

## Press Release

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## SOTHEBY'S NEW YORK TO HOLD FALL VARIOUS-OWNERS PHOTOGRAPHS SALE ON OCTOBER 15-16, 2007



Pictured above: Edward Weston, **Nautilus**, est. \$600/900,000

**New York, New York** – Sotheby's October 15<sup>th</sup> -16<sup>th</sup> sale of Photographs comprises the strongest group of photographs from various owners to be presented at auction in recent years. The sale includes an unusually fresh and wide-ranging selection of images from all decades, from a rare daguerreotype of 19<sup>th</sup>-century Baltimore to contemporary works by Robert Adams, Peter Beard, and Hiroshi Sugimoto. Of special note is an exemplary group of blue-chip American photographs from the first half of the 20<sup>th</sup>-century, including ones by Edward Weston, Imogen Cunningham, Dorothea Lange, Paul Strand, and Walker Evans, all premier examples of the artists' works, and many with outstanding provenance. The sale is expected to bring \$6.7/9.9 million\*. *A press*

release for the single-owner offering of photographs, *Photographs from the Collection of Nancy Richardson*, on October 16<sup>th</sup> is also available.

An exceptional group of photographs by Edward Weston comprises the most significant offering of his work to



come to auction in decades. These include his seminal **Nautilus** (pictured on the preceding page, est. \$600/900,000), an early state of the image on matte-surface paper, from the collection of Alexandra R. Marshall. “We are thrilled to have this stunning Weston shell back at Sotheby’s,” said Denise Bethel, Director of the Photographs department. “When we sold this very print in these rooms in 1989, it brought \$115,500. This was a momentous, historic occasion—it was the first photograph ever to sell at auction, anywhere in the world, for more than \$100,000.” A highly modernist **nude study of Anita Brenner** that may be unique in platinum, made in Mexico in 1925 (pictured here, est. \$350/500,000), comes originally from Brenner’s own collection. A group of four **nude studies of Miriam Lerner**

(estimates range from \$20,000/\$30,000 to \$100,000/\$150,000), also from 1925, were originally sent to Lerner by Weston, and include two previously unknown in Weston’s *oeuvre*. Among the sale’s six **Oceano dune studies** from 1936 (estimates range from \$30/50,000 to \$200/300,000) are two originally from the collection of Zohmah Charlot, the wife of artist Jean Charlot, Weston’s close friend, as well as one originally from the collection of Glen Fishback, a photographer who published a personal reminiscence of Weston. The sale also includes other Weston photographs from Fishback’s collection, as well as a group of five photographs originally owned by Weston’s friend in Monterey, the artist Jean Kellogg, the most important of which is **Nautilus Shell (Cross-Section)** (est. \$70,000/\$100,000).

Imogen Cunningham is represented by two especially fine early prints of two signature botanical images—a large signed print of the 1925 **Magnolia Blossom** (est. \$250/350,000), with her Mills College label, and an exceedingly scarce, signed and mounted print of **Tower of Jewels** (pictured here, est. \$200/300,000), also from 1925, the first early print of this image to have appeared at auction in decades. Most notable among the works by Dorothea Lange is what may well be the



earliest extant print of her famous 1933 **White Angel Breadline** (est. \$350/450,000), rare in its full-frame



format and with her Gough Street, San Francisco, label on the reverse. Foremost among a number of works by Paul Strand, including a group sent by Strand to Dr. Erhard Frommhold of the art publisher Verlag der Kunst, in Dresden, is his famous **Family, Luzzara, Italy** (pictured here, est. \$150/250,000) from 1953. Several Walker Evans photographs are featured in the sale, the most important of which is a rare early print, on matte-surface paper, of the 1935 **Breakfast Room, Belle Grove Plantation, White Chapel, Louisiana** (est. \$80/120,000).

The auction features an outstanding group of 19<sup>th</sup>-century items, including a half-plate **daguerreotype of the Washington Monument, Baltimore, circa 1845**, one of the best surviving daguerreotypes of this city and one

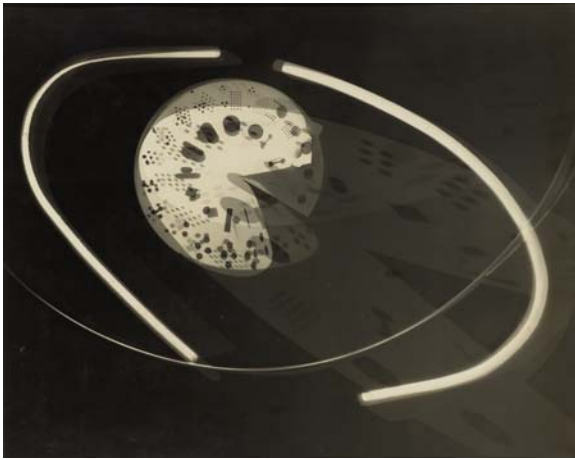
of the very few in private hands (est. \$50/70,000). A group of 10 mammoth-plate photographs by Carleton Watkins of scenes in *California, Oregon, and Utah*, including a particularly rich print of **The Garrison, Columbia River** (pictured here, est. \$200/300,000), comes from the collection of Anthony Morse, III, and were likely at one time part of the famed Gardner Collection of photographs de-accessioned by Harvard University in the 1960s. A scarce album of 72 Watkins photographs of 1880s **Kern County, California** (est. \$50/70,000), was



originally owned by a Danish chocolate-maker who visited San Francisco at the turn of the last century.

A complete set of Alfred Stieglitz's definitive photographic periodical **Camera Work**, published from 1903 to 1917, and in fine condition, is also from the collection of Alexandra R. Marshall, and is estimated at \$100/150,000. A platinum print of Gertrude Käsebier's **The Manger** (est. \$35/50,000), a pre-eminent Pictorialist image and one of the photographer's most famous, is very likely the only print of this image in private hands.

A unique, large-format **Photogram** from 1939 by pioneering modernist László Moholy-Nagy, given by Moholy to Charles Niedringhaus, his student at Chicago's Institute of Design and later a Knoll designer and executive, is estimated at \$40/60,000 (pictured here).



The sale contains a number of important images by Ansel Adams, including an early print of **Aspens, Northern New Mexico** (est. \$50/70,000), and the scarce **Rose and Driftwood** (est. \$30/50,000).

Irving Penn is represented by a number of works, including an oversized gelatin silver portrait of **Marlene Dietrich** (est. \$30/50,000), two masterfully-printed color images, **Poppy, Glowing Embers, New York** (est. \$80/120,000) and **Frozen Food with Green Beans** (est. \$50/70,000), both rendered in the saturated colors of the dye-transfer process.

Among the post-1950 and contemporary photographs in the auction are several of Robert Frank's key images, including three icons from *The Americans*: **New Orleans (Trolley)**; **Chicago (Trombone Player)**; and **New Mexico US 285** (est. \$25/35,000 each), gifts from Frank to donors who helped fund The Metropolitan Museum of Art's purchase of photographs from *The Americans* series for the Museum's collection; a rare early print of Louis Faurer's **Park Avenue Garage** (est. \$30/50,000); several unique Peter Beard works, including an oversized print of **Hog Ranch Front Lawn, Night Feeder (2:00 am) with Maureen Gallagher & Mbuno, Feb. 1987** (pictured here, est. \$100/150,000); and a mural-sized print of Richard Avedon's **James Lykins, Oil Field Worker, Rawson, North Dakota** (est. \$40/60,000), a gift to Laura Wilson, Avedon's assistant on his *In the American West* series, and one of



only four prints made in this large size. Additional notable post-war works include an oversized dye-transfer print of Joel Sternfeld's **McLean, Virginia** (est. \$50/70,000), from the collection of the photographer's brother; Lee Friedlander's **Jazz and Blues** portfolio (est. \$40/60,000); Robert Adams's **Berthoud, Colorado**, the cover

image for his book, *Summer Nights* (est. \$20/30,000); and a group of 20 **Real Estate** studies by Henry Wessel (est. \$20/30,000). Other artists represented in this group are Hiroshi Sugimoto, Lewis Baltz, Francesca Woodman, Andres Serrano, Edward Ruscha, Elger Esser, Weng Fen, and Chen Jiagang.

\*Estimates do not include buyer's premium

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