

THE PHOTOGRAPH COLLECTOR

INFORMATION, OPINION AND ADVICE FOR COLLECTORS, CURATORS AND DEALERS

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March 2013

SPRING AUCTION PREVIEW by Stephen Perloff



Nick Brandt: *Elephants on the Move*, 2006 (\$30,000–\$50,000) (Image courtesy of Phillips, www.phillips.com)

Phillips will launch the spring photographs auction season with an Evening and Day sale of the single-owner collection *The Curious Collector: Important Photographs from the Collection of Dr. Anthony Terrana* on April 2 and 3. Spanning the history of photography from the 19th-century to the present, this collection provides a broad overview of the medium, featuring fine examples by past and present masters.

Among the Evening sale highlights is an exceptional work by Alfred Stieglitz that deftly portrays an intimate moment in his life: *Georgia O'Keeffe, New York*, 1918 (\$300,000–\$500,000). Other classic highlights include Irving Penn's elegant *Harlequin Dress (Lisa Fonssagrives-Penn)*, 1950 (\$300,000–\$500,000); Robert Frank's *Trolley — New Orleans*, 1955–1956 (\$200,000–\$300,000); Diane Arbus's rare-to-the-market life-

time print *Identical Twins Cathleen (l) and Colleen, Roselle, N.J.*, 1967 (\$180,000–\$220,000); Paul Strand's atmospheric pictorialist scene, *Venice, Italy*, 1911 (\$180,000–\$220,000); László Moholy-Nagy's Modernist *Lyon Stadium*, circa 1929 (\$90,000–\$120,000); André Kertész's early print of *The Stairs of Montmartre, Paris*, 1926 (\$120,000–\$180,000); Imogen Cunningham's *Calla with Leaf*, circa 1932 (\$80,000–\$120,000); and Man Ray's portrait of the Surrealist icon, *Max Ernst*, 1935 (\$50,000–\$70,000). The above works will be among the selections included in the Evening sale.

Additional early photographs include works by Richard Avedon, František Drtikol, Walker Evans, Charles Sheeler, Margaret Bourke-White, Brassai and Edward Steichen.



André Kertész: *The Stairs of Montmartre, Paris*, 1926 (\$120,000–\$180,000) (Image courtesy of Phillips, www.phillips.com)

The theme of childhood is continuously revered throughout the collection and was the focus of a 2008 exhibition of the collection at the **DeCordova Museum and Sculpture Park** in Massachusetts titled *Presumed Innocence*. In addition to the aforementioned example by Diane Arbus, other strong examples celebrating the many complexities and wonders of youth include Southworth and Hawes’s *Edward Hawes Asleep, with Hands Together*, 1850 (\$70,000–\$90,000); Sally Mann’s *Candy Cigarette*, 1989 (\$60,000–\$80,000); Tina Modotti’s *A proud little agrarista (Mexican peasant boy)*, circa 1927 (\$60,00–\$80,000); Helen Levitt’s *N.Y.C.*, 1939 (\$30,000–\$50,000, and Frederick Sommer’s *Livia*, 1948 (\$35,000–\$55,000. Other examples that address the theme include

works by Ilse Bing, Lewis Hine, Vik Muniz, Manuel Álvarez Bravo, Pieter Hugo, Loretta Lux, and Vee Speers, among others.

Contemporary photographs from the collection will be lead by two works by William Eggleston: *Untitled (Biloxi, Mississippi)*, 1972, and *Untitled (Near Miner City and Glendora, Mississippi)*, 1970 (\$70,000–\$90,000 each). Other highlights include Lalla Essaydi’s *Les femmes du Maroc: Kenza*, 2009 (\$20,000–\$30,000); Hiroshi Sugimoto’s *North Atlantic Ocean, Martha’s Vineyard*, 1986 (\$20,000–\$30,000); Walead Beshty’s *Three Color Curl (CMY: Irvine, California, Aug 24th)*, 2010 (\$20,000–\$30,000, and Robert Polidori’s *Galerie Basse, Château de Versailles*, 1985 (\$18,000–\$22,000. Additional contemporary photographers represented include Thomas Demand, Erwin Olaf, Dash Snow, Alex Prager, Herb Ritts, Mickalene Thomas, and Marilyn Minter.

Phillips will also offer for the first time in the history of the company works by contemporary photographers Viviane Sassen, Julie Blackmon, and Angela Strassheim.

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NOTE: March 2013, Part 1 contains the Auction Schedule and other listings for the month.



Edward Steichen: *Diagram of Doom — 2*, circa 1922 (\$120,000–\$180,000) (Image courtesy of Phillips, www.phillips.com)

A resident of New England, **Dr. Anthony Terrana**’s passion for photographs began three de-

acades ago. His collection, as can be seen by the highlights above, combines early prints as well as contemporary work.

Phillips's various-owners sale will immediately follow the single-owner sale. Among the various owners sale highlights are four works comprising *Property from a Distinguished European Collection*, led by an exceptional palladium print by Edward Steichen, *Diagram of Doom — 2*, circa 1922 (\$120,000–\$180,000). The other works in the collection are Paul Outerbridge, Jr.'s, platinum print, *Pail on Ladder (Wash Bucket)*, 1922 (\$60,000–\$80,000); Alexander Rodchenko's image celebrating youth and uniformity, *Rhythmic gymnastics on Red Square*, 1936 (\$30,000–\$50,000); and Man Ray's fashionable *Countess Celani at the Bal Blanc*, 1930 (\$25,000–\$35,000).

Other classic highlights in the sale include four works by Irving Penn: an iconic image of his muse *Woman in Palace, Marrakech, Morocco (Lisa Fonssagrives-Penn)*, 1951 (\$100,000–\$150,000), which presents the pioneering model in a lush, exotic setting; the effervescent *Poppy: Showgirl, New York*, 1968 (\$50,000–\$70,000); an understatedly elegant *Underfoot XXXI* (New York, Aug - Sept), 2000 (\$30,000–\$50,000); and a graceful *Nicole Kidman in an Olivier Theyskens Design for Rochas*, New York, July 13, 2003 (\$20,000–\$30,000).



Horst P. Horst: *Peony in Blue Vase*, 1986 (\$20,000–\$30,000) (Image courtesy of Phillips, www.phillips.com)

Other highlights include Hans Bellmer's Surrealist book *Les jeux de la poupée (The Games of the Doll)* (\$70,000–\$90,000), containing the entire original set of 15 hand-colored prints and accompanied by Paul Éluard's poems; Constantin Brancusi's *L'oiseau dans l'espace avec l'ombre de la fenêtre (Bird in Space)*, circa 1932 (\$50,000–\$70,000), which depicts a breathtaking view of one of Brancusi's most exalted sculptures caught in an interplay of light and shadow; Edward Steichen's *The George Washington Bridge*, 1931 (\$40,000–\$60,000); Diane Arbus's *A Flower Girl at a Wedding, Conn.*, 1964 (\$30,000–\$50,000); Lee Friedlander's interior *Galax, Virginia*, 1962 (\$30,000–\$40,000); and Horst P. Horst's dye-transfer *Peony in Blue Vase*, 1986 (\$20,000–\$30,000). Additional early photographs include works by Robert Frank, Harry Callahan, Paul Strand, and Henri Cartier-Bresson.

Contemporary photographs will be lead by Barry Frydlander's *Pitzuziya*, 2002 (\$100,000–\$150,000), which presents a digital collage that alludes to the rapid digitization of social interaction as well as the technical evolution within the field of photographs; Thomas Struth's *Paradise 14 Yakushima, Japan*, 1999 (\$60,000–\$80,000), conveying Struth's contemporary perspective on The Sublime; Hiroshi Sugimoto's *Joe #2134*, 2004 (\$60,000–\$80,000), revealing an interior view of Richard Serra's eponymous monumental outdoors sculpture; Helmut Newton's *Woman Observing Man, Saint-Tropez*, 1975 (\$50,000–\$70,000); and Richard Misrach's *Untitled #591-04*, 2004 (\$50,000–\$70,000), showing an aerial view from the artist's celebrated *On The Beach* series. Additional contemporary photographs include Ahmet Ertug's *Hagia Sophia, Istanbul*, 2011 (\$40,000–\$60,000); Sebastião Salgado's *Iceberg Between the Paulet Islands and the Shetland Islands, Antarctica*, 2005 (\$35,000–\$45,000); Peter Beard's *I'll Write Whenever I Can, Koobi Fora, Lake Rudolf*, 1965 (\$30,000–\$50,000); Nick Brandt's *Elephants on the Move*, 2006 (\$30,000–\$50,000) and *Lion Under Leaning Tree*, 2008 (\$25,000–\$35,000); Candida Höfer's *Narodni Knihovna Praha VIII*, 2004 (\$30,000–\$40,000); Elger Esser's *Saida II, Lebanon*, 2005 (\$30,000–\$40,000); and Ori Gersht's *Untitled I* from *Elephant*, 2004 (\$15,000–\$25,000). Other photographers represented include David LaChapelle, Massimo Vitali, Adi Nes, Andreas Gefeller, Edward Burtynsky, Rineke Dijkstra, and Desiree Dolron.

On April 4, **Christie's** will commence its spring Photographs sales in New York with *the deLIGHTed eye: Modernist Masterworks from a Private Collection*. This extraordinary collection of 70 vintage prints executed mainly between 1900 and 1925 was formed by the Chilean architect **Carlos Alberto Cruz** with his advisor, **Jill Rose**, who later became Vice President of the **International Center of Photography**. In building the collection, it was their intent to focus on photographers who had been keenly influenced by the artistic revolution in Western Europe at the turn of the century, and who in turn profoundly affected the history of the medium. The sale is estimated at \$5.2 million to \$7.8 million. Sotheby's was also reportedly in the running to sell the collection, but Christie's prevailed by giving Mr. Cruz a guarantee, believed to be about \$5 million.

Mr. Cruz, who has also collected old master paintings and Dada objects, along with English furniture, coins, books, and silver, wrote in his essay for the ICP exhibition catalogue *the deLIGHTed eye* in 1985): "I love my collections as living beings and that is why I have always named them. I call this one 'the deLIGHTed eye.' One reason for the name arose from the fascination I have for photographs' new and ingenious use of light, so very much freer than in contemporary painting. In addition, these photographs have delighted my eyes. And they have not only given me joy but have also enlightened me about today's art. That is my perspective and these are the experiences that I would like to share with the viewer of 'The deLIGHTed eye.'"

The collection initially took its form when the collector and Rose put together a wish list of elite photographers and gathered reproductions of ideal images by this influential group. Using this list as a guide, they acquired extraordinary photographic masterpieces, their first purchase being a unique photogram by László Moholy-Nagy from 1925 (\$200,000–\$300,000). Additional highlights include prints by Eugène Atget, Constantin Brancusi, Alvin Langdon Coburn, Man Ray, Christian Schad, Edward Steichen, Alfred Stieglitz, and Edward Weston.

Edward Weston's *Nude*, 1925, palladium print (\$400,000–\$600,000), is one of Edward Weston's finest and most important nudes, yet very little known. A very rare print, it was probably only published once — on the November 1980 cover of an auction catalogue for a New York Photo-

graphs sale. The sitter is Miriam Lerner, a young Los Angeles socialite, with whom Weston began a passionate affair just two weeks after he arrived in California after leaving Tina Modotti in Mexico.



Edward Weston: *Nude*, 1925, palladium print (estimate: \$400,000–\$600,000) (© 2013 Edward Weston / Artists Rights Society (ARS), New York)

Edward Steichen's *Bricks*, c. 1922, gelatin silver print (\$200,000–\$300,000), is one of a series that the artist made of the view from his apartment window on West 86th Street in New York. It is a rare example of Steichen working within the Modernist idiom, where his viewpoint screened out as many extraneous details as possible, leaving the viewer to focus on the strong vertical shaft between the two walls and the pattern of bricks. The photograph owes a debt to Alfred Stieglitz's *From My Window* series done at 291.

Alfred Stieglitz's *From the Back Window — "291"* — *N.Y., Summer 1914*, gelatin silver print (\$200,000–\$300,000), is an important example of how Stieglitz's style changed in a four-year period that included the 1913 Armory Show, and his subsequent departure from Pictorialism.

Alvin Langdon Coburn is represented by a Vortograph titled *The Eagle*, 1917, gelatin silver print (\$200,000–\$300,000), which was originally part of a larger group in the collection of George Eastman House, Rochester, New York. Coburn's career as a Vorticist photographer began in London in 1917 and lasted for only about a month. Anxious to disprove the common notion that the camera could not be truly abstract, he made 18 Vortographs.

Francis Bruguière was of America's most innovative photographers. His cut-paper experi-

ments compare in importance with Coburn's Vortographs as pioneering examples of pure photographic abstractions. *Experiment from 'The Way,'* c. 1925, gelatin silver print (\$100,000–\$150,000), was taken by Bruguière in New York during the last year he worked on his first experimental film, *The Way*.



Francis Bruguière: *Experiment from 'The Way,'* c. 1925, gelatin silver print (\$100,000–\$150,000) (Christie's Images Ltd. 2013)

Constantin Brancusi's *Two Sculptures: 'Le Nouveau Nè II'*, 1920, and *'L'Enfant Dormant'*, 1906 (\$70,000–\$90,000), was one of a group of studies discovered in Paris in the late 1970s. One of the finest and most complex examples from the artist's large body of photographs, the print is in an unusually large format.

Tina Modotti's *Texture and Shadow*, palladium print (\$200,000–\$300,000) is the only one in private hands. The only other known print is in the collection of The Museum of Modern Art, New York. Neither print was titled by Modotti, but her close friend, the journalist Carleton Beals, used this title when publishing the image in 1929. Dated between 1924 and 1926, the present image is the purest of Modotti's abstractions, a stunning juxtaposition of darkness, light and material.

Man Ray's portrait, *Francis Picabia, Grande Vitesse*, 1924 (\$100,000–\$150,000), depicts the

painter Francis Picabia and brilliantly captures the excitement that he felt when driving fast in what is probably his favorite Mercer. Picabia liked to have his friend Man Ray photograph him in extravagant cars. The image was published in *La Révolution Surréaliste* in 1925.

Christie's various owners Photographs sale on April 5 is highlighted by important examples from Erwin Blumenfeld, Ansel Adams, Helmut Newton, Robert Frank, William Eggleston, Peter Beard, Hiroshi Sugimoto, and Vik Muniz, and features several important collections, including *Property from the Estate of David Pincus*. Encompassing 204 lots, the Photographs sale is expected to realize in excess of \$4.3 million.

The sale is led by one of the most important examples by Robert Frank to have ever been presented at auction. Frank made this print of *Trolley — New Orleans*, 1955 (\$400,000–\$600,000), in 1961 for his two-person exhibition with Harry Callahan at the Museum of Modern Art, the last show organized by Edward Steichen before his retirement in 1962. It is the only early exhibition print of this image in private hands and the only one printed by Frank himself. *Trolley — New Orleans*, which graced the cover of Frank's seminal book, *The Americans*, was identified by Sid Kaplan, Frank's printer since 1968, as a particularly difficult one to print. However, this example encompasses a full tonal range, with rich blacks and nuanced whites. Extending the exceptional provenance, Frank gave the present lot to Sidney Rapoport who developed a special form of offset lithography with which he printed the 1968 and 1969 editions of *The Americans*. The current owner acquired it from Mr. Rapoport.

Six photographs by William Eggleston from the Collection of Tom and Carolyn Young symbolize the friendship of two significant artists who have had such an impact on one another and on those around them. Tom Young is an abstract expressionist painter who was a founding member of the radical 10th Street co-operative galleries in New York City in the 1950s, where he worked alongside Franz Kline, Willem de Kooning, and Philip Guston. He met William Eggleston in 1960 when he was an artist-in-residence at Ole Miss (University of Mississippi). It was here that Tom became a close friend and something of a mentor.

Around 1964, having abandoned his studies without graduating, Eggleston went to Paris to take photographs and returned to Memphis with-

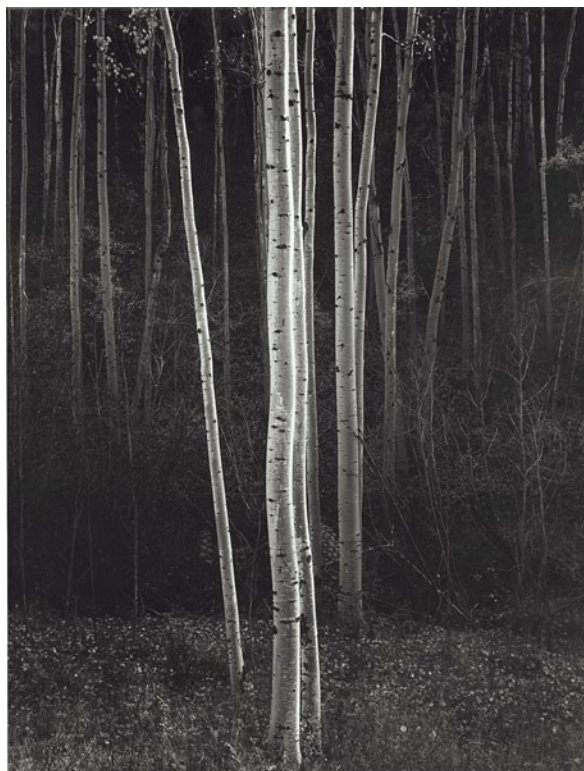


William Eggleston: *Greenwood, Mississippi*, 1973 (\$150,000–\$250,000) (Christie's Images Ltd. 2013)

out a single shot. He explained to Young that he was unable to work because he disliked everything around him. Young suggested that Eggleston use this malaise as the basis for his photographs. Eggleston's subsequent "democratic" approach was fully realized in the photographer's vibrant *Greenwood, Mississippi* of 1973 (\$150,000–\$250,000), which is inscribed affectionately, "To Tom, I love you my friend. Damn the tarantulas, full steam ahead."

Highlighting the selection of works by Ansel Adams is a mural print of *Aspens, Northern New Mexico, 1958* (\$100,000–\$150,000), which was originally in the personal collection of Adams' patron and friend, Edwin H. Land, founder of Polaroid. This print was given to the present owner, a former employee of the Polaroid Corporation, on the occasion of his retirement in 1988. Mural prints of this image are extraordinarily rare. No other has been offered at auction in recent history.

Erwin Blumenfeld's *Dictator, Paris, 1937* (\$30,000–\$50,000), is an expression of Blumenfeld's pronounced anti-Fascist views. In the works that he completed in Holland, Blumenfeld had



Ansel Adams: *Aspens, Northern New Mexico*, 1958 (\$100,000–\$150,000) (Christie's Images Ltd. 2013)

SPRING AUCTION PREVIEW continued

used collage elements to achieve the complexity of his message. However, in Paris, where *Dictator* was taken, he began to experiment with the possibilities offered by straight photography. *Dictator* was composed of objects assembled by Blumenfeld in his studio where he kept a classical plaster torso and a swathe of silk fabric, the same prop that he often used to drape his nudes, notably the *Nude under Wet Silk* (\$20,000–\$30,000). *Dictator* shows us Blumenfeld the iconoclastic rebel, a swift turn from the fashion photographs he was synonymous with.

Early prints of *Dictator*, selected by Blumenfeld to be included in his *Hundred Best Photographs*, are extraordinarily rare. Blumenfeld was forced to flee France in 1941, leaving behind all of his negatives. Although he presumed them lost forever, almost miraculously some were returned to him after the war, including *Dictator*, printed around the time that Blumenfeld had settled in New York. This print is titled and dated in the artist's hand, and bears an early Central Park South credit stamp, which is extremely rare given that the photographer typically never signed or annotated his work. Given its rarity, the inclusion of Blumenfeld's signature is thought to be indicative of how highly he felt about this print.

Sante D'Orazio is represented by *Pam Grid #1* (\$80,000–\$120,000), a large, unique arrangement of nine platinum prints depicting the American bombshell and artist's friend, Pamela Anderson. *Pam Grid #1* perfectly encapsulates D'Orazio's oeuvre, which is an alluring combination of sex and celebrity: a world populated by beautiful supermodels, and high-profile sirens like Pamela Anderson.

The sale's cover lot, Helmut Newton's *Lips, Bordighera*, 1982 (\$30,000–\$50,000), is from a dramatic and pivotal series that marked Newton's return to work after a period of depression, which almost ended his career. In his autobiography, Newton described how visiting the small Italian seaside town of Bordighera to fulfill an open brief for Italian *Vogue* eventually lifted him from his gloom and invigorated his work. The result was a politically provocative fashion shoot, "Rich Girl, Poor Girl," and a series of close-ups that were published in *Egoïste*, no. 7 under the title "Details de Bordighera."

In 1981 Helmut Newton asked Joan Juliet Buck, then a young novelist, and later the Editor-in-Chief of French *Vogue*, to make the text of his

book *World Without Men* more provocative. She complied. As thanks, Newton gave her two photographs, including our cover lot, and *Hands, Bordighera*, 1982 (\$20,000–\$30,000). In his inscriptions on both photographs, Newton refers lovingly to Buck as his "favorite dirty writer."



Edward Weston
1927

Edward Weston: *Two Shells*, 1927 (\$600,000–\$900,000) at Sotheby's

Sotheby's evening sale on April 5, "The Modern Image," consists of a small number of select images from the collection of Dr. Paul Lloyd Scarf of Santa Fe. Dr. Scharf has been collecting quietly and without a particular theme, except to acquire the finest examples of images he has admired that were available. Leading the way is Edward Weston's *Two Shells*, 1927 (\$600,000–\$900,000), printed on matte paper on a full mount, and before Weston started editioning his prints.

The collection encompasses everything from late pictorial prints by Karl Struss, Heinrich Kühn, and Gertrude Käsebier, to Lewis Hine's *Young Girl in a Carolina Cotton Mill*, 1908, printed in the 1920s or '30s (\$50,000–\$70,000) to Steve McCurry's *Afghan Girl*, 1985/89 (\$15,000–\$25,000). There's an early print of Imogen Cunningham's *Tower of Jewels*, 1925, probably printed in the 1930s (\$70,000–\$100,000), a Weston *Nude (Charis)*, 1934 (\$70,000–\$100,000) and *Dunes*

SPRING AUCTION PREVIEW continued

— *Oceano*, 1936 (\$100,000–\$200,000), as well as three Frantisek Drtikol pigment print nudes (\$50,000–\$70,000 and \$70,000–\$100,000). Dorothy Lange’s *Migrant Mother*, 1936, was the image that touched off Dr. Scharf’s collecting passion. The large-format print offered here was printed by master printer Irwin Welcher, presumably under Lange’s supervision, possibly in the mid-1950s (\$70,000–\$100,000).

Robert Frank’s *Parade — Hoboken*, 1955, printed no later than 1966 (\$150,000–\$250,000) came from the collection of Sol Mednick, who taught at the Philadelphia College of Art (now the University of the Arts) for many years. He donated it along with other prints to the college in 1966 and the college foolishly sold it at Christie’s East in 1983. It realized \$1,980.

Among the features at Sotheby’s various owners sale on April 6 is an early print of Imogen Cunningham’s *Magnolia Blossom*, 1925, on a warm-toned matte paper that glows (\$150,000–\$200,000). It last sold in October 2005 as part of the Schieszler sale. There’s also a mural-sized print of Ansel Adams’s *Monolith, The Face of Halfdome* (\$150,000–\$250,000).

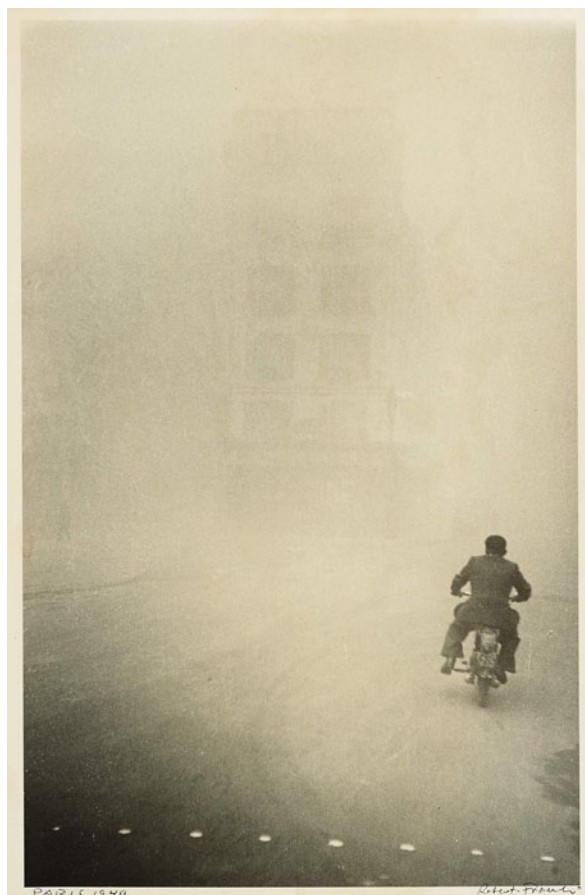


Alfred Stieglitz: *Music, A Sequence of Ten Cloud Photographs, No. VI*, (\$50,000–\$80,000) at Sotheby’s

The **Philadelphia Museum of Art** is deaccessioning a number of duplicates, among them

works by Alfred Stieglitz — including *Music, A Sequence of Ten Cloud Photographs, No. VI*, a dramatic 8"x10" study (\$50,000–\$80,000) — Alvin Langdon Coburn’s rare platinum print *Snow in the Canyon*, 1914 (\$20,000–\$30,000), an oversized *Moonrise* by Adams (\$70,000–\$100,000), among other Adams pictures, work by Dorothy Norman, Minor White, Man Ray, Lee Miller, and others.

There is a large-format — 24"x21" — print of W. Eugene Smith’s *Walk to Paradise Garden*, the largest print of this image to be offered at auction, and one that was in his 1971 Jewish Museum exhibition (\$40,000–\$60,000) and a very early Robert Frank, *Paris (Man on Motorcycle)*, 1949 (\$100,000–\$150,000), among a large number of important Frank images from the collection of Charles and the late Barbara Reiher. Frank’s *Trolley — New Orleans* offered here may be a print made for the LIFE Library of Photography series, printed no later than 1972 (\$200,000–\$300,000).



Robert Frank: *Paris*, 1949 (\$100,000–\$150,000) at Sotheby’s

Man Ray’s *Calla Lilies*, 1931 (\$300,000–\$500,000) originally came from the Warhol col-

lection. Warhol owned more works by Man Ray than those of any other artist. And in addition to some not unexpected work by Penn, Avedon, and Beard, are four rare prints by Moholy-Nagy: *In the Sand*, c. 1925, a view of a beachgoer seen from above (\$100,000–\$150,000); *Advertising Poster (Pneumatik)*, 1924, unique (\$150,000–\$250,000); *Untitled (Positive Photogram)*, 1925–28 (\$30,000–\$50,000), for which the original photogram is lost; and *The First hour of the Hot Sun*, 1928 (\$100,000–\$150,000), likely shown in the seminal 1929 *Film und Foto* exhibition.

So all three auction houses have some rare and desirable images at the top of the market. Presumably there are collectors in the growing worldwide market who will bid on the phone or by internet and would not otherwise attend the AIPAD Photography Show. But surely the confluence of the auction and the AIPAD show will distract both dealers who bid for themselves and for clients, as well as collectors, some of whom may find the fair a more reasonable venue. Those dealers who do well at AIPAD will inevitably say, AHA! I told you, and those who don't will inevitably blame the auction houses. Frankly, I don't predict that both will benefit, but I think the pain will be felt sporadically on both sides with slightly higher buy-in rates at the auction houses on the more usual suspects and the dealers losing out on some of the bigger collectors who are vying for certain key images at the auctions. But nothing is certain and we'll know when the week is over.



AUCTION PREVIEW



Zijeme. Obrazkovy magazin dnešni dobi [We live. Picture Magazine of Contemporary Times] (\$4,000–\$6,000) at Doyle

Doyle New York's April 8, 2013 auction of Photographs includes work by many eminent photographers. Featured is a fine example of Alfred Steiglitz's classic *The Steerage*, printed for the deluxe edition of the avant-garde magazine *291* (\$12,000–\$15,000). Also noteworthy is one of Diane Arbus's controversial photographs of the mentally disabled, *Untitled (7)*, from the last phase of her career (\$15,000–\$20,000). Additional highlights include two of Cartier-Bresson's classic images of *Srinagar, Kashmir* (\$8,000–\$12,000); three fine Helen Levitt photographs; and Annie Leibovitz's *Muhammed Ali* (\$8,000–\$12,000), together with a wealth of other material, including numerous books by and prints of Czech photographers.



Cindy Sherman: *Lucille Ball*, 1975, gelatin silver print, 12"x9.5" (\$10,000–\$15,000; €7,775–€11,660; Purchase Now for \$12,000/€9,330.) On artnet Auctions.

artnet Auctions presents "Setting the Scene: Staged and Constructed Photography," a sale of works by leading contemporary photographers who construct images and environments with or without the use of digital manipulation. The sale features works by Cindy Sherman, David LaChapelle, Gregory Crewdson, Marilyn Minter, Alex Prager, and Tina Barney, among others. The sale is live for bidding March 28 – April 9, 2013, at www.artnet.com/auctions/search/?q=keyword-staged_2013-category-all-artworks-active-auctions-only.

DOYLE



NEW YORK

Photographs & Photobooks

AUCTION

Monday, April 8 at 10am

EXHIBITION

April 4 – 7

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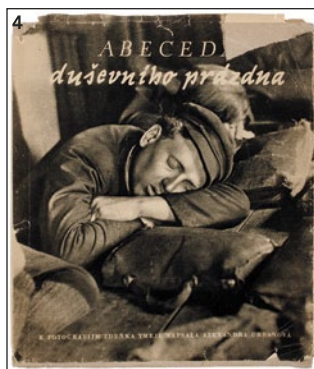
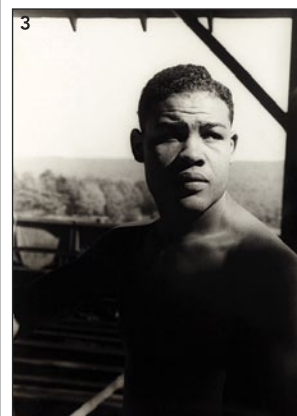
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1. **ANSEL ADAMS** (American, 1902-1984), *Moon and Half Dome, Yosemite National Park*, 1960. Gelatin silver mural print flush mounted to card, 26 1/8 x 18 5/8 inches, signed, stamped with Adams' Carmel credit stamp and titled in ink on verso. Estimate: \$15,000-25,000.
2. **HELEN LEVITT** (American, 1913-2009), *N.Y. c. 1942*. Gelatin silver print, 11 3/8 x 7 7/8 inches, signed, titled and dated as above in pencil on verso. Estimate: \$5,000-7,500.
3. **CARL VAN VECHTEN** (American, 1880-1964), *Joe Louis Greenwood Lake 15 September 1941*. Vintage gelatin silver print, 13 7/8 x 10 inches. Estimate: \$4,000-6,000.
4. **PHOTOBOK-CZECH**, TMEJ, ZDENEK. *Abeceda: duševního prázdná*. [Alphabet of Spiritual Emptiness]. Prague: Zadura Nakladelství, 1946. First edition. Original card covers in the printed dust jacket, 9 1/2 x 8 1/4 inches. Estimate: \$4,000-6,000.
5. **JOSEF KOUDELKA** (Czech, b. 1938), *Angel on Bicycle, Czech Carnival in Olomouc*, 1968. Gelatin silver print, 9 x 14 inches, signed. Estimate: \$1,500-2,500.
6. **EDWARD SHERRIFF CURTIS** (American, 1865-195), *Out of the Darkness, Navaho, Canon de Chelly 1904*. Sepia-toned gelatin silver print, image 5 5/8 x 7 5/8 inches, signed. Estimate: \$2,500-3,500.
7. **PLATT D. BABBITT** (American, d. 1870), *Group at Niagara Falls*. Whole-plate ambrotype in case, internal case measurements 6 1/2 x 8 1/2 inches. Estimate: \$6,000-9,000.
8. **JOEL STERNFELD** (American, b. 1944), *Mclean, Virginia, December 4, 1978*. Dye transfer print, 15 1/8 x 19 3/8 inches, signed, titled and dated on verso in ink, with a printing date of 1982. Estimate: \$12,000-15,000.
9. **ROBERT DOISNEAU** (French, 1912-1994), *Portfolio*. Hyperion Press, 1979. Of 100 sets, this is number 5. Comprising fifteen gelatin silver prints signed on the verso in ink. Estimate: \$20,000-30,000.



L.A. FAIRS

RANDOM NOTES FROM L.A.

By Jean Ferro

January in Los Angeles is an Art Circus Starting with the Ringmaster, photo I.a.

photo I.a., January 17–21, 2013

In its 22nd year, **photo I.a.** along with this year's event sponsor, **Iron Mountain Entertainment**, with **Claudia James Bartlett** and **Wayne Fernandez**, co-producers, welcomed art connoisseurs of Los Angeles to the opening night reception benefit for **Inner-City Arts**, a learning oasis for children located in the heart of Los Angeles's Skid Row. The January 17th hosting committee included **Gordon Baldwin**, **Tony Bill**, **Gloria** and **Willard Huyck**, **Graham Howe**, **Valerie-Anne Giscard d'Estaing**, **Weston Naef**, **Haskell Wexler**, **Firooz Zahedi**, and others. Performance artist and photographer **Tiffany Trendera** performed "Body Code" live during photo I.a.'s reception.



Jean Ferro: *photo I.a.* (with Chris Pichler of Nazraeli Press)

Women In Photography International stepped out with a member exhibition of images on bamboo, metal, and acrylic surfaces. The exhibit was curated by **Candace Biggerstaff** who also presented her own portfolio, *Circus*, consisting of 30" x 50" black-and-white and color images of behind-the-scene activities associated to her personal experience of circus life, received rave reviews.

As for my own presentation, it was a thrill to dig into my photographic archives to create 11"x14" acrylics from 1974 black-and-white negatives of artists *Marcel Marceau* and *David Bowie*. By chance, perfect timing on the Bowie images since he just released his first album in 10 years. WIPI's booth was constantly bustling with people viewing our print exhibition and digital slide show "Trans-

portation." Award-winning documentary photographers **Colin Finlay** and **Sara Terry** stopped by to say hi. Terry's *Aftermath Project*, a non-profit organization committed to telling the other half of the story of conflict, continues to win awards and provide grants to documentary photographers. Our booth neighbor, **Andrew Daneman** of **Northern Light Gallery** offered a nice juxtaposition of his vintage daguerreotypes to WIPI's cutting-edge printing experiments.



Jean Ferro: *David Bowie*

I always look forward to photo I.a. It's nice to see familiar faces, such as gallery owner **Susan Spiritus**. Susan handles the work of over fifty artists, including legendary photographers Ansel Adams and Ruth Bernhard, along with contemporary artists, **Fran Forman**, **Cara Barer**, **Hiroshi Watanabe**, **Larry Vogel**, and others. Other photo I.a. 'regulars' included the following dealers: **21st Editions**, the **Blind Photographers Guild**, **Nazraeli Press**, and **Stephen Cohen's One Hour Cleaners**.

Jiří Jaskmanický of the **Czech Center of Photography** held a private after-party in the lobby of the Civic to say thank you to photo I.a. for his 15 years of successful gallery presentations. I loved the collection of **Smith Andersen North**, especially Ruth Bernard.

L.A. FAIRS continued

Queensland Centre of Photography (seventh year in attendance) had an eye-catching image by Australia-based visual artist **Catherine Nelson**, The *Future Memories* series *Mission I*, 2012. Other QCP artists in the booth were **Mark Kimber**, **Henri van Noordenburg**, and **Linsey Gosper**. Speaking of Australia, I saw, Graham Howe of Curatorial Assistance and the founding director of the **Australian Centre for Photography**. Graham will dive into his own archives to produce a lecture series on Color Theory in Bangkok, Thailand, March 8.



Jean Ferro: *Space-Time Studio*

New this year was **Space-Time Studio** from China. The booth covered floor to ceiling with emerging Chinese photographers. The **JoAnne Artman Gallery** showcased **Brooke Shaden's** stunning *Research Laboratory* along with other Shaden imaginative productions. **Joseph Bellows** staged his presence at both photo la and the **Classic Photographs Los Angeles Show**, which was located at **Bonhams** near Hollywood over the weekend.

Willem Photographic, **Monroe Gallery of Photography**, **Louis Klaitman**, and **Pamela Schoenberg** of **dnj gallery** returned again. **Norman Kulkin's Select Vernacular Photographs** booth was quite busy most of the time. **Duncan Miller** had several spaces this year, including **American Icons** and a Duncan Miller-sponsored initiative called **Verge**. **Verge Photographers** comprises a group of five talented, emerging artists — **Claire Mallet**, **Liz Huston**, **Jamie Johnson** (a WIPI member), **Rico Mandel**, and **Marjorie Salvaterra**. **Liz Huston's** dreamscape photomontage daguerreotypes sold out and even her reserve stock at her studio was purchased. In one of Miller's booths he displayed a large-scale **Isabel Muñoz** *Danza Cubana*, the image on her 1995

book cover. The Muñoz show, a first in Los Angeles for the Spanish photographer, is about body language identified through her exploration of dance and rituals. The exhibit opens March 14 and continues to April 27, with the reception on March 21, at Duncan Miller's new location at Bergamot Station in Santa Monica.



Jean Ferro: *Isabel Muñoz at Duncan Miller*

Knowing famed collector **Michael G. Wilson** was in town, I missed having the opportunity of congratulating him on his latest success with the newest Bond film, *Skyfall*. However, I did see a wonderful poster of Sir Michael photographed by **Stu Levy**, *Bonding with Michael*, taken in London, 2011, starring Michael Wilson and co-starring **Jane Wilson** as The Wife, **Dennis Gassner** as The Customer, and **Dr. Zone** as The Bartender, at Nazraeli Press.

Artist **Will Wilson**, a contemporary Native American artist, in collaboration with the **Navajo Nation Museum** and **Art in Public Places**, demonstrated his tintype collodion wet plate process. At the **Artist's Corner Gallery & Bookmaking** they presented several examples of their work.

L.A. FAIRS continued

Especially attractive was designer **Carlos Benitez** and curator-photographer **Phil Tarley**'s production of a limited-edition, vellum-layered book by Indonesian emerging artist **Mei Xian Qiu**. **Los Angeles Art Association** exhibited a striking image by **Sasha vom Dorp**, *Prism Symphonic*, 40"x58" pigment print mounted on Dibond.



Jean Ferro: *Stu Levy poster with Michael Wilson at Nazraeli Press*

Among the potpourri of installations, one of the best in photography included work by **Bill Eppridge** and 93-year-old **Phil Stern**. Their images were complimented by the **International Cinematographers Guild** great film projects and the **Lucie Awards** winning photographers exhibition.

Growing in popularity are images of celebrities, especially music industry personalities. **Alec Byrne** started taking photos at 17 in London and now lives in Los Angeles. He documented the early 60s movement of rock & roll, the Beatles, the Stones, Jimi Hendrix, and a multitude of luminary rockers. Alec's work of over 60,000 images is handled by **Uber Archives**.

A step away from the norm, **Lance Speer**, the former Director of Marketing / Contributing Editor, 21ST Editions for 12 years, branched out with his own art, **Circa Photographics, Ltd.** Speer's series, *Requiem: Dance of the Dead*, is a portfolio of contemporary three-dimensional stereographic photographs and matching handmade stereoscopes in human bone and 18k solid gold or sterling silver, accompanied by a richly illustrated survey of the dance of death motif as it appeared throughout the history of art, housed in an elegant reliquary of fine mahogany and polished glass. There are two signed and numbered gold editions @ \$750,000 (each 8 lbs. of solid 18k gold) and four Silver editions @ \$75,000 (each 5 lbs. of sterling silver).

Not only does Photo L.A. present gallery exhibitions, it has recently expanded its involvement to include educational needs and avenues for introducing a younger collector to the market. Now in its second year, *The Emerging Focus* program focused on education, introducing photographers to photo collecting, pertinent software applications, and equipment presentations, including instruction on "How to Take Hollywood Actor Headshots" and "Underwater Photography." There was even a program called "Are photographers being replaced by software?" presented by **Mark Meyer**.



Jean Ferro: *Kathy Corday/Emerging Focus*

Ten photographers were chosen by Emerging Focus reviewers to present their portfolios to the public, including Women In Photography International member **Kathy Corday**'s black-and-white print *Grey Series*. Corday travelled from Chicago carrying both her image portfolio and her new image prototype, a full-size surfboard that was displayed in Women In Photography International's booth. It's interesting to note that one of the ten photographers chosen had presented his portfolio to the reviewers on his iPad. Sure is a lot easier than carrying and protecting those large boxes of prints!

Two other programs I wanted to see and missed were **James Crump**'s documentary, *Black White + Gray: A Portrait of Sam Wagstaff and Robert Mapplethorpe*, a film screening and Q&A at the off-site Fairfax Silent Film theater with the film's director, now Chief Curator at the **Cincinnati Museum of Art**. The program had introductory comments by **Britt Salvesen**, LACMA Head Curator of Photography (Exhibition: *Robert Mapplethorpe: XYZ*) and **Frances Terpak**, Curator of Photographs, **The Getty Research Institute**

L.A. FAIRS continued

(Robert Mapplethorpe & Sam Wagstaff Archives). The other program I wanted to see was at the Civic Center where filmmaker **Meg Partridge** spoke about her father, **Rondal Partridge**, the son of Imogen Cunningham (sponsored and presented by 21st Editions.)

One of the more evident movements is the transition from traditional photography printing and display to new and experimental ways of presentation. **Zero + Publishing** handsomely displayed book editions housed in Bamboo-printed covered boxes. We are not only dealing with the change from hands-on printing/chemicals and familiar processes to digital, but also a strong emerging experimental market of bamboo, metal, acrylic collectibles — the possibilities are enormous. This all adds a different dimension to the work and seems to invite more of a one-of-a-kind or very limited editions, moving photography from its typical stature of image content to more artistic expression through the material used to produce the final print. Because of the digital age, I'm seeing more dreamscapes, à la Salvador Dali, now created through the digital process. Are the newcomers following in the footsteps of Maggie Taylor?

Still one of the best kept secrets, probably because it starts so early in the day, is the docent tours on collecting by curatorial notables such as, Weston Naef (Curator Emeritus, Department of Photographs, The J. Paul Getty Museum), **Gordon Baldwin** (former Curator, Department of Photographs, The J. Paul Getty Museum), and **Deborah Bell** (Vice President, Specialist Head of Photographs Department at Christies). These allow for a private walk through the exhibition through their eyes.

What's on the agenda for 2014? According to city officials because of budget cuts, The Santa Monica Civic Auditorium will be closing in July 2013... temporary closure, repair or demolish? I don't know, all sounds a little fishy...a venue that is so popular and supports the hotels and local community, in an ideal location, would become a feast for the latest developer.

LOS ANGELES ART SHOW, January 23–27, 2013

The **Los Angeles Art Show** — 100+ gallery's had an attendance of approximately 50,000 over the four days in the new South Wing of the Los Angeles Convention Center. The reception evening is always fantastic. Actor **James Franco** was the Guest of Honor for the opening night reception that was lush with artists, collectors, and great food. **Mr. Che Zhaohe**, Chinese Culture Consulate-General in Los Angeles, introduced *China: FUSION the Orient and the West fused together through art*. Los Angeles Councilman **Tom LaBonge** presented the city proclamation of appreciation to the Chinese committee speaker whose poignant speech directed everyone sternly to “buy art!” Also in attendance was Los Angeles Cultural Affairs Director **Olga Garay-English**.

Duncan Miller Gallery, who also had several spaces at photo l.a., had a rich display of black-and-white images of subjects from Bob Dylan to Marilyn Monroe. The **Los Angeles Art Association** once again made an impressive installation of their member work including photographer **Grafton Tanquary** who utilized colors that are available with today's new digital printing technology.

Shepard Fairey debuted his first use of diamond dust-flecked prints produced by using white and black diamond dust over his floral design. These are reminiscent of the Warhol 1980 diamond dust shoes series of screen prints. Hmm, think I want to create a series of my *Crystal Slippers* with diamond dust.

G2 Gallery, Venice, CA returned for a third year in a row with **Jennifer MaHarry's** portrayal of the last free roaming horses in America. **Timothy Yarger Fine Art** hung **Seth Casteel's** swimming dog portraits. Seth is an award-winning photographer and *New York Times* best selling author with his book *Underwater Dogs*. Also at **Yarger**, was the **Cristobal Valecillos** installation of a combination of cardboard cutout portraits using only recycled materials and photographs.

Jack Ruttberg Gallery featured the attention-getting “Letters from Los Angeles: IDENTITY & SELF-IDENTITY THROUGH TEXT IN ART,” showcasing artists Wallace Berman, Dennis Hopper, Lita Albuquerque, Ed Ruscha, and many others. PART II of this series is at Ruttberg's March 9 – April 30, 2013.



Jean Ferro: Seth Casteel's *Underwater Dogs* at Timothy Yarger Fine Art

I missed this: **Galerie Michael's Vault Collection**, Dali's *The Surrealist Piano* flown in from Switzerland (and weighing almost 1000 lbs.!) I would have liked to have seen that since I have a self-portrait with Liberace's gold piano.

Arcadia Fine Art lined their walls with artist **Paul Rousso's** mixed-media sculptures of paper money. With the electronic handling of money, Rousso creates symbolic sculptures of currency signifying both its importance and scarcity, yet becoming more valuable as a work of art.



Jean Ferro: Paul Rousso's *sculptures of money* at Arcadia Fine Art

A nice perk accompanied this years Los Angeles Art Show. They had many, but this one was a special **Retna** auction presented by **New Image Art** and **Robert Galstian** to raise funds for **Inner-City Arts**, the same organization that photo l.a. sponsored. The event was held at street artist Retna's studio in downtown Los Angeles on Saturday evening. I've been following Retna, who painted

the fabulous background wall for the **Estevan Oriol** tough love photographs exhibited at photo l.a. in 2011.

The Los Angeles Art show has a grand feeling about it. There are four distinct parts, Modern & Contemporary Section, The Historic & Traditional Section, The Vintage Poster Section, and The IFP-DA Los Angeles Print Fair, all created in spacious booths inviting the collector to take advantage of the latest editions or collectibles available.

ART CONTEMPORARY, January 24–27, 2013 at the Barker Hangar in Santa Monica

Now in its fourth year, the fair presents 70 top international blue-chip and emerging galleries from around the world, with a strong focus on Los Angeles galleries. It seemed this year there were more international galleries. As usual, installation and cutting edge art is the focus.

For the 2013 edition, **Art Los Angeles Contemporary** is partnering with **Ceci n'est pas... Art between France and Los Angeles**, a five-month arts and culture exchange program between France and Los Angeles. The program, which kicked off in November, continues through April 2013, will feature over 30 French-American collaborations in contemporary art in the Los Angeles area.

Arriving early with the collectors before the mass crowd arrived allowed me the time to see the space and contents. The seventy exhibitors included one of my favorites, LA based classic **ACE Gallery**, to relatively new **Night Gallery**, founded by **David Nemeroff**, recently expanded into a 6,200-sq. ft. space in downtown Los Angeles due to prosperous sales.

The Art Contemporary Fair has a sprinkling of photography from a few galleries such as **Jancar Gallery** and **The Quint Contemporary Gallery** from La Jolla, California. **Lee Materazzi** created an installation with accompanying photographs depicting a parody of life's situations, with titles like *Sitting Under My Grandfather's Chair* and *The Second Shelf*. A lot of the programming and collaborations were Franco/American. Several exhibitors at the fair were from Paris as well as visiting galleries from Los Angeles, New York, Berlin, and London, to name a few.

1ST ANNUAL ART BOOK FAIR, at The Museum of Contemporary Art: David Geffen MOCA location Thursday, January 31 – February 3, 2013

Just as the month of January was coming to an end, MOCA's David Geffen Contemporary/Contemporary launched the 1st Annual Art Book Fair with an opening reception on January 31st. Now that was fun! Artist books, art catalogues, monographs, periodicals, and zines presented by 220 international presses, booksellers, antiquarians, artists, and independent publishers from 21 countries. The LA Art Book Fair is the companion fair to the NY Art Book Fair, held every fall in New York and organized by Printed Matter, Inc. The fair was open and interesting, with curiosity seekers mulling about soaking up art literature and image books from down and dirty to high-end collectible, hard-to-find editions.

Project rooms, including ZINE WORLD THEATER, a curated series of informal conversations, performances, readings, discussions, film screenings, and other artist-led programs filled the new arena of exhibitors. At the Photography Mezzanine Theater, Chris Boot, Executive Director of the Aperture Foundation, gave an illustrated talk about changes in photography publishing, *Publishing in Transition*, addressing the role of the photobook and magazine publisher in the digital age, the collectible book and the photographer and self-publishing.



Jean Ferro: 1st Annual Art Book Fair

Many artists presented hand-made productions of their work, each unique and some extraordinary in scope and materials. The layout was unique, a structural maze of individual spaces of printed matter from photography to handmade cut-out productions. I saw many vendors using their cell phone credit card reader to make sales. I met author **Kristine McKenna**, known for her collaboration on "Semina Culture: Wallace Berman and His Circle." All this going on while MOCA is in the throws of upheaval and reorganization. The latest word is that LACMA is interested in bringing MOCA under their wing. Does billionaire **Eli Broad** hold the strings to the transition? Hopefully they'll all get their ducks in a row, come together, and strengthen the art community in Los Angeles.

Jean Ferro: www.JeanFerro.com
www.WomenInPhotography.org

Photo LA: www.photola.com

Los Angeles Art Show: www.laartshow.com

Art Los Angeles Contemporary:
artlosangelesfair.com

The Geffen Contemporary at MOCA:
www.moca.org/museum/moca_geffen.php?



GALLERY ROW

During this year's AIPAD Photography Show at the Park Avenue Armory, **Harper's Books**, **Fulton Ryder**, and **Karma** will be hosting a three-day event at **The Lowell Hotel**, conveniently located only four blocks from the fair. They invite you to join them for a swill of champagne, an alternative atmosphere, and an alluring selection of rare books, photographs, artist interventions, cultural artifacts, and highlights from the boudoir. Ask for Harper Levine's suite at the front desk.

Wednesday, April 3, 4–10 p.m.; Thursday, April 4: 10–8 p.m.; Friday, April 5, Breakfast 9 a.m. – noon, at the Lowell Hotel, 28 East 63rd Street, New York, NY 10065.

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