

VIENNA, MAY 8TH 2020



PHOTO AUCTION







EXPERTEN SPECIALISTS



PROF. JOHANNES FABER

geb. 1952, ist der Gründer der Galerie Johannes Faber in Wien, Kunsthändler und Experte für klassische Fotografie; zahlreiche Ausstellungen, Preise, Stipendien und Publikationen

b. 1952, is the founder and director of Galerie Johannes Faber in Vienna, art dealer and expert for classic photography; numerous exhibitions, awards, scholarships and publications



ANNA ZIMM

zimm@westlicht.com



MICHAEL KOLLMANN

kollmann@westlicht.com

NEW LOCATION

OSTLICHT.
GALLERY FOR
PHOTOGRAPHY

21.
WESTLICHT
FOTO-AUKTION
Freitag, 8. Mai 2020,
17 Uhr (MESZ)

VORBESICHTIGUNG

ab Montag, 27. April
nach persönlicher Vereinbarung:
zimm@westlicht.com,
Tel.: +43 1 996 20 66 17

21ST
WESTLICHT
PHOTO AUCTION
Friday, May 8th 2020,
5 pm (CEST)

VIEWING

starting on Monday, April 27th
by appointment:
zimm@westlicht.com,
Tel.: +43 1 996 20 66 17



Absberggasse 27,
1100 Vienna, Austria
Tel.: +43 1 996 20 66 17

For general enquiries
about this auction, email
should be addressed to
info@westlicht-photo-auction.com



PHOTO
AUCTION

Featured by OstLicht

PHOTO AUCTION

WWW.WESTLICHT-PHOTO-AUCTION.COM

Die modernistischen, expressiven Tanz- und Aktstudien des tschechischen Avantgardefotografen František Drtikol haben die moderne Fotografie mitgeprägt. Der vorliegende Abzug, ein besonders elegantes Beispiel einer Tanzstudie, entstand um 1920, zu einer Zeit, als Drtikols Arbeitsweise sich immer weiter weg vom Piktorialismus hin zu einem modernistischeren Zugang zur Fotografie bewegte. Drtikols Obsession mit Bewegung und Tanz begann 1912 mit einer Fotoserie von der Tänzerin Olga Gzovska. Ihr pantomimisch anmutender Tanz, aufgeführt vor einem zwischen hell und dunkel changierenden Hintergrund, hatte eine transformative Wirkung auf seine Fotografie. Ab 1914 fotografierte Drtikol sein Lieblingsmodell Ervina Kupferova, eine Tänzerin des Nationaltheaters und Leiterin der Dalcroze-Schule. Seine darauffolgende Ehe mit der imposanten Tänzerin befeuerte sein Interesse an Tanz und dramatischer Bewegung. Professionelle Tänzerinnen kamen bei ihm jedoch nicht immer zum Einsatz, da deren Bewegungen keine funktionellen Werte, sondern ausschließlich einen inneren Zustand von Freiheit und Stärke vermittelten. Für die vorliegende Studie lichtete Drtikol die nebeneinanderstehenden Modelle vor einem hellen Hintergrund ab, was sie von ihrer Umgebung völlig isoliert. Das weiche, malerisch anmutende Bromöldruckverfahren war eine der Lieblingstechniken Drtikols. Dieses arbeitsintensive, komplexe Verfahren bietet dem Fotografen grenzenlose Möglichkeiten, in das Bild einzugreifen. Ausgangspunkt dafür ist ein Bromsilbergelatineabzug, der zunächst gebleicht, gespült und mit Chemikalien fixiert wird. Dann wird Pigment(-Tinte) per Hand mit einem Pinsel auf die Oberfläche aufgetragen. Das Auftragen ist auch in mehreren Schichten möglich, was es dem Fotografen erlaubt, die Verteilung von Dunkel-, Hell- und Mitteltönen besser zu kontrollieren. Beim vorliegenden Abzug trug Drtikol die Pigmente ovalförmig auf, die entstehende Vignette verstärkte den einzigartigen künstlerischen Charakter des Abzugs noch zusätzlich.

The modernistic and expressive dance and nude studies of Czech avant-garde photographer František Drtikol shaped modern photography. This elegant example of a dance study was taken around 1920, at a time when Drtikol's vision was already moving away from pictorialism toward a more modernistic approach to photography. Drtikol's obsession with movement and dance started in 1912, when he made a series of photographs depicting the dancer Olga Gzovska. Gzovska's pantomimic dance, which was performed against a background that shifted from light to dark, had a transformative effect on his photography. In 1914 Drtikol began photographing his favorite model, Ervina Kupferova, a dancer at the National Theatre and director of the Dalcroze school. His subsequent marriage with the imposing dancer increased his interest in dance and dramatic motion. Drtikol did not always use professional dancers as models, as their movements projected no functional value and rather existed entirely to signify an inner condition of freedom and power. In the present study he captured the juxtaposing models in front of a light background, isolating them completely from their surroundings. The soft and painterly bromoil print was one of Drtikol's favorite and most beloved processes. This labor-intensive and complex process leaves the photographer limitless opportunities to manipulate the image. Its starting point is a bromide gelatin silver print that is bleached, rinsed, and fixed with chemicals. Then the pigment (ink) is applied by hand with a brush on the surface. It can be built up in several layers, allowing the photographer to control the distribution of darks, lights, and mid-tones. In the present print Drtikol created a vignette by applying the ink oval-shaped, which gives the print a very unique artistic character.



1
FRANTIŠEK DRTIKOL
(1883–1961)

Dance Study, Prague 1920

Vintage bromoil print
27 × 22,3 cm (10.6 × 8.8 in)
Photographer's blindstamp in the
image lower right

PROVENANCE

Private Collection Vienna, through
Galerie Johannes Faber

€ 5.000 / € 10.000–12.000



2
FRANTIŠEK DRTIKOL
(1883–1961)

›La Pensée‹, 1924

Vintage silver print on carte postal
10,2 × 8,1 cm (4 × 3.2 in)
Credited and titled in the negative
lower left, photographer's studio
stamp on the reverse

€ 900 / € 1.500–2.000

3

**TRUDE
FLEISCHMANN**
(1895–1990)

The dancer Claire Bauroff,
Vienna 1925

Vintage silver print
13,2 × 7,6 cm (5.2 × 3 in)
Photographer's stamp and
handwritten notations in pencil
on the reverse

€ 1.400 / € 2.500–3.000



4

NICKOLAS MURAY
(1892–1965)

Nude study of Martha
Laber, 1925

Vintage silver print, mounted on
the original cardboard
24 × 18,4 cm (9.4 × 7.2 in)
Photographer's blindstamp in the
image lower left, signed and dated
by the photographer in pencil on
the original passepartout

€ 1.200 / € 2.000–2.400



5

RUDOLF KOPPITZ
(1884–1936)

›Bewegungsstudie‹
(Movement Study), 1925

Half tone print, beautifully warm
toned, printed c. 1928, signed in
the original negative
23,4 × 17,6 cm (9.2 × 6.9 in)
»Bewegungs Studie by Rudolf
Koppitz from the Royal
Photographic Society Collection«
printed on the reverse

LITERATURE

Monika Faber (ed.), Rudolf
Koppitz. 1884–1936, Vienna 1995,
cover and p. 83; Monika Faber
(ed.), Rudolf Koppitz. Photogenie,
Vienna 2013, p. 133.

€ 3.800 / € 7.000–9.000



6

FRANTIŠEK DRTIKOL
(1883–1961)

Salome, c. 1925

Vintage silver print, Bromografia
on warm toned paper (printed
in the 1920s)
28,5 × 22,5 cm (11.2 × 8.9 in)
Stamped »Drtikol-Prague
Bromografia« in the image lower
right in the negative

€ 1.800 / € 3.000–3.500



7

**WILHELM
VON GLOEDEN
(1856–1931)**

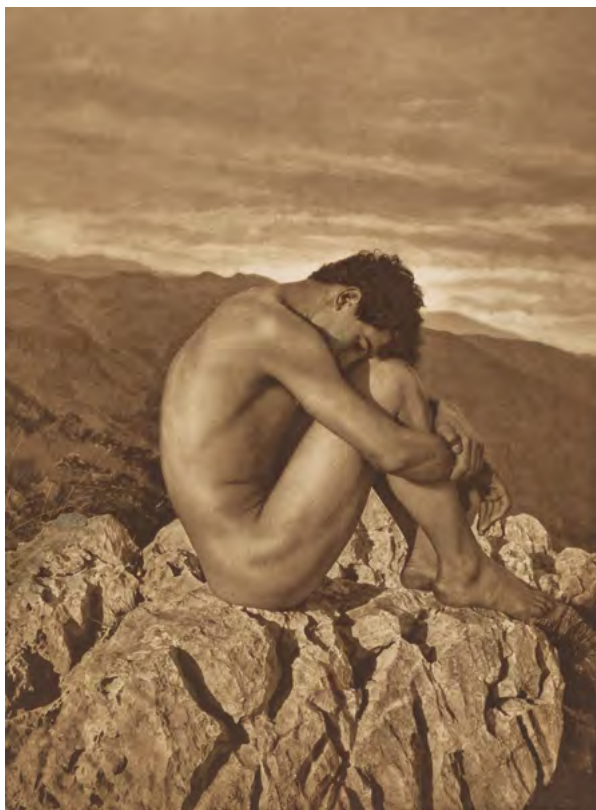
›Cain‹, Taormina c. 1900

Photogravure, printed in 1922,
flush-mounted to original card
31,8 × 23,7 cm (12.5 × 9.3 in)
Signed, dated and editioned
in pencil as well as printed
photographer's name, title and
copyright notice in the lower
margin

LITERATURE

Ulrich Pohlmann (ed.), *Wilhelm
von Gloeden, Sehnsucht nach
Arkadien*, Berlin 1987, p. 37;
Monika Faber (ed.); *Voir l'Italie
et mourir*, exhibition cata-
logue, Musée d'Orsay, Paris
2009, p. 334.

€ 1.800 / € 3.500–4.000



8

**HERB RITTS
(1952–2002)**

›Clay Detail‹,
Hollywood 1984

Platinum print
38,2 × 47,3 cm (15 × 18.6 in)
Photographer's blind stamp
in the margin, signed, titled
and dated in pencil on the
reverse, edition no. 5/25

€ 2.400 / € 5.000–6.000



9

RUDOLF KOPPITZ
(1884–1936)

»Der Steinwerfer«
(Self-portrait), 1923

Vintage silver print, contact
print
9,6 × 8,1 cm (3.8 × 3.2 in)
Photographer's blindstamp
in the image lower right,
»Zeinhoferg. 8« studio stamp
on the reverse

LITERATURE

Monika Faber (ed.), Rudolf
Koppitz. 1884–1936, Vienna
1995, p. 55; Monika Faber
(ed.), Rudolf Koppitz. Photo-
genie, Vienna 2013, p. 131.

€ 2.200 / € 4.000–5.000



Eine Besonderheit an Koppitz' allegorischen und symbolischen Aktdarstellungen, wie auch an diesem seltenen Kontaktabzug, ist die Tatsache, dass der Fotograf selbst dafür Modell stand. Seine sorgfältig komponierten Freiluftakte, die größtenteils um 1923 entstanden, sind nicht nur Ausdruck eines neuen Körperbewusstseins, das nach dem Ersten Weltkrieg entstand, sondern auch bewusste Darstellung seines eigenen Lebensgefühls und seiner Naturverbundenheit.

A special feature of Koppitz' allegoric and symbolic nudes, as can be seen in this rare contact print, is the fact that the photographer used himself as a model. His carefully composed nudes taken in nature were mostly made around 1923. The images were not only depicting the body awareness that established itself after the First World War, but were also a conscious rendering of his own attitude towards life and his affinity to nature.



10
ARTHUR BENDA
 (1885–1969)

Nude study
 (Miss Eskenasy),
 Vienna 1928

Vintage silver print
 18 × 14,8 cm (7.1 × 5.8 in)
 Photographer's studio credit in
 the original negative lower right
 € 800 / € 1.400–1.800



11
EDWARD WESTON
 (1886–1958)

Nude (Breast and
 Window), 1922

Gelatin silver print, printed in
 the 1970s by Cole Weston
 18,7 × 23,7 cm (7.4 × 9.3 in)
 Stamped, »Edward Weston Print
 by« and signed by Cole Weston
 on back of mount, titled and dated
 with artist's reference number on
 back of mount

LITERATURE

Amy Conger (ed.), Edward Weston:
 The Form of the Nude, London
 2006, pl. 82.

€ 2.400 / € 4.000–5.000



12
RUDOLF KOPPITZ
 (1884–1936)

Liane Haid, Weissensee
 c. 1930

Vintage silver print
 18 × 16,8 cm (7.1 × 6.6 in)
 Photographer's studio stamp on
 the reverse, »Prof. R.« crossed out
 by his wife Anna and replaced by
 her first name, image was made by
 Koppitz himself

PROVENANCE

Private Collection, through Galerie
 Johannes Faber, Vienna; Family
 Estate Koppitz

€ 1.800 / € 3.000–3.500

13
RUDOLF KOPPITZ
 (1884–1936)

Nude study, 1932

Vintage silver print
 18,6 × 16,6 cm (7.3 × 6.5 in)
 Photographer's studio stamp
 on the reverse

PROVENANCE

Private Collection, through
 Galerie Johannes Faber, Vienna

€ 2.400 / € 5.000–6.000





14

JOSEF SUDEK
(1896–1976)

Studio Window (from
›The Window of My
Studio 1940–1952‹)

Vintage silver print, contact print
14 × 11,6 cm (5.5 × 4.6 in)
Photographer's stamp on the
reverse

PROVENANCE

Private Collection, through
Galerie Johannes Faber, Vienna

€ 3.000 / € 5.000–7.000

Ab ca. 1908 widmete sich Kühn dem Thema des Stilllebens, dem er zuvor wenig Beachtung geschenkt hat. Zuerst vor allem weil es ihm ermöglichte seine Farbverfahren an nicht bewegten Objekten am besten zu erproben. Er konnte so Lichtsituationen und Arrangements immer wieder variieren und seine bildmäßigen Anordnungen geduldig erproben. Kühns bevorzugte Technik für seine Stillleben war die des mehrfachen Ölumdrucks. Hier werden unterschiedlich lang belichtete Teilnegative für die Herstellung eines Positivs auf Papier, meistens Japanpapier oder Aquarellpapier, verwendet. Auf diese Weise war es ihm möglich, die gewünschte Bandbreite an Graustufen am besten wiederzugeben. *Blumen im Krug* besticht durch das virtuose Spiel mit dem Hell-Dunkel, denn Kühns Interesse galt dem sonnenbeschiedenen Objekt und der damit verbundenen Bewältigung von starken Helligkeitsunterschieden, wobei er auch hier weiter nicht auf die piktorialistische Unschärfe verzichtete. Erfreulicherweise zählen Kühns Edeldrucke zu den stabilsten fotografischen Verfahren überhaupt, da Kühn bei der Auswahl der Papiere und Pigmente sehr hohen Wert auf Lichtbeständigkeit legte, so befindet sich auch der vorliegende signierte Mehrfachöllumdruck in sehr gutem Zustand.

From c. 1908 on, Heinrich Kühn delved into the subject of still lifes, to which he previously had paid little attention. At first it was mainly because the still life was best suited for exploring his color techniques on motionless objects. It allowed him to vary lighting situations and arrangements again and again, and to patiently try out pictorial compositions. Kühn's technique of choice for his still lifes was the multiple oil transfer. This involved exposing partial negatives for varying amounts of time to create a positive on paper, usually Japan tissue paper or watercolor paper. It presented the best option for rendering the desired grayscale range. *Blumen im Krug* (Flowers in a Pitcher) boasts a virtuosic interplay of light and dark, as Kühn focused his attention on the sunlit object and ways to deal with the image's high contrasts, while at the same time not abandoning the use of pictorial blur. Luckily, Kühn's photographic prints are among the sturdiest ever made, as he always placed great importance on lightfastness in the selection of his papers and pigments—and so, the present signed multiple oil transfer print is also in excellent condition.



15

HEINRICH KÜHN (1866–1944)

›Blumen im Krug‹, c. 1924

Multiple oil transfer print on watercolour paper
28,3 × 21,2 cm (11.1 × 8.3 in)

€ 4.000 / € 8.000–9.000

JAROSLAV RÖSSLER
(1902–1990)

Untitled (Still life with small bowl), Prague 1923–25

Vintage silver print
22,6 × 23,4 cm (8.9 × 9.2 in)
Signed and dated twice by the photographer in pencil on the reverse

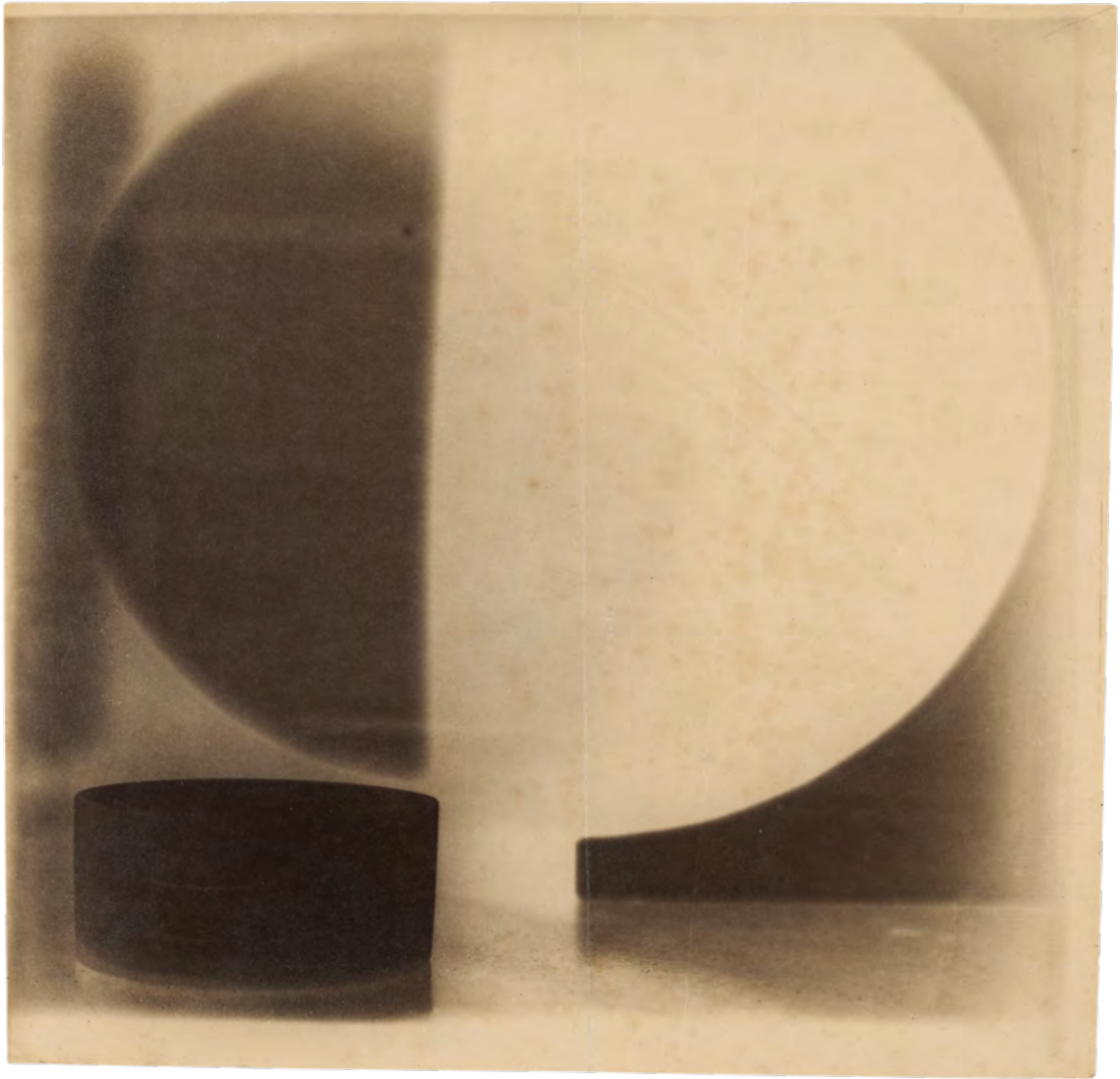
LITERATURE

Vladimír Birgus, Jaroslav Rössler. Photographs, ex. cat. Museum of Decorative Arts, Prague 2001, plate 13; Vladimír Birgus, Masters of Czech Avant-Garde Photography, Prague 2014, p. 48.

€ 12.000 / € 22.000–28.000

Jaroslav Rössler's Werk umfasst einige der fortschrittlichsten und frühesten Beispiele der Avantgardefotografie der 1920er- und 1930er-Jahre. Im Alter von 14 Jahren begann Rössler seine Lehre im Prager Atelier des Künstlers František Drtikol, wo er bis 1925 bleiben sollte. Die Lehre erwies sich als gute Vorbereitung auf seine Experimente mit fotografischem Kubismus und abstrakter Fotografie. 1923 trat er Devětsil bei, einer tschechischen Avantgardegruppe aus Malern, Schriftstellern und Architekten unter der Leitung des Künstlers Karel Teige. In diesem Milieu schuf Rössler komplexe, von ebenen geometrischen Flächen und Licht- und Schattenkonstruktionen gekennzeichnete abstrakte Kompositionen. Zwischen 1923 und 1925 entstand eine Gruppe von Kompositionen aus Alltagsgegenständen wie Aschenbechern, Kerzen, Wein-gläsern oder, wie im vorliegenden Los, einem Schälchen. Rössler's Ziel war es, seine Kompositionen soweit es ging zu vereinfachen. Dafür platzierte er die Objekte vor einen Hintergrund mit aus schwarzem und weißem Karton ausgeschnittenen geometrischen Formen. Der Hintergrund war nicht mehr reine Szenerie, sondern wurde ebenso bedeutend wie das dreidimensionale Objekt im Vordergrund. Von der beinahe geometrischen Arbeit *Ohne Titel (Stilleben mit kleiner Schale)* gibt es sowohl eine positive als auch eine negative Version, beide Versionen sind publiziert. Bei der vorliegenden Negativversion handelt es sich wahrscheinlich um einen Abzug eines Papierpositivs. Rössler nutzte sein leicht unscharfes Sujet (die Schale), um die abgebildete Realität zu entmaterialisieren und die Autonomie des fotografischen Bildes zu unterstreichen. Die stark abstrahierten Formen dieser Aufnahme existieren einfach um ihrer selbst willen, der Betrachter vergisst geradezu, dass etwas aus der wirklichen Welt abgebildet ist. *Ohne Titel* ist ein herausragendes Werk aus dieser wichtigen frühen Schaffensperiode Rössler's und eine der radikalsten abstrakten Fotografien in seinem Œuvre.

Jaroslav Rössler's oeuvre includes some of the most progressive and earliest examples of the application of abstract tendencies in creative photography. At the age of 14, he became an apprentice in the Prague studio of František Drtikol, where he remained until 1925. There Rössler received an excellent preparation for his venture into photographic cubism and abstract photography. In 1923, he joined Devětsil, the Czech avant-garde group of painters, writers, and architects headed by the artist Karel Teige. Under this influence, he began to create complex abstract compositions characterized by flattened geometric surfaces and constructions of light and shadow. Between 1923 and 1925 Rössler made a group of compositions using everyday objects, such as ashtrays, candles, wine glasses, or, as in our present lot, a small bowl. His goal was to simplify his compositions as much as possible. To this end, he placed the objects against a background of geometric shapes cut out of black and white cardboard. The background was no longer mere scenery but became as important as the three-dimensional object in the foreground. The almost geometric image *Untitled (Still life with small bowl)* exists in a positive and a negative version. Both have been published in several books. The present negative version was most likely printed from a paper positive. Rössler used the slightly out-of-focus subject (the bowl) to dematerialize the depicted reality and emphasize the autonomy of the photographic picture. The composition's strong abstract forms exist for their own sake, and the viewer tends to forget that it is a depiction of anything in the real world. *Untitled* is an exquisite example of Rössler's work from this important early period and is among the most radical abstract photographs in his oeuvre.



MAN RAY
(1890–1976)

›Eva with Accordion‹,
Paris 1932

Vintage silver print
20,1 × 15 cm (7.9 × 5.9 in)
Annotated in an un-
identified hand in pencil on
the reverse, comes with a
letter by Lucien Treillard

PROVENANCE

Collection Rudi Molacek;
former collection of Lucien
Treillard

LITERATURE

Man Ray, *Photographs*
by Man Ray: 105 Works.
1920–1934, New York 1934,
p. 48; Corcoran Gallery of
Art, *A Book of Photographs*
from the Collection of Sam
Wagstaff, New York 1978,
p. 48; Janus (ed.), *Man Ray.*
The Photographic Image,
New York 1980, pl. 126.

€ 10.000 / € 20.000–24.000



Diese komplexe, vielschichtige Fotografie zeigt die Akkordeonistin und Sängerin Eva Barcinska. Die Doppelbelichtung veranschaulicht Man Rays Faszination für den Kubismus. Zwei verschiedene Negative, eines davon auf den Kopf gestellt, wurden von ihm meisterhaft verbunden. Anstatt sich zu verdecken, verstärken die beiden Figuren einander. Die Akkordeonbälge überlappen in der Bildmitte, wodurch ein interessantes Bewegungsmoment entsteht. Fast glaubt man, die Ziehharmonika hören zu können. Man Ray fand selbst wohl auch Gefallen an diesem Foto, schließlich nahm er es in seine erste, 1934 erschienene Monografie *Man Ray. Photographs 1920–1934* auf. Dem vorliegenden Exemplar beigelegt ist ein Brief von Lucien Treillard, einem ehemaligen Assistenten Man Rays, der bezeugt, dass es sich bei diesem Abzug um einen frühen handelt, der in Vorbereitung auf das Fotobuch von 1934 entstand.

The complex and multilayered photograph depicts the accordionist and singer Eva Barcinska. The double exposure clearly illustrates Man Ray's fascination with cubism. He skillfully aligned the two different negatives by exposing them with one negative placed upside down. In this way, the two figures amplify rather than obscure one another. The accordion bellows overlap in the center of the composition and therefore generate an interesting element of movement. You can almost hear the accordion and see it swinging. Also, Man Ray seemed to like this photograph, as he included it in his first monograph *Man Ray. Photographs 1920–1934*, published in 1934. The photograph comes with a letter by Lucien Treillard, who worked as an assistant to Man Ray, explaining that the print is an authentic early one and was made in connection with the 1934 photobook.

ILSE BING
(1899–1998)

Laban School,
Frankfurt 1929

Vintage silver print
13,4 × 10,1 cm (5.3 × 4 in)
Signed and dated by
the photographer in ink
in the image upper left,
annotated most likely by
the photographer in pencil
on the reverse

PROVENANCE

Serge Plantureux, Paris;
Private Collection, Paris

€ 3.000 / € 5.000–6.000



Original Size

Nach Studien der Mathematik, Physik und Kunstgeschichte und vor ihrer Übersiedelung nach Paris (1930), beschäftigte sich Bing mit fotojournalistischen Arbeiten in ihrer Heimatstadt Frankfurt. Der Choreograf und Tanztheoretiker Rudolf von Laban, welcher die »Labanotation«, eine systematische Analyse und Aufzeichnung menschlicher Bewegungen begründete, gründete 1923 die erste Laban Schule in Hamburg, weitere 24 Schulen, u. a. auch selbige in Frankfurt, deren Tänzer Ilse Bing 1929 in dieser Studie festhielt, folgten. Das Thema Tanz beschäftigt Bing auch noch in Paris, wo sie vielfältige Aufnahmen der Pariser Ballett- und Tanzszene machte.

After studies in mathematics, physics and art history, and before moving to Paris in 1930, Ilse Bing engaged herself in the creation of photojournalistic works in her hometown of Frankfurt. The choreographer and dance theoretician Rudolf von Laban, who was a pioneer of »Labanotation« — a systematic analysis and recording of human movement, founded the first Laban dance school in Hamburg in 1923. The following alumni opened 24 additional schools in Europe, including one in Frankfurt whose dancers were documented by Ilse Bing in this study of 1929. Bing continued to be concerned with the subject of dance in Paris, where she made a variety of photographs of the Parisian ballet and dance scene.



Original Size

Die ersten Aufnahmen des 1894 in Budapest geborenen Fotografen André Kertész entstanden im Jahr 1912. Während seiner »ungarischen« Periode – seinen künstlerisch prägenden Jahren – fotografierte er zu meist poetische Alltagssituationen (Los 21). Aus Mangel an Möglichkeiten in Ungarn zog Kertész 1925 nach Paris, wo er sich in Montparnasse niederließ. Er bewegte sich in Schriftsteller- und Künstlerkreisen (unter vielen anderen verkehrte er mit Mondrian, Chagall, Zadkine, Foujita, Colette), in denen sein Talent bald Anerkennung fand. 1927 realisierte er seine erste Ausstellung in der Galerie Au Sacre du Printemps. Der vorliegende Vintage-Abzug hält einen freudigen Anlass aus demselben Jahr fest, bei dem André Kertész in Paris nach der Eröffnung einer Ausstellung der Künstlerin Ida Thal seine Künstlerfreunde für ein spontanes Gruppenfoto zusammentrommelte. Unter den Teilnehmenden befanden sich Adolf Loos, Piet Mondrian und Michel Seuphor, alle rechts im Bild. Das Foto wurde in der Nähe der Galerie aufgenommen, vor einem Geschäft für Künstlerbedarf, was das Bild in seinem künstlerischen Kontext verankert und auf den Schöpfergeist anspielt, der diese außergewöhnliche Gruppe eint.

Born in Budapest in 1894, André Kertész took his first photographs in 1912. During Kertész's »Hungarian« period — his formative years as a photographer — he mostly took poetic pictures of everyday life (lot 21). Because of a lack of opportunities in Hungary, Kertész moved to Paris in 1925, where he settled in Montparnasse. He moved in literary and artistic circles (Mondrian, Chagall, Zadkine, Foujita, Colette, and many more), where his talent was soon recognized. In 1927, he held his first exhibition in the Au Sacre du Printemps gallery. This vintage print commemorates a joyous occasion in the same year, when, after the opening of artist Ida Thal's exhibition in Paris, André Kertész assembled his fellow artists for a spontaneous group photograph. Among the attendees were such sophisticated artists as Adolf Loos, Piet Mondrian, and Michel Seuphor, who are pictured on the right. The photograph was taken close to the gallery, outside an art supply store, anchoring the image in its artistic context and alluding to the creative spirit that unified this special group.

19 ANDRÉ KERTÉSZ (1894–1985)

»After the Soirée«,
Paris 1927

Gelatin silver print, contact print, printed in the 1950s
10,5 × 13,9 cm (4.1 × 5.5 in)
Annotated and dated by the photographer in ink on the reverse; some of the names of the depicted artists are noted on the reverse: Michel Sauphor, Piet Mondrian, Adolf Loos, Enrico Prampolini, Willi Baumeister

LITERATURE

André Kertész of Paris and New York, London, 1985, p. 34.

PROVENANCE

Private Collection, through Galerie Johannes Faber, Vienna

€ 3.500 / € 6.000–7.000



21
ANDRÉ KERTÉSZ
 (1894–1985)

**Blind Musician,
 Hungary 1921**

Gelatin silver print, printed in the 1960s
 24,5 × 19,5 cm (9.6 × 7.7 in)
 Photographer's stamp, reproduction
 stamp and handwritten notations by the
 photographer in pencil on the reverse

LITERATURE

André Kertész. *A Lifetime of Perception*,
 New York 1982, p. 30; Nicolas Ducrot
 (ed.), *André Kertész. Sixty Years of
 Photography 1912–1972*, London 1972,
 p. 23.

€ 1.800 / € 3.000–3.500

20
AUGUST SANDER
 (1876–1964)

**›Zirkusartisten‹,
 Cologne 1926–32**

Gelatin silver print, large format print,
 printed in 1990 by Gerd Sander
 47 × 60 cm (18.5 × 23.6 in)
 With the blindstamp »Aug. Sander Köln
 Lindenthal« lower left, signed and dated
 by Gerd Sander in pencil on the reverse,
 stamped »August Sander Menschen des
 20. Jahrhunderts [...]« with handwritten
 captions on the reverse, edition
 no. 8/12.

PROVENANCE

Private Collection, through Galerie
 Johannes Faber, Vienna

LITERATURE

Gunther Sander (ed.), *August Sander,
 Menschen des 20. Jahrhunderts*, Munich
 1980, p. 648.

€ 5.000 / € 10.000–12.000



22
**JAROSLAV
 RÖSSLER**
 (1902–1990)

Double-portrait
 (Gertruda Fischerova
 and Jarmila
 Rambouskova),
 Prague 1924

Gelatin silver print, printed
 in the 1960s
 18,2 × 16,9 cm (7.2 × 6.7 in)
 Signed by the photographer
 in pencil on the reverse

PROVENANCE

Private Collection, through
 Galerie Johannes Faber,
 Vienna

LITERATURE

Vladimír Birgus, Jaroslav
 Rössler. Photographs, ex. cat.
 Museum of Decorative Arts,
 Prague 2001, pl. 7; Vladimír
 Birgus/Jan Mlcoch (eds.),
 Jaroslav Rössler. Czech
 Avant-Garde Photographer,
 2004, pl. 6.

€ 2.400 / € 4.000–5.000



23
**LADISLAV EMIL
 BERKA** (1907–1993)

Self-portrait, 1931

Gelatin silver print, printed in
 the 1950s
 23,8 × 17,9 cm (9.4 × 7 in)
 Photographer's name stamp on
 the reverse, annotated in an
 unidentified hand in pencil on
 the reverse

€ 1.400 / € 2.500–3.000



Original Size

24
 SYBIL ANIKEEF
 (1896–1996)

Georgia O'Keeffe (?),
 San Francisco 1930

Vintage silver print, mounted on original
 cardboard

11,7 × 9,1 cm (4.6 × 3.6 in)

Signed by the photographer in pencil on the
 reverse, annotated in an unidentified hand in
 pencil on the reverse

€ 1.800 / € 2.800–3.200



25
IRVING PENN
(1917–2009)

The Ballet Writer Lincoln
Kirstein, 1949

Vintage silver print
24,5 × 20 cm (9.6 × 7.9 in)
Photographer's »Photograph by
Penn« stamp and »Vogue Studios«
stamp on the reverse

€ 2.400 / € 4.000–5.000

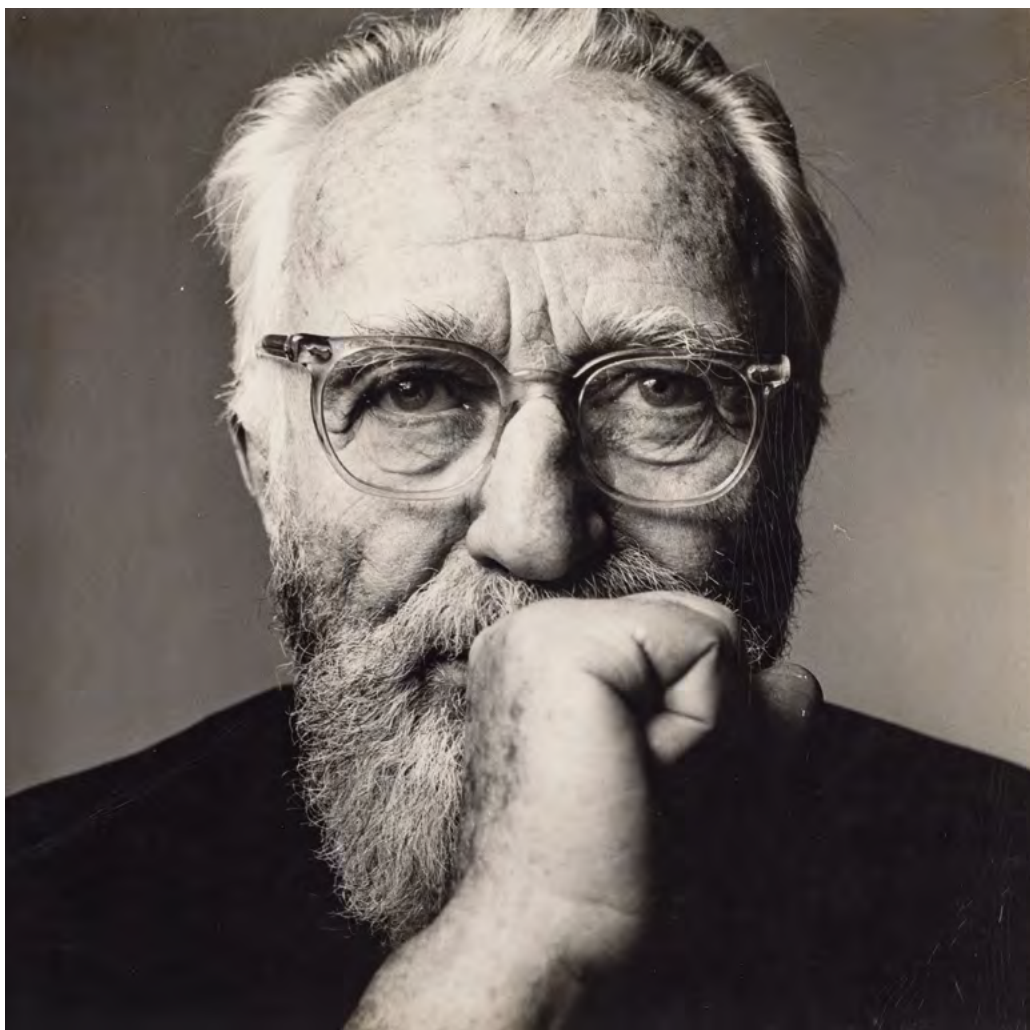


26
IRVING PENN
(1917–2009)

Mrs. Amory Carhart,
New York 1947

Vintage silver print
25 × 20 cm (9.8 × 7.9 in)
Photographer's »Photograph by
Penn« stamp and »Date of Sitting«
stamp on the reverse

€ 2.400 / € 4.000–5.000



27

IRVING PENN
(1917–2009)

Edward Steichen, New York 1959

Vintage silver print, mounted on the original cardboard

34 × 34,5 cm (13.4 × 13.6 in)

Two of the photographer's »Photograph by Penn« stamps, Condé Nast copyright stamps, caption label, »Penn Studios« stamp and several handwritten notations in pencil on the reverse, the print shows a couple of surface craquelures, which are only visible in angular light, otherwise beautiful strong print

PROVENANCE

Private Collection, Germany

LITERATURE

Featured in Vogue, August 1959; Irving Penn, Moments Preserved, New York 1960, p. 141; Museum Ludwig, exhibition catalogue, Sammlung Gruber. Photographie des 20. Jahrhunderts, Cologne 1984, p. 343. (variant/other print of this image)

€ 5.500 / € 10.000–12.000



←

28
RICHARD AVEDON
(1923–2004)

Fashion shoot,
Harper's Bazaar, 1950s

Offset print, mounted on the
original cardboard
35,2 × 26,2 cm (13.9 × 10.3 in)
Unique stamps, photographer's
copyright and publication
stamp on the mount lower left
and right, »This is an original
print used for the engraving
of AVEDON: PHOTOGRAPHS
1947–1977«

€ 600 / € 1.000–1.200

↑

29
CECIL BEATON
(1904–1980)

Greta Garbo,
New York 1946

Gelatin silver print, printed in
the 1950s
33,2 × 25,3 cm (13.1 × 10 in)
Photographer's agency stamp and
handwritten notations in an unidenti-
fied hand in pencil on the reverse

LITERATURE

Donald Albrecht (ed.), Cecil Beaton.
The New York Years, p. 51; Cecil
Beaton, The Best of Beaton, London
1968, p. 148.

* € 2.000 / € 3.500–4.000



30
IRVING PENN
 (1917–2009)
 ›Woman in Chicken
 Hat (Lisa Fonssagrives-
 Penn)‹, New York 1949

Vintage contact print with
 12 images
 25,3 × 20,6 cm (10 × 8.1 in)
 Copyright stamp »PROOF,
 Date of Sitting Dec 2 – 1949
 The Conde Nast Publishers,
 Inc.« stamp on the reverse

PROVENANCE

The present contact sheet
 comes from the collection of
 Austrian photographer Roland
 Pleterski, who worked as an
 assistant for Penn in 1953 in
 New York. Pleterski became
 a close friend of Penn and
 his wife Lisa Fonssagrives,
 to whom he shared a special
 relationship.

LITERATURE

John Sarkowski (ed.), Irving
 Penn, Museum of Modern Art,
 New York 1984, pl. 50 (same
 series).

€ 3.000 / € 6.000–7.000



31
FRANK HORVAT
 (* 1928)

Strip-Tease, Paris,
 late 1950s

Vintage silver print
 25 × 16,8 cm (9.8 × 6.6 in)
 Photographer's credit stamp on
 the reverse, label (notations on
 label referring to book
 »Strip-T«, page no., photo no.
 and format) on the reverse

LITERATURE

Frank Horvat, Eintritt frei.
 Strip-Tease, Lausanne 1967.

* € 1.400 / € 2.000–2.400



32
LILLIAN BASSMAN
 (1917–2012)

Carmen, Harper's
Bazaar, New York, 1963

Gelatin silver print,
 printed 1994
 32 × 24,8 cm (12.6 × 9.8 in)
 Signed by the photographer in
 pencil on the reverse, edition
 of 30 (unnumbered)

€ 1.600 / € 3.000–3.500



33

HORST P. HORST (1906–1999)

»Lisa Moneytree«, New York 1939

Gelatin silver print, printed in the 1980s

45,2 × 35,4 cm (17.8 × 13.9 in)

Signed, titled and dated by the photographer
in pencil on the reverse, photographer's
blindstamp in the margin

PROVENANCE

Private Collection Vienna, through Galerie
Johannes Faber

€7.000 / €12.000–14.000



34
CHRISTIAN SCHAD
 (1894–1982)

Schadographie No. 109
 (Collage), 1975

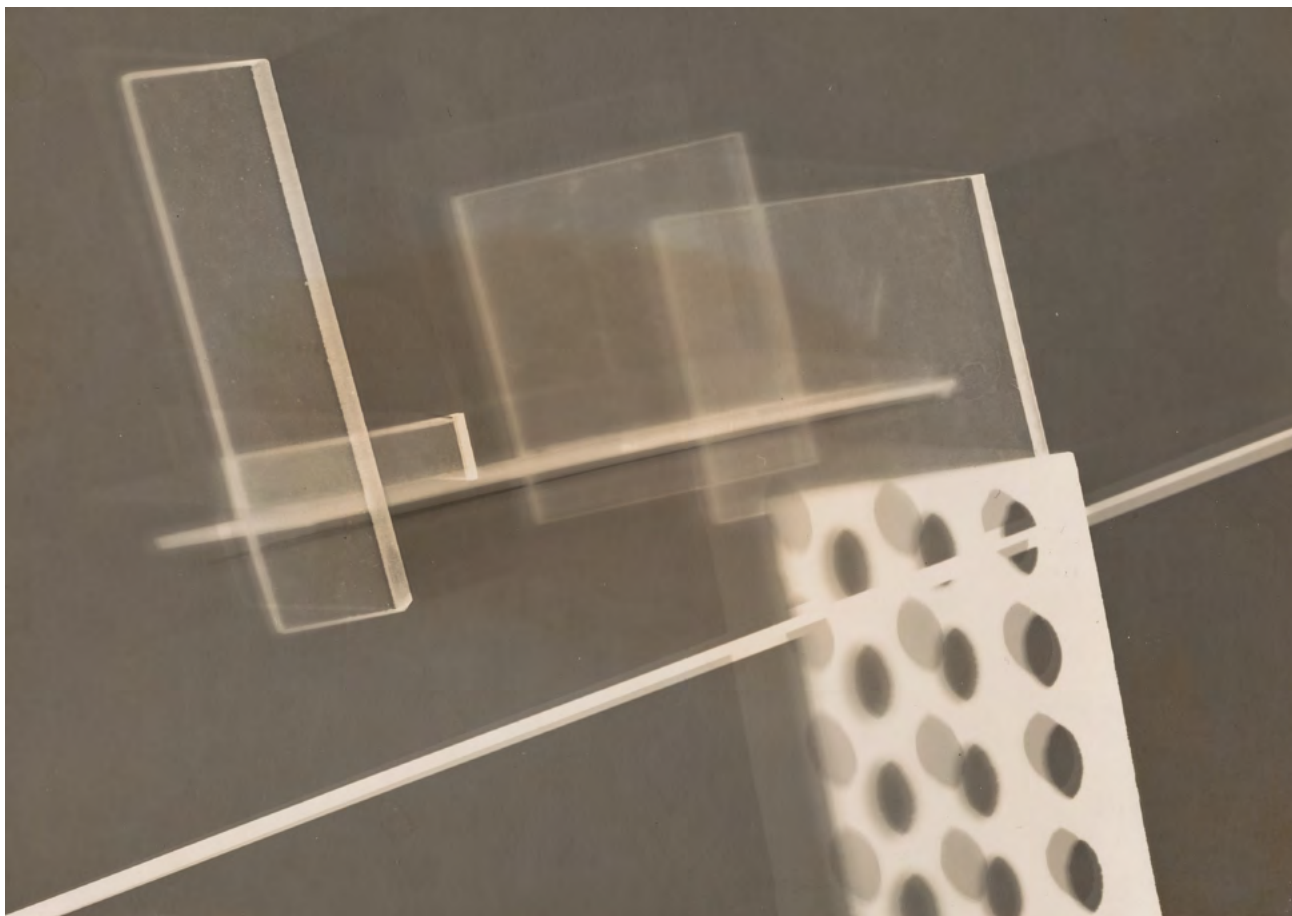
Schadographie, vintage silver print, mounted on original board, unique print (with collage details)
 26,2 × 19,8 cm (10.3 × 7.8 in)
 Signed, titled and dated by the photographer in pencil on the mount below the image
 € 1.800 / € 3.000–3.500



35
CHRISTIAN SCHAD
 (1894–1982)

›Hommage à Dada‹
Schadographie No. 44a,
 1962

Schadographie, vintage silver print, mounted on original board
 23,2 × 16,8 cm (9.1 × 6.6 in)
 Signed, titled and dated by the photographer in pencil on the mount below the image
 € 1.800 / € 3.000–3.500



Original Size

36
LUIGI VERONESI
 (1908–1998)

›Fotogramma‹, 1940

Vintage silver print, mounted
 later to paper cardboard
 12,2 × 17,1 cm (4.8 × 6.7 in)
 Signed and dated by the
 photographer on the mount,
 several annotations in pencil
 on the reverse of print

€ 2.200 / € 5.000–6.000

37

**ARTHUR
ROTHSTEIN
(1915–1985)**

›Dust Storm, Cimarron County,
Oklahoma‹ 1939

Gelatin silver print, printed in the 1970s
20,5 × 10,5 cm (8.1 × 4.1 in)

Signed by the photographer in pencil on
the reverse, photographer's name stamp
on the reverse

LITERATURE

The Depression Years, As Photographed
by Arthur Rothstein, New York 1978,
p. 19; Arthur Rothstein: Words and Pictu-
res, 1979, p. 38; Roy Emerson Stryker /
Nancy Wood (eds.), In This Proud Land:
America 1935–1943 as Seen in the FSA
Photographs, New York 1973, p. 179.

€ 2.400 / € 4.000–5.000



38

**ARTHUR
ROTHSTEIN
(1915–1985)**

Coal miners, Wales 1947

Gelatin silver print, printed in
the 1980s

30,6 × 23 cm (12 × 9.1 in)

Signed by the photographer in
pencil in the margin, annotated
in pencil on the reverse

€ 1.200 / € 2.000–2.400





39

DOROTHEA LANGE (1895–1965)

»Migrant Mother«, California 1936

2 Gelatin silver prints, printed in the 1990s
each c. 34 × 26 cm (13.4 × 10.2 in)

One annotated in an unidentified hand in pencil on the reverse, the image »Migrant Mother (Florence Thompson) with child at her breast, California 1936« stamped with a Library of Congress stamp on the reverse, also annotated in an unidentified hand in pencil on the reverse

LITERATURE

This photograph is widely reproduced, including the following titles: George P. Elliot (ed.), Dorothea Lange. Doubleday, New York, 1966, p. 25; Milton Meltzer (ed.), Dorothea Lange: A Photographer's Life, New York, 1978, p. 213; Robert Coles (ed.), Dorothea Lange: Photographs of a Lifetime, New York 1982, s. p.; Elizabeth Partridge (ed.), Dorothea Lange: A Visual Life, Washington 1994, p. 108; Keith F. Davis (ed.), The Photographs of Dorothea Lange, Kansas City 1995, p. 45.

€ 2.400 / € 5.000–6.000



40
YOUSUF KARSH (1908–2002)
 Dwight David Eisenhower – Supreme
 Commander Allied Expeditionary
 Forces, Canada 1946

Vintage silver print, mounted on the original
 cardboard
 49,3 × 39,3 cm (19.4 × 15.5 in)
 Signed by the photographer in white ink in
 the image lower left, photographer's copyright
 stamp on the reverse
 € 1.800 / € 3.500–4.500



41
ALFRED EISENSTAEDT
 (1898–1995)
 The first meeting of Adolf Hitler and
 Benito Mussolini, Venice June 1934

Gelatin silver print, printed in the 1970s
 33,4 × 26,3 cm (13.1 × 10.4 in)
 Signed by the photographer in ink in the
 margin, his »PHOTO BY ALFRED
 EISENSTAEDT« stamp on the reverse,
 annotated by Eisenstaedt in ink on the reverse
 € 1.600 / € 2.500–3.000

42
JEWGENI CHALDEJ
 (1917–1997)

Soldiers at Sunset,
 Russia 1943

Gelatin silver print, printed in
 the 1980s / 1990s, large format
 exhibition print
 38,5 × 57,6 cm (15.2 × 22.7 in)
 Signed by the photographer in
 pencil on the reverse
 € 1.800 / € 2.800–3.400





43
JEWGENI CHALDEJ
 (1917–1997)

Raising the Soviet flag
 over the Reichstag,
 Berlin 1945

Gelatin silver print, printed in
 the 1990s
 29 × 21 cm (11.4 × 8.3 in)
 Signed by the photographer
 in pencil on the reverse, a rare
 variant of the famous icon

PROVENANCE

Howard Schickler, acquired
 directly from the photographer
 in 1995

€ 1.400 / € 2.000–3.000



44
ROBERT CAPA
 (1913–1954)

German soldiers
 surrender to French
 Resistance fighters
 during The Liberation
 of Paris, 1944

Gelatin silver print, printed in
 the early 1950s
 23,2 × 34,3 cm (9.1 × 13.5 in)
 Photographer's agency stamp
 and two of his copyright
 stamps on the reverse, two
 labels with typographic
 description on the reverse

LITERATURE

Robert Capa, Images of War,
 New York 1970.

* € 1.600 / € 2.500–3.000



45

MARIO
GIACOMELLI
(1925–2000)

›Passato‹, c. 1987

Vintage silver print

39,8 × 30 cm (15.7 × 11.8 in)

Signed by the photographer in pencil
on the reverse, photographer's stamp
and series stamp on the reverse

LITERATURE

Alistair Crawford (ed.), Mario Giacomelli,
New York 2001, p. 134.

€ 1.800 / € 3.000–4.000



46

MARIO
GIACOMELLI
(1925–2000)

›Presa di coscienza sulla
natura‹ (On being aware of
nature), 1960

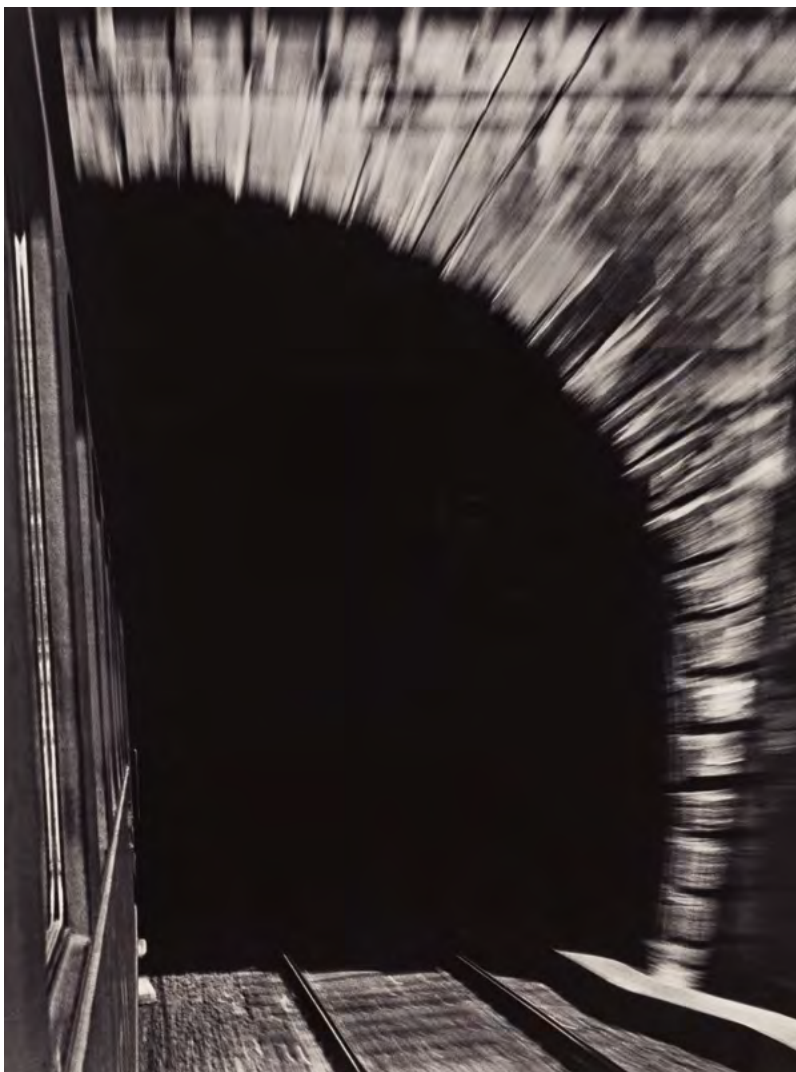
Gelatin silver print, printed in the 1980s
30,4 × 40,3 cm (12 × 15.9 in)

Signed and annotated by the photo-
grapher in ink on the reverse,
photographer's stamp on the reverse

LITERATURE

Alistair Crawford (ed.), Mario Giacomelli,
New York 2001, p. 324.

€ 1.800 / € 3.000–4.000



47

RENÉ GROEBLI (* 1927)

›Magie der Schiene‹ (Rail Magic), 1949

Gelatin silver print, beautiful selenium toned
print, printed in the 1990s

34,3 × 25,9 cm (13.5 × 10.2 in)

Signed by the photographer in pencil on the
reverse, photographer's copyright stamp and
print stamp on the reverse

LITERATURE

René Groebli, Magie der Schiene, Zurich 1949, s. p.

* € 2.000 / € 3.500–4.000

48

**JEAN-PHILIPPE
CHARBONNIER**
(1921–2004)

›Behind Folies Bergère‹,
Paris 1960

Gelatin silver print, printed
in the 1990s
35,8 × 24,1 cm (14.1 × 9.5 in)
Signed, titled and dated by the
photographer in pencil on the
reverse

€ 1.400 / € 2.000–2.500



49

KIICHI ASANO
(1914–1993)

Tea house Ichiriki,
Tokyo 1957

Vintage silver print
11,8 × 16 cm (4.6 × 6.3 in)
Photographer's stamp (Japane-
se) and several Japanese and
English handwritten notations
in pencil on the reverse

€ 1.400 / € 2.000–2.500



50

ROBERT DOISNEAU
(1912–1994)

Street Dance, Paris 1955

Gelatin silver print, printed
in the 1970s
23,5 × 17,8 cm (9.3 × 7 in)
Photographer's stamp on the
reverse

LITERATURE

Peter Hamilton (ed.), *Robert
Doisneau la vie d'un photographe*,
Paris 2012, cover.

€ 2.000 / € 4.000–5.000



51

WILLY RONIS
(1910–2009)

**Portfolio with 12 Collo-
type Plates, 1940s–1950s**

Willy Ronis: Twelve collotypes
with a text by Ronis, *Galerie
Camera Obscura*, no. 218 in an
edition of 290, two-point folio
of Bakri ivory paper containing
Macé's text, facsimile hand-
written text by Ronis and
colophon, hand-numbered and
signed by the photographer, 3
folios of the same paper, each
containing additional facsimile
hand-written text plus 4 collo-
type reproductions on 100 %
cotton paper (12 total), housed
in green rag paper over board
slipcase, each c. 26 × 21 cm
(10.2 × 8.3 in)

€ 1.400 / € 2.000–3.000





52
MARC RIBOUD
 (1923–2016)

Moscow, 1962

Vintage silver print
 25,4 × 17 cm (10 × 6.7 in)
 Photographer's agency stamp
 and his neg. no. and hand-
 written numerical notations in
 pencil on the reverse

* € 1.600 / € 2.500–3.000



53
BERENICE ABBOTT
 (1898–1991)

›Lyric Theatre, 100
 Third Avenue‹,
 (from the ›Retrospective
 1930–1960 Portfolio‹),
 New York 1936

Gelatin silver print, printed in
 1982, large format, mounted
 on the original cardboard
 45 × 58 cm (17.7 × 22.8 in)
 Signed and numbered by the
 photographer in pencil on the
 mount, her stamp and title on
 the reverse, edition no. 34/40

€ 1.400 / € 2.000–2.400



54

ELLIOTT ERWITT
(* 1928)

Paris, 1951

Gelatin silver print, printed
in 2012, in the original black
Chanel wooden frame
c. 36,5 × 54,5 cm (14.4 × 21.5 in)
Signed by the photographer
in ink in the margin, exhibition
print for the Chanel Nexus
Hall Photo Exhibition »Elliott
Erwitt's Paris« in Tokyo,
February 2012

LITERATURE

Elliott Erwitt's Paris, Kempen
2010, s. p.

* € 2.800 / € 5.000–6.000



55
ALFRED EISENSTAEDT (1898–1995)

Two dancers of the Opéra de Paris Ballet School at intermission, 1930

Gelatin silver print, large format, printed in the 1970s
 46 × 32 cm (18.1 × 12.6 in)

Signed by the photographer in ink in the margin, his
 »PHOTO BY ALFRED EISENSTAEDT« stamp on the
 reverse, titled by Eisenstaedt in ink on the reverse

PROVENANCE

Eisenstaedt Family Estate

€ 1.800 / € 4.000–5.000



56
ERICH LESSING (1923–2018)

Ball at the Viennese
 Musikverein, Vienna 1955

Vintage silver print
 24,7 × 16,8 cm (9.7 × 6.6 in)

Photographer's agency stamp and various hand-
 written notations in pencil and ink on the reverse

€ 1.200 / € 2.000–2.400

The ball was held at the Viennese Musikvereins-
 saal to celebrate the re-opening of the Viennese
 Opera House. Erich Lessing, who survived the
 Holocaust, returned to Vienna in 1947 to start his
 photographic career and for this feature he was
 on assignment for Paris Match.

57

JEANLOUP SIEFF
(1933–2000)

Untitled (from the series
›Danse‹), Paris 1960

Vintage silver print
24 × 35,8 cm (9.4 × 14.1 in)
Photographer's stamp on
the reverse, annotated in an
unidentified hand in ink on
the reverse

LITERATURE

Jeanloup Sieff, Eintritt frei.
Tanz, Lausanne 1963.

* € 1.800 / € 3.000–3.500



58

JEANLOUP SIEFF
(1933–2000)

In the dressing room
(from the series
›Danse‹), Paris 1960

Vintage silver print
24,9 × 35,9 cm (9.8 × 14.1 in)
Photographer's stamp on
the reverse, annotated in an
unidentified hand in ink on
the reverse, label with notations
referring to book project (title
›Danse‹, page. no., format) on
the reverse

LITERATURE

Jeanloup Sieff, Eintritt frei.
Tanz, Lausanne 1963.

* € 1.800 / € 3.000–3.500





59

INGE MORATH
(1923–2002)

›Im Prater‹, Vienna 1961

Gelatin silver print, printed in
the 1980s

35,4 × 27,8 cm (13.9 × 10.9 in)

Signed, annotated and num-
bered by the photographer on
the reverse

LITERATURE

Inge Morath / Karl-Markus
Gauss (eds.), *Durch Österreich*,
Salzburg 2005, p. 16.

€ 1.400 / € 2.500–3.000



60

ELLIOTT ERWITT (* 1928)

Paris, 1958

Gelatin silver print, printed in 2012, in the
original black Chanel wooden frame

29,5 × 44 cm (11.6 × 17.3 in)

Signed by the photographer in ink in the
margin, exhibition print for the Chanel
Nexus Hall Photo Exhibition »Elliott Erwitt's
Paris« in Tokyo, February 2012

LITERATURE

Elliott Erwitt's Paris, Kempen 2010, s. p.

* € 2.400 / € 4.000–5.000



61
LEONARD FREED
 (1929–2006)

Wall Street, New York
 1956

Archival pigment print, printed
 in the 2000s
 30,9 × 20,6 cm (12.2 × 8.1 in)
 Signed and numbered by the
 photographer in ink in the
 margin, copyright label and
 handwritten title in an uniden-
 tified hand in pencil on the
 reverse, edition no. 14/45

€ 1.400 / € 2.000–2.400

62
AARON SISKIND
 (1903–1991)

Street Market,
 Harlem 1937

Gelatin silver print, printed
 in the 1970s
 21,9 × 30,4 cm (8.6 × 12 in)
 Signed and dated by the
 photographer in ink in the
 margin, from the Photo
 League Feature Group pro-
 ject »Harlem Document«

€ 1.600 / € 3.000–3.500





63
ELLIOTT ERWITT
 (* 1928)

Moscow, USSR 1957

Gelatin silver print, printed in the late 1980s, large exhibition print

36,3 × 54,1 cm (14.3 × 21.3 in)

Signed by the photographer in ink in the margin, signed, titled and dated by the photographer in pencil on the reverse

LITERATURE

Elliott Er Witt, *Snapshots*, London 2011, p. 348/49; William Manchester (ed.), *Elliott Er Witt, Personal Best*, New York 2006, p. 152.

€ 2.400 / € 4.000–5.000

64
BRUNO BARBEY (* 1941)

›The Italians‹, Rome 1962

Gelatin silver print, printed in the 1990s

24 × 35,8 cm (9.4 × 14.1 in)

Signed and annotated by the photographer in pencil on the reverse

LITERATURE

The image has been widely published in Barbey's books, including the following titles: Bruno Barbey, *Les Italiens*, Paris 1999; Carole Nagger (ed.), *Bruno Barbey. Passages*, Paris 2015; Bruno Barbey, *Photopoche*, Arles 2015.

€ 1.200 / € 2.000–2.400





65
**EDITH
 TUDOR-HART**
 (1908–1973)

Street Kids, Dublin 1932

Gelatin silver print, printed
 in the 1980s by the
 photographer's brother Wolf
 Suschitzky
 25,7 × 23,1 cm (10.1 × 9.1 in)
 Copyright label with the
 photographer's credit on the
 reverse

€ 1.800 / € 3.000–3.500



66
WOLF SUSCHITZKY
 (1912–2016)

East End, London 1936

Gelatin silver print, printed in
 the 1980s
 23 × 29,8 cm (9.1 × 11.7 in)
 Photographer's copyright label
 and handwritten annotations in
 pencil on the reverse

€ 800 / € 1.400–1.600



Original Size

67

LEONARD FREED
(1929–2006)

Harlem, New York City,
1963

Vintage silver print
6,3 × 10 cm (2.5 × 3.9 in)
Signed by the photographer
in pencil on the reverse

LITERATURE

Leonard Freed, *Black in White*
America, New York 1967, s. p.

€ 2.000 / € 3.500–4.000

In the early 1960s after a two year journey hitchhiking through Europe and North Africa, Freed returned to America. He embarked on a project which was going to define his career; the documentation of Harlem and the Deep South, illustrating the inequalities between being black or white in 1960s. The astonishing images, also the present one, were published in Freed's landmark book *Black in White America* (1967) and launched his photographic career. Freed would later to come to photograph civil rights figure Dr. Martin Luther King (lot 81), the 1963 March on Washington and the rallies performed by the Congress of Racial equality.



68

HENRI CARTIER-BRESSON
(1908–2004)

Mexico City, 1934

Gelatin silver print, printed in the 1970s
16,5 × 25 cm (6.5 × 9.8 in)
Photographer's copyright stamp on the
reverse

LITERATURE

Peter Galassi (ed.), *Henri Cartier-Bresson: The Early Work*, The Museum of Modern Art, New York 1987, p. 137; *Henri Cartier-Bresson. Seine Kunst–Sein Leben*, Munich 1997, p. 286; *Henri Cartier-Bresson. Photographer*, Delpire 1979, pl. 25.

€ 2.800 / € 5.000–6.000



69

ELLIOTT ERWITT (* 1928)

New York, 1953

Gelatin silver print, printed in the 1960s
16,2 × 25,4 cm (6.4 × 10 in)

Photographer's agency stamp and several hand-written notations in ink and pencil on the reverse

LITERATURE

Elliott Erwitt, *Snapshots*, London 2011, p. 67; William Manchester (ed.), *In our Time. The world as seen by Magnum photographers*, London 1989, p. 228–29; Elliott Erwitt, *Personal Best*, New York / Kempen 2006, p. 422.

* € 2.400 / € 4.000–5.000

Since the picture was included in the »Family of Man« exhibition and catalogue in 1955, this often-reproduced image has become a classic representative of the transformative first days of a newborn's arrival in a family. It exemplifies Elliott Erwitt's ability to frame his emotional personal experience and turn it into something universal.

»These pictures were taken in 1953 and, as you can see, there is only one picture worth printing. They are all snapshots, including the one that's worth printing. It's a family picture: my first child, my first wife and my first cat.«

Elliott Erwitt



70
**MARY ELLEN
 MARK (1940–2015)**

Vashira and Tashira
 Hargrove, Twins in
 Help Shelter, New York
 1993

Gelatin silver print
 26,3 × 33,3 cm (10.4 × 13.1 in)
 Signed, titled and dated by the
 photographer in pencil on the
 reverse

LITERATURE

Michael E. Hoffman (ed.), Mary
 Ellen Mark. *American Odyssey.*
 1963–1999, New York 1999,
 p. 131.

€ 1.800 / € 3.000–4.000



71
**BARBARA
 MORGAN
 (1900–1992)**

›Children singing in the
 rain‹, Camp Treetops
 1950

Gelatin silver print, printed in
 the 1980s
 32,4 × 42 cm (12.8 × 16.5 in)
 Signed, titled and dated by the
 photographer in ink in the margin;
 signed, titled and dated
 by her in ink on the reverse

LITERATURE

Barbara Morgan, *Summer's
 Children; A Photographic Cycle
 of Life at Camp*, New York
 1951.

€ 1.200 / € 2.000–3.000



72

**HENRI
CARTIER-BRESSON
(1908–2004)**

Yvelines, Bougival 1956

Gelatin silver print, printed in
the 1980s

24,2 × 16,2 cm (9.5 × 6.4 in)

Photographer's copyright
stamp (overpainted with white-
out) on the reverse

LITERATURE

The World of Henri Cartier-
Bresson, pl. 51; H.C-B. Seine
Kunst–Sein Leben, p. 223;
Henri Cartier-Bresson, Photo-
grapher, London 1980, p. 144.

€ 1.800 / € 3.000–3.500

73

CAIO GARRUBA
(1923–2015)

At the exit of a factory,
Beijing 1959

Vintage silver print
23,6 × 35,5 cm (9.3 × 14 in)
Photographer's stamp and
handwritten numerical nota-
tions in pencil on the reverse
€ 600 / € 1.000–1.200



74

CAIO GARRUBA
(1923–2015)

Schoolboys of the
People's Republic,
Beijing 1959

Vintage silver print
33,4 × 26,3 cm (13.1 × 10.4 in)
Photographer's stamp and
handwritten numerical nota-
tions in pencil on the reverse
€ 600 / € 1.000–1.200





←

75

SEBASTIÃO
SALGADO (* 1944)

Brasil, 1983

Gelatin silver print, printed
in the 1990s
17,4 × 26,8 cm (6.9 × 10.6 in)
Photographer's blindstamp in
the image lower left, signed
and annotated by the photo-
grapher in pencil on the reverse

LITERATURE

Sebastião Salgado, *Otras
Americas*, Madrid 1986, s. p.

€ 1.600 / € 3.000–3.500

76

WERNER BISCHOF
(1916–1954)

Koje Do Island camp,
South Korea 1952

Vintage silver print
21,2 × 25,6 cm (8.3 × 10.1 in)
Photographer's agency stamp and several
handwritten annotations on the reverse

LITERATURE

Marco Bischof (ed.), Werner Bischof. *Bilder*,
Zurich 2006, p. 291 (variant cropping).

€ 1.800 / € 3.000–3.500

The picture was taken at Kojedo Island
camp, where North Korean and Chinese
communist troops are interned. Every day
is washday at Kojedo, the shapeless garments
hang out to dry on the camp's barbed wire
fences.



77

**HENRI
CARTIER-BRESSON**
(1908–2004)

Itinerant dealer, Beijing,
China 1949

Gelatin silver print, printed
in the 1960s

17 × 25,4 cm (6.7 × 10 in)

Photographer's agency stamp and
handwritten numerical notations in
pencil on the reverse

* € 2.000 / € 4.000–5.000

The image shows an itinerant dealer
selling Chinese cigarettes with
peanuts, imitating foreign trademarks
more or less successfully. In the shop
window the portraits (on the left) of
marshal Tchang Kai-Chek and of Sun
Yat-Sen (to the right) with one of his
final phrase: »The revolution is not
over, my comrades must continue it.«



78

**HENRI
CARTIER-BRESSON**
(1908–2004)

Procession of an old
fashion wedding, Beijing
1948

Gelatin silver print, printed in the
1960s

16,5 × 24,9 cm (6.5 × 9.8 in)

Photographer's agency stamp and
handwritten numerical notations
in pencil on the reverse

* € 1.600 / € 2.500–3.000



79
MARC RIBOUD
 (1923–2016)

Peasants visiting the birth
 house of Mao, Shaoshan
 1965

Vintage silver print
 20 × 29,2 cm (7.9 × 11.5 in)
 Photographer's agency stamp and
 several handwritten notations incl.
 the neg. no. in ink and pencil on
 the reverse

€ 1.600 / € 2.500–3.000



80
MARC RIBOUD
 (1923–2016)

Boading, China 1957

Vintage silver print
 20,2 × 30 cm (8 × 11.8 in)
 Photographer's agency stamp
 and several handwritten nota-
 tions incl. the neg. no. in ink
 and pencil on the reverse

€ 1.600 / € 2.500–3.000

The image was taken in the city
 of Baoding in Hebei province,
 approximately 150 km away
 from Beijing. An editor's capti-
 on describes the circumstances:
 »Besides her mother sits a girl,
 waiting for her departure to the
 plants, where she is going to
 work. Probably she has no idea
 about the big impact of this
 change.



81
LEONARD FREED
 (1929–2006)

Martin Luther King Jr.
 being greeted on his return
 to the US after receiving
 the Nobel Peace Prize, 1963

Archival pigment print, printed
 in the 2000s
 20,7 × 31,1 cm (8.1 × 12.2 in)
 Signed and numbered by the
 photographer in ink in the margin,
 copyright label and handwritten
 title in an unidentified hand in
 pencil on the reverse, edition
 no. 13/45

LITERATURE

Leonard Freed, *Photographies*
 1954–1990, Paris 1991, p. 107; W.
 Manchester (ed.), *In our Time. The*
world as seen by Magnum photo-
graphers, London 1989, p. 175.

€ 1.400 / € 2.000–2.400



82
DON McCULLIN
 (* 1935)

›One man against the law‹,
 Protester, Cuban Missile
 Crisis, Whitehall, London
 1962

Vintage silver print
 17 × 30,5 cm (6.7 × 12 in)
 »Camera Press« stamp, press label
 with typographic description and
 credit and several handwritten
 notations in ink on the reverse,
 the image shows a lone anti-war
 protester confronting the police
 in Whitehall during the Cuban
 Missile Crisis

€ 1.200 / € 2.000–2.400

83

CONSTANTINE
MANOS (* 1934)

›A Soldier's Funeral‹,
South Carolina 1966

Gelatin silver print, exhibition
print, printed in the 1980s
48,3 × 32,7 cm (19 × 12.9 in)
Annotated in an unidentified
hand in pencil on the reverse
€ 1.800 / € 3.000–3.500



»In the course of an assignment in South Carolina I came upon a typical African-American church sitting alone in the middle of the cotton fields. What was different was the fact that a U.S. Army bus was parked in front of the church. It immediately occurred to me that this could be the funeral of a soldier killed in Vietnam. It all happened within a half hour. Look Magazine published six of the pictures, and the story won an Art Directors' Award in 1966.«

Constantine Manos



84
HENRI CARTIER-BRESSON
 (1908–2004)

**Priests at a Midnight Mass,
 Abruzzo, Scanno 1951**

Gelatin silver print, printed
 in the early 1980s
 36,1 × 24,1 cm (14.2 × 9.5 in)
 Signed and dedicated (pour Daniel Favier)
 by the photographer in ink in the margin

LITERATURE

Henri Cartier-Bresson, *Les Européens*,
 Paris 1955, p. 74; *Wer sind Sie, HCB?*,
 Munich 2003, p. 98 (here dated 1953).

€ 2.600 / € 5.000–6.000

85

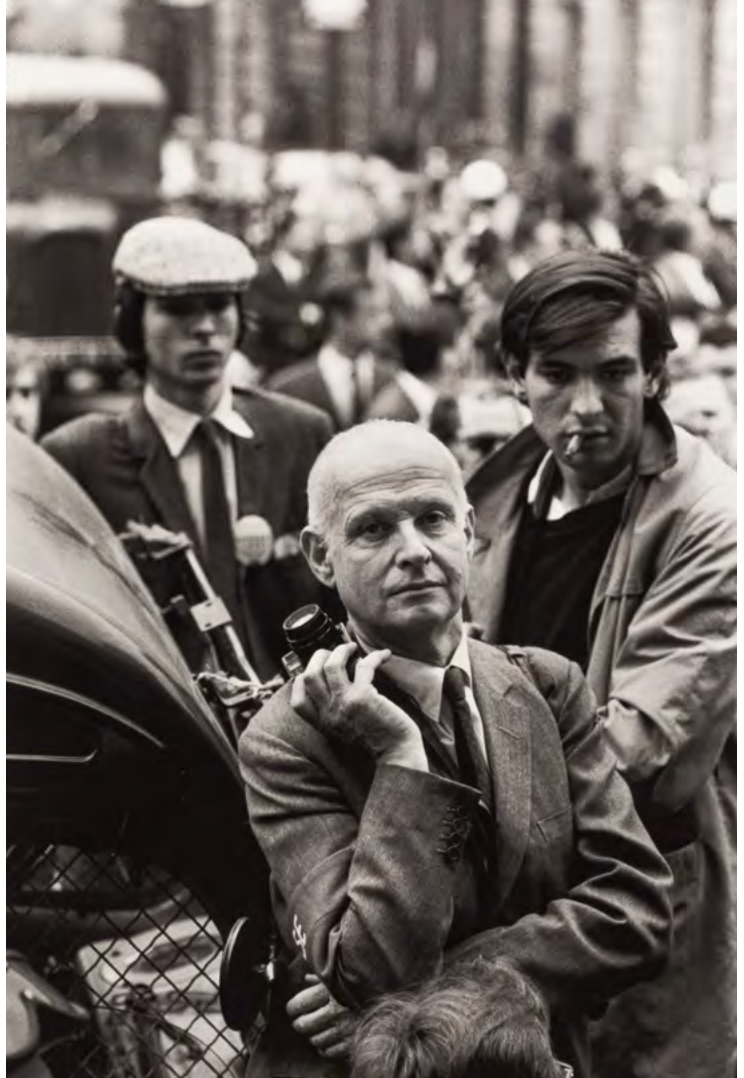
ALAIN NOGUES
(* 1937)

Henri Cartier-Bresson, May
1968, Paris 1968

Gelatin silver print, large
format print, printed in the 1990s
53 × 36 cm (20.9 × 14.2 in)
Signed, dated, annotated and
numbered by the photographer in
pencil on the reverse, edition no.
3/30, photographer's blindstamp in
the margin lower right

€ 2.400 / € 4.000–5.000

In May of 1968, angry students
and workers took to the streets to
protest against widespread poverty,
unemployment, and the conservative
government of Charles de Gaulle.
Cartier-Bresson took some of the
most known photographs of the
riots. Here we see him with his Leica
M3 waiting in front of the Odeon
Theatre, which had been occupied
by students for weeks, and was
being evacuated by the police.



86

KIICHI ASANO (1914–1993)

Kiichi Aasano with his Leica,
Tokamachi 1957

Gelatin silver print, printed
in the 1990s
44 × 32 cm (17.3 × 12.6 in)
Hand-calligraphed title sheet on Japanese
paper, bearing the seals of the artist (in
black ink) and his son (in red ink), tipped to
the verso of the print with archival wheat
paste

€ 1.400 / € 2.000–3.000





→

87

ARTHUR SASSE
(1908–1975)

Albert Einstein,
The Princeton Club in New
York, March 14, 1951

Vintage silver print
15,8 × 14,5 cm (6.2 × 5.7 in)
Newspaper clip reading »Einstein's
Fun. Albert Einstein, famous
scientist, gave this response when
a photographer asked for his picture
on his seventy-second birthday
celebration at Princeton, N.J. He
immediately followed up with a
laugh, but the alert cameraman
captured the initial pose« on the
reverse, comes with a vintage silver
print (1952) showing Arthur Sasse
receiving the very first W. R. Hearst
Memorial Award by William
Randolph Hearst Jr.

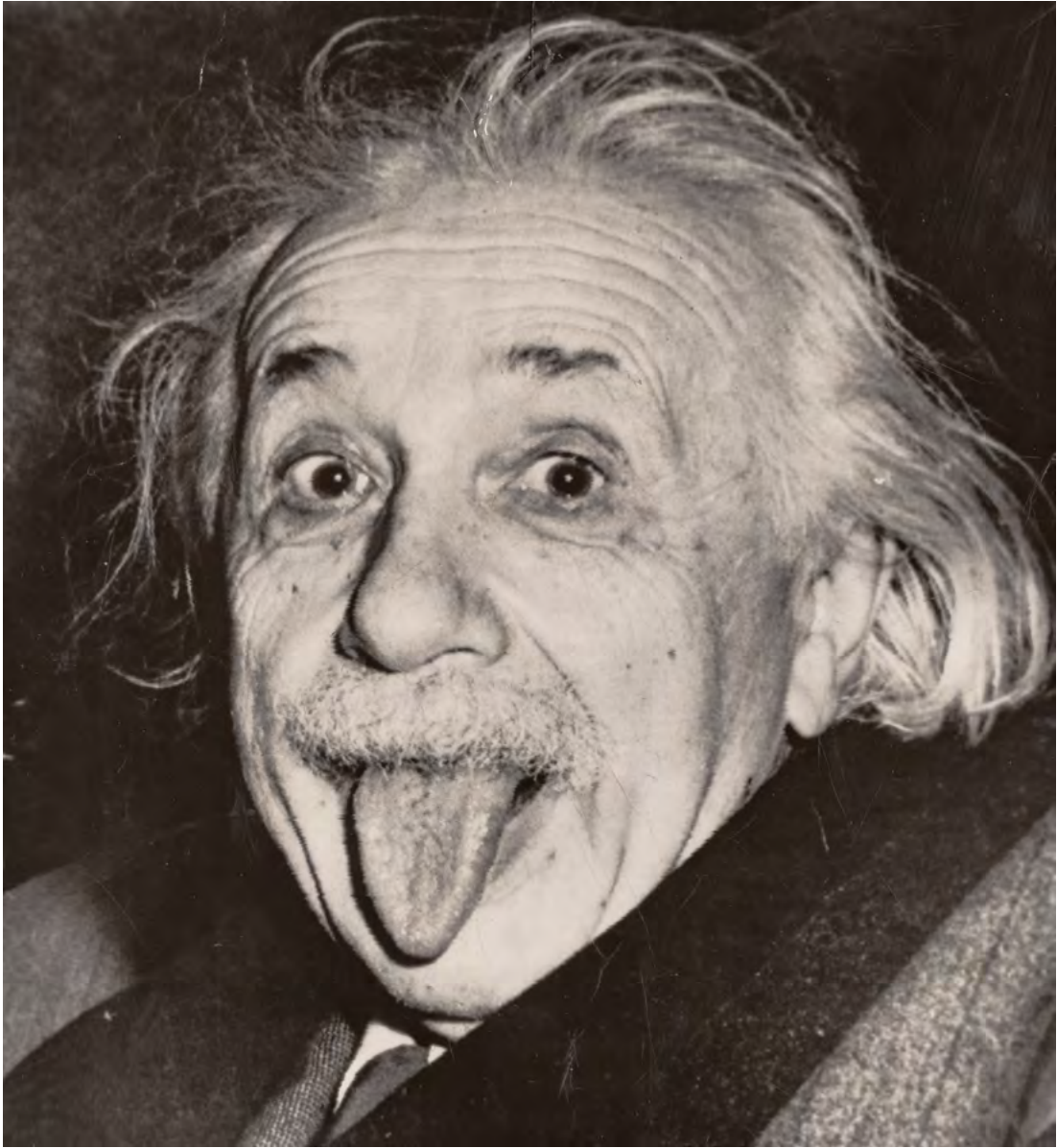
PROVENANCE

Private Collection, USA, through
Alexander Bitar History Gallery

* € 8.000 / € 15.000–18.000

Eine der kultigsten Fotografien aller Zeiten: Nobelpreisträger, Mathematiker und Physiker Albert Einstein mit herausgestreckter Zunge; aufgenommen beim Verlassen der Feier seines 72. Geburtstages im New Yorker »Princeton Club«. Arthur Sasse war Schöpfer dieser weltberühmten Ikone. Er war unter den zahlreichen Fotografen, die sich um das Auto mit Albert Einstein versammelt hatten, konnte aber als einziger diesen legendären Moment festhalten. Als Ausschnitt (das ganze Negativ zeigt neben Einstein auch dessen Begleitung auf dem Rücksitz des Autos) und damit aus dem Zusammenhang gerissener Moment wurde dieses Motiv zu einem der am meisten reproduzierten und parodierten Bilder aller Zeiten. Es etablierte ein neues öffentliches Image von Einstein, das eines »verrückten Professors«, welches das bis dato vorherrschende Bild eines ernsten Physikers, der die Theorie der allgemeinen Relativitätstheorie entwickelte, ablöste. Einstein selbst mochte das Bild und bestellte neun Abzüge, die er als Grußkarten an Freunde verschickte. Arthur Sasse war damals Fotograf des International News Service, weshalb der vorliegende Abzug den »International News Photos« Presseclip auf der Rückseite trägt. Bemerkenswerterweise ist dessen Datum »16. März 1951«, was belegt, dass der Abzug nur zwei Tage nach der Aufnahme entstanden ist. Es handelt sich somit um einen der frühesten noch erhaltenen Abzüge dieser legendären Pressefotografie.

One of the quirkiest, most iconic photographs in existence: Nobel laureate, mathematician, and physicist Albert Einstein sticks out his tongue! Arthur Sasse snapped the photo as Einstein was leaving his 72nd birthday party, at The Princeton Club in New York. Sasse was one of many photographers who had gathered around Einstein's car, but the only one to capture this legendary moment. Cropped (the entire negative shows Einstein's entourage in the backseat of his car) and thus taken out of its original context, this snapshot became one of the most reproduced and parodied pictures of all time. It established a new public image of Albert Einstein, that of the »nutty professor,« replacing the prevailing notion of the stern physicist who developed the Theory of General Relativity. Einstein himself liked the photo and ordered nine prints, which he sent to friends as greeting cards. At the time, Arthur Sasse was working as a photographer for the International News Service, which is why »International News Photos« is stamped on the verso of the present print. Remarkably, it is dated »March 16, 1951,« which attests to it being made only two days after the photo was taken. This makes it one of the earliest prints of this legendary press photograph still in existence.



Original Size





88

RENÉ BURRI
(1933–2014)

Che Guevara,
Cuba 1963

Contact sheet with six frames,
Vintage

17,3 × 29,8 cm (6.8 × 11.7 in)

Photographer's agency stamp
and several handwritten nota-
tions in pencil on the reverse

LITERATURE

Hans-Michael Koetzle (ed.),
René Burri Photographies,
London 2004, p. 226–27;
William Norton & Co., In Our
Time: The World As Seen by
Magnum Photographers, 1989,
p. 287.

€ 3.400 / € 6.000–8.000

Vier Jahre nach der kubanischen Revolution von 1959 schickte Magnum René Burri mit dem Auftrag nach Kuba, Ernesto »Che« Guevara anlässlich eines Interviews für das amerikanische Magazin Look zu fotografieren. Che Guevara, als Präsident der Nationalbank und Industrie- minister der nach Fidel Castro zweitmächtigste Mann auf Kuba, hatte die amerikanische Starjournalistin Laura Bergquist persönlich auf die Zuckerinsel eingeladen. Vor Ort sollte sie sich ein Bild von den Erfolgen der Revolu- tion machen. Die Atmosphäre des Gesprächs wird Burri rückblickend als »angespannt« bezeichnen. Ihm selbst wird Che gleich zu Beginn die Bitte abschlagen, die Jalousien öffnen zu dürfen, um die Lichtsituation im Raum zu verbessern. Auch wird er Burri während des dreistündigen Interviews, bei dem dieser sechs Filme belichten wird, keines Blickes würdigen. »Ich konnte alle seine Eigenschaften ablichten, Charme, Überzeugungs- kunst und Wut. Aber kein einziges Mal hat er in die Kamera geschaut.« Der vorliegende Vintage-Abzug zeigt mehrere Porträts dieser legendären Sitzung, und bettet diese Ikone der Fotogeschichte somit in einen größeren Kontext ein.

Four years after the Cuban revolution in 1959, Magnum sent René Burri to Cuba to take photographs of Ernesto »Che« Guevara during an interview for the widely- circulated American magazine Look. As President of the National Bank and Minister of Industry, Che Guevara was the second most powerful man in Cuba and had personally invited the American star journalist Laura Bergquist to the Sugar Island so that she could form her own opinion about the success of the revolution. In retrospect, Burri would describe the atmosphere of the conversation as »tense«. Right at the start, Che denied Burri his request to open the blinds to improve the light- ing situation in the room. Furthermore, he would not deign to look at Burri during the three-hour interview, during which the photographer exposed six rolls of film. »I could expose all of his characteristics: charm, power of persuasion and anger. But he did not look into the camera one single time.« The present vintage print shows a sequence of portraits from this legendary photo session and therefore it integrates the famous iconic image into a much wider context.

89

BOB REDDING

Muhammad Ali vs. Ken Norton,
San Diego, Sports Arena 1973

Vintage silver print
21,7 × 31,5 cm (8.5 × 12.4 in)
Photographer's stamp, press stamps and
several handwritten notations in ink and
pencil on the reverse

€ 800 / € 1.400–1.600

The image shows the legendary fight between Ali and Norton on March 31, 1973 in San Diego. The fight was aired live on free TV and started a years-long rivalry. Ali was outmaneuvered by Norton's unorthodox fighting style, which involved jabbing from below and crossing his hands for defence. As the final bell rang, Norton won on a split decision, igniting a controversy in the boxing world. Soon after the fight, Ali was treated in hospital for a broken jaw, an injury sustained in the first round of the fight.



90

FLIP SCHULKE (1930–2008)

Muhammad Ali, Fifth Street
Gym, Miami Beach, 1963

Gelatin silver print, printed in the 1990s
47,8 × 32,8 cm (18.8 × 12.9 in)
Signed and inscribed by the
photographer's wife Donna Schulke
on the reverse, original lifetime print
by Flip Schulke

PROVENANCE

acquired by the present owner from
Donna Schulke, wife of Flip Schulke

LITERATURE

Flip Schulke, Muhammad Ali: the Birth
of a Legend. Miami 1961–1964, London
2000.

€ 1.800 / € 3.000–3.500



91
HAROLD
EDGERTON
(1903–1990)

Gus Solomons, 1960

Gelatin silver print, printed
in the 1980s

44,3 × 35,5 cm (17.4 × 14 in)

Signed by the photographer
in pencil on the reverse

€ 1.800 / € 3.000–3.500



92

**HENRI
CARTIER-BRESSON**
(1908–2004)

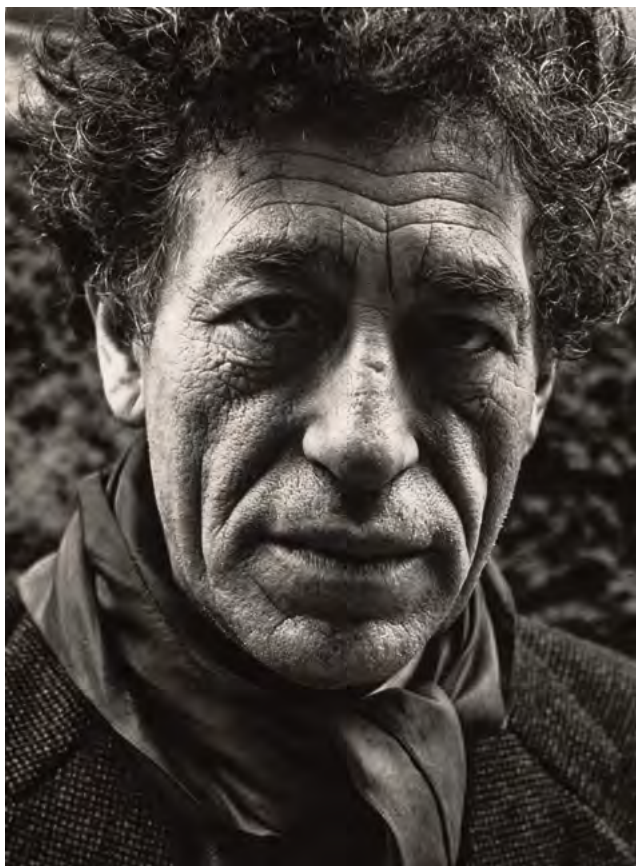
Henri Matisse, Vence February
1944

Gelatin silver print, printed
in the late 1950s
25,2 × 17,3 cm (9.9 × 6.8 in)
Photographer's reproduction stamp and
several handwritten numerical notations
in pencil on the reverse

LITERATURE

Henri Cartier-Bresson. Photographer,
Delpire 1979, pl. 126 (same series).

€ 2.200 / € 4.000–5.000



93

FRANZ HUBMANN
(1914–2007)

Alberto Giacometti, Paris 1957

Vintage silver print
29,5 × 22 cm (11.6 × 8.7 in)
Photographer's copyright and studio
stamp on the reverse

PROVENANCE

Private Collection, Vienna; acquired
directly from the photographer's estate

LITERATURE

Franz Hubmann, Das Photographische
Werk, Vienna / Munich 1999, p. 18.

€ 1.800 / € 3.500–4.000



Original Size

»I only had the opportunity to visit Alberto Giacometti in his studio once. He worked and smoked continuously. Giacometti has started to mold a new sculpture in the morning, adding more and more clay to the figure, just to remove the material bit by bit throughout the day. He worked like a sleepwalker, permanently talking. I almost didn't take the picture of Alberto closing his eyes. As long as Giacometti lived, I never published it. Why? It affected me so deeply, as if I had anticipated his coming death here.«

René Burri

94
RENÉ BURRI
(1933–2014)

Alberto Giacometti molding a figure after his brother Diego, Rue Hippolyte Maindron, Paris 1960

Vintage silver print
11,7 × 16,8 cm (4.6 × 6.6 in)
Photographer's agency stamp and several handwritten notations in pencil on the reverse

LITERATURE

Hans-Michael Koetzle (ed.), René Burri Photographies, London 2004, p. 405 (same series).

* € 3.400 / € 6.000–8.000

INGE MORATH
(1923–2002)

Saul Steinberg (from the series ›Saul Steinberg Masks‹), New York 1959

Vintage silver print
20,1 × 29,8 cm (7.9 × 11.7 in)

Photographer's stamp and
several handwritten notations in
pencil and ink on the reverse

LITERATURE

Saul Steinberg Masquerade.
Photographs by Inge Morath,
Viking Studio 2000, s. p.

* € 1.600 / € 3.000–3.000



Der rumänisch-amerikanische Grafikkünstler Saul Steinberg (1914–1999) ist für seine Karikaturen im Magazin *The New Yorker* bekannt. Der Moment des Maskierens war ein zentrales Element seiner Arbeit. Seiner Meinung nach trägt jeder eine Maske, in Wirklichkeit oder metaphorisch; mittels Haarstil, Make-up oder sogar Mimik bildet man eine Fassade, um in einer möglichst gefälligen Version gesehen zu werden. Das Projekt *Saul Steinberg Masks* der Magnum Fotografin Inge Morath nahm 1958 seinen Ursprung. Als sie Steinberg zu Hause besuchte, trug er eine Papiertüte, als er die Tür öffnete. Der Künstler erfand diesen Typ Maske, als er die monumentale Wand-Collage »The Americans« für den US-amerikanischen Pavillon bei der EXPO 58 schuf, die zum Großteil aus ausgeschnittenen Papierfiguren bestand. Morath porträtierte seine Freunde oder den Künstler selbst beim Tragen der Maske. In dieser arrangierten Charakterstudie schließt Morath mit ihrem scharfen Auge an Steinbergs ironischem Zugang an.

Romanian-American graphic artist Saul Steinberg (1914–1999) is known for his cartoons in *The New Yorker* magazine. The moment of disguise was central to his work. In his opinion, everyone wears a mask, for real or metaphorical; by hairstyle, makeup or even mimic, one builds up a façade to create a more compliant version to be seen — »The mask is a protection against revelation«. The project *Saul Steinberg Masks* of Magnum photographer Inge Morath took its origin in 1958. When she visited Steinberg at home, he opened the door wearing a paper-bag mask. The artist invented this mask type when he did the colossal mural-collage »The Americans« for the US pavilion at the EXPO 58, which consisted to a big part of paper-cut figures. Morath portrayed his friends or the artist himself. In these arranged character studies keen-eyed Morath catches up with Steinberg's ironical approach.



»If I indulge myself and surrender to memory, I can still feel the knot of excitement that gripped me as I turned the corner into Rue Mimosas, looking for the house of Rene Magritte. It was August, 1965. I was thirty-three years old and about to meet the man whose profound and witty surrealist paintings had contradicted my assumptions about photography.«

Duane Michals

96

DUANE MICHALS
(* 1932)

›Magritte (Coming and Going), 1965‹

Vintage silver print
15,1 × 22,8 cm (5.9 × 9 in)
Signed, annotated and
numbered by the photo-
grapher in ink in the margin

LITERATURE

Duane Michals, A Visit with
Magritte, Göttingen 2011, s. p.

€ 3.600 / € 6.000–7.000

97

WILLIAM KLEIN
(* 1928)

Ping-Pong, Moscow
1960

Gelatin silver print, printed
in the 1990s
20,4 × 30,8 cm (8 × 12.1 in)
Signed, titled and dated by the
photographer in pencil on the
reverse

LITERATURE

William Klein: ABC, London
2012, p. 46–47.

€ 1.600 / € 2.500–3.000



98

WILLIAM KLEIN
(* 1928)

Kiev Railroad Station, Moscow
1959

Gelatin silver print, printed
in the 1990s
24,3 × 35,8 cm (9.6 × 14.1 in)
Signed, dated and annotated by the
photographer in pencil on the
reverse

LITERATURE

William Klein, Moscow, New
York 1964, s. p; John Heilpern
/ William Klein (eds.), William
Klein. Photographs, 1981,
p. 98–99; William Klein: ABC,
London 2012, p. 52–53.

€ 1.600 / € 2.500–3.000





»This is on the river in Moscow. I didn't think I'd get a Russian girl to pose for me in a bikini, but she was happy to do it. She thought she was the centre of the photograph but the wide-angle lens captured her grandfather and grandmother too.«

William Klein

99

WILLIAM KLEIN
(* 1928)

Bikini, Moscow 1959

Gelatin silver print, printed in the 1990s

25 × 34,3 cm (9.8 × 13.5 in)

Signed, dated and annotated by the photographer in ink on the reverse

LITERATURE

William Klein, Moscow, New York 1964, s. p; William Klein, exhibition catalogue Centre Pompidou, Paris 2005, p. 110; William Klein, Photo poche, Paris 1985, pl. 32; William Klein: ABC, London 2012, p. 40–41.

€ 2.400 / € 4.000–5.000



100

BRUCE DAVIDSON (* 1933)

Brooklyn Gang, New York 1959

Vintage silver print

21 × 31,7 cm (8.3 × 12.5 in)

Photographer's agency stamp and several
handwritten notations in pencil on the reverse

LITERATURE

Bruce Davidson, Brooklyn Gang, Santa
Fe 1998, s. p; Bruce Davidson: Survey,
New York 2016 (Aperture), p. 99.

€ 2.000 / € 4.000–5.000

101

DAN WEINER
(1919–1959)

New Year's Eve, Times
Square, New York 1951

Gelatin silver print, printed in
the 1980s

22,2 × 33,3 cm (8.7 × 13.1 in)

Titled and annotated in pencil
on the reverse

€ 1.400 / € 2.500–3.000





Original Size

102
LEONARD FREED
(1929–2006)

›Made in Germany‹,
West Germany 1965

Vintage silver print
8,7 × 17,8 cm (3.4 × 7 in)
Signed by the photographer
in pencil on the reverse

€ 1.800 / € 3.000–3.500



Original Size

103
LEONARD FREED
(1929–2006)

›Made in Germany‹,
West Germany 1965

Vintage silver print
8,7 × 9,8 cm (3.4 × 3.9 in)
Signed by the photographer
in pencil on the reverse

€ 1.400 / € 2.400–2.800



104
INGE MORATH
(1923–2002)

›View from top of
Rockefeller Center‹,
New York 1958

Gelatin silver print, printed
in the 1980s
22,3 × 32,9 cm (8.8 × 13 in)
Signed, titled and dated by
the photographer in pencil
on the reverse

LITERATURE

Kurt Kaindl (ed.), Inge
Morath. New York, Salzburg
/ Vienna 2002, p. 48–49.

€ 1.400 / € 2.000–2.400





←

105

GARRY WINOGRAND
(1928–1984)

Untitled (from ›Women Are Beautiful‹), New York 1969

Gelatin silver print, printed in 1981
22,3 × 33,2 cm (8.8 × 13.1 in)
Signed and numbered by the photographer in pencil on the reverse, edition no. 29/80, from the Portfolio ›Women are Beautiful‹ (Edition RFG Publishing Inc., New York)

LITERATURE

Garry Winogrand, *Women are Beautiful*, New York, 1975, s. p.

€ 1.600 / € 3.000–3.500

106

LARRY FINK
(* 1941)

Chanel Spring Fashion Show, 1998

Gelatin silver print
25 × 25 cm (9.8 × 9.8 in)
Signed, titled, dated and editioned by the photographer on the reverse, edition no. 6/50

LITERATURE

Larry Fink, *Runway*, New York 2000, s. p.

€ 1.400 / € 2.000–2.400



107
LUCIEN CLERGUE
 (1934–2014)

›Primavera in New
 York‹, 1976

Gelatin silver print, printed in
 the 1990s

35,4 × 23,6 cm (13.9 × 9.3 in)

Signed and numbered by the
 photographer in ink in the
 margin, edition no. 33/50

€ 1.400 / € 2.000–2.400



108
RENÉ BURRI
 (1933–2014)

Cocktail party at the
 opening of the National
 Congress, Brasilia 1960

Vintage silver print

29,7 × 19,4 cm (11.7 × 7.6 in)

Photographer's agency stamp
 and various handwritten nota-
 tions in pencil on the reverse

€ 1.800 / € 3.000–3.500



109

HARRY CALLAHAN
(1912–1999)

Eleanor, Chicago 1948

Gelatin silver print, contact print, printed in the
early 1970s

20,3 × 25,4 cm (8 × 10 in)

Signed by the photographer with a stylus in the
black contact margin

LITERATURE

Harry Callahan, The Museum of Modern Art
New York 1967, p. 13; Nicholas Callaway / Anne
Kennedy (ed.), Eleanor, Carmel 1984, p. 22;
Sarah Greenough (Hg.), Harry Callahan,
National Gallery of Art Washington 1996,
p. 151; Emmet Gowin (ed.), Eleanor, High
Museum of Art Atlanta 2007, pl. 19.

€ 2.400 / € 4.500–5.000

110
WILLIAM
EGGLESTON (* 1939)

›En Route to New
Orleans‹, 1971–74

Chromogenic print, printed later
35,8 × 24,2 cm (14.1 × 9.5 in)
Signed by the photographer in ink
on the reverse

PROVENANCE

Private Collection Netherlands, acquired from
Harry Lunn (Gallery)

LITERATURE

Thomas Weski (ed.), William Eggleston. Los
Alamos, Scalo 2003, p. 99; Elisabeth Sussman
and Thomas Weski (eds.), William Eggleston:
Democratic Camera, New Haven and London
2008 p. 101; William Eggleston, London and
Paris 2002, pl. 90.

€ 12.000 / € 20.000–30.000

Das fotografische Amerika-Epos *Los Alamos* entstand während vieler Autofahrten Egglestons mit dem Kurator Walter Hopps (teilweise begleitet von Dennis Hopper), die zwischen den Jahren 1966 und 1974 von New Orleans westwärts bis Las Vegas und Los Angeles führten. Eine Colaflasche auf einer Kühlerhaube, eine Werbetafel, betagte Limousinen oder Pfützen: alles konnte Egglestons »demokratischen« – wie er das selbst nannte – Blick auf sich ziehen. Das Thema des Reisens ist bei vielen dieser Bilder sowohl stilistisch als auch inhaltlich ein bestimmendes Motiv. Als Inbegriff der zeitlosen Eleganz hervorgegangen ist die Aufnahme *En Route to New Orleans* (manchmal auch mit *Untitled, Glass in Airplane* betitelt). Eine Hand rührt in einem auf einem Flugzeugklapptischen abgestellten Drink. Von diesem Sujet existieren zwei Varianten – eher unüblich für die Arbeitsweise des Künstlers. In der vorliegenden Version ist die das Rührstäbchen haltende Hand nach vorne geneigt, die zweite Version zeigt eine andere Handhaltung und auch die Lichtsituation weicht geringfügig ab. Seltsam entrückt wirkt diese Szene. Hinter der vermeintlichen Zwanglosigkeit dieses Moments kommt auch hier Egglestons starkes, intuitives Gespür für Farbe und Form zum Vorschein: Aus dem Fenster sieht man weiße Wolken im blauen Himmel vorbeitreiben, Licht strahlt durch das Glas und wirft einen Schatten, in dem sich das Gelb und Rot spektakulär brechen. Eggleston »führt uns Objekte vor Augen, die zugleich gewöhnlich und spezifisch sind, und steigert die Spannung dieser Dinge, indem er ihre Umgebung mit Farben anreichert. Er ist berauscht von den Möglichkeiten, die das Gewöhnliche der Fantasie zu bieten hat. Er will uns die Augen öffnen, damit wir die erlesene Pointiertheit im scheinbar Banalen des Alltags erkennen.« (Michael Glover, *Genius in Colour*)

The photographic American-Epic *Los Alamos* was created between 1966 and 1974 during many car trips with curator Walter Hopps (on some occasions accompanied by Dennis Hopper), which led westward from New Orleans to Las Vegas and Los Angeles. A coke bottle on a car hood, simple billboards, old limousines or puddles: Eggleston's »democratic« view — as he called it — could draw attention to the most banal things. For many of the images, the motif of traveling is a determining subject both stylistically and in terms of content. The photograph *En Route to New Orleans* (sometimes titled *Untitled, Glass in Airplane*) emerged as the epitome of timeless elegance from this project. It shows a hand stirring a drink resting on a plane's tray table. Eggleston has printed two variants of this image, which is unusual for the artist's working practice. In the version offered here, the hand holding the swizzle stick tilts forward; the variant frame shows a slightly different position and also the light situation varies slightly. Behind the apparent casualness of the moment the image reveals Eggleston's strong and instinctive sense of colour and form: small white clouds float in a blue sky outside the window, light shines through the glass, creating a shadow refracted in beautiful yellow and red. Eggleston »shows us objects that are both ordinary and very particularised, and then ratchets up the tension that surrounds those objects by infecting their atmosphere with colours. He is besotted by the imaginative possibilities of the ordinary. He wants us to rinse our eyes until we see, without prejudice, the exquisite poignancy of the seeming banalities of the everyday.« (Michael Glover, *Genius in Colour*)





111
WILLIAM EGGLESTON
 (* 1939)

Untitled (Near Jackson,
 Mississippi), c. 1969

Chromogenic print, printed later
 21,4 × 32,4 cm (8.4 × 12.8 in)
 Signed by the photographer in ink
 on the reverse

PROVENANCE

Private Collection Netherlands;
 acquired from Harry Lunn (Gallery)

LITERATURE

John Szarkowski (ed.), William
 Eggleston's Guide, New York 1976,
 p. 111.

€ 5.500 / € 9.000–11.000



112
**WILLIAM
 EGGLESTON (* 1939)**

Untitled (>Outskirts
 of Morton, Mississippi,
 Halloween<) 1971

Chromogenic print, printed later
 26,2 × 39 cm (10.3 × 15.4 in)

Signed by the photographer
 in ink on the reverse

PROVENANCE

Private Collection Netherlands;
 acquired from Harry Lunn (Gallery)

LITERATURE

John Szarkowski (ed.), William
 Eggleston's Guide, New York 1976,
 p. 105; William Eggleston, Paris
 2002 (Fondation Cartier pour l'art
 contemporain), pl. 61.

€ 5.500 / € 9.000–11.000



113
**ARNO RAFAEL
 MINKKINEN**
 (* 1945)

›Black Pond‹,
 Connecticut 1974

Gelatin silver print
 23,4 × 31,9 cm (9.2 × 12.6 in)
 Signed, titled and dated by the
 photographer in the margin
 (embossed writing)

LITERATURE
 Arno Rafael Minkkinen,
 Minkkinen, Heidelberg 2019,
 p. 131.

€ 1.800 / € 3.000–3.500



114
**ARNO RAFAEL
 MINKKINEN**
 (* 1945)

Iisalmi, Finland 1988

Gelatin silver print, printed in
 the 1990s
 29,4 × 43 cm (11.6 × 16.9 in)
 Signed, titled and dated by the
 photographer in pencil in the
 margin (embossed writing)

€ 1.400 / € 2.000–2.400

115
RALPH GIBSON
 (* 1939)

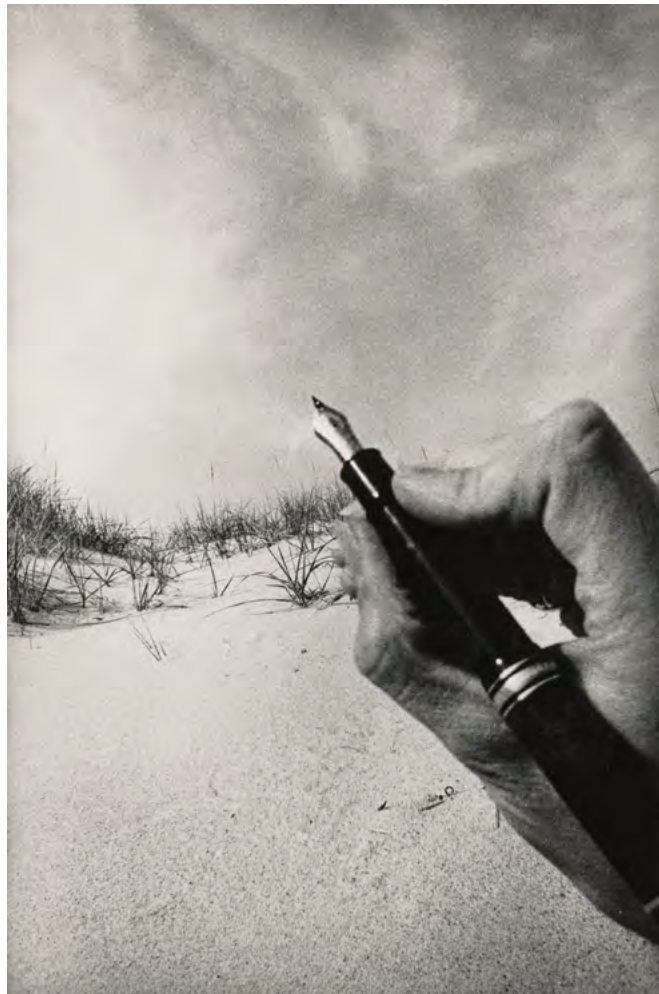
›I have an idea‹,
 New York 1969

Vintage silver print
 19,1 × 12,7 cm (7.5 × 5 in)
 Photographer's studio stamp
 and handwritten notations
 in pencil on the reverse

PROVENANCE

Private Collection, through
 Galerie Johannes Faber,
 Vienna

€ 1.800 / € 3.000–4.000



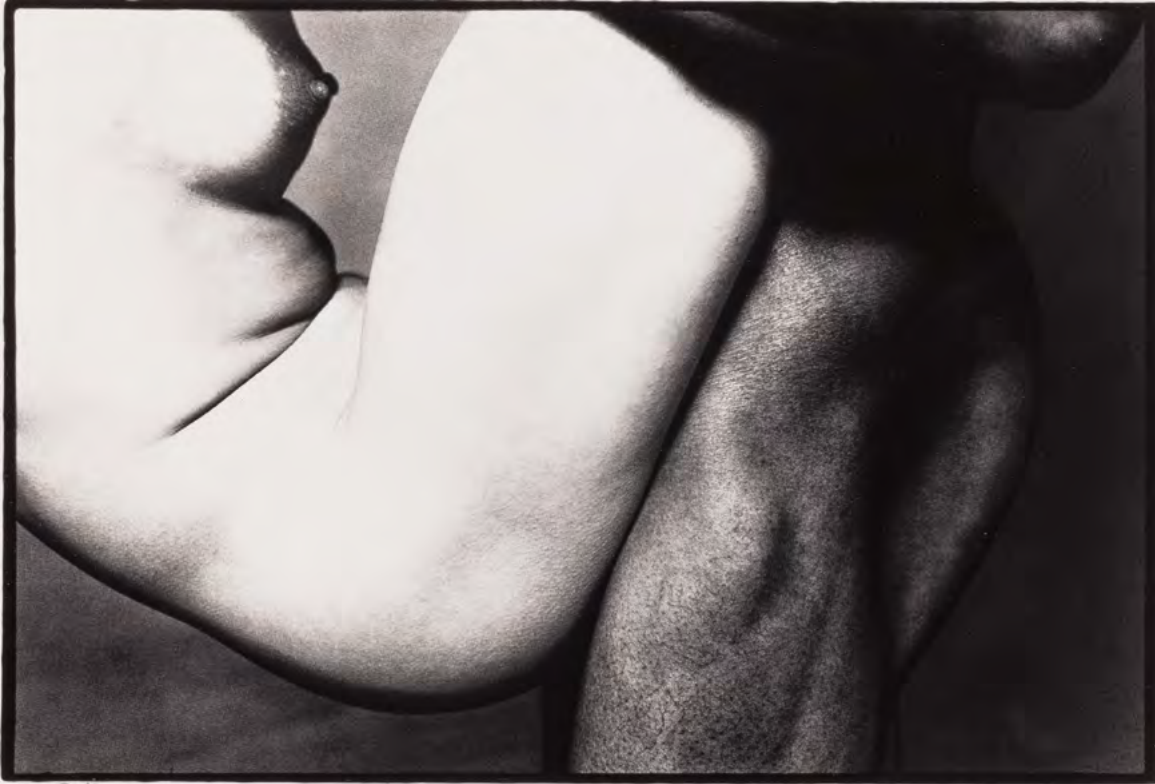
116
WILL McBRIDE
 (1931–2015)

›Pause in Les Beaux bei
 Arles‹, 1978

Gelatin silver print, printed in
 the 1990s
 19,4 × 28,8 cm (7.6 × 11.3 in)
 Signed, titled and dated by the
 photographer in pencil on the
 reverse, his copyright stamp on
 the reverse

€ 1.200 / € 2.000–2.400





117
EIKOH HOSOE
(* 1933)

›Embrace #11‹, 1970

Gelatin silver print, printed in the 1990s

16,2 × 24,2 cm (6.4 × 9.5 in)

Signed and dated by the photographer in pencil in the margin, signed, titled and dated by the photographer in pencil (English and Japanese) on the reverse

LITERATURE

Eikoh Hosoe, Embrace, Tokyo 1971, s. p.

€ 2.000 / € 4.000–5.000

118
EIKOH HOSOE
(* 1933)

›Sunflower Song‹ (from the series ›Luna Rossa‹), 1991

Vintage silver print

23,2 × 18,4 cm (9.1 × 7.2 in)

Photographer's copyright and address label on the reverse

€ 1.400 / € 2.000–2.400





119
SAM HASKINS
 (1926–2009)

›Cowboy Kate‹,
 Montage, 1970s

Vintage silver print
 31 × 25,5 cm (12.2 × 10 in)
 Annotated in an unidentified
 hand in pencil on the reverse

PROVENANCE
 Pentax Gallery, Tokyo

* € 2.000 / € 4.000–5.000

»Once upon a time was Kate.
 She was white as flowers, warm
 as sun-shine, wild as whiskey and
 swinging like a lamp.«—Haskins
 and his wife Alida dreamt up the
 spirited character of Cowboy
 Kate, after a model playfully
 posed in Haskins' studio with
 her own black suede hat. The
 present print comes from the
 Pentax Gallery in Tokyo. Haskins
 had a long relationship with the
 camera company, their gallery in
 Tokyo organized several of his
 exhibitions.



120
SHOJI UEDA
 (1913–2000)

Untitled, 1970s

Vintage silver print
 15,9 × 23,8 cm (6.3 × 9.4 in)
 Signed by the photographer
 in pencil in the margin

€ 1.800 / € 3.000–3.500



121
DANNY LYON
 (* 1942)

Clearing Land, Ellis
 Unit, Texas, 1967/69

Gelatin silver print, printed
 in the 1990s
 19 × 28 cm (7.5 × 11 in)
 Signed by the photographer in
 pencil on the mount, Aperture
 edition print

€ 1.000 / € 2.000–2.400



122
MARC RIBOUD
 (1923–2017)

Photo rally, Japan 1958

Vintage silver print
 12,6 × 18,5 cm (5 × 7.3 in)
 Photographer's agency stamp
 and several handwritten nota-
 tions by the photographer in
 pencil and ink on the reverse

* € 2.000 / € 4.000–5000

Mehr als zweitausend Fotografen und vierzig Modelle waren am ersten Samstag des Juni 1958 in Karuizawa, hundertfünfzig Kilometer nördlich von Tokio im Einsatz. Der Anlass: Ein Fotowettbewerb, organisiert von der Fuji Corporation. Vor dieser Kulisse entstand die vorliegende, berühmt gewordene Aufnahme von Marc Riboud, die – elegant, dabei nicht ohne Ironie – zweierlei offenbart: Die amateurfotografische Leidenschaft im Rahmen eines werbetechnischen Spektakels ebenso wie das herausragende Gespür für Komposition des französischen Magnum-Fotografen. Gleichsam als Beobachter aus dem Off führt Riboud hier mit seiner Leica die Dichotomie von blickendem männlichen Subjekt – verkörpert durch eine Schar mit Kameras bewaffneter Herren – auf der einen und betrachtetem weiblichen Objekt auf der anderen Seite in einem Bild zusammen. Speziell die Dame im Vordergrund rechts präsentiert sich – eben nicht nur den eifrigen Rallykontrahenten – als Anblick par excellence. Ihre Anmut, gekoppelt mit der Zurschaustellung eines zigfachen Ablichtens, machen diesen Vintage Print zum Sinnbild eines Augenmenschen, der »schon immer empfänglicher für die Schönheit der Welt als für Gewalt und Scheußlichkeiten« war, wie Riboud vierzig Jahre später resümierte.

More than two thousand photographers and forty models were out and about on the first Saturday in June 1958 in Karuizawa, one hundred and fifty kilometres north of Tokyo. The occasion was a photographic rally organised by the Fuji Corporation. This formed the backdrop for the present, famous picture by Marc Riboud, which reveals two things – elegantly, yet not without irony: the passion of amateur photographers, embedded in an advertising spectacle, and the French Magnum photographer's outstanding instinct for composition. Like an observer on the sidelines, Riboud and his Leica bring together in one image the dichotomy of the gazing male subject – embodied by a group of men armed with cameras – on the one hand and the gazed-upon female object on the other. Especially the lady in the right foreground presents an exemplary sight – not just to the ambitious rally participants. Her grace, combined with the exposure of multiple simultaneous photographs, render this vintage print the essence of a visually inclined person who »was always more susceptible to the beauty of the world than to its violence and ugliness«, as Riboud summarized forty years later.

123

BERT STERN
(1929–2013)

›Marilyn with Roses‹
(›The Last Sitting‹),
Los Angeles 1962

Pigment print, coloured,
printed in 1994, large
format print
90 × 70 cm (35.4 × 27.6 in)

Signed by the photo-
grapher in golden ink in
the image, his copyright
stamp and signature
in pencil on the reverse

€ 3.800 / € 7.000–9.000



124

BRUCE DAVIDSON
(* 1933)

Marilyn Monroe,
Yves Montand, Simone
Signoret and Arthur
Miller, Los Angeles 1960

Vintage silver print
17 × 24,7 cm (6.7 × 9.7 in)
Photographer's agency stamp,
neg. no. stamp and handwritten
notations in ink and pencil on
the reverse

€ 1.600 / € 3.000–3.500



125

MILTON H. GREENE
(1922–1985)

Marilyn Monroe
(›The Black Sitting‹),
June 1956

Gelatin silver print, printed
in the late 1970s, RC coated
20,1 × 22,1 cm (7.9 × 8.7 in)
Photographer's stamp and
handwritten numerical notation
on the reverse

€ 1.400 / € 2.500–3.000





126

DENNIS STOCK (1928–2010)

James Dean and Cyril
Jackson, New York 1955

Vintage silver print
20,2 × 29,7 cm (8 × 11.7 in)
Photographer's agency stamp,
James Dean stamp and several
hand handwritten notations in
pencil and ink on the reverse.

* € 1.800 / € 3.000–3.500

Dennis Stock, der 1951 von Robert Capa als »Hollywood-Fotograf« zu Magnum geholt wurde, lernte James Dean 1954 über den Regisseur Nicholas Ray auf einer Vorpremiere von *East of Eden* kennen. Stock ahnte, dass Dean ein Star werden würde, und schlug *Life* einen Essay über den damals 24-jährigen Schauspieler vor. Aus der Fotoserie wurde ein Vermächtnis. Beide vorliegenden Aufnahmen entstanden Anfang 1955, als Stock Dean nach New York und an den Ort seiner Kindheit, Fairmount, begleitete. Stock und Dean verbrachten zuerst eine Woche im bauerlichen Fairmount. Die Kleinstadt hatte Dean geprägt, der hier nach dem frühen Tod der Mutter in der Familie seines Onkels aufgewachsen war. Es sollte allerdings sein letzter Heimatbesuch sein. Während Fairmount Dean prägte, machte ihn New York zu einem angehenden

Filmstar. Hier entstand neben anderen Aufnahmen das Schlüsselbild *James Dean on Times Square*. Es sollte das Image des gequälten, melancholischen und ungestümen Rebellen posthum befeuern. Zufall und Inszenierung treffen perfekt aufeinander – der Regen, die gebückte Haltung Deans, die Wasserlacke, die gespiegelte Kontur des Schauspielers, die Zigarette im Mundwinkel, der im Dunst verschwindende Times Square – all diese kompositorischen Finessen und glücklichen Fügungen verhalfen der Aufnahme zu ihrem verdienten Ikonenstatus. Ein paar Monate später, am 30. September desselben Jahres, verunglückte Dean tödlich mit seinem neuen Porsche Spyder auf dem Highway 466.



127

DENNIS STOCK
(1928–2010)

James Dean on Times
Square, New York 1955

Gelatin silver print, printed in
the 1970s / 1980s

33 × 22,7 cm (13 × 8.9 in)

Signed by the photographer
in ink in the margin, numerical
notation in pencil on the
reverse

PROVENANCE

Estate of James A. Fox (former
Magnum editor in chief)

LITERATURE

William Norton & Co., *In Our
Time: The World As Seen by
Magnum Photographers*, 1989,
p. 388; Dennis Stock, *Made in
USA*, Ostfildern 1995, p. 83;
Hans-Michael Koetzle (ed.),
*Photo Icons. Die Geschichte
hinter den Bildern. 1928–1991*,
Cologne 2015, p. 191.

€ 2.800 / € 5.000–7.000

Dennis Stock, who was brought on to work at Magnum as a »Hollywood photographer« by Robert Capa in 1951, met James Dean in 1954 through the director Nicholas Ray at the preview of his film *East of Eden*. Suspecting that Dean would become a star, Stock proposed an essay about the then twenty-four-year-old actor to *Life* magazine. The photo series turned into a legacy. Both photographs seen here were taken in early 1955, when Stock accompanied Dean to New York City and his childhood home of Fairmount, Indiana. Stock and Dean first spent a week in rural Fairmount, a small town that had shaped Dean, having been raised there by his uncle's family after his mother's early death. It was to be his final visit to his home. While Fairmount shaped Dean's life, New York made him a fledgling movie star. There, Stock took the

iconic photograph *James Dean on Times Square*, among other pictures. It was to posthumously fuel Dean's image as the tortured, melancholy, boisterous rebel. Chance and staged elements coincided perfectly—the rain, Dean's stoop, the puddle, the reflection of the actor's contours, the cigarette in the corner of his mouth, Times Square disappearing in the mist—all this compositional finesse and these happy accidents helped the photograph to become the icon it deserves to be. A few months later, on September 30 of that year, Dean died in a crash with his Porsche Spyder on Highway 466.



128

DENNIS STOCK (1928–2010)

James Dean, Fairmount,
Indiana, 1955

Vintage silver print
29,8 × 20,6 cm (11.7 × 8.1 in)
Photographer's agency stamp
and neg. no. stamp on the
reverse

LITERATURE

Dennis Stock – Made in USA.
Photographs 1951–1971,
Ostfildern 1995, p. 69;
Hans-Michael Koetzle (ed.),
Photo-Icons. Die Geschichte
hinter den Bildern. 1827–1991,
Köln 1996, p. 232–241; Claudia
Springer (ed.), James Dean
Transfigured: The Many Faces
of Rebel Iconography, Austin
2007, p. 188.

* € 2.000 / € 4.000–5.000

Im Zuge seiner Reportage über James Dean (1931–1955) für das Life-Magazine begleitete Dennis Stock den Schauspielers an den Heimatort seiner Kindheit. Der Ausflug mit dem Fotografen sollte Deans letzter Besuch zuhause sein, da er noch im selben Jahr einem tödlichen Unfall mit seinem Porsche Spyder erlag. Das ländliche Fairmount, wo Dean in der Familie seines Onkels nach dem frühzeitigen Tod seiner Mutter aufgewachsen war, hatte ihn tief geprägt. Stock fotografierte Dean mit Schweinen, Kühen und in seinem alten Klassenzimmer. Während eines Spaziergangs am Friedhof von Fairmount mit seinem kleinen Cousin Markie posierte Dean vor einem Grabstein mit der bezeichnenden Inschrift »LIFE«, gewinnend lächelnd und mit lebendigem Gesichtsausdruck.

For his Life magazine story on the »moody new star« James Dean (1931–1955), Dennis Stock accompanied the movie star to his childhood home. The trip with the photographer was to be Dean's last home visit, as in September of the same year he had a fatal accident with his Porsche Spyder. Rural Fairmount, where Dean grew up with his uncle's family following the un-timely death of his mother, had shaped him profoundly. Stock took photographs of Dean with pigs, cows and in his former classroom. While strolling around at Fairmount cemetery with his little cousin Markie, Dean posed in front of a gravestone with the telling inscription »LIFE«, smiling in a natural and vivid expression.



129
ROY SCHATT
 (1909–2002)

James Dean
 (›Torn Sweater Series‹),
 New York 1954

Gelatin silver print, printed in
 the 1990s
 34,3 × 26,6 cm (13.5 × 10.5 in)
 Photographer's studio stamp
 on the reverse

PROVENANCE
 Private Collection Vienna,
 acquired from Elaine Schatt,
 New York
 € 1.800 / € 3.000–3.500



130
PEGGY SIROTA
 (* 1956)

›Drab Tipt‹ (Brad Pitt),
 Calabasas 1994

Gelatin silver print
 50,3 × 40,2 cm (19.8 × 15.8 in)
 Signed, titled, dated and
 numbered in black ink by the
 photographer on the reverse,
 edition no. 6/20

LITERATURE
 Peggy Sirota, Guess Who,
 Goettingen 2000, p. 146–147.
 € 1.400 / € 2.000–2.500



131
**PIERLUIGI
 PRATURLON**
 (1924–1999)

Federico Fellini filming
 ›Amarcord‹, Italy 1973

Vintage silver print
 17,9 × 23,9 cm (7 × 9.4 in)
 Photographer's stamp and
 handwritten notations in pencil
 on the reverse

€ 1.200 / € 2.000–2.400



132
HELGA KNEIDL
 (* 1939)

Romy Schneider,
 Paris 1973

Gelatin silver print, printed in
 the 1990s
 28,2 × 38,3 cm (11.1 × 15.1 in)
 Signed and annotated by the
 photographer in pencil on the
 reverse

€ 1.200 / € 2.000–2.400

133

ALFRED
EISENSTAEDT
(1898–1995)

Hanna Schygulla,
c. 1980

Vintage silver print
24,1 × 16,4 cm (9.5 × 6.5 in)
Photographer's »PHOTO BY
ALFRED EISENSTAEDT« stamp
on the reverse

€ 1.400 / € 2.000–2.500



134

JEAN-PIERRE
FIZET (* 1941)

Romy Schneider,
late 1970s

Gelatin silver print, printed
later, framed
59 × 44 cm (23.2 × 17.3 in)
Signed by the photographer
in ink in the margin, signed,
annotated and numbered by
the photographer in pencil on
the reverse, his name stamp
on the reverse, edition no. 3/8

€ 900 / € 1.500–2.000





135
MICHOU SIMON
(1931–2002)

Jack Nicholson,
Cannes 1981

Vintage silver print, RC coated
28,3 × 19,1 cm (11.1 × 7.5 in)
Photographer's credit (hand-
written), date and annotation
on the reverse, numerical
stamp on the reverse

€ 500 / € 800–900



136
FLOYD McCARTY
(1913–1999)

Warren Beatty —
»Bonnie & Clyde«,
USA 1968

Vintage silver print
35,2 × 27,7 cm (13.9 × 10.9 in)
Photographer's stamp and
»BONNIE & CLYDE« Warner
Bros. stamp on the reverse

€ 900 / € 2.000–2.400



137
**ANONYMOUS
 PHOTOGRAPHER**

Elvis Presley is sworn into the Army,
 Memphis 1958

Vintage silver print
 19,8 × 24 cm (7.8 × 9.4 in)
 Press clip with typographic description and
 numerical stamp on the reverse
 € 600 / € 1.000–1.200

Elvis Presley served in the US Army between March 1958 and March 1960. At the time of his draft he was the most well-known name in the world of entertainment. Despite being offered the chance to enlist in Special Services to entertain the troops and live in priority housing, Presley decided to serve as a regular soldier, which earned him the respect of many of his fellow soldiers and people back home.



138
**ASTRID
 KIRCHHERR (* 1938)**

The Beatles (George
 Harrison, Stuart
 Sutcliffe, John Lennon),
 Germany 1960

Gelatin silver print,
 printed later
 23,8 × 18 cm (9.4 × 7.1 in)
 Signed by the photographer
 in pencil on the reverse
 € 900 / € 1.500–1.800



139
ERNST HAAS
 (1921–1986)

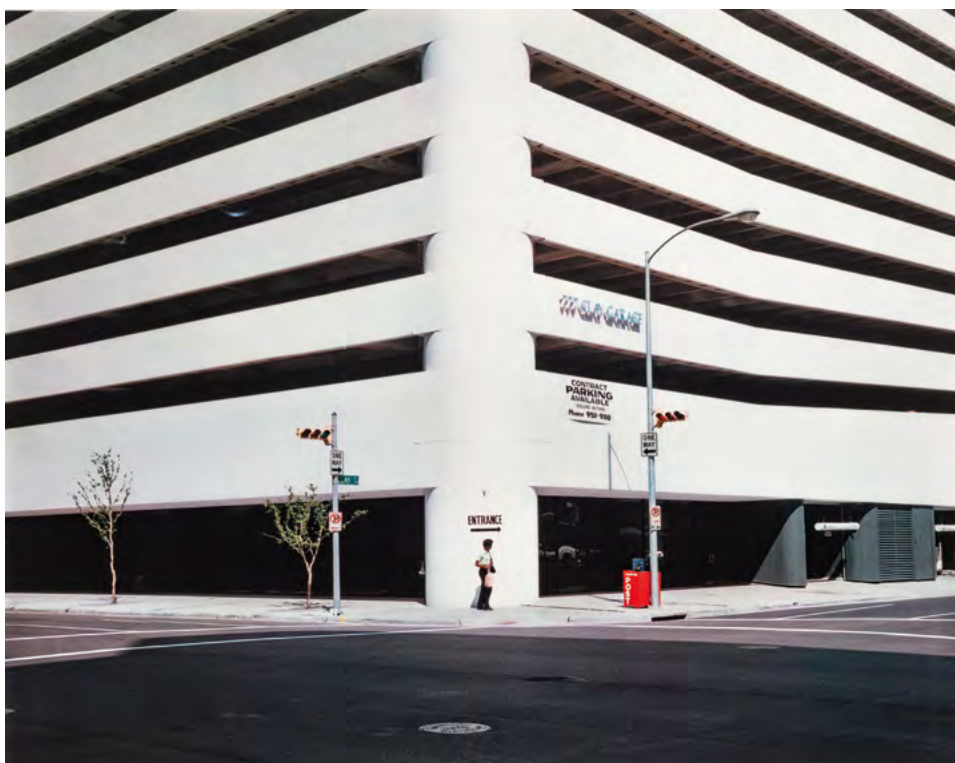
›Yellow Balloon‹,
 New Orleans 1960

Chromogenic print, printed
 later by Mark Doyle
 30,7 × 45,7 cm (12.1 × 18 in)
 Signed and annotated by
 the photographer's son in ink
 on the reverse, comes with
 certificate of the estate, edition
 no. 3/25

LITERATURE

Ernst Haas, Color Correction,
 Göttingen 2011, p. 8.

* € 1.400 / € 2.000–2.400



140
WIM WENDERS
 (* 1945)

›Untitled‹
 (from ›Written in the
 West‹), 1983

Dye transfer print, printed
 in 1989
 33,5 × 42 cm (13.2 × 16.5 in)
 Signed, dated and numbered
 by the photographer in ink in
 the margin, edition no. 7/15
 (+ 5 A.P.)

LITERATURE

Wim Wenders, Written in
 the West. Photographien aus
 dem amerikanischen Westen,
 Munich 1987, p. 50

* € 1.800 / € 3.000–3.500



141
 ERNST HAAS
 (1921–1986)

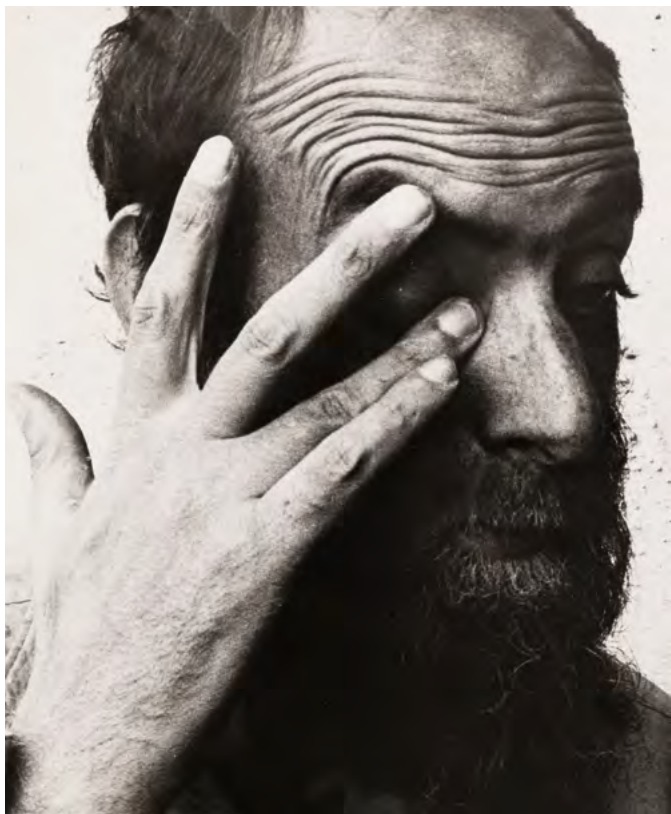
Route 66, Albuquerque,
 New Mexico 1969

Chromogenic print, printed
 later by Mark Doyle
 30,3 × 45,8 cm (11.9 × 18 in)
 Signed and annotated by
 the photographer's son in ink
 on the reverse, comes with
 certificate of the estate, edition
 no. 25/100

LITERATURE

Ernst Haas, *Color Photography*,
 New York 1989, p. 127.

* € 1.800 / € 3.000–3.500



142
CORA PONGRACZ
 (1943–2003)

Friedensreich
 Hundertwasser,
 Venice c. 1970

Vintage silver print
 17,9 × 14,8 cm (7 × 5.8 in)
 Annotated in an unidentified
 hand in pencil on the reverse

LITERATURE

Marie Roehl (ed.), Cora
 Pongracz: Das fotografische
 Werk, Vienna 2016, p. 71.

€ 1.200 / € 2.000–2.400

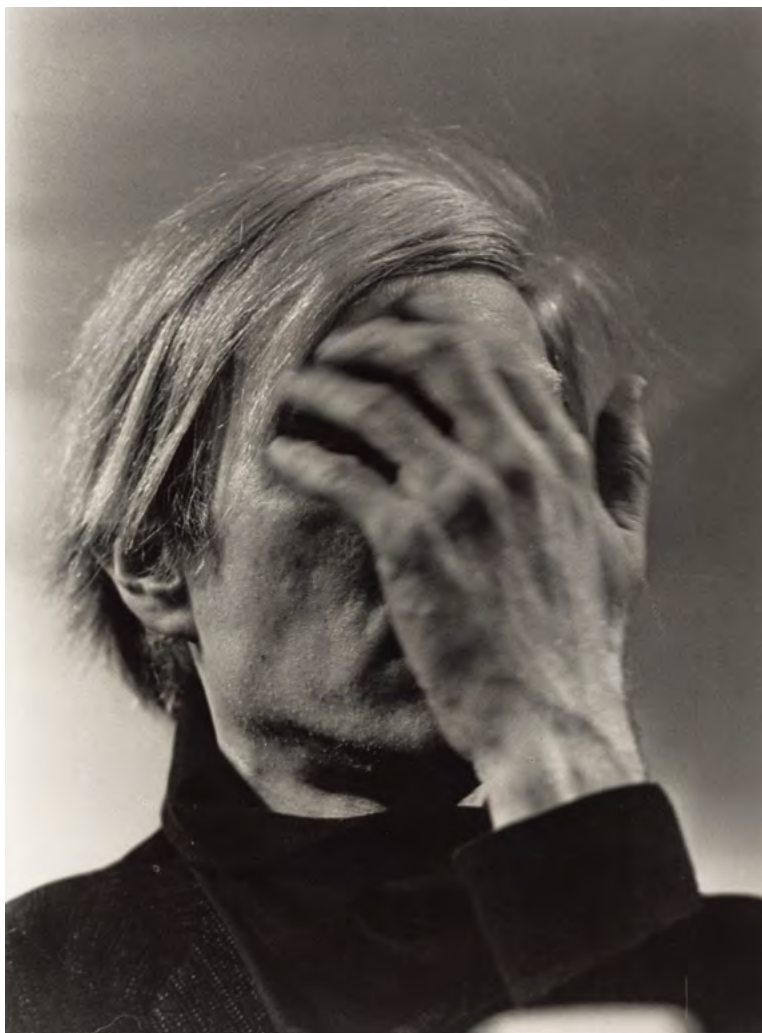


143
**PHILIPPE
 HALSMAN**
 (1906–1979)

›Invisible Dalí‹,
 New York 1954

Gelatin silver print, printed
 in 1981
 32,8 × 25,1 cm (12.9 × 9.9 in)
 Photographer's »Halsman/Dalí
 Copyright, Philippe Halsman
 © 81, Edition Number 118
 [handwritten]/250« stamp
 on the reverse, edition
 no. 132/250

€ 1.000 / € 2.000–2.500



144
ALDO DURAZZI
(1925–1990)

Andy Warhol, Rome
1972

Vintage silver print
39,3 × 29,2 cm (15.5 × 11.5 in)
Photographer's name stamp
and studio stamp on the
reverse

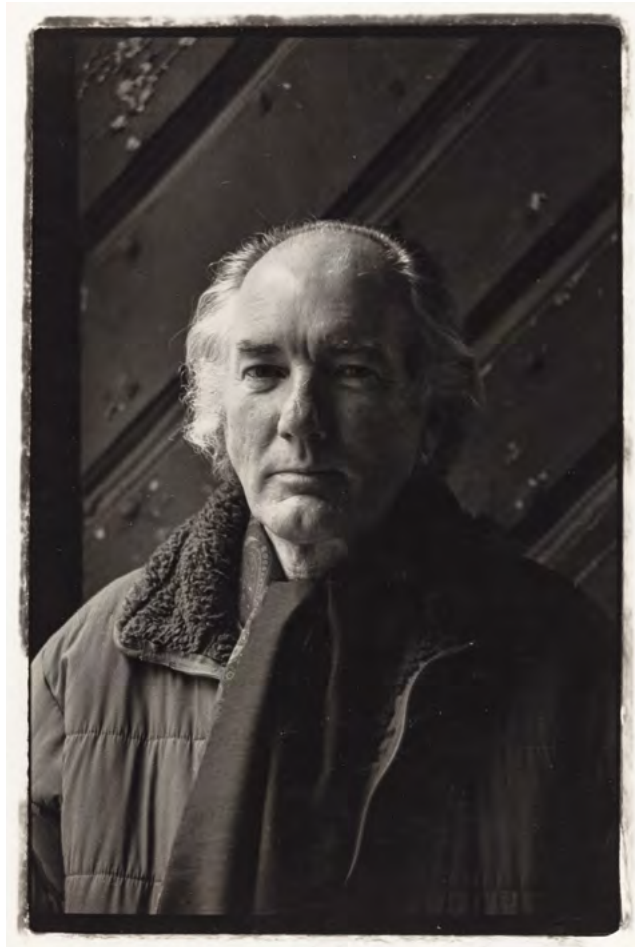
€ 800 / € 1.500–2.000

145
SEPP DREISSINGER
(* 1946)

Thomas Bernhard,
Am Graben, Vienna
1988

Vintage silver print
20,7 × 13,9 cm (8.1 × 5.5 in)
Photographer's copyright label
on the reverse

€ 1.000 / € 2.000–2.400

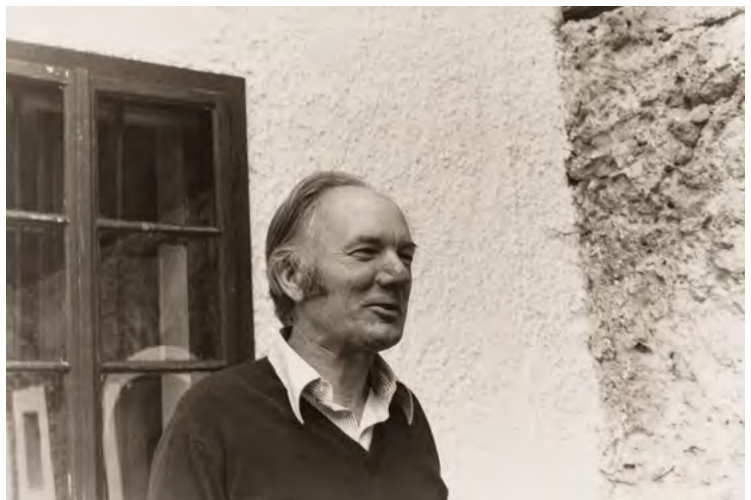


146
SEPP DREISSINGER
(* 1946)

Thomas Bernhard,
Oberrathal 1981

Vintage silver print
24,9 × 37 cm (9.8 × 14.6 in)
Photographer's copyright label
on the reverse

€ 900 / € 1.800–2.400



147

WILL McBRIDE
(1931–2015)

Willy Brandt, 1962

Gelatin silver print, printed in
the 1990s

38 × 25,8 cm (15 × 10.2 in)

Signed and annotated by the
photographer in pencil on the
reverse

€ 1.200 / € 2.000–3.000



148

ROBERT LEBECK
(1929–2014)

Herbert von Karajan,
St. Moritz 1969

Gelatin silver print, printed in
the 1990s

38,4 × 28,2 cm (15.1 × 11.1 in)

Signed, numbered and anno-
tated by the photographer in
ink on the reverse, his studio
stamp on the reverse, edition
no. 19/30

€ 1.200 / € 2.000–2.400





149
TAKEUCHI
TOSHINOBU (* 1943)

Mount Fuji, Japan 2000

C-print, Dibond, framed
 45 x 60 cm (17.7 x 23.6 in)
 Signed and annotated
 (Japanese) by the
 photographer in ink on
 the passepartout

€ 1.000 / € 2.000–2.500



150
FRANCO
FONTANA (* 1933)

Untitled, 1987

Cibachrome
 24 x 36 cm (9.4 x 14.2 in)
 Signed and dated by the
 photographer in ink in the
 margin

* € 800 / € 1.400–1.800

151
NEIL ARMSTRONG
(1930–2012)

Buzz Aldrin on the
moon, Apollo 11 Moon
Landing, July 1969

Chromogenic print, Vintage
24 × 19 cm (9.4 × 7.5 in)
»NASA USA PHOTO« stamp on
the reverse

€ 1.200 / € 2.000–2.400



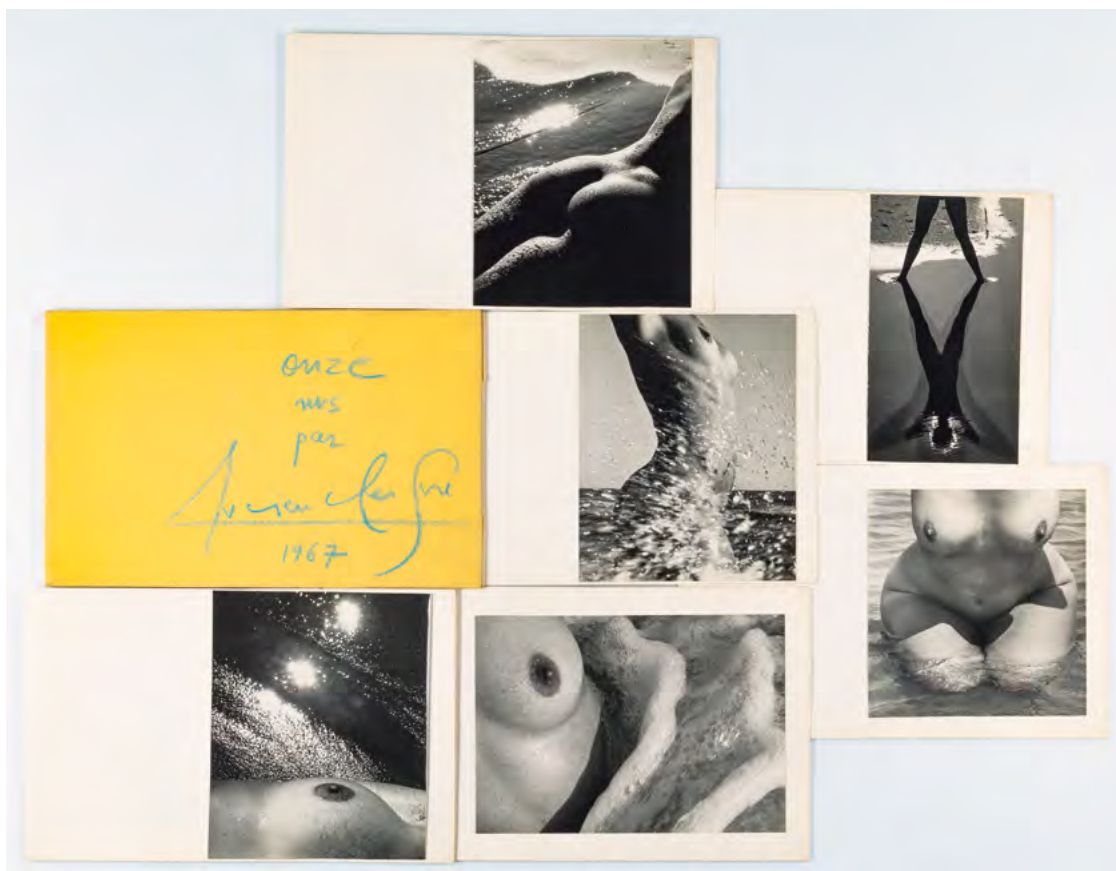
152
NEIL ARMSTRONG
(1930–2012)

Buzz Aldrin on the
moon, Apollo 11 Moon
Landing, July 1969

Chromogenic print, Vintage
24 × 19,2 cm (9.4 × 7.6 in)
»NASA USA PHOTO« stamp
on the reverse

€ 1.000 / € 1.800–2.400





153
LUCIEN CLERGUE
 (1934–2014)

›Onze nus par Lucien Clergue‹,
 Arles 1967

11 Gelatin silver prints, mounted on double
 pages, hand made maquette
 object size: 15,6 × 12,6 cm (6.1 × 5 in)
 images c. 9 × 12 cm

Signed and titled by the photographer
 in blue pencil on the yellow jacket, paper
 folder, title and colophon with printed
 text, signed and numbered inside by the
 photographer, edition no. 94/250 (intended
 edition), a rare complete example of this
 early Clergue publication

€ 3.000 / € 5.000–6.000



154

FRITZ HENLE
(1909–1993)

›The Lips of Danielle
Darrieux‹, 1937

6 Vintage silver prints
each c. 12 × 20 cm (4.7 × 7.9 in)
Each with the photographer's
Black Star stamp on the reverse

LITERATURE

The images were published in
a sequence in LIFE magazine,
October 25, 1937. p. 59. (story
title: »Danielle Darrieux Acts
for U.S. with her mouth«); Roy
Flukinger (ed.), Fritz Henle. In
Search of Beauty, Austin 2009,
p. 13.

€ 1.900 / € 4.000–5.000



155

MIROSLAV TICHÝ
(1926–2011)

Untitled, c. 1975

Vintage silver print, mounted
on original cardboard with
handpainted border line
15,8 × 14,4 cm (6.2 × 5.7 in)

€ 1.200 / € 2.000–3.000



156

SARAH MOON (* 1941)

›Étude (Sasha Robertson for Marie)‹, 1989

Vintage silver print

23,5 × 15,5 cm (9.3 × 6.1 in)

Annotated in an unidentified hand in pencil on the reverse, comes with a copy of the original letter by Sarah Moon clarifying the provenance

LITERATURE

Robert L. Kirschenbaum/Pacific Press Service (ed.),
Sarah Moon, Cat. Exhib., Tokyo 1989, pl. 16.

€ 1.800 / € 3.000–3.500



157

SARAH MOON (* 1941)

Untitled, c. 1993

Gelatin silver print

15 × 11,5 cm (5.9 × 4.5 in)

Annotated in an unidentified hand in pencil on the reverse, comes with a copy of the original letter by Sarah Moon clarifying the provenance

€ 1.800 / € 3.000–3.500



158
IRVING PENN
 (1917 – 2009)

Fashion for Yves Saint
 Laurent, Vogue,
 New York 1981

Chromogenic print, printed in
 the 1980s, exhibition print
 48,2 × 38,1 cm (19 × 15 in)
 Vogue stamp and Exhibition
 print stamp and handwritten
 annotation on the reverse

LITERATURE

The image was published in
 Vogue magazine, 1981.

€ 1.800 / € 3.000–4.000

159
LUCIEN CLERGUE
 (1934–2014)

Bull fight, Nimes 1985

Dye transfer print, printed in 1996
 29,8 × 45 cm (11.7 × 17.7 in)

Signed by the photographer in ink
 in the margin, titled, dated and
 annotated by him in ink on the
 reverse

€ 900 / € 1.400–1.800





160
MICHEL COMTE
(* 1954)

Carla Bruni, Paris 2003

Gelatin silver print,
contact print
25,4 × 20,3 cm (10 × 8 in)
Studiolabel on the top
of the print

€ 1.600 / € 3.000–3.500



161

ANDY WARHOL
(1928–1987)

Viva and Louis Waldon
on the set of »Lonesome
Cowboys«, New York
City 1967/68

Vintage silver print
12,8 × 17,7 cm (5 × 7 in)
Photographer's name stamp
and handwritten notations in
pencil on the reverse
€2.000 / €4.000–5.000



162

JULIAN SCHNABEL (* 1951)

Untitled (Olmo), 2008

Polaroid, large format
20 × 24 cm (7.9 × 9.4 in)

Signed by the photographer on label on the reverse
The portrait shows the artist's son Olmo and was used as
a cover image for his 2010 photo book »Julian Schnabel.
Polaroids«, the book is included here

LITERATURE

Petra Giloy-Hirtz (ed.), Julian Schnabel. Polaroids,
Munich 2010, cover.

€ 7.000 / € 12.000–16.000





163

FRANZ WEST (1947–2012)

Untitled (from the series
›Bildhauer Fotografieren‹)
Vienna 1990

Vintage silver print, in the original artist frame
50,5 × 60,3 cm (19.9 × 23.7 in)

Signed and dated by the artist in the image
lower right, numbered by the artist in the
image lower left, the work was realized in
collaboration with Günther Förg and Octavian
Trauttmansdorff, it is listed and known in the
Franz West Privatstiftung

€ 10.000 / € 20.000–22.000



164
RITA NOWAK
 (* 1979)

Franz West (from the
 series ›Artist in the
 City‹), 2010

Chromogenic print, mounted
 to acrylic board
 60 × 40 cm (23.6 × 15.7 in)
 Signed and dated by the
 photographer in ink on the
 reverse, edition no. 9/9
 € 1.000 / € 2.000–3.000



165
RITA NOWAK
 (* 1979)

Heimo Zobernig
 (from the series ›Artist
 in the City‹), 2010

Chromogenic print, mounted
 to acrylic board
 75 × 50 cm (29.5 × 19.7 in)
 Signed and dated by the
 photographer in ink on the
 reverse, edition no. 9 / 9
 € 1.000 / € 2.000–3.000

166

**CHRISTIAN
SKREIN (* 1945)**

Christian Ludwig
Attersee, Vienna 1968

Gelatin silver print, printed
in the 1980s
50,5 × 40,5 cm (19.9 × 15.9 in)
Signed and dated by the
photographer in ink in the
margin, his copyright stamp
and signature in ink on the
reverse

€ 1.800 / € 3.500–4.000



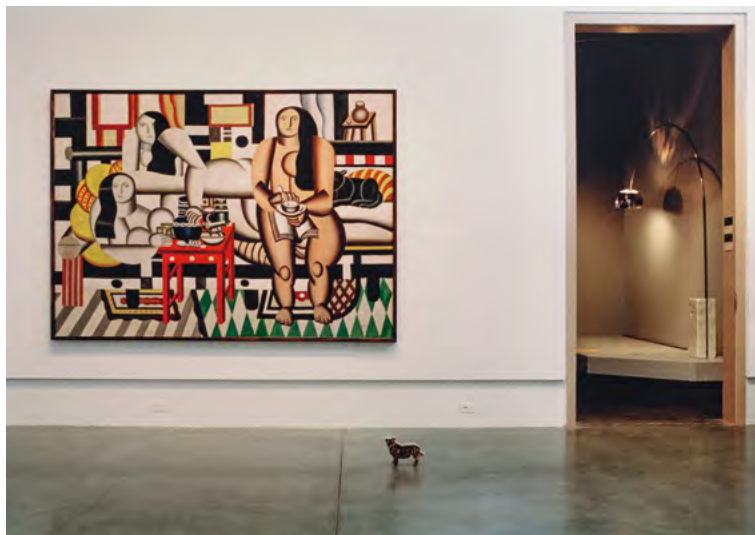
167

**PETER DRESSLER
(1942–2013)**

›Mit grossem Interesse‹,
Museum of Modern Art 1993

Chromogenic print
31,8 × 45 cm (12.5 × 17.7 in)
Signed by the photographer in
ink on the reverse, his copyright
stamp on the reverse

€ 900 / € 1.400–1.600



168

**CHRISTIAN
SKREIN (* 1945)**

Arnulf Rainer sitting in
Walter Pichler's famous
›Galaxy 1‹ chair, 1968

Gelatin silver print, printed
in the 1980s
40 × 41,5 cm (15.7 × 16.3 in)
Signed and dated by the
photographer in ink in the
image lower right, his copy-
right stamp and signature
in ink on the reverse

€ 1.800 / € 3.500–4.000



169

**MANFRED KLIMEK
(* 1962)**

Niki Lauda,
November 2000

Gelatin silver print, framed
25,5 × 37,2 cm (10 × 14.6 in)
Signed and numbered by the
photographer in ink on the
reverse, »ed. 1/1«, comes with
the original negative

€ 1.800 / € 3.000–3.500





170
NOBUYOSHI ARAKI (* 1940)

A set of 10 Polaroids, Japan 2000s

10 Polaroids SX 70

Each 8 × 7,6 cm (3.1 × 3 in)

Each signed by the photographer in black ink in the margin, the set includes beautiful kinbaku and flower studies, but also some rare street scenes.

PROVENANCE

Private Collection, Germany

€ 2.600 / € 5.000–6.000



171
**NOBUYOSHI
 ARAKI (* 1940)**

Untitled (from
 ›Colourscapes‹), 1991

Chromogenic print, printed in the 1990s,
 mounted on dibond, large format print
 120 x 90 cm (47.2 x 35.4 in)

Signed by the photographer in black felt tip
 pen on the reverse

PROVENANCE

Private Collection Netherlands

LITERATURE

Araki by Araki: The Photographer's Personal
 Selection, 1963–2002, London 2003, p. 276;
 Nobuyoshi Araki, Self-Life-Death, London 2005,
 p. 322; Araki, Cologne 2007, cover and p. 25.

€ 14.000 / € 24.000–28.000



GLOSSAR

ZU- / BESCHREIBUNG DER OBJEKTE

Für jedes Los wird der Fotograf in fett gedruckten Lettern genannt. Auf Zuschreibungen, die Transkription von Beschriftungen, Stempel und Datierung wurde größtmögliche Sorgfalt verwandt. Für die Inhalte der deskriptiven Bildbeschreibungen übernimmt WestLicht Photographica Auction keine Verantwortung.

TITEL

Die durch Publikationen und andere Quellen (wie eigenhändige Beschriftung der Fotografen) gesicherten Originaltitel der Werke werden in Anführungszeichen angegeben; in den übrigen Fällen handelt es sich um beschreibende Titel.

DATIERUNG DER PRINTS

Als Vintage-Print wird ein Abzug bezeichnet, der in unmittelbarer zeitlicher Nähe zur Aufnahme bzw. Produktion des Negatives vom Fotografen selbst oder einer Person seines Vertrauens angefertigt wurde. Exakte Datumsangaben für die Positive sind nur in den seltensten Fällen bekannt. Die Unterscheidung zwischen einem Vintage-Print und einem später produzierten Abzug wird in Relation zur Datierung des Negatives ausgedrückt, beispielsweise bei einem Silbergelatineprint: 1920, Vintage silver print oder 1920, Gelatin silver print, printed later. Eine möglichst präzise Datierung, zumindest das Jahr oder Jahrzehnt der Entstehung wird für jedes Lot angegeben. Die Angaben basieren auf dem Wissen des WestLicht-Expertenteams zur Geschichte der jeweiligen Fotografie, ihrer Provenienz und visueller Begutachtung. Für die Angaben kann keine Gewähr übernommen werden.

MASSANGABEN

Bei den Maßangaben folgen die Maße der Bildbreite jenen der Bildhöhe. Sofern nicht anders angegeben, beziehen sich diese Maße auf das tatsächliche Bildformat ohne jegliche Ränder. Einige Fotografien werden im Katalog ohne Rand abgebildet.

RAHMUNG UND PASSEPARTOUTS

Die als gerahmt oder montiert angeführten Fotografien werden als solche angeboten und verkauft. WestLicht übernimmt keine Verantwortung für den Zustand der mitgelieferten Passepartouts bzw. Untersatzkartons und Rahmen, auch in Hinblick auf konservatorische Standards.

ZUSTAND

Der Zustand der angebotenen Objekte wird im Allgemeinen nicht im Katalog erfasst. Interessenten und Bieter werden ersucht, den Zustand der Lots anlässlich der öffentlichen Vorbesichtigung zu prüfen oder einen detaillierten Zustandsbericht anzufordern: anna.zimm@westlicht.com

GLOSSARY

NAME OF ARTIST / DESCRIPTION

For each lot the name of the photographer appears in bold type heading. While every reasonable effort was made to provide correct attributions, accurate transcriptions of inscriptions, stamps or dates, WestLicht Photographica Auction does not assume the responsibility for the contents of descriptive texts.

TITLES

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

PRINTS

A vintage print is one made at roughly the same time as the negative by the photographer himself or by a person or procedure satisfactory to the photographer. Specific dates of positive prints are rarely known. This distinction between a vintage print and a print done considerably later would be expressed with the date referring to the production of the negative. In case of a gelatin silver print: 1920, Vintage silver print or 1920, Gelatin silver print, printed later. The approximate date, year, or decade of a positive print is given when possible, based on the WestLicht's knowledge of the history of the photograph, its provenance, and our visual assessment of the photograph's physical characteristics. We don't guarantee the printing date of the photograph.

MEASUREMENTS

Measurements are given height preceding width. Unless otherwise indicated dimensions given are those of the actual image size (excluding any margins). Some photographs appear in the catalogue without margins illustrated.

FRAMING AND MATTING

Photographs described as framed are sold in the frames in which they have been offered. WestLicht does not take responsibility for the appearance of the frames or mats, nor for their conformity to proper standards of conservation.

CONDITION

The general practise is not to indicate condition or defects. Prospective bidders are urged to inspect lots at our public viewing or ask for a condition report at our auction department. For condition reports please contact: anna.zimm@westlicht.com





FOTOGRAFENINDEX

INDEX OF PHOTOGRAPHERS

- ABBOTT, BERENICE 53
 ANIKEEF, SYBIL 24
 ARAKI, NOBUYOSHI 170, 171
 ARMSTRONG, NEIL 151, 152
 ASANO, KIICHI 49, 86
 AVEDON, RICHARD 28
 BARBEY, BRUNO 64
 BASSMAN, LILLIAN 32
 BEATON, CECIL 29
 BENDA, ARTHUR 10
 BERKA, LADISLAV 23
 BING, ILSE 18
 BISCHOF, WERNER 76
 BURRI, RENÉ 88, 94, 108
 CALLAHAN, HARRY 109
 CAPA, ROBERT 44
 CARTIER-BRESSON,
 HENRI 68, 72, 77, 78, 84, 92
 CHALDEJ, JEWGENI 42, 43
 CHARBONNIER,
 JEAN-PHILIPPE 48
 CLERGUE, LUCIEN 107, 153, 159
 COMTE, MICHEL 160
 DAVIDSON, BRUCE 100, 124
 DOISNEAU, ROBERT 50
 DREISSINGER, SEPP 145, 146
 DRESSLER, PETER 167
 DRTIKOL, FRANTIŠEK 1, 2, 6
 DURAZZI, ALDO 144
 EDGERTON, HAROLD 91
 EGGLESTON,
 WILLIAM 110, 111, 112
 EISENSTAEDT,
 ALFRED 41, 55, 133
 ERWITT, ELLIOTT 54, 60, 63, 69
 FINK, LARRY 106
 FIZET, JEAN-PIERRE 134
 FLEISCHMANN, TRUDE 3
 FONTANA, FRANCO 150
 FREED,
 LEONARD 61, 67, 81, 102, 103
 GARRUBA, CAIO 73, 74
 GIACOMELLI, MARIO 45, 46
 GIBSON, RALPH 115
 GREEN, MILTON 125
 GROEBLI, RENÉ 47
 HAAS, ERNST 139, 141
 HALSMAN, PHILIPPE 143
 HASKINS, SAM 119
 HENLE, FRITZ 154
 HORST, HORST P. 33
 HORVAT, FRANK 31
 HOSOE, EIKOH 117, 118
 HUBMANN, FRANZ 93
 KARSH, YOUSUF 40
 KERTÉSZ, ANDRÉ 19, 21
 KIRCHHERR, ASTRID 138
 KLEIN, WILLIAM 97, 98, 99
 KLIMEK, MANFRED 169
 KNEIDL, HELGA 132
 KOPPITZ, RUDOLF 5, 9, 12, 13
 KÜHN, HEINRICH 15
 LANGE, DOROTHEA 39
 LEBECK, ROBERT 148
 LESSING, ERICH 56
 LYON, DANNY 121
 MANOS, CONSTANTINE 83
 MARK, MARY ELLEN 70
 McBRIDE, WILL 116, 147
 McCARTY, FLOYD 136
 McCULLIN, DON 82
 MICHALS, DUANE 96
 MINKKINEN, ARNO 113, 114
 MOON, SARAH 156, 157
 MORATH, INGE 59, 95, 104
 MORGAN, BARBARA 71
 MURAY, NICKOLAS 4
 NOGUES, ALAIN 85
 NOWAK, RITA 164, 165
 PENN, IRVING 25, 26, 27, 30, 158
 PONGRACZ, CORA 142
 PRATURLON, PIERLUIGI 131
 RAY, MAN 17
 REDDING, BOB 89
 RIBOUD, MARC 52, 79, 80, 122
 RITTS, HERB 8
 RONIS, WILLY 51
 RÖSSLER, JAROSLAV 16, 22
 ROTHSTEIN, ARTHUR 37, 38
 SALGADO, SEBASTIÃO 75
 SANDER, AUGUST 20
 SASSE, ARTHUR 87
 SCHAD, CHRISTIAN 34, 35
 SCHATT, ROY 129
 SCHNABEL, JULIAN 162
 SCHULKE, FLIP 90
 SIEFF, JEANLOUP 57, 58
 SIMON, MICHOU 135
 SIROTA, PEGGY 130
 SISKIND, AARON 62
 SKREIN, CHRISTIAN 166, 168
 STERN, BERT 123
 STOCK, DENNIS 126, 127, 128
 SUDEK, JOSEF 14
 SUSCHITZKY, WOLF 66
 TICHÝ, MIROSLAV 155
 TOSHINOBU, TAKEUCHI 149
 TUDOR-HART, EDITH 65
 UEDA, SHOJI 120
 VERONESI, LUIGI 36
 VON GLOEDEN, WILHELM 7
 WARHOL, ANDY 161
 WEINER, DAN 101
 WENDERS, WIM 140
 WEST, FRANZ 163
 WESTON, EDWARD 11
 WINOGRAND, GARRY 105

WestLicht Photo Auction
OstLicht GesmbH
Absberggasse 27 / 1100 Vienna, Austria
Tel.: +43 1 996 20 66-17
info@westlicht-photo-auction.com

AUCTION VENUE
OstLicht. Gallery for Photography
Absberggasse 27 / 1100 Vienna, Austria
www.westlicht-photo-auction.com



**PHOTO
AUCTION**

ABSENTEE BID FORM

_____ First Name	_____ Second Name	_____ Customer No.
_____ Street	_____ City, ZIP code	_____ Country
_____ Tel	_____ Fax	_____ Email

☐ Do not arrange shipping ☐ Shipping ☐ Airmail ☐ Courier Service

PAYMENT METHOD

☐ VISA ☐ MASTERCARD Number _____ Exp. Date _____

☐ BANK TRANSFER in € (all bank charges pre-paid and including shipping cost)

Account name: OstLicht GmbH; Account number: 9317520, Bank: Raiffeisenlandesbank NOE-Wien AG, Michaelerplatz 3, A-1010 Vienna; Code: 32000/Swift code: RLNWATWW/IBAN: AT59 3200 0000 0931 7520

I accept WestLicht Photo Auction to bid on my behalf on the following lots. Absentee bids must be received 24 hours prior to the start of the auction. The maximum bid price does not include the premium. I agree to be bound by the conditions of sale as printed in the catalogue.

_____ Date	_____ Signature
---------------	--------------------

LOT NO.	TITLE	MAX. BID € *	LOT NO.	TITLE	MAX. BID € *
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

*Not necessary for telephone bidders.

I agree to be bound by the conditions of sale as printed in the catalogue. In the event that several bidders submitted identical highest bids, the auctioneer will start by calling out a price in favour of the highest written bid that is 10% higher than the second highest written bid. The one that was received first will be awarded the winning bid (unless on-site bids outbid the highest written bid). Written bids must be received at least 24 hours before the start of the auction and they must contain the exact address of the bidder along with the maximum bid exclusive any commission or other charges. All bids will be executed as cheaply as possible up to the maximum price indicated for each lot. Bids will be increased in increments of 10% of the starting price. The bids for lots valued at EUR 2,000 and higher will be raised in steps of EUR 200, lots valued at EUR 4,000 and higher in steps of EUR 500. As a rule the starting price is the one listed in the

catalogue, as long as there are not several higher written bids at hand. The buyer's premium for all items exported out of the European Community (E.C.) is 20%. For items marked with *, sold and/or shipped within the E.C. the premium is 20% plus VAT on hammer price and premium (13% on photographs; 10% on books). For all other items sold and/or shipped within the E.C. the premium is 24% (including VAT). Invoices for successful bids made in writing or by telephone will be sent out to the respective highest bidders after the auction has ended. They have to be paid in full and without any deductions within eight days after reception. Telephone bids have to be confirmed in writing and are at the risk of the caller. WestLicht Photo Auction reserves the right to refuse absentee or telephone bids without disclosing the reason.



VERSTEIGERUNGSBEDINGUNGEN

für Bieter der WestLicht Photo Auktion (OstLicht GesmbH)

1 Mit der Abgabe eines schriftlichen oder telefonischen Kaufauftrages, eines Online-Gebots oder durch die persönliche Teilnahme als Saalbieter erkennt jeder Bieter bei der WestLicht Photo Auktion die folgenden Versteigerungsbedingungen ausdrücklich an. Die Versteigerungsbedingungen gelten sinngemäß auch für den Nachverkauf. Bei Beanspruchungen aufgrund fehlerhafter Übersetzung ist der deutsche Text der Versteigerungsbedingungen im gedruckten Katalog gültig. Gebote und persönliche Daten der Bieter und Einbringer werden von WestLicht Photo Auktion streng vertraulich behandelt und nicht an dritte Person weitergegeben.

2 Die Versteigerung ist öffentlich und freiwillig und wird nach den Bestimmungen der §§ 284a ff der Gewerbeordnung i. d. F. GRNov 1997 sowie nach den vorliegenden Versteigerungsbedingungen durchgeführt. Die Versteigerung erfolgt im eigenen Namen sowie auf eigene Rechnung. Erfüllungsort und Gerichtsstand ist Wien. Auch im Verhältnis zu ausländischen Bietern ist österreichisches Recht maßgeblich.

3 Die Schätzung und fachliche Bestimmung der Objekte erfolgt durch Experten der WestLicht Photo Auktion, die bemüht sind den Zustand der Lose im Katalog so adäquat wie möglich zu beschreiben. Irrtums- und Druckfehlerberichtigungen bleiben vorbehalten. Ebenso behält sich WestLicht Photo Auktion das Recht vor, Berichtigungen der Beschreibung bis zur Versteigerung vorzunehmen. Eine Rücknahme erstergeigter Artikel ist prinzipiell ausgeschlossen (siehe Punkt 12).

4 Die Besichtigung der zur Versteigerung vorgesehenen Objekte ist innerhalb des im Katalog angeführten Zeitraumes möglich. Ist einem Bieter die Besichtigung vor Ort jedoch nicht möglich, geben wir auf Anfrage gerne eine präzisere Beschreibung des optischen Zustandes. Diese Auskünfte erteilen wir sowohl telefonisch, als auch schriftlich oder per E-Mail – zusätzliche Fotos können wir jedoch nur per E-Mail zusenden. Während der Besichtigung und der Versteigerung haftet jeder Besucher für von ihm verursachte Schäden an den Losen in vollem Umfang.

5 Vor Versteigerungsbeginn können Gebote schriftlich (Brief, Fax, E-Mail) oder online über unsere Homepage) abgegeben werden. Schriftliche Kaufaufträge müssen dem Versteigerer bis spätestens 24 Stunden vor Beginn der Versteigerung in gut leserlicher Form vorliegen. Um berücksichtigt zu werden, müssen sie außerdem die genaue Anschrift des Auftraggebers, sowie das Höchstgebot in EURO enthalten. Die darin genannten Preise gelten als Höchstpreise für den Zuschlag, das Aufgeld wird im Falle des Zuschlages zusätzlich in Rechnung gestellt. Wir führen schriftliche Gebote gewissenhaft aus, wobei das schriftliche Höchstgebot nur dann ausgeschöpft wird, wenn andere schriftliche oder mündliche Gebote im Saal dies im Interesse des Bieters notwendig machen. Telefonische Gebote sind erst ab einem jeweiligen Loswert von EURO 500 möglich. Auch für diese Art des Bietens muss ein Auftrag spätestens 24 Stunden vor der Auktion schriftlich beim Versteigerer vorliegen. Telefonbieter werden vor Aufruf der gewünschten Lose von WestLicht Photo Auktion anrufen. Eine Garantie für das Zustandekommen der Telefonverbindung kann jedoch nicht gegeben werden. Nachdem sie sich mit einem Ausweis oder einer Kreditkarte legitimiert haben, erhalten Saalbieter vor Beginn der Auktion eine Bieternummer.

6 Der Kaufpreis besteht aus dem Zuschlagpreis (= Hammerpreis) zuzüglich Aufgeld.

Für Lose, die in Länder außerhalb der EU exportiert werden, beträgt das Premium 20% (wenn über LIVEAUCTIONEERS geboten wurde 25%).

Für Lose, die in der EU verbleiben, beträgt das Premium 24% (wenn über LIVEAUCTIONEERS geboten wurde 30%).

Auf Lose, die im Katalog mit * markiert sind, wird Mehrwertsteuer in Höhe von 13% für Fotografien oder 10% für Bücher auf Hammerpreis und Premium verrechnet (Vollbesteuerung), sofern sie in der EU verbleiben.

Nimmt ein Käufer mit Wohnsitz außerhalb der EU die ersteigerten Lose selbst in Staaten außerhalb der EU mit, wird ihm im Fall der Regelbesteuerung die Mehrwertsteuer erstattet, sobald er den österreichischen zollamtlichen Ausfuhrnachweis vorlegt. Im Ausland anfallende Einfuhrumsatzsteuer und Zölle trägt der Käufer.

Während oder unmittelbar nach der Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtümer sind vorbehalten.

7 Die Versteigerung erfolgt in der Reihenfolge der Katalognummerierung. Maßgeblich ist der Katalogtext der gedruckten deutschen Ausgabe des Auktionskatalogs. Jedoch ist der Auktionator berechtigt, Katalognummern in der Versteigerung zusammen zu fassen, zu trennen, heraus zu nehmen oder die Reihenfolge zu verändern. Er kann Angebote ablehnen und einen bereits erteilten Zuschlag aufheben, um den betreffenden Gegenstand weiter zu steigern.

8 Gesteigert wird um ca. 10% des Ausrufpreises. Der Ausrufpreis ist in der Regel der im Katalog angeführte Startpreis, sofern nicht mehrere höhere schriftliche Gebote vorliegen. In diesem Fall ruft der Auktionator zu Gunsten des höchsten Bieters mit dem Betrag aus, der 10% über dem schriftlichen Gebot des zweithöchsten Bieters liegt. Liegen mehrere gleiche schriftliche Höchstgebote vor, so wird zu Gunsten des zuerst eingelangten Gebotes entschieden. Das zugeschlagene Gebot ist der Nettokaufpreis.

9 Das Eigentum der ersteigten Ware geht erst nach vollständiger Bezahlung auf den Käufer über. Im Falle des Zuschlages verpflichtet sich der Ersteher zur Abnahme und Zahlung des von ihm ersteigten Loses. Eine Rücknahme versteigerten Gegenstände seitens des Versteigerers ist ausgeschlossen. Mit dem Zuschlag geht die gesamte Haftung für den Versteigerungsgegenstand sofort auf den Ersteher über. Das ersteigte Los wird dem Ersteher jedoch erst nach vollständiger Bezahlung des Zuschlagpreises und des Aufgeldes, sowie anfallender Steuern und Gebühren ausgehändigt. Wird vereinbart, den Gegenstand dennoch vor vollständiger Bezahlung auszuliefern, verbleibt der versteigte Gegenstand bis zum vollständigen Forderungsausgleich Eigentum des Einlieferers.

10 Sofern keine anderen Vereinbarungen getroffen wurden, haben Saalbieter das ersteigte Gut nach Beendigung der Auktion abzuholen und zu bezahlen. Bei Bezahlung durch Überweisung ist der Betrag sofort und netto inklusive etwaiger Bankspesen fällig. Die Rechnungen der schriftlich oder telefonisch ersteigten Gegenstände werden nach Beendigung der Auktion an den jeweiligen Höchstbieter verschickt. Diese sind innerhalb von 8 Tagen nach Erhalt an den Versteigerer netto ohne Abzug zu bezahlen. Bei Zahlungsverzug werden Verzugszinsen in Höhe von 5% über dem Basiszinssatz der Österreichischen Nationalbank verrechnet. Bei allen Zahlungsarten übernimmt der Ersteher allfällige Spesen. Kosten für Verpackung, Transport und Transportversicherung sind nicht inkludiert und werden extra verrechnet. Wir weisen jedoch darauf hin, dass wir ausschließlich die Selbstkosten verrechnen und aufgrund unserer Vereinbarung mit Transportfirmen für den Käufer günstige Transport- und Versicherungstarife anbieten können. Jede Lagerung und Verpackung erfolgt jedoch grundsätzlich auf Gefahr des Käufers.

Für ersteigte Gegenstände, die nach Ablauf von 30 Werktagen ab Rechnungsdatum nicht abgeholt worden sind, ist das Auktionshaus berechtigt, eine Lagergebühr von 1€–10€ (je nach Größe und Wert) pro Tag und Gegenstand, zu erheben.

11 Bei Annahmeverweigerung oder Zahlungsverzug haftet der Ersteher für alle daraus entstehenden Schäden und Folgekosten. Der Versteigerer kann in diesen Fällen entweder Erfüllung des Kaufvertrages oder Schadenersatz wegen Nichterfüllung des Kaufvertrages verlangen. Das Versteigerungsgut kann auf Kosten des Erstehers nochmals versteigert werden. In diesem Fall haftet der Ersteher für den Minderpreis und hat auf einen gegebenenfalls erzielten Mehrerlös keinen Anspruch.

12 Versteigte Objekte werden prinzipiell nicht zurück genommen. Handelt es sich jedoch um offensichtliche Fehlbeschreibungen, müssen diese gleich nach der Auktion mündlich oder spätestens nach 14 Tagen schriftlich reklamiert werden. Wird die Reklamation als gültig anerkannt, hat der Ersteher bei gleichzeitiger Rückgabe des Versteigerungsgegenstandes das Recht auf Erstattung des Kaufpreises und des Aufgeldes. Weitere Ansprüche können nicht geltend gemacht werden.

13 Nach abgeschlossener Auktion können wir nicht versteigte Gegenstände zu den vorliegenden Versteigerungsbedingungen im Namen und für Rechnung des Einlieferers freihändig verkaufen.

CONDITIONS OF SALE

for Bidders at WestLicht Photo Auctions (OstLicht GesmbH)

1 By submitting an absentee or telephone bid, making an on-line bid offer or by personal participation in an action each and every bidder agrees to abide by the following conditions of sale. These conditions also apply to subsequent sales. Where there is a conflict of meaning due to errors of translation, the German text, as printed in the auction catalogue, is binding. Commission bids and personal information of those submitting lots for sale and bidders will be dealt with by WestLicht Photo Auctions in the strictest confidence and will not be passed on to third parties.

2 The auction is public and voluntary and will be conducted in accordance with the regulations set forth in paragraph 288a of the Trade Regulations of 1997 and also in accordance with these conditions of sale. The auction will be conducted in our own name and account. Place of jurisdiction is Vienna. Austrian law is also binding on all foreign bidders.

3 The valuation and expert description of objects will be carried out by the experts of WestLicht Photo Auctions who will take all reasonable care to describe the condition of the lots in the catalogue as accurately as possible. All errors in the catalogue are excepted. WestLicht Photo Auctions also reserves the right to amend any description up to the time of auction. Auctioned items cannot be returned (see also paragraph 12).

4 Viewing of the objects intended for the auction is possible within the period stipulated in the catalogue. If it is not possible for a bidder to view an object in person, we will be happy to forward them a more detailed description of the optical condition. This information may be given by telephone, in writing, or by email. Additional photos can only be sent by e-mail. During both viewing and the auction visitors and bidders should exercise the greatest of care since they will be responsible for any damage caused in full.

5 Written bids may be submitted prior to the start of the auction (by letter, fax, e-mail or an on-line offer through our home-page). Written purchase orders must reach the auctioneer at least 24 hours before the start of the auction and must be clearly legible. In order to be taken into account they must also contain the client's exact address as well as their highest bid in EURO. The price specified therein will be regarded as the highest hammer price. In the case of a successful bid, all additional charges will be added to the bill. We carry out written bids scrupulously, the highest bid designated therein only being made use of when other offers (written or verbal in the auction rooms) make it necessary to do so in the interest of the bidder. Telephone bids are only possible on lots worth more than EURO 500 exclusive of charges. In the case of telephone bids too, it is necessary that the intention to bid by phone be deposited in writing with the auctioneer at least 24 hours prior to the auction. Telephone bidders will then be called by WestLicht Photo Auctions before bidding starts on the relevant lots. However, there can be no guarantee that a telephone connection can, in fact, be made. After having been legitimated by means of an identification document or credit card, auction-room bidders will be given a bidder number before the auction starts.

6 The total purchase price consists of the hammer price, the buyer's premium and applicable VAT or amount in lieu of VAT at applicable rate.

For items exported to Non EC countries, the premium is 20% (if you use LIVEAUCTIONEERS: 25%)

For items not exported outside the EC the premium is 24% (if you use LIVEAUCTIONEERS: 30%)

On items marked with * 13% (for photographs) or 10% (for books) will be added on hammer price and premium for buyers within the EC.

For property with * symbol VAT registered buyers from European Union (EU) countries may have the VAT refunded if they provide us with their VAT identification number when registering for bidding.

Buyers taking property to a non EU country in person may have the VAT refunded if they provide evidence that the property has been removed to another country outside the EU in the form of a copy of customs export documentation stamped by customs officers.

7 The lots will be auctioned in numerical order as listed in the catalogue. The German text of the auction catalogue is binding. The auctioneer reserves the right to group numbered lots together during the auction, to separate them, to remove or to change the order as he sees fit. He may refuse an offer and rescind an accepted bid in order to continue bidding.

8 Bids will be in increments of approx. 10% of the starting price. As a rule the start price is the one to be found in the catalogue unless there have been higher written bids. In this case the auctioneer will call a bid favoring the highest bidder. This will be approx. 10% higher than the written offer made by the second highest bidder. Should there be more than one written, highest bid, the lot will be awarded to the first to arrive. The hammer price is the net purchase price.

9 Ownership of the goods only passes to the buyer after payment in full has been made. When a lot is hammered down, the acquirer is obligated to accept and pay for the lot for which he bid. In no circumstances will the auctioneer accept the return of any lots. Once the hammer has fallen all risk with regard to the article is transferred to the acquirer. However, the lot will only be delivered to the acquirer after full payment of the hammer price including all taxes, fees and charges due.

Should agreement be reached to deliver the item before full payment has been made, ownership of the article in question remains vested in the supplier until payment has been made in full.

10 In the absence of an agreement to the contrary, at the end of the auction bidders in the auction rooms must collect and pay for the lots they have acquired. Where payment is to be made by bank transfer, the total purchase price is due immediately together with any bank charges. Invoices for the items acquired either in writing or by telephone will be sent to the highest bidder immediately after the end of the auction. These must be paid within 8 days of receipt, in full and without deduction. Where payment is delayed interest will be due at a rate 5% above the prevailing rate of the »European Interbank Offered Rate« (EURIBOR)/3 months. Payment may also be made by cash on delivery, money or postal order or banker's check. The acquirer accepts responsibility for all expenses involved in these methods of payment. Costs relating to packing, transport and transport insurance are not included and will be separately detailed on invoices. We would also like to bring to your attention that we only invoice for packaging at cost price and that because of agreements reached with transport companies we can offer favorable transport and insurance rates. Nevertheless, storage and packaging is at the buyer's own risk.

The auction house is entitled to collect a storage fee of €1–€10 (depending on the size and value) per day and item for items auctioned which have not been collected after the expiry of 30 business days from the date of the invoice.

11 In the case of refusal to accept delivery or late payment, the buyer is liable for all damages and costs arising therefrom. In either of these cases the auctioneer may require that either the contract be fulfilled or damages resulting from non-fulfillment be paid. The lots may then be auctioned again at the expense of the buyer. In this case the buyer is liable for the reserve price and has no claim on any additional revenue made.

12 Auctioned items cannot be returned. However, any case of obvious misrepresentation must be reported immediately after the auction verbally or in writing not more than 14 days thereafter. If the complaint is accepted as valid, the buyer has a right to the repayment of the purchase price and charges upon simultaneous return of the auctioned object. No other claims will be entertained.

13 After completion of the auction we are entitled to sell any non-auctioned items subject to the normal conditions of business in the name of, and for the account of, the supplier.

IMPRESSUM IMPRINT

VERLEGER UND HERAUSGEBER EDITOR AND PUBLISHER

WestLicht Photo Auction,
OstLicht GmbH, Absberggasse 27, 1100 Vienna, Austria

COPYRIGHT

OstLicht GmbH, Wien Vienna 2020

FÜR DEN INHALT VERANTWORTLICH RESPONSIBILITY FOR CONTENTS

Peter Coeln

KATALOG- UND TEXTREDAKTION CATALOGUERS

Anna Zimm
Michael Kollmann

GRAFIK DESIGN GRAPHIC DESIGN

HammerAlbrecht (Daniel Hammer, Alexandra Varsek)

FOTOGRAF PHOTOGRAPHER

Michael Kollmann

BILDBEARBEITUNG IMAGE EDITING

Pixelstorm – Kostal & Schindler OG

DRUCK PRINT

Druckerei Berger, Ferdinand Berger & Söhne Ges.m.b.H.

KONSERVATORIN CONSERVATOR

Taiyoung Ha

Vorbehaltlich Irrtümer, Satz- und Druckfehler. Veröffentlichungen aus diesem Katalog bedürfen der schriftlichen Genehmigung des Verlegers.

We can take no responsibility for any mistakes, errors or omissions. Reproduction of all or any part of this catalogue only with written permission of the publisher.



