Sweden

Literature

Contemporary Arts Museum Houston, Museum of Contemporary Art Denver, *Marilyn Minter: Pretty/Dirty*, pl. 49

Photographs

New York Auction / 6 April 2022 / 10am EDT



65

Robert Heinecken

Recto/Verso

Berkeley: Landweber/Artists, 1989. Twelve dye destruction prints.

Varying dimensions from 8 5/8 x 8 in. (21.9 x 20.3 cm) to 10 3/4 x 9 in. (27.3 x 22.9 cm)

Each signed, titled, dated, numbered sequentially 1-12, numbered 48/50 and copyright notation in pencil on the verso; each numbered sequentially 1-12 in pencil on the mat interior. Numbered 48/50 in pencil on the colophon. Each print individually matted with accompanying essay text on semi-translucent sheet. Issued with *Are You Rea* (Los Angeles: self-published, 1968), a portfolio of twenty-five lithographs.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Kopeikin Gallery, Los Angeles

Literature

The Museum of Modern Art, *Robert Heinecken: Object Matter*, pp. 50-59, 134-139

Museum of Contemporary Art, *Chicago*, *Robert Heinecken: Photographer*, pl. 19-44, 71-73

Photographs

New York Auction / 6 April 2022 / 10am EDT



66

Gerhard Richter

2.21.01

2001

Hand-applied oil paint on chromogenic print, unique.

5 3/4 x 4 in. (14.6 x 10.2 cm)

Signed and dated in pencil on the mount; signed and dated in pencil on the reverse of the frame.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Nolan/Eckman Gallery, New York

Photographs

New York Auction / 6 April 2022 / 10am EDT



67

Gerhard Richter

4.3.89

1989

Hand-applied oil paint on chromogenic print, unique.

3 7/8 x 5 3/4 in. (9.8 x 14.6 cm)

Signed and dated in ink on the recto.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Barbara Mathes Gallery, New York

Galerie Hauser & Wirth, Zurich

Private Collection

Photographs

New York Auction / 6 April 2022 / 10am EDT



68

Robert Mapplethorpe

Orchids

1989

Gelatin silver print.

19 1/8 x 19 1/8 in. (48.6 x 48.6 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 1 from an edition of 10.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Hamiltons Gallery, London

Literature

Mapplethorpe, *Flowers*, pl. 20, color variant

Photographs

New York Auction / 6 April 2022 / 10am EDT



69

Thomas Struth

Pflanze Nr. 68, 2 Rote Tulpen, Winterthur

1992

Chromogenic print.

21 1/8 x 14 1/4 in. (53.7 x 36.2 cm)

Signed in pencil, printed title, date, number 1/10 on a label and credit stamp on the frame backing.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Galerie Max Hetzler, Berlin

Literature

D.A.P., Thomas Struth: Dandelion Room, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



70

Rineke Dijkstra

Thomas Struth, Dusseldorf, March 24

2002

Chromogenic print.

14 1/2 x 10 3/4 in. (36.8 x 27.3 cm)

Signed, dated in ink, printed title and number 3/10 on a label affixed to the frame backing.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Marian Goodman Gallery, New York

Photographs

New York Auction / 6 April 2022 / 10am EDT



71

Lucien Clergue

Zebra Nude, New York

1997

Gelatin silver print, printed 2010.

14 5/8 x 9 5/8 in. (37.1 x 24.4 cm)

Signed in ink in the margin; signed, titled, dated, numbered 13/30 by the photographer, annotated and reproduction limitation notation in an unidentified hand, all in ink on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Throckmorton Fine Art, New York

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

72

Robert Mapplethorpe

Bill T. Jones

1985

Gelatin silver print.

19 x 15 1/8 in. (48.3 x 38.4 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 3
from an edition of 10.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis

Exhibited

Focus on Photography, Sonoma State University, Rohnert Park, California, 3 September – 25 October 2015

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

73

Annie Leibovitz

Bette Midler, New York City

1979

Pigment print from *The Master Set*.

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

Overall 46 1/8 x 46 1/8 in. (117.2 x 117.2 cm)

Signed in ink, printed title, date and number 3/10 on
an artist's label affixed to the frame backing.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Annie Leibovitz, New York

Weinstein Gallery, Minneapolis

Literature

Harper Collins, *Photographs: Annie Leibovitz, 1970-1990*, pp. 124-125

Phaidon, *Annie Leibovitz at Work*, p. 53

Rolling Stone, 13 December 1979, cover, variant

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

74

Robert Mapplethorpe

Flowers

1982

Gelatin silver print.

15 1/8 x 15 3/8 in. (38.4 x 39.1 cm)

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

Estimate

\$15,000 — 25,000

[Go to Lot](#)

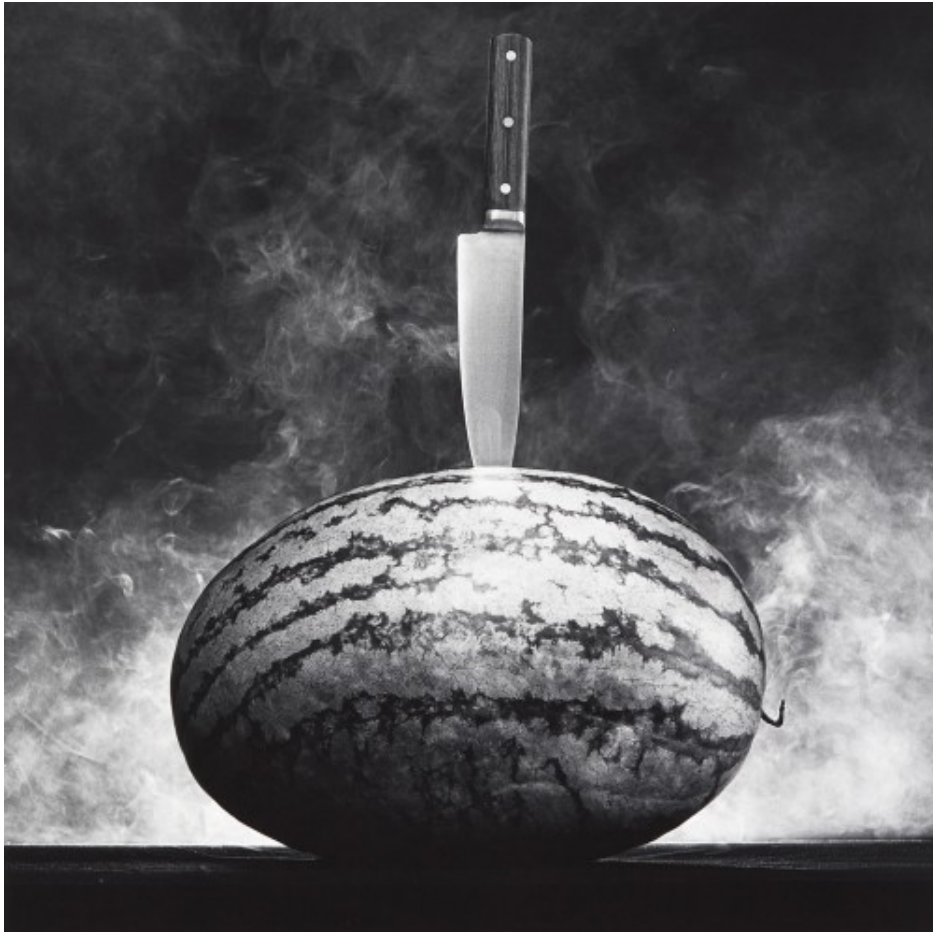


Literature

Mapplethorpe, *Flowers*, pl. 10, color variant

Photographs

New York Auction / 6 April 2022 / 10am EDT



75

Robert Mapplethorpe

Watermelon with Knife

1985

Gelatin silver print.

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

Signed, dated by Michael Ward Stout, Executor, in ink and estate copyright credit reproduction limitation stamp. AP 1 from an edition of 10 plus 2 artist's proofs.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Xavier Hufkens, Brussels, 2010

Photographs

New York Auction / 6 April 2022 / 10am EDT

76

Robert Mapplethorpe

Selected Images of Flowers: Orchid, Poppy, Amaryllis, Rose and Camellia

1987

Five toned photogravures.

Each approximately 19 x 19 in. (48.3 x 48.3 cm)

Each signed, dated and numbered 20/25 in pencil in the margin.

Estimate

\$30,000 — 50,000



[Go to Lot](#)



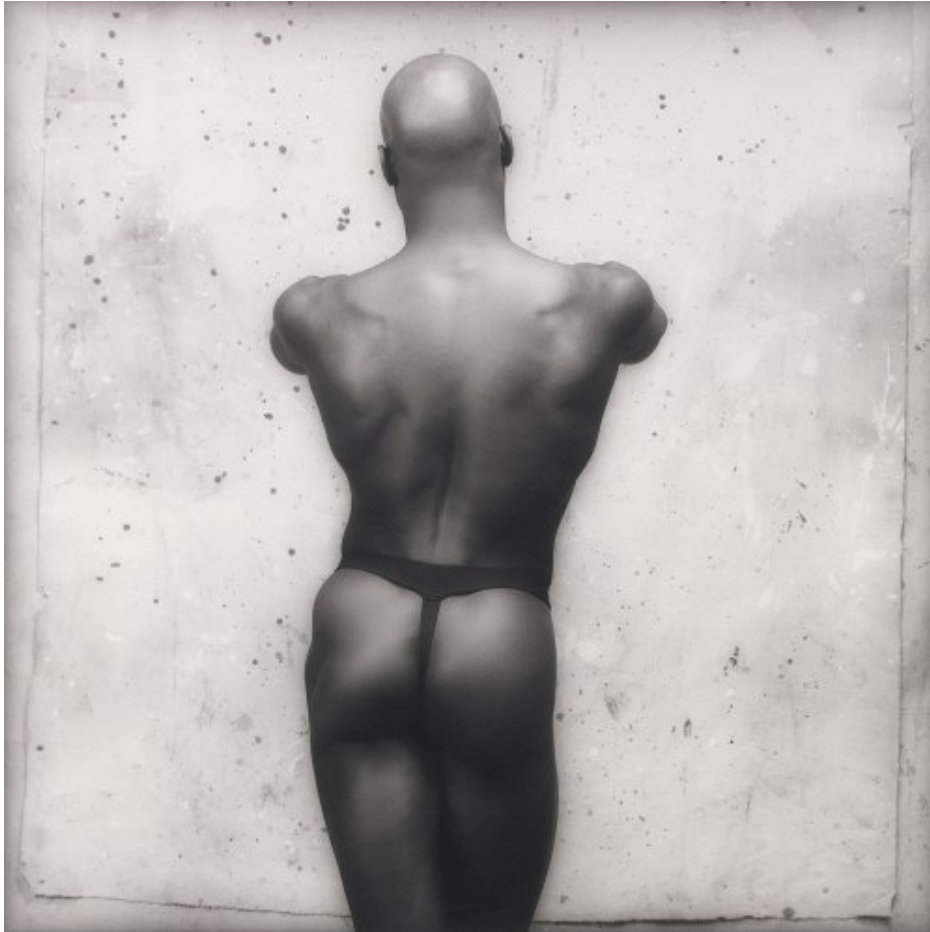
"I get something out of flowers that other people don't get..I love the pictures of flowers more than I love real flowers." —Robert Mapplethorpe

Literature

Random House, *Mapplethorpe: Pistils*, pp. 154, 156, 158-159

Photographs

New York Auction / 6 April 2022 / 10am EDT



77

Robert Mapplethorpe

Ken Moody

1983

Gelatin silver print.

14 3/4 x 15 in. (37.5 x 38.1 cm)

Signed, dated by Michael Ward Stout, Executor, in ink and pencil, estate copyright credit reproduction limitation stamp, and titled, dated, and numbered 9/10 in an unidentified hand in pencil on the on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Robert Mapplethorpe

Provenance

Olga Korper Gallery, Toronto
Private Collection

Literature

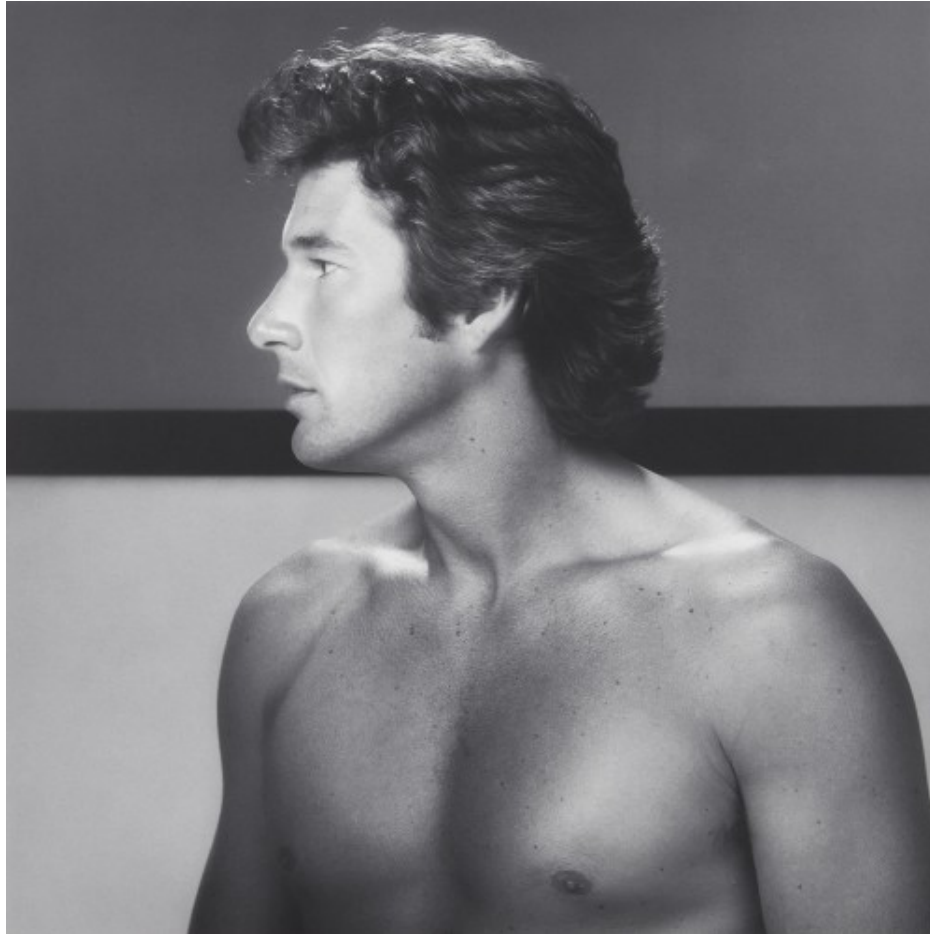
Parco Co. Ltd., *Robert Mapplethorpe*, n.p.

St. Martin's Press, *Robert Mapplethorpe: Black Book*, n.p.

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

Photographs

New York Auction / 6 April 2022 / 10am EDT



78

Robert Mapplethorpe

Richard Gere

1982

Gelatin silver print.

15 x 15 in. (38.1 x 38.1 cm)

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

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Sotheby's, London, 16 May 2006, lot 74

Literature

Mapplethorpe, *Robert Mapplethorpe: Certain People: A Book of Portraits*, n.p.

Marshall, *Robert Mapplethorpe*, p. 117

Photographs

New York Auction / 6 April 2022 / 10am EDT



79

Annie Leibovitz

*Julie Worden, Dancer, Mark Morris Dance Group,
Clifton Point, Rhinebeck New York*

1999

Pigment print.

32 3/4 x 40 1/2 in. (83.2 x 102.9 cm)

Overall 36 1/4 x 44 1/4 in. (92.1 x 112.4 cm)

Signed, titled, dated and numbered 10/25 in pencil in
the margin.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Edwynn Houk Gallery, New York, 2000

Photographs

New York Auction / 6 April 2022 / 10am EDT



80

Helmut Newton

*Portrait of Ernesto Esposito and Frederica della Volpe,
Montecatini, Italy*

1989

Gelatin silver print.

19 x 19 in. (48.3 x 48.3 cm)

Signed, titled, dated, numbered 4/10, annotated in
pencil, copyright credit and reproduction limitation
stamps on the verso.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Sotheby's, London, 16 May 2019, lot 4
Private Collection

Photographs

New York Auction / 6 April 2022 / 10am EDT



81

Helmut Newton

Brigitte Nielsen in the Hotel Hermitage, Monte Carlo

1987

Unique Polaroid print.

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

Signed and titled in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

A Gallery for Fine Photography, New Orleans

Photographs

New York Auction / 6 April 2022 / 10am EDT



82

Helmut Newton

SUMO

Monte Carlo: Taschen, 1999. First Edition.

400 duotone reproductions of photographs selected and edited by June Newton. Together with original chrome stand designed by Philippe Starck.

Book: 27 7/8 x 20 1/8 x 3 in. (70.8 x 51.1 x 7.6 cm)

Stand: 30 x 22 x 22 in. (76.2 x 55.9 x 55.9 cm)

Signed in blue crayon and stamped 01528/10,000 on the title page; the stand embossed 'STARCK' and 'HELMUT NEWTON.'

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance
Taschen, 1999

Photographs

New York Auction / 6 April 2022 / 10am EDT



83

Helmut Newton

The Woodchopper, Varese, Italy

1986

Gelatin silver print.

22 x 17 in. (55.9 x 43.2 cm)

Signed, titled, dated, numbered 1/10 in pencil,
copyright credit and reproduction limitation stamps on
the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Private Collection

Literature

Newton, *Helmut Newton's Illustrated No. 1 – No. 4*, p. 54

Photographs

New York Auction / 6 April 2022 / 10am EDT



84

David Laundy

Untitled from Desire

1990

Unique Polaroid print.

27 1/2 x 21 3/4 in. (69.9 x 55.2 cm)

Signed, dated and numbered 1/5 in ink on the verso.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Provenance

Ehlers Caudill, Ltd., Chicago

Photographs

New York Auction / 6 April 2022 / 10am EDT



85

Helmut Newton

Cyberwoman 7

2000

Gelatin silver print.

Copyright credit reproduction limitation stamp and numbered 132/500 in an unidentified hand in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)

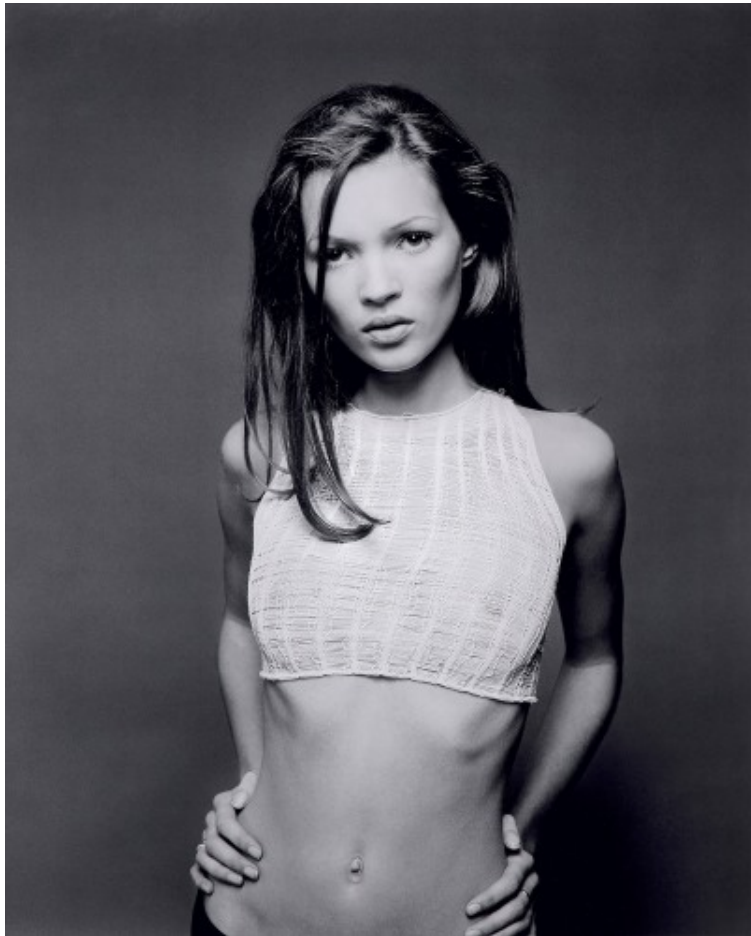


Provenance

James Lisboa Auction, São Paulo

Photographs

New York Auction / 6 April 2022 / 10am EDT



86

Sante D'Orazio

Kate Moss, West Village, N.Y.C.

1992

Gelatin silver print.

49 1/2 x 39 3/4 in. (125.7 x 101 cm)

Overall 59 1/8 x 49 1/4 in. (150.2 x 125.1 cm)

Signed, titled, dated, numbered 2/10 in ink, copyright credit and 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

d'Orazio, *Photographs*, n.p.

Fahey, *A Private View: Photographs & Diary*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



87

Sarah Moon

Pour Alexander McQueen

1999

Toned gelatin silver print.

12 7/8 x 10 1/2 in. (32.7 x 26.7 cm)

Signed, titled, dated and numbered 2/20 in pencil on the verso; credit blindstamp in the margin.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis

Private West Coast Collection

Phillips, New York, 4 April 2019, lot 234

Photographs

New York Auction / 6 April 2022 / 10am EDT



88

Robert Mapplethorpe

Poppy

1988

Dye transfer print.

19 1/4 x 18 1/2 in. (48.9 x 47 cm)

Signed, dated by Michael Ward Stout, Executor, in ink, estate copyright credit reproduction limitation stamps, titled and dated in an unidentified hand in ink on the reverse of the flush-mount. One from an edition of 7.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



"Perfection means you don't question anything about the photography. There are certain pictures I've taken in which you really can't move that leaf or that hand. It's where it should be, and you can't say it could have been there. There's nothing to question as in a great painting...In the best of my pictures, there's nothing to question—it's just there. And that's what I try to do." —Robert Mapplethorpe

Provenance

Galerie Thaddaeus Ropac, Paris/Salzburg

Literature

Random House, *Mapplethorpe: Pistils*, p. 125

Photographs

New York Auction / 6 April 2022 / 10am EDT



89

Irving Penn

Two Miyake Warriors (B), New York, June 3

1998

Platinum-palladium print.

19 1/4 x 17 in. (48.9 x 43.2 cm)

Signed, initialed, titled, dated, numbered 4/7,
annotated in ink and pencil, credit, copyright credit
reproduction limitation and edition stamps on the
reverse of the aluminum flush-mount.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



*"I anticipated that our collaboration would [...] be our unspoken understanding...
How happy these clothes seem, made alive again by [Miyake's] genius." —Irving
Penn*

From 1986 until 1999, master photographer Irving Penn brought his talent for surprising compositions that beautifully articulate his subjects to Japanese designer Issey Miyake's futuristic creations. Here, Penn photographs the sculptural garments taking on a life their own: posed as combative warriors, devoid of human presence and silhouetted against his signature white backdrop. This striking image is appearing at auction for the first time – a colour variant of which graced the cover of 1999 publication, *Irving Penn regards the work of Issey Miyake*.

As leading forces in their respective fields, the long-distance collaboration between Penn and Miyake resulted in a timeless collection of over 250 images. Miyake recalled, 'I was looking for one person who could look at my clothing, hear my voice and answer me back through his own creation. Through his eyes, [...] Penn shows me what I do.' Their unique partnership has been celebrated through numerous exhibitions, including *Irving Penn and Issey Miyake: Visual Dialogue*, at 21_21 DESIGN SIGHT in Tokyo, between September 2011 – April 2012.

Provenance

Hamiltons Gallery, London

Literature

Hambourg, *Rosenheim, Irving Penn: Centennial*, pl. 197

Cape, *Irving Penn Regards the Work of Issey Miyake: Photographs 1975-1998*, cover, color variant

Photographs

New York Auction / 6 April 2022 / 10am EDT



90

Robert Longo

Untitled Pl. 13 from Men in the Cities

2005

Pigment print.

40 x 26 1/2 in. (101.6 x 67.3 cm)

Overall 49 1/8 x 35 3/4 in. (124.8 x 90.8 cm)

Signed, dated and numbered 9/15 in pencil on the recto.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Photographs

New York Auction / 6 April 2022 / 10am EDT



91

Robert Longo

Untitled Pl. 8 from Men in the Cities

2005

Pigment print.

40 x 26 1/2 in. (101.6 x 67.3 cm)

Overall 49 1/8 x 35 1/2 in. (124.8 x 90.2 cm)

Signed, dated and numbered 9/15 in pencil on the recto.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A DISTINGUISHED NEW YORK
COLLECTION

92

Cindy Sherman

Untitled #580

2016

Dye sublimation metal print.

42 1/2 x 35 in. (108 x 88.9 cm)

Overall 44 1/2 x 37 1/4 in. (113 x 94.6 cm)

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

Estimate

\$250,000 — 350,000

[Go to Lot](#)



In 2016, Cindy Sherman debuted her first body of work since her 2012 retrospective at The Museum of Modern Art. Inspired by Hollywood stars of the 1920s, the series saw Sherman embody the persona of 20 seemingly past-their-prime actresses captured in publicity-like photos. Each posed in front of a decadent background perfectly suiting their elaborate makeup and garb, the photographs are less about the glamour of the Golden Age of film and more about those left in the shadow when the spotlight of fame shifts its focus.

In her introductory text for a book on the series, Betsy Berne comments,

"[Sherman] admits that by the time things were really cooking in the studio the thought did occur to her that of all her old work, what the new work reminded her of most was the Untitled Film Stills."

Indeed, it is hard not to make the connection with Sherman's most acclaimed series, given the cinematic influence of both. But if the *Film Stills* were centered on narrative and female archetypes, this work is about the actresses behind those archetypes or, more accurately, the actresses no longer cast in those roles. Age is the undercurrent that runs throughout the series and, like all of Sherman's best work, is what ties the images to a deeper cultural discourse.

Untitled #580 is the third image in the exhibition catalogue and perhaps the most traditionally alluring, in the Hollywood sense. Red lips; sequined and fur jacket; leather (or are they satin?) fingerless gloves revealing a French manicure; cigarette holder: all the hallmarks of leading ladies in the early 20th Century. But she is no longer that leading lady; the one we see on screen, and, despite the accessories, cannot make herself such. Her era in the spotlight is long gone but her spirit and confidence remain and it is those attributes that Sherman captures so masterfully. The series is not a mockery of has-beens; Berne notes there is "no irony, no caricature here." Instead, the image is a bold confrontation with an era, an industry, a culture that has pushed her aside and the subject, through Sherman's eyes, is not looking away.

Provenance

Sprüth Magers, Berlin

Literature

Hartmann Books, *Cindy Sherman 2016*, pl. 3

Rizzoli, *Cindy Sherman*, p. 228

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY OF AN IMPORTANT COLLECTOR

93

Louise Lawler

La Reserve

1988

Dye destruction print.

27 x 39 1/2 in. (68.6 x 100.3 cm)

Signed, dated and numbered 3/5 in ink on the reverse
of the flush-mount.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



"Lawler looks intensely, always finding small things that stand in for bigger issues. She frequently shows us works of art in various stages of installation and de-installation as she moves behind the scenes of museums, auction houses, and collectors' houses. The work rarely ventures outside the space for art, but from this restricted lexicon, Lawler aims to create a wide metaphor for the world at large."
—James Welling

In her photographs of artworks in settings variously public and private, permanent and temporary, no artist has commented so trenchantly on the physical presence of art in our lives as Louise Lawler. Lawler is part of The Pictures Generation, an independent group of artists shown in the 1977 group exhibition *Pictures* organized by curator Douglas Crimp. The group utilized photography and appropriation of popular images from the media, cinema, television, music, magazines, and even other artworks to inspire their own renderings while examining modes of traditional representation.

Provenance

Metro Pictures, New York

Private Collection, 2006

Sotheby's, New York, Contemporary Art Day Auction, 12 November 2015, lot 531

Photographs

New York Auction / 6 April 2022 / 10am EDT



94

Lisa Yuskavage

Kathy

2005

Unique Polaroid print.

105 1/4 x 43 1/4 in. (267.3 x 109.9 cm)

108 x 46 1/4 in. (274.3 x 117.5 cm)

Signed in ink in the margin.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Free Arts NYC: Annual Art Benefit, New York, 2005

Photographs

New York Auction / 6 April 2022 / 10am EDT



95

Mickalene Thomas

Photomontage 5

2008

Unique photographic installation comprised of seven panels.

Overall 36 x 48 x 3.5 in. (91.4 x 121.9 x 8.9 cm)

Each panel signed, titled and dated in ink on the reverse.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



*"By portraying real women with their own unique history, beauty and background,
I'm working to diversify the representations of black women in art." —Mickalene
Thomas*

Mickalene Thomas' dynamic practice includes photography, painting, collage, and illustration; a layered process mimicking the multifaceted dimension of her subjects. Addressing themes such as race, gender and sexuality, Thomas' work explores the extent to which identity is constructed by representations in art history and pop culture. This unique photomontage is comprised of seven panels each with stacked frames and fabric built around the seven striking female portraits. With clear references to Edouard Manet's *Olympia* and Jean-Auguste-Dominique Ingres' *La Grande Odalisque*, this installation highlights Thomas' innovative, expressive, and rich visual lexicon.

Provenance

Lehmann Maupin Gallery, New York

Phillips, New York, 4 October 2018, lot 276

Photographs

New York Auction / 6 April 2022 / 10am EDT



96

Shirin Neshat

Untitled from Soliloquy

1999

Dye destruction print.

23 3/8 x 18 1/2 in. (59.4 x 47 cm)

Signed, titled, dated and numbered 9/10 in pencil on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Gladstone Gallery, New York

Literature

Charta, *Shirin Neshat*, p. 17

Charta, Museo d'Arte Contemporanea, *Shirin Neshat*, front cover

Kunsthalle, Wien, Serpentine Gallery, London, *Shirin Neshat*, p. 51

Rizzoli, *Shirin Neshat*, p. 99

Photographs

New York Auction / 6 April 2022 / 10am EDT



97

Shirin Neshat

Untitled from Rapture

1999

Inkjet print.

15 x 23 in. (38.1 x 58.4 cm)

Signed, titled, dated and numbered 21/35 in pencil on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Photographs

New York Auction / 6 April 2022 / 10am EDT



98

Alex Prager

2pm, Interstate 110 and Eye #6 (Sinkhole) from Compulsion

2012

Two archival pigment prints, each mounted.

Interstate: 58 3/8 x 49 in. (148.3 x 124.5 cm)

Eye: 19 3/8 x 22 3/8 in. (49.2 x 56.8 cm)

Each signed, titled, dated and numbered 3/6 in ink on an artist's label affixed to the frame backing or the reverse of the mount.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



Provenance

M + B Art, Los Angeles

Literature

Chronicle Books, *Alex Prager: Silver Lake Drive*, pp. 104-105, 213

Photographs

New York Auction / 6 April 2022 / 10am EDT



99

Tim Walker

Karl Lagerfeld and broken Humpty Dumpty, Rye, East Sussex

2010

Archival pigment print on Moab slickrock metallic.

33 1/2 x 43 1/2 in. (85.1 x 110.5 cm)

Overall 43 1/4 x 52 1/4 in. (109.9 x 132.7 cm)

Signed and numbered 4/10 in ink on an artist's label affixed to the frame backing.

Estimate

\$15,000 — 20,000

[Go to Lot](#)

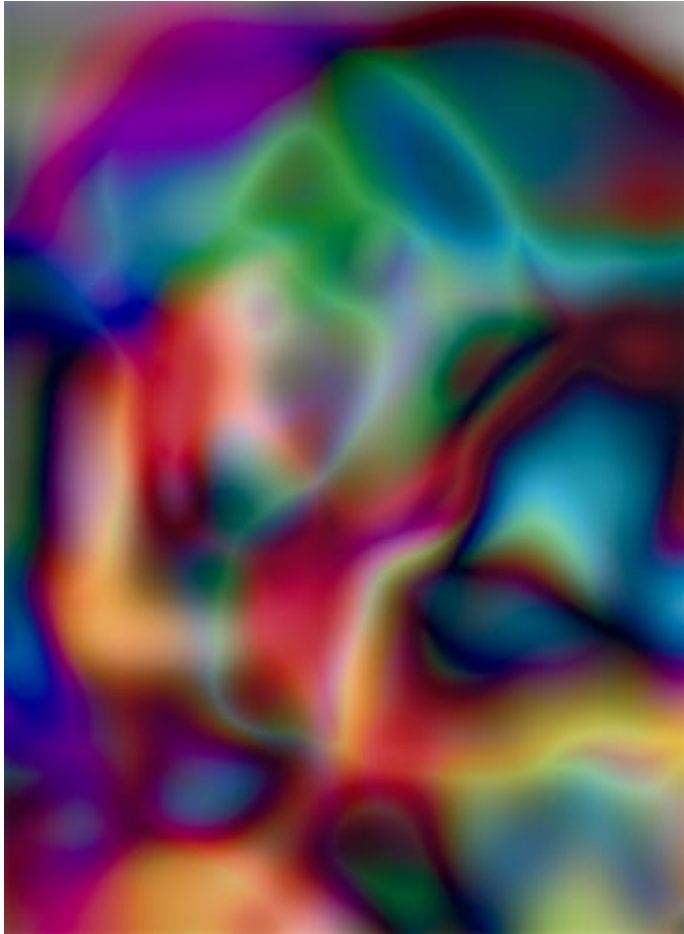


Literature

Muir, *Tim Walker: Story Teller*, cover

Photographs

New York Auction / 6 April 2022 / 10am EDT



100

Thomas Ruff

Substrat 7 III

2002

Inkjet print, Diasac mounted.

58 x 42 1/2 in. (147.3 x 108 cm)

Overall 66 1/4 x 50 3/4 in. (168.3 x 128.9 cm)

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

Estimate

\$40,000 — 60,000

[Go to Lot](#)



100

Thomas Ruff

Provenance

Gallery Koyanagi, Tokyo

Christie's, New York, First Open, Post-War and Contemporary Art, 9 September 2008, lot 98

Photographs

New York Auction / 6 April 2022 / 10am EDT



101

Thomas Ruff

Nudes od21

2002

Chromogenic print, printed 2006.

14 x 8 5/8 in. (35.6 x 21.9 cm)

Signed, dated and numbered 60/100 in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Neuer Aachener Kunstverein, Aachen, Germany

Literature

Hatje Cantz, *Thomas Ruff: Editions 1988-2014: Catalogue Raisonné*, pl. 150

Photographs

New York Auction / 6 April 2022 / 10am EDT



102

Thomas Ruff

Sterne 10H 30M /-50°

1992

Chromogenic print, face-mounted to Plexiglas.

79 1/4 x 53 in. (201.3 x 134.6 cm)

Overall 102 x 73 1/4 in. (259.1 x 186.1 cm)

Signed, titled, dated and numbered 1/2 in pencil on the frame backing.

Estimate

\$70,000 — 90,000

[Go to Lot](#)



"[Ruff's photographs] hover between reflection and illusion: at second glance at the latest, each of Thomas Ruff's photographs indicates that it is merely a photograph, and that a photograph is never to be trusted. Moreover, each of his photographs irresistibly draws our gaze into the fictional depth of its pictorial space." Matthias Winzen, Thomas Ruff: 1979 to the Present

Provenance

Phillips de Pury & Luxembourg, New York, Contemporary Art Evening Sale, 14 May 2001, lot 17

Photographs

New York Auction / 6 April 2022 / 10am EDT



103

Hiroshi Sugimoto

Prospect Park Theater, New York

1977

Gelatin silver print.

16 1/2 x 21 1/4 in. (41.9 x 54 cm)

Signed in pencil on the mount; blindstamp title, date and number '15/25, 214' in the margin.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



"One night I had an idea while I was at the movies: to photograph the film itself. I tried to imagine photographing an entire feature film with my camera. I could already picture the projection screen making itself visible as a white rectangle. In my imagination, this would appear as a glowing, white rectangle; it would come forward from the projection surface and illuminate the entire theater. This idea struck me as being very interesting, mysterious, and even religious." —Hiroshi Sugimoto

Provenance

Private Collection, Japan

Acquired from the above by the present owner

Exhibited

Sugimoto, Sonnabend Gallery, New York; Sagacho Exhibit Space, Tokyo; Zeito Photo Salon, Tokyo, 11 June – 22 October 1988

Hiroshi Sugimoto, Mori Art Museum, Tokyo; Hirshhorn Museum and Sculpture Garden, Washington D.C., 17 September 2005 – 14 May 2006

Energy: The Power of Art, Nassau County Museum of Art, New York, 20 July 2019 – 3 November 2020

Literature

Damiani and Matsumoto Editions, *Hiroshi Sugimoto: Theaters*, pp. 22, 172

Sonnabend Gallery, *Sugimoto*, n.p.

Sonnabend Sundell Editions, *THEATERS HIROSHI SUGIMOTO*, pp. 38-39, 222

Mori Art Museum and Hirshhorn Museum and Sculpture Garden, *Hiroshi Sugimoto*, p. 91, 359 (this print)

Photographs

New York Auction / 6 April 2022 / 10am EDT



104

Hiroshi Sugimoto

Civic, Auckland

1991

Gelatin silver print.

16 1/2 x 21 1/2 in. (41.9 x 54.6 cm)

Signed in pencil on the mount; blindstamp signature, title, date and number '19/25, 236' in the margin.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



"Before the invention of movies was the invention of photography. To make a movie, you have to sew single-shot photographic images together to make it look like a movie. It is all an illusion to the human eye." —Hiroshi Sugimoto

Provenance

Private Collection, Japan

Acquired from the above by the present owner

Exhibited

Sugimoto, Galleria SPSAS, Locarno, 5 August - 24 September 1995

Literature

Damiani and Matsumoto Editions, *Hiroshi Sugimoto: Theaters*, p. 54, 173

Galleria SPSAS, *Sugimoto*, n.p.

Sonnabend Sundell Editions, *THEATERS HIROSHI SUGIMOTO*, pp. 84-85, 222

Photographs

New York Auction / 6 April 2022 / 10am EDT



105

Hiroshi Sugimoto

*Asplenium Halleri, Grande Chartreuse, 1821 -
Cardamine Pratensis, April 1839*

2007

Toned gelatin silver print, flush-mounted.

36 3/4 x 29 1/2 in. (93.3 x 74.9 cm)

Overall 49 x 41 1/4 in. (124.5 x 104.8 cm)

Signed in ink, printed title, date and number 1/10 on an
artist's label affixed to the frame backing.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Hiroshi Sugimoto's engagement with the work of William Henry Fox Talbot began as a collector of Talbot's earliest works. Talbot was an inventor of the photographic medium who initially made prints by laying objects, in this case flora, on photosensitive paper which were developed in sunlight. Termed photogenic drawings, the resulting images were, in effect, negatives. It is from these negatives that Sugimoto created a series of the same name, including *Asplenium Halleri*, *Grande Chartreuse, 1821 - Cardamine Pratensis*, the present lot. Enlarged and printed in a format typical of Sugimoto's work but wholly different from Talbot's, the contemporary prints are mirror images and inverted in tone to their 19th century counterparts. By creating a positive to Talbot's negative, Sugimoto expands upon the earliest explorations of the photographic medium, demonstrating the breadth his intellectual and artistic process.

Provenance

Fraenkel Gallery, San Francisco



William Henry Fox Talbot, *Asplenium Halleri*, *Grande Chartreuse 1821 - Cardamine Pratensis*, April 1839.

Photographs

New York Auction / 6 April 2022 / 10am EDT



106

Gillian Wearing

People

2011

Bromide print.

61 3/4 x 41 5/8 in. (156.8 x 105.7 cm)

Overall 65 3/4 x 45 5/8 in. (167 x 115.9 cm)

Signed in ink, printed title, date and number 3/6 on a gallery label affixed to the frame backing.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



"In fact I have used paint and glue to bend them and paint the petals so they become individual flowers. Otherwise they would all look identical, which is not how flowers are in life. So in a sense I am making them look almost surreal, not like natural flowers but heightened, using traditional art techniques." —Gillian Wearing

As one of the Young British Artists who rose to fame in the late 1990s, buoyed by the support and patronage of Charles Saatchi, Gillian Wearing's name has become synonymous with performance. As a conceptual artist working in photography, sculpture and film, her work explores identity as a construct and examines the tension between the individual and society.

In the present lot, the classic floral still life takes on new meaning when filtered through Wearing's lens. It is not an immortalization of fleeting beauty but an examination of the details that distinguish each flower, each petal from the next. In *People*, 2011, Wearing replaced her human figures with a bouquet of floral varieties but the intent and focus of her earlier work carries through as she handles every stem in a meticulous manner, highlighting the uniqueness of each.

Another print of this image is currently on view through June 13th in *Gillian Wearing: Wearing Masks* at the Guggenheim Museum, New York.

Provenance

Maureen Paley, London

Exhibited

Gillian Wearing: Wearing Masks, Solomon R. Guggenheim Museum, New York, 5 November 2021 - 13 June 2022, another example exhibited

Photographs

New York Auction / 6 April 2022 / 10am EDT



107

Doug Starn and Mike Starn

Structure of Thought No. 1

2001-2006

MIS and Lysonic inkjet prints on Thai mulberry, gampi and tissue papers with wax, encaustic and varnish.

72 1/2 x 60 1/2 in. (184.2 x 153.7 cm)

Overall 82 x 70 in. (208.3 x 177.8 cm)

Signed, dated and numbered 1/3 in ink on the reverse of the frame; printed title, date and number 1/3 on an artist label affixed to the reverse of the frame.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



"As artists, it's easy to give up too soon - to avoid exploring a certain theme or subject because it's been done before. But art is a call and response over time. The best art is not created in a vacuum." —Doug Starn and Mike Starn

Provenance

Phillips, London, 16 May 2019, lot 16

Photographs

New York Auction / 6 April 2022 / 10am EDT



108

Doug Starn and Mike Starn

Black Pulse #13

2001

Chromogenic print triptych with metallic push pins.

Each 42 x 30 in. (106.7 x 76.2 cm)

Overall 50 x 100 in. (127 x 254 cm)

Signed, dated and numbered 1/5 in ink on the reverse of the frame; printed title, date and number 1/5 on an artists' label affixed to the reverse of the frame.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Acquired directly from the artists

Phillips, New York, 6 October 2016, lot 238

Photographs

New York Auction / 6 April 2022 / 10am EDT



109

Catherine Opie

Surfers

2019

Pigment print.

13 x 9 5/8 in. (33 x 24.4 cm)

Signed on a label affixed to the verso. Number 45 from an edition of 100.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Museum of Contemporary Art, Los Angeles

Photographs

New York Auction / 6 April 2022 / 10am EDT



110

Viviane Sassen

La Lutte #2; Parasomnia from Parasomnia

2011 and 2010

Two chromogenic prints.

39 x 39 in. (99.1 x 99.1 cm)

39 x 31 in. (99.1 x 78.7 cm)

Each signed in ink, printed title, date and number on two certificates of authenticity affixed to the frame backing.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Michael Stevenson Fine Art, Cape Town

Literature

Prestel, *Viviane Sassen: Parasomnia*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



111

Massimo Vitali

Venezia San Marco (#2068)

2005

Chromogenic print, Diasec mounted.

59 x 74 3/4 in. (149.9 x 189.9 cm)

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

Printed title and date on a gallery label affixed to the reverse of the flush-mount. Number 4 from an edition of 6.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Arndt & Partner, Berlin

Phillips de Pury & Company, New York, Under the Influence II, 12 September 2006, lot 72

Literature

Vitali, *Massimo Vitali: Natural Habitats*, p. 103

Bernadó, Vitali, *La Rambla: In/Out Barcelona*, p. 88

Photographs

New York Auction / 6 April 2022 / 10am EDT



112

Elger Esser

Fraisans, Frankreich

2006

Chromogenic print, Diasc mounted, and flush-mounted.

41 3/4 x 57 3/4 in. (106 x 146.7 cm)

Overall 57 3/4 x 70 1/2 in. (146.7 x 179.1 cm)

Signed in ink, printed title, date and number 4/7 on an artist's label affixed to the frame backing.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Sonnabend Gallery, New York

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A DISTINGUISHED NEW YORK
COLLECTION

113

Candida Höfer

Wittumspalais Weimar I

2006

Chromogenic print.

46 5/8 x 36 1/4 in. (118.4 x 92.1 cm)

Overall 58 3/4 x 48 1/4 in. (149.2 x 122.6 cm)

Signed in ink, printed title, date and number 3/6 on a
label affixed to the reverse of the flush-mount.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Johnen Galerie, Berlin

Photographs

New York Auction / 6 April 2022 / 10am EDT



114

Vik Muniz

No 46 (Red, Ochre, Black on Red), after Rothko from Pictures of Pigment

2006

Chromogenic print.

85 3/4 x 70 in. (217.8 x 177.8 cm)

Overall 90 1/2 x 74 3/4 in. (229.9 x 189.9 cm)

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

Estimate

\$50,000 — 70,000

[Go to Lot](#)



"The impossibility of creating a precise hue made me think about what pure color is: the pigment alone, in and of itself. I decided to push the 'discover' of that relationship to its limit. In fact, this was a radical undertaking, since it is impossible to touch pigment directly... The results remind us of the essential human limitations of working with pure color, in such a careful way, and yet being so far from it." —Vik Muniz

Provenance

Galerie Xippas, Paris

Literature

Capivara, Vik Muniz: *Catalogue Raisonné, 1987-2015: Everything so Far*, Vol. II, p. 621

Capivara, Vik Muniz: *Obra Completa, 1987-2009*, p. 570

Photographs

New York Auction / 6 April 2022 / 10am EDT



115

Tina Barney

The Trustee and the Curator

1992

Chromogenic print.

48 x 60 3/4 in. (121.9 x 154.3 cm)

Overall 49 1/2 x 62 1/4 in. (125.7 x 158.1 cm)

Signed, dated, numbered 3/10 and annotated in ink on the recto.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Literature

Scalo, *Tina Barney: Photographs, Theater of Manners*, pp. 174-175

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

116

Alec Soth

*Fondation Pierre Bergé & Yves Saint Laurent, Moujik
IV*

2007

Pigment print.

24 x 29 3/4 in. (61 x 75.6 cm)

Overall 31 x 37 in. (78.7 x 94 cm)

Signed in ink, printed title, date '2008' and number AP
1 on an artist's label affixed to the frame backing. One
from an edition of 7 plus 3 artist's proofs.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis

Literature

Paris/Minnesota, Fashion Magazine by Alec Soth, 2007

Photographs

New York Auction / 6 April 2022 / 10am EDT



117

Massimo Vitali

Titus Arch Pine Tree #3092

2008

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

70 1/4 x 88 3/4 in. (178.4 x 225.4 cm)

Overall 73 1/4 x 92 in. (186.1 x 233.7 cm)

Signed, titled, dated and numbered 2/6 in ink on an artist's label accompanying the work.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Benrubi Gallery, New York

Photographs

New York Auction / 6 April 2022 / 10am EDT



118

Massimo Vitali

VW Lernpark Two #0980

2001

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

59 x 73 7/8 in. (149.9 x 187.6 cm)

Overall 61 1/8 x 76 1/8 in. (155.3 x 193.4 cm)

Signed, titled, dated and numbered 5/9 in ink on an artist's label accompanying the work.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Arndt & Partner, Berlin

Literature

Steidl, *Massimo Vitali: Landscape with Figures*, p. 165

Photographs

New York Auction / 6 April 2022 / 10am EDT



119

Naoya Hatakeyama

Ciel Tombé

1991

Chromogenic print, printed 2008.

39 1/2 x 19 1/4 in. (100.3 x 48.9 cm)

Overall 50 3/4 x 30 3/4 in. (128.9 x 78.1 cm)

Signed, titled, dated and numbered 2/7 in ink on a label affixed to the frame backing.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Taka Ishii Gallery, Tokyo, 2008

Photographs

New York Auction / 6 April 2022 / 10am EDT



120

Alec Soth

Untitled 49, Bogotá

2003

Pigment print, printed 2007, flush-mounted.

20 x 20 in. (50.8 x 50.8 cm)

Signed in ink, printed title, date and number 2/8 on a label affixed to the frame backing.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis

Literature

Soth, *Dog Days Bogotá*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



121

Katy Grannan

Van, Red Hook, NY; Angela, Red Hook, NY

2003

Two gelatin silver prints.

Each approximately 20 1/4 x 16 in. (51.4 x 40.6 cm)

Each initialed, dated and numbered in pencil and with various gallery labels on the reverse of the mount.

Each from an edition of 6.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Artemis Greenberg Van Doren Gallery, New York

Literature

Avgikos, Martin & Grannan, *Katy Grannan: Model American*, n.p. (Van)

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

122

Alec Soth

New Orleans, Louisiana

2002

Chromogenic print.

15 1/2 x 19 1/2 in. (39.4 x 49.5 cm)

Signed, titled, dated and annotated A/P in ink on the
verso. AP 2 from an edition of 15 plus 5 artist's proofs.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis

Exhibited

Focus on Photography, Sonoma State University, Rohnert Park, California, 3 September – 25 October 2015

Literature

Steidl, *Alec Soth: Sleeping by the Mississippi*, n.p.

Gordon, *The Stories of Mary Gordon*, cover

Photographs

New York Auction / 6 April 2022 / 10am EDT



123

Alec Soth

Rue de la Paix, Marilyn Gauthier, Paris

2007

Pigment print, flush-mounted.

23 3/4 x 30 in. (60.3 x 76.2 cm)

Signed in ink, printed title date and number 3/7 on a label accompanying the work.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



123

Alec Soth

Provenance

Weinstein Gallery, Minneapolis

Photographs

New York Auction / 6 April 2022 / 10am EDT



124

Alec Soth

Kiss Diary, Volume III

2004

Chromogenic print.

23 3/4 x 30 in. (60.3 x 76.2 cm)

Signed in ink, printed title, date and number 9/10 on a gallery label affixed to the reverse of the flush-mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis

Literature

Soth, *Niagara*, p. 31

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY OF AN IMPORTANT COLLECTOR

125

Lucas Blalock

Double Recipe

2015-2016

Pigment print.

Overall 20 1/2 x 25 1/4 in. (52.1 x 64.1 cm)

18 7/8 x 23 1/2 in. (47.9 x 59.7 cm)

Number AP 1/2 from an edition of 3 plus 2 artist's proofs.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Ramiken Gallery, New York

Photographs

New York Auction / 6 April 2022 / 10am EDT



126

Gregory Crewdson

Untitled

2003

Chromogenic print.

56 1/8 x 87 1/4 in. (142.6 x 221.6 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 a gallery label affixed to the reverse of the 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

Crewdson, *Beneath the Roses*, n.p.

Hatje Cantz, *Gregory Crewdson, 1985 - 2005*, pl. 68

Photographs

New York Auction / 6 April 2022 / 10am EDT



127

Gregory Crewdson

Untitled

2001

Chromogenic print.

47 1/2 x 59 1/2 in. (120.7 x 151.1 cm)

Overall 53 1/2 x 65 1/2 in. (135.9 x 166.4 cm)

Signed in ink, printed title, date and number AP 1/3 on a gallery label affixed to the reverse of the mount. One from an edition of 10 plus 3 artist's proofs.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Luhring Augustine, New York

Literature

Abrams, *Twilight, Photographs by Gregory Crewdson*, pl. 2

Hatje Cantz, *Gregory Crewdson: 1985 - 2005*, pl. 38

Photographs

New York Auction / 6 April 2022 / 10am EDT



128

Andrew Moore

The Yellow Porch, Sheridan County, Nebraska

2013

Pigment print.

44 3/8 x 59 1/4 in. (112.7 x 150.5 cm)

Overall 46 x 50 5/8 in. (116.8 x 128.6 cm)

Signed in ink, printed titled, date and number 3/5 on a gallery label affixed to the reverse of the mount.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Yancey Richardson Gallery, New York

Phillips, *Innovators of Photography: A Private East Coast Collection*, 8 October 2015, lot 24

Literature

Moore, *Dirt Meridian*, cover

Photographs

New York Auction / 6 April 2022 / 10am EDT



129

Andrew Moore

Campoamor, Vista Oeste, Havana, Cuba

1999

Chromogenic print, flush-mounted to Plexiglas.

36 1/2 x 46 in. (92.7 x 116.8 cm)

Signed, titled, dated and numbered 1/5 in ink on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Yancey Richardson Gallery, New York

Christie's, New York, First Open Post-War and Contemporary Art, 10 September 2007, lot 163

Literature

Reflex Editions Amsterdam, *Andrew Moore: Making History*, pp. 64-65

Photographs

New York Auction / 6 April 2022 / 10am EDT



130

Frank Thiel

Stadt 12/55 (Berlin)

2006

Chromogenic print, face-mounted to Plexiglas.

31 1/2 x 43 3/4 in. (80 x 111.1 cm)

Overall 40 1/2 x 53 1/4 in. (102.9 x 135.3 cm)

Signed, titled, dated and numbered 2/4 in ink on the frame backing.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



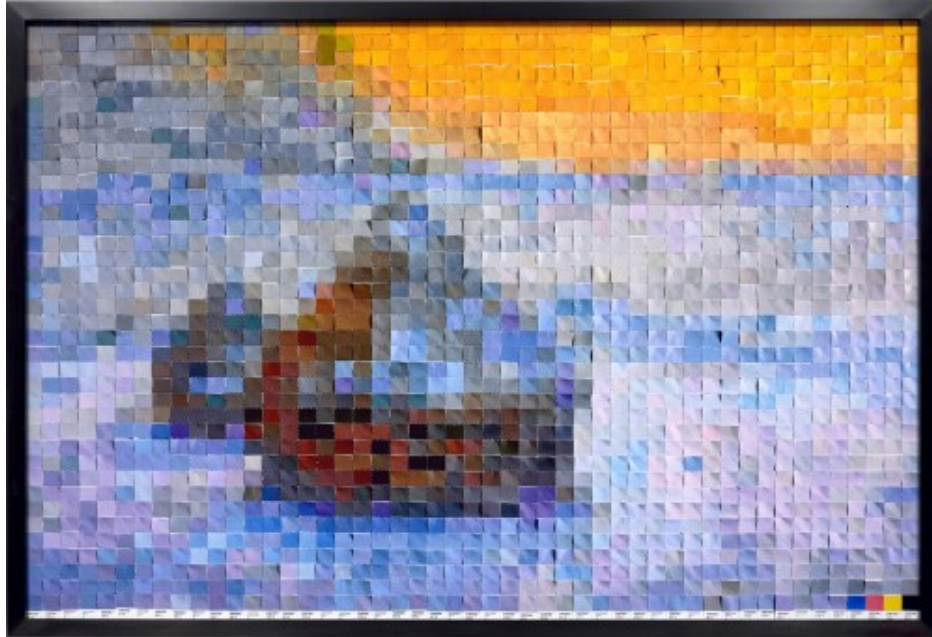
Provenance

Sean Kelly Gallery, New York

Phillips, New York, Under the Influence, 8 March 2013, lot 265

Photographs

New York Auction / 6 April 2022 / 10am EDT



131

Vik Muniz

Haystacks #5 after Claude Monet from Pictures of Color

2001

Chromogenic print, printed later, mounted.

70 x 104 3/4 in. (177.8 x 266.1 cm)

Overall 74 5/8 x 109 1/4 in. (189.5 x 277.5 cm)

Signed and dated in ink, printed title, date and number 3/3 on a label accompanying the work.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Galerie Xippas, Paris

Private Collection, Houston

Phillips de Pury & Company, London, Contemporary Art Day Sale, 18 February 2011, lot 316

Literature

Capivara, *Vik Muniz: Catalogue Raisonné, 1987-2015: Everything so Far, Vol. II*, p. 503

Capivara, *Vik Muniz: Obra Completa 1987-2009*, p. 457

G. Celant, *Brazil in Venice: XLIV Biennial of Brazil Connects Venice*, n.p.

Exh. Cat., Rome, Museo d'Arte Contemporanea, *Vik Muniz*, p. 165

J. Elkins, M. Dos Anjos, S. Rice, *Obra Incompleta: Vik Muniz*, p. 208

Photographs

New York Auction / 6 April 2022 / 10am EDT



132

Vik Muniz

Seville Orange, Silver Goblet, Apples, Pear, and Two Bottles, After Chardin from Pictures of Magazines

2004

Chromogenic print.

72 x 92 3/4 in. (182.9 x 235.6 cm)

Overall 75 x 96 1/2 in. (190.5 x 245.1 cm)

Signed and dated in ink, printed title, date and number AP 2/4 on a 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, 2006

Literature

Capivara, *Vik Muniz: Obra Completa*, 1987-2009, p. 475

Photographs

New York Auction / 6 April 2022 / 10am EDT



133

Ori Gersht

Untitled 10 from Time After Time: Exploding Flower & Other Matters

2007

Chromogenic print, flush-mounted.

14 1/4 x 10 1/2 in. (36.2 x 26.7 cm)

Signed in ink, credit blindstamp, printed title, date and number 3/6 on a Certificate of Authenticity accompanying the work.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

CRG Gallery, New York

Photographs

New York Auction / 6 April 2022 / 10am EDT



134

Hiroshi Sugimoto

Sea of Japan, Oki III

1987

Gelatin silver print.

16 1/2 x 21 1/4 in. (41.9 x 54 cm)

Signed, titled and numbered 1/25 in pencil on the verso.

Estimate

\$25,000 — 30,000

[Go to Lot](#)



"When viewed in succession, seascape after seascape composed in the same format, the subject of these works suddenly appears to be less the sea and sky than the subtle nuances that separate one from another: the density of the air, the texture of the water, the quality of the light. Ultimately, they are not so much seascapes as photographs of the elements that make up seascapes—light, water and atmosphere."
Kerry Brougher, *Sugimoto*

Provenance

Sonnabend Gallery, New York

Phillips de Pury & Company, New York, 7 October 2005, lot 354

Literature

The Museum of Contemporary Art, *Sugimoto*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



135

Hiroshi Sugimoto

Marmara Sea, Silivri

1991

Gelatin silver print.

16 1/2 x 21 3/8 in. (41.9 x 54.3 cm)

Signed in pencil on the mount; blindstamped title, date
and number '12/25, 370' in the margin.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



"Mystery of mysteries, water and air are right there before us in the sea. Every time I view the sea, I feel a calming sense of security, as if visiting my ancestral home; I embark on a voyage of seeing." —Hiroshi Sugimoto

Provenance

Fraenkel Gallery, San Francisco

Phillips de Pury & Company, New York, 7 October 2005, lot 353

Literature

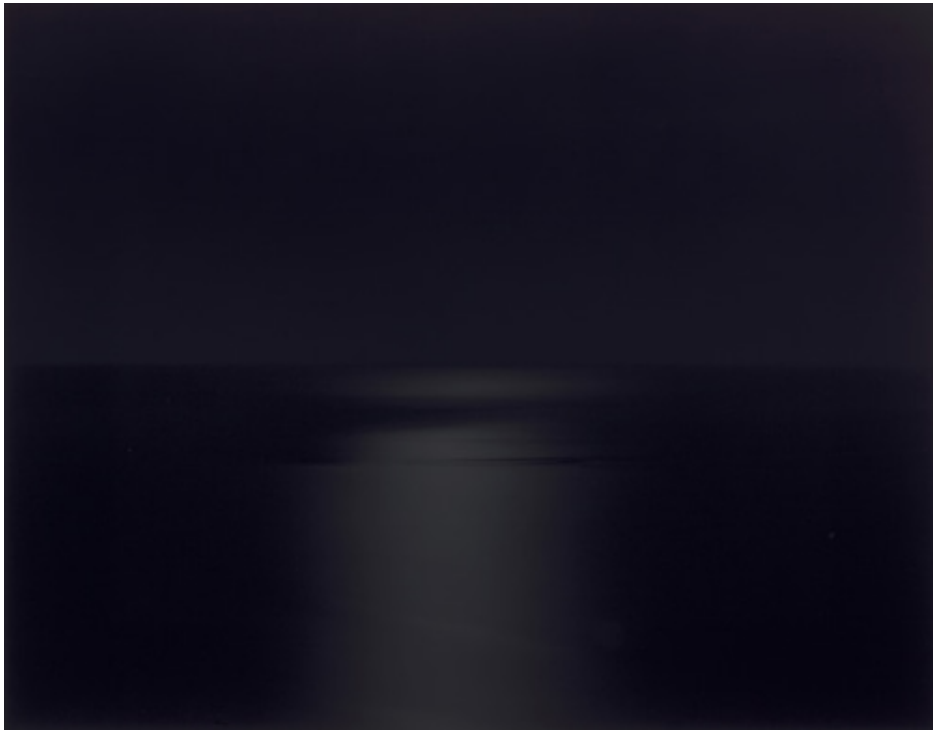
Hatje Cantz, *Hiroshi Sugimoto*, p. 125

The Museum of Contemporary Art, *Sugimoto*, n.p.

Contemporary Arts Museum, Houston and Hara Museum of Contemporary Art, Tokyo, *Sugimoto*, p. 51

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY OF AN ESTEEMED NEW YORK
COLLECTION

136

Hiroshi Sugimoto

Ionian Sea, Santa Cesarea

1993

Gelatin silver print.

16 1/2 x 21 1/4 in. (41.9 x 54 cm)

Signed and annotated '423' in pencil on the mount;
blindstamp title, date and number '1/25, 423' in the
margin.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

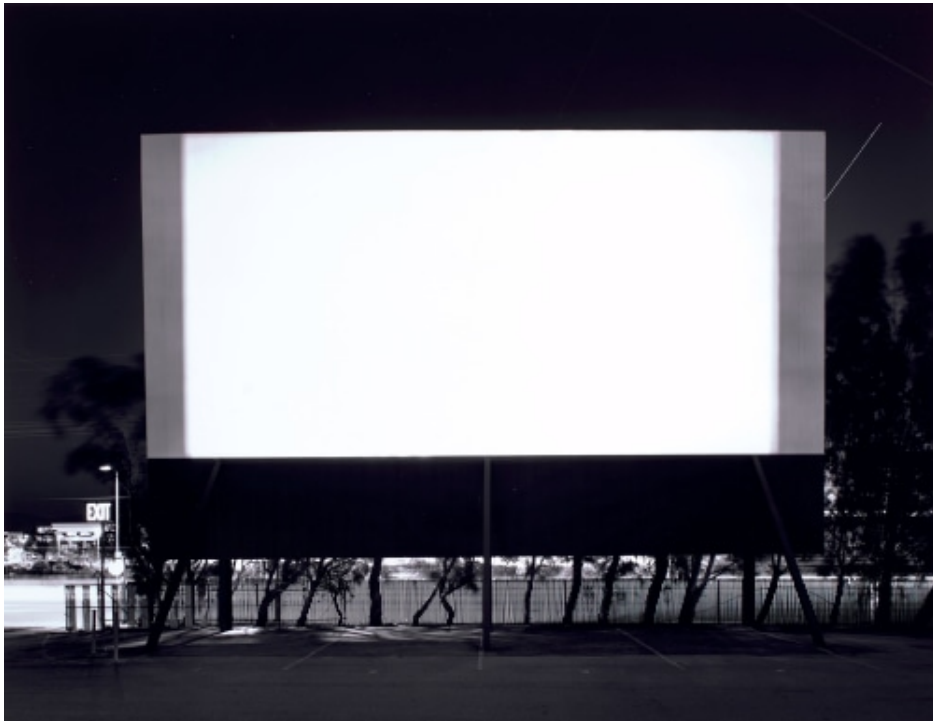
Sonnabend Gallery, New York

Literature

Contemporary Arts Museum, Houston and Hara Museum of Contemporary Art, Tokyo, *Sugimoto*,
p. 67

Photographs

New York Auction / 6 April 2022 / 10am EDT



137

Hiroshi Sugimoto

Winnetka Drive-In, Paramount

1993

Gelatin silver print.

16 1/2 x 21 1/4 in. (41.9 x 54 cm)

Signed in pencil on the mount; blindstamp title, date and number '19/25, 711' in the margin.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Sonnabend Gallery, New York

Literature

Sugimoto, *Motion Picture*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



138

Yoshinori Mizutani

Moonlight 02

2014

Archival pigment print on canvas.

54 1/2 x 40 1/2 in. (138.4 x 102.9 cm)

Overall 56 3/8 x 42 1/2 in. (143.2 x 108 cm)

Signed, dated in ink, printed title, date and number 1/1 on a Certificate of Authenticity label accompanying the work.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Phillips, London, *ULTIMATE*, 21 May 2015, lot 46

Literature

Amana, *TOKYO 2020 by Japanese Photographers*, p. 26

Photographs

New York Auction / 6 April 2022 / 10am EDT



139

Ray K. Metzker

My Philadelphia! (01-AG-42)

2001

Gelatin silver print.

11 3/8 x 16 1/8 in. (28.9 x 41 cm)

Signed and numbered 3/10 in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Locks Gallery, Philadelphia, circa 2003

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY OF AN IMPORTANT NEW YORK ESTATE

140

Hiroshi Sugimoto

Fujisawa Municipal Gymnasium

1997

Gelatin silver print.

23 x 18 1/2 in. (58.4 x 47 cm)

Signed in pencil on the mount; blindstamp number '6/
25, 902' in the margin.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Sonnabend Gallery, New York

Literature

Kunsthhaus Bregenz, *Hiroshi Sugimoto: Architecture of Time*, p. 15

Photographs

New York Auction / 6 April 2022 / 10am EDT



141

Vera Lutter

Ca'del Duca, Venice: July 23

2008

Unique gelatin silver print.

19 3/4 x 23 3/4 in. (50.2 x 60.3 cm)

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

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis

Photographs

New York Auction / 6 April 2022 / 10am EDT



142

Tadasu Yamamoto

Jion-no-taki from Falling Water

1988–1994

Gelatin silver print.

56 1/2 x 37 1/2 in. (143.5 x 95.3 cm)

Overall 70 x 41 1/4 in. (177.8 x 104.8 cm)

Number 2 from an edition of 5.

Estimate

\$2,500 — 3,500

[Go to Lot](#)

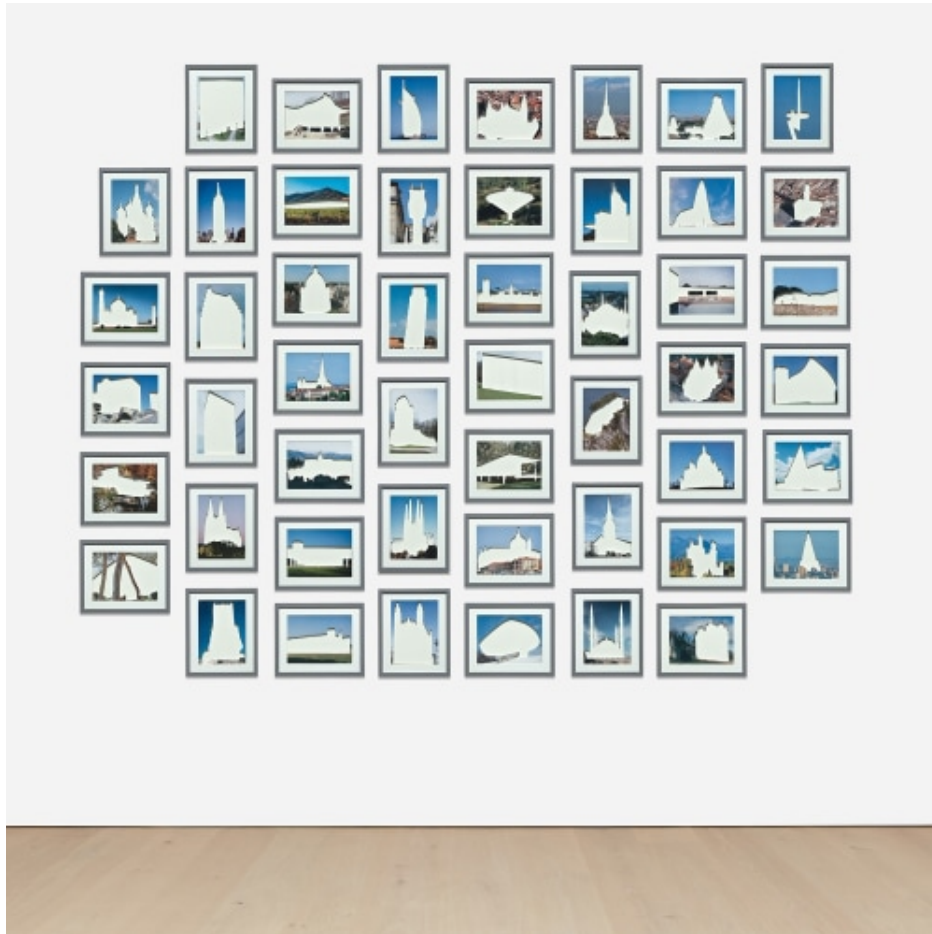


Provenance

Fergus McCaffrey, New York

Photographs

New York Auction / 6 April 2022 / 10am EDT



143

Jose Dávila

Buildings You Must See Before You Die

2008

Fifty pigment prints, each with a cut-out.

Each 10 x 7 1/2 in. (25.4 x 19.1 cm) or the reverse

Each signed, dated and annotated 'AP' on the frame backing. One from an edition of 4 plus artist's proofs.

Estimate

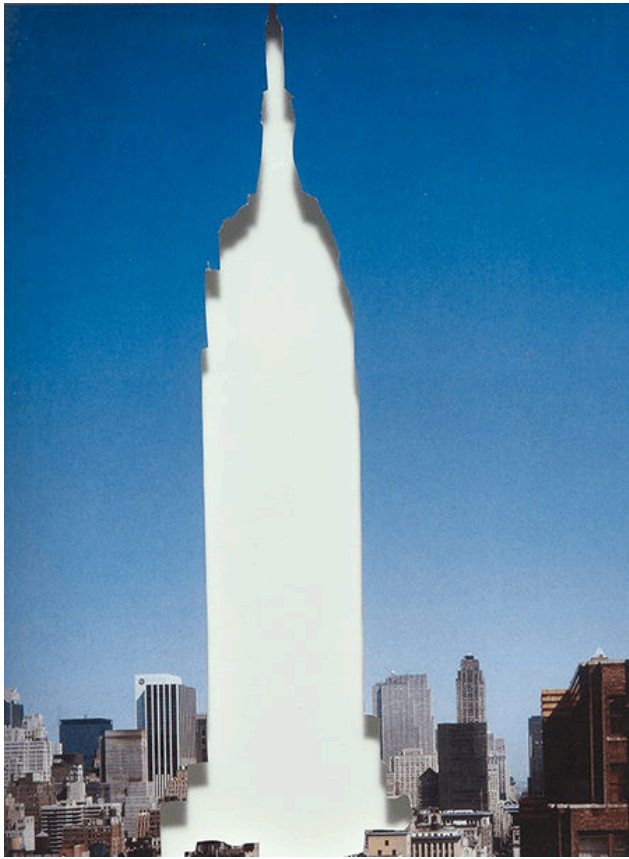
\$25,000 — 35,000

[Go to Lot](#)



"I'm fascinated by the effect the cut-outs create when viewed, as it compels you to imagine what was there. If you actually know the building, and to wonder about scale, dimensions, etc. – aspects that funnily enough, are often more present when the real building is not there anymore." —Jose Dávila

Jose Dávila's cut-outs ask the question – how well do we know icons of architecture? The present lot showcases 50 well-known buildings, cut-out by hand, and eliminated from the frame. The resulting white silhouette simplifies the lines of the building while simultaneously amplifying the masterful designs that are recognized globally.



The present lot includes the following buildings, among many others:
 Empire State Building, New York, New York, USA, 1931

Houses of Parliament, London, England, circa 1870
 Tower of Pisa, Pisa, Italy, 1372
 Taj Mahal, Agra, Uttar Pradesh, India, 1653
 Autun Cathedral, Autun, Burgundy, 1146
 Burj Al Arab, Dubai, United Arab Emirates, 1999

Provenance

Acquired directly from the artist

Literature

Dávila, *There but Not*, for various images

Photographs

New York Auction / 6 April 2022 / 10am EDT



144

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)

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

Estimate

\$15,000 — 20,000

[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 / 6 April 2022 / 10am EDT



145

Liu Bolin

Hiding in the City No. 86 (Bird's Nest)

2009

Chromogenic print.

24 x 31 in. (61 x 78.7 cm)

Number 7 from an edition of 8.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Robischon Gallery, Denver, 2011

Literature

Bolin, *Liu Bolin: The Invisible Man*, n.p.

Museo Delle Culture, Milan, *Liu Bolin: Visible Invisible*, p. 47

Photographs

New York Auction / 6 April 2022 / 10am EDT



146

Shai Kremer

Concrete Abstract 7: World Trade Center Panorama

2013

Pigment print.

47 1/2 x 95 1/2 in. (120.7 x 242.6 cm)

Overall 49 3/4 x 97 3/4 in. (126.4 x 248.3 cm)

Signed in ink on a label affixed to the frame backing.

Number 3 from an edition of 7.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Robert Koch Gallery, San Francisco

Photographs

New York Auction / 6 April 2022 / 10am EDT



147

David Maisel

Terminal Mirage 261-12

2003

Chromogenic print, face-mounted to Plexiglas.

47 3/4 x 47 3/4 in. (121.3 x 121.3 cm)

Overall 49 1/2 x 49 1/2 in. (125.7 x 125.7 cm)

Signed in ink, printed title, date and number 3/5 on a label affixed to the reverse of the flush-mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Maisel, *Black Maps: American Landscape and the Apocalyptic Sublime*, p. 163 there titled *Terminal Mirage* 18

Photographs

New York Auction / 6 April 2022 / 10am EDT



148

David Maisel

Terminal Mirage 215-9

2003

Chromogenic print, face-mounted to Plexiglas.

47 3/4 x 47 3/4 in. (121.3 x 121.3 cm)

Overall 49 1/2 x 49 1/2 in. (125.7 x 125.7 cm)

Signed in ink, printed title, date and number 5/5 on a label affixed to the reverse of the flush-mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

149

Edward Burtynsky

*Xiaolangdi Dam #4, Yellow River, Henan Province,
China*

2011

Chromogenic print.

38 1/2 x 51 1/2 in. (97.8 x 130.8 cm)

Overall 41 x 54 in. (104.1 x 137.2 cm)

Signed in ink, printed title, date and number 6/9 on an
artist's label affixed to the reverse of the mount.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis

Exhibited

Focus on Photography, Sonoma State University, Rohnert Park, California, 3 September – 25

October 2015

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

150

Edward Burtynsky

*Three Gorges Dam Project, Dam #4, Yangtze River,
China*

2002

Chromogenic print.

27 x 34 in. (68.6 x 86.4 cm)

Overall 37 1/2 x 44 1/2 in. (95.3 x 113 cm)

Signed ink, printed title, date and number 1/10 on a
label affixed to the reverse of the mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Charles Cowles Gallery, New York
Weinstein Gallery, Minneapolis

Exhibited

Focus on Photography, Sonoma State University, Rohnert Park, California, 3 September – 25
October 2015

Literature

Steidl, *China: The Photographs of Edward Burtynsky*, p. 23

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

151

Richard Misrach

Desert Fire #1 (Burning Palms)

1983

Chromogenic print, printed 1984.

18 1/4 x 23 in. (46.4 x 58.4 cm)

Signed, titled, dated, annotated '#10' and copyright
notation in ink in the margin.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Exhibited

Focus on Photography, Sonoma State University, Rohnert Park, California, 3 September – 25 October 2015

Literature

Misrach, *Desert Cantos*, cover, n.p.

Fraenkel Gallery, *Richard Misrach: Chronologies*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



152

Edward Burtynsky

Oil Spill #7, Ground Zero, Gulf of Mexico, June 24

2010

Chromogenic print.

38 1/2 x 51 1/2 in. (97.8 x 130.8 cm)

Overall 41 x 54 in. (104.1 x 137.2 cm)

Signed in ink, printed title, date and number 5/9 on an artist's label affixed to the reverse of the mount.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Howard Greenberg Gallery, New York

Photographs

New York Auction / 6 April 2022 / 10am EDT



153

Edward Burtynsky

SOCAR Oil Fields #3, Baku, Azerbaijan

2006

Chromogenic print.

47 1/2 x 59 1/4 in. (120.7 x 150.5 cm)

Overall 50 x 62 in. (127 x 157.5 cm)

Signed in ink, printed title, date and number 5/6 on an artist's label affixed to the reverse of the mount.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Howard Greenberg Gallery, New York

Literature

Stiedl/Corcoran, *Burzynsky Oil*, p. 121

Photographs

New York Auction / 6 April 2022 / 10am EDT



154

Robert Polidori

2520 Deslondes, New Orleans, September

2005

Chromogenic print.

33 3/4 x 47 3/4 in. (85.7 x 121.3 cm)

Overall 41 x 55 in. (104.1 x 139.7 cm)

Signed in ink, printed title, date and number 8/10 on a gallery label affixed to the frame backing.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Private Collection

Literature

Steidl, *Robert Polidori: After the Flood*, p. 263

Photographs

New York Auction / 6 April 2022 / 10am EDT



155

Pieter Hugo

Zakaria Salifu, Agbogbloshie Market, Accra, Ghana

2010

Chromogenic print triptych, printed later.

32 x 32 in. (81.3 x 81.3 cm)

Overall 39 1/2 x 122 1/2 in. (100.3 x 311.2 cm)

Signed in ink, printed title, date and number 8/10 on a gallery label, and additionally on a Certificate of Authenticity, both accompanying the work.

Estimate

\$20,000 — 25,000

[Go to Lot](#)



Provenance

Stevenson, Cape Town

Literature

Prestel, *Pieter Hugo: This Must Be The Place*, p. 153

Photographs

New York Auction / 6 April 2022 / 10am EDT



156

Simon Norfolk

King Amanullah's Victory Arch, Paghman Afghanistan

2002

Chromogenic print.

38 1/4 x 49 1/2 in. (97.2 x 125.7 cm)

Signed, titled and dated on the verso. Number 8 from an edition of 10.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

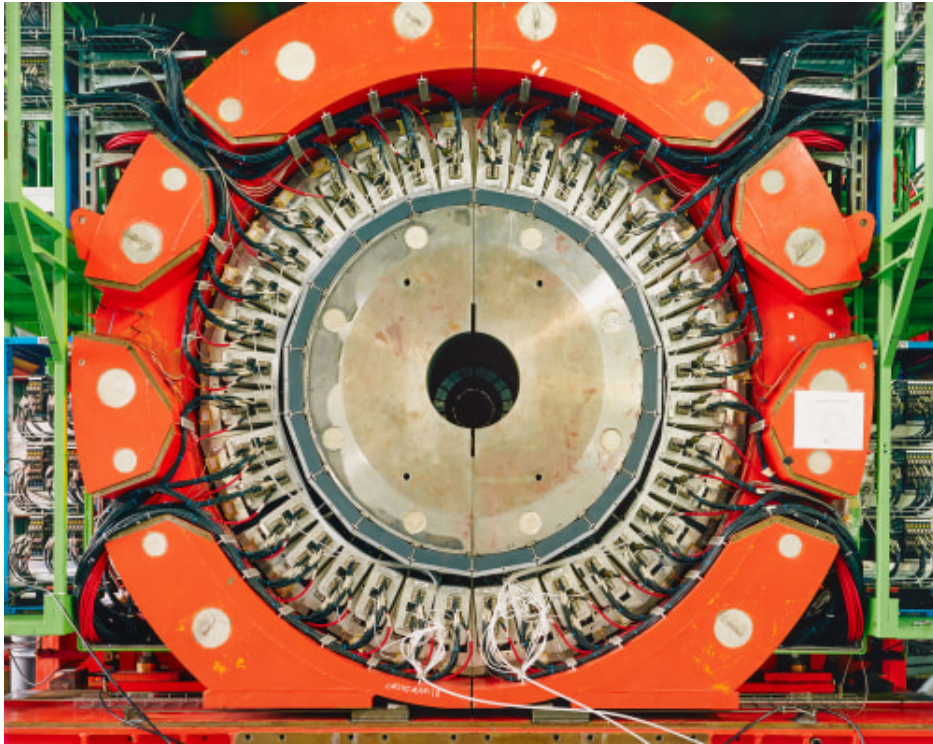
Bonni Benrubi Gallery Inc, New York, 2007

Literature

Norfolk, *Afghanistan Chronotopia*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



157

Simon Norfolk

Large Hadron Collider No. 1, CERN Labs, Switzerland

2007

Chromogenic print.

39 3/4 x 49 1/2 in. (101 x 125.7 cm)

Signed, titled and dated on the verso. Number 3 from an edition of 10.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Bonni Benrubi Gallery Inc, New York, 2007

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

158

Henri Cartier-Bresson

Brie, France

1968

Gelatin silver print, printed later.

9 1/2 x 14 in. (24.1 x 35.6 cm)

Signed in ink and copyright credit blindstamp in the
margin.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Literature

Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, cover, pl. 61

Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 311

Chéroux, *Aperture Masters of Photography: Henri Cartier-Bresson*, p. 87

Chéroux, *Discoveries: Henri Cartier-Bresson*, p. 119

Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 146

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 282

Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 64

Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 93

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

159

Henri Cartier-Bresson

Île de la Cité, Paris

1951

Gelatin silver print, printed later.

9 1/4 x 13 7/8 in. (23.5 x 35.2 cm)

Signed in ink and copyright credit blindstamp in the
margin.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Literature

Cartier-Bresson, *Paris à vue d'oeil*, pl. 94

Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 49

Bibliothèque nationale de France, *De qui s'agit-il?*, p. 58

Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, pl. 62

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 69

Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 44

Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 8

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

160

Henri Cartier-Bresson

Behind the Gare Saint-Lazare, Paris

1932

Gelatin silver print, printed later.

17 3/4 x 12 in. (45.1 x 30.5 cm)

Signed in ink and copyright credit blindstamp in the
margin.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



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 / 6 April 2022 / 10am EDT



161

Henri Cartier-Bresson

Alicante, Spain

1933

Gelatin silver print, printed 1970s.

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

Signed in ink and copyright credit blindstamp in the margin.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Christie's, New York, 18 April 2007, lot 232

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 / 6 April 2022 / 10am EDT



162

Henri Cartier-Bresson

Sunday on the Banks of the Marne

1938

Gelatin silver print, printed later.

11 3/4 x 17 1/2 in. (29.8 x 44.5 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Peter Fetterman Gallery, Los Angeles

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, Juvisy, France

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 111

Photographs

New York Auction / 6 April 2022 / 10am EDT



163

Henri Cartier-Bresson

Near Juvisy-sur-Orge, France

1955

Gelatin silver print, printed later.

9 5/8 x 14 1/8 in. (24.4 x 35.9 cm)

Signed, inscribed to Igor Bakht in ink and copyright credit blindstamp in the margin.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

From the artist to Igor Bakht

Collection of G. Ray Hawkins, Los Angeles

Literature

Galassi, *Henri Cartier-Bresson: The Modern Century*, pp. 1, 156

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 250

Photographs

New York Auction / 6 April 2022 / 10am EDT



164

Henri Cartier-Bresson

Rue Mouffetard, Paris

1952

Gelatin silver print, printed later.

17 1/2 x 11 5/8 in. (44.5 x 29.5 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Private Collection

Literature

Cartier-Bresson, *The Europeans*, pl. 114

Cartier-Bresson, *Paris à vue d'oeil*, pl. 16

Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 55

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 150

Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 65

Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 140

Photographs

New York Auction / 6 April 2022 / 10am EDT



165

Helen Levitt

Selected Images

1939-1984

Four gelatin silver prints, printed later.

Varying sizes from 9 x 6 1/2 in. (22.9 x 16.5 cm) to 12 1/4 x 8 1/4 in. (31.1 x 21 cm)

Each signed, dated and annotated in pencil on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Acquired directly from the photographer by Ariel Meyerowitz, 1997

Literature

Phillips and Hambourg, *Helen Levitt*, pls. 21, pl. 43, pl. 54, pl. 57

powerHouse Books, *Helen Levitt: Crosstown*, cover, frontispiece, pp. 41, 101, 163

Photographs

New York Auction / 6 April 2022 / 10am EDT



166

Helen Levitt

New York City (phone booth)

1988

Dye-transfer print, printed 1993.

12 x 9 in. (30.5 x 22.9 cm)

Signed, dated and annotated in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Acquired directly from the photographer by Ariel Meyerowitz, 1997

Literature

powerHouse Books, *Helen Levitt: Crosstown*, p. 189

Photographs

New York Auction / 6 April 2022 / 10am EDT



167

Helen Levitt

N.Y.C. (Harlem Angel)

1942

Gelatin silver print, printed later.

9 1/4 x 6 in. (23.5 x 15.2 cm)

Signed, titled 'N.Y.' and dated 'circa 1940' in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Acquired directly from the photographer by Ariel Meyerowitz, 1997

Literature

Phillips and Hambourg, *Helen Levitt*, pl. 16

powerHouse Books, *Helen Levitt: Crosstown*, p. 54

Agee, *A Way of Seeing*, pl. 39

Photographs

New York Auction / 6 April 2022 / 10am EDT



168

Helen Levitt

N.Y.C. (girl with milk bottles)

1940

Gelatin silver print, printed later.

10 1/2 x 7 in. (26.7 x 17.8 cm)

Signed, titled and dated in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Directly from the artist

Literature

San Francisco Museum of Modern Art, *Helen Levitt*, pl. 47

powerhouse Books, *Helen Levitt: Crosstown*, p. 11

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

169

Consuelo Kanaga

Mother and Son (The Question, Florida)

1950

Gelatin silver print.

10 1/2 x 8 1/8 in. (26.7 x 20.6 cm)

Credit stamp on the verso.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Directly from the artist

Private Collection, New York

Houk Friedman Gallery, New York

Weinstein Gallery, Minneapolis

Literature

Millstein and Lowe, *Consuelo Kanaga: An American Photographer*, p. 167

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

170

Mario Giacomelli

Scanno

1957

Gelatin silver print, printed later.

11 7/8 x 15 7/8 in. (30.2 x 40.3 cm)

Signed in ink on the recto; signed and annotated in ink,
'60019 Senigallia-an-Italia, Via Mastai, 24 - Tel. 071/
62520' and title stamps on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Keith de Lellis Gallery, New York

Weinstein Gallery, Minneapolis

Photographs

New York Auction / 6 April 2022 / 10am EDT



171

Mario Giacomelli

Untitled from Io non ho mani che mi accarezzino il volto

1961-1963

Gelatin silver print.

11 x 15 in. (27.9 x 38.1 cm)

Signed, titled in ink, two credit stamps and title stamp on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis

Photographs

New York Auction / 6 April 2022 / 10am EDT



172

Irving Penn

Two Nepal Women with Nose Rings

1967

Platinum palladium print, printed 1979.

19 1/4 x 19 1/2 in. (48.9 x 49.5 cm)

Signed, titled, dated, numbered 13/15, annotated in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the aluminum mount.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



172

Irving Penn

Provenance

Sotheby's, Los Angeles, 5 February 1981, lot 375

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

173

Irving Penn

Two Guedras, Morocco

1971

Selenium toned gelatin silver print, printed 1984.

19 x 19 in. (48.3 x 48.3 cm)

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

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Literature

Greenough, *Irving Penn: Platinum Prints*, pl. 61

Szarkowski, *Irving Penn*, pl. 94

Photographs

New York Auction / 6 April 2022 / 10am EDT



174

Harry Callahan

Chicago

1950

Gelatin silver print.

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

Signed, dated in ink and a 'Public Relations Counsel,
Art Institute of Chicago' stamp on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



"It's the subject matter that counts. I'm interested in revealing the subject in a new way to intensify it." —Harry Callahan

Literature

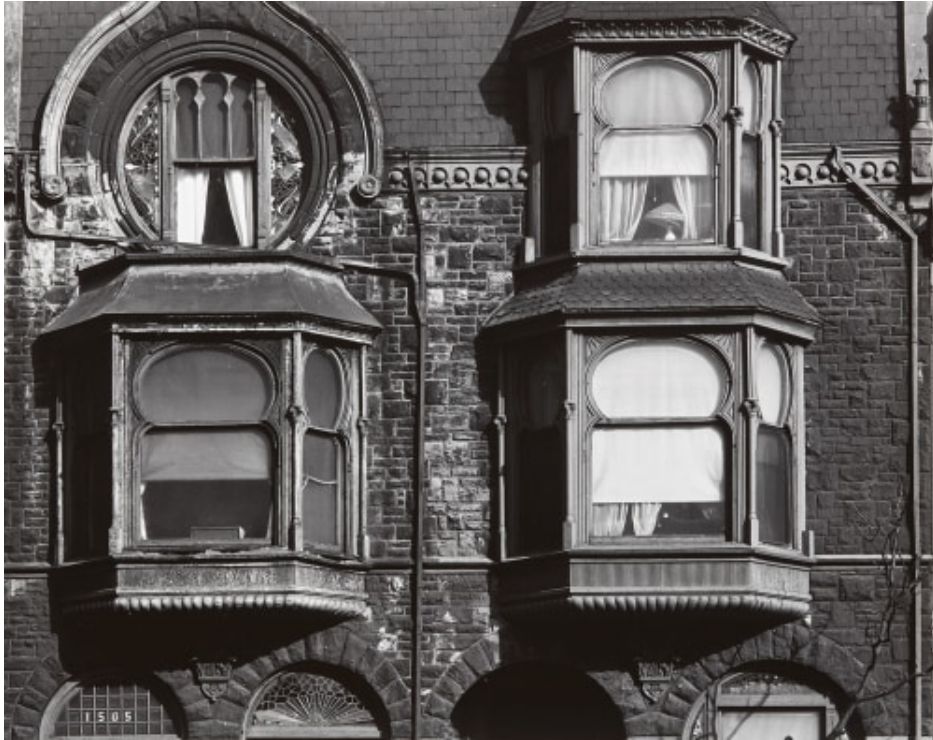
Philadelphia Museum of Art, *Elemental Landscapes: Photographs by Harry Callahan*, p. 31 and pl. 6

Fraenkel Gallery, *The Plot Thickens*, pl. 47

El Mochuelo Gallery, *Photographs: Harry Callahan*, p. 104, variant

Photographs

New York Auction / 6 April 2022 / 10am EDT



175

Harry Callahan

Chicago Façade

circa 1955

Gelatin silver print, printed circa 1965.

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

Signed in pencil in the margin.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



175

Harry Callahan

Provenance

Acquired directly from the artist

Private Collection

Photographs

New York Auction / 6 April 2022 / 10am EDT



176

Frederick Sommer

Medallion

1948

Gelatin silver print.

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

Signed and dated in pencil on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



"Sommer appreciated the tangible reality of the world as much as the inventions of human culture. Nature and culture, things and ideas, the found and the made, represented the two sides of the coin of human existence." Keith Davis, The Art of Frederick Sommer: Photography, Drawing and Collage

Literature

Center for Creative Photography, *Sommer: Words/Images*, pl. 40

Fraenkel Gallery, *Long Story Short*, pl. 25

Yale University Press, *The Art of Frederick Sommer: Photography, Drawing, Collage*, p. 52

Photographs

New York Auction / 6 April 2022 / 10am EDT



177

Lee Friedlander

Galax, Virginia

1962

Gelatin silver print.

5 3/4 x 8 3/4 in. (14.6 x 22.2 cm)

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

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Fraenkel Gallery, San Francisco, 2004

Literature

Friedlander, *The Little Screens*, pl. 32

Friedlander, *Lee Friedlander: 1960s-2000s*, cover and pl. 7

Friedlander, *Like a One-Eyed Cat*, pl. 29

Galassi, *Friedlander*, pl. 75

Kosei Publishing Co., *Lee Friedlander*, p. 24

Photographs

New York Auction / 6 April 2022 / 10am EDT



178

Lee Friedlander

Florida

1963

Gelatin silver print.

6 3/4 x 10 3/8 in. (17.1 x 26.4 cm)

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

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Fraenkel Gallery, San Francisco, 2004

Literature

Friedlander, *The Little Screens*, pl. 28

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

179

Garry Winogrand

*John F. Kennedy, Democratic National Convention, Los
Angeles*

1960

Gelatin silver print from *15 Big Shots*, printed 1983.

18 1/4 x 12 1/4 in. (46.4 x 31.1 cm)

Signed and numbered 13/100 in pencil on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis

Exhibited

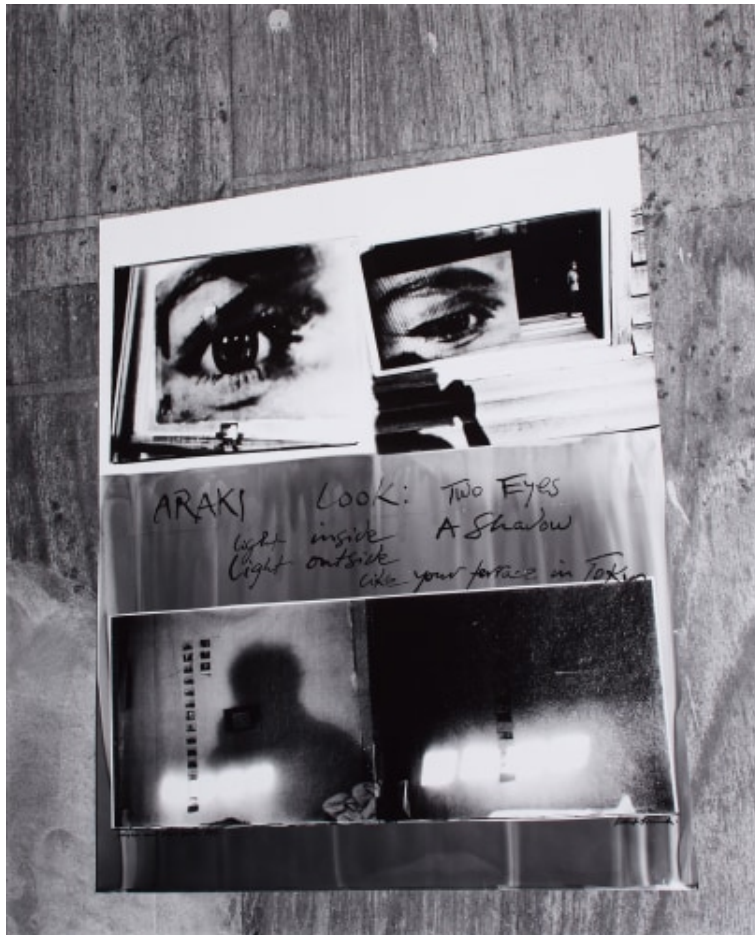
Focus on Photography, Sonoma State University, Rohnert Park, California, 3 September – 25 October 2015

Literature

Szarkowski, *Winogrand: Figments from the Real World*, p. 33

Photographs

New York Auction / 6 April 2022 / 10am EDT



180

Nobuyoshi Araki

Untitled (Robert Frank)

1993

Gelatin silver print.

21 1/2 x 17 1/2 in. (54.6 x 44.5 cm)

Signed in pencil on the verso.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



180

Nobuyoshi Araki

Provenance

Private Collection

Jablonka Galerie, Cologne, 1995

Photographs

New York Auction / 6 April 2022 / 10am EDT



181

Robert Frank

Parade - Hoboken, New Jersey

1955

Gelatin silver print, printed no later than 1969.

9 1/2 x 13 7/8 in. (24.1 x 35.2 cm)

Signed, dated '1969' and inscribed to James Borcoman in ink in the margin.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



"Above all, I know that life for a photographer cannot be a matter of indifference. Opinion often consists of a kind of criticism. But criticism can come out of love."
—Robert Frank

Parade – Hoboken, New Jersey is the first plate in Frank's landmark book *The Americans*. As such, it sets the tone for the book in which the American flag and the pageantry of politics are recurring themes set alongside Frank's critique of a country enjoying post-war prosperity but also divided by racial and class divisions. Throughout 1956 and 1957 Frank developed and printed the pictures he had taken across the country since 1955, and slowly perfected the sequence that would ultimately be published. *The Americans* is meticulously ordered, made up of discreet passages, each beginning with an image of an American flag. *Parade – Hoboken, New Jersey* serves as an ideal overture to the images that follow, all of which relate to each other within a rigorously orchestrated progression.

Frank's depiction of America was initially misunderstood and loudly criticized. Frank's intent was far more complex and nuanced, and his images more deeply layered, than reviewers initially gave him credit for. Of these images he wrote, "I have been frequently accused of deliberately twisting subject matter to my point of view. Above all, I know that life for a photographer cannot be a matter of indifference. Opinion often consists of a kind of criticism. But criticism can come out of love" (*U. S. Camera Annual*, 1958).

This print was given in 1969 by Robert Frank to his friend, the eminent curator James Borcoman (1926–2019). Borcoman's role in incorporating photography into Canadian museums was an early and crucial one. He founded the Photographs Collection at the National Gallery of Canada in Ottawa in 1967, the first of its kind in Canada, and nurtured its growth to over 19,000 objects, resulting in a collection that has achieved a reputation both for the quality of its Nineteenth- and Twentieth-Century holdings and for the excellence of its exhibitions and publications. Among many other distinctions, he was the first Canadian curator to collect Frank's work for a museum.

During a career that covered thirty-four years at the National Gallery, Borcoman (1926–2019) held a variety of positions, including Director of Exhibitions and Education, Head of Publications, Senior Curator of Photographs from 1971, and Chairperson of the Prints, Drawings and Photographs Collections. While at the National Gallery he was responsible for 47 exhibitions. Among Borcoman's numerous monographs and articles are *Eugene Atget, 1857–1927* (1982); *Karsh: The Art of the Portrait* (1989); *Magicians of Light: Photographs from the Collection of the National Gallery of Canada* (1993); and *Charles Nègre, 1820–1880* (1976), for which he received the Distinguished Achievement Award from the Photographic Historical Society of New York and a bronze medal from the Leipzig International Book Fair.

Borcoman was awarded the Order of Canada 2014 and honorary doctorates from Concordia

University in Montreal and Carleton in Ottawa for his contributions to the art of photography in Canada including launching the careers of many photographers. Upon his retirement, he was made the only Curator Emeritus at the National Gallery of Canada. He continued researching and writing books and essays on the history of photography into his late 80s.



James Borcoman (Photo by Duncan Cameron, National Archives of Canada)

Provenance

Gift of the photographer to curator James Borcoman, 1969
By descent to the present owner

Literature

The Americans, no. 1

Greenough, *Looking In: Robert Frank's The Americans*, pp. 211, 460, Contact no. 1

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

Frank, *Storylines*, frontispiece 3

Aperture, *Robert Frank*, cover

Galassi, *Robert Frank: In America*, p. 107

Greenough and Brookman, *Robert Frank: Moving Out*, pp. 111, 175

Galassi, *Walker Evans & Company*, pl. 316

Szarkowski, *Photography Until Now*, p. 258

Company, *The Open Road: Photography & The American Road*, p. 45

Szarkowski, *The Photographer's Eye*, p. 155

Photographs

New York Auction / 6 April 2022 / 10am EDT



182

Robert Frank

Canal Street, New Orleans

1955

Gelatin silver print, printed early 1960s, mounted.

23 1/2 x 36 in. (59.7 x 91.4 cm)

Estimate

\$40,000 — 60,000

[Go to Lot](#)



"Most of my photographs are of people; they are seen simply, as through the eyes of the man on the street. There is one thing the photograph must contain, the humanity of the moment. This kind of photography is realism. But realism is not enough—there has to be vision, and the two together can make a good photograph." —Robert Frank

The large exhibition-size photograph presented here was acquired from Robert Frank by the young photographer Donald Donaghy in the early 1960s. At that time, Frank was engaged in preparing prints for his 1962 joint exhibition at The Museum of Modern Art, *Photographs by Harry Callahan and Robert Frank*. The checklist for this exhibition shows a number of prints by both photographers annotated 'E' for enlargement, including *Canal Street—New Orleans*. These enlargements were made by the premiere photographic printing lab Compo, and the Museum's installation shots of the exhibition show a large print of *Canal Street* dominating one wall of the exhibition, roughly the same size as the print offered here. It is likely that this impressive print was made in conjunction with this 1962 exhibition.

Photographer and filmmaker Harold Becker acquired this photograph from Donaghy early on. In a letter that accompanies this photograph he writes: "In 1964, I was a professional photographer in New York. I was at that time working on a documentary about the Civil Rights movement, *Ivanhoe Donaldson*, released in that year. I hired a brilliant young photographer, Don Donaghy to do some second unit work for me on the film. Don was friends with Robert Frank. When Frank was moving out of his studio on East 11th Street he gave Don some large prints. Don sold a few of them to me, including the large print of *Canal Street--New Orleans*. I have owned the print ever since."

Another large-format Frank photograph, *Charity Ball, New York City* (*Americans* no. 67), with the same Frank/Donaghy/Becker chain of provenance was sold at Sotheby's, New York, in April 2014. Don Donaghy (1936–2008) studied photography at the Philadelphia Museum School of Art. His work was featured in the 1962 exhibition, *Two Young Photographers: Don Donaghy and George Krause*. Most notably, Donaghy's photographs were showcased in Jane Livingston's formative book *The New York School: Photographs 1936–1963* alongside those of Richard Avedon, Diane Arbus, William Klein and a select group of others.

In her definitive book *Looking In: Robert Frank's The Americans*, National Gallery of Art curator and Frank authority Sarah Greenough places *Canal Street--New Orleans* among the three most compelling images in *The Americans*, along with *Trolley--New Orleans* and *Mississippi River, Baton Rouge, Louisiana* (*Americans* nos. 18 and 47). Shot on the same street and within minutes of *Trolley*, *Canal Street* was made with 'scalpel-like incision' according to Greenough. She writes: "In a shallow frieze-like band, Frank presented not a grand procession of ancient Greeks, but the sharp profiles of more than a dozen average Americans—young and old, black and white, fat and skinny, erect and stooped—set against the obscured faces and bodies of several more. The people depicted are in dense proximity, as if they must weave around one another and even touch . . .

Quietly and soberly alluding to the distinctly American nature of this scene, the striped pattern of a building across the street is reflected in the windows of the store behind the crowd, subtly echoing the bands of a flag."



Exhibition installation view, *Harry Callahan and Robert Frank*, The Museum of Modern Art, 1962

Provenance

The artist to photographer Don Donaghy
Collection of photographer and filmmaker Harold Becker, 1964

Literature

The Americans, no. 19
Greenough, *Looking In: Robert Frank's The Americans*, p. 233, Contact no. 18/19
Galassi, *Robert Frank: In America*, p. 66

Photographs

New York Auction / 6 April 2022 / 10am EDT



183

Diane Arbus

Barefoot child jumping rope, N.Y.C.

1963

Gelatin silver print, printed 1963-1964.

9 1/4 x 6 1/4 in. (23.5 x 15.9 cm)

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

Estimate

\$25,000 — 35,000

[Go to Lot](#)



"For me the subject of the picture is always more important than the picture. And more complicated." —Diane Arbus

When Arbus began her personal photographic career in the late 1950s, children were one of the subjects she was drawn to – capturing natural moments of innocence and confidence with her signature, strikingly intimate aesthetic. Amy Arbus, Diane Arbus's youngest daughter, was nine years old when photographed here. Skipping rope barefoot, with loose hair and wearing a girlish dress, Amy is isolated in timeless monochrome against a street backdrop. She recalls, '[my mother] used to love to photograph me and I felt it was the most incredible, loving thing for a kid [...] I don't remember a lot of discussion or direction, but she photographed me jumping rope and on the bus and walking down the street.'

Provenance

The Estate of Diane Arbus, New York

Acquired from the above by the present owner

Literature

Aperture 199, Summer 2010, p. 76

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A DISTINGUISHED NEW YORK
COLLECTION

184

David Goldblatt

Steven with bus, Doornfontein, Johannesburg

1960

Gelatin silver print, printed later.

11 3/4 x 17 5/8 in. (29.8 x 44.8 cm)

Signed and dated in pencil on the verso. Number 6
from an edition of 8.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



"I deal in impossibilities because you can't squeeze into that little rectangle all of the complexities of reality." —David Goldblatt

Provenance

Goodman Gallery, Johannesburg

Photographs

New York Auction / 6 April 2022 / 10am EDT



185

Robert Frank

London

circa 1952

Gelatin silver print.

7 3/4 x 13 3/8 in. (19.7 x 34 cm)

Signed in ink, 'Robert Frank Archive' and copyright credit stamps, and annotated in unidentified hands in pencil, red crayon, and ink on the verso.

Estimate

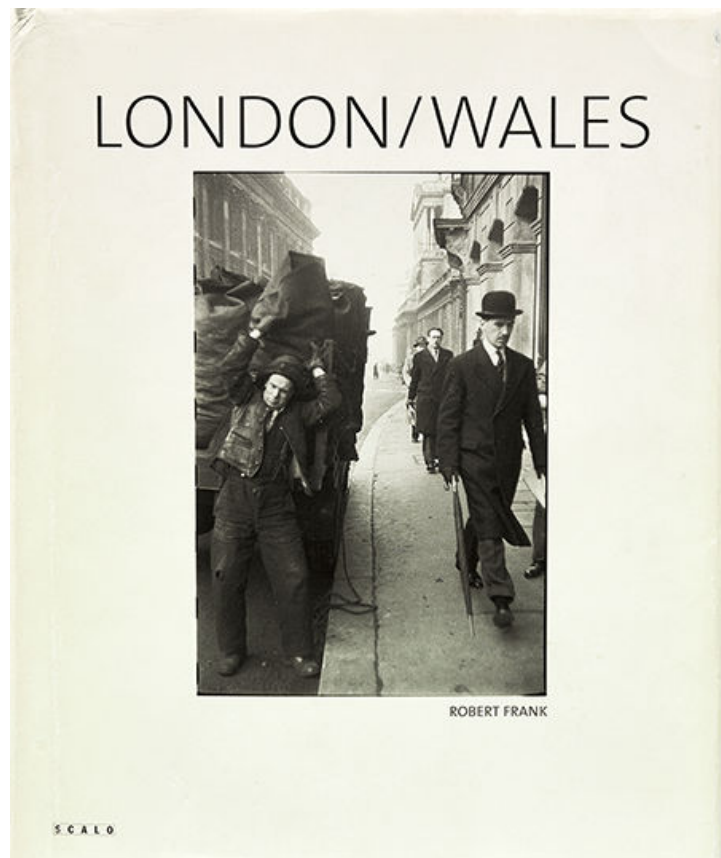
\$40,000 — 60,000

[Go to Lot](#)



"In a sense, all pictures exist because of their atmosphere." —Robert Frank

This photograph offered here is a rare, possibly unique, image from Robert Frank's seminal series made in London between 1951 and 1953. Focusing primarily on bankers within the urban environment of London's 'City,' this body of work marked a progression in Frank's approach to his subject matter and was a definitive step toward the extended narrative structure that he would employ in coming years in *The Americans*. This print was included in *London/Wales*, the definitive exhibition of Frank's early 1950s work in Great Britain at the Corcoran Gallery of Art, Washington, D. C., in 2003. Frank, along with curator Philip Bookman, was instrumental in the selection and sequencing of images in this show, and it is this early print that is reproduced in the exhibition catalogue. As of this writing, no other prints of this image have been located.



Frank photographed in London and in Wales concurrently, focusing on bankers and the street life of the City in the former, and on a single miner and his family in the latter. In Wales, Frank forged a relationship with his subject and the resultant pictures have a solidly documentary character. In London, Frank was unencumbered by any such personal connections and photographed as he freely explored the urban terrain. While these images avoid a linear narrative, they create a remarkable collective portrait of a specific place and time. Frank's contact sheets from these years, now in the collection of the National Gallery of Art, suggest that he may have considered a diaristic structure for the series, annotating some images by the time of day depicted. On the contact sheet of the roll of film on which this image appears, Frank circled this frame heavily in ink, highlighted it, and marked it "NIGHT 2"; the print offered here is also annotated "Night" on the reverse. The National Gallery's contact sheet is classified under materials related to *Black White and Things*, and Frank's extensive annotations around this image strongly suggest he considered it for inclusion in that seminal 1952 maquette.



Detail of contact sheet.

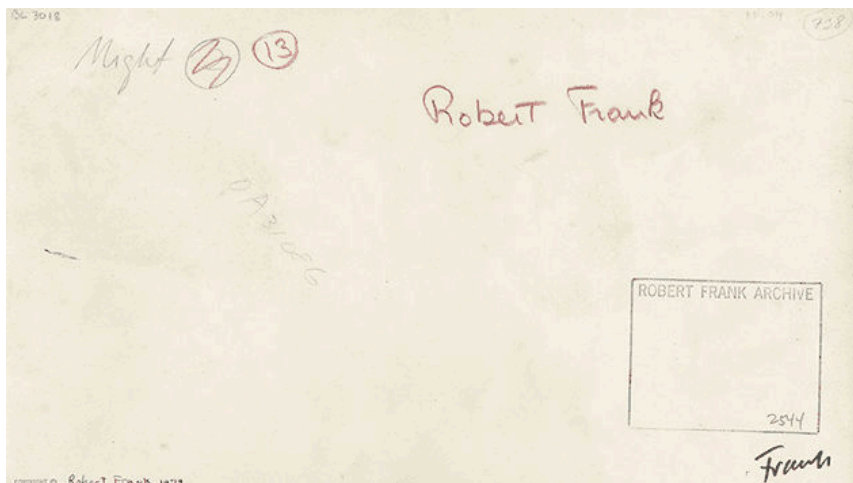
Considered on its own, this photograph perfectly captures an end-of-the-day tableau, in which

cabs are hailed and pedestrians hurry home through the penumbra of London fog. Few images from the London series have the panoramic scope of the photograph offered here, in which its figures are set against a modernist stage set of a London street, and in which the fog itself is a compositional element, one that enhances rather than obscures the sweeping composition. In 1954, after Frank had closed the chapter on his London series, he wrote, "In a sense, all pictures exist because of their atmosphere." The photograph offered here sets forth an eloquent visual declaration of that principle.

In the thirty-plus years since this print was acquired from Lunn, LTD., no other prints have appeared or are known to exist. When included in the exhibition *London/Wales* at the Corcoran Gallery of Art in 2003, it had been previously unknown to curator Philip Brookman despite his extensive research in developing both the exhibition and catalogue.

Literature

Brookman, *Robert Frank: London/Wales*, p. 14 (this print)



Detail of print verso.

Provenance

Collection of the artist

The Robert Frank Archive, Lunn, Ltd., New York, 1990

Exhibited

Robert Frank: London/Wales, Corcoran Gallery of Art, Washington, D.C., 10 May - 14 July 2003

Photographs

New York Auction / 6 April 2022 / 10am EDT



186

Robert Frank

Political Rally - Chicago

1956

Gelatin silver print, printed later.

11 1/4 x 7 1/4 in. (28.6 x 18.4 cm)

Signed and dated in ink in the margin; signed and dated in ink within a copyright credit reproduction limitation stamp, 'Robert Frank Archive' stamp and annotated in an unidentified hand in pencil on the verso.

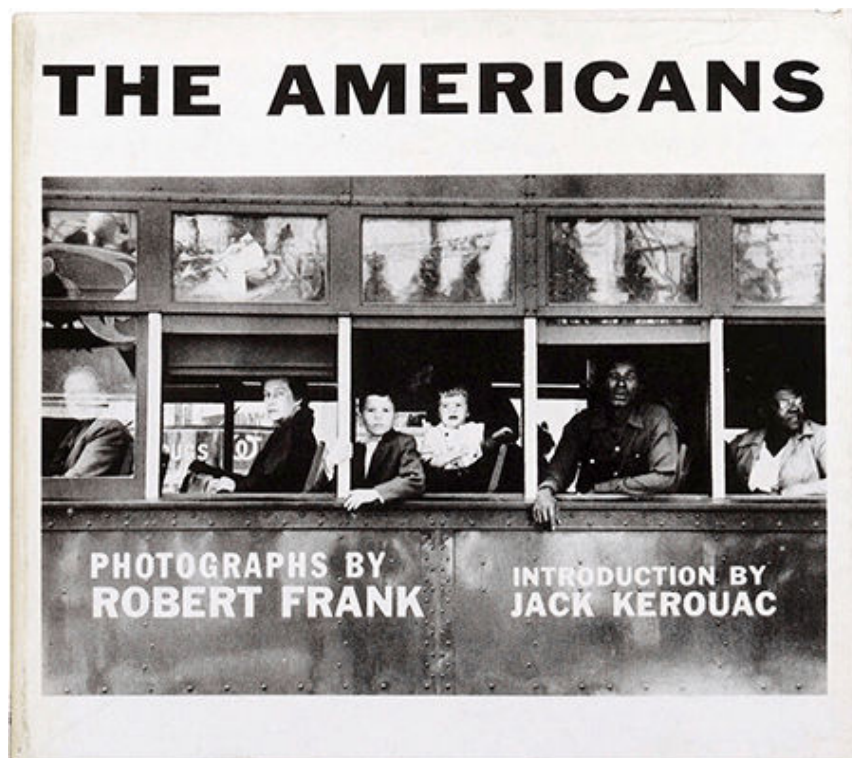
Estimate

\$60,000 — 80,000

[Go to Lot](#)



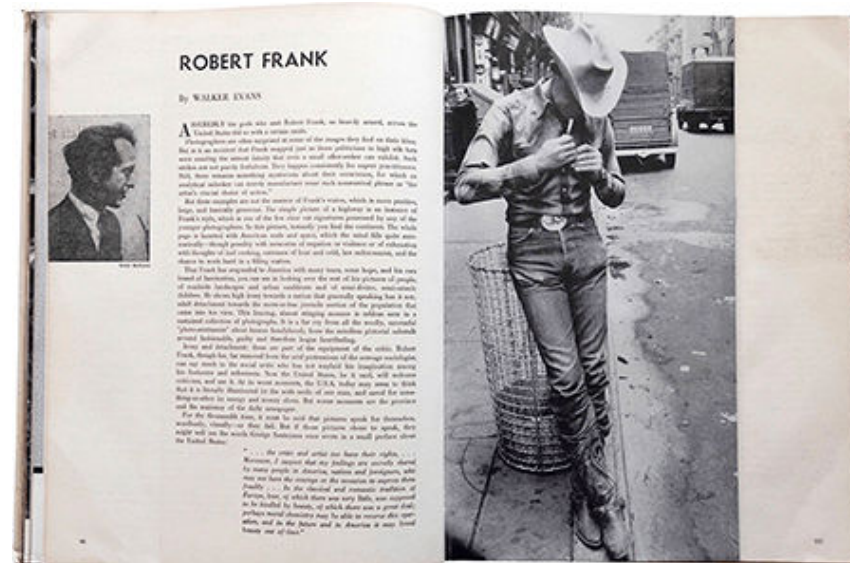
"My photographs are not planned or composed in advance and I do not anticipate that the on-looker will share my viewpoint. However, I feel that if my photograph leaves an image on his mind—something has been achieved."—Robert Frank



The Americans, first American edition, 1959

In the mid-1950s Robert Frank, funded by a succession of modest Guggenheim Fellowships, traversed the country on a series of photographic expeditions that would culminate in his seminal book, *The Americans*. The book's present high status in the pantheon of photographic literature, and in the pantheon of photographic achievement, was not anticipated by its reception when published in late 1959. Reviews were resoundingly negative, and the true scope of Frank's project was unappreciated by many in the photographic establishment. He did have several significant champions, however, one of whom was Walker Evans. Before the publication of Frank's book, Evans introduced his images to many Americans in the pages of the 1958 *U.S. Camera Annual* with the following words: 'Assuredly the gods who sent Robert Frank, so heavily armed, across the

United States of America did so with a certain smile . . . That Frank has responded to America with many tears, some hope, and his own brand of fascination, you can see in looking over . . . his pictures of people, of roadside landscapes and urban cauldrons.'



Walker Evans's introduction to Robert Frank's photographs in *U.S. Camera Annual*, 1958

Evans was both Frank's progenitor and a mentor, having served as a reference for the younger photographer's Guggenheim Fellowship applications. Frank's work was a continuation of the style of personal documentary photography that Evans had initiated in the 1930s. *Political Rally – Chicago*, with its focus on a distinctly American scene and its composition in which the figures are simultaneously isolated yet interdependent, shows Evans's influence while retaining the clear stamp of Frank's authorship.



Evergreen Review, Vol. 4, No. 15, November-December 1960

Literature

The Americans, no. 58

Greenough, *Looking In: Robert Frank's The Americans*, pp. 281 and 476, Contact Sheet #58

Greenough and Brookman, *Robert Frank: Moving Out*, p. 180

Tucker and Brookman, *Robert Frank: New York to Nova Scotia*, p. 33

Aperture, *Robert Frank*, frontispiece

Gee, *Photography of the Fifties*, cover and p. 156

Green, *American Photography, A Critical History, 1945 to the Present*, p. 79

Szarkowski, *The Photographer's Eye*, p. 152

Szarkowski, *Looking at Photographs*, p. 177

Pageant, 'A Pageant Portfolio: One Man's U.S.A., Photographs by Robert Frank,' April 1958, p. 27

Evergreen Review, November-December 1960, cover

Provenance

Edwynn Houk Gallery, New York, 2005

Photographs

New York Auction / 6 April 2022 / 10am EDT



187

Louis Faurer

5th Avenue, New York, NY

1948

Gelatin silver print, printed later.

10 1/2 x 8 3/4 in. (26.7 x 22.2 cm)

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

Estimate

\$2,500 — 3,500

[Go to Lot](#)



187

Louis Faurer

Provenance

LIGHT, New York

Literature

Tucker, *Louis Faurer*, cover, p. 11

Photographs

New York Auction / 6 April 2022 / 10am EDT



188

Diane Arbus

Woman with Eyeliner, N.Y.C.

1967

Gelatin silver print, printed later by Neil Selkirk.

14 1/2 x 14 in. (36.8 x 35.6 cm)

Stamped 'A Diane Arbus photograph,' signed, titled, dated and numbered 17/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Robert Miller Gallery, New York, 2005

Literature

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 244 there dated 1964

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

189

Elliott Erwitt

New Jersey, USA

1966

Gelatin silver print, printed later.

27 7/8 x 26 1/2 in. (70.8 x 67.3 cm)

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

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis

Exhibited

Focus on Photography, Sonoma State University, Rohnert Park, California, 3 September – 25

October 2015

Photographs

New York Auction / 6 April 2022 / 10am EDT



190

Robert Frank

Sagamore Cafeteria, NYC

1955

Gelatin silver print, printed later.

12 1/2 x 18 1/2 in. (31.8 x 47 cm)

Signed, titled and dated in ink in the margin.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Pace/MacGill Gallery, New York

Literature

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

Greenough and Brookman, *Robert Frank: Moving Out*, p. 132

Galassi, *Robert Frank: In America*, p. 106

Photographs

New York Auction / 6 April 2022 / 10am EDT



191

Elliott Erwitt

Mother and Child

1953

Gelatin silver print, printed later.

10 1/2 x 16 in. (26.7 x 40.6 cm)

Signed in ink in the margin; signed and annotated in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Magnum Photos, New York

Literature

Hall, *International Photography Year Book*, 1957, p. 58

Photographs

New York Auction / 6 April 2022 / 10am EDT



REFRAMING BEAUTY: A PRIVATE SEATTLE
COLLECTION

192

Diane Arbus

Untitled (3)

1970-1971

Gelatin silver print, printed later by Neil Selkirk.

15 x 14 5/8 in. (38.1 x 37.1 cm)

Stamped 'A Diane Arbus photograph,' signed, titled,
dated, numbered 31/75 by Doon Arbus, Executor, in
ink, estate copyright credit and reproduction limitation
stamps on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Fraenkel Gallery, San Francisco

Literature

Arbus, Sussman, Philips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 65

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

Aperture, *Diane Arbus*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



REFRAMING BEAUTY: A PRIVATE SEATTLE
COLLECTION

193

Diane Arbus

Untitled (26)

1970-1971

Gelatin silver print, printed later by Neil Selkirk.

15 x 15 in. (38.1 x 38.1 cm)

Stamped 'A Diane Arbus photograph,' signed, titled,
dated, numbered 25/75 by Doon Arbus, Executor, in
ink, copyright credit and reproduction limitation
stamps on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



193

Diane Arbus

Provenance

G. Gibson Gallery, Seattle

Literature

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

Photographs

New York Auction / 6 April 2022 / 10am EDT



194

Diane Arbus

Girl Walking on a Dirt Road, Shelter Island, N.Y.

1955

Gelatin silver print, printed later by Neil Selkirk.

8 7/8 x 5 7/8 in. (22.5 x 14.9 cm)

Stamped 'A Diane Arbus photograph,' signed, titled, dated and numbered 4/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Fraenkel Gallery, San Francisco, 2006

Literature

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 150

Photographs

New York Auction / 6 April 2022 / 10am EDT



195

Robert Frank

Chicago

1956

Gelatin silver print, likely an early print.

13 3/4 x 9 1/4 in. (34.9 x 23.5 cm)

Signed, titled and dated in ink in the margin; a Werner Zryd, Zurich, collection stamp on the verso.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



195

Robert Frank

Provenance

The artist to Werner Zryd, Zurich
Private Collection, Zurich, 1981

Literature

Galassi, *Robert Frank: In America*, p. 121
Tate Modern, *Story Lines*, p. 111

Photographs

New York Auction / 6 April 2022 / 10am EDT



196

Art Sinsabaugh

Chicago Landscape #205

1965

Gelatin silver print, mounted.

11 1/4 x 19 1/8 in. (28.6 x 48.6 cm)

Estimate

\$4,000 — 6,000

[Go to Lot](#)



196

Art Sinsabaugh

Provenance

Stephen Daiter Gallery, Chicago

Private Collection

Photographs

New York Auction / 6 April 2022 / 10am EDT



197

Robert Frank

In Flagstaff, Arizona

1955

Gelatin silver print, likely an early print.

11 1/2 x 8 in. (29.2 x 20.3 cm)

Signed, titled and dated in ink in the margin;
annotated 'U.S. 66 Arizona' in pencil on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



197

Robert Frank

Provenance

Marlborough Gallery, New York, 1976

The Gilman Paper Company Collection, New York

Sotheby's, New York, 7 October 1998, lot 219

Photographs

New York Auction / 6 April 2022 / 10am EDT



198

Diane Arbus

Girl with a cigar in Washington Square Park, N.Y.C.

1965

Gelatin silver print, printed later by Neil Selkirk.

14 3/4 x 15 in. (37.5 x 38.1 cm)

Stamped 'A Diane Arbus photograph,' signed, titled, dated and numbered 46/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Fraenkel Gallery, San Francisco

Literature

Arbus, Friedlander, Winogrand: New Documents 1967, New York: Museum of Modern Art, 1969, p. 39

Diane Arbus, New York: Aperture, 1972, n.p.

Diane: Arbus Revelations, London: Jonathan Cape, 2003, pp. 43, 324

Photographs

New York Auction / 6 April 2022 / 10am EDT



199

Lisette Model

Fashion Show, Hotel Pierre

1943

Gelatin silver print, from *Twelve Photographs*, printed 1977.

15 3/4 x 19 1/2 in. (40 x 49.5 cm)

Signed, annotated 'VI / XV' in pencil and copyright credit stamp on the verso. Number 9 from a total edition of 90.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Lisette Model

Provenance

Ehlers Caudill, Ltd., Chicago

Literature

Aperture, *Lisette Model*, pp. 2-3

Thomas, *Lisette Model*, pl. 122

Thomas and Stourdzé, *Lisette Model*, p. 153

Photographs

New York Auction / 6 April 2022 / 10am EDT



200

Lisette Model

San Francisco Opera

1949

Gelatin silver print, printed 1960.

19 3/8 x 15 3/8 in. (49.2 x 39.1 cm)

Signed, titled 'Society' and dated '1960' in ink on the reverse of the flush-mount.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Lisette Model

Provenance

Acquired directly from the artist

Phillips de Pury & Company, New York, *Collection of Corbeau et Renard assembled by Gerd Sander*,
9 April 2008, lot 272

Literature

Editions Léo Scheer, *Lisette Model*, p. 152

Thomas, *Lisette Model*, pl. 10

Photographs

New York Auction / 6 April 2022 / 10am EDT



201

Ormond Gigli

Girls in the Windows, New York City

1960

Chromogenic print, printed later.

46 x 46 in. (116.8 x 116.8 cm)

Signed, dated, numbered 1/12 and annotated 'New York City' in ink on the mount.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Heritage Auctions, Dallas, 19 July 2017, lot 11049

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 / 6 April 2022 / 10am EDT



202

Irving Penn

Woman in Chicken Hat (Lisa Fonssagrives-Penn) (A),
New York

1949

Platinum palladium print, printed 1984.

20 1/8 x 19 1/2 in. (51.1 x 49.5 cm)

Signed, titled, dated, numbered 2/20, annotated in pencil, credit, Condé Nast copyright credit reproduction limitation ('Courtesy of Vogue') and edition stamps on the reverse of the mount.

Estimate

\$80,000 — 120,000

[Go to Lot](#)

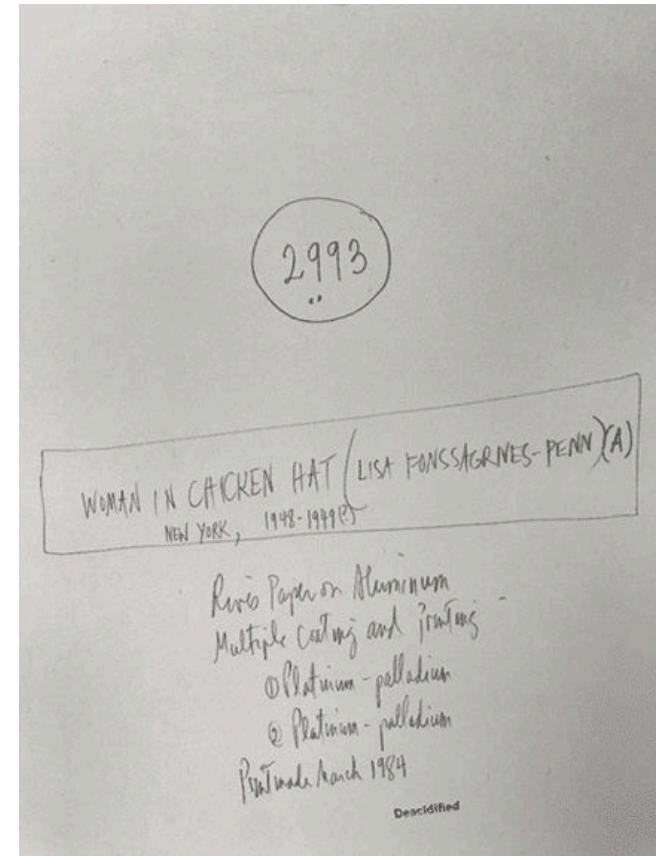


"It is perhaps not too much to say that in Penn's prints the descriptive resources of the photographic gray scale have never been more fully exploited."—John Szarkowski

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 *Woman in Chicken Hat (Lisa Fonssagrives-Penn) (A)*, New York, in 1984. 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.



Detail of the reverse of the flush-mount.

Provenance

Pace/MacGill Gallery, New York, 2005
Sotheby's, New York, 5 April 2019, lot 21

Literature

Szarkowski, *Irving Penn*, pl. 50
Penn, *Passage*, p. 75
Metropolitan Museum of Art, New York, *Irving Penn: Centennial*, pl. 47

Photographs

New York Auction / 6 April 2022 / 10am EDT



203

Vik Muniz

Marilyn Monroe, actress, NY City, May 6, 1957, after Avedon from Gordian Puzzles

2007

Chromogenic print.

70 1/4 x 70 3/4 in. (178.4 x 179.7 cm)

Overall 74 3/4 x 75 1/4 in. (189.9 x 191.1 cm)

Signed, dated in ink, printed title, date and number AP 3/4 on a studio label affixed to the reverse of the mount. One from an edition of 6 plus 4 artist's proofs.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Realized in 2007, this stunning image presents us with the instantly recognizable likeness of pop culture icon Marilyn Monroe (1926-1962) as originally shot by renowned photographer Richard Avedon (1923-2004).

Using this encounter between the photographer and the movie star, Vik Muniz recalibrates the image through a deeply psychological lens. By no means a static copy, the flatness of the medium is masterfully contrasted with the photo-realistic outline of the dispersed puzzle pieces. Through this dramatic juxtaposition, the nuanced complexity of Avedon's oeuvre is dramatically accentuated as Muniz fragments the sitter like a scattered jigsaw. The work remains an impossible enigma – a compelling tribute to the golden age movie star's contradictory and intersecting identities and a potent reminder of her publicly devastating and mysterious passing in 1962.

Provenance

Sikkema Jenkins & Co., New York

Literature

Capivara, *Vik Muniz: Catalogue Raisonné, 1987-2015: Everything so Far*, Vol. II, p. 729

Capivara, *Vik Muniz: Obra Completa, 1987-2009*, p. 665

Photographs

New York Auction / 6 April 2022 / 10am EDT



204

Richard Avedon

Lauren Hutton, Great Exuma, the Bahamas, October

1968

Gelatin silver print, printed 1980.

17 1/2 x 18 1/4 in. (44.5 x 46.4 cm)

Signed, numbered 3/50, title, date, edition and copyright reproduction limitation stamps on the reverse of the flush-mount.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Provenance

Acquired directly from the photographer, 1980

Literature

Vogue, 1 January 1969

Abrams, *Avedon Fashion: 1944-2000*, pp. 238-239

Avedon, *Photographs 1947-1977*, pl. 98

Richard Avedon Foundation and Gagosian Gallery, *Avedon Women*, pl. 79

Rizzoli, *In Vogue: The Illustrated History of the World's Most Famous Fashion Magazine*, p. 199

Santa Barbara Museum of Art, *An Eclectic Focus: Photographs from the Vernon Collection*, p. 138

Photographs

New York Auction / 6 April 2022 / 10am EDT



205

Lou Stoumen

Forty Years LS

New York: The Witkin Gallery, Los Angeles: G. Ray Hawkins Gallery, 1980-1981.

Twenty gelatin silver prints.

Sizes from 9 x 17 3/4 in. (22.9 x 45.1 cm) to 18 x 13 1/2 in. (45.7 x 34.3 cm) or the reverse.

Each signed in ink in the margin, annotated and numbered in an unidentified hand in pencil on the verso. Signed, numbered 2/50 and inscribed in ink on the colophon. Title page. Colophon. Artist's Statement. Enclosed in an aluminum case. One from an edition of 50 plus 10 artist's proofs.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



205

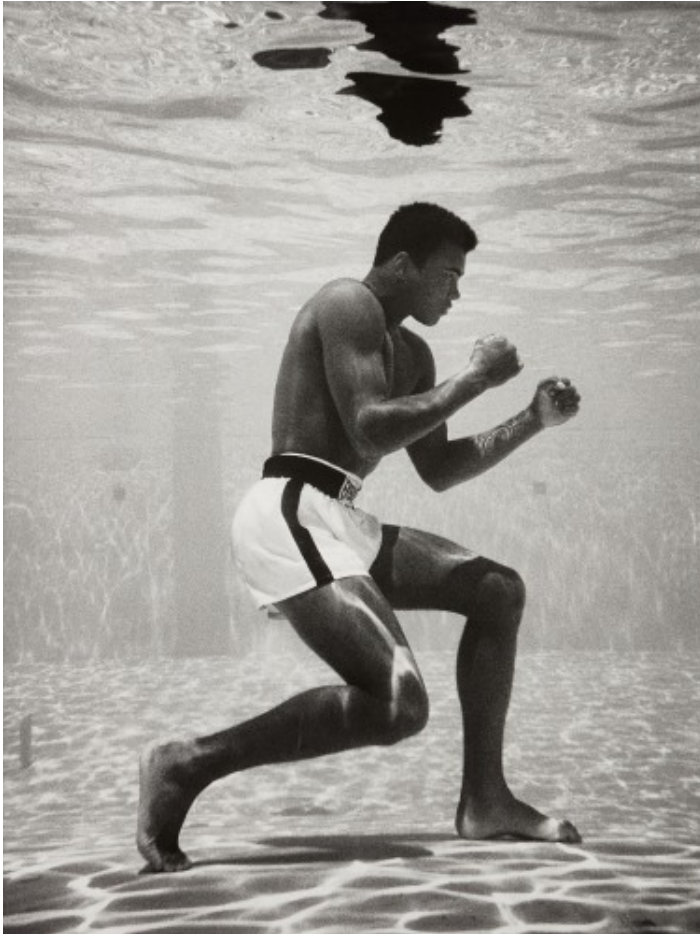
Lou Stoumen

Provenance

Directly from the photographer

Photographs

New York Auction / 6 April 2022 / 10am EDT



206

Flip Schulke

Ali Underwater

1961

Gelatin silver print, printed later, flush-mounted.

39 1/4 x 29 3/8 in. (99.7 x 74.6 cm)

Overall 40 3/4 x 31 in. (103.5 x 78.7 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 48 from an edition of 99.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



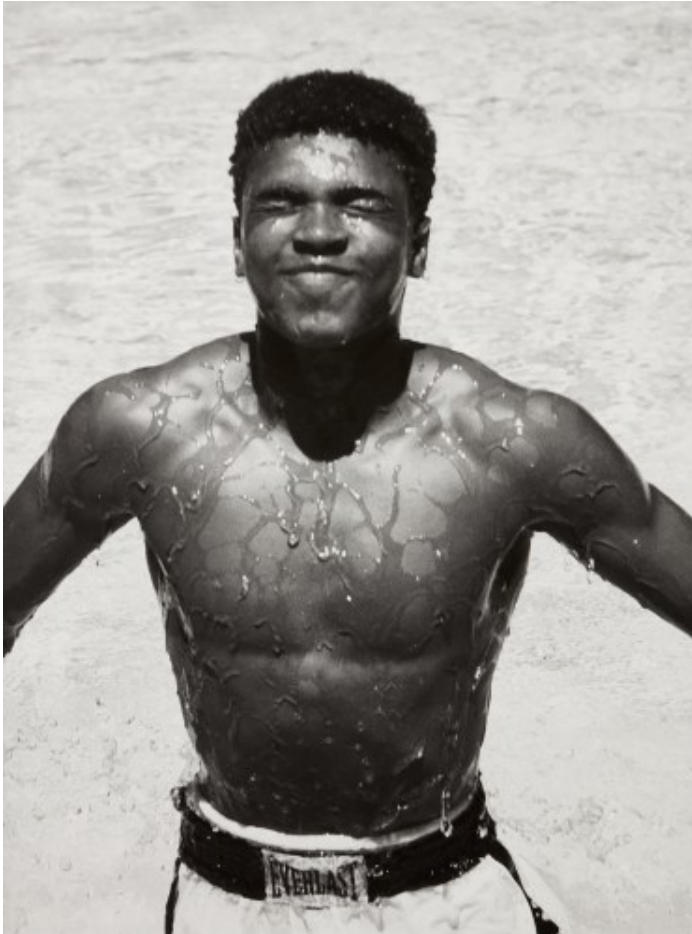
Literature

'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 / 6 April 2022 / 10am EDT



208

Flip Schulke

Ali Swimming Pool Jump (eyes closed)

1961

Gelatin silver print, printed later, flush-mounted.

39 1/4 x 29 3/8 in. (99.7 x 74.6 cm)

Overall 40 3/4 x 31 in. (103.5 x 78.7 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 1 from an edition of 49.

Estimate

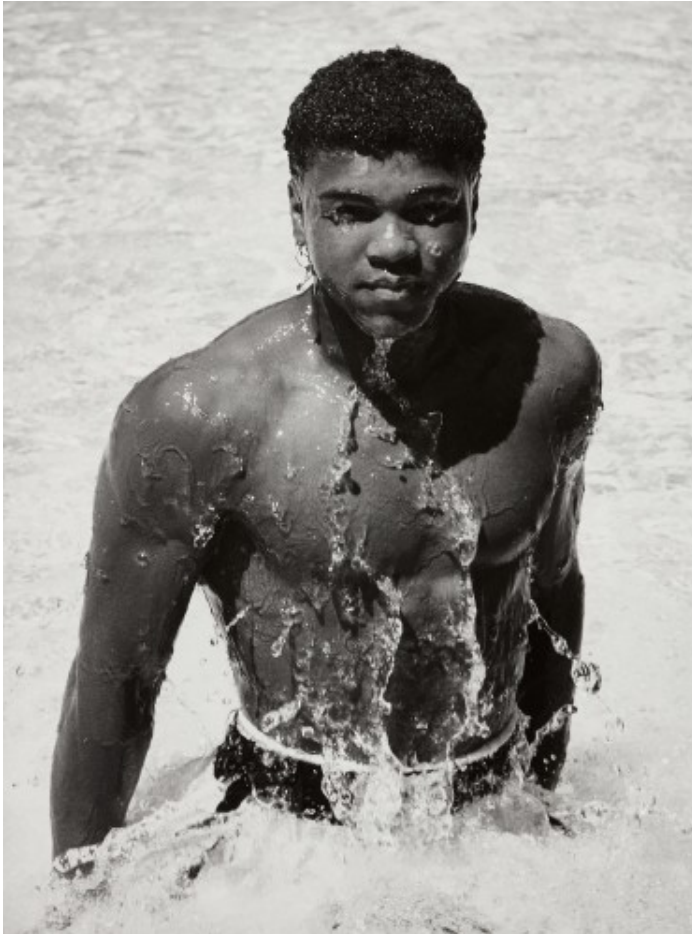
\$6,000 — 8,000

[Go to Lot](#)



Photographs

New York Auction / 6 April 2022 / 10am EDT



208

Flip Schulke

Ali Swimming Pool Jump (eyes closed)

1961

Gelatin silver print, printed later, flush-mounted.

39 1/4 x 29 3/8 in. (99.7 x 74.6 cm)

Overall 40 3/4 x 31 in. (103.5 x 78.7 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 1 from an edition of 49.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Photographs

New York Auction / 6 April 2022 / 10am EDT



209

Melvin Sokolsky

Sidekick, Paris

1965

Gelatin silver print, printed 1998.

13 7/8 x 13 7/8 in. (35.2 x 35.2 cm)

Signed, dated, numbered 9/25 and annotated 'Saint Regis-Paris' in pencil on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Fahey/Klein Gallery, Los Angeles

Photographs

New York Auction / 6 April 2022 / 10am EDT



210

Helmut Newton

Brescia, 14:00 Dressed and 15:30 Naked (Sylvia Walking)

1981

Gelatin silver print diptych.

Each 22 3/8 x 18 1/4 in. (56.8 x 46.4 cm)

Each signed, titled, dated and numbered 3/10 in pencil on the verso.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Hamiltons Gallery, London

Bonhams, New York, 29 October 2013, lot 114

Literature

Scalo, *Helmut Newton: Pages from the Glossies, Facsimilies 1956-1998*, p. 425

Photographs

New York Auction / 6 April 2022 / 10am EDT



211

Helmut Newton

Cindy Crawford, admired, Monte-Carlo

1991

Gelatin silver print.

18 3/4 x 18 1/4 in. (47.6 x 46.4 cm)

Signed, titled and dated in blue crayon on the verso.

Number 2 from an edition of 10.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

New Art Est-Ouest Auctions, Tokyo, 31 March 2012, lot 00168

Private Collection

Photographs

New York Auction / 6 April 2022 / 10am EDT



212

Helmut Newton

Nude in seaweed, Saint-Tropez

1976

Gelatin silver print, printed 1981.

19 x 18 3/4 in. (48.3 x 47.6 cm)

Signed, titled and dated '1981' in pencil on the verso.

Number 1 from an edition of 10.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Galerie Kicken, Cologne

Private Collection, Europe

Phillips de Pury & Company, 14 October 2004, lot 219

The Collection of Leland Hirsch

Sotheby's, New York, *A Beautiful Life: Photographs from the Collection of Leland Hirsch*, 10 April 2018, lot 47

Private Collection

Literature

Schirmer/Mosel, *Helmut Newton: Big Nudes*, n.p.

Schirmer/Mosel, *Helmut Newton: Aus Dem Photographischen Werk*, pl. 75

Photographs

New York Auction / 6 April 2022 / 10am EDT



213

Helmut Newton

Paloma Picasso, Saint Tropez

1973

Gelatin silver print, printed circa 1988.

22 1/2 x 14 3/4 in. (57.2 x 37.5 cm)

Signed, titled, dated, numbered 1/10 in pencil,
copyright credit and reproduction limitation stamps on
the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Goro International Press, Tokyo

Constantiner Collection, acquired 1989

Christie's, New York, 2 October 2019, lot 364

Literature

Paris Vogue, November 1973

Stonehill Press, *Helmut Newton, White Women*, p. 27

Hall-Duncan, *The History of Fashion Photography*, p. 203

Photographs

New York Auction / 6 April 2022 / 10am EDT



214

Helmut Newton

16th Arrondissement, Paris

1976

Gelatin silver print.

12 1/4 x 8 1/8 in. (31.1 x 20.6 cm)

Signed, titled and dated in pencil on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Private Collection

Literature

Vogue France, December 1975-January 1976

Scalo, *Helmut Newton: Pages from the Glossies, Facisimilies 1956-1998*, p. 340

Taschen, *Helmut Newton: Work*, p. 101

Photographs

New York Auction / 6 April 2022 / 10am EDT



215

Jeanloup Sieff

Sleeping Nude, Paris

1991

Gelatin silver print.

17 1/2 x 11 3/4 in. (44.5 x 29.8 cm)

Signed and dated in ink in the margin; titled and dated in pencil, credit and copyright credit stamps, all on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Collection of Isadore and Kelly Friedman, Florida
Christie's, New York, 7 September 2007, lot 95

Literature

Schirmer/Mosel, *Jeanloup Sieff Photographien*, p. 117

Photographs

New York Auction / 6 April 2022 / 10am EDT



216

Helmut Newton

Domestic Nude 7, Los Angeles

1992

Gelatin silver print, printed 1994.

18 1/8 x 14 3/4 in. (46 x 37.5 cm)

Signed, titled, dated, numbered 12/15 in pencil,
copyright credit, reproduction limitation and publisher
stamps on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Heritage Auctions, New York, 17 November 2012, lot 74096
Private Collection

Literature

Alvarez, *Helmut Newton: Archives de Nuit*, pl. 38, variant
Newton, *Helmut Newton, Cologne: Taschen*, n.p., variant

Photographs

New York Auction / 6 April 2022 / 10am EDT



217

Chuck Close

Untitled, Kate (#14)

2005

Pigment print from daguerreotype.

14 x 10 1/2 in. (35.6 x 26.7 cm)

Signed, dated and numbered 21/25 in pencil in the margin.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Nicholas Metivier Gallery, Toronto

Private Collection

Photographs

New York Auction / 6 April 2022 / 10am EDT



218

Chris Von Wangenheim

Woman in Mirror

1970s

Gelatin silver print.

5 1/4 x 7 3/8 in. (13.3 x 18.7 cm)

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Collection of Lord Robert Alistair McAlpine

By gift to the Art Gallery of New South Wales, Sydney, Australia

Josef Lebovic Gallery, Kensington, Australia, 2001

Photographs

New York Auction / 6 April 2022 / 10am EDT



219

William Klein

Club Allegro Fortissimo, Paris

1990

Gelatin silver print with applied enamel.

19 1/2 x 23 1/2 in. (49.5 x 59.7 cm)

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

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Howard Greenberg Gallery, New York

Literature

Klein, *Paris + Klein*, pp. 236-237, for a variant

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

220

Erwin Blumenfeld

Legs a la Seurat, New York

1942

Gelatin silver print, print date unknown.

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

Estate stamp and annotated 'Seurat Legs, Marina' in
an unidentified hand in pencil on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



220

Erwin Blumenfeld

Provenance

Corkin Gallery, Toronto

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

221

Erwin Blumenfeld

Untitled, Amsterdam

1932

Unique gelatin silver print, solarized from a paper
negative.

11 7/8 x 9 3/8 in. (30.2 x 23.8 cm)

Signed in stylus on the recto; copyright credit stamp,
typed credit and address, and signed by the sitter,
Marina Schinz, in ink on the verso.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Corkin Gallery, Toronto

Literature

Blumenfeld, *The Photographic Nudes of Erwin Blumenfeld: The Naked and the Veiled*, p. 96,
variant

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

222

Albert Renger-Patzsch

Untitled (staircase)

1926

Gelatin silver print.

8 7/8 x 6 3/4 in. (22.5 x 17.1 cm)

Annotations in pencil and a circular paper label
annotated 'Hb 65' in unidentified hands in ink on the
verso.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Howard Greenberg Gallery, New York

Photographs

New York Auction / 6 April 2022 / 10am EDT



223

André Kertész

Martinique

1972

Gelatin silver print, printed 1979.

10 1/2 x 13 5/8 in. (26.7 x 34.6 cm)

Signed, titled and dated in pencil on the verso.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Literature

Kertész, *Diary of Light*, pl. 140

Borhan, *André Kertész, His Life and Work*, p. 321

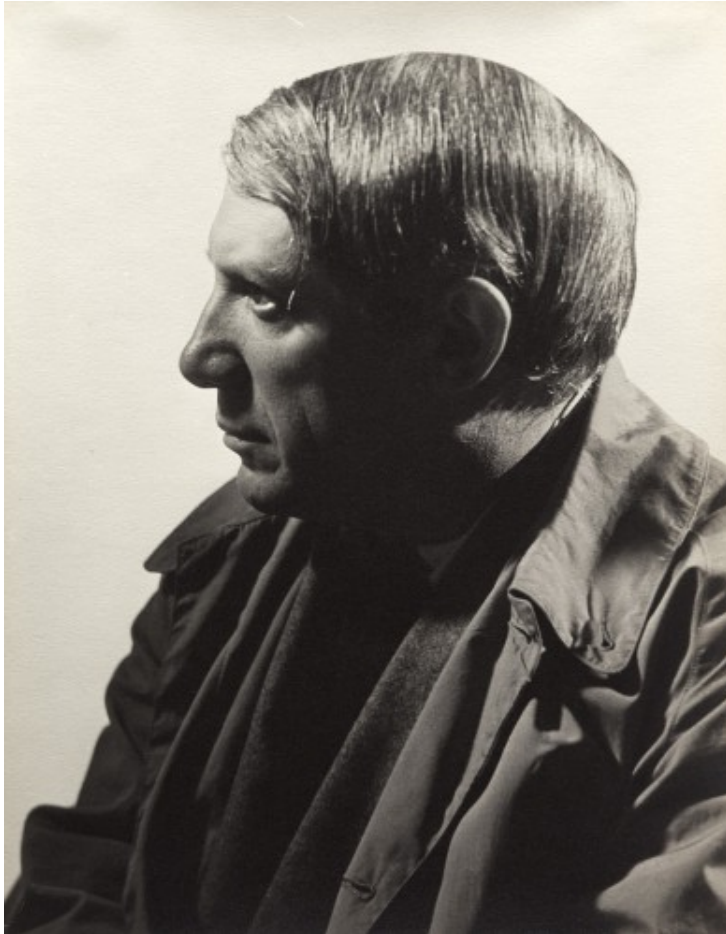
Corkin, *André Kertész, A Lifetime of Perception*, p. 115

Greenough, Gurbo and Kennel, *André Kertész*, pl. 106

Ducrot, ed., *André Kertész, Sixty Years of Photography*, p. 224

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

224

Man Ray

Portrait of Picasso

1932

Gelatin silver print, likely an early print.

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

'31 bis, Rue Campagne-Première' (Manford M28)
credit and reproduction limitation (Manford M30)
stamps on the verso.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



Provenance

The Estate of Juliet Man Ray, the photographer's widow

Howard Greenberg Gallery, New York

Weinstein Gallery, Minneapolis

Literature

Dover, *Photographs by Man Ray: 105 Works, 1920-1934*, p. 77

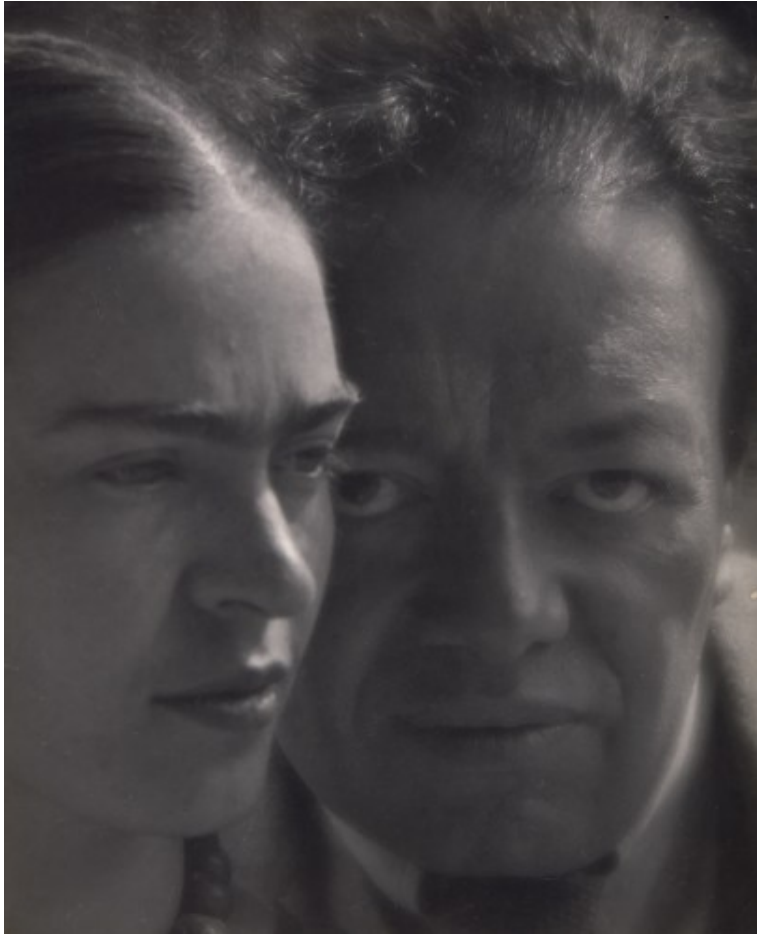
Penrose, *Man Ray*, pl. 43, variant, there dated 1934

The Bunkamura Museum of Art, *Photographies de Man Ray*, pl. 253, variant

Manford, *Behind the Photo: The Stamps of Man Ray*, for stamps

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

225

Martin Munkácsi

Frida Kahlo and Diego Rivera

1934

Gelatin silver print.

13 1/4 x 10 5/8 in. (33.7 x 27 cm)

'5 Prospect Place, New York City, Murray Hill 4-2443'
stamp (twice), a 'Photography Roto' stamp, signed and
titled by Joan Munkácsi, the photographer's daughter,
and annotated in other hands in pencil and crayon on
the verso.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Howard Greenberg Gallery, New York

Weinstein Gallery, Minneapolis

Exhibited

Focus on Photography, Sonoma State University, Rohnert Park, California, 3 September – 25

October 2015

Photographs

New York Auction / 6 April 2022 / 10am EDT



226

André Kertész

Szentendre (Budapest), August

1975

Gelatin silver print.

15 3/8 x 19 3/4 in. (39.1 x 50.2 cm)

Signed, titled and dated in pencil on the verso.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

The Collection of Graham Nash

Sotheby's, New York, *Photographs from the Collection of Graham Nash*, 25 April 1990, lot 153

Photographs

New York Auction / 6 April 2022 / 10am EDT



227

André Kertész

Nature Morte, Chez Mondrian

1926

Gelatin silver print, printed later.

10 1/4 x 13 1/4 in. (26 x 33.7 cm)

Dated in pencil with Estate copyright credit stamp and annotation by Susan Spiritus in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Weinstein Gallery, Minneapolis

Exhibited

Susan Spiritus Gallery, California, 1 June - 6 July 1985

Literature

Thames & Hudson, *André Kertész: Of Paris and New York*, p. 127

Harry N. Abrams, Inc., *André Kertész: A Lifetime of Perception*, p. 127

Photographs

New York Auction / 6 April 2022 / 10am EDT



228

André Kertész

Hungarian Memory

New York: Hyperion Press, 1980.

Fifteen gelatin silver prints.

Each approximately 7 3/8 x 9 3/4 in. (18.7 x 24.8 cm) or the reverse.

Each signed in pencil on the verso; printed number 57 on the colophon page. Title page. Colophon. Proverb page. Contained in a tan cloth clamshell case. One from an edition of 100 plus VII artist's proofs.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Christie's, New York, 26 April 1988, lot 258

Literature

Borhan, *Andre Kertesz, His Life and Work*, pp. 37, 42-43, 49, 52, 55, 77, 79, 81

Ducrot, *Andre Kertesz: Sixty Years of Photography*, front cover, p. 11, 16, 19, 23, 25, 33, 36-37, 48, 52, 55, 64, 68-69

Harry N. Abrams, Inc., *André Kertész: A Lifetime of Perception*, pp. 19, 38-39, 41-42, 85

Greenough, Gurbo, and Kennel, *Andre Kertesz*, pl. 31

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

229

André Kertész

My Brother as a 'Scherzo,' Hungary

1919

Gelatin silver print, printed later.

6 1/2 x 9 1/2 in. (16.5 x 24.1 cm)

Signed and dated in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Borhan, *André Kertész, His Life and Work*, p. 71

Greenough, Gurbo and Kennel, *André Kertész*, pl. 20 there titled *The Dancing Faun*

Photographs

New York Auction / 6 April 2022 / 10am EDT



230

Man Ray

Fleurs de la Passion

circa 1924

Gelatin silver print.

6 5/8 x 9 in. (16.8 x 22.9 cm)

Signed in pencil on the mount; '31 bis Rue Campagne-Première' credit stamp (Manford M2) on the verso.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



"To the developed mind that creates an image whose strangeness and reality stirs our subconscious to its inmost depths, the awakening of desire is the first step to participation and experience." —Man Ray

Apart from his nude studies, Man Ray is generally not considered a photographer of natural forms. Yet he included several such images in his first monograph *Photography by Man Ray: 1920 Paris 1934*, including five floral studies. Those images, like the study of passionflowers offered here, are energized by Man Ray's vast imagination and technical flair. The passionflower is named for the Passion of Christ, which provides one possible subtext for the image, as does the erotic associations of the word *passion*. In Man Ray's handling, the flowers transcend the real and become surreal.

Literature

Steidl, *Man Ray: Trees + Flowers – Insects Animals*, p. 54

Manford, *Behind the Photo: The Stamps of Man Ray*, for stamps

Photographs

New York Auction / 6 April 2022 / 10am EDT



231

Edward Weston

Eroded Rock

1929

Gelatin silver print.

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

Signed, initialed, dated and numbered 4/50 in pencil on the mount; annotated 'R32' in pencil on the reverse of the mount.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



231

Edward Weston

Provenance

Private Collection

Photographs

New York Auction / 6 April 2022 / 10am EDT



232

Edward Weston

Pulqueria, Mexico, D.F.

1926

Gelatin silver print, printed early 1940s.

9 1/4 x 7 1/8 in. (23.5 x 18.1 cm)

Initialed and dated in pencil on the mount; titled and annotated in pencil on the reverse of the mount.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Frank. H. Boos Gallery, Troy, Michigan, 1 February 2001, lot 804

Sotheby's, New York, 13 April 2010, lot 127

Literature

Conger, *Edward Weston in Mexico 1923-1926*, fig. 27

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*,
fig. 207

Rivera, *Mexican Folkways*, Vol. 2, p. 40

Camera Craft Magazine, January 1943, 'Seeing Photographically', p. 3206

Newhall, *Supreme Instants*, cat. 38, pl. 21

Photographs

New York Auction / 6 April 2022 / 10am EDT



233

Lewis Wickes Hine

Spinner, Cotton Mill, Georgia

1909

Gelatin silver print.

4 5/8 x 6 5/8 in. (11.7 x 16.8 cm)

'Hine Photo Company, 27 Grant Ave., Lincoln Park, Yonkers, N.Y.' and partial 'National Child Labor Committee' stamps, and dated and annotated in an unidentified hand in pencil on the verso; titled and dated in an unidentified hand in ink on a Witkin Gallery label on the reverse of the mat.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Witkin Gallery, New York

Collection of John Glasse, Poughkeepsie, New York, 1970

By descent to the present owner

Photographs

New York Auction / 6 April 2022 / 10am EDT



234

Paul Strand

Wall Street

1915

Photogravure from *Camera Work*, printed 1916.

5 1/8 x 6 3/5 in. (13 x 16.8 cm)

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

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

LIGHT, New York

Collection of John Glasse, Poughkeepsie, New York, 1976

By descent to the present owner

Literature

Camera Work, Number 48, October 1916, p. 1

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

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

Greenough, *Paul Strand*, pl. 12

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

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

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

Photographs

New York Auction / 6 April 2022 / 10am EDT



235

Alfred Stieglitz

The Steerage

1907

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

The photogravure 13 x 10 3/8 in. (33 x 26.4 cm)

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Collection of James Borcoman

By descent to the present owner

Literature

Stieglitz, 291, September-October 1915

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

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

Bulfinch Press, *Alfred Stieglitz*, pl. 18

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

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

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

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

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

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

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

Photographs

New York Auction / 6 April 2022 / 10am EDT



236

Lewis Wickes Hine

Selected Studies of the Construction of the Empire State Building

circa 1931

Two gelatin silver prints, one mounted.

6 1/2 x 4 1/2 in. (16.5 x 11.4 cm)

4 3/8 x 3 1/2 in. (11.1 x 8.9 cm)

'Lewis W. Hine, Interpretive Photography, Hastings-On-Hudson, New York' stamp on the verso of one print, a fragmentary stamp on the verso of the other.

Estimate

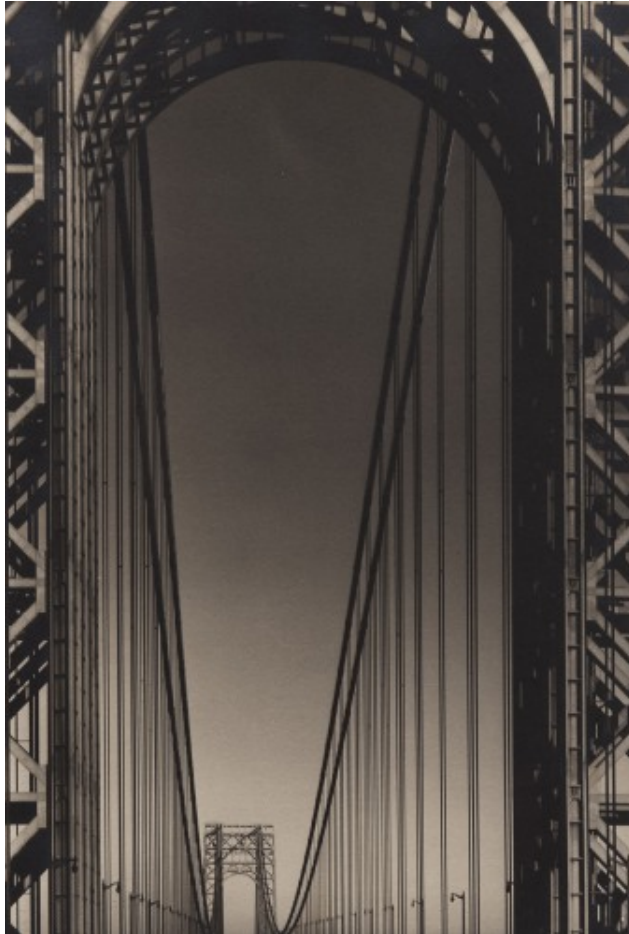
\$8,000 — 12,000

[Go to Lot](#)



Photographs

New York Auction / 6 April 2022 / 10am EDT



237

Margaret Bourke-White

The George Washington Bridge

1933

Gelatin silver print.

13 1/2 x 9 in. (34.3 x 22.9 cm)

Credited, titled and dated in an unidentified hand in pencil on the reverse of the mount.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Collection of Edna and Arthur Macmahon, Poughkeepsie, New York

By gift to John Glasse, Poughkeepsie, New York, 1978

By descent to the present owner

Literature

Callahan, *The Photographs of Margaret Bourke-White*, p. 43

Phillips, *Margaret Bourke-White: The Photography of Design 1927-1936*, p. 125

Bulfinch Press, *Decade by Decade: Twentieth-Century American Photography From the Collection of the Center for Creative Photography*, pl. 59

Photographs

New York Auction / 6 April 2022 / 10am EDT



238

Paul Strand

Fishing Village, Gulf of the St. Lawrence, Gaspé

1929

Gelatin silver print, flush-mounted and affixed to a secondary mount.

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

Signed, titled and dated in ink on an additional attached mount.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



"In 1929 Strand went to the Gaspé for a month. Working with a 4 x 5 Graflex he began composing with all landscape elements, developing an exquisite sense for the moment when the moving forces of clouds, people, boats are in perfect relation with the static forms of houses and headlands. In this little series, where the whites blaze in the cold light of the North, that sense of the spirit of place which is implicit in [his] New York and Maine series emerges as the dominant theme of Strand's work."
—Nancy Newhall

This photograph comes from the collection of John Glasse (1922-2014), a pioneering collector from the early days of the photography market and a Professor of Religion Department at Vassar College from 1956 to 1990. In 1977, Glasse curated an ambitious exhibition of Strand's work at the Vassar College Art Gallery. Events surrounding this exhibition included a panel discussion with Peter Bunnell, Alan Trachtenberg, and Naomi Rosenblum; a discussion on Strand's books by his widow, Hazel Strand; and a screening of Strand's film work.

Glasse's interest in Strand arose from his lifelong interest in photography. As a teenager in Alaska in the 1930s, he photographed candid scenes of Juneau's residents and the Alaskan wilderness and worked as a freelance photographer. During his adult years, he continued photographing and experimenting with different formats and techniques. Glasse began collecting as a young adult and continued to build and rotate his collection through the 1980s, focusing on major Twentieth Century photographers. The work of Paul Strand was a particular interest and Glasse curated an exhibition of Strand's photographs at the Vassar College Art Gallery in 1977. He enjoyed corresponding with the artists in his collection to learn the background story of specific images and to share his appreciation of their work. In several instances he purchased directly from the photographers, in addition to patronizing the first generation of photography galleries in New York City, including Witkin Gallery and LIGHT.

While Vassar College offered no formal training in photography during Glasse's tenure, he served as an advisor to students pursuing independent study projects in the medium. In 1977 he said, 'Photography is one of the ways I find myself exploring the world. And by making my own photographs and seeing the work of others, I am exploring the medium itself. In terms of photography *qua* academic, as a philosopher of religion, I am engaged by the relation between aesthetics and religion. The theology of culture and the philosophy of religion have not been applied to photography. I would like to make a contribution to filling that gap.'

Provenance

Collection of John Glasse, Poughkeepsie, New York, before 1981
By descent to the present owner

Literature

Aperture, *Paul Strand, Sixty Years of Photographs*, p. 43

Aperture, *Paul Strand: A Retrospective Monograph Volume I: The Years 1915 - 1946*, p. 80

Photographs

New York Auction / 6 April 2022 / 10am EDT



239

Paul Strand

Ewan MacLeod, South Uist, Hebrides

1954

Gelatin silver print.

5 3/4 x 4 1/2 in. (14.6 x 11.4 cm)

Printing notations by the photographer and credited, initialed 'HS' and annotated 'So. Uist, Outer Hebrides' by Hazel Strand in pencil on the verso.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Literature

Strand, *Tir a'Mhurain*, p. 78

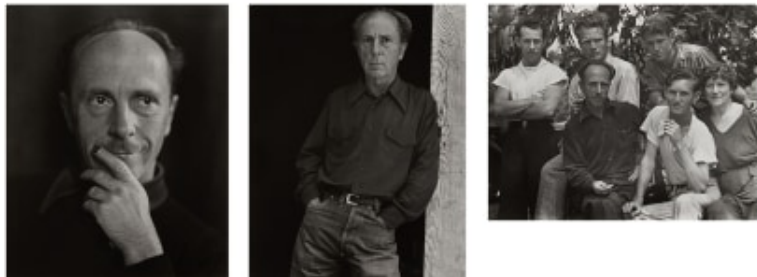
Stange, *Paul Strand, Essays on His Life and Work*, pl. 63

Aperture, *Paul Strand, Sixty Years of Photographs*, p. 79 (variant)

Greenough, *Paul Strand*, pl. 138 (variant)

Photographs

New York Auction / 6 April 2022 / 10am EDT



240

Brett Weston

Portraits of My Father

Carmel: Self-published, 1976. Ten gelatin silver prints. Each approximately 9 1/2 x 7 1/2 in. (24.1 x 19.1 cm) Each signed and dated in pencil on the mount; sequentially numbered in pencil with a portfolio print stamp on the reverse of the mount; inscribed 'For Erica with love - Xmas 1977 Dad' in ink on the inside case cover. Colophon. Dedication page. Introduction page by Ansel Adams. Title page. Enclosed in a tan clothbound case with embossed title.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

From the photographer to his daughter, Erica Weston

Private Collection

Photographs

New York Auction / 6 April 2022 / 10am EDT



241

Brett Weston

Fifteen Photographs of Japan

Carmel: Self-published, 1970. Fifteen gelatin silver prints.

Sizes from 6 7/8 x 9 1/2 in. (17.5 x 24.1 cm) to 9 1/2 x 7 1/2 in. (24.1 x 19.1 cm) or the reverse.

Each signed and dated in pencil on the mount; inscribed and dated 'Happy Christmas Erica Dear - Love Dad' by the photographer on the case interior. Black clothbound case with gilt embossed title.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

From the photographer to his daughter, Erica Weston

Private Collection

Photographs

New York Auction / 6 April 2022 / 10am EDT



242

Eugène Atget

Rue St. Rustique, Montmartre

1922

Matte albumen print.

8 1/2 x 6 5/8 in. (21.6 x 16.8 cm)

Numbered '6313' in the negative; 'Photo E. Atget, Collection Berenice Abbott, 1 W. 67th St.' copyright stamp, titled and annotated '6313' in an unidentified hand in ink on the reverse of the mount.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Collection of Berenice Abbott, New York

Yarlow/Salzman Gallery, Toronto

Collection of John Glasse, Poughkeepsie, New York, 1979

By descent to the present owner

Literature

Arena Editions, *Bernice Abbott & Eugene Atget*, pl. 58

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

243

Eugène Atget

Coin, rue de l'Abreuvoir et des Saules

1925

Matte albumen print.

7 x 8 3/4 in. (17.8 x 22.2 cm)

Numbered '6559' in the negative; the 'Rue Campagne-
Première' stamp, annotated '17bis' and titled in pencil
on the verso.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Paul Cava Fine Art, Bala Cynwyd, Pennsylvania
Weinstein Gallery, Minneapolis

Literature

Szarkowski, *The Work of Atget: Volume II, The Art of Old Paris*, pl. 99

Photographs

New York Auction / 6 April 2022 / 10am EDT



244

Josef Sudek

Untitled from Vanished Statues, A Walk in Mionší Forest

1955-1970

Toned gelatin silver print, probably printed in the early 1970s.

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

Signed and inscribed to Tennyson Schad in pencil in the margin, further annotated on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

The photographer to Tennyson Schad

Rick Wester Fine Art, New York

Wach Gallery, Avon Lake, Ohio, 2013

Photographs

New York Auction / 6 April 2022 / 10am EDT



245

Eugène Atget

Châtaigniers (Chestnut Trees)

circa 1910

Printing-out-paper print.

8 1/4 x 6 5/8 in. (21 x 16.8 cm)

'Photo E. Atget, Collection Berenice Abbott, 1 W. 67th St.' stamp, titled and annotated '919' in unidentified hands in pencil on the reverse of the mount.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Collection of Berenice Abbott, New York

Private Collection

Edwynn Houk Gallery, Chicago, 1981

Collection of John Glasse, Poughkeepsie, New York

By descent to the present owner

Photographs

New York Auction / 6 April 2022 / 10am EDT



246

Eugène Atget

Charrue

before 1900

Matte albumen print.

6 5/8 x 8 1/2 in. (16.8 x 21.6 cm)

Numbered '601' in the negative; 'Photo E. Atget, Collection Berenice Abbott, 1 W. 67th St.' copyright stamp, titled, annotated '601' in an unidentified hand in pencil and with a typed title label on the reverse of the mount.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Collection of Berenice Abbott, New York

Carlton Gallery, New York

Collection of John Glasse, Poughkeepsie, New York, 1979

By descent to the present owner

Literature

Szarkowski, *The Work of Atget: Volume I, Old France*, pl. 2

Szarkowski, *Atget*, pl. 2

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

247

Imogen Cunningham

Agave Design I

1920

Gelatin silver print, printed later.

13 1/2 x 10 5/8 in. (34.3 x 27 cm)

Signed and dated in pencil on the mount; Imogen
Cunningham Trust label with typed title and date on
the reverse of the mount.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Exhibited

Focus on Photography, Sonoma State University, Rohnert Park, California, 3 September – 25 October 2015

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

248

Manuel Álvarez Bravo

Instrumental

1931

Platinum print, printed later.

7 3/8 x 9 3/4 in. (18.7 x 24.8 cm)

Initialed in pencil by the photographer, titled and
annotated in unidentified hands in pencil on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Throckmorton Fine Art, New York

Literature

Phaidon, *Manuel Álvarez Bravo*, p. 37

Thames & Hudson, *Manuel Álvarez Bravo: Photopoetry*, p. 31

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

249

Herbert Bayer

Metamorphosis (Fotoplastik)

1936

Gelatin silver print, probably printed in the 1950s.

10 1/4 x 13 1/2 in. (26 x 34.3 cm)

Signed and dated in pencil in the margin; titled, dated,
annotated 'fotoplastik' in pencil and credit stamp in
pencil on verso.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Directly from the photographer to Marcuse Pfeifer, Marcuse Pfeifer Gallery, New York

Photographs

New York Auction / 6 April 2022 / 10am EDT



250

Emmanuel Sougez

Reclining Nude

circa 1933

Gelatin silver print.

11 x 14 3/4 in. (27.9 x 37.5 cm)

Signed in pencil, reduction notations in an unidentified hand in pencil and red crayon on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Photographie, 1937, p. 53

Rochard and Sougez, *Emmanuel Sougez: L'Eminence Grise*, n.p.

Denoyelle and Lemoine, *Figures Parfaites: Hommage a Emmanuel Sougez*, cover, variant

Photographs

New York Auction / 6 April 2022 / 10am EDT



251

Bill Brandt

Nude (Campden Hill)

1953

Gelatin silver print, printed later.

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

Signed in ink on the mount.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



251

Bill Brandt

Provenance

Sotheby's, London, 12 November 2007, lot 96

Photographs

New York Auction / 6 April 2022 / 10am EDT



252

Garry Winogrand

Burlesque Dancers Backstage

circa 1958

Gelatin silver print.

10 1/4 x 12 1/2 in. (26 x 31.8 cm)

Signed in pencil and two '424 Madison Ave. N.Y.C.'
credit stamps on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Bonni Benrubi Gallery, New York

Private Collection, Philadelphia

Photographs

New York Auction / 6 April 2022 / 10am EDT



253

Brassaï (Gyula Halász)

Conchita with sailors in a café on the Place d'Italie

circa 1933

Gelatin silver print, printed later.

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

Signed and numbered 3/40 in ink in the margin;

signed, titled, dated, numbered in ink with '81,

Faubourg St-Jacques' copyright credit, 'Tirage de l'Auteur' and reproduction limitation stamps on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Brassaï (Gyula Halász)

Provenance

Witkin Gallery, New York, 1973

The Cronin Gallery, Houston, 1976

Literature

Thames & Hudson, *Brassaï: The Secret Paris of the 30's*, n.p.

Tucker, *Brassaï: The Eye of Paris*, pl. 35

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

254

Brassai (Gyula Halász)

Henri Matisse dans son atelier a Paris

1939

Gelatin silver print, printed later.

11 1/4 x 8 7/8 in. (28.6 x 22.5 cm)

Signed and numbered 4/30 in ink in the margin;
signed, titled, dated, numbered 4/30 in ink, '81,
Faubourg St-Jacques, Paris Ve, Tel. 707-23-41,' 'Tirage
de l'Auteur,' and reproduction limitation stamps on the
verso.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

255

W. Eugene Smith

Guardia Civil

1954

Gelatin silver print.

7 x 9 1/8 in. (17.8 x 23.2 cm)

Signed in stylus on the recto; copyright credit and '821
Ave. of the Americas, New York, N.Y., Tel. 212 LA4
-6935' stamps on the reverse of the mount.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Stephen Daiter Gallery, Chicago

Weinstein Gallery, Minneapolis

Literature

LIFE, 9 April 1951

Aperture, *W. Eugene Smith: His Photographs and Notes*, n.p.

Aperture, *Let Truth be the Prejudice: W. Eugene Smith, His Life and Photographs*, n.p.

Aperture, *W. Eugene Smith: Master of the Photographic Essay*, p. 73

Photographs

New York Auction / 6 April 2022 / 10am EDT



256

Sebastião Salgado

Churchgate Station, Western Railroad Line, Bombay, India

1995

Gelatin silver print, printed later.

13 1/4 x 20 1/8 in. (33.7 x 51.1 cm)

Signed, dated and annotated 'India' in pencil on the verso; credit blindstamp in the margin.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Acquired directly from the photographer

Literature

Aperture, *Sebastião Salgado: Migrations: Humanity in Transition*, p. 419

Photographs

New York Auction / 6 April 2022 / 10am EDT



257

Sebastião Salgado

*Iceberg between the Paulet Island and the South
Shetland Islands, Antarctica*

2005

Gelatin silver print, printed later.

14 1/2 x 20 in. (36.8 x 50.8 cm)

Signed, dated and annotated 'Antarctica' in pencil on
the verso; credit blindstamp in the margin.

Estimate

\$8,000 — 10,000

[Go to Lot](#)



Provenance

Acquired directly from the photographer

Literature

Taschen, *Sebastião Salgado: Genesis*, pp. 20-21

Photographs

New York Auction / 6 April 2022 / 10am EDT



258

Sebastião Salgado

Dinka Cattle Camp of Amak, Southern Sudan

2006

Gelatin silver print, printed later.

14 1/2 x 20 in. (36.8 x 50.8 cm)

Signed, titled 'Sud Sudan' and dated in pencil on the verso; copyright credit blindstamp in the margin.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



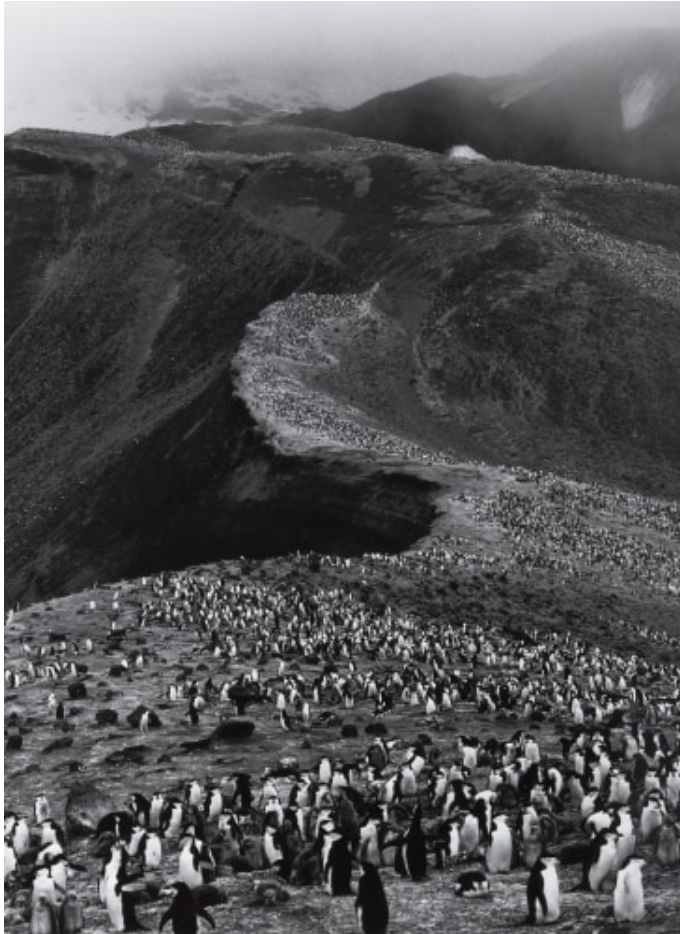
Literature

Taschen, *Sebastião Salgado: Africa*, cover

Taschen, *Sebastião Salgado: Genesis*, pp. 258-259

Photographs

New York Auction / 6 April 2022 / 10am EDT



259

Sebastião Salgado

Chinstrap Penguins (Pygoscelis Antartica), Deception Island, Antarctica

2005

Gelatin silver print, printed later.

20 1/4 x 15 in. (51.4 x 38.1 cm)

Signed, dated and annotated 'Antarctica' in pencil on the verso; copyright credit blindstamp in the margin.

Estimate

\$8,000 — 10,000

[Go to Lot](#)



Provenance

Acquired directly from the photographer

Literature

Taschen, *Sebastião Salgado: Genesis*, p. 86

Photographs

New York Auction / 6 April 2022 / 10am EDT



260

Sebastião Salgado

Serra Pelada, Gold Mine, Brazil (Cast of Thousands)

1986

Gelatin silver print, printed later.

21 1/8 x 32 3/5 in. (53.7 x 82.8 cm)

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

Estimate

\$10,000 — 15,000

[Go to Lot](#)



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 / 6 April 2022 / 10am EDT



261

Sebastião Salgado

Coal Mining, Dhanbad, India

1989

Gelatin silver print, printed later.

14 x 21 in. (35.6 x 53.3 cm)

Signed, titled 'India' and dated in pencil on the verso;
copyright credit blindstamp in the margin.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Aperture, *Sebastião Salgado: Workers, An Archaeology of the Industrial Age*, cover, pp. 270-271

Photographs

New York Auction / 6 April 2022 / 10am EDT



262

Sebastião Salgado

Shepherd and sheep, Kuwait

1991

Gelatin silver print, printed later.

21 1/8 x 32 1/2 in. (53.7 x 82.6 cm)

Signed, dated and annotated 'Kuwait' in pencil on the verso.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Acquired directly from the photographer

Photographs

New York Auction / 6 April 2022 / 10am EDT



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

263

Werner Bischof

In the Court of the Meiji Temple, Tokyo, Japan

1952

Gelatin silver print, printed posthumously.

8 5/8 x 10 3/4 in. (21.9 x 27.3 cm)

Inscribed by the artist's son in ink on the verso.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



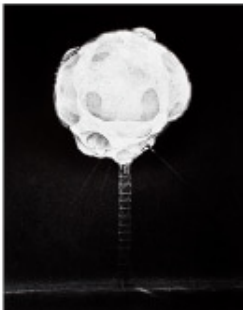
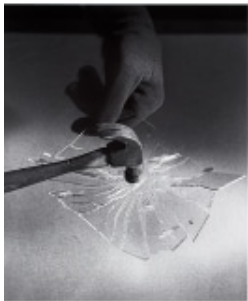
Literature

Phaidon, *Werner Bischof*, p. 81

Manchester, *In Our Time: The World as Seen by Magnum Photographers*, p. 354

Photographs

New York Auction / 6 April 2022 / 10am EDT



264

Harold Eugene Edgerton

Selected Images

1932-1960

Eight gelatin silver prints, printed later.

Various dimensions from 11 1/4 x 18 3/4 in. (28.6 x 47.6 cm) to 18 x 14 1/4 in. (45.7 x 36.2 cm) or the reverse.

Each signed in pencil on the verso.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Literature

Steidl, *Harold Edgerton: Seeing the Unseen*, pp. 92, 128-129

Harry N. Abrams, *Stopping Time: The Photographs of Harold Edgerton*, pp. 105, 120-121, 132-133

Photographs

New York Auction / 6 April 2022 / 10am EDT



265

Jerry Uelsmann

Untitled (floating trees)

1969

Gelatin silver print.

10 1/8 x 13 1/8 in. (25.7 x 33.3 cm)

Signed, titled, dated, annotated 'vintage print' in ink
and copyright credit stamp on the verso.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Provenance

Private East Coast Collection

Christie's, New York, 6 October 2015, lot 224

Literature

Aperture, *Jerry N. Uelsmann: An Aperture Monograph*, n.p.

Uelsmann, *Other Realities*, frontispiece

Photographs

New York Auction / 6 April 2022 / 10am EDT



266

Sally Mann

Untitled #7 from Deep South

1998

Gelatin silver print, toned with tea, mounted.

37 1/2 x 46 1/2 in. (95.3 x 118.1 cm)

Overall 43 1/4 x 52 1/2 in. (109.9 x 133.4 cm)

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

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Edwynn Houk Gallery, New York

Private Collection, acquired from above, 1999

Exhibited

Deep South: Landscapes of Louisiana and Mississippi, Edwynn Houk Gallery, New York, 23

September - 6 November 1999

Literature

Bulfinch Press, *Sally Mann: Deep South*, p. 79

Photographs

New York Auction / 6 April 2022 / 10am EDT



267

Sally Mann

Venus After School

1992

Gelatin silver print.

18 3/4 x 22 1/2 in. (47.6 x 57.2 cm)

Signed, titled, dated, numbered 20/25 and copyright notation in pencil on the verso.

Estimate

\$12,000 — 18,000

[Go to Lot](#)

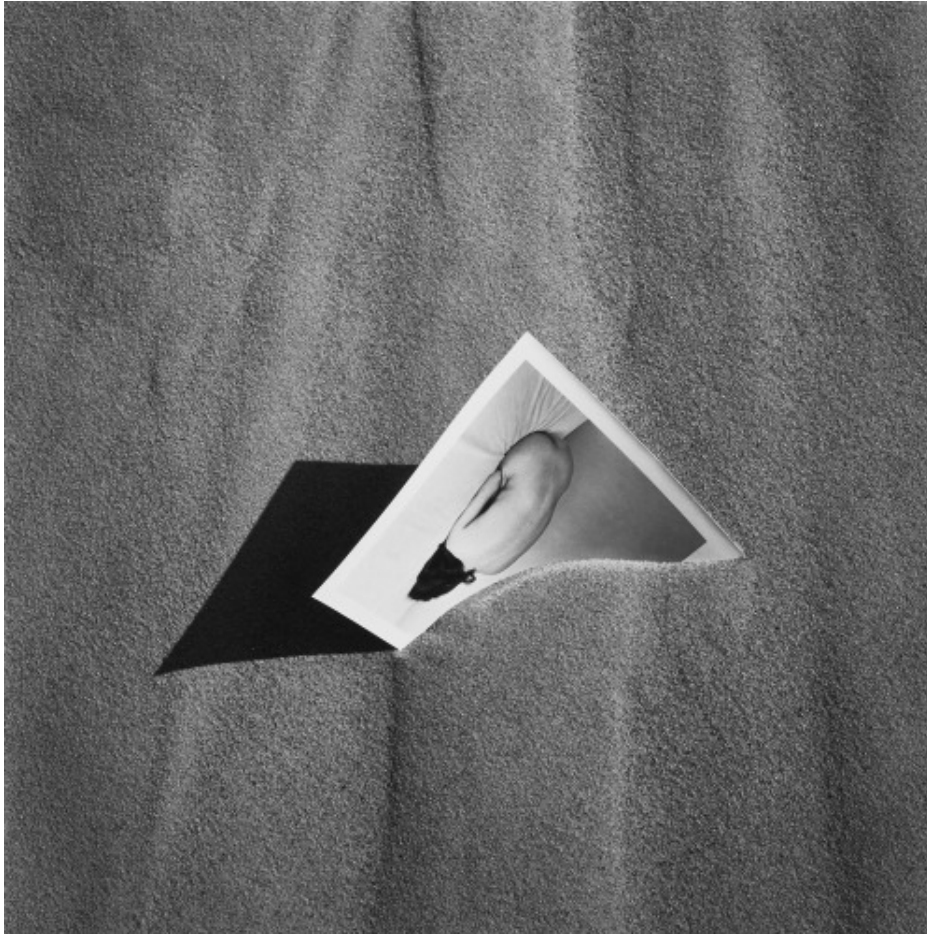


Provenance

Christie's, New York, *Photographs by Sally Mann*, 7 October 2009, lot 308
Edwynn Houk Gallery, New York

Photographs

New York Auction / 6 April 2022 / 10am EDT



268

Kenneth Josephson

Michigan from the History of Photography

1970

Gelatin silver print.

9 x 9 in. (22.9 x 22.9 cm)

Signed, titled and numbered 7/50 in pencil on the verso.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Provenance

Phillips de Pury & Company, New York, Saturday@Phillips, 8 April 2006, lot 447

Literature

Museum of Contemporary Art, Chicago, *Kenneth Josephson*, pl. 24

Wolf, *Kenneth Josephson: A Retrospective*, pl. 63

Only Photography, *Kenneth Josephson: Selected Photographs*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



269

Garry Winogrand

Apollo 11 Moon Shot, Cape Kennedy, Florida

1969

Gelatin silver print, printed 1978 from *Garry Winogrand*.

9 x 13 1/2 in. (22.9 x 34.3 cm)

Signed and numbered '47' in pencil on the verso. One from an edition of 100 plus 13 artist's proofs.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

The Collection of Robert Levin

Christie's, New York, 5 April 2012, lot 22

Literature

Szarkowski, *Winogrand: Figments from the Real World*, p. 153

The Museum of Modern Art, *Garry Winogrand: Public Relations*, p. 18

T.F. Editores, *Garry Winogrand: The Game of Photography*, p. 67

Photographs

New York Auction / 6 April 2022 / 10am EDT



270

Garry Winogrand

We Love Mayor Daley, St. Patrick's Day Parade, Chicago

circa 1970

Gelatin silver print from *Women are Beautiful*, printed 1981.

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

Signed and numbered 19/20 AP in pencil on the verso.
One from an edition of 80 plus 20 artist's proofs.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Winogrand, *Women are Beautiful*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



271

Abelardo Morell

The Empire State Building in Bedroom, New York, NY

1994

Gelatin silver print, mounted.

31 1/2 x 39 1/2 in. (80 x 100.3 cm)

Signed in the margin. AP 2 from an edition of 15 plus 2 artist's proofs.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

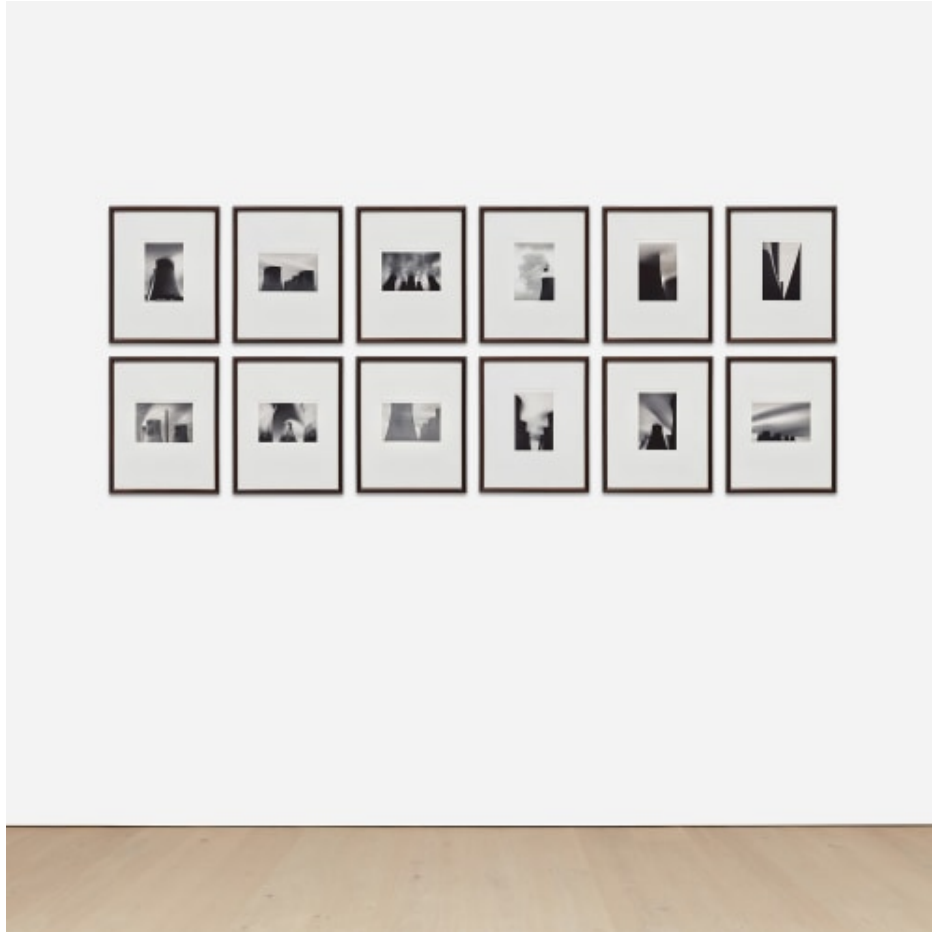
Acquired directly from the artist
Private Collection

Literature

Bulfinch, *Camera Obscura: Photographs by Abelardo Morell*, p. 33

Photographs

New York Auction / 6 April 2022 / 10am EDT



272

Michael Kenna

Ratcliffe Power Station

San Francisco: Self-published, 1986.

Twelve sepia and selenium toned gelatin silver prints.
From 8 3/4 x 5 7/8 in. (22.2 x 14.9 cm) to 6 x 9 1/4 in.
(15.2 x 23.5 cm) or the reverse.

Each signed, dated and numbered 10/20 in pencil on the mount; each signed, titled, dated and numbered within the copyright credit stamp in pencil on the reverse of the mount. Printed title and artist's statement. One from an edition of 20 plus 2 artist's proofs.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Collection of 7-Eleven, Inc., Dallas
Sotheby's, New York, 26 April 2001, lot 250

Literature

Nazraeli Press, *Michael Kenna: A Twenty Year Retrospective*, pl. 99-103, 105, 107-108.

Photographs

New York Auction / 6 April 2022 / 10am EDT



273

Nicholas Nixon

North view from Battery Park, New York

1975

Gelatin silver print, printed 2004.

33 x 41 1/4 in. (83.8 x 104.8 cm)

Overall 38 1/2 x 46 1/2 in. (97.8 x 118.1 cm)

Signed, titled, dated and numbered 1/4 in ink on the reverse of the flush-mount.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Acquired directly from the photographer

Private Collection

Photographs

New York Auction / 6 April 2022 / 10am EDT



274

Philip-Lorca diCorcia

London

1995

Chromogenic print.

25 x 37 1/4 in. (63.5 x 94.6 cm)

Overall 37 1/2 x 49 1/4 in. (95.3 x 125.1 cm)

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

Estimate

\$10,000 — 15,000

[Go to Lot](#)



274

Philip-Lorca diCorcia

Provenance

Sotheby's, New York, 13 April 2010, lot 224

Photographs

New York Auction / 6 April 2022 / 10am EDT



275

Philip-Lorca diCorcia

Mexico City

1998

Chromogenic print.

25 1/2 x 37 1/2 in. (64.8 x 95.3 cm)

Overall 31 1/2 x 41 1/4 in. (80 x 104.8 cm)

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

Estimate

\$5,000 — 7,000

[Go to Lot](#)



275

Philip-Lorca diCorcia

Provenance

Pace/MacGill Gallery, 1999

Photographs

New York Auction / 6 April 2022 / 10am EDT



276

Nan Goldin

Christmas at the Other Side, Boston

1973

Gelatin silver print, printed later.

12 3/4 x 18 3/4 in. (32.4 x 47.6 cm)

Signed, titled, dated and numbered 18/18 in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Matthew Marks Gallery, New York

Literature

Armstrong & Keller, *Nan Goldin: The Other Side*, pp. 22-23

Goldin, *Nan Goldin: Couples and Loneliness*, pp. 24-25

Goldin, *I'll be Your Mirror*, pp. 54-55

Bibliothek der Fotografie, *Portfolio: Nan Goldin*, pp. 4-5

Photographs

New York Auction / 6 April 2022 / 10am EDT



277

Nan Goldin

The Hug

1980

Dye destruction print.

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

Signed, titled and dated in ink on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Pace/MacGill Gallery, New York

Private Collection, Connecticut

Literature

Aperture, *Singular Images: Essays on Remarkable Photographs*, cover and p. 87

Aperture, *Nan Goldin: The Ballad of Sexual Dependency*, back cover and p. 129

Goldin, *Nan Goldin: Couples and Loneliness*, p. 18

Goldin, *I'll Be Your Mirror*, p. 127

Photographs

New York Auction / 6 April 2022 / 10am EDT



278

Nan Goldin

Shijimi with Lipstick, Tokyo

1994

Dye destruction print.

15 x 23 in. (38.1 x 58.4 cm)

Signed, titled, dated and numbered 1/15 in ink on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)

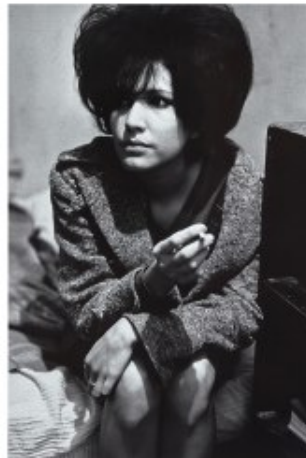


Provenance

Judy Ann Goldman Fine Art, Boston
Private Collection

Photographs

New York Auction / 6 April 2022 / 10am EDT



279

Larry Clark

Selected Images from Tulsa

1963

Four gelatin silver prints, two printed later.

Each approximately 12 1/4 x 8 1/8 in. (31.1 x 20.6 cm)
or the reverse

Each signed, three dated and two numbered of 25 in
pencil, all on the verso.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Clark, *Tulsa*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



280

Nan Goldin

Sharon with Cookie on the Bed, Provincetown, MA

1989

Dye destruction print.

13 x 19 3/4 in. (33 x 50.2 cm)

Signed, titled, dated, numbered AP 2 and inscribed 'Thanks for all you've done. For my lovely Linda' in ink on the verso.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Pace/MacGill Gallery, New York

Private Collection, Connecticut

Literature

Goldin, *Nan Goldin: Couples and Loneliness*, p. 78

Photographs

New York Auction / 6 April 2022 / 10am EDT



281

Nan Goldin

Lambs Ears (for Parkett no. 57)

1999

Chromogenic print.

15 3/4 x 23 1/2 in. (40 x 59.7 cm)

Signed, titled, dated and numbered 50/60 in ink on the verso.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



281

Nan Goldin

Provenance

Parkett, New York

Photographs

New York Auction / 6 April 2022 / 10am EDT



BRAZEN BEAUTY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

282

Ellen von Unwerth

Double Trouble, New York

2008

Chromogenic print.

47 x 70 1/2 in. (119.4 x 179.1 cm)

Overall 49 3/8 x 73 in. (125.4 x 185.4 cm)

Number 2 from an edition of 3.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



"I always say, 'let life come to you instead of trying to control everything.' I want energy and movement in my images, because that's how life is." —Ellen von Unwerth

Ellen Von Unwerth is internationally renowned for her glamorous, joyful and empowering portraits of female models. Coming to prominence in 1989 with her legendary Guess campaign, she contributed to launching the careers of Claudia Schiffer, Naomi Campbell, and Kate Moss, amongst others. Von Unwerth worked as a model before going behind the camera. Her close relationships with her photographed subjects are intrinsically part of her image-making process, often resulting in cheerful images playing with the classic representation of the 'pin-up' figure. Four works take part in this auction, ranging from cinematic and erotic black and white portraits taken in the 1990s to Von Unwerth's iconic *Double Trouble* dating from 2008. This colourful and cheeky photograph depicts two female models standing upside down on a balustrade, playfully revealing their undergarments while looking straight at the camera.

Von Unwerth's work has been exhibited widely, including the C5 Art Center, Beijing; Museum of Modern Art, New York; National Portrait Gallery, London; and Australian Centre for Photography, Sydney. She received the Royal Photographic Society Award for Editorial, Advertising and Fashion Photography in 2020.

Provenance

Staley-Wise Gallery, New York, 2011

Literature

Taschen, *Ellen Von Unwerth: Fräulein*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



BRAZEN BEAUTY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

283

Ellen von Unwerth

Bubbly, Paris

1992

Gelatin silver print.

47 x 70 3/4 in. (119.4 x 179.7 cm)

Overall 49 1/2 x 73 in. (125.7 x 185.4 cm)

Number 2 from an edition of 3.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Staley-Wise Gallery, New York, 2010

Literature

Taschen, *Ellen Von Unwerth: Fräulein*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



BRAZEN BEAUTY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

284

Deborah Turbeville

Stigmata: Isabella at Ecole Des Beaux Arts, Paris

1977

Pigment print, printed 2010.

41 7/8 x 29 7/8 in. (106.4 x 75.9 cm)

Overall 48 1/4 x 36 1/2 in. (122.6 x 92.7 cm)

Signed and dated in pencil on the recto.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Staley-Wise Gallery, New York, 2011

Photographs

New York Auction / 6 April 2022 / 10am EDT



BRAZEN BEAUTY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

285

Deborah Turbeville

For Charles Jourdan: Candy Pratt, Betsey Johnson, Tia, Beverly Morgan, Mary Martz and Christa in clothes by Betsey Johnson, Woolf Dummy Form Factory - New York City

1975

Pigment print.

32 3/4 x 47 7/7 in. (83.2 x 121.9 cm)

Overall 47 3/4 x 62 in. (121.3 x 157.5 cm)

Signed, titled 'Woolf Dummy Form Factory - New York City' and dated in ink in the margin.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



285

Deborah Turbeville

Provenance

Staley-Wise Gallery, New York, 2010

Photographs

New York Auction / 6 April 2022 / 10am EDT



BRAZEN BEAUTY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

286

Deborah Turbeville

Five Girls in a Room in Pigalle, Paris, VOGUE Italia

1982

Pigment print.

16 x 24 in. (40.6 x 61 cm)

Signed on the reverse.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Staley-Wise Gallery, New York, 2011

Literature

Vogue Italia, 1982

Rizzoli, *Deborah Turbeville: The Fashion Pictures*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



BRAZEN BEAUTY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

287

Lillian Bassman

Barbara Mullen aboard Le Bateau-Mouche, Chanel Advertising Campaign, Paris

1960

Pigment print, printed later.

57 3/4 x 41 1/2 in. (146.7 x 105.4 cm)

Signed in ink on an artist's label affixed to the frame backing. Number 8 from an edition of 25.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



"Everything she does has a positively magic power...She is the only one in the history of photography who managed to visualize that breathtaking moment between the apparition and disappearance of things." —Richard Avedon

Provenance

Staley-Wise Gallery, New York, 2011

Literature

Solomon, *Lillian Bassman: Women*, p. 44

Photographs

New York Auction / 6 April 2022 / 10am EDT



BRAZEN BEAUTY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

288

Lillian Bassman

The V-Back Evenings: Suzy Parker, Harper's Bazaar, New York

1955

Gelatin silver print, printed later.

17 x 22 1/8 in. (43.2 x 56.2 cm)

Signed and numbered 5/25 in pencil on the verso.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Staley-Wise Gallery, New York, 2011

Literature

Harper's Bazaar, July 1955

Bulfinch Press, *Lillian Bassman*, pl. 51

Photographs

New York Auction / 6 April 2022 / 10am EDT



BRAZEN BEAUTY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

289

Joe Shere

Jayne Mansfield and Sophia Loren at Romanoff's in Beverly Hills

circa 1958

Gelatin silver print, printed later.

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

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

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Staley-Wise Gallery, New York, 2008

Photographs

New York Auction / 6 April 2022 / 10am EDT



BRAZEN BEAUTY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

290

Ellen von Unwerth

The Last Tango, New York

1992

Gelatin silver print, printed 2009.

17 3/4 x 12 in. (45.1 x 30.5 cm)

Signed, dated, numbered 1/15 and annotated 'Paris' in pencil on the verso.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Provenance

Staley-Wise Gallery, New York, 2010

Literature

Taschen, *Ellen Von Unwerth: Fräulein*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



BRAZEN BEAUTY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

291

Ellen von Unwerth

Original Sin, New Orleans

1998

Gelatin silver print, printed 2010.

17 3/4 x 14 3/8 in. (45.1 x 36.5 cm)

Signed, dated, numbered 3/15 and annotated 'Paris' in pencil on the verso.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Provenance

Staley-Wise Gallery, New York, 2010

Literature

Taschen, *Ellen Von Unwerth: Fräulein*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



BRAZEN BEAUTY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

292

Willy Rizzo

Brigitte Bardot, Saint-Tropez

1958

Gelatin silver print, printed later.

15 x 11 1/4 in. (38.1 x 28.6 cm)

Signed and numbered 9/20 in ink on the verso.

Estimate

\$1,200 — 1,800

[Go to Lot](#)



Provenance

Staley-Wise Gallery, New York, 2011

Photographs

New York Auction / 6 April 2022 / 10am EDT



BRAZEN BEAUTY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

293

Ellen von Unwerth

Rosie, Paris

2005

Chromogenic print.

19 x 14 1/4 in. (48.3 x 36.2 cm)

Signed, dated, numbered 1/15 and annotated 'N.Y.' in pencil on the verso.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Provenance

Staley + Wise Gallery, New York

Phillips de Pury & Company, New York, 1 April 2009, lot 145

Literature

Taschen, *Ellen Von Unwerth: Fräulein*, n.p.

Photographs

New York Auction / 6 April 2022 / 10am EDT



BRAZEN BEAUTY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

294

Deborah Turbeville

Façade of Versailles with scaffolding, France

circa 1980

Gelatin silver print collage.

14 1/2 x 23 in. (36.8 x 58.4 cm)

Annotated in pencil and ink on mount.

Estimate

\$800 — 1,200

[Go to Lot](#)



Provenance

Staley-Wise Gallery, New York, 2011

Photographs

New York Auction / 6 April 2022 / 10am EDT



BRAZEN BEAUTY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

295

Denis Piel

Unbuttoned

1982

Platinum palladium print.

7 7/8 x 9 3/4 in. (20 x 24.8 cm)

Signed, numbered 1/21 and annotated in pencil on the verso.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



295

Denis Piel

Provenance

Staley-Wise Gallery, New York, 2012

Photographs

New York Auction / 6 April 2022 / 10am EDT



BRAZEN BEAUTY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

296

Bruce Laurance

Woody Allen and Tamara on 51st Street, for Harper's Bazaar

1971

Gelatin silver print, printed later.

16 3/4 x 11 1/4 in. (42.5 x 28.6 cm)

Signed, titled and dated in pencil on the verso.

Estimate

\$800 — 1,200

[Go to Lot](#)



Provenance

Staley-Wise Gallery, New York, 2008