

Press Release

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Press contacts: **Matthew Weigman**
Kristin Gelder
(212) 606-7176

SOTHEBY'S FALL PHOTOGRAPHS SALE TO BE HELD ON OCTOBER 17, 2006



Pictured above: **Moonrise, Hernandez, New Mexico, 1941** (est. \$150/250,000)

New York, New York - The Sotheby's October 17th sale features a select group of photographs of great rarity and exceptional provenance, including works from the collections of the Center for Creative Photography, Tucson; the photographer Pirkle Jones; the late curator and author Richard Lorenz; and The Hampden-Booth Theatre Library of New York City. Like Sotheby's landmark sale of photographs from The Metropolitan Museum of Art in February 2006, which set a record for a photographs auction at \$14,982,000, the upcoming sale emphasizes both the scarcity and the provenance of several important images.

Sotheby's is pleased to present a number of lots from the collection of The Center for Creative Photography of the University of Arizona, Tucson. This major research institution, well-known for its exhibitions, publications, and educational programs, houses the archives of a number of seminal photographers, including Ansel Adams, Edward Weston, Harry Callahan, and Frederick Sommer. Among the duplicate prints offered from the Center's collection, sold to benefit archive acquisition funds, are a fully-signed and dated early print of Edward Weston's 1931 **Shell and Rock Arrangement** (est. \$25/35,000) and his 1921 platinum portrait, on a large full mount, of **Johan Hagemeyer** (est. \$10/15,000); two of the most important issues of Alfred Stieglitz's periodical **Camera Work**, the Stieglitz issue **Number 36** and the Paul Strand issue **Number 49/50** (each est. \$15/25,000); and the Garry Winogrand portfolio, **Women Are Beautiful** (est. \$60,000/90,000). Also on offer will be 15 individual Garry Winogrand photographs, many of them early prints of famous images from his series **The Animals** and **Women Are Beautiful** (one pictured here, est. ranging from \$7/10,000 to \$20/30,000).



Among the featured 20th-century photographs are a number of highly important nude studies from the 1920s. The top lot in the sale is a very modern **Study of a Nude** by Edward Weston (pictured here, est. \$250/350,000), cropped to focus on the sitter's breasts and hands; made by Weston in early 1920s, this lushly-printed platinum print, signed on the image and tipped to its original mount, may well be the only example of this image extant. Another very rare Weston nude, from 1927, shows the taut torso, legs, and arms of the dancer **Bertha Wardell** (est. \$30/50,000), and is believed to be one of only three or four extant early prints from this negative. An unusual Paul Outerbridge, Jr., nude study of a man from 1923-24, entitled **Ethiopian Form** (est. \$40/60,000), is the only located platinum print of this image.



Two 1929 avant-garde **Photomontages** by Maurice Tabard, each incorporating the female nude (est. \$30/50,000 and \$20/30,000), show the influence of Surrealism in both form and content; one was exhibited

in the pioneering show **L'Amour Fou: Photography and Surrealism**, in 1986. A unique and very rare example of a Tabard **photogram**, incorporating the shape of a light bulb, is also included in the sale (est. \$20/30,000). Other very scarce European works include Pierre Dubrueil's 1909 '**L'Opera**,' believed to be unique in the oil print process (est. \$80/120,000), one of only 4 known prints of Dubrueil's 1928 **Woman Driver**, from the collection of the Museum of Science and Industry, Chicago (est. \$80/120,000); and the same photographer's **Green Cup** from 1932, believed to be unique (est. \$40/60,000).

The cover lot of the auction is also a scarce European work with Surrealist overtones: Dora Maar's wonderful study of a tiny boat floating on a sea of hair (est. \$20/30,000). Done originally by Maar, one of Picasso's lovers, as an **advertising photograph for Petrole Hahn hair oil** (pictured here), the print offered at Sotheby's is believed to be one of only two extant early prints of the image, and comes originally from the collection of the well-known Bay Area curator, the late Richard Lorenz. A scholar of California photography of the early decades of the 20th-century, Lorenz collected a wide variety of images, and in addition to a rare print of Johan Hagemeyer's modernist San Francisco street study, the **Crossing** of 1922 (est. \$15/25,000), there is an exceptional print on tissue of the Czech Jaromir Funke's 1924 **After the Carnival** (est. \$20/30,000), and a rich albumen print by Eugene Atget of a merry-go-round, **Fete du Trone** (est. \$15/25,000), all originally from Lorenz's collection.



Ansel Adams photographs owned by another important California collector, the photographer Pirkle Jones, are a feature of the sale. A graduate of the California School of Fine Arts inaugural program in photography, Jones worked as an assistant to Adams from 1947 to 1953, and remained one of Adams's good friends for the rest of Adams's life. Most significant among the offerings are an extremely rare, early print from 1948 of Adams's 1941 icon, **Moonrise, Hernandez, New Mexico** (pictured on page 1, est. \$150/250,000); a fine copy of Adams's **Portfolio II: The National Parks and Monuments** (est. \$40/60,000), for which Jones served as a production assistant; and an immaculate set of the 18 photographs which comprised the **Parmelian Prints of the High Sierras** from 1927 (est. \$30/50,000).

The 19th century is represented by a **quarter-plate daguerreotype of Edgar Allan Poe** (pictured on page 4, a copy-plate daguerreotype of a daguerreotype made in Richmond, Virginia, just a few short weeks before

Poe died in 1849 (est. \$30/50,000). Both the original daguerreotype, now owned by Columbia University, and the copy plate offered in the Sotheby's sale were made by the same daguerreotypist, William Abbott Pratt. This is only the second daguerreotype of Poe to appear at auction in the last century, and one of the most significant American portrait daguerreotypes to appear on the market in recent decades. All recorded Poe daguerreotypes and copy daguerreotypes are owned by institutions; the daguerreotype offered by Sotheby's has been consigned by The Hampden-Booth Theatre Library of New York City.



Among the post-1950 photographs in the sale are a number of Robert Frank images, including a 1977 print of the famous **'New Orleans' Trolley** (est. \$80/120,000); several Irving Penn platinum-palladium prints, among them the **Black and White Vogue Cover** (est. \$150/250,000), the **Harlequin Dress** (est. \$200/300,000), and the **Woman with Roses** (est. \$100/150,000); several Neil Selkirk prints from Diane Arbus's negatives, including the iconic **Identical Twins, Roselle, N. J.** (est. \$120/180,000); an oversized photograph of **Iris** by Robert Mapplethorpe, one of an edition of only 2 prints (est. \$70/100,000); and works by Francesca Woodman, Sally Mann, Hiroshi Sugimoto, Adam Fuss, and Philip-Lorca Dicorcia, among others.



*Estimates do not include buyer's premium

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