

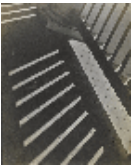
**SOTHEBY'S TO OFFER PHOTOGRAPHS FROM THE COLLECTION OF JOSEPH AND
LAVERNE SCHIESZLER**



André Kertész
Chez Mondrian
1926
Est. \$400/600,000



Edward Weston
Epilogue
1919
Est. \$120/180,000



Paul Strand
Shadows, Twin Lakes, Connecticut, 1916
Est. \$200/300,000



Imogen Cunningham
Magnolia Blossom
1925
Est. \$150/200,000



Alfred Stieglitz
Steerage
1907
Est. \$150/250,000



Pierre Dubreuil

The Woman Driver
1928
Est. \$100/150,000

New York, New York - On October 10, in a dedicated evening auction, Sotheby's will offer a choice group of 35 20th-century photographs from the Collection of Joseph and LaVerne Schieszler of Hinsdale, Illinois. This select collection, crafted over more than twenty years, comprises masterpiece after masterpiece by the blue-chip photographers of the modern era: Alfred Stieglitz, Paul Strand, Tina Modotti, Man Ray, Imogen Cunningham, Harry Callahan, and Pierre Dubreuil, to name but a few. The sale is expected to bring \$3.2/4.8 million*.

When the Schieszlers began collecting photographs in the 1980s, they began in the time-honored tradition of finding images that they enjoyed having on their walls. As their knowledge expanded, however, their quest evolved into one precise, but difficult-to-attain, goal: to find the best possible prints of important images they loved, by the best and most important 20th-century photographers. Through diligence and patience, working both with auction houses and top-flight dealers, they built a small but world-class collection of remarkable, iconic photographs, all in superb condition.

One of the finest photographs in the collection is a vintage print of André Kertész's 1926 *Chez Mondrian* (pictured on page 1, est. \$400/600,000), arguably the most important, and best-known, image in the photographer's entire oeuvre. This study, showing the doorway and vestibule of painter Piet Mondrian's meticulous Paris apartment, is believed to be one of only two extant prints of this image made on Kertész's preferred *carte-postale* stock and mounted for exhibition on thick vellum paper. The Schieszler print is the only such print known in private hands; a comparable example is part of the Julian Levy collection of photographs in the Art Institute of Chicago.

Edward Weston is represented by three images that chart his stunning transition from haute Pictorialist to seminal architect of the modern photographic vision. His 1919 *Epilogue* (pictured below, est. \$120/180,000), a portrait of his lover and photography partner Margrethe Mather, transcends the Pictorialist tradition from which it springs and becomes a mysterious, almost abstract, *mis-en-scène* that confounded critics of the period. Like the Schieszlers' *Chez Mondrian*, their study of *Epilogue* is believed to be the only vintage print in private hands. Weston's 1921 *Breast* (est. \$300/400,000), with a tantalizing inscription on the reverse, dates from only two years later and combines this trend toward abstraction with a new realism that foreshadows the photographer's studies of the female body in the 1930s. The Schieszlers' print may well be the only vintage print of the image extant. Finally, Weston's crisp, direct, and yet sensual image of two Shells, from 1927 (est. \$150/250,000), represents the best of his modernist work: the common object, isolated by the camera lens, seen in a clear, new way. Although there is no established census of copies, Weston's negative log indicates that only four prints were ever made.

The innovative Paul Strand is represented in the auction by his *Shadows, Twin Lakes, Connecticut, 1916* (pictured left, est. \$200/300,000). Like Weston, Strand began in the Pictorial traditions of the day, but quickly evolved into one of the most important of all Modernist photographers. The *Shadows, Twin Lakes*, is a prime example of his abstract realism, combining the camera vision with an almost Cubist composition. Originally part of a group of highly important Strands owned by the 7-Eleven Corporation, the Schieszler vintage print is unique and was featured in The Metropolitan Museum of Art's definitive *Paul Strand: Circa 1916* exhibition.

Two especially fine examples of the work of Imogen Cunningham, both well-known botanical studies, will be offered in the Schieszler sale. The soft beauty of the 1925 *Magnolia Blossom* (pictured below, est. \$150/200,000), arguably the photographer's most famous flower image, is magnificently rendered on the warm-toned matte-surface paper that Cunningham favored in the 1920s. The 1928 *Two Callas* (est. \$120/180,000), however, printed in the early 1930s, beautifully illustrates Cunningham's switch to photographic paper with a glossy surface, which allowed a greater amount of the negative's original detail to be visible in the print.

The Schieszlers gravitated to the work of Alfred Stieglitz, and Sotheby's auction will include a print from the photographer's epochal multi-image portrait of Georgia O'Keeffe (est. \$150/250,000), which began soon after they met in 1917, and continued through 1937. This series of images not only documents O'Keeffe's face and body, but her moods and personality. The platinum-palladium print in the Schieszler Collection, a full-length, fully-nude study from 1919, in which O'Keeffe strikes an extravagant pose for the camera, is one of only two known prints of the image. Stieglitz's most famous photograph, the 1907 *Steerage* (pictured left, est. \$150/250,000), is typically seen in photogravure, but in the Schieszlers' collection, it is present as an exceedingly rare gelatin silver print made from the negative in the 1928 - 1934 period. This silver print, originally owned by Stieglitz confidant Dorothy Norman, is one of

only a handful of extant photographic prints of the image, and one of only two in private hands. Large, hand-pulled photogravures of Stieglitz's *The Terminal* (est. \$150/250,000) and *The Hand of Man* (est. \$100/150,000) are also part of the sale.

The clever whimsy of Pierre Dubreuil's images belies the French/Belgian photographer's formidable technical abilities with the difficult oil-print process. Dubreuil produced prints of his fantastical images in very limited quantities, and much of his extant work was destroyed in World War Two. Although prints of Dubreuil's images are exceedingly rare, the Schieszler Collection boasts three: *The Woman Driver* (pictured right, est. \$100/150,000) from 1928, one of only three known prints; the 1908 *Eléphantaisie* (est. \$120/180,000) and *Derrière Les Couliesses* (\$120/180,000) from 1902, each one of only two known prints.

The auction will include vintage prints by Harry Callahan, including the important and early triptych of *Eleanor* (est. \$120/180,000) from 1947, exhibited that same year in Chicago's '750 Studio' gallery in the photographer's first solo exhibition of photographs. This subtle and beautiful series of Callahan photographs set a record for Callahan's work when they were offered at Sotheby's in 2001. They have recently been shown in The Art Institute of Chicago's 2002 exhibition *Taken by Design: Photographs from the Institute of Design, 1937-1971*.

*Estimates do not include buyer's premium

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