



PHOTO
AUCTION

VIENNA, 5 JUNE 2024







OSTLICHT PHOTO AUCTION

Wednesday, 5 June 2024, 6pm (CEST)
Mittwoch, 5. Juni 2024, 18 Uhr (MESZ)

PREVIEW

Friday 31 May – Tuesday 4 June 2–7pm
Freitag, 31. Mai – Dienstag, 4. Juni 14–19h
Wednesday 5 June 9am–1pm Mittwoch, 5. Juni 9–13h
or by appointment oder nach Vereinbarung
Galerie OstLicht, Absberggasse 27, 1100 Vienna Wien
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Specialist tour with Simone Klein and Marie Röbl on 3 June 6pm
Expertinnenführung mit Simone Klein und Marie Röbl am 3. Juni um 18h

General enquiries about this auction, condition reports etc. please mail to
Allgemeine Anfragen zu dieser Auktion, Zustandsberichte etc., bitte per Mail an
info@ostlicht-auction.com

Online Catalogue Online Katalog
ostlicht-auction.com

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For lots exported to countries outside the EU or purchased with valid UID, the premium is 20% and VAT is not applicable. For lots that remain in the EU, the premium is 24% including VAT.
On lots marked with * in the catalogue the premium is 20% plus VAT in the amount of 13% for photographs, if the lots remain in the EU and the buyer does not have a valid UID number.
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Auf Lose, die im Katalog mit * markiert sind, ist das Premium 20% zuzüglich der Mehrwertsteuer in der Höhe von 13% für Fotografien, wenn die Lose in der EU verbleiben und der Käufer keine gültige UID-Nummer besitzt.

On lots marked with * in the catalogue, we are obligated to collect the resale right fee starting from a hammer price of EUR 2,500.
Auf Lose, die im Katalog mit * markiert sind, sind wir verpflichtet ab einem Hammerpreis von EUR 2.500 die Folgerechtsabgabe einzuheben.

Cover: Martine Franck Lot Los 178
Page Seite 2, 3: Arno Rafael Minkkinen Lot Los 96
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Back cover Rückseite: OstLicht Camera Auction Catalogue Cover

Dear Friends of Photography,

It is with great pleasure that I announce our next photo auction on 5 June at 6 pm CET at OstLicht, Gallery for Photography in Vienna.

This time it will take place together with the OstLicht Camera Auction, which starts at 1 pm.

This photo auction is primarily dedicated to classic black and white and vintage photography because we are convinced - in contrast to many short-term hyped trends - that this is where the greatest long-term value of this art segment can be found.

The auction will feature the third part of the exhibition prints from the "In Our Time" collection. Presented around 1990, this touring exhibition was the largest group show to date of the legendary Magnum photo agency, with around 280 photographs, and brings together iconic works by the most important Magnum photographers. The large-format b/w baryta prints and colour prints using the dye-transfer process are all signed or stamped.

Since 2009 and 28 auctions, we have been running the WestLicht Photo Auction, which has continued as the OstLicht Photo Auction since 2020.

I would like to thank our wonderful team with Marie Röbl, Francesca Catastini, Stefanie Stuböck, Michael Kollmann, Anna Kasmader, Kaiyue Li, Taiyoung Ha, Sanela Rezakhani, Christine Rumler, Janko Palkovic, Marcus Kollmann and our long-standing auctioneer Niki Schauerhuber very much for their joint work.

A special thanks goes to our independent expert Simone Klein. Simone has been an internationally recognised figure in photography for many years. She was Head of Photography at Kunsthau Lempertz for 9 years, and from 2007 to 2015 she was Director of the Photography Department at Sotheby's Europe, leading auctions in Paris, London and New York. From 2015, she was sales director at Magnum Photo. Since 2018, she has been working as an independent appraiser for photography.

I would like to invite you to come to Vienna and visit the two auctions in person. Vienna is always worth a visit, especially at this time of year. We can assure you that we will make your stay as pleasant as possible. For hotel bookings etc. we are at your disposal.

Of course, we are also happy to welcome you on the phone or via the Internet. On our homepage www.ostlicht-auction.com you can place bids or bid live without additional fees. You will also find high-resolution photos of the fronts and backs of the auction lots.

Simone Klein and Marie Röbl will personally guide you through the preview on 3 June from 6pm.

We would like to welcome you,
Peter Coeln and Team

Liebe Freundinnen und Freunde der Fotografie,

mit großer Freude kündige ich unsere nächste Fotoauktion am 5. Juni um 18 Uhr MEZ im OstLicht, Galerie für Fotografie in Wien an.

Diese findet diesmal gemeinsam mit der OstLicht Camera Auction statt, die um 13 Uhr beginnt.

Diese Fotoauktion widmet sich vornehmlich der klassischen Schwarz-Weiß- und Vintage-Fotografie, weil wir – anders als in manch kurzfristig gehypten Trends – überzeugt sind, dass hier die größte langfristige Werthaltigkeit dieses Kunstsegments vorhanden ist.

In der Auktion kommt der dritte Teil der Ausstellungsabzüge der Sammlung "In Our Time" zur Versteigerung. Diese um 1990 präsentierte Wanderausstellung war mit rund 280 Fotografien die bis dahin größte Gruppenausstellung der legendären Fotoagentur Magnum und versammelt ikonische Werke der wichtigsten Magnum-Fotografen. Die großformatigen S/W-Barytabzüge und Farbabzüge im Dye-Transfer-Verfahren sind alle signiert oder gestempelt.

Seit 2009 und 28 Auktionen leiten wir die WestLicht-Fotoauktion, die seit 2020 als OstLicht-Fotoauktion weitergeführt wird.

Unserem wunderbaren Team mit Marie Röbl, Francesca Catastini, Stefanie Stuböck, Michael Kollmann, Anna Kasmader, Kaiyue Li, Taiyoung Ha, Sanela Rezakhani, Christine Rumler, Janko Palkovic, Marcus Kollmann und unserem langjährig bewährten Auktionator Niki Schauerhuber möchte ich sehr herzlich für die gemeinsame Arbeit danken.

Ein besonderer Dank geht wiederum an unsere unabhängige Expertin Simone Klein. Simone ist seit vielen Jahren eine international anerkannte Größe in der Welt der Fotografie. Sie war 9 Jahre lang Leiterin der Fotografie im Kunsthaus Lempertz, von 2007 bis 2015 war sie Direktorin der fotografischen Abteilung bei Sotheby's Europe und leitete Auktionen in Paris, London und New York. Ab 2015 war sie Verkaufsdirektorin bei Magnum Photo. Seit 2018 ist sie als unabhängige Gutachterin für Fotografie tätig.

Ich möchte Sie herzlich einladen, nach Wien zu kommen und die beiden Auktionen persönlich zu besuchen. Wien ist immer eine Reise wert, besonders zu dieser Jahreszeit. Wir können Ihnen versichern, dass wir Ihren Aufenthalt so angenehm wie möglich machen werden. Für Hotelbuchungen etc. stehen wir Ihnen gerne zur Verfügung.

Natürlich freuen wir uns auch, Sie am Telefon oder per Internet begrüßen zu dürfen. Auf unserer Homepage www.ostlicht-auction.com können Sie Gebote abgeben oder Live ohne zusätzliche Gebühren bieten. Auch finden Sie dort hochauflösende Fotos der Vorder- und Rückseiten der Auktionslose.

Simone Klein und Marie Röbl werden Sie am 3. Juni ab 18 Uhr persönlich durch die Vorbesichtigung führen.

Wir freuen uns auf Sie,
Peter Coeln und Team

AMERICAN PHOTOGRAPHER

Ten index cards with mugshots, Pennsylvania 1913-15

10 Index cards, each with one profile and one frontal portrait, vintage silver prints on glossy paper, each 6,9 x 6,3 cm, in good condition. Handwritten and typographic notations on personal data, body measurements, "marks, scars and moles" and the number of registered fingerprints of the accused, recorded by the Bureau of Identification at the police department of Harrisburg, Pennsylvania.

15,2 x 15,5 cm

€ 800 / € 1.000 – 1.600 *

Reg. No. 1019: Robert B. Green, painter, arrested on December 13, 1913 for "Forgery"; Reg. No. 1020: Horace Shelly Minichan, steamfitter, arrested on January 23, 1914 for "Fel-Entry & Larceny"; Reg. No. 1028: Tony Waituk, laborer, arrested on March 30, 1914 for "Larceny"; Reg. No. 1042: Frank Gorman, Fireman, arrested on April 5, 1914 for "Larceny"; Reg. No. 1054: Harry Cuppenhaver Snope, chaffeur, arrested on July 18, 1914 for "Forgery"; Reg. No. 1058: Harry F. Burns, book-keeper, arrested on August 22, 1914 for "False Pretense"; Reg. No. 1074: John James Coates, laborer, arrested on November 11, 1914 for "Robbery"; Reg. No. 1077: Allen J. Silks, R.R. engineer, arrested on December 1, 1914 for "Larceny (Shoplifting)"; Reg. No. 1082: Arthur R. Frantz, electrician, arrested on January 6, 1915 for "Burglary"; Reg. No. 1083: George Robinson, porter-pedler, arrested on January 21, 1915 for "Larceny".

Reg. No. 1019: Robert B. Green, Maler, verhaftet am 13. Dezember 1913 für Fälschung; Reg. No. 1020: Horace Shelly Minichan, Dampferbauer, verhaftet am 23. Jänner 1914 für wiederholten Diebstahl; Reg. No. 1028: Tony Waituk, Hilfsarbeiter, verhaftet am 30. März 1914 für Diebstahl; Reg. No. 1042: Frank Gorman, Feuerwehrmann, verhaftet am 5. April 1914 für Diebstahl; Reg. No. 1054: Harry Cuppenhaver Snope, Chauffeur, verhaftet am 18. Juli 1914 für Betrug; Reg. No. 1058: Harry F. Burns, Buchhalter, verhaftet am 22. August 1914 für Irreführung; Reg. No. 1074: John James Coates, Hilfsarbeiter, verhaftet am 11. November 1914 für Raub; Reg. No. 1077: Allen J. Silks, Eisenbahn-Ingenieur, verhaftet am 1. Dezember 1914 für Ladendiebstahl; Reg. No. 1082: Arthur R. Frantz, Elektriker, verhaftet am 6. Jänner 1915 für Einbruch; Reg. No. 1083: George Robinson, Gepäckträger, verhaftet am 21. Jänner 1915 für Diebstahl.



Original size / Originalgröße

2

CLARENCE H.
WHITE (1871–1925)

Ring Toss, Ohio 1899

Half-tone print (monochrome orange), printed in 1903 for "Camera Work 3", mounted on Japanese paper as well as on the original page of the same size c. 30 x 21 cm, in excellent condition. Photographer's signature in the lower image at right.

PROVENANCE Andrew
Smith Gallery, Santa Fe.

LITERATURE Alfred
Stieglitz, Camera Work, The
Complete Illustrations
1903–1917, Cologne 1997,
p. 128.

17,7 x 13,8 cm

€ 600 / € 900 – 1.200 *

White was one of the most important protagonists of American Pictorialism, a founding member of the Photo-Secession and a friend of Alfred Stieglitz. His early work was created in Newark in Ohio, where he worked as a bookkeeper in a grocery shop. Here he devoted himself to the everyday culture of small-town life, as in the present picture, which shows three girls playing a game of ring toss. It is one of his most successful motifs and copies in various techniques can be found in renowned collections, such as the Metropolitan Museum in New York or the Musée d'Orsay in Paris.

White zählt zu den bedeutendsten Protagonisten des amerikanischen Piktorialismus, war ein Gründungsmitglied der Photo-Secession und mit Alfred Stieglitz befreundet. Sein Frühwerk entstand in Newark in Ohio, wo er als Buchhalter in einem Lebensmittelladen arbeitete. Hier widmete er sich der Alltagskultur des Kleinstadtlebens, wie auch in der vorliegenden Aufnahme, die drei Mädchen bei einem Ringwurfspiel zeigt. Es ist eines seiner gelungensten Motive und Exemplare in unterschiedlichen Printtechniken befinden sich in namhaften Sammlungen, wie etwa dem Metropolitan Museum in New York oder im Musée d'Orsay in Paris.



3
GERTRUDE KÄSE-
BIER (1852-1934)
'Blessed Art Thou
Among Women',
1903

Photogravure, printed in
1903 for "Camera Work 1"
on Japanese paper 30 x
21 cm, mounted on original
page 30 x 20,9 cm, in
excellent condition.

PROVENANCE Andrew
Smith Gallery, Santa Fe.

LITERATURE Alfred
Stieglitz, Camera Work, The
Complete Illustrations
1903-1917, Cologne 1997,
p. 96.

23,7 x 14,1 cm

€ 1.200 / € 2.000 - 2.400 *

Original size / Originalgröße



4
GERTRUDE KÄSEBIER
(1852–1934)

Miss Evelyn Nesbit, 1903

Photogravure, printed in 1903 for "Camera Work 1" on Japanese paper, mounted on original page of the same size 30,2 x 21,2 cm, in excellent condition.

PROVENANCE Andrew Smith Gallery, Santa Fe.

LITERATURE Alfred Stieglitz, Camera Work, The Complete Illustrations 1903–1917, Cologne 1997, p. 97.

19,7 x 14,7 cm

€ 800 / € 1.400 – 1.600 *



5
CONSTANT PUYO
(1857–1933)

Montmartre, Paris 1906

Half-tone print (monochrome black), printed in 1906 for "Camera Work 16", mounted on Japanese paper as well as on the original page of the same size c. 21 x 30 cm, in excellent condition.

LITERATURE Alfred Stieglitz, Camera Work, The Complete Illustrations 1903–1917, Cologne 1997, p. 323.

16,1 x 20,9 cm

€ 600 / € 900 – 1.200 *



6

ANNE W. BRIGMAN (1869–1950)

'Dryads', 1913

Photogravure, printed in 1913 for "Camera Work 44" on Japanese paper 19,5 x 27,9 cm, mounted on original page c. 21 x 29,5 cm, in excellent condition.

LITERATURE Alfred Stieglitz, Camera Work, The Complete Illustrations 1903–1917, Cologne 1997, p. 725.

15,9 x 20,4 cm

€ 1.200 / € 2.000 – 2.400 *



7

EDWARD STEICHEN

(1879–1973)

'Auguste Rodin –
The Thinker', Paris 1902

Half-tone print (monochrome deep brown), printed in 1905 for "Camera Work 11", mounted on Japanese paper 30,4 x 20,5 cm, in excellent condition. Photographer's signature and date of exposure "MDCCCCII" in the lower negative.

LITERATURE Alfred Stieglitz, Camera Work, The Complete Illustrations 1903–1917, Cologne 1997, p. 230.

14,7 x 18,4 cm

€ 1.200 / € 1.800 – 2.400

From 1901, Steichen spent a year working on a portrait of Auguste Rodin (1840–1917), the most important sculptor of his era. His studio was densely packed with blocks of marble as well as clay, plaster and bronze works. Steichen thus combined two negatives: a photograph with the sculpture "The Thinker" and a portrait format with Rodin in front of the marble relief of the "Monument to Victor Hugo", which he used in reverse (the original version was published in Camera Work in 1903). In the combined image, he used painterly effects to suppress the texture of the marble and bronze, thus emphasising the presence of the sculptures as living beings; he thereby succeeded in depicting the sculptor in a symbiotic relationship with the heroic world of his creations. This portrait is considered a major work of Pictorialism and was produced in various techniques; examples can be found in the most important collections of photographic art.

Ab 1901 beschäftigte sich Steichen ein Jahr damit, Auguste Rodin (1840–1917), den bedeutendsten Bildhauer seiner Epoche, zu porträtieren. Dessen Atelier war dicht mit Marmorblöcken sowie Ton-, Gips- und Bronze verstellt. Daher kombinierte Steichen zwei Negative: eine Aufnahme mit der Skulptur "Der Denker" und ein Hochformat mit Rodin vor dem Marmorrelief des "Denkmals für Victor Hugo", das er seitenverkehrt verwendete (in originaler Fassung publiziert 1903 in Camera Work). Im kombinierten Bild nutzte er malerische Effekte, um die Textur des Marmors und der Bronze zu unterdrücken und so die Präsenz der Skulpturen als lebendige Wesen hervorzuheben; damit gelang es ihm, den Bildhauer in symbiotischer Beziehung zur heroischen Welt seiner Schöpfungen darzustellen. Dieses Porträt gilt als ein Hauptwerk des Piktorialismus und wurde in verschiedenen Techniken produziert, Exemplare befinden sich in den bedeutendsten Sammlungen fotografischer Kunst.



8

EDWARD STEICHEN (1879–1973)

From the series 'Sunflower from seed to seed', 1920-61

Gelatin silver print, brown-toned, printed c. 1960 on double-weight semi-matte paper 35,2 x 27,8 cm, in excellent condition. Titled "Sunflower" and annotated "HS 1/25 + 10/4" by an unknown hand in pencil on the reverse.

PROVENANCE Howard Greenberg Gallery, New York.

34,8 x 27,1 cm

€ 1.600 / € 3.000 – 4.000 *



9

EDWARD SHERIFF
CURTIS (1868–1952)

'A Hopi Girl', from 'The
North American Indian',
1905

Photogravure in red-brown ink
on Japanese paper 42,5 x 31 cm,
mounted in original mat 57 x
45,5 cm, in good condition.
Typographic "Plate 406" in the
upper left margin, title and
"From Copyright Photograph
1905 by E. S. Curtis" as well as
"Photogravure Suffolk Eng. Co.,
Boston" in the lower margin,
stamped "Bangor Public Library,
Maine" on the reverse of the
mount.

LITERATURE Edward S. Curtis,
The North American Indian. The
complete portfolios, text by Hans
Christian Adam, Cologne 1997,
Vol. XII, p. 469.

39,1 x 28,7 cm

€ 800 / € 1.400 – 1.600 *

"Soft, regular features are characteristic of Hopi young women, and no small part of a mother's time used to be devoted to dressing the hair of her unmarried daughters. The aboriginal style is rapidly being abandoned, and the native one-piece dress here illustrated is seldom seen even at the less advanced stage of the Hopi pueblos." (Caption by Curtis)

"Weiche, gleichmäßige Züge sind charakteristisch für die jungen Hopi-Frauen, und ein nicht geringer Teil der Zeit einer Mutter war früher dem Frisieren der Haare ihrer unverheirateten Töchter gewidmet. Die traditionelle Kultur verschwindet aber zusehends, und das hier abgebildete einteilige Kleid ist selbst in den weniger fortgeschrittenen Hopi-Pueblos nur noch selten zu sehen." (Bildunterschrift von Curtis)



10

EDWARD SHERIFF CURTIS (1868–1952)

'At the trysting place', from 'The North American Indian', 1921

Photogravure in red-brown ink on paper 56,5 x 45,5 cm, in good condition. Typographic "Plate 416" in the upper left margin, title and "From Copyright Photograph 1921 by E. S. Curtis" as well as "Photogravure Suffolk Eng. Co., Boston" in the lower margin.

LITERATURE Edward S. Curtis, *The North American Indian*. The complete portfolios, text by Hans Christian Adam, Cologne 1997, Vol. XII, p. 477.

39,4 x 29,2 cm

€ 600 / € 900 – 1.200 *



11

HEINRICH KÜHN
(1866–1944)

'In the wind', Tyrol,
Austria c. 1913

Multiple oil transfer print on
Japanese paper 35,1 x 28,2 cm,
in excellent condition.

LITERATURE Peter Weiermeier,
Silvia Höller (ed.), Heinrich Kühn
1866–1944. Photographie als Kunst,
Innsbruck 2013, p. 79.

29,6 x 23,2 cm

€ 5.000 / € 8.000 – 10.000

The German physician Heinrich Kühn moved to Innsbruck for health reasons. As a photographer, he became the most important representative of Pictorialism in Austria. His photograph of two young women (among them Mary Warner) facing the wind on a sloping mountain meadow is one of his most appealing pictures. Kühn had already published a variant entitled "Windblown" in Stieglitz's magazine *Camera Work* in 1911, but it is only the present version that achieves a dynamism that effectively portrays the subject. At the same time, the composition is highly well-balanced, with a precise graphic organization of the pictorial elements, where the constellation of tonal values plays a central role. Hardly a single print of this outstanding picture ever enters the market.

Der deutsche Arzt Heinrich Kühn zog aus gesundheitlichen Gründen nach Innsbruck und wurde als Fotograf zum bedeutendsten Vertreter des Piktorialismus in Österreich. Seine Aufnahme von zwei jungen Frauen (darunter wohl Mary Warner), die sich auf einer abschüssigen Gebirgswiese dem Wind entgegenstellen, gehört zu seinen anspruchsvollsten Bildern. Eine Variante hatte Kühn bereits 1911 in Stieglitz' Zeitschrift *Camera Work* unter dem Titel "Windblown" publiziert, aber erst die vorliegende Fassung erreicht eine Dynamik, die das Thema wirkungsvoll zur Darstellung bringt. Gleichzeitig ist die Komposition in höchstem Maß ausbalanciert, wobei in der grafischen Organisation der Bildelemente auch die Konstellation der Tonwerte eine zentrale Rolle spielt. Von diesem gelungenen Werk gelangt kaum je ein Exemplar auf den Markt.



Original size / Originalgröße

12

EMIL ORLIK (1817–1932)

Actress Alexa von Poremsky,

Berlin c. 1923

Vintage silver contact print on single-weight semi-matte paper 11,9 x 8,9 cm, in very good condition. Estate stamp "Nachlaß Emil Orlik 1817–1932" and handwritten name of the sitter in pencil on the reverse.

PROVENANCE Galerie Bodo Niemann, Berlin, acquired from Joachim Rągóczy, the artist's assistant.

11,5 x 8,3 cm

€ 1.200 / € 2.000 – 2.400

The photographs of the renowned painter and graphic artist Emil Orlik only became known in 1997. Alexa von Poremsky (1906–1981) appeared in over thirty films after taking acting lessons with Edith Eysoldt. She was admired above all for her naturalness and was photographed many times, including by Umbo. Orlik staged her as a Chinese nude in front of his covered easel.

Die Fotografien des bedeutenden Malers und Grafikers Emil Orlik wurden erst 1997 bekannt. Alexa von Poremsky (1906–1981) trat nach Schauspielunterricht bei Edith Eysoldt in über dreißig Filmen auf. Sie wurde vor allem für ihre Natürlichkeit bewundert und vielfach fotografiert, etwa auch von Umbo. Orlik inszenierte sie als chinesischen Akt vor seiner verhängten Staffelei.



Original size / Originalgröße

13

EMIL ORLIK (1817–1932)

Actress Lillian Gish, Berlin 1925

Vintage silver contact print on single-weight semi-matte paper 11,9 x 8,9 cm, in very good condition. Estate stamp "Nachlaß Emil Orlik 1817–1932" and handwritten name of the sitter in pencil on the reverse.

PROVENANCE Galerie Bodo Niemann, Berlin, acquired from Joachim Rágóczy, the artist's assistant.

11,3 x 8,2 cm

€ 1.200 / € 2.000 – 2.400

Lillian Gish (1893–1993) was one of the biggest Hollywood stars during the silent film era. In 1925, she was given the role of Gretchen in the major UFA project of a "Faust" film directed by Wilhelm Murnau. Orlik must have gotten to know her at this time. During the photographic session, only profile shots were taken. Afterwards, Gish commissioned an oil painting based on one of these photos from him, which remained in her possession until her death.

Lillian Gish (1893–1993) war einer der größten Hollywood-Stars während der Ära des Stummfilms. 1925 erhielt sie die Rolle des Gretchen im großen UFA-Projekt einer "Faust"-Verfilmung unter der Regie von Wilhelm Murnau. In dieser Zeit muss Orlik sie kennengelernt haben. Bei der fotografischen Sitzung entstanden ausschließlich Aufnahmen im Profil. Danach beauftragte ihn Gish, ein Ölbild nach einem dieser Fotos zu malen, das sich bis zu ihrem Tod in ihrem Besitz befand.



14

ANTON JOSEF TRČKA (1893–1940)

'Nude study XI', Vienna 1926

Vintage silver print on double-weight matte paper, toned, in very good condition. Annotated "Foto Ringwerkstaetten" and numbered "XI" in pencil on the reverse.

17,3 x 10,4 cm

€ 8.000 / € 12.000 – 16.000

Original size / Originalgröße

Anton Josef Trčka received his photographic training in Karel Novák's photography class at the "Graphische Lehr- und Versuchsanstalt". From 1925, he worked in the studio of photographer Hella Katz at Stubenring in Vienna, where he ran the "Ringwerkstätten für Kunsthandwerk und Lichtbildkunst" from 1926 to around 1934. In the staging of his nudes, he took his inspiration from Art Nouveau, which set him apart from contemporary approaches. The back nude of a crouching woman shows this in the precise composition of the figure made up of corresponding formal elements. Original prints by Trčka are rare collector's items, as the majority of his work was destroyed by a bomb in 1944.

Anton Josef Trčka erhielt seine fotografische Ausbildung in Karel Nováks Fotoklasse an der Graphischen Lehr- und Versuchsanstalt. Seit 1925 arbeitete er im Atelier der Fotografin Hella Katz am Wiener Stubenring, wo er von 1926 bis etwa 1934 die "Ringwerkstätten für Kunsthandwerk und Lichtbildkunst" betrieb. Wichtige Impulse fand Trčka im Jugendstil, was sich auch in der Inszenierung seiner Aktaufnahmen niederschlug, die sich darin von zeitgleichen Ansätzen unterscheiden. Im Rückenakt einer Kauernden zeigt sich dies in der präzisen Komposition der Figur aus korrespondierenden Formelementen. Originalabzüge von Trčka sind seltene Sammlerstücke, da 1944 ein Bombentreffer den Großteil seines Werkes zerstörte.



15

RUDOLF KOPPITZ (1884–1936)

'Genesen', c. 1923

Large format vintage bromoil transfer print on matte paper 46,9 x 38,7 cm, in good original condition. Signed "Prof. R. Koppitz" in pencil in the lower margin, typographical label with the photographer's address, copyright stamp and handwritten entries in German of image number "63", title "Genesen" (Recovered), technique "Bromölumdruck" as well as the contemporary price of "\$ 20" in ink on the reverse.

LITERATURE Monika Faber (ed.), Rudolf Koppitz 1884-1936, Vienna 1995, p. 74; Monika Faber (ed.), Rudolf Koppitz. Photogenie, Vienna 2013, p. 135.

36,3 x 30,9 cm

€ 3.400 / € 6.000 – 7.000



16

RUDOLF KOPPITZ

(1884–1936)

'Motion study', Vienna 1925

Photogravure, printed in 1928 on matte paper 23,4 x 17,4 cm, in very good condition. Signed in the negative at lower left, typographical stamp "Kodak Magazine Supplement, 'Bewegungs Studie' by Rudolf Koppitz from The Royal Photographic Society Collection" on the reverse.

LITERATURE Monika Faber (ed.), Rudolf Koppitz 1884-1936, Vienna 1995, cover; Monika Faber (ed.), Rudolf Koppitz. Photogenie, Vienna 2013, p. 133.

23 x 17 cm

€ 3.000 / € 5.000 – 6.000 *

The "Movement Study" is Koppitz's most famous work, which he printed in various techniques and was sold as far away as America. Members of the dance troupe of Claudia Issachenko served as models. One dancer poses as a nude in a strong backbend in front of three dark-robed colleagues. Their heads, positioned close to each other, form a flat arch that bounds the figure arrangement at the top; below, their pairs of feet, aligned in the same direction, form a horizontal row. Koppitz perfected this carefully structured composition with a closed outline through negative retouching.

Die "Bewegungsstudie" ist Koppitz' berühmtestes Werk, das er in verschiedenen Printtechniken abzog und bis nach Amerika verkaufen konnte. Als Modelle fungierten Mitglieder der Tanzgruppe von Claudia Issatschenko. Eine Tänzerin posiert als Akt in einer starken Rückbeuge vor drei dunkel gewandeten Kolleginnen. Deren eng nebeneinander positionierte Köpfe bilden einen flachen Bogen, der das Figurenarrangement oben begrenzt, unten bilden deren gleichgerichtete Fußpaare eine horizontale Reihe. Diesen sorgfältig strukturierten Aufbau mit geschlossener Umrisslinie perfektionierte Koppitz durch Negativretusche.



Original size / Originalgröße

17

MADAME D'ORA (DORA KALLMUS,
1881–1963)

Josephine Baker, Paris 1928

Vintage silver print on matte postcard paper 13,2 x 8,2 cm, in excellent condition. Photographer's studio signature "d'Ora" in the negative at lower left, her "d'Ora Paris" stamp and "Magazine Metropole" blind stamp in the lower margin.

LITERATURE Monika Faber, Madame d'Ora, Paris. Portraits aus Kunst und Gesellschaft 1907–1957, Vienna 1983, p. 128; Monika Faber (ed.), Madame d'Ora, cat. Neue Galerie New York, Munich/London/New York: Prestel 2020, p. 116.

10,1 x 8,1 cm

€ 800 / € 1.200 – 1.600



18

ATELIER MANASSÉ (1922–1938)

Flapper in body-length shawl, Vienna c.
1925

Vintage silver print on double-weight matte paper, toned, mounted on the original cardboard 37,6 x 26,7 cm, in very good condition. Studio's signature "Manassé Wien" in the negative.

22 x 15 cm

€ 1.200 / € 1.800 – 2.000



19
ATELIER MANASSÉ
(1922–1938)

Agnes Petersen, Vienna
c. 1930

Vintage silver print on double-weight semi-matte paper, in very good condition. Studio's signature "Manassé" in the negative, "Foto-Salon 'Manassé'" copyright stamp, "Wiener Foto-Kurier" agency stamp, several handwritten numbers and annotated "Agnes Petersen" in pencil on the reverse.

22 x 15,8 cm

€ 1.200 / € 1.800 – 2.000

The best-known portrait of the Danish actress, who was acclaimed in German silent films, was also distributed as a postcard, though larger vintage prints like this one are rare.

Das bekannteste Porträt der dänischen Schauspielerin, die in deutschen Stummfilmen reüssierte, wurde auch als Postkarte vertrieben, aber größere Vintageabzüge wie dieser sind selten.



20

ATELIER MANASSÉ
(1922–1938)

'Nuevo Mundo' cover-girl
Magda Schneider, Vienna
1933

Vintage silver print on double-weight semi-matte Agfa-Lupex paper, in good condition. Studio's signature "Manassé Wien" in the negative, letters of the magazine's name "nuevo mundo" (parts lost) collaged in the upper left image; "Foto-Salon Manassé" copyright stamp, "Manassé - Wiener Foto-Kurier" and "Prensa Grafica S.A. Archivo Fotografico Madrid" agency stamps, "Nuevo Mundo 17 Mar 1933" stamp, several handwritten numbers and annotated "Magda Schneider Film" in pencil on the reverse.

22,5 x 16,1 cm

€ 800 / € 1.400 – 1.800

The German singer Magda Schneider was discovered for the film in 1930 and quickly achieved success. This print served as a design-draft for the cover of the renowned Spanish magazine "Nuevo Mundo", which was discontinued in the same year, while Magda Schneider became a celebrated star of the National Socialist regime. From her marriage to Wolf Albach-Retty stems Romy Schneider, who became internationally famous already as a teenager with the trilogy about Empress Sissi; Magda played the Empress' mother in these films.

Die deutsche Sängerin Magda Schneider wurde 1930 für den Film entdeckt und erlangte rasch Erfolg. Der vorliegende Abzug diente als Cover-Entwurf für das renommierte spanische Magazin "Nuevo Mundo"; dieses wurde allerdings im selben Jahr eingestellt, während Magda Schneider zum gefeierten Star des nationalsozialistischen Regimes wurde. Aus ihrer Ehe mit Wolf Albach-Retty stammt Romy Schneider, die mit der Trilogie über Kaiserin Sissi bereits als Teenager international bekannt wurde; Magda spielte in diesen Filmen die Kaiserin-Mutter.



Original size / Originalgröße

21

TRUDE FLEISCHMANN (1895–1990)

Karl Kraus, Vienna c. 1925

Vintage silver print on matte postcard paper 12,3 x 8,7 cm, in excellent condition. Photographer's blindstamp in the lower image at left, signed in pencil in the lower margin.

LITERATURE Hans Schreiber (ed.), Trude Fleischmann, Wien 1990, p. 46 (variant); Was wir umbringen. Die Fackel von Karl Kraus, cat. The Jewish Museum, Vienna 1999, p. 66.

10 x 8,4 cm

€ 1.400 / € 2.000 – 2.500



22

TRUDE FLEISCHMANN (1895–1990)

Tilly Losch, Vienna c. 1925

Vintage silver print on matte paper, toned, mounted on original cardboard 34,7 x 24,8 cm, in excellent condition. Photographer's blindstamp with address "Ebendorferstr. 3" in the lower image at right, signed on the lower cardboard at left, numbered "486/a K" in pencil on the reverse.

22 x 16,3 cm

€ 1.200 / € 2.000 – 2.400

Born in Vienna, Tilly Losch (1903–1975) became a solo dancer at the Vienna State Opera in 1924, choreographed for the Salzburg Festival and performed with numerous protagonists of modern dance, such as Harald Kreutzberg. From the late 1920s, she gave guest performances in London and New York, turned to acting and appeared in Hollywood films. The 1930s saw her brief marriage to the multimillionaire and patron Edward James, an affair with Lotte Lenya and her marriage to a British Earl.

Die in Wien geborene Tilly Losch (1903–1975) wurde 1924 Solotänzerin an der Wiener Staatsoper, choreografierte für die Salzburger Festspiele und trat mit zahlreichen ProtagonistInnen des modernen Tanzes auf, wie etwa mit Harald Kreutzberg. Ab den späten 1920ern gab sie Gastspiele in London und New York, wandte sich auch dem Schauspiel zu und wirkte in Hollywoodfilmen mit. In die 1930er Jahre fielen ihre kurze Ehe mit dem Multimillionär und Mäzen Edward James, ein Verhältnis mit Lotte Lenya, und ihre Heirat mit einem britischen Earl.



23

TRUDE FLEISCHMANN
(1895–1990)

Gertrud Falke, Vienna
c. 1927

Vintage silver print on matte paper, toned, in very good condition. Photographer's blindstamp in the lower image at left, signed and annotated by the photographer "Die Tänzerin Gertrud Falke aus Leipzig" and other notes in pencil on the reverse.

20 x 15,7 cm

€ 1.200 / € 2.000 – 2.500

After studying with Émile Jaques-Dalcroze, whose "rhythmic gymnastics" was formative for the development of modern dance, Gertrud Falke (1890–1984) founded her own school in Hamburg in 1913. She became famous through joint performances with her sister Ursula and through her collaboration with Mary Wigman on the project of a dance school at the Dresden Opera.

Nach einem Studium bei Émile Jaques-Dalcroze, dessen "Rhythmische Gymnastik" prägend für die Herausbildung des modernen Tanzes war, gründete Gertrud Falke (1890–1984) im Jahr 1913 ihre eigene Schule in Hamburg. Sie wurde durch gemeinsame Auftritte mit ihrer Schwester Ursula bekannt sowie durch die Zusammenarbeit mit Mary Wigman am Projekt einer Tanzschule an der Dresdener Oper.

TRUDE FLEISCHMANN
(1895–1990)

Hedy Lamarr, Vienna 1931

Vintage silver print on double-weight semi-matte paper 21,5 x 16,5 cm, in good condition. "World Wide Press" agency stamp, handwritten annotation "Hedy Lamarr, Mrs Fritz Mandl" (partly crossed out) and "World Wide Photos" in blue crayon, attached newspaper clip "Miss Hedy Kiesler, of Vienna, who has been acclaimed as the most beautiful girl of Europe. She played in a Reinhardt production and has also appeared in an Austrian film" and date stamp "D.M. 12 Aug 1931" in red ink on the reverse. Torn agency text sheet, titled "The most beautiful girl of Europe, only seventeen and already an acclaimed Star" (quoted below) on the reverse.

LITERATURE Hans Schreiber,
Trude Fleischmann. Fotografien in
Wien 1918-1938, Vienna 1990, p.
75.

20 x 14,9 cm

€ 1.200 / € 2.000 – 2.500



"Heddy Kiesler, who lives in Vienna, is declared by experts of being the most beautiful living girl of Europe. Discovered by Reinhardt this season, she played a small role in the cast of his production 'Das schwache Geschlecht' in Vienna. Since then her career to triumph began, but quite contrary to the usual ideas, she did not take advantage of it, except in one case where she played in one of the Austrian Movie Productions. Miss Kiesler is not yet seventeen years old. She lives with her parents, her father being one of the leading executives of Vienna, in the Villa Section of Vienna near the Hohe Warte, closeted up from all what is characteristic for public beauties. She has two offers to go to America and one to go to England from people who have seen her here in Vienna. According to Austrian Law it is not permitted for a minor to leave the parental home, without the consent of the parents, but Miss Kiesler does not even think of sloping against their will. Maybe the main moment of her shyness is the fact that last year a young man who had courted her committed suicide. She has been very melancholy since then. Contrary to all modern success of beauty, she has never taken part in any beauty contest." (Agency text on the reverse of the print)



Original size / Originalgröße

Das Wiener Atelier von Trude Geiringer (1890–1981) und Dora Horovitz (1897–1978) wurde bald nach der Gründung für exquisite Gesellschaftsporträts und Tanzstudien bekannt. Horovitz, die die Graphische Versuchs- und Lehranstalt absolviert und danach im Atelier von Franz Xaver Setzer gearbeitet hatte, war vor allem für die Aufnahmen verantwortlich. Als Geiringer das Atelier 1933 verließ, führte Horovitz es allein weiter, bis sie vor den Nazis fliehen musste. Maria Bard (1900–1944) spielte in der Saison 1926/27 im Theater in der Josefstadt, laut späterer Beschriftung zeigt sie die Aufnahme als Yvonne im Stück "Die Hotelmaus".

25

ATELIER GEIRINGER & HOROVITZ
(ACT. 1925–1933)

Maria Bard in 'Die Hotelmaus',
Vienna 1927

Vintage silver print on double-weight matte paper
23 x 11 cm, toned, mounted on the original
cardboard 33 x 24,7 cm, in excellent condition.
Studio's blindstamp with address "Wien I.,
Stubenring 2" in the lower image at right; studio
label "Trude Geiringer Dora Horovitz" and (later)
handwritten annotation "Maria Bard in Hotelmaus
1927" in pencil on the cardboard.

LITERATURE A. Holzer, F. Kreutler (ed.), Trude
Fleischmann. Der selbstbewusste Blick, cat. Vienna
Museum 2011, p. 75.

22,4 x 10,6 cm

€ 800 / € 1.400 – 1.600

The Viennese studio of
Trude Geiringer (1890–1981) and Dora
Horovitz (1897–1978) became famous
for exquisite portraits and dance studies
soon after its opening. Horovitz, who
graduated from the "Graphische Ver-
suchs- und Lehranstalt" and then worked
at Franz Xaver Setzer's studio in Vienna,
was primarily responsible for the photo-
graphs. When Geiringer left the studio in
1933, Horovitz continued to run it alone
until she had to flee from the Nazis. Ma-
ria Bard (1900–1944) played at the "The-
ater in der Josefstadt" in the season of
1926/27; according to a later caption, the
photo shows her as Yvonne in the play
"Die Hotelmaus".



26

ATELIER GEIRINGER & HOROVITZ (ACT. 1925–1933)

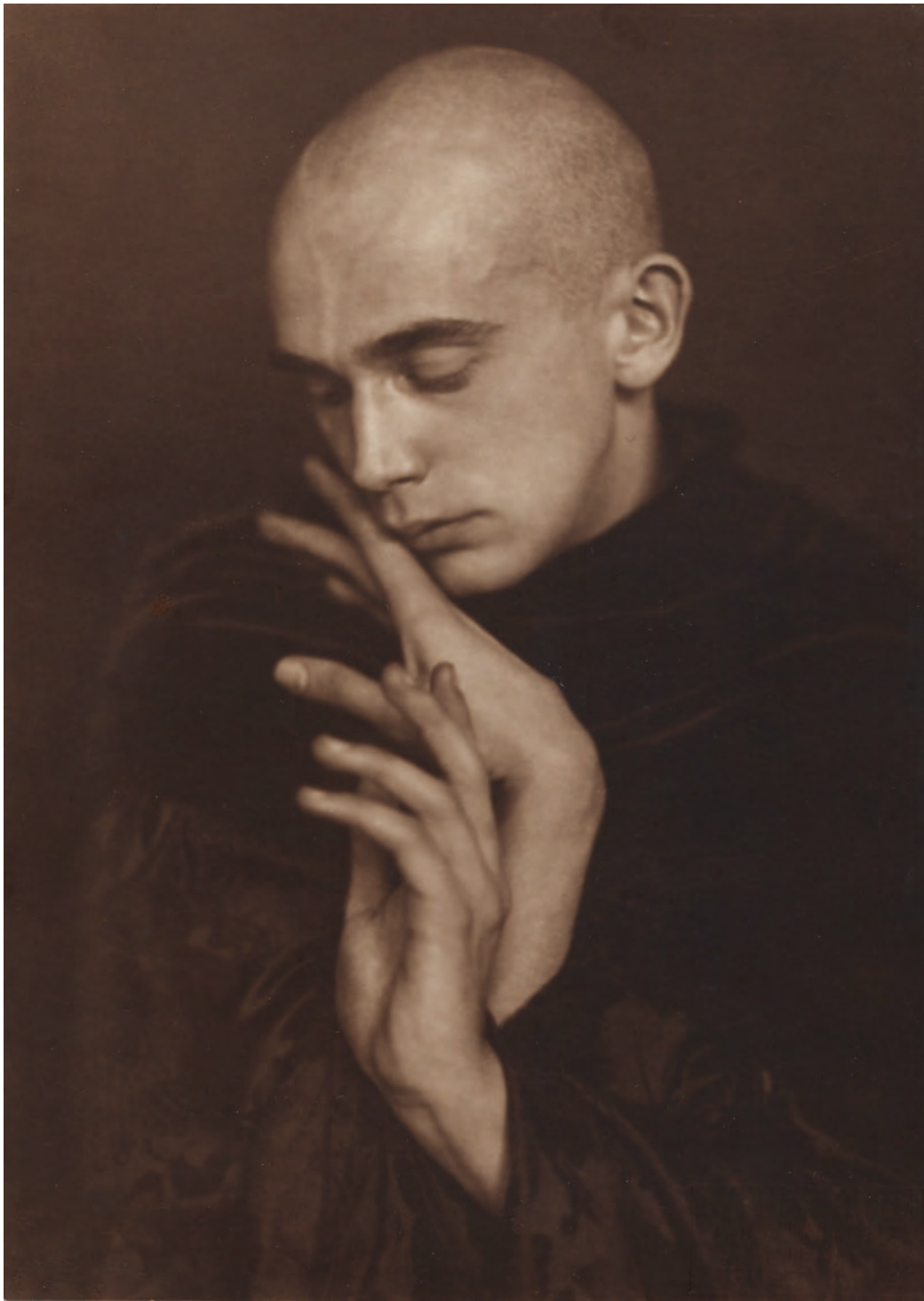
La Jana in 'Alles aus Liebe', Vienna 1927

Vintage silver print on double-weight matte paper, toned, mounted on original cardboard 34,6 x 24,7 cm, in excellent condition. Studio's blindstamp with address "Wien I., Stubenring 2" in the lower image at right, studio label "Trude Geiringer Dora Horovitz" and handwritten annotation "La Jana" in pencil on the lower cardboard.

LITERATURE Die Bühne, no. 150, 22.9.1927; exhibited at Vienna Secession in "Die schaffende Österreicherin in Wort und Bild", 1931; Die Bühne, no. 130, Aug. 1931; A. Holzer, F. Kreutler (ed.), Trude Fleischmann. Der selbstbewusste Blick, cat. Vienna Museum 2011, p. 189.

21 x 15,7 cm

€ 800 / € 1.400 – 1.600



27

DORA HOROVITZ
(1897–1978)

Harald Kreutzberg,
Vienna c. 1929

Vintage silver print on double-weight matte paper, toned, in excellent condition. Photographer's stamp "Dora Horovitz K.G. (vorm. Geiringer-Horovitz), Wien I., Stubenring 2" and handwritten "Harald Kreutzberg." in pencil on the reverse.

LITERATURE A. Holzer, F. Kreutler (ed.), Trude Fleischmann. Der selbstbewusste Blick, cat. Vienna Museum 2011, p. 74.

19,6 x 14,1 cm

€ 800 / € 1.400 – 1.600

Harald Kreutzberg (1902–1968), who initially studied fashion graphics, became the most famous German dancer of the 20th century after his training with Mary Wigman. From 1923, he was a solo dancer and ballet master at the opera house in Hanover and at the Berlin State Opera. At the invitation of Max Reinhardt, he performed in "Turandot" at the Salzburg Festival in 1927. The photograph was stamped by Horovitz alone, although it was still taken during the time she shared a studio with Trude Geiringer.

Harald Kreutzberg (1902–1968), der zunächst Modegrafik studiert hatte, wurde nach seiner Ausbildung bei Mary Wigman zum berühmtesten deutschen Tänzer im 20. Jahrhundert. Ab 1923 war er Solotänzer und Ballettmeister am Opernhaus in Hannover und an der Staatsoper Berlin. Auf Einladung von Max Reinhardt trat er 1927 bei den Salzburger Festspielen in "Turandot" auf. Der Abzug wurde allein von Horovitz gestempelt, die Aufnahme entstand aber noch zur Zeit ihrer Ateliergemeinschaft mit Trude Geiringer.



28

FRANZ FIEDLER (1885–1956)

'Narre Tod, mein Spielgesell',

c. 1921

Vintage bromoil print (red-brown) on matte paper, in excellent condition, mounted on original cardboard 34,2 x 24 cm. Signed and annotated "Originalölfarbendruck" by the artist in pencil on the lower mount.

LITERATURE Franz Fiedler, Photographs, Prague 2005, p. 38 (variant).

20,8 x 14 cm

€ 800 / € 1.500 – 2.000 *



29

FRANZ FIEDLER (1885–1956)

Untitled (multiple exposure of hands), Dresden 1930s

Vintage silver print on double-weight semi-matte paper 15,8 x 11 cm, in good condition. Photographer's stamp with his address at "Sedan Strasse 7. Dresden" on the reverse.

12,8 x 11 cm

€ 800 / € 1.500 – 2.000 *



30

FRANZ FIEDLER (1885–1956)
'Elbdampfer', Dresden c. 1929

Vintage silver print on double-weight semi-matte paper 18 x 13 cm, in very good condition. Photographer's stamp with address in Dresden, his handwritten German title in pencil on the reverse.

LITERATURE Hans W. Singer (ed.),
Dresden in Bildern, Verlag Dr. Hans Epstein,
Vienna/Leipzig 1930, pl. 67 (variant).

16,7 x 11,6 cm

€ 800 / € 1.500 – 2.000 *

Original size / Originalgröße



31

PAUL WOLFF (1887–1951)
Voyage to Scandinavia with the
steamer 'Resolute', 1932

Vintage silver print on double-weight glossy paper, in very good condition. Photographer's address stamp "Dr. Paul Wolff, Frankfurt am Main" with handwritten image number "L550/76", "Wiener Photo-Kurier" agency stamp with photographer's credit, two "Aufgenommen auf einer Nordlandreise der Hapag / Im Interesse fremder Schiffahrtsgesellschaften nicht zu verwenden" stamps, "Resolute" stamp, and numerical notations in blue and red crayon and in pencil on the reverse.

16,8 x 23,5 cm

€ 800 / € 1.200 – 1.600 *

The "Hamburg-Amerikanische Packetfahrt-Actien-Gesellschaft (HAPAG)", founded in 1847, undertook a voyage to Northern Europe in 1932 on the three-screw luxury steamer "Resolute", which was accompanied by the renowned German photojournalist Paul Wolff with his Leica.

Die 1847 gegründete "Hamburg-Amerikanische Packetfahrt-Actien-Gesellschaft (HAPAG)" unternahm 1932 eine Nordlandreise mit dem Dreischrauben-Luxusdampfer "Resolute", die der bekannte deutsche Fotojournalist Paul Wolff mit seiner Leica begleitete.



32

ADOLPH FASSBENDER
(1884–1980)

View of Venice, Italy 1940s

Gelatin silver print, toned, printed in the 1990s on double-weight matte paper 49,7 x 36,8 cm, in excellent condition. Numerical notes in pencil on the reverse.

PROVENANCE Howard Greenberg
Gallery, New York.

48,8 x 35,6 cm

€ 1400 / € 2.400 – 3.000 *



33

AUGUST SANDER

(1876–1964)

The revolutionaries Alois Lindner, Erich Mühsam and Guido Kopp, 1928

Gelatin silver print, printed in 1990 by Gerd Sander on semi-matte paper, in excellent condition. Blindstamp "Aug. Sander Köln Lindenthal" in the image at lower left, signed, dated and numbered "3/7" by Gerd Sander in pencil on the reverse; also edition stamp "August Sander Menschen des 20. Jahrhunderts" with handwritten specifications "ASA 3/11/7 | Edition 1990 | No.: 3/7 | NB II/11/12 | CTC 133" and copyright note "SK-Stiftung Kultur - August Sander Archiv - VG-Bildkunst, Bonn" on the reverse.

LITERATURE Gunther Sander, Ulrich Keller (eds.), August Sander, Menschen des 20. Jahrhunderts, Munich 1980, p. 133.

56,8 x 43 cm

€ 4.000 / € 7.000 – 9.000 *

Under the title "Antlitz der Zeit" (Face of Time) and with a foreword by Alfred Döblin, August Sander first published sixty photographs of his legendary portrait cycle in 1929. The picture atlas is divided into seven sections devoted to different professions or social groups. This motif is part of the group "The Skilled Tradesman, II/11 Working Types – Physical and Intellectual". Sander's style-setting, sober presentation is intended to stimulate a comparative observation and aims at a photographic social analysis of the Weimar Republic. As one of the main representatives of Neue Sachlichkeit, Sander paved the way also for conceptual photography.

Unter dem Titel "Antlitz der Zeit" und mit einem Vorwort von Alfred Döblin veröffentlichte August Sander im Jahr 1929 erstmals sechzig Aufnahmen seines legendären Porträt-Zyklus. Der Bildatlas ist in sieben Abschnitte gegliedert, die sich verschiedenen Berufen oder sozialen Gruppen widmen. Das vorliegende Motiv ist Teil der Gruppe "Der Handwerker, II/11 Arbeitertypen – physisch und geistig". Sanders stilprägende, nüchterne Darstellung soll eine vergleichende Betrachtung anregen und zielt auf eine fotografische Gesellschaftsanalyse der Weimarer Republik. Als einer der Hauptvertreter der Neuen Sachlichkeit wurde Sander zum Wegbereiter der konzeptionellen Fotografie.



34
ANDRÉ KERTÉSZ
(1894–1985)
Girl carrying water, Esztergom, Hungary 1918
Gelatin silver print on double-weight matte paper 20,3 x 25,3 cm, in perfect condition. From the "A Hungarian memory Portfolio, 1914-1924", printed 1980 in an edition of 100. Signed in pencil on the reverse.

LITERATURE André Kertész, Hungarian Memories, New York 1982, p. 45.

18,9 x 24,6 cm
€ 1.200 / € 2.000 – 2.400



35
ANDRÉ KERTÉSZ
(1894–1985)
59th Street, New York 1960
Gelatin silver print, printed in the 1980s on double-weight semi-matte paper 25,1 x 30,2 cm, in excellent condition. Signed and numbered "PH2-83-21" in pencil on the reverse.

24,7 x 16,6 cm
€ 1.800 / € 3.000 – 3.600



36

LENI RIEFENSTAHL (1902–2003)

American gymnasts at the Olympic games, Berlin 1936

Vintage silver print on double-weight glossy paper 24,7 x 30,4 cm, in good condition. Image no. "3110/276" in the lower negative.

LITERATURE Leni Riefenstahl, *Schönheit im Olympischen Kampf*, Deutscher Verlag Berlin 1937, p. 182 (titled "American girl gymnasts show their free exercises"); Leni Riefenstahl, *Five Lives*, Cologne 2000, pl. 110.

21,8 x 28,2 cm

€ 1.600 / € 2.600 – 3.200 *

"Filmed from below, so that the dancers stand out well against the sky and form a clear composition" (caption by Leni Riefenstahl). While the edges of this print show signs of wear, the printed image is in exceptionally good condition.

"Von unten gefilmt, so dass sich die Tänzerinnen gut vom Himmel abheben und eine klare Bildkomposition ergeben" (Bildunterschrift von Leni Riefenstahl). Obwohl dieser Abzug Gebrauchsspuren an den Kanten aufweist, zeigt das geprintete Bild einen außergewöhnlich guten Erhaltungszustand.



37

LENI RIEFENSTAHL (1902–2003)

Marjorie Gestring, Olympic winner in artistic diving, Berlin 1936

Vintage silver print on double-weight glossy paper 30 x 24,3 cm, in very good condition.

Numbered "353" in the lower negative.

LITERATURE Leni Riefenstahl, Schönheit im Olympischen Kampf, Deutscher Verlag Berlin 1937, p. 220 (titled "Thirteen years old Gestring, USA, winner of the spring-board diving"); Leni Riefenstahl, Olympia, Cologne 2002, cover.

28,5 x 22,7 cm

€ 1.200 / € 1.800 – 2.400 *

Although the photograph shows signs of wear at the edges, the printed image has an exceptionally good quality with high-contrast detail.

Obwohl der Abzug Gebrauchsspuren an den Rändern aufweist, zeigt das geprintete Bild eine außergewöhnlich gute Printqualität mit kontrastreicher Durchzeichnung.



38

WILLI ZIELKE (1902–1989)

'Eurhythmics' for Leni Riefenstahl's film 'Olympia I, Festival of Nations', 1937

Vintage silver print on double-weight glossy paper 24 x 29,2 cm, in very good condition. In the lower negative "Olympia Film G.m.b.H.", film title "Olympia I, Fest der Völker", production company logo "Tobis" and image number "J 12/36", in the upper image blindstamp "Filmprüfstelle Zugelassen" with heraldic eagle of Nazi-Germany.

LITERATURE Leni Riefenstahl, Schönheit im Olympischen Kampf, Deutscher Verlag Berlin 1937, pl. 30 (titled).

22,5 x 27,9 cm

€ 1.800 / € 3.000 – 3.600 *

Willy Zielke was the director, photographer and camera man of the so-called "prologue" in the first of Leni Riefenstahl's two Olympic films (whose co-operation the dominant filmmaker later preferred to conceal). Images of athletes in various disciplines against the backdrop of ancient temples on the Acropolis are followed by a group of naked dancers, beginning with the hoop-dancer depicted in this film still. The print is in unusually good condition and shows both the movement and the dramatic lighting of the scene.

Willy Zielke war der Regisseur, Fotograf und Kameramann für die Aufnahmen zum sogenannten "Prolog" des ersten Teils der beiden Olympia-Filme von Leni Riefenstahl, dessen Mitarbeit die dominante Filmemacherin später mitunter verschwieg. Auf Bilder von Athleten verschiedener Disziplinen vor dem Hintergrund antiker Tempel auf der Akropolis folgt ein Reigen nackter Tänzerinnen, beginnend mit jener Reifengymnastik-Athletin auf diesem Filmstill. Der Print in ungewöhnlich gutem Zustand zeigt sowohl die Bewegung als auch die dramatische Lichtregie der Szene.



39
 HILMAR PABEL
 (1910–2000)
 German Infantry soldiers /
 Destroyed Krupp plant in
 Essen, c. 1944 / 1947

Two vintage silver prints on glossy paper 18 x 23,8 / 20,7 x 25,4 cm, both in good condition. Photographer's copyright stamps, signed "Pabel" / handwritten annotation "Krupp, Essen 1947" by the photographer in pencil on the reverse.

16,5 x 23,8 / 19,1 x 24,2 cm
 € 800 / € 1.400 – 1.600 *



Three of the soldiers are wearing the "Infanterie-Sturmabzeichen der Wehrmacht". / During the Second World War, the German heavy industry company Krupp in Essen, was in charge of Nazi armaments production. It employed up to 25,000 forced labourers and concentration camp prisoners to make up for the shortage of workers caused by the war. The factory halls were heavily bombed by the Allies from March 1943, the remaining facilities were dismantled in 1948 and taken abroad as reparations.

Drei der Soldaten tragen das "Infanterie-Sturmabzeichen der Wehrmacht". / Das deutsche Schwerindustrie-Unternehmen Krupp in Essen war während des Zweiten Weltkrieges mit Rüstungsproduktion der Nazis betreut. Um den kriegsbedingten Arbeitermangel auszugleichen, beschäftigte es bis zu 25.000 Zwangsarbeiter sowie KZ-Häftlinge. Die Werkshallen wurden ab März 1943 massiv bombardiert, die erhalten gebliebenen Anlagen wurden 1948 demontiert und als Reparationsleistung ins Ausland verbracht.



40
HENRY RIES (1917–2004)
Air lift, a 'raisin bomber' approaches Tempelhof, Berlin 1948
Gelatin silver print, printed in 2003 on double-weight semi-matte paper 30,6 x 40,4 cm, in very good condition. Signed and annotated "12.11.03" in black felt-tip pen in the lower image at right.

29,3 x 33,6 cm
€ 800 / € 1.200 – 1.600

During the Soviet blockade of Berlin in 1948/49, American transport planes brought supplies to West Berlin by airlift, often with four-engined Douglas C-54 Skymaster aircrafts, as in this felicitous photograph. When aeroplane crews began dropping sweets and raisins for the waiting children on their own initiative shortly before landing and the actual distribution, they were known as "raisin bombers".

Während der sowjetischen Berlin-Blockade 1948/49 brachten amerikanische Transportflugzeuge Nachschub per Luftbrücke nach West-Berlin, häufig mit viermotorigen Maschinen vom Typ Douglas C-54 Skymaster, wie in dieser gelungenen Aufnahme. Als Flugzeugbesatzungen in Eigeninitiative damit begannen, kurz vor der Landung und der eigentlichen Verteilung, Süßigkeiten und Rosinen für die wartenden Kindern abzuwerfen, nannte man diese "Rosinenbomber".



41

ROBERT DOISNEAU (1912–1994)

'L'aéroplane de Papa', Choisy-le-Roi, France 1934

Gelatin silver print, printed in the 1950s on single-weight glossy paper 30,5 x 24 cm, in very good condition. Photographer's copyright stamp "R. Doisneau, Droits de reproduction réservés", agency stamp "Rapho" on the reverse.

LITERATURE *Drei Sekunden Ewigkeit – Photographien von Robert Doisneau*, Munich 1980, p. 109; Peter Hamilton, *Robert Doisneau. A photographer's Life*, Paris 1995, p. 59 (variant); *Galerie Claude Bernard* (ed.), *Robert Doisneau*, Paris 2000, pl. 13.

29,2 x 24 cm

€ 1.400 / € 2.000 – 2.800 *

The photograph was taken at the "fête des gondoles", a street parade in Choisy-le-Roi, where Doisneau's girlfriend Pierrette lived. The photographer saw in the man with his home-made aeroplane the absurdity of everyday life that inspired him and he followed him for a long time; his biographer Peter Hamilton described the motif as "one of his most telling portraits of the banlieusard".

Die Aufnahme entstand beim "fête des gondoles", einem Straßenumzug in Choisy-le-Roi, wo Doisneaus Freundin Pierrette lebte. Der Fotograf sah in dem Mann mit seinem selbstgebastelten Flugzeug jene Absurdität des Alltags, die ihn begeisterte und er folgte ihm längere Zeit; sein Biograf Peter Hamilton beschrieb das Motiv als eines seiner aussagekräftigsten Bilder vom Leben in den Pariser Vorstädten.



42

ROBERT DOISNEAU
(1912–1994)

'Snack in the garden of
Palais Royal in spring',
Paris 1950

Gelatin silver print, printed in
the 1950s on single-weight
glossy paper 30,5 x 24 cm, in
very good condition.

Photographer's copyright
stamp "R. Doisneau, Droits
de reproduction réservés",
agency stamp "Rapho",
caption on typographic label
"Jardins du Palais Royal -
Casse Crôte au Printemps"
and also handwritten titled in
pencil on the reverse.

28,5 x 24 cm

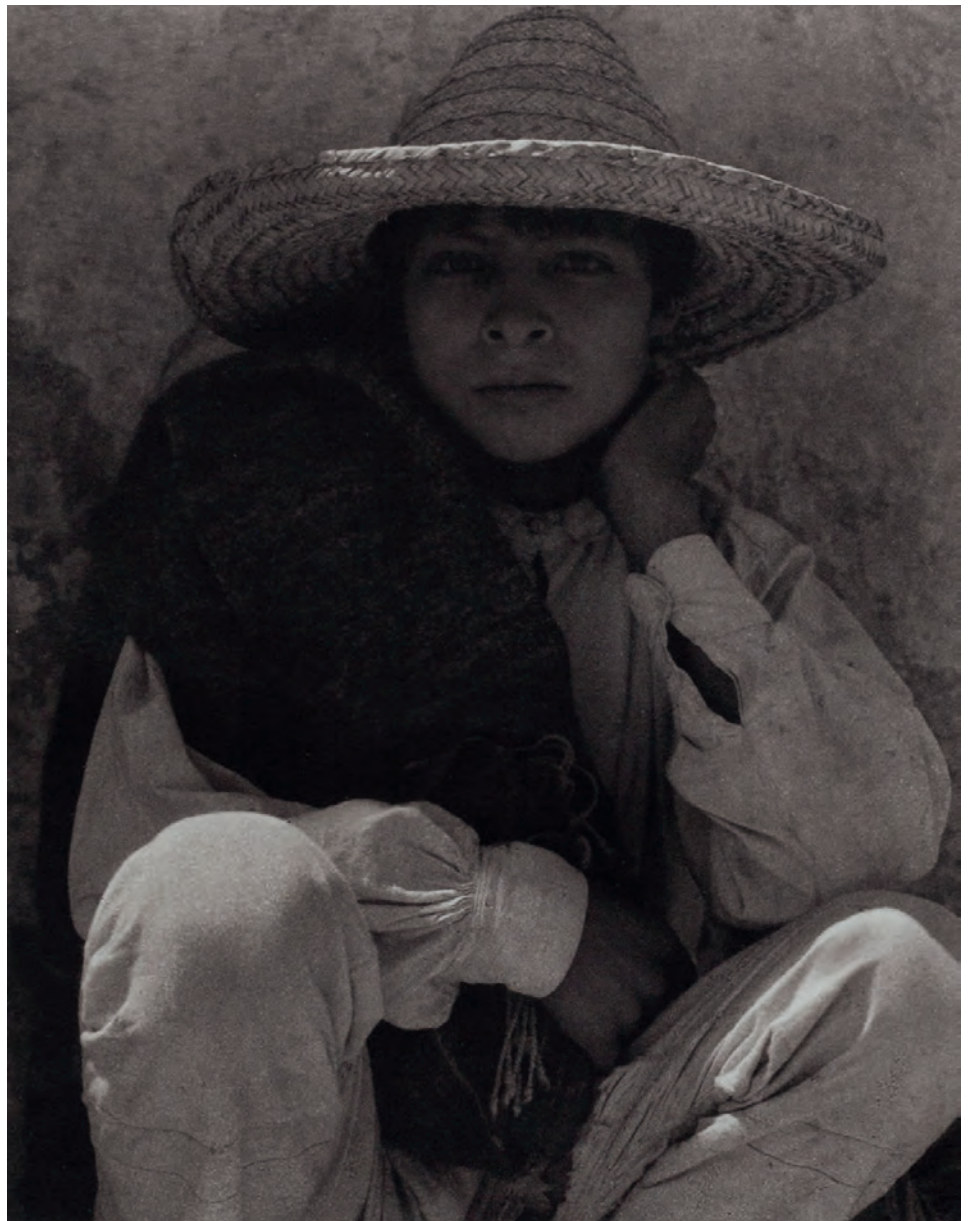
€ 1.000 / € 1.800 – 2.000 *

PAUL STRAND (1890–1976)
 'Boy, Hidalgo', Mexico 1933

Photogravure, printed in 1997 on matte paper 40,5 x 31,5 cm, in excellent condition. Edition numbered "17/350" in pencil and copyright blindstamp by the "Paul Strand Archive" with handwritten date of printing in the lower margin, original brown paper folder and colophon, with texts and also edition number enclosed.

16,1 x 12,6 cm

€ 600 / € 1.000 – 1.200 *



Original size / Originalgröße

When Strand was in Mexico from 1932 to 1934, he not only worked on the filming of "Redes" (Nets), directed by Fred Zinnemann, but also took legendary photographs. Twenty of these were published in 1940 as hand-pulled photogravures; today these are long out of print. A second edition, which appeared in 1967 under the title "The Mexican Portfolio", is also almost impossible to find. In 1997, Aperture published six individual images from the portfolio as high-quality photogravures, produced by the renowned printer Jon Goodman. These include the photograph of the boy sitting in the shade in the Mexican state of Hidalgo, which is one of Strand's best-known motifs.

Als sich Strand 1932 bis 1934 in Mexiko aufhielt, widmete er sich nicht nur den Dreharbeiten für "Redes" (Netze) unter der Regie von Fred Zinnemann, sondern nahm auch legendäre Fotografien auf. Zwanzig davon wurden 1940 als handgezogene Tiefdrucke aufgelegt; diese sind heute längst vergriffen. Eine zweite Auflage, die 1967 unter dem Titel "The Mexican Portfolio" erschien, ist ebenfalls kaum noch greifbar. Aperture hat 1997 sechs Einzelbilder aus dem Portfolio als hochwertige Fotogravuren herausgegeben, angefertigt von dem anerkannten Fotograveur Jon Goodman. Darunter die im Bundesstaat Hidalgo entstandene Aufnahme mit dem im Schatten sitzenden Jungen, die zu den bekanntesten Motiven Strands gehört.



44
PAUL STRAND (1890–1976)
'Tailor's Apprentice, Luzzara', Italy 1953
Platinum print, printed in 1994 on double-weight paper 45,8 x 33 cm, in excellent condition.
Edition number "62/150" in pencil, copyright blindstamp by the "Paul Strand Archive" with
handwritten date of printing and signed by Anthony Montoya in pencil in the lower margin.

20,6 x 16,4 cm
€ 600 / € 1.000 – 1.200 *



45

ALFRED EISENSTAEDT (1898–1995)

Preacher E. Howard Cadle baptizing, Indianapolis 1939

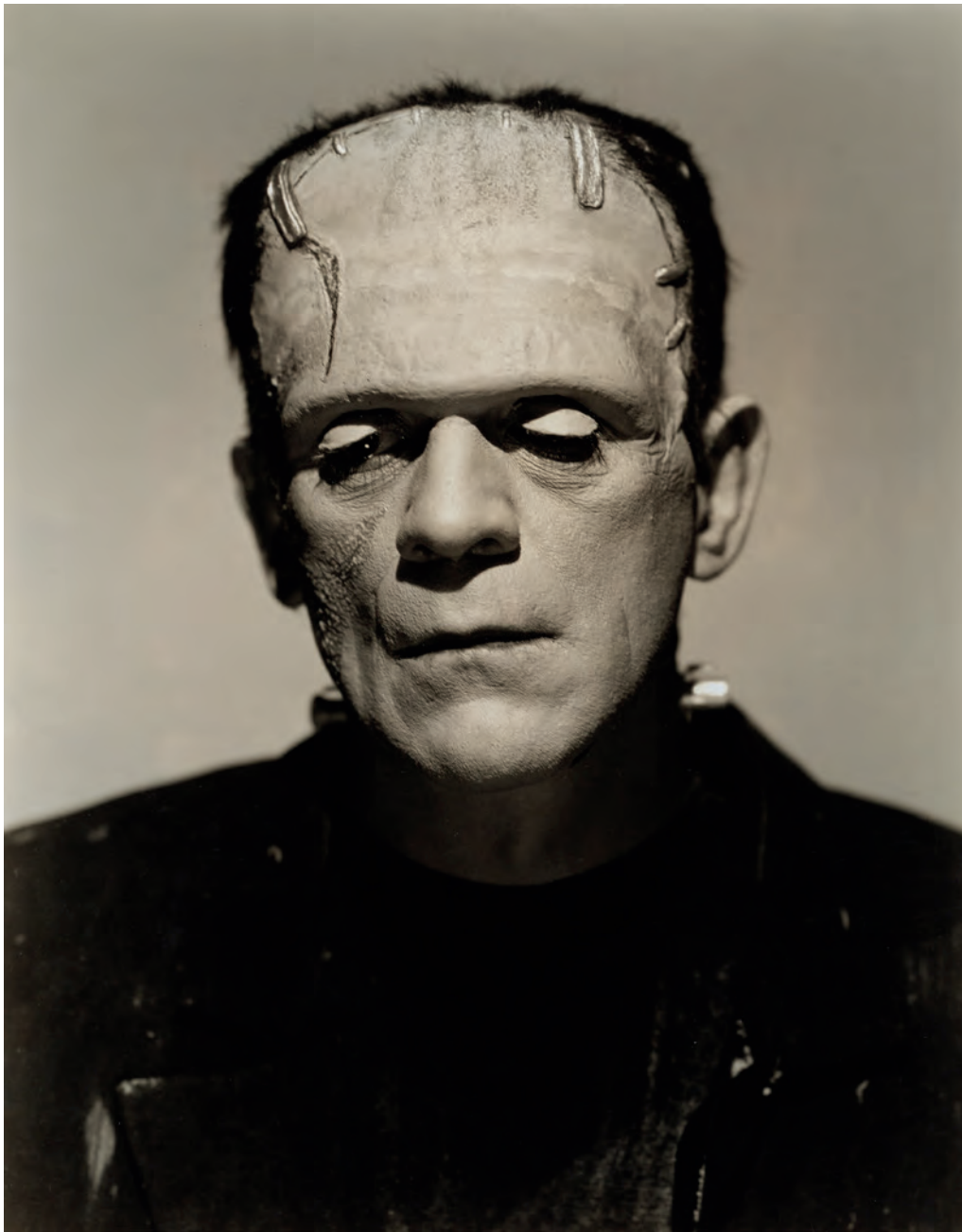
Vintage silver print on single-weight glossy paper, in very good condition. "PIX Publishing" agency stamp with photographer's credit, "Times Inc." copyright stamp, "Used in LIFE" with additional publication date stamp "Mar 27 1939", and notations in pencil and red and blue crayon on the reverse.

20,6 x 25,4 cm

€ 1.400 / € 2.500 – 3.000 *

Emmett Howard Cadle (1884–1942) was a Christian evangelist based in Indianapolis, Indiana. There he built the "Cadle Tabernacle" with a glass baptismal font in 1921 – pictured here during ceremony – and contributed to the growth of the evangelical broadcasting movement in the 1930s.

Emmett Howard Cadle (1884–1942) war ein christlicher Evangelist mit Sitz in Indianapolis, Indiana. Dort baute er 1921 das "Cadle Tabernacle" mit einem gläsernen Taufbecken – hier während der Zeremonie im Bild – und trug in den 1930er Jahren zum Wachstum der evangelikalen Rundfunkbewegung bei.



46

ROMAN FREULICH
(1898–1974)

Boris Karloff as
'Frankenstein's mon-
ster', Hollywood 1935

Gelatin silver print, printed
in the 1950s on dou-
ble-weight glossy paper 25,4
x 20,5 cm, in very good
condition. Photographer's
stamp "Photo By Freulich
Universal Pictures Corp.",
"Schostal" agency label with
handwritten image number
"3484", typographic agency
text clip "Karloff as the
monster in the Universal
picture "The Bride of
Frankenstein"" and number
stamp "273" on the reverse.

24 x 18,9 cm

€ 400 / € 700 – 900

At the age of fourteen, Roman Freulich fled his homeland Poland from the Nazis and soon became a still photographer at Universal Pictures in Hollywood. Boris Karloff's portrait in his role as the monster promoted the second Frankenstein film by James Whale. The angular monster head with the sadly empty look was considered a timeless icon of surreal horror. It influenced the make-up artists of many of the undead in film history until today.

Im Alter von vierzehn Jahren floh Roman Freulich aus seiner Heimat Polen vor den Nazis und wurde in Hollywood bald darauf Standfotograf bei Universal Pictures. Seine Aufnahme von Boris Karloff als Monster bewarb 1935 den zweiten der drei Frankenstein-Filme unter der Regie von James Whale. Der kantige Monsterkopf mit dem traurig-leeren Blick galt als zeitlose Ikone des surrealen Horrors und war Vorlage für die Maskenbildner zahlreicher Untoter der Filmgeschichte.

47

HAROLD E.
EDGERTON

(1903–1990)

Wesley Fesler kicking
the football,
Boston 1937

Gelatin silver print, printed
in 1977 on double-weight
semi-matte paper 35,3 x
27,9 cm, in excellent
condition. Signed by the
photographer and edition
numbered "22/60" in pencil,
as well as various handwrit-
ten numbers, also on a label,
on the reverse.

LITERATURE Foto-Ent-
deckungen 1840-1940,
Cologne 1981, p. 211.

29 x 23,3 cm

€ 1.200 / € 2.000 – 2.400



Edgerton's flash photograph focuses the right leg of American football and baseball player Wesley Eugene Fesler (1908–1989), as he is just taking a shot. The impressive motif in a high quality print stems from the portfolio "Seeing the Unseen: Twelve Photographs by Harold Edgerton, 1934-73", which was edited and produced by Gus Kayafas with the supervision of the artist in 1977.

Edgertons Blitzlichtaufnahme fokussiert auf das rechte Bein des amerikanischen Football- und Baseball-Spielers Wesley Eugene Fesler (1908–1989) beim Schuss. Das eindrucksvolle Motiv in einem hochwertigen Print stammt aus dem Portfolio "Seeing the Unseen: Zwölf Fotografien von Harold Edgerton, 1934-73", das 1977 von Gus Kayafas unter der Aufsicht des Künstlers herausgegeben und produziert wurde.



48

HAROLD E. EDGERTON (1903–1990)

'Nancy C dancing', 1952

Gelatin silver print, printed in the 1970s on double-weight semi-matte paper 27,9 x 35,2 cm, in very good condition. Signed and annotated "Nancy C" in pencil on the reverse.

21,7 x 33,6 cm

€ 800 / € 1.200 – 1.600

Multiflash photograph of ballerina Nancy Crompton dancing.
Mehrfachbelichtung der tanzenden Ballerina Nancy Crompton.

ARNOLD NEWMAN
(1918–2006)

Georgia O'Keeffe and
Alfred Stieglitz, New
York City 1944

Gelatin silver print, printed
in the 1960s on semi-matte
paper 25,3 x 20,2 cm, in
very good condition,
flush-mounted on original
cardboard. Photographer's
copyright stamp, caption
"Steigletz+O'Keefe, 1944"
(sic!) by an unidentified hand
in ink and numerical
annotations in pencil on the
reverse of the mount.

LITERATURE One Mind's
Eye. The Portraits and other
photographs of Arnold
Newman, Texts by B.
Newhall and R. Sobieszek,
Boston 1974, ill. 27; Arnold
Newman's Americans, cat.
National Portrait Gallery /
Smithsonian Institute 1992,
ill. 45.

24,7 x 19,6 cm

€ 1.200 / € 2.000 – 2.400



Alfred Stieglitz is undoubtedly one of the central protagonists in the history of photography, who, as an author of images and texts as well as an editor and gallery owner, shaped significant developments from Pictorialism to the modern visual language. Georgia O'Keeffe became known for her paintings of large-format flowers, which are among the most expensive works of art today. Stieglitz was the first to exhibit her work in 1916, the two became a couple and his photographs of her became legendary. As O'Keeffe's popularity grew in the 1930s and her relationship with Stieglitz became difficult, she retreated to New Mexico, where she painted animal skulls and desert landscapes. The portrait illustrates both the bond and the estrangement between the two famous artists.

Alfred Stieglitz zählt zweifellos zu den zentralen Protagonisten der Fotogeschichte, der sowohl als Bild- und Textautor wie auch als Herausgeber und Galerist maßgebliche Entwicklungen seit dem Piktoralismus bis zur modernen Bildsprache prägte. Georgia O'Keeffe wurde für ihre Gemälde mit großformatigen Blumen bekannt, die heute zu den kostspieligsten Kunstwerken zählen. Stieglitz stellte 1916 als erster ihre Werke aus, die beiden wurden ein Paar, seine Aufnahmen von ihr legendär. Während O'Keeffes Popularität in den dreißiger Jahren wuchs und ihr Verhältnis zu Stieglitz schwierig wurde, zog sie sich nach New Mexico zurück, wo sie Tierschädel und Wüstenlandschaften malte. Das Porträt verdeutlicht sowohl die Verbundenheit wie auch die Entfremdung der beiden berühmten Kuschaffenden.



50

RUTH ORKIN (1921–1985)

Robert Capa at Magnum
luncheon, Paris 1951

Gelatin silver print, printed in the late 1950s on double-weight glossy paper 23,9 x 17,3 cm, in very good condition. Stamp "For one time newspaper reproduction only", annotated "Robert Capa" and "Credit: Ruth Orkin" in pencil by an unidentified hand on the reverse.

23,9 x 14,7 cm

€ 900 / € 1.600 – 1.800

This portrait of Robert Capa, the influential war photographer and Magnum co-founder, is one of Ruth Orkin's best-known, a print of which can be found in the "Robert Capa and Cornell Capa Archive" at the ICP New York. It was taken the year Orkin won LIFE Magazine's Young Photographer's Contest.

Diese Aufnahme von Robert Capa, dem einflussreichen Kriegsfotografen und Magnum-Mitgründer, zählt zu den bekanntesten Porträts von Ruth Orkin, ein Abzug befindet sich im "Robert Capa and Cornell Capa Archive" im ICP New York. Es entstand in jenem Jahr, in dem Orkin den "LIFE Magazine's Young Photographer's Contest" gewann.

51

ROMAN VISHNIAC
(1897–1990)

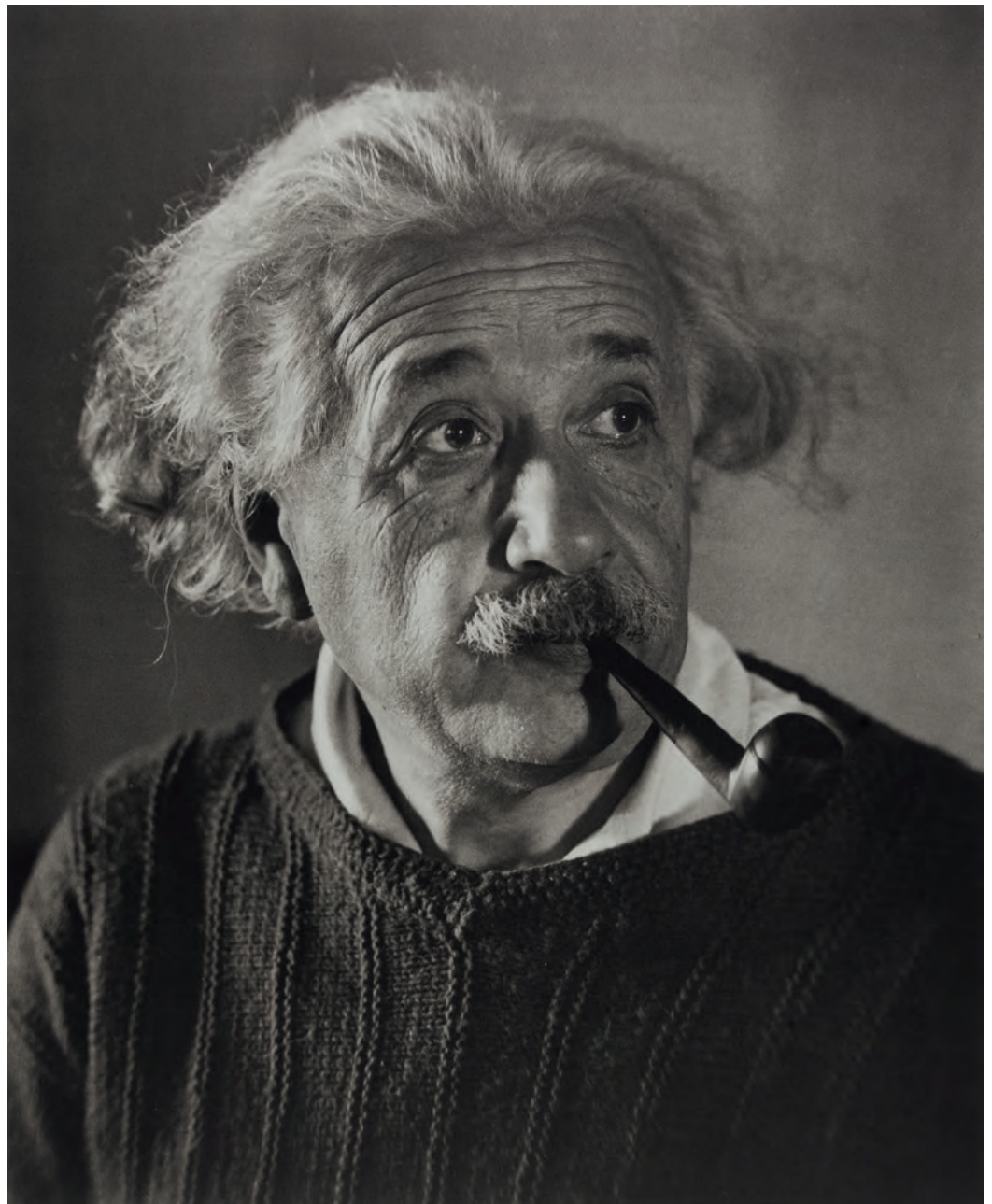
Albert Einstein in
Princeton, 1942

Large format platinum print
on fine art cotton paper 60,2
x 50,4 cm, printed in the
1980s, in excellent condi-
tion. Blindstamp "MA-P"
with sun symbol in the lower
margin.

PROVENANCE Howard
Greenberg Gallery, New
York.

49,7 x 40,5 cm

€ 1.800 / € 3.000 – 4.000 *



Shortly after his arrival in the United States, Vishniac began a project to portray a number of prominent Russian and German-Jewish emigrants. At the end of 1941, he contacted Albert Einstein, who eventually received him in his office at the Institute for Advanced Study. Vishniac photographed the Nobel Prize winner smoking a pipe while working at his desk and at a blackboard. The resulting portraits were among Einstein's favourite pictures.

Kurz nach seiner Ankunft in den Vereinigten Staaten begann Vishniac mit dem Projekt, eine Reihe von prominenten russischen und deutsch-jüdischen Emigranten zu porträtieren. Ende 1941 nahm er dafür Kontakt mit Albert Einstein auf, der ihn schließlich in seinem Büro am Institute for Advanced Study empfing. Vishniac fotografierte den Nobelpreisträger Pfeife-rauchend, während der Arbeit an seinem Schreibtisch und an einer Tafel. Die dabei entstandenen Porträts zählten zu Einsteins Lieblingsbildern.



52

ERNST HAAS (1921–1986)

Albert Einstein, 1951

Gelatin silver print, printed c. 1970 on double-weight semi-matte paper 28 x 35,5 cm, in good condition (some creases). Photographer's Magnum copyright stamp, and numerical notations in pencil on the reverse.

PROVENANCE Howard Greenberg Gallery, New York.

24,3 x 30,5 cm

€ 1.200 / € 2.000 – 2.500 **



53

LUC FOURNOL (1931–2007)

Pablo Picasso at festivities in Vallauris, France 1955

Large format gelatin silver print, printed in 1989 on semi-matte paper 40,6 x 50,2 cm, in excellent condition. Photographer's faded signature and edition note "E.A." (for "épreuve d'artiste") in the lower margin, redrawn with a felt-tip pen, photographer's copyright stamp, his signature and handwritten print date "89" in blue ink on the reverse.

30 x 40,3 cm

€ 800 / € 1.400 – 1.600

From 1948 to 1955, Picasso lived in the heart of the Côte d'Azur in Vallauris, known for its pottery tradition. There, the versatile virtuoso pursued his passion for ceramics, a technique that for him was not a craft but a sculptural art. Naturally, he also took part in the annual "fête de la poterie" in August, where photographer Luc Fournol captured him playing the trumpet.

Von 1948 bis 1955 lebte Picasso im Herzen der Côte d'Azur in Vallauris, das für seine Töpfertradition bekannt ist. Dort folgte der vielseitige Virtuose seiner Leidenschaft für Keramik, eine Technik, die für ihn nicht Kunsthandwerk, sondern skulpturale Kunst war. Selbstverständlich nahm er auch am jährlichen "fête de la poterie" im August teil, wo ihn der Fotograf Luc Fournol beim Trompetenspiel aufnahm.



54
ALBERTO KORDA
(1928–2001)
Norka smoking at a
roulette table,
Havana c. 1954

Vintage silver print on semi-matte paper 31,5 x 27,3 cm, flush-mounted on original cardboard, in good condition (traces of use). Photographer's studio stamp "Esta prueba es propiedad de Studio Korda, favor no cortarlas devuélvase" with handwritten image number "959" and Spanish annotation "reducir a 8" le ancho" (reduce the width to 8 inch) on the reverse.

28,5 x 27,3 cm
€ 1.200 / € 2.000 – 2.400

This extremely rare original print by the famous Cuban photographer, who shot the world-renowned portrait of Che Guevara in 1960, dates from his earliest beginnings as a fashion photographer. It shows his favourite model Norka – whom he later married – smoking in a casino. Korda moved his studio in 1956 and has since used a different stamp than in the case of this lot, what allows to determine the date of printing.

Dieser überaus seltene Originalabzug des berühmten Kubaners, der 1960 das weltbekannte Porträt von Che Guevara schoss, stammt aus seinen frühesten Anfängen als Modefotograf. Es zeigt sein Lieblingsmodell Norka – das er später heiratete – rauchend in einem Kasino. Ab 1956, nachdem Korda mit seinem Studio umgezogen war, verwendete er einen anderen Stempel als im Fall dieses Loses, weshalb der Abzug datierbar ist.



55

WEEGEE (1899–1968)

The Elephant-Number, Madison Square Garden,
New York c. 1956

Vintage silver print on double-weight semi-matte paper 27,8 x 35,3 cm, in very good condition. "WEEGEE Photo Representatives" stamp and "Weegee the Famous" circular stamp, annotated "#9012" in pencil on the reverse.

LITERATURE Weegee's New York, Munich 1982, p. 208; Louis Stettner, Weegee, New York 1977, p. 169.

26,8 x 34,4 cm

€ 1.400 / € 2.500 – 3.000 *



56

WERNER BISCHOF
(1916–1954)

Stud farm in Avenches,
Switzerland 1944

Vintage silver print on semi-glossy paper, in very good condition, flush-mounted on cardboard. Photographer's credit "Bischoff" (sic!) and annotated "US Camera" in pencil, editorial cropping marks, annotated "Crop" and dimensions, as well as "Used in U.S. Camera" stamp with handwritten publication date "March 1947" in ink on the reverse.

PROVENANCE Collection of Lou Parella, co-editor of "U.S. Camera" magazine.

29,4 x 23,4 cm

€ 1.400 / € 2.500 – 3.000 *

WERNER BISCHOF
(1916–1954)

Skull of a bison,
Switzerland 1941

Vintage silver print on single-weight glossy Agfa-Brovira paper, in very good condition. Photographer's credit stamp and his handwritten address in Zurich, as well as titled in German "Schädel eines Bisons" in ink on the reverse.

PROVENANCE Collection of Lou Parella, co-editor of "U.S. Camera" magazine.

LITERATURE Marco Bischof, Simon Maurer et al. (eds.), Werner Bischof. Bilder, Zurich 2006, ill. 29; Werner Bischof, 24 Bilder, portfolio ed. by L.M. Kohler, Bern 1947, n. p.

30,5 x 24 cm

€ 1.400 / € 2.500 – 3.000 *



Before Werner Bischof turned to photojournalism after the Second World War, he devoted himself to studio work as a fashion and advertising photographer and, as a freelancer, primarily to still lifes. Until the 1940s, his work was characterised by calm, formally perfect images in which the design principles of his teacher at the Zurich School of Arts and Crafts, Hans Finsler, continued to have an impact. From 1942, Bischof published his first pictures in the monthly magazine "Du", including this impressive shot of a bison skull on a sandy ground, which also appeared in the "U.S. Camera". The enigmatic shadow and the footprint recognisable in it reveal the influence of Surrealism; the print on offer is a rare collector's item.

Bevor sich Werner Bischof nach dem Zweiten Weltkrieg dem Fotojournalismus zuwandte, widmete er sich als Mode- und Werbefotograf der Studioarbeit und als Freischaffender vor allem dem Stillleben. Bis in die 1940er Jahre war sein Werk durch ruhige, formal perfekte Bilder gekennzeichnet, in denen die Gestaltungsprinzipien seines Lehrers an der Zürcher Kunstgewerbeschule Hans Finsler fortwirkten. Ab 1942 publizierte Bischof seine ersten Bilder in der Monatszeitschrift "Du", darunter diese eindrucksvolle Aufnahme eines Bisonschädels auf sandigem Untergrund, die er auch in der "U.S. Camera" veröffentlichte. Der enigmatische Schatten und der darin erkennbare Fußabdruck lassen den Einfluss des Surrealismus erkennen; der angebotene Abzug ist ein seltenes Sammlerstück.



58

LUCIEN CLERGUE (1934–2014)

'Dying Bull', Nîmes, France 1963

Large format gelatin silver print, printed in the 1980s on double-weight glossy paper, in excellent condition. Signed in ink, photographer's "Reproduction interdite" stamp with handwritten image number "ref. 142", handwritten edition note "Ex no. 9/20" as well as edition stamp "Lucien Clergue a tiré dans son atelier à Arles-sur-Rhône, 20 exemplaires de cette photographie extraite de la suite:" with handwritten addition "Torres Muertos" in black felt-tip pen on the reverse.

LITERATURE Lucien Clergue, Eros and Thanatos, New York / Boston 1985, ill. 58.

59,8 x 49,2 cm

€ 1.800 / € 3.500 – 4.000 **

59

LUCIEN CLERGUE
(1934–2014)

'Shadow on the beach',
from the series 'Née de
la vague', c. 1965

Large format gelatin silver
print, printed in the 1980s on
double-weight glossy paper, in
very good condition. Signed in
ink, photographer's "Reproduc-
tion interdite" stamp with
handwritten image number
"ref. 303/7", handwritten
edition note "Ex no. 1/20" as
well as edition stamp "Lucien
Clergue a tiré dans son atelier à
Arles-sur-Rhône, 20 exem-
plaires de cette photographie
extraite de la suite:" with
handwritten addition "Ombre
sur la plage" in black felt-tip
pen on the reverse.

LITERATURE Lucien Clergue,
Née de la vague, Editions Pierre
Belfond, 1968, n. p.

60 x 50,2 cm

€ 1.800 / € 3.500 – 4.000 **



Only the feet of a woman standing on the shore are visible at the top edge of the picture – her huge, distorted shadow, cast over the damp sandy beach when the sun is low, dominates this impressive image. This representative and large-format print ideally emphasizes the qualities of the photograph.

Von einer am Ufer stehenden Frau sind lediglich die Füße am obersten Bildrand sichtbar – bildbeherrschend ist ihr riesenhaft verzerrter Schatten, wie er bei tiefem Sonnenstand über den feuchten Sandstrand geworfen wird. Dieser repräsentative und großformatige Abzug bringt die Qualitäten der Aufnahme ideal zur Geltung.



60

HARRY CALLAHAN
(1912–1999)

Eleanor, Indiana
Beach 1948

Gelatin silver print,
printed in the 1970s on
double-weight semi-matte
paper 25,2 x 20,2 cm, in
excellent condition. Signed
by the photographer in
pencil in the lower right
margin, titled and dated in
an unidentified hand in
pencil on the reverse.

LITERATURE Harry
Callahan, *Water's Edge*,
New York 1980, pl. 13;
Harry Callahan. *The
Photographer at Work*,
New Haven 2006, pl. 37.

16,1 x 15,5 cm

€ 2.000 / € 3.500 – 4.000

The American Harry Callahan, an important proponent of Subjective Photography, was an engineer in his first profession. Clear and precise compositions as well as technical perfection characterize his images. His preferred model was his wife Eleanor, who he shows here from afar as a standing nude on a dune top. In Callahan's masterful staging and exposure technique, her body appears as an abstract figure with an elongated shadow in a surreal space.

Der Amerikaner Harry Callahan, ein prominenter Vertreter der Subjektiven Fotografie, war im ersten Beruf Ingenieur. Seine Bilder zeichnen sich durch klare und präzise Komposition sowie technische Perfektion aus. Sein bevorzugtes Modell war seine Ehefrau Eleanor, die er hier als stehenden Akt aus weiter Ferne auf einer Dünenkuppe am Strand zeigt. In Callahans virtuoser Inszenierung und Aufnahmetechnik erscheint ihr Körper als abstrakte Figur mit überlangem Schatten in einem surrealen Raum.

61

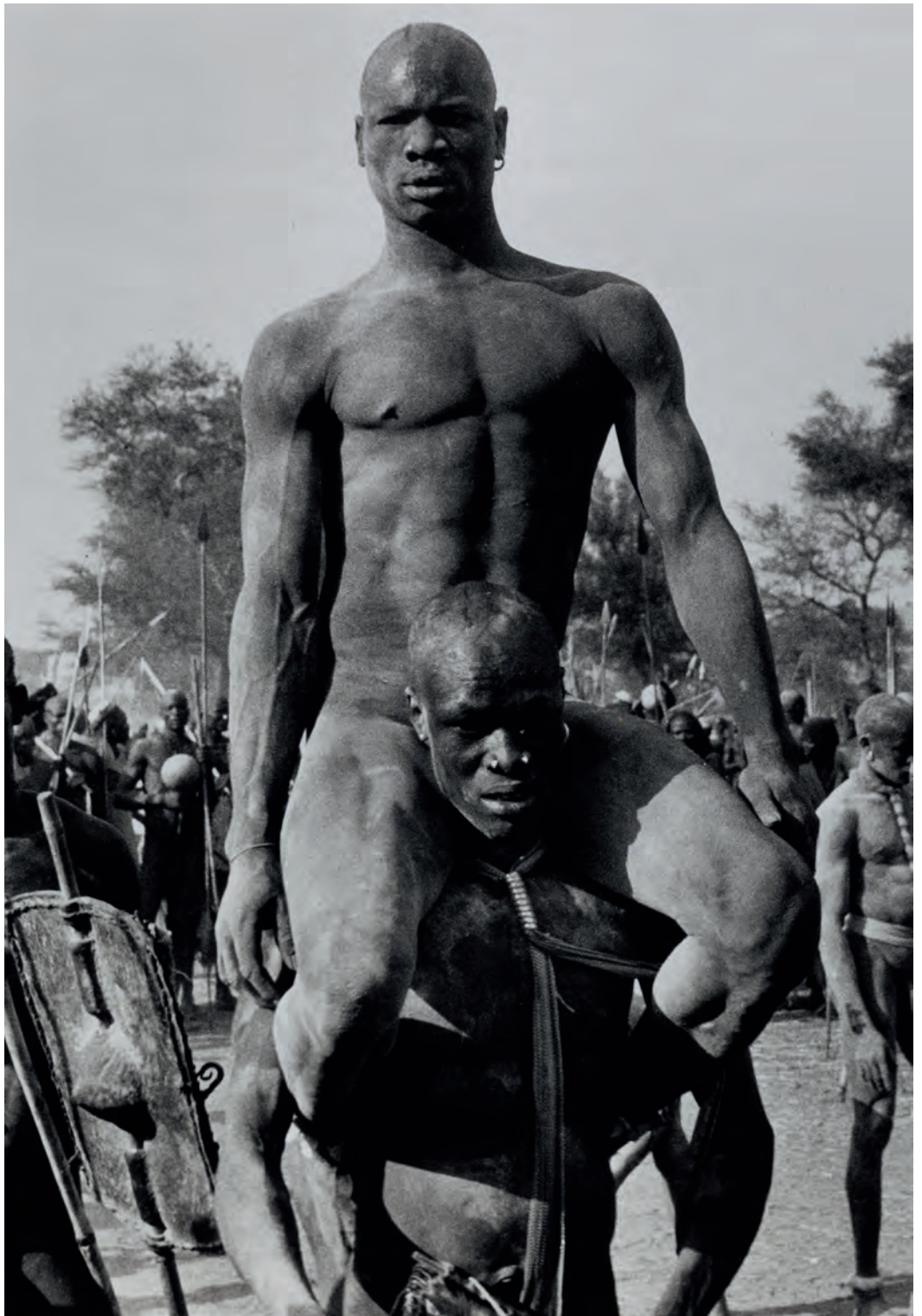
GEORGE RODGER
(1908–1995)

Victorious Nuba
wrestler, Kordofan,
Sudan 1949

Gelatin silver print, printed
in 1995 on double-weight
semi-matte paper 40,4 x
30,3 cm, in excellent
condition. Signed in pencil,
photographer's copyright
agency stamp, and "PRINT-
ED BY Jonathan Rodger"
stamp with handwritten
entries of image number,
date and location of
exposure, and printing date
on the reverse.

36,5 x 25,4 cm

€ 1.400 / € 2.500 – 3.000 **





62
INGE MORATH
(1923–2002)
Tunisia, 1959

Gelatin silver print, printed in the 1960s on double-weight semi-matte paper 27,8 x 35,3 cm, in very good condition. Magnum's photographer copyright stamp and negative-number stamp with photographer's handwritten addition in felt-tip pen "59-31-12/11" on the reverse.

21,5 x 32,9 cm
€ 1.200 / € 1.800 – 2.000



63
INGE MORATH
(1923–2002)
Tozeur Oasis, Tunisia
1959

Gelatin silver print, printed in the 1960s on double-weight semi-matte paper 28 x 35,5 cm, in very good condition. Magnum's photographer copyright stamp, photographer's handwritten negative-number "59-31-66/23" and "10. Tunis. 1959" in pencil on the reverse.

23 x 34,8 cm
€ 1.400 / € 2.000 – 2.400



64

CONSTANTINE MANOS (*1934)

Going home from the fields, Crete, Greece 1962

Gelatin silver print, printed in the 1970s on double-weight semi-matte paper 28 x 35,5 cm, in excellent condition. Signed in the lower margin at right in black felt-tip pen, photographer's copyright stamp and numerical notes in pencil on the revers

20 x 30 cm

€ 800 / € 1.200 – 1.600 *



65

CONSTANTINE MANOS (*1934)

Village school in Ólimbos, Kárpathos, Greece 1964

Gelatin silver print, printed in the 1970s on double-weight semi-matte paper 28 x 35,5 cm, in excellent condition. Signed in the lower margin at right in black felt-tip pen, photographer's copyright stamp and handwritten negative number "64-9-128/6" in pencil on the reverse.

LITERATURE Constantine Manos, A Greek Portfolio, London 1972.

20 x 30 cm

€ 1.200 / € 1.800 – 2.400 *

Growing up as the son of Greek migrants in the USA, Manos followed in the footsteps of his ancestors in the early 1960s, documenting everyday culture in remote island villages where he was confronted with poverty, isolation and ancient, deeply rooted traditions. Following the humanistic photography of Henri Cartier-Bresson, he imbues each image with a multitude of connotations and unique details.

Aufgewachsen als Sohn griechischer Migranten in den USA, begab sich Manos in den frühen 1960er Jahren auf die Spuren seiner Vorfahren und dokumentierte die Alltagskultur in abgelegenen Insel-Dörfern, wo er mit Armut, Isolation und uralten, tief verwurzelten Traditionen konfrontiert wurde. Der humanistischen Fotografie von Henri Cartier-Bresson folgend, verleiht er jedem Bild eine Vielzahl von Konnotationen und einzigartigen Details.



66

CONSTANTINE MANOS (*1934)

From the series 'A Greek Portfolio', 1964

Gelatin silver print, printed in the 1970s on double-weight semi-matte paper 28 x 35,5 cm, in excellent condition. Signed in the lower margin at right in black felt-tip pen, photographer's copyright stamp and numerical notes in pencil on the reverse.

LITERATURE C. Manos, A Greek Portfolio, London 1972 (variant).

20 x 30 cm

€ 900 / € 1.600 – 1.800 *



67

MARILYN SILVERSTONE (1929–1999)

Indira Gandhi at home, Delhi 1966

Gelatin silver print, printed in the 1970s on double-weight semi-matte paper 35,2 x 27,9 cm, in very good condition. Photographer's Magnum copyright-stamp, handwritten negative-number "66-4-5/13" in pencil on the reverse.

33,8 x 22,7 cm

€ 800 / € 1.200 – 1.600

68



68

BRUCE DAVIDSON (*1933)

Horse, from the series 'Welsh Miners', Wales 1965

Gelatin silver print, printed c. 1980 on double-weight semi-matte paper 27,7 x 35,5 cm, in very good condition. Photographer's credit and numerical notations in pencil on the reverse.

PROVENANCE Howard Greenberg Gallery, New York.

LITERATURE Bruce Davidson, Photographs, New York 1978, p. 127; Bruce Davidson. Survey, Fundación Mapfre/Aperture Foundation (ed.), Madrid 2016, p. 201; Vicky Goldberg, Bruce Davidson, Munich/London/New York 2016, p. 98.

23 x 34,7 cm

€ 1.200 / € 2.000 – 2.500 *

In 1965, Bruce Davidson spent ten days photographing the mining communities of the Ebbw Valley in South Wales. His pictures show the industrial decline of a scarred landscape, broken by mineshafts and smokestacks, and its inhabitants, the "Welsh Miners". Davidson also found "lyrical beauty" in their lives, despite their barrenness. This is particularly evident in this motif of a horse lying in a field, prints of which can be found in important collections such as the Metropolitan Museum in New York.

1965 fotografierte Bruce Davidson zehn Tage in den Bergbaugemeinden des Ebbw Valley in Südwales. Seine Bilder zeigen den industriellen Niedergang einer von Minenschächten und Schornsteinen zerrissenen Landschaft und ihre Bewohner, die "Welsh Miners". In deren Leben fand Davidson bei aller Kargheit auch "lyrische Schönheit". Dies zeigt sich besonders in diesem Motiv eines Pferdes, das in einem Feld liegt; Abzüge davon befinden sich in bedeutenden Sammlungen, etwa im Metropolitan Museum in New York.



69

ELLIOTT ERWITT (1928–2023)

The old man and the dog, Neuilly 1952

A series of four vintage silver prints on single-weight glossy paper 18 / 20,5 x 25,4 cm, three prints in very good condition, one print in good condition. Each print with the photographer's Magnum copyright stamp and handwritten number "60", "61", "62" resp. "63" in pencil on the reverse.

LITERATURE Elliott Erwitt, *chien de ma chienne*, introduction by P.G. Wodehouse, Paris 1972, p. 8, 11, 13 and 15.

c. 24 x 19,5 cm

€ 2.800 / € 4.000 – 5.600



70

ELLIOTT ERWITT (1928–2023)

Brasilia, 1961

Vintage silver print on single-weight glossy paper 24,4 x 35,5 cm, in very good condition. Magnum's photographer copyright stamp, photographer's handwritten title and negative number "61-8-31/2" in pencil on the reverse.

LITERATURE Elliott Erwitt, *chain de ma chienne*, introduction by P.G. Wodehouse, Paris 1972, p. 121.

23,5 x 34,5 cm

€ 1.400 / € 1.800 – 2.800



71

ELLIOTT ERWITT (1928–2023)

Paris, 1989

Gelatin silver print, printed later on double-weight semi-matte paper 27,7 x 35,4 cm, in excellent condition. Signed, titled and dated by the photographer in pencil, and numerical notations by an unknown hand in pencil on the reverse.

PROVENANCE Howard Greenberg Gallery, New York.

LITERATURE Elliott Erwitt's Paris, Kempen 2010, cover and p. 10f.

20,3 x 30,3 cm

€ 2.000 / € 4.000 – 5.000 *

The cover motif of Elliott Erwitt's Paris book is an homage to Cartier-Bresson's famous "Puddle jumper" from 1932 and yet a typical Erwitt, most obvious in the umbrellas of the lovers in the background. He is one of the most distinguished representatives of humanistic photojournalism, and in his masterful snapshots he is particularly characterised by his humour. The book drew an essence of Erwitt's best shots from the Seine metropolis. It was here that he had been born to Russian-Jewish parents. At the age of 11, Erwitt had to emigrate to the USA, where he began taking photographs and became a full member of Magnum in 1953.

Das Titelbild des Paris-Buches von Elliott Erwitt ist eine Hommage an den berühmten "Pfützenspringer" von Cartier-Bresson von 1932 und dennoch ein typischer Erwitt, am deutlichsten erkennbar an den Schirmen des Liebespaares im Hintergrund. Er gehört zu den profiliertesten Vertretern des humanistischen Fotojournalismus, und in seinen meisterhaften Schnappschüssen zeichnet er sich besonders durch seinen Humor aus. Erwitts Paris-Buch zog eine Essenz seiner besten Aufnahmen aus der Seine-Metropole. Hier war er als Sohn russisch-jüdischer Eltern zur Welt gekommen. Mit 11 Jahren musste Erwitt in die USA emigrieren, wo er zu fotografieren begann und 1953 Vollmitglied bei Magnum wurde.

72



72

ELLIOTT ERWITT (1928–2023)

New York City, 2000

Gelatin silver print, printed later on double-weight semi-matte paper 27,9 x 35,5 cm, in excellent condition. Signed in ink by the photographer in the lower margin, also signed, titled and dated by him, and numerical notations in pencil on the reverse.

PROVENANCE Howard Greenberg Gallery, New York.

20,3 x 30,4 cm

€ 2.000 / € 4.000 – 5.000 *



73

LOUIS FAURER (1916–2001)

New York City, 1948

Gelatin silver print, printed in the 1980s on double-weight semi-matte paper 27,7 x 35,4 cm, in excellent condition. Titled and dated "NY NY C. 1948" by the photographer, his handwritten copyright sign and signature in pencil, as well as numerical notations by an unknown hand in pencil on the reverse.

PROVENANCE Howard Greenberg Gallery, New York.

18,8 x 28,1 cm

€ 1.400 / € 2.500 – 3.000 *

FRANK HORVAT
(1928–2020)

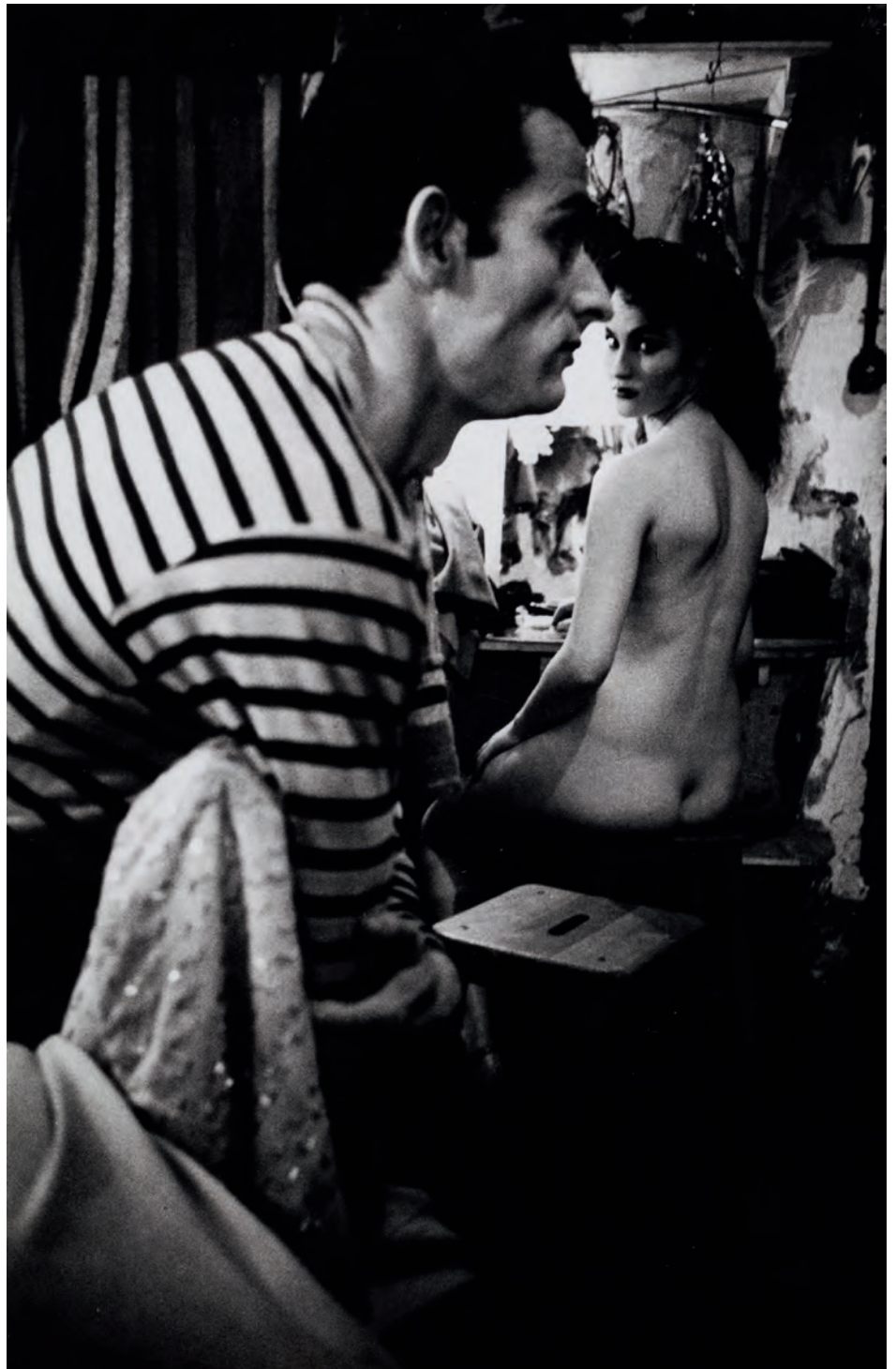
Backstage, from the series
'Strip-Tease', Paris c.
1959

Vintage silver print on double-weight semi-matte paper, in excellent condition. Adhesive note referring to the book project on the reverse.

LITERATURE Frank Horvat, *Eintritt frei. Strip-Tease*, Lausanne 1963, p. 32. The print is the original master print for this book.

24,6 x 16,1 cm

€ 1.400 / € 2.200 – 2.800 *



Shortly after moving to Paris, the Italian photographer Frank Horvat began taking pictures in the vibrant nightlife of the famous variety theatres, resulting in his photo book "Strip-Tease". He not only captured the performances of the scantily clad ladies, but also backstage moments in notorious clubs such as the Folies-Bergère, Sphinx or Moulin-Rouge. Horvat's visual aesthetic is characterised by his talent for tracking down astonishing compositions, often combining his pictorial elements in the depth axis and working with leaps in scale and focus (a skill he later continued in his fashion stagings).

Kurz nach seinem Umzug nach Paris begann der italienische Fotograf Frank Horvat im lebhaften Nachtleben der berühmten Varietés zu fotografieren, woraus sein Fotobuch "Strip-Tease" entstand. Er hielt nicht nur die Auftritte der spärlich bekleideten Damen fest, sondern auch Backstage-Momente in berühmten Clubs wie den Folies-Bergère, Sphinx oder Moulin-Rouge. Horvats visuelle Ästhetik ist geprägt von seinem Talent verblüffende Kompositionen aufzuspüren, wobei er seine Bildelemente häufig in der Tiefenachse kombiniert und mit Maßstabs- und Schärfesprüngen arbeitet (ein Kunstgriff, den er später in seinen Modeinszenierungen weiterführt).



75
JEANLOUP SIEFF
(1933–2000)

Ballet costumes, from the series 'Danse', Paris 1960

Vintage silver print on double-weight semi-matte paper 30 x 40 cm, in very good condition. Photographer's stamp in violet ink, annotated "Opera de Paris" in blue ink and adhesive note referring to the book project on the reverse.

LITERATURE Jeanloup Sieff, *Eintritt frei. Tanz*, Lausanne 1963, p. 52f. The print is the original master print for this book.

24,3 x 35,9 cm

€ 1.200 / € 2.000 – 2.400 *



76
JEANLOUP SIEFF
(1933–2000)

Untitled, from the series 'Danse', Paris 1960

Vintage silver print on double-weight semi-matte Agfa Brovira paper 39,7 x 30 cm, in very good condition. Photographer's stamp in violet ink and adhesive note referring to the book project on the reverse.

LITERATURE Jeanloup Sieff, *Eintritt frei. Tanz*, Lausanne 1963, p. 52f. The print is the original master print for this book.

35,8 x 24,2 cm

€ 1.200 / € 2.000 – 2.400 *

KARL-HEINZ
VOGELMANN

(1907–2011)

Portrait montage Romy
Schneider, 1957

Vintage silver print on
double-weight glossy Agfa-Bro-
vira paper, in good condition.
Photographer's label with
typographic address in
Wolfratshausen and handwrit-
ten image number "VO73" in
pencil on the reverse.

LITERATURE Gábor von
Vaszary, Romy, Hamburg
1957, cover.

29,4 x 23,3 cm

€ 800 / € 1.500 – 1.800 *



Vogelmann was an advertising, press and fashion photographer before entering the film industry in the mid-1950s, where he worked as a still photographer. When Romy Schneider achieved international success with the Sissi trilogy, he took studio portraits of her, which were also distributed as postcards. In this context, Vogelmann created this collage, which was used for the cover of one of the first biographies of the star.

Vogelmann war Werbe-, Presse- und Modefotograf, bevor er Mitte der 1950er Jahre zum Film kam, wo er als Standfotograf arbeitete. Als Romy Schneider mit der Sissi-Trilogie zunehmenden internationalen Erfolg erlangte, nahm er Studioporträts von ihr auf, die auch als Postkarten vertrieben wurden. In diesem Kontext schuf Vogelmann die Montage, die für das Cover einer der ersten Biografien des Stars Verwendung fand.



78

MILTON H. GREENE (1922–1985)

Marilyn Monroe, from 'The Black Sitting', New York 1956

Gelatin silver print, printed in the 1970s on double-weight semi-matte paper 28 x 35,5 cm, in very good condition. Photographer's stamp and stamp "For one time use only" on the reverse.

20,3 x 34 cm

€ 1.600 / € 2.600 – 3.200

Milton Greene met Marilyn Monroe when he photographed her for Look magazine in 1953. The two started a production company and became friends. This close relationship is also apparent in many of his photographs. The portrait was taken shortly before the shooting of the movie "Bus Stop" which was praised by the critics especially for Monroe's acting performance. Like in her role as the entertainer Cherie in this film, she also wore a black derby, a bustier and fishnet stockings during Greene's studio session.

Milton Greene lernte Marilyn Monroe kennen, als er sie 1953 für die Zeitschrift Look fotografierte. Die beiden gründeten eine Produktionsfirma und befreundeten sich. Dieses Naheverhältnis ist auch in vielen seiner Aufnahmen spürbar. Das Porträt entstand kurz vor den Dreharbeiten zum Film "Bus Stop", der von der Kritik besonders für Monroes schauspielerische Leistung gelobt wurde. Wie in ihrer Rolle der Animierdame Cherie trug sie auch bei Greenes Studioaufnahme einen schwarzen Derby, ein Bustier und Netzstrümpfe.

MANFRED KREINER
(1929–2005)

Marilyn Monroe and
Arthur Miller, Chicago
1959

Vintage silver print on glossy paper, in good condition. Photographer's credit stamp in red ink and later photocopy of a label on pink paper, showing his handwritten and stamped note "Arthur Millers Lieblingsfoto von M. - hängt in seinem Arbeitszimmer" on the reverse.

34,3 x 25,5 cm

€ 1.800 / € 3.000 – 3.600



The photo was taken during Monroe's promotional tour for "Some like it hot" at the hotel Ambassador in Chicago and shows her in a bright shiny dress with a radiant smile, which is directed at her husband Arthur Miller. The dark figure of his back, cropped from the right edge of the frame, forms a perfect compositional counterpart. Thus, the photographer succeeded in capturing a private, seemingly light-hearted moment in the context of an official event. The following year, the marriage entered a final crisis and in 1962, Miller married the photographer Inge Morath, whereas Monroe died a few months later. When a print of this motif appeared in a Christie's auction of items from Monroe's personal property in 1999, it was practically unknown and fetched USD 20.700.

Die Aufnahme entstand während Monroes Promotiontour für "Some like it hot" im Hotel Ambassador in Chicago und zeigt sie in einem hell-glänzenden Kleid mit einem strahlenden Lachen, das ihrem Ehemann Arthur Miller gilt. Dessen vom rechten Bildrand angeschnittene, dunkle Rückenfigur bildet einen perfekten kompositorischen Konterpart. Dem Fotografen gelang es damit, einen privaten, scheinbar unbeschwerten Moment im Rahmen eines offiziellen Anlasses pointiert zu erfassen. Bereits im darauffolgenden Jahr geriet die Ehe in eine finale Krise und 1962 heiratete Miller die Fotografin Inge Morath, während Monroe wenige Monate später starb. Als ein Abzug dieses Motivs 1999 in einer Christie's-Auktion von Gegenständen aus Monroes persönlichem Besitz auftauchte, war es praktisch unbekannt und erzielte 20.700 USD.



80

MANFRED KREINER
(1929–2005)

Marilyn Monroe, press luncheon for 'Some like it hot', Chicago 1959

Vintage silver print on double-weight semi-matte paper, in very good condition. Photographer's credit stamp, his handwritten note "Skeptisch!" in pencil and label with typographic text "3 pictures: Press luncheon in Chicago in the Ambassador East. America's influential women editors are skeptical - nevertheless Marilyn's charm wins them over. At the parting there was a lot of whispering and the comment - 'Isn't She A Darling' - Logical" on the reverse.

25,5 x 33,7 cm

€ 1.200 / € 2.000 – 2.400



81

MANFRED KREINER
(1929–2005)

Figure skater Ina Bauer at Times Square, New York City 1963

Vintage silver print on glossy paper, in very good condition. Photographer's credit stamp in black ink and his handwritten note "Ina Bauer ist fasziniert von [illegible part] Plakat am Times-Square" (Ina Bauer is fascinated by [illegible part] poster at Times Square) in pencil on the reverse.

21 x 28 cm

€ 800 / € 1.400 – 1.800

BOB WILLOUGHBY
(1927–2009)

Frank Sinatra, Hollywood 1955

Lambda print after the chromogenic negative, printed in 2003 on Fujicolor Professional paper 40,6 x 30,3 cm, in excellent condition.

Photographer's typographic copyright label with the series' title "Frank Sinatra" and handwritten caption, date of exposure and signed in black ink on the reverse.

LITERATURE Bob Willoughby, Frank Sinatra, Berlin 2003.

38 x 25,1 cm

€ 600 / € 900 – 1.200



After his early successes, which made Frank Sinatra the musical idol of the world war generation, he experienced a crisis at the beginning of the 1950s. It was mainly in films that the star re-gained popularity. This portrait was taken while working on Otto Preminger's film about a drug addict in Chicago's slums, "The Man with the Golden Arm". As the session had gone well, Sinatra was in high spirits when he and Willoughby visited a small park next to the studio.

Nach frühen Erfolgen, mit denen Frank Sinatra zum musikalischen Idol der Weltkriegsgeneration wurde, erlebte er Anfang der 1950er eine Krise. Es waren vor allem Filme, mit denen der Star wieder neue Popularität gewann. Die Aufnahme entstand während der Arbeit an Otto Premingers Film über einen Rauschgiftsüchtigen im Elendsviertel von Chicago "Der Mann mit dem goldenen Arm". Da die Session gut gelaufen war, hatte Sinatra beste Laune, als er mit Willoughby einen kleinen Park neben dem Studio besuchte.



83

BOB WILLOUGHBY (1927–2009)

Audrey Hepburn on the set of 'Paris when it Sizzles', 1962

Chromogenic print, printed in 2003 on Fujicolor Professional paper 40,9 x 30,5 cm, in excellent condition. Photographer's typographic copyright label with the series' title "Audrey Hepburn" and handwritten caption, date of exposure and signed in black ink on the reverse.

LITERATUR Audrey Hepburn. Fotografien von Bob Willoughby, Berlin 2003, p. 104.

38,2 x 25,8 cm

€ 600 / € 900 – 1.200

In this film, Hepburn plays the secretary of a screenwriter, played by William Holden. While he dictates the plot of a script to her, the two act out different scene variations themselves and eventually become lovers.

In diesem Film mit dem deutschen Titel "Zusammen in Paris" gab Hepburn die Sekretärin eines Drehbuchautors, gespielt von William Holden. Während er ihr den Plot eines Skripts diktiert, spielen die beiden verschiedene Szenenvarianten selbst durch und werden schließlich ein Liebespaar.



84

BOB WILLOUGHBY (1927–2009)

Audrey Hepburn on the set of 'Paris when it Sizzles', 1962

Chromogenic print, printed in 2003 on Fujicolor Professional paper 40,9 x 30,5 cm, in excellent condition. Photographer's typographic copyright label with the series' title "Audrey Hepburn" and handwritten caption, date of exposure and signed in black ink on the reverse.

LITERATUR Audrey Hepburn. Fotografien von Bob Willoughby, Berlin 2003, p. 104.

38,2 x 20,3 cm

€ 600 / € 900 – 1.200



85

PIERLUIGI PRATURLON (1924–1999)

New Year's Eve party at Gina Lollobrigida's, Rome 1964

Vintage silver print on double-weight semi-matte paper, in excellent condition. Photographer's copyright stamp, date stamp "1965" and handwritten numerical notes on the reverse.

23,8 x 29,7 cm

€ 600 / € 800 – 1.200

In the heyday of Italian cinema, the last great works of classic Hollywood films were also produced in the Roman Cinecittà production studios. The import of the American star system led to the emergence of new professional fields for photographers. The Italian still photographer Pierluigi Praturlon, whose pictures promoted over 400 films, was also one of the pioneers of paparazzo photography. Gina Lollobrigida became a film star and sex symbol in the 1950s. She threw lavish parties in her sprawling villa on the Via Appia Antica. This was also the case on New Year's Eve in 1964, where she can be seen in this photo with Vittorio Gassman, Renato Ranucci and Claudia Cardinale.

In der Glanzzeit des italienischen Kinos entstanden auch letzte große Werke des klassischen Hollywoodfilms in den römischen Cinecittà Produktionsstudios. Der Import des amerikanischen Starsystems führte zur Entstehung neuer Berufsfelder für Fotografen. Der italienische Standfotograf Pierluigi Praturlon, dessen Aufnahmen über 400 Filme bewarben, gehörte auch zu den Pionieren der Paparazzo-Fotografie. Gina Lollobrigida avancierte in den 1950ern zum Filmstar und Sexsymbol. In ihrer weitläufigen Villa an der Via Appia Antica veranstaltete sie prunkvolle Feste. So auch zu Silvester im Jahr 1964, wo sie auf dieser Aufnahme mit Vittorio Gassman, Renato Ranucci und Claudia Cardinale zu sehen ist.



86

GARRY WINOGRAND (1928–1984)

Untitled, from 'Women are Beautiful', 1969

Gelatin silver print, printed c. 1980 on double-weight semi-matte paper 27,9 x 35,4 cm, in excellent condition. Signed and edition numbered "#20/20 AP" by the photographer in pencil on the reverse.

PROVENANCE Collection of Fern M. Schad, acquired from the legendary Light Gallery, New York (active 1971–87).

LITERATURE Garry Winogrand, *Women Are Beautiful*, with an introduction by Helen Gary Bishop, New York 1975, n. p.

22,4 x 33,5 cm

€ 1.400 / € 2.500 – 3.000 *

When Winogrand published his photo book "Women Are Beautiful" in 1975, his radical snapshot aesthetic was shocking: He photographed women in public spaces in unobserved – not always favourable – moments, usually in the midst of movement, talking, smoking or eating. The present motif differs in that one can speak of a classically successful capture: Here, the focus is not only on the woman who is calmly holding her ice cream, lost in thought, but also on the observer within the picture, who is also eating ice cream.

Als Winogrand 1975 das Fotobuch "Women Are Beautiful" herausbrachte, schockierte seine radikale Schnappschuss-Ästhetik: Er fotografierte Frauen im öffentlichen Raum in unbeobachteten – nicht immer vorteilhaften – Momenten, meist mitten in Bewegung, beim Sprechen, Rauchen oder Essen. Das vorliegende Motiv weicht insofern ab, als man von einem klassisch-gelungenen "Bildfund" sprechen kann: Hier liegt der Fokus nicht nur auf der Frau, die gedankenverloren ruhig ihr Eis hält, sondern auch auf ihrem bild-internen, ebenfalls Eis-essenden Beobachter.



87

CECIL BEATON (1904–1980)

Mick Jagger in 'Performance', Great Britain 1968

Vintage silver print on semi-matte paper, in very good condition. Photographer's name stamp in black ink, artist's handwritten note "Mick Jagger in Performance" in felt-tip pen and paper label with film credits on the reverse.

20,2 x 28,6 cm

€ 1.200 / € 2.000 – 2.400 *

Mick Jagger made his acting debut as a bizarre rock star in the British film drama "Performance" by Donald Cammell and Nicolas Roeg, and he also composed parts of the soundtrack. Due to the controversial content – in addition to violence and drug use, it also deals with bisexuality – the film, which was shot in 1968, was not released until August 1970.

Im britischen Filmdrama "Performance" von Donald Cammell und Nicolas Roeg gab Mick Jagger sein Schauspieldebüt als bizarrer Rockstar, außerdem schrieb er auch Teile des Soundtracks. Aufgrund des umstrittenen Inhalts – neben Gewalt und Drogenkonsum geht es auch um Bisexualität – wurde der im Jahr 1968 gedrehte Film erst im August 1970 veröffentlicht.



88

EIKOH HOSOE (*1933)

#24 from the series 'Man and Woman', 1960

Gelatin silver print, printed in 1987 on double-weight semi-matte paper 25,1 x 30,2 cm, flush-mounted in mat 35,5 x 45,5 cm, in excellent condition. Signed and dated in pencil in the lower margin, signed, titled, dated and print dated, as well as annotated "For F.O.P.'s Collectors Print Program" on the reverse, attached typographic text by "The Friends of Photography", label on mat typographically annotated "Eikoh Hosoe (Japanese, 1933-) from the series Man and Woman Silver Bromide Gelatin Print, 1959-60".

15,4 x 25,4 cm

€ 1.600 / € 3.000 –3.500

The work of the avant-garde artist from Tokyo exhibits surrealist elements, evoked by fragmentations of the human body. This photograph is one of his best-known works and was created as part of the monographic book project "Eikoh Hosoe (Untitled 42)", which was realized by "The Friends of Photography". In it, he addresses a psychological tension between man and woman.

Das Werk des aus Tokyo stammenden Avantgarde Künstlers weist surrealistische Elemente auf, hervorgerufen durch Fragmentierungen des menschlichen Körpers. Die vorliegende Fotografie gehört zu seinen bekanntesten Arbeiten und entstand im Rahmen des monographischen Buchprojektes "Eikoh Hosoe (Untitled 42)", das von "The Friends of Photography" realisiert wurde. Darin thematisiert er ein seelisches Spannungsverhältnis zwischen Mann und Frau.



89

AARON SISKIND (1903–1991)

'Rome 63', 1967

Gelatin silver print, printed in the 1980s on double-weight semi-matte Agfa paper 27,7 x 35,4 cm, in excellent condition. Titled, dated and signed by the photographer in black ink in the lower margin, annotated "R 63 '67 B 3" and numerical notes by an unknown hand in pencil on the reverse.

25,2 x 30,1 cm

€ 900 / € 1.400 – 1.800 *

From the 1940s, Siskind developed an abstract lyrical visual language and increasingly focussed on surface structures such as walls with peeling paint, stained walls, erosion or rotten wood. In 1945, he published the photo series "The Drama of Objects", in which he refers to the magic of inanimate objects. His pictorial compositions achieved a painterly quality that anticipated the works of the Abstract Expressionists. Prints of the present motif can be found in prominent museum collections.

Ab den 1940er Jahren entwickelte Siskind eine abstrakt-lyrische Bildsprache und konzentrierte sich zunehmend auf Oberflächenstrukturen wie beispielsweise Wände mit abgeblätterter Farbe, fleckige Mauern, Erosion oder verfaultes Holz. 1945 veröffentlichte er die Fotoserie "The Drama of Objects", in der er auf die Magie unbelebter Gegenstände hinweist. Seine Bildkompositionen erreichten eine malerische Qualität, die die Werke der Abstrakten Expressionisten vorwegnimmt. Abzüge des vorliegenden Motivs befinden sich in prominenten Museumssammlungen.



90

PADHI FRIEBERGER
(1931–2016)

Untitled, Weinviertel,
Austria c. 1965

Vintage silver print on double-weight
matte paper 34,9 x 30 cm, in very
good condition. Signed by the artist
in black felt-tip pen and numbered
"111" in blue ink on the reverse.

31 x 30 cm

€ 1.200 / € 2.000 – 2.400

Known for his object art, performative sessions and postcard collages, Padhi Frieberger also pursued his artistic interests in numerous photographic stagings with children. These were increasingly created from 1964 onwards, when Padhi's sister and her son Walter – "Jawo" – stayed with the artist at Haggenberg Castle for some time. In this photograph, Jawo with a self-made wind instrument can be seen behind a seated man. The setting combines planned staging and composition with the aesthetics of a snapshot (note the scene in the picture axis with the boy turning upwards to the woman at the window, while below a dog's profile protrudes into the frame).

Der für seine Objektkunst, performativen Sessions und Postkarten-Collagen bekannte Padhi Frieberger verfolgte seine künstlerischen Interessen auch in zahlreichen Fotoin szenierungen mit Kindern. Diese entstanden verstärkt seit 1964, als Padhis Schwester mit ihrem Sohn Walter – "Jawo" – für einige Zeit bei ihm im Schloss Haggenberg weilte. In der vorliegenden Aufnahme ist Jawo mit einem selbstgebastelten Blasinstrument hinter dem sitzenden Mann zu sehen. Das Setting verbindet geplante Inszenierung und Komposition mit der Ästhetik einer Momentaufnahme (man beachte die Szene in der Bildachse mit dem Jungen, der sich zur Frau am Fenster nach oben wendet, während unterhalb auch das Profil eines Hundes ins Bild ragt).

PADHI FRIEBERGER
(1931–2016)

Untitled, from the
series 'Huik's Caps',
Vienna c. 1965

Gelatin silver print, printed
in the 1980s on matte
double-weight paper 36,8 x
27 cm, in very good
condition.

29,6 x 26,7 cm

€ 800 / € 1.400 – 1.600



Padhi Frieberger used pictorial-sculptural as well as performative and linguistic means for his art, often using everyday objects, newspaper clippings and other found objects. In the medium of photography, he combined his interests in elaborate stagings and created an extensive body of work that has not yet been sufficiently researched. This photograph is from a series he took near his Vienna studio on Simmeringer Hauptstraße. The models were his nephew Jawo, who wears a chain of apples around his neck, and his partner Ingeborg Schneider, whom Frieberger called "Huik". She sewed countless caps for him, which became his trademark.

Padhi Frieberger nutzte sowohl bildnerisch-skulpturale wie performative und sprachliche Mittel für seine Kunst, wobei er häufig Alltagsgegenstände, Zeitungsausschnitte und andere Fundstücke verarbeitete. Im Medium der Fotografie verband er seine Interessen in aufwändigen Inszenierungen und schuf ein umfangreiches Werk, das bislang noch nicht gebührend erforscht ist. Diese Aufnahme entstammt einer Serie, die er in der Nähe seiner Wiener Atelierwohnung an der Simmeringer Hauptstraße aufnahm. Als Modelle fungierten sein Neffe Jawo, der eine Kette aus Äpfeln um den Hals trägt, und seine Partnerin Ingeborg Schneider, die von Frieberger "Huik" genannt wurde. Sie nähte unzählige Kappen für ihn, die zu seinem Markenzeichen wurden.

Günter Brus
TRANSFUSION

Galerie Heike Curtze

92

GÜNTER BRUS (1938–2024)

Portfolio 'Transfusion', Vienna 1965

12 Chromogenic prints, photographed by Ludwig Hoffenreich (1902–1975), printed in 1999 from the original negatives, flush-mounted on cardboard 60 x 50 cm, in perfect condition. Complete portfolio, ed. by Galerie Heike Curtze, Vienna 1999, in grey linen box 63 x 52 x 5 cm, including a colophon, signed by the artist and with edition note "35 num.+ 5 Künstlerexemplare, Exemplar Nr. 24" and a folder with a text by the artist. Each print with authenticity stamp, signed by the artist on the reverse of the mount.

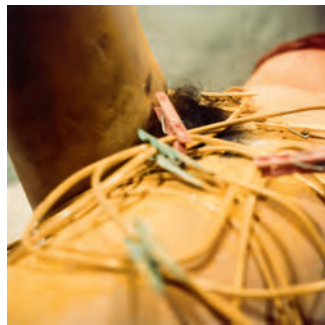
LITERATURE Eva Badura-Triska, Hubert Klocker (eds.), Vienna Actionism, cat. mumok, Cologne 2012, p. 306; Toni Schifer (ed.), Günter Brus, Bodyanalysis. Actions 1964-1970, texts by Peter Weibel and Theo Altenberg, Berlin 2010, p. 74-79.

39,8 x 39,8 cm

€ 9.000 / € 16.000 – 18.000

Together with his wife Anna, Günter Brus performed "Transfusion" in Otto Muehl's basement studio ("Perinetkeller") without an audience in order to be able to pay particular attention to the design of the photographs. This action, unusual within his oeuvre, was not conceived as a continuous process, but aimed to create a tableau-like effect using painterly elements, which receded in his subsequent actions. For the first time, Brus integrated colour and Hoffenreich accordingly photographed on colour film. In addition to the theme of childbirth, elements from previous works such as "Self-Mutilation" also play a role. The ambivalence between erotic and destructive motifs characterizes this work, and the beautifully produced portfolio is a collector's item.

Gemeinsam mit seiner Frau Anna führte Günter Brus die Aktion "Transfusion" in Otto Mühl's Atelier (Perinetkeller) ohne Publikum durch, um besonderes Augenmerk auf die Gestaltung der Fotografien legen zu können. Diese für sein Werk ungewöhnliche Aktion war nicht als durchgehender Ablauf konzipiert, sondern zielte auf eine tableauhafte Wirkung unter Einsatz von malerischen Komponenten, die in seinen darauffolgenden Aktionen zurücktraten. Erstmals integrierte Brus hier Farbe und entsprechend fotografierte Hoffenreich auf Farbfilm. Neben der Geburtsthematik spielen auch Elemente aus vorangegangenen Werken wie etwa der "Selbstverstümmelung", eine Rolle. Die Ambivalenz zwischen erotischen und zerstörerischen Motiven zeichnet dieses Werk aus, das wunderschön produzierte Portfolio ist ein Sammlerstück.





93

WILL MCBRIDE (1931–2015)

Barbara McBride, Berlin 1960

Vintage silver print on semi-matte Agfa paper 40,3 x 30,5 cm, in excellent condition (one crease in the margin only). Signed, dated and annotated by the photographer "Barbara McBride in Berlin Steglitz. Schwanger mit Shawn" with pencil on the reverse.

LITERATURE Will McBride, Cologne 1997, p. 145; Michael Koetzle (ed.), Twen. Revision einer Legende, Munich 2002, cover.

33,5 x 22,7 cm

€ 1.200 / € 2.000 – 2.400

92



94

WILL MCBRIDE (1931–2015)

Untitled, from the series 'Show me!', c. 1973

Vintage silver print on glossy single-weight paper 14,5 x 23,9 cm, in very good condition. "Gerd Plessl Agency" stamp, "G.P.A. - München" stamp and agency text label with typographic credit and caption from the book in English translation (parts missing) on the reverse.

LITERATURE Zeig Mal! Ein Bilderbuch für Kinder und Eltern. Fotografiert und getextet von Will McBride, erklärt von Helga Fleischhauer-Hardt, Wuppertal 1974, 72f.

12,2 x 19 cm

€ 600 / € 1.000 – 1.200

As a result of the sexual revolution, new concepts of sex education also emerged in Germany in the 1970s. Will McBride's book "Zeig mal!" was exceptional even in the context of the politically motivated sex education of the "New Left" – its open approach to children's sexual feelings and homoeroticism was heavily criticized, so that he eventually took it off the market; today it is a sought-after and expensive collector's item. Above the large-format images is a narrow strip of text with children's comments and questions; in case of the present motif, it reads: "Mum, what are the girls doing there? – The two girls are hugging because they love each other".

In Folge der sexuellen Revolution entstanden im Deutschland der 1970er Jahre auch neue Konzepte der Sexualerziehung. Will McBrides Buch "Zeig mal!" war selbst im Rahmen der politisch motivierten Aufklärung der "Neuen Linken" ungewöhnlich – dessen offene Thematisierung von kindlichem Sexualempfinden und Homoerotik wurde heftig kritisiert, sodass er es schließlich vom Markt nahm; heute ist es ein gesuchtes und teures Sammlerstück. Oberhalb der großformatig abgedruckten Bilder verläuft ein schmales Schriftband mit kindlichen Kommentaren und Fragen, beim hier vorliegenden Motiv ist zu lesen: "Mama, was machen die Mädchen da? – Die beiden Mädchen umarmen sich, weil sie sich lieb haben".



95

SAM HASKINS (1926–2009)

Untitled, from the series 'November Girl', Great Britain 1967

Vintage silver print on double-weight glossy Agfa paper, in good condition, rare large-format print with traces of use. Date stamp "Received 8.Oct 1967" and number stamp "8743-50-104" of the former Pentax Collection Japan on the reverse.

LITERATURE Sam Haskins, November Girl, Bodley Head Edition, London 1967.

40,7 x 50,1 cm

€ 2.400 / € 4.000 – 5.000

"Sam Haskin's camera is for making poetry, for telling us what we already know but cannot tell ourselves. These pictures of a lovely girl and her hopeless longing for a man who will never come are an ode to loneliness", reads the foreword to "November Girl". The photo book is divided into seven parts, each dedicated to a day of the week; these consist of the image constellations that are so typical of Haskins, with landscapes and studio nudes placed together both individually and in various montages. The present motif impressively spreads over a full double page in the fourth chapter "Sunday".

"Sam Haskins setzt seine Kamera ein, um Poesie zu machen, um uns zu sagen, was wir bereits wissen, aber nicht selbst sagen können. Diese Bilder eines hübschen Mädchens und ihrer hoffnungslosen Sehnsucht nach einem Mann, der nie kommen wird, sind eine Ode an die Einsamkeit", heißt es im Vorwort zu "November Girl". Das Fotobuch gliedert sich in sieben, jeweils einem Wochentag gewidmete Teile; diese bestehen aus jenen für Haskins so typischen Bildkonstellationen, wobei Akt- und Landschaftsaufnahmen sowohl einzeln als auch in verschiedenen Montagen gesetzt sind. Das vorliegende Motiv erstreckt sich eindrucksvoll über eine ganze Doppelseite im vierten Kapitel "Sonntag".



96

ARNO RAFAEL MINKKINEN (*1945)
Beach Pond, from the portfolio 'Hands and Feet',
Connecticut 1974

Gelatin silver print, printed in the 1980s on double-weight semi-matte paper
39,3 x 47,7 cm, in excellent condition. Signed in pencil in the lower margin
on the right, annotated "Beach Pond, Connecticut 74" on the left, handwrit-
ten numerical notations in pencil on the reverse.

26,2 x 36,4 cm

€ 1.400 / € 2.400 – 2.800



97
JOEL MEYEROWITZ (*1938)
Porch, Provincetown 1977

Chromogenic 8x10-inch-contact print on glossy Kodak paper 20,3 x 25,4 cm,
in excellent condition. Signed "JMeyerowitz", as well as edition numbered
"18/75" in ink on the reverse.

LITERATURE Museum of Fine Arts, Cape Light, Color Photographs, Boston
1987, p. 3 and cover.

20,3 x 25,4 cm

€ 1.400 / € 2.200 – 2.800

Untitled, 1979

Unique Polaroid T808, 8x10 inch, 27,5 x 21,4 cm, in excellent condition.

LITERATURE Achim Heine, Ulrike Willingmann et al. (eds.), From Polaroid to Impossible, Masterpieces of Instant Photography - WestLicht Collection, Ostfildern 2011, p. 86.

24,1 x 19 cm

€ 1.800 / € 3.000 – 3.600



This picture of a living room by the famous pioneer of American colour photography is a paradigmatic example of his visual language. In addition to the laconic choice of subjects from everyday culture, it captivates with the orange-brown colour palette typical of the time, but above all with the angle of view: Gently sloping lines of street intersections, building corners or room corners are a frequent compositional pattern in Shore's earlier, particularly influential work, for example in his „Uncommon Places“ from 1973.

Diese Interieur-Aufnahme des berühmten Pioniers der amerikanischen Farbfotografie zeigt dessen Bildsprache paradigmatisch. Neben der lakonischen Themenwahl aus der Alltagskultur besticht es durch die zeittypisch orangebraune Farbpalette, aber vor allem durch den Blickwinkel: Sanft schräg verlaufende Linien von Straßenkreuzungen, Gebäude- oder Raumecken sind ein häufiges Kompositionsmuster in Shores früherem, besonders einflussreichen Werk, etwa in seinen „Uncommon Places“ aus dem Jahr 1973.



Original size / Originalgröße

99

LUIGI GHIRRI (1943–1992)

Modena, Italy 1981

Unique Polaroid SX-70 Time Zero 10,8 x 8,8 cm, in excellent condition. Signed, titled and dated in blue ink, handwritten numerical notes in pencil on the reverse.

7,9 x 7,9 cm

€ 2.000 / € 3.500 – 4.000 *

100

LUIGI GHIRRI
(1943–1992)

Untitled, from the
series 'Still life', 1980

Unique Polaroid Polacolor
20x24 inch, 73 x 56 cm, in
excellent condition. Titled,
signed, dated and annotated
"ALTO" in blue ink in the
lower margin, handwritten
numerical notes in blue
felt-tip pen in the upper
margin.

61 x 52 cm

€ 5.000 / € 8.000 – 10.000 *



In 1980 and 1981, the Polaroid Company invited Luigi Ghirri to its Amsterdam studio to take photographs with the new 20x24-inch camera. Although numerous props were provided, he brought his own found objects. As a trained surveyor and cartographer, Ghirri perceived the world as a legible terrain, a collection of signs, symbols and images, and he was particularly interested in reproductions. Fascinated by the tensions between the real world and its representation, he built simple yet complex constellations in the photographic image space, utilising the possibilities of perspective, mise-en-abyme, scale and superimposition. For this still life, he arranged a thin fabric with printed musical notes in front of the camera. The representational system of notation as a system of signs, the woven structure of the fabric and the photographic recording of its curves and folds are artfully interlaced.

Die Polaroid Company lud Luigi Ghirri in den Jahren 1980 und 1981 in deren Amsterdamer Studio ein, um dort mit der neuen 20x24-inch-Kamera zu fotografieren. Obwohl zahlreiche Requisiten zur Verfügung gestellt wurden, brachte Ghirri eigene Fundstücke mit. Als ausgebildeter Landvermesser und Kartograf nahm er die Welt als ein lesbares Terrain wahr, eine Ansammlung von Zeichen, Symbolen und Bildern, wobei ihn besonders Reproduktionen interessierten. Fasziniert von den Spannungen zwischen der realen Welt und ihrer Repräsentation baute er einfache und zugleich komplexe Konstellationen im fotografischen Bildraum, wobei er die Möglichkeiten von Perspektive, Mise-en-abyme, Maßstab und Überlagerung nutzt. Für das vorliegende Stilleben arrangierte Ghirri einen dünnen Stoff mit aufgedruckten Musiknoten vor der Kamera. Das Repräsentationssystem der Notation als Zeichensystem, die Webstruktur des Stoffes und die fotografische Aufzeichnung seiner Wölbungen und Faltungen überlagern sich kunstvoll.



101

ULAY (1943–2020)
 'Water for the dead',
 1992

Unique Polaroid Polacolor
 20x24 inch, 82 x 56 cm, in
 excellent condition. Signed and
 annotated "A.P." in black
 felt-tip pen in the lower margin,
 former Polaroid Coll. no.
 "90:1404:04" on the reverse.

LITERATURE Achim Heine,
 Ulrike Willingmann et al.
 (eds.), *From Polaroid to
 Impossible, Masterpieces of
 Instant Photography -
 WestLicht Collection, Ostfil-
 dern 2011, p. 58.*

64 x 53 cm

€ 8.000 / € 14.000 – 16.000 *

Ulay, whose civil name is Frank Uwe Laysiepen, became best known for his body art and performances together with Marina Abramovic. Since the 1970s, one focus of his photographic work has been the examination of marginalised social groups and gender attributions, whereby he used Polaroid material in various film formats early on. In the 1990s, he created a series of large-format studio photographs with the 20x24-inch-camera, in which he thematised psychological states and questions of transcendence. He used glass vases as symbols of emptiness and fullness as well as of the ephemeral and transient. The blurring of forms shows his reflections on boundaries (of the body as well as the definition of identity) and the changeable flow of life.

Ulay, mit bürgerlichem Namen Frank Uwe Laysiepen, erlangte vor allem für seine Body Art und Performances gemeinsam mit Marina Abramovic internationale Anerkennung. Ein Schwerpunkt seiner fotografischen Arbeit war seit den 1970er Jahren die Auseinandersetzung mit gesellschaftlichen Randgruppen und Geschlechterzuschreibungen, wobei er schon früh Polaroid-Material in verschiedenen Filmformaten verwendete. In den 1990er Jahren schuf er eine Serie an großformatigen Studioaufnahmen mit der 20x24-inch-Kamera, in denen er psychische Zustände und Fragen der Transzendenz thematisierte. Dabei setzte er Glasvasen als Symbole für Leere und Fülle sowie für Vergänglichkeit ein. Im Verschwimmen der Formen spiegeln sich seine Reflexionen über Grenzen (des Körpers wie der Festschreibung von Identität) und den veränderlichen Fluss des Lebens.



Original size / Originalgröße

102

FRANCO FONTANA (*1933)

Corner House, 1981

Unique Polaroid SX-70 Time Zero 10,8 x 8,8 cm, in excellent condition. Photographer's name stamp, signed, dated and handwritten numerical notes in pencil on the reverse.

7,9 x 7,9 cm

€ 800 / € 1.400 – 1.600 *

Before Franco Fontana began taking photographs, he worked as a decorator for a furniture showroom. In the 1960s, he developed his innovative visual language in colour photography, which is characterised by flat pictorial spaces and shimmering contours. In combination with the intensity of his colour constellations and emphatically simple compositions, he created abstractions that nevertheless do not appear artificial.

Bevor Franco Fontana zu fotografieren begann, arbeitete er als Dekorateur eines Möbelhauses. In den 1960ern entwickelte er seine innovative Bildsprache in der Farbfotografie, die durch flache Bildräume und flirrende Konturen geprägt ist. Im Verband mit der Intensität seiner Farbkonstellationen und betont einfachen Kompositionen entstehen Abstraktionen, die dennoch nicht artifiziell wirken.



Original size / Originalgröße

103

FRANCO FONTANA (*1933)

Untitled, 1983

Unique Polaroid SX-70 Time Zero 10,8 x 8,8 cm, in excellent condition. Signed, dated and handwritten numerical notes in pencil on the reverse.

7,9 x 7,9 cm

€ 800 / € 1.400 – 1.600 *



104

MONIQUE JACOT (*1934)

'La Maternité de Morgue', Switzerland 1980

Gelatin silver print, printed 1982 on double-weight matte paper 30,2 x 40,4 cm, in excellent condition.

Titled and signed by the photographer in pencil in the lower margin, annotated "tirage agraudi par l'auteur á Epans, 1982" on the reverse.

19 x 28,5 cm

€ 400 / € 700 – 900

105

PHILIN PHLASH

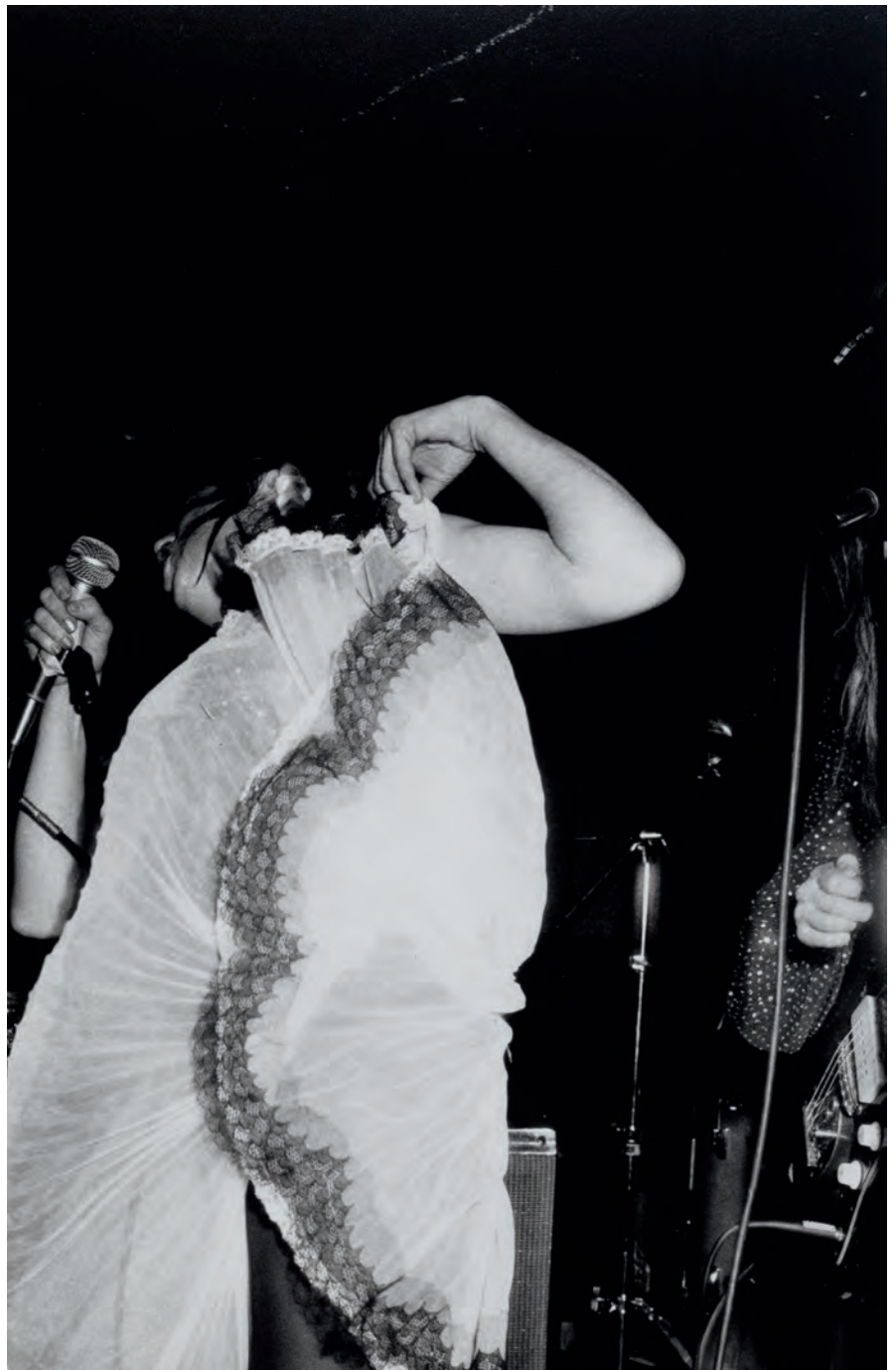
Wendy Wild, Boston

1988

Vintage silver print on semi-matte paper 50,4 x 40,6 cm, from PolaPan 35mm slide film, in excellent condition. Titled, signed, dated and handwritten numerical notations in pencil on the reverse.

43,7 x 28,6 cm

€ 800 / € 1.200 – 1.600



Philin Phlash – also spelled Phil in Phlash, whose real name is Phil Spring – is a native of South Boston and Quincy, Massachusetts. In the late 1970s, he received his B.F.A. from the College of Art and began documenting the Boston rock music and club scene. He was up close and personal with performances and brawls in the punk and hardcore scenes, creating incomparable candid images that captured the mood of this subculture. Musician and artist Wendy Wild (1956–1996) was a well-known figure on the New York music and performance scene in the 1980s.

Philin Phlash – auch Phil in Phlash, mit bürgerlichem Namen Phil Spring – wurde in South Boston und Quincy, Massachusetts, geboren. In den späten 1970er Jahren erhielt er seinen B.F.A. am College of Art und begann damit, die Bostoner Rockmusik- und Clubszene zu dokumentieren. Bei Auftritten sowie Schlägereien der Punk- und Hardcore-Szenen war er aus nächster Nähe dabei und schuf unvergleichlich direkte Bilder, die die Stimmung dieser Subkultur einfingen. Wendy Wild (1956–1996) war in den 1980er Jahren eine bekannte Größe der New Yorker Musik- und Performance-Szene.



106

FLOR GARDUÑO (*1957)

'Basket of Light', Sumpango, Guatemala, 1989

Gelatin silver print, printed in 1995 on double-weight semi-matte paper 35,3 x 27,8 cm, in excellent condition. Signed, handwritten dated, titled "Canasta de Luz", image number "3942", and printing date "1995" by the photographer in pencil on the reverse.

LITERATURE Flor Garduño, *Witnesses of Time*, Introduction by Carlos Fuentes, Thames & Hudson 1991, pl. 15.

30,5 x 22,5 cm

€ 1.600 / € 2.800 – 3.200 *



107
 LARRY TOWELL (*1953)
 'Mennonite migrant workers', La Batea, Zacatecas,
 Mexico 1994

Vintage silver print on double-weight semi-matte paper 27,7 x 35,4 cm, in excellent condition. Photographer's copyright stamp, signed, titled and annotated "94/10/19" in pencil on the reverse.

21,7 x 32,8 cm
 € 600 / € 1.000 – 1.200 *



108
 LARRY TOWELL (*1953)
 'Mennonites', Nuevo Ideal,
 Durango, Mexico 1996

Vintage silver print on double-weight semi-matte paper 35,2 x 27,7 cm, in excellent condition. Photographer's blindstamp in the lower margin, his copyright stamp, signed, titled and annotated "9/1/96" in pencil on the reverse.

32,7 x 21,9 cm
 € 600 / € 1.000 – 1.200 *



109

GEORGE A. TICE (*1938)

'Two Amish Boys', Lancaster, Pennsylvania 1962

Gelatin silver print, printed in the 1980s on double-weight semi-matte paper 25 x 20 cm, flush-mounted on cardboard 41 x 35 cm, in excellent condition.

LITERATURE George Tice, *Fields of Piece: A Pennsylvania German Album*, 1998.

23,9 x 19 cm

€ 800 / € 1.200 – 1.600 *



110

GEORGE A. TICE (*1938)

'En route to Wycoller Hall', Lancashire,
Great Britain 1990

Vintage silver print on double-weight semi-matte paper 40,5 x 50,6
cm, in excellent condition. Signed in black ink in the lower margin,
titled and dated in pencil on the reverse.

30,2 x 45,7 cm

€ 1.600 / € 3.000 – 3.500 *



III

EMILY SCHIFFER
(*1980)

'Flat tire', from the series
'Cheyenne River',
c. 2005

Inkjet print on semi-matte paper 48,2 x 40,8 cm, in excellent condition. Titled, dedicated to Fred Risser and annotated by the artist in pencil on the reverse: "From the day that Demi, Destiny and I borrowed their parent's car, drove on the Down Gravel Roads to their grandparent's ranch. We got a flat tire, had a problem with the spare, and spent a phenomenal two days stranded with their grandfather".

29,3 x 29,3 cm

€ 800 / € 1.200 – 1.600 *

Emily Schiffer is a photographer and media artist interested in the intersection of art, community engagement, and social change. She is the co-founder and creative director of "We Women," the largest photography project by women and gender non-conforming artists in the United States. In 2005, she launched the "Viewpoint Youth Photography Initiative" on the Cheyenne River Reservation in South Dakota, where she taught photography and collaborated with students until 2017.

Die Fotografin und Medienkünstlerin Emily Schiffer interessiert sich für die Überschneidung von Kunst, gesellschaftlichem Engagement und sozialem Wandel. Sie ist Mitbegründerin und kreative Leiterin von "We Women", dem größten Fotoprojekt von Frauen und geschlechtsunspezifischen Kunstschaffenden in den Vereinigten Staaten. Im Jahr 2005 rief sie die "Viewpoint Youth Photography Initiative" in der Cheyenne River Reservation in South Dakota ins Leben, wo sie bis 2017 Fotografie unterrichtete und mit Studierenden zusammenarbeitete.



112

DELILAH MONTOYA (*1955)

Jackie Chavez, 2006

Gelatin silver print, printed in 2006 by the artist on double-weight semi-matte paper 25,5 x 20,4 cm, in a limited edition for the Camera Obsura gallery, in excellent condition. Signed, titled and notes on edition "2/5" and printing date "06 PD".

PROVENANCE Andrew Smith Gallery, Santa Fe.

24,4 x 19,4 cm

€ 800 / € 1.200 – 1.600 *

MAGNUM

IN OUR TIME.

THE WORLD AS SEEN BY MAGNUM PHOTOGRAPHERS

Until today Magnum stands for documentary photography of the highest standards. Robert Capa, Henri Cartier-Bresson, George Rodger and David "Chim" Seymour founded the legendary photo agency in 1947, with the aim to work independently in a cooperative of likeminded photographers - as reporters, commentators and poets with a camera. Human interest and the search for the decisive moment were the central paradigms of the group.

The exhibition IN OUR TIME opens a window to the first forty years of Magnum with photographs of the initiators and over fifty other members, such as Werner Bischof, Ernst Haas, Erich Lessing, Eve Arnold, Marc Riboud, Elliott Erwitt, Inge Morath, René Burri, Bruce Davidson, Constantine Manos, Burk Uzzle, Bruno Barbey, Josef Koudelka, Gilles Peress, Susan Meiselas, Raymond Depardon and Sebastião Salgado.

It presents a retrospective view on decisive events of the second half of the 20th century and illustrates the diverse approaches of the different Magnum members. Moreover the pictures document the evolution of the medium and its uses itself, manifest in the varying contexts of publication: From the great magazines of the early years, such as Life and Paris Match, to monographic or thematic books and finally to the walls of the exhibition space.

The 270 large format prints from 59 photographers were produced during the late 1980s for the exhibition, which toured the USA, Japan and Europe from 1989 on to celebrate the first four decades of Magnum and 150 years of photography. OstLicht Photo Auction offers a set of this seminal exhibition within three auctions. It is a unique view on the ground-breaking work of the photo agency, which shaped our view of the world. From classic black and white to colour photography, these photographs bring together icons of our collective visual memory.

Many photographs are signed by the photographers, all are stamped by the estate administrators or by Magnum. They are gelatin silver prints in the format 51 x 61 cm or dye transfer color prints in the format 52 x 76 cm.

LITERATURE: William Manchester (ed.), In our Time. The world as seen by Magnum photographers, essays by Jean Lacouture and Fred Ritchin, London 1989

MAGNUM

IN OUR TIME.

THE WORLD AS SEEN BY MAGNUM PHOTOGRAPHERS

Magnum steht bis heute für Dokumentarfotografie auf höchstem Niveau. Robert Capa, Henri Cartier-Bresson, George Rodger und David "Chim" Seymour gründeten 1947 die legendäre Fotoagentur mit dem Ziel, in einer Gemeinschaft von gleichgesinnten Fotografen unabhängig zu arbeiten - als Reporter, Kommentatoren und Dichter mit der Kamera. Menschliches Interesse und die Suche nach dem entscheidenden Moment waren die zentralen Paradigmen der Gruppe.

Die Ausstellung IN OUR TIME öffnet ein Fenster zu den ersten vierzig Jahren von Magnum mit Fotografien der Initiatoren und über fünfzig weiteren Mitgliedern wie Werner Bischof, Ernst Haas, Erich Lessing, Eve Arnold, Marc Riboud, Elliott Erwitt, Inge Morath, René Burri, Bruce Davidson, Constantine Manos, Burk Uzzle, Bruno Barbey, Josef Koudelka, Gilles Peress, Susan Meiselas, Raymond Depardon und Sebastião Salgado.

Sie bietet einen Rückblick auf entscheidende Ereignisse der zweiten Hälfte des 20. Jahrhunderts und veranschaulicht die unterschiedlichen Ansätze der verschiedenen Magnum-Mitglieder. Darüber hinaus dokumentieren die Bilder die Entwicklung des Mediums und seiner Anwendungen selbst, die sich in den unterschiedlichen Publikationskontexten manifestieren: Von den großen Magazinen der Anfangsjahre, wie Life und Paris Match, über monografische oder thematische Bücher bis hin zu den Wänden der Ausstellungsräume.

Die 270 großformatigen Abzüge von 59 Fotografen wurden in den späten 1980er Jahren für die Ausstellung produziert, die ab 1989 durch die USA, Japan und Europa tourte, um die ersten vier Jahrzehnte von Magnum und 150 Jahre Fotografie zu feiern. OstLicht Photo Auction bietet im Rahmen von drei Auktionen ein Set dieser bahnbrechenden Ausstellung an. Es ist ein einzigartiger Blick auf die bahnbrechende Arbeit der Fotoagentur, die unseren Blick auf die Welt geprägt hat. Von der klassischen Schwarzweiß- bis zur Farbfotografie bringen diese Fotografien Ikonen unseres kollektiven visuellen Gedächtnisses zusammen.

Viele Fotografien sind von den Fotografen signiert, alle von den Nachlassverwaltern oder von Magnum gestempelt. Es handelt sich um Silbergelatineabzüge im Format 51 x 61 cm oder Dye-Transfer Farbabzüge im Format 52 x 76 cm.

LITERATUR: William Manchester (Hrsg.), In our Time. The world as seen by Magnum photographers, Essays von Jean Lacouture und Fred Ritchin, London 1989



113
HENRI CARTIER-BRESSON (1908–2004)
Refugees from mainland China, Hong Kong 1948
Gelatin silver print, printed in 1989 on double-weight semi-matte paper
60,5 x 50,7 cm, in very good condition. Magnum's "In our Time"
exhibition blindstamp in the lower margin at right, photographer's stamp
on the reverse.

56 x 37,6 cm

€ 4.000 / € 6.000 – 8.000 **



114
HENRI CARTIER-
BRESSION (1908–2004)
Gymnastics in a refugee
camp, Kurukshetra,
India 1948

Gelatin silver print, printed in
1989 on double-weight
semi-matte paper 50,7 x
60,5 cm, in excellent condi-
tion. Magnum's "In our Time"
exhibition blindstamp in the
lower margin at right,
photographer's stamp on the
reverse.

38,1 x 56,4 cm

€ 4.000 / € 6.000 – 8.000 **



115
HENRI CARTIER-
BRESSION (1908–2004)
Ahmadabad, 1966

Gelatin silver print, printed in
1989 on double-weight
semi-matte paper 50,7 x
60,5 cm, in very good
condition. Magnum's "In our
Time" exhibition blindstamp
in the lower margin at right,
photographer's stamp on the
reverse.

37,8 x 55,8 cm

€ 4.000 / € 6.000 – 8.000 **



116

GEORGE RODGER (1908–1995)

Woman rescued from her bombed home, London 1943

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 60,5 x 50,5 cm, in very good condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's copyright stamp with his facsimile signature and note "Estate Print", "Life Magazine" credit and copyright stamp, handwritten caption "Bomb falls near Waterloo station", numbered "15408" and photographer's note on the reverse.

56,3 x 42 cm

€ 1.800 / € 3.000 – 3.600 **



117

GEORGE RODGER (1908–1995)

Girls of the Bachimbiri tribe in a courting dance, Uganda-Congo border 1948

Gelatin silver print, printed 1989 on double-weight semi-matte paper 50,5 x 60,5 cm, in excellent condition. From original "In our Time" exhibition set. Magnum's exhibition blindstamp in the margin at lower right, photographer's copyright stamp with facsimile signature and note "Estate Print" on the reverse.

37,8 x 56,1 cm

€ 1.800 / € 3.000 – 3.600 **



118

DAVID SEYMOUR (1911–1956)

Funeral of anti-fascist novelist Henri Barbusse,
Paris 1936

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 60,5 x 50,5 cm, in good condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp on the reverse.

56,6 x 38,4 cm

€ 1.400 / € 2.200 – 2.800 *



119

DAVID SEYMOUR (1911–1956)

The first boy born on the pioneer kibbutz of Alma, Israel
1951

Gelatin silver print, printed in 1989 on double-weight semi-matte paper
50,4 x 60,5 cm, in very good condition. Magnum's "In our Time" exhibition
blindstamp in the lower margin at right, photographer's agency
copyright stamp on the reverse.

37,7 x 56,6 cm

€ 1.400 / € 2.200 – 2.800 *



120

ROBERT CAPA (1913–1954)

Looking towards German bombers flying over the
Gran Via, Bilbao, Spain 1937

Gelatin silver print, printed in 1989 on double-weight semi-matte paper
50,7 x 60,6 cm, in very good condition. Magnum's "In our Time" exhibi-
tion blindstamp in the lower margin at right, "Robert Capa Archive/
International Center of Photography" copyright label with typographic
caption "Robert Capa [Crowds running for shelter when the air-raid alarm
sounded, Bilbao, Spain], May 1937" on the reverse.

45 x 56 cm

€ 2.600 / € 4.500 – 5.000 *

121

ROBERT CAPA
(1913-1954)

Mothers of Naples
lament their sons,
Italy 1943

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,7 x 61,7 cm, in very good condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, "Robert Capa Archive/ International Center of Photography" copyright label with typographic caption "Robert Capa [Women crying at funeral of twenty teenaged partisans who had fought the Germans before the allies entered the city, Naples], October 2, 1943" on the reverse.



41,5 x 56,7 cm

€ 1.600 / € 2.800 – 3.200 *

122

ROBERT CAPA
(1913-1954)

The arrival of immi-
grants from Europe,
Haifa, Israel 1949

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,7 x 60,5 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, "Robert Capa Archive/International Center of Photography" copyright label with typographic caption "Robert Capa [European immigrants gathered on the railing of a boat arriving in port, Haifa, Israel], May-June 1949" on the reverse.



43,7 x 56,9 cm

€ 2.600 / € 4.500 – 5.000 *



I 23

WERNER BISCHOF
(1916–1954)

Iglesias, Sardinia, Italy
1950

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 60,5 x 50,7 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, "Werner Bischof Estate" copyright stamp with facsimile signature of the photographer's son Marco Bischof with handwritten signing date "1.10.13" on the reverse.

49,9 x 45,8 cm

€ 2.000 / € 3.500 – 4.000 *



I 24

WERNER BISCHOF
(1916–1954)

Corn comes to the
village, Bihar, India
1951

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,4 x 60,3 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, "Werner Bischof Estate" copyright stamp with facsimile signature of the photographer's son Marco Bischof with handwritten signing date "1.10.13" on the reverse.

37,4 x 55,1 cm

€ 2.000 / € 3.500 – 4.000 *



125
WERNER BISCHOF
(1916-1954)
Refugee with G.I.s at
Pusan train station,
South Korea 1952

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,5 x 60,2 cm, in very good condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, "Werner Bischof Estate" copyright stamp with facsimile signature of the photographer's son Marco Bischof with handwritten signing date "1.10.13" on the reverse.

36,5 x 55,5 cm
€ 2.000 / € 3.500 - 4.000 *



126
WERNER BISCHOF
(1916-1954)
Prisoner of war camp
on Geoje-do Island,
South Korea 1952

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 59,9 x 50,4 cm, in very good condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, "Werner Bischof Estate" copyright stamp with facsimile signature of the photographer's son Marco Bischof with handwritten signing date "1.10.13" on the reverse.

55,5 x 37,4 cm
€ 2.000 / € 3.500 - 4.000 *



127
EVE ARNOLD (1912–2012)
Senator Joseph McCarthy, Roy Cohn
and G. David Schine, Washington
D.C. 1954

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 60 x 50,3 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp with the photographer's facsimile signature on the reverse.

46 x 46,3 cm

€ 1.600 / € 2.600 – 3.200 *



128

EVE ARNOLD (1912–2012)

Marilyn accompanied by Illinois State Police as her
honour guard, Bement 1955

Gelatin silver print, printed 1989 on double-weight semi-matte paper
50,7 x 60,5 cm, in excellent condition. From original "In our Time"
exhibition set. Magnum's exhibition blindstamp in the margin at
lower right, photographer's agency copyright stamp with facsimile
signature on the reverse.

39,5 x 55,5 cm

€ 1.800 / € 3.000 – 3.600 *

Eve Arnold accompanied Marilyn Monroe on a multi-day trip through several US-states in 1955, during which the intrusiveness of fans required police protection. It was her second of a total of six photo assignments, during which Monroe developed a special trust in the photographer. Arnold succeeded in taking particularly intimate yet respectful photographs that deviated from the image usually conveyed of the childlike, naïve sex symbol.

Eve Arnold begleitete Marilyn Monroe 1955 auf einer Reise durch mehrere US-Bundesstaaten, bei der die Zudringlichkeit der Fans Polizeischutz erforderte. Es war ihr zweiter von insgesamt sechs Fotoaufträgen, bei denen Monroe ein besonderes Vertrauen zur Fotografin entwickelte. Arnold gelangen intime und doch respektvolle Aufnahmen, die vom üblicherweise transportierten Bild des kindlich-naiven Sexsymbols abweichen.



129

EVE ARNOLD
(1912–2012)

Malcolm X, Washing-
ton D.C. 1961

Gelatin silver print, printed
1989 on double-weight
semi-matte paper 50,7 x
60,5 cm, in excellent
condition. From original "In
our Time" exhibition set.
Magnum's exhibition
blindstamp in the margin at
lower right, photographer's
agency copyright stamp
with facsimile signature on
the reverse.

37,6 x 55,6 cm

€ 1.800 / € 3.000 – 3.600 *



130

EVE ARNOLD
(1912–2012)

The Royal Toxophilite
Society, London 1964

Gelatin silver print, printed
1989 on double-weight
semi-matte paper 50,5 x
62,4 cm, in excellent
condition. From original "In
our Time" exhibition set.
Magnum's exhibition
blindstamp in the margin at
lower right, photographer's
agency copyright stamp
with facsimile signature on
the reverse.

37,7 x 55,7 cm

€ 1.800 / € 3.000 – 3.600 *



131

EVE ARNOLD (1912–2012)

Veterans from Vietnam, Fort Bragg,
North Carolina 1967

Dye transfer print, printed 1989 on semi-matte paper 52 x 75,6 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp with facsimile signature on the reverse.

44,8 x 68 cm

€ 1.800 / € 3.000 – 3.600 *



132

HIROJI HAMAYA (1915-1999)

Ayers Rock, Australia 1975

Dye transfer print, printed 1989 on semi-matte paper 51,8 x 75,6 cm
in excellent condition. From original "In our Time" exhibition set.

Magnum's exhibition blindstamp in the margin at lower right,
photographer's agency copyright stamp on the reverse.

46 x 58,4 cm

€ 1.800 / € 3.000 – 3.600 *



I33

WAYNE MILLER (1918–2013)

Hiroshima after the atomic bombing, Japan 1945

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 60,5 x 50,5 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp on the reverse.

46,7 x 46,7 cm

€ 1.400 / € 2.200 – 2.800 *



134
WILLIAM EUGENE
SMITH (1918-1978)
Pittsburgh, 1955-56

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,7 x 60,6 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, numerical annotation "122" on the reverse.

37,2 x 56,4 cm
€ 1.400 / € 2.200 – 2.800 *



135
WILLIAM EUGENE
SMITH (1918-1978)
Awaiting the Andrea
Doria survivors, New
York City 1956

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,8 x 60,6 cm, in very good condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, numerical annotation "116" on the reverse.

36 x 56,1 cm
€ 1.400 / € 2.200 – 2.800 *



136
KRYSTACONIS
(1918–1979)
Front Liberation Nationale soldiers run for cover, Algeria 1957

Gelatin silver print, printed in 1989 on double-weight matte paper 50,3 x 60,7 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, annotated "PA170103 National Archives of Canada" in pencil and photographer's agency copyright stamp on the reverse.

36,1 x 56,8 cm
€ 1.400 / € 2.200 – 2.800 *



137
ERNST HAAS
(1921–1986)
Traffic, New York City 1963

Dye transfer print, printed in 1989 on semi-matte paper 51,9 x 75,5 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp on the reverse.

44,9 x 67,9 cm
€ 3.600 / € 6.000 – 7.000 **



138

ERICH LESSING (1923–2018)

Uprising in Budapest, Hungary 1956

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 60,4 x 50,6 cm, in excellent condition. Signed by the photographer in ink and Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp on the reverse.

56,2 x 37,6 cm

€ 2.000 / € 3.500 – 4.000 **



139

ERICH LESSING (1923–2018)

Pilgrimage for the Black Virgin of Czestochowa,
Poland 1956

Gelatin silver print, printed 1989 on double-weight semi-matte paper 60,5 x 50,6 cm, in excellent condition. From original "In our Time" exhibition set. Signed in ink and Magnum's exhibition blindstamp in the margin at lower right, photographer's agency copyright stamp on the reverse.

56,3 x 37,6 cm

€ 1.800 / € 3.000 – 3.600 **



140

INGE MORATH (1923–2002)

Mrs. Evelyn Nash with her chauffeur, London 1953

Gelatin silver print, printed 1989 on double-weight semi-matte paper 50,7 x 60,5 cm, in excellent condition. From original "In our Time" exhibition set. Magnum's exhibition blindstamp and Inge Morath Estate blindstamp in the margin at lower right, "Inge Morath Foundation/Magnum Photos" copyright stamp with later dated signature of the Foundation "Posthumous print from the original negative, Sep 2013" on the reverse.

38,4 x 56,6 cm

€ 2.600 / € 4.500 – 5.000 *



I4I

INGE MORATH (1923–2002)

Saul Steinberg, New York 1959

Gelatin silver print, printed 1989 on double-weight semi-matte paper 60,5 x 50,7 cm, in excellent condition. From original "In our Time" exhibition set. Magnum's exhibition blindstamp and Inge Morath Estate blindstamp in the margin at lower right, "Inge Morath Foundation/Magnum Photos" copyright stamp with later dated signature of the Foundation "Posthumous print from the original negative, Sep 2013" on the reverse.

56,5 x 37,7 cm

€ 1.800 / € 3.000 – 3.600 *



142

MARC RIBOUD (1923–2016)

Ho Chi Minh with his prime minister, Pham Van Dong,
Hanoi 1969

Gelatin silver print, printed 1989 by Publimod'Photo Paris on double-weight semi-matte paper 49,4 x 59,5 cm, in excellent condition. From original "In our Time" exhibition set. Magnum's exhibition blindstamp in the margin at lower right, photographer's agency copyright stamp on the reverse.

38 x 55,6 cm

€ 1.800 / € 3.000 – 3.600 **



143

MARC RIBOUD (1923–2016)

March against the Vietnam War, Washington D.C. 1967

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,3 x 60 cm, in very good condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp on the reverse.

37,6 x 56,1 cm

€ 3.000 / € 5.000 – 6.000 **



I44

MARC RIBOUD (1923–2016)

Prayer in the Rub'al Khali, Saudi Arabia
1974

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 59,7 x 49,6 cm, in very good condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp on the reverse.

56 x 37,8 cm

€ 1.800 / € 3.000 – 3.600 **



I45

MARC RIBOUD (1923–2016)

Women supporters of Ayatollah
Khomeini, Tehran 1979

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 59,6 x 49,7 cm, in very good condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp on the reverse.

55,7 x 37,7 cm

€ 1.800 / € 3.000 – 3.600 **



146

MARC RIBOUD (1923–2016)

Mr and Mrs Bouglogne, Villeurbanne highrise
housing complex, France 1984

Gelatin silver print, printed in 1989 on double-weight semi-matte paper
60 x 50,2 cm, in excellent condition. Magnum's "In our Time" exhibition
blindstamp in the lower margin at right, photographer's agency copyright
stamp on the reverse.

55,8 x 37,7 cm

€ 1.800 / € 3.000 – 3.600 **



147

BURT GLINN (1925–2008)

Sammy Davis Jr., New York City 1959

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 60,5 x 50,7 cm, in good condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp on the reverse.

56,6 x 38,2 cm

€ 1.400 / € 2.400 – 2.800 *

148

BURT GLINN (1925–2008)

Onlookers at Goldwater's campaign headquarters, San Diego, California 1964

Dye transfer print, printed 1989 on semi-matte paper 75,6 x 51,7 cm, in excellent condition. From original "In our Time" exhibition set. Magnum's exhibition blindstamp in the margin at lower right, photographer's agency copyright stamp on the reverse.

67,8 x 44,7 cm

€ 1.400 / € 2.400 – 2.800 *



149

BURT GLINN (1925–2008)

Freddy Hutchinson Cancer Hospital, Seattle 1985

Dye transfer print, printed in 1989 on semi-matte paper 75,7 x 53 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp.

67,8 x 44,7 cm

€ 1.400 / € 2.400 – 2.800 *





150
BRIAN BRAKE (1927–1988)
Early monsoon rains, India 1960

Dye transfer print, printed 1989 on semi-matte paper 76 x 52,2 cm, in perfect condition. From original "In our Time" exhibition set. Magnum's exhibition blindstamp in the margin at lower right, photographer's agency copyright stamp on the reverse.

68 x 44,9 cm

€ 1.400 / € 2.400 – 2.800 *



151

BRIAN BRAKE (1927–1988)

Monsoon clouds, Ganges Delta, India 1960

Dye transfer print, printed 1989 on semi-matte paper 75,8 x 51,9 cm, in excellent condition. From original "In our Time" exhibition set. Magnum's exhibition blindstamp in the margin at lower right, photographer's agency copyright stamp on the reverse.

68 x 44,9 cm

€ 1.400 / € 2.400 – 2.800 *



152
DENNIS STOCK
(1928–2010)

Earl Hines at the
Hangover, San
Francisco 1958

Gelatin silver print, printed
1989 on double-weight
semi-matte paper 49,6 x
60,5 cm, in good condition.
From original "In our
Time" exhibition set.
Magnum's exhibition
blindstamp in the margin at
lower right, photographer's
agency copyright stamp on
the reverse.

38,1 x 56,5 cm

€ 1.400 / € 2.400 – 2.800 *



153
DENNIS STOCK
(1928–2010)

Southern California,
1968

Gelatin silver print, printed
in 1989 on double-weight
semi-matte paper 50,5 x
60,5 cm, in excellent
condition. Magnum's "In
our Time" exhibition
blindstamp in the lower
margin at right, photogra-
pher's agency copyright
stamp on the reverse.

38,4 x 56,5 cm

€ 1.400 / € 2.400 – 2.800 *



I 54

ELLIOTT ERWITT (1928–2023)

Mother and baby, New York City, 1953

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,7 x 60,5 cm, in very good condition. Magnum's "In our Time" exhibition blindstamp and signed by the photographer in ink in the lower margin at right, negative number "212/2" in pencil on the reverse.

36 x 55,6 cm

€ 3.000 / € 5.000 – 6.000 *



155

ELLIOTT ERWITT (1928–2023)

John F. Kennedy's funeral in Arlington, Virginia 1963

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,7 x 60,5 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp and signed by the photographer in ink in the lower margin at right, negative number "63-64-7/6A" in pencil on the reverse.

35,9 x 55,9 cm

€ 3.000 / € 5.000 – 6.000 *



I 56

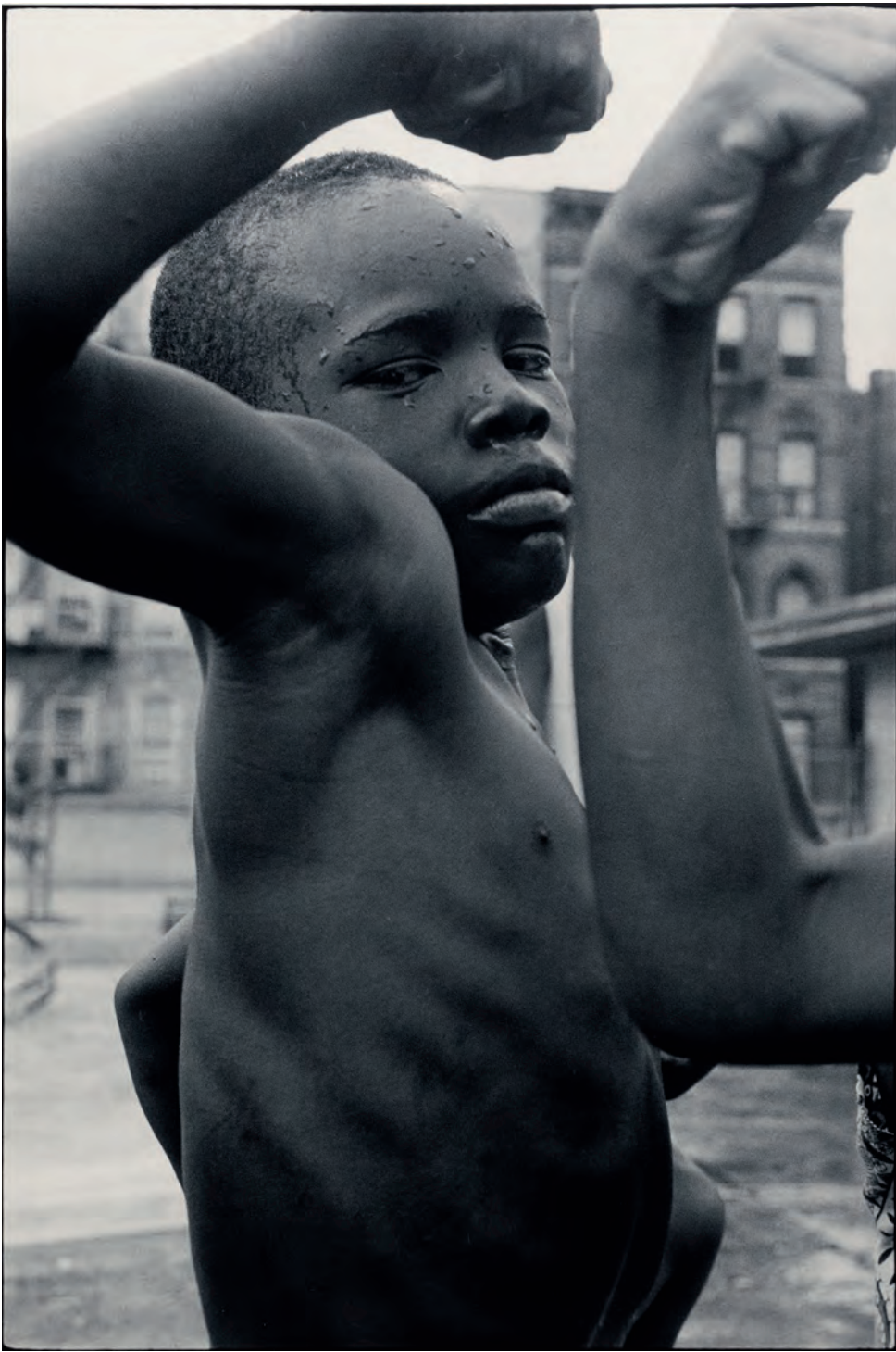
MARILYN SILVERSTONE (1929–1999)

Varanasi, 1959

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,7 x 60,5 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp on the reverse.

37,5 x 56,6 cm

€ 1.200 / € 2.000 – 2.400 *



157
LEONARD FREED (1929–2006)
Harlem, New York City 1963

Gelatin silver print, printed in 1989 on double-weight semi-matte paper
60,5 x 50,5 cm, in excellent condition. Magnum's "In our Time" exhibition
blindstamp in the lower margin at right, photographer's agency copyright
stamp on the reverse.

56,6 x 38 cm

€ 2.400 / € 4.000 – 5.000 *



158
LEONARD FREED
 (1929–2006)
 Martin Luther King, Jr.
 after receiving the Nobel
 Peace Prize, Baltimore,
 October 1964

Gelatin silver print, printed
 1989 on double-weight
 semi-matte paper 50,8 x
 60,4 cm, in excellent condition.
 From original "In our Time"
 exhibition set. Magnum's
 exhibition blindstamp in the
 margin at lower right, photogra-
 pher's agency copyright stamp
 on the reverse.

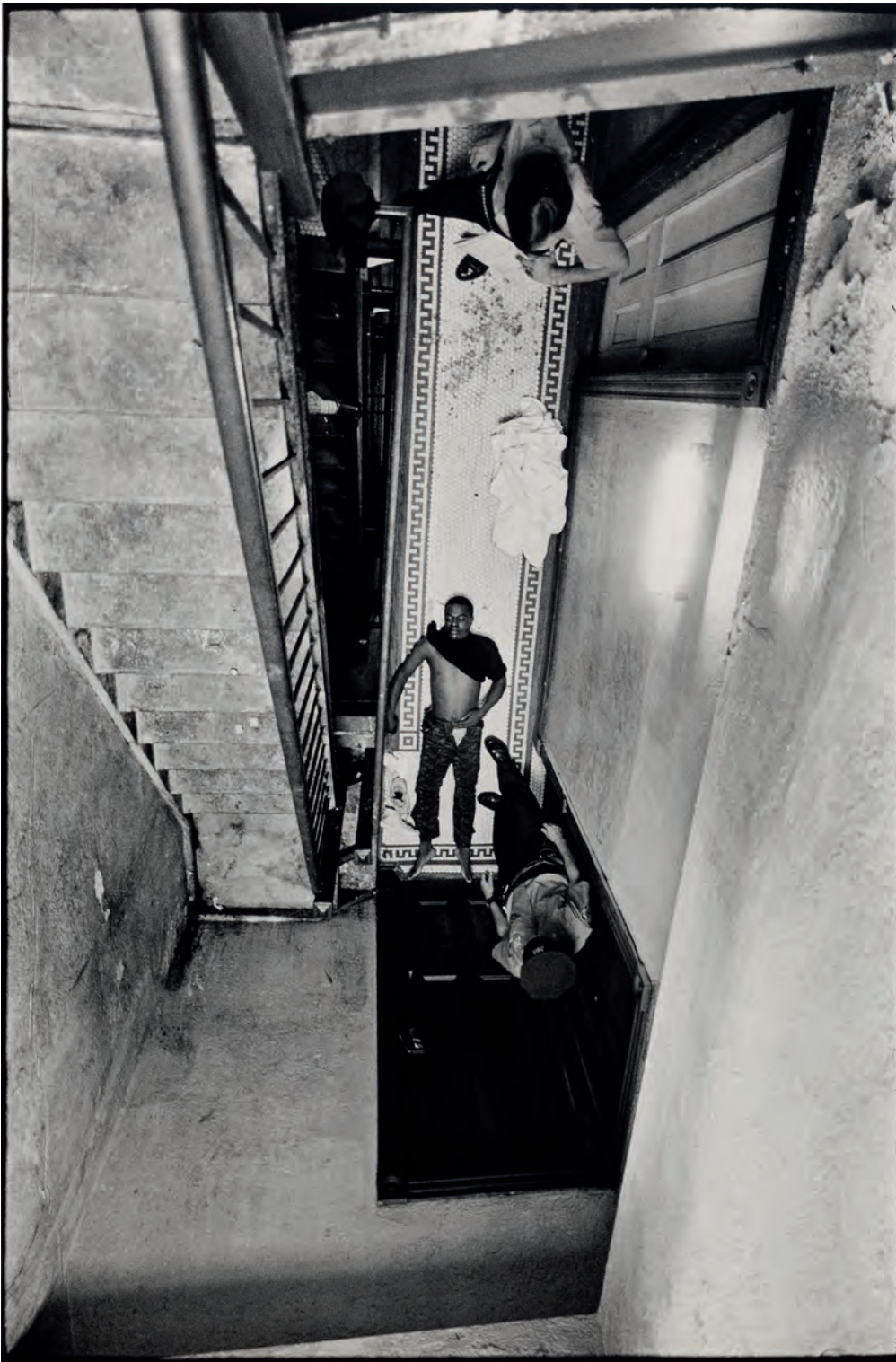
37,9 x 56,2 cm
 € 2.400 / € 4.000 – 5.000 *



159
LEONARD FREED
 (1929–2006)
 Mob slaying, Harlem,
 New York City 1972

Gelatin silver print, printed in
 1989 on double-weight
 semi-matte paper 50,5 x
 60,4 cm, in excellent condition.
 Magnum's "In our Time"
 exhibition blindstamp in the
 lower margin at right, photogra-
 pher's agency copyright stamp
 on the reverse.

38,4 x 56,3 cm
 € 1.600 / € 2.800 – 3.200 *



160

LEONARD FREED (1929–2006)

Dead on arrival, Harlem, New York City 1972

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 61,7 x 50,3 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp on the reverse.

56,9 x 37,6 cm

€ 1.600 / € 2.800 – 3.200 *



161

LEONARD FREED (1929–2006)

Suspect in a police car, New York City 1978

Gelatin silver print, printed in 1989 on double-weight semi-matte paper
60,6 x 50,4 cm, in very good condition. Magnum's "In our Time"
exhibition blindstamp in the lower margin at right, photographer's agency
copyright stamp on the reverse.

56,7 x 37,9 cm

€ 2.400 / € 4.000 – 5.000 *



162

MICHA BAR-AM (*1930)

Palestinian convention, Taybeh, Israel 1980

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 60,3 x 50,5 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp on the reverse.

56,5 x 40,2 cm

€ 1.200 / € 2.000 – 2.400 *

150



163

BRUCE DAVIDSON (*1933)

Gang members, Brooklyn, New York City 1959

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,7 x 60,5 cm, in very good condition.

Magnum's "In our Time" exhibition blindstamp in the lower margin at right, signed by the photographer in pencil on the reverse.

37,9 x 56,5 cm

€ 4.000 / € 7.000 – 9.000 *



164

BRUCE DAVIDSON (*1933)

'East 100th Street', New York City 1966

Gelatin silver print, printed 1989 on double-weight semi-matte paper 60,5 x 50,7 cm, in excellent condition. From original "In our Time" exhibition set.

Magnum's exhibition blindstamp in the margin at lower right, signed in pencil on the reverse.

56,4 x 42,4 cm

€ 3.000 / € 5.000 – 6.000 *



165

BRUCE DAVIDSON (*1933)

'East 100th Street', New York City 1966

Gelatin silver print, printed 1989 on double-weight semi-matte paper 50,7 x 60,5 cm, in excellent condition. From original "In our Time" exhibition set. Label with photographer's signature in ink on the reverse.

42,3 x 56,7 cm

€ 3.000 / € 5.000 – 6.000 *



166

RENÉ BURRI (1933–2014)

East German soldiers at the Russian War Memorial, East Berlin 1959

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 51 x 60,8 cm, in very good condition. Magnum's "In our Time" exhibition blindstamp, as well as signed, dated and annotated "Ost-Berlin, Russisches Mahnmal Treptow, 1959" by the photographer in ink in the lower margin.

37,8 x 56,2 cm

€ 3.000 / € 5.000 – 6.000 **



167
RENÉ BURRI
(1933–2014)
Fort Rohtas, Pakistan
1963

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 51 x 60,7 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp and signed, dated and annotated "Rohtas Fort, West Pakistan, 1963" by the photographer in ink in the lower margin.

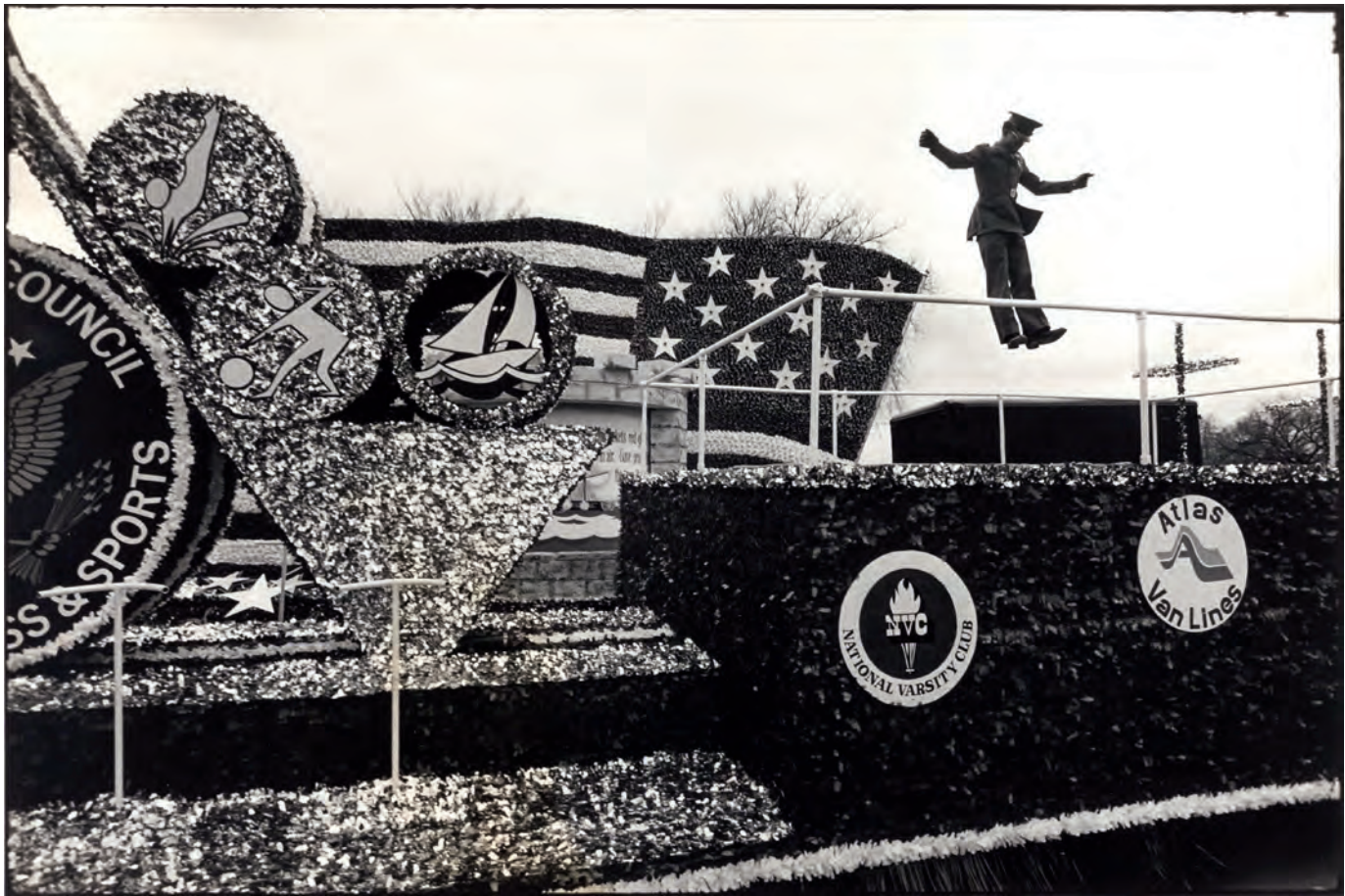
37,8 x 56,5 cm
€ 3.000 / € 5.000 – 6.000 **



168
RENÉ BURRI
(1933–2014)
Road from Abu Dhabi to
Dubai, United Arab
Emirates 1975

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 49,6 x 60,4 cm, in very good condition. Signed by the photographer in ink in the lower margin at right.

37,9 x 56,4 cm
€ 3.000 / € 5.000 – 6.000 **



169

CHARLES HARBUTT (1935–2015)

Inauguration float, Washington D.C. 1973

Gelatin silver print, printed 1989 by the photographer on double-weight semi-matte paper 50,5 x 60,5 cm, in very good condition. From original "In our Time" exhibition set. Magnum's exhibition blindstamp in the margin at lower right.

37,7 x 56,6 cm

€ 1.200 / € 2.000 – 2.400 *



170
CONSTANTINE
MANOS (*1934)
Aunt at the funeral of her
nephew killed in Viet-
nam, South Carolina
1966

Gelatin silver print, printed
1989 by Igor Bakht S Custom
Photo Lab on double-weight
semi-matte paper 60,5 x
50,5 cm, in excellent condition.
From original "In our Time"
exhibition set. Magnum's
exhibition blindstamp in the
margin at lower right, label with
photographer's signature in ink
on the reverse.

56,5 x 38,5 cm
€ 1.400 / € 2.400 – 2.800 *



171
CONSTANTINE
MANOS (*1934)
Navy parade, San Diego,
California 1982

Dye transfer print, printed in
1989 on semi-matte paper 52 x
75,8 cm, in excellent condition.
Magnum's "In our Time"
exhibition blindstamp in the
lower margin at right, label with
photographer's signature in ink
on the reverse.

44,9 x 68,2 cm
€ 1.400 / € 2.400 – 2.800 *



172

IAN BERRY (*1934)

A house burnt down during a political raid,
Maseru, Lesotho 1961

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 60,7 x 50,4 cm,
in very good condition. Magnum's "In our Time" exhibition blindstamp in the lower
margin at right, signed by the photographer in ink on the reverse.

56 x 37,7 cm

€ 1.200 / € 2.000 – 2.400 **



173
DAVID HURN (*1934)
M.G. car owner's ball,
Edinburgh, Scotland
1967

Gelatin silver print, printed in 1989 by Pictorial Services, Paris on double-weight semi-matte paper 60,8 x 50,3 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp and signed by the photographer in ink in the lower margin at right.

52,7 x 35,4 cm

€ 1.200 / € 2.000 – 2.400 **



174
DAVID HURN (*1934)
Sun City, Arizona 1980

Gelatin silver print, printed 1989 on double-weight semi-matte paper 50,2 x 60,4 cm, in excellent condition. From original "In our Time" exhibition set. Signed in ink and Magnum's exhibition blindstamp in the margin at lower right.

35 x 52,6 cm

€ 1.200 / € 2.000 – 2.400 **



175

BURK UZZLE (*1938)

Daytona Beach, Florida 1963

Gelatin silver print, printed 1989 on double-weight semi-matte paper 60,6 x 50,5 cm, in excellent condition. From original "In our Time" exhibition set. Magnum's exhibition blindstamp in the margin at lower right, signed in pencil on the reverse.

56,6 x 44,5 cm

€ 1.200 / € 2.000 – 2.400 *



176

BURK UZZLE (*1938)

Outside of Tiffany's, New York City
1981

Gelatin silver print, printed 1989 on double-weight semi-matte paper 60,5 x 50,5 cm, in excellent condition. From original "In our Time" exhibition set. Magnum's exhibition blindstamp in the margin at lower right, signed in pencil on the reverse.

56,4 x 38,5 cm

€ 1.200 / € 2.000 – 2.400 *



I77

MARTINE FRANCK (1938–2012)

The painter Avigdor Arikha,
Paris 1975

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,7 x 60,5 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp on the reverse.

37,9 x 56,2 cm

€ 1.800 / € 3.000 – 3.600 **



178

MARTINE FRANCK (1938–2012)

Lubéron, France 1976

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 60,5 x 50,7 cm, in excellent condition. Photographer's agency copyright stamp on the reverse.

56,2 x 37,6 cm

€ 3.000 / € 5.000 – 6.000 **



179

MARTINE FRANCK (1938–2012)

Anniversary of the World War I armistice, Wingles, France 1977

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 60,5 x 50,7 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp on the reverse.

56,1 x 37,8 cm

€ 2.000 / € 3.500 – 4.000 **



180
JOSEF KOUDELKA (*1938)
Portugal, 1976

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,7 x 60,5 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, signed by the photographer in pencil on the reverse.

36,8 x 56,3 cm

€ 5.000 / € 8.000 – 10.000 **

181

GUY LE QUERREC
(*1941)

Mabel Godwin and
Melissa Slolum at
Arthur's nightclub,
New York City 1987

Gelatin silver print, printed
in 1989 on double-weight
semi-matte paper 50,7 x 60,3
cm, in very good condition.
Magnum's "In our Time"
exhibition blindstamp in the
lower margin at right, signed
by the photographer in
pencil on the reverse.

37,8 x 55,7 cm

€ 1.400 / € 2.200 – 2.800 **



182

GUY LE QUERREC
(*1941)

Concert Mayol, Paris
1979

Gelatin silver print, printed
in 1989 on double-weight
semi-matte paper 60,3 x 50,3
cm, in very good condition.
Magnum's "In our Time"
exhibition blindstamp in the
lower margin at right, signed
by the photographer in
pencil on the reverse.

55,7 x 37,5 cm

€ 1.400 / € 2.200 – 2.800 **





183

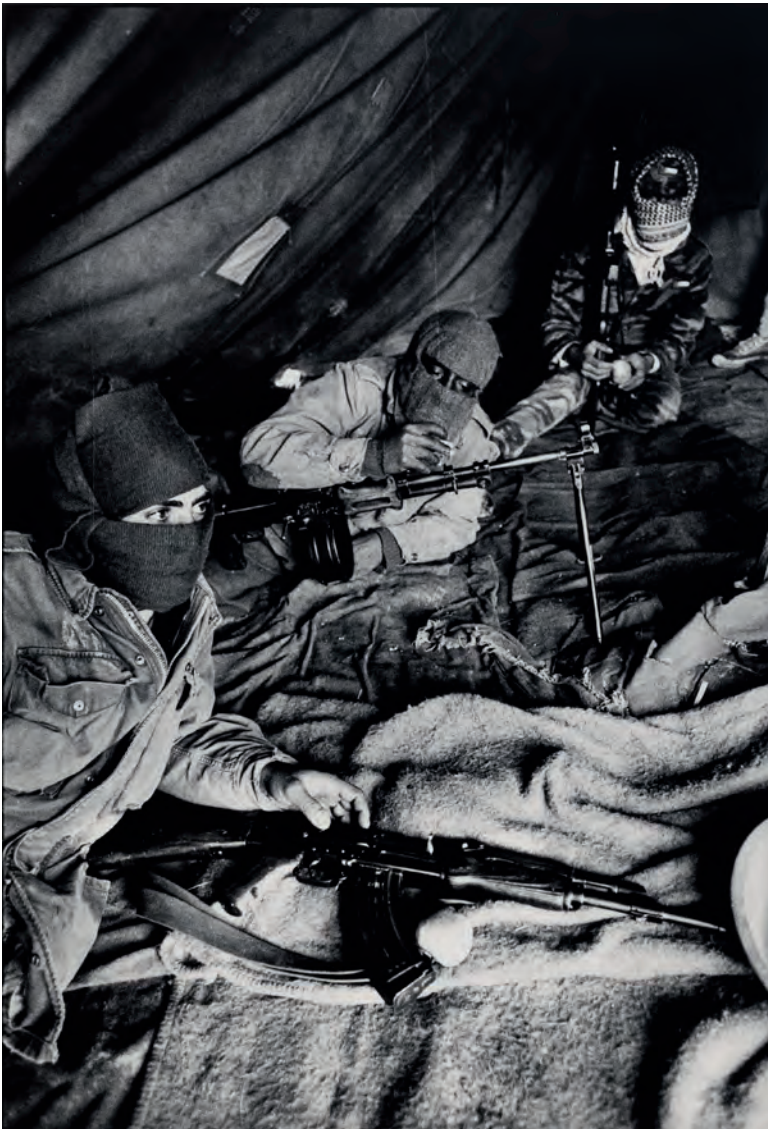
BRUNO BARBEY
(1941–2020)

Funeral of killed Maoist
Gilles Tautin, Paris 1968

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,3 x 60,5 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, signed and annotated "May 1968/Funeral of Gilles Tautin" by the photographer in pencil on the reverse.

38,2 x 56,3 cm

€ 1.200 / € 2.000 – 2.400 **



184

BRUNO BARBEY
(1941–2020)

Al-Fatah Palestine Com-
mand, Jordan 1969

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 60,3 x 50,3 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, signed, annotated and dated (erroneously) "Palestinians Jordan 1971" by the photographer in pencil on the reverse.

56,2 x 38,2 cm

€ 1.200 / € 2.000 – 2.400 **



185
BRUNO BARBEY
(1941–2020)
Nasser's funeral, Cairo,
Egypt 1970

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,4 x 60,4 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, signed and annotated "Nasser Funeral Cairo" by the photographer in pencil on the reverse.

38,2 x 56 cm

€ 1.200 / € 2.000 – 2.400 **



186
BRUNO BARBEY
(1941–2020)
Nasser's poster at the
Inauguration of the
Aswan Dam,
Egypt 1971

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 60,4 x 50,4 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, signed and annotated "Aswan Egypt" by the photographer in pencil on the reverse.

56 x 38,2 cm

€ 1.200 / € 2.000 – 2.400 **



187
HARRY GRUYAERT
(*1941)

Essaouira,
Morocco 1976

Dye transfer print, printed
1989 on semi-matte paper
52,2 x 75 cm, in excellent
condition. From original "In
our Time" exhibition set.
Magnum's exhibition
blindstamp in the margin at
lower right, signed in pencil
on the reverse.

45 x 68 cm

€ 1.600 / € 2.800 – 3.200 *



188
RAYMOND
DEPARDON (*1942)
Mujahedin,
Afghanistan 1978

Gelatin silver print, printed in
1989 on double-weight
semi-matte paper 50,5 x 61
cm, in very good condition.
Magnum's "In our Time"
exhibition blindstamp in the
lower margin at right, signed
and annotated "tirage
Collection / tireur pictorial
1989 / Afghanistan 1978" by
the photographer in pencil on
the reverse.

36,8 x 54,5 cm

€ 1.200 / € 2.000 – 2.400 **



189
RAYMOND
DEPARDON (*1942)
Christian Falangist
fighter, Beirut,
Lebanon 1978

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,8 x 60,5 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, signed and annotated "tirage Collection / tireur pictorial 1989 / Beirut 1978" by the photographer in pencil on the reverse.

35,8 x 54 cm

€ 1.200 / € 2.000 – 2.400 **



190
RAYMOND
DEPARDON (*1942)
Piazza della Rotonda,
Asylum, Trieste, Italy
1980

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,8 x 60,8 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, signed and annotated "Tirage Collection, tireur Pictorial 1989, Trieste 1980 Italie" by the photographer in pencil on the reverse.

36,6 x 53,2 cm

€ 1.200 / € 2.000 – 2.400 **



191
FERDINANDO SCIANNA (*1943)
Camiri, Bolivia 1986

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 61,1 x 50,4 cm, in very good condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp and negative number "65 86.7.57/33A" in pencil on the reverse.

54 x 36,1 cm

€ 1.200 / € 2.000 – 2.400 *



192

FERDINANDO SCIANNA (*1943)

Refugee camp, Tigray Province, Ethiopia 1984

Dye transfer print, printed in 1989 on semi-matte paper 52 x 75,5 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp on the reverse.

44,7 x 67,9 cm

€ 1.200 / € 2.000 – 2.400 *



193

ABBAS ATTAR (1944–2018)

Iran, Tehran 1979

Gelatin silver print, printed 1989 on double-weight semi-matte paper 50,5 x 60,5 cm, in excellent condition. From original "In our Time" exhibition set. Magnum's exhibition blindstamp in the margin at lower right, signed, dated and annotated in pencil on the reverse.

37,2 x 55,8 cm

€ 1.400 / € 2.000 – 2.800 **

"My films were sent to Paris to be developed and enlarged, and my reports went around the world. Only afterwards I discovered that behind the armed militants shouting slogans with fists raised and behind a banner denouncing imperialism and calling for more democracy was a silhouette of the Statue of Liberty, also with her arm raised – a gesture that seemed ironic under the circumstances."

"Meine Filme wurden zum Entwickeln und Vergrößern nach Paris geschickt, und meine Berichte gingen um die Welt. Erst danach entdeckte ich, dass hinter den bewaffneten Militanten, die mit hochgestreckten Fäusten Parolen riefen, und hinter einem Banner, das den Imperialismus anprangerte und mehr Demokratie forderte, eine Silhouette der Freiheitsstatue zu sehen war, gleichfalls mit erhobenem Arm – eine Geste, die unter diesen Umständen ironisch anmutete."



194
 ABBAS ATTAR
 (1944–2018)
 First generals executed
 by an Islamic court,
 Tehran, February 1979

Gelatin silver print, printed
 in 1989 on double-weight
 semi-matte paper 50,3 x 60,4
 cm, in excellent condition.
 Magnum's "In our Time"
 exhibition blindstamp in the
 lower margin at right, signed
 and annotated "Tehran
 1979" by the photographer
 in pencil on the reverse.

37,5 x 56 cm
 € 1.400 / € 2.200 – 2.800 **



195
 ABBAS ATTAR
 (1944–2018)
 Tenth anniversary of
 General Pinochet's
 coup d'etat, Santiago,
 Chile 1983

Gelatin silver print, printed
 1989 on double-weight
 semi-matte paper 50,5 x 60,5
 cm, in excellent condition.
 From original "In our Time"
 exhibition set. Magnum's
 exhibition blindstamp in the
 margin at lower right, signed
 and annotated "Chile 1983"
 in pencil on the reverse.

37,5 x 55,8 cm
 € 1.400 / € 2.200 – 2.800 **



196
RICHARD KALVAR (*1944)
Rome, Italy 1982

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,5 x 60,5 cm, in very good condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, signed by the photographer in pencil on the reverse.

38 x 56 cm

€ 1.200 / € 2.000 – 2.400 *

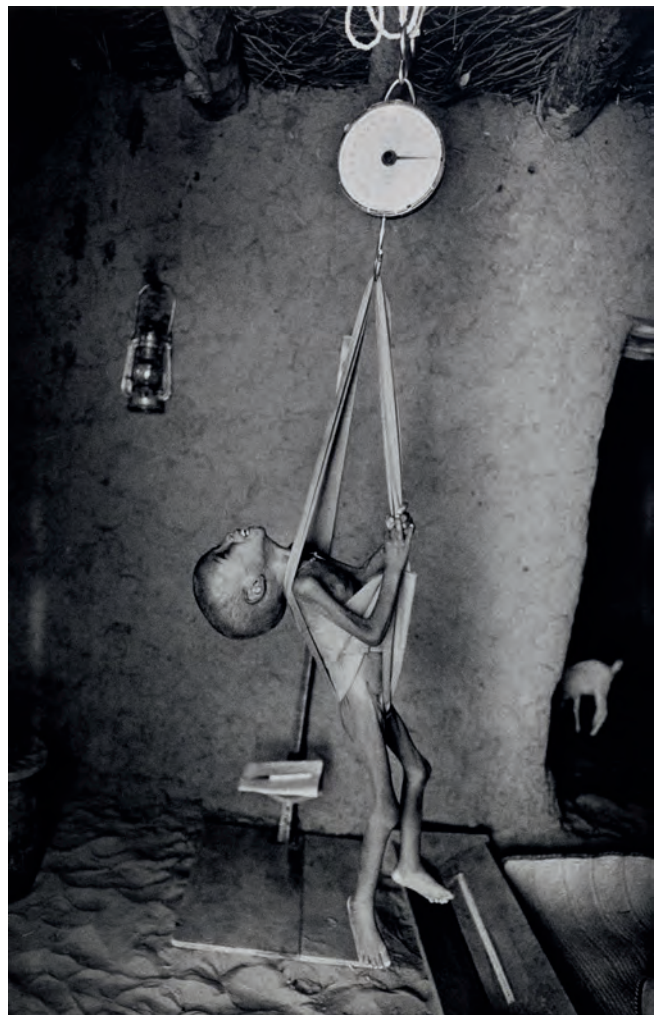
197
SEBASTIÃO SALGADO
(*1944)

Children's scale of a
supplementary food
relief program, Mali
1985

Gelatin silver print, printed in
1989 on double-weight
semi-matte paper 61,1 x 50,4
cm, in excellent condition.
Magnum's "In our Time"
exhibition blindstamp in the
lower margin at right.

55,6 x 35,6 cm

€ 3.600 / € 6.000 – 7.000 **



198
SEBASTIÃO SALGADO
(*1944)

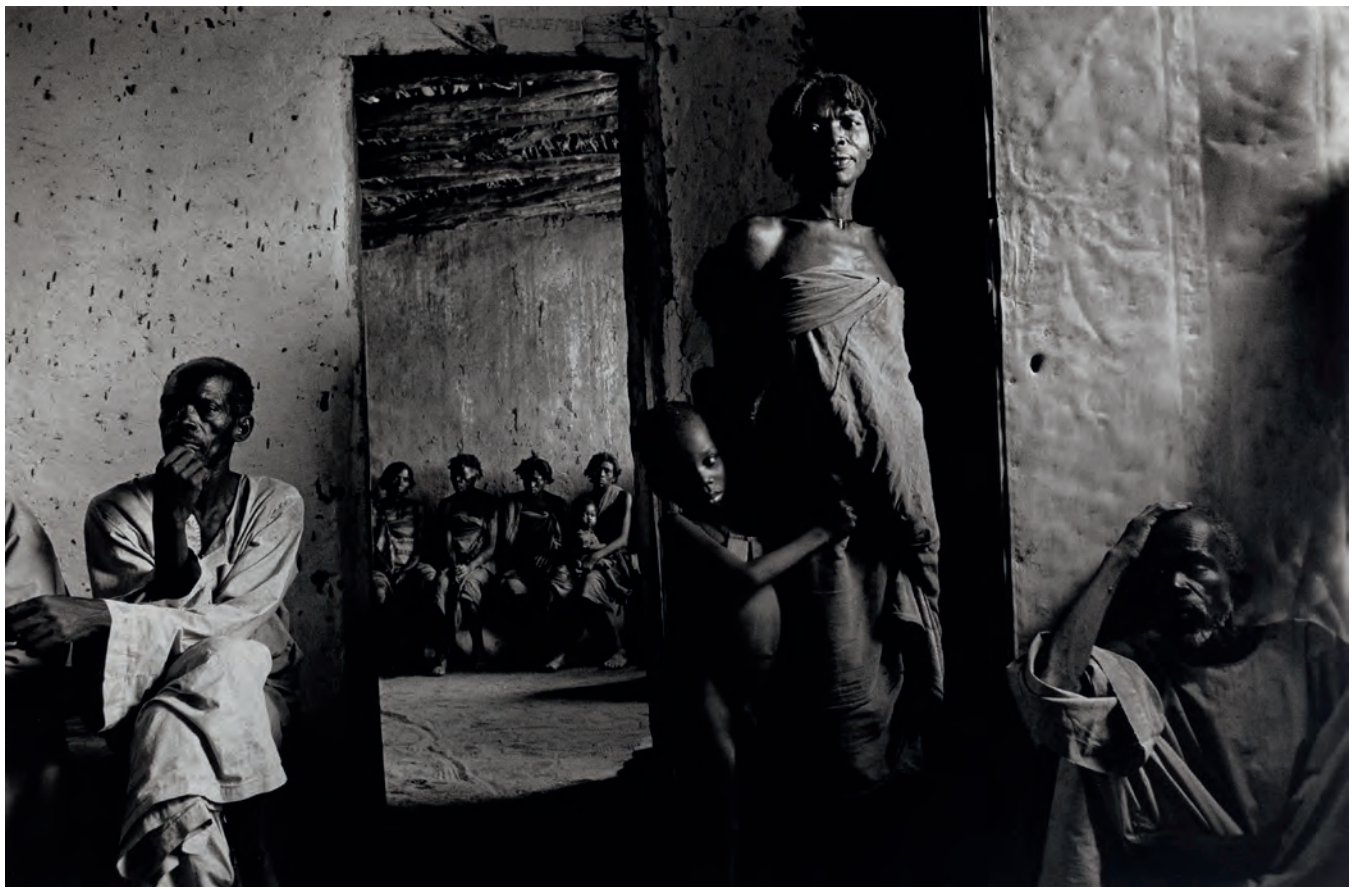
Crossing what was once
a lake, Mali 1985

Gelatin silver print, printed in
1989 on double-weight
semi-matte paper 50,7 x 60,5
cm, in very good condition.
Magnum's "In our Time"
exhibition blindstamp in the
lower margin at right.

36 x 54,3 cm

€ 3.000 / € 5.000 – 6.000 **





199
SEBASTIÃO SALGADO (*1944)
Clinic in Ade, on the border between Chad
and Sudan, 1985

Gelatin silver print, printed in 1989 on double-weight semi-matte paper
50,7 x 60,5 cm, in excellent condition. Magnum's "In our Time"
exhibition blindstamp in the lower margin at right.

35,8 x 54,7 cm

€ 3.600 / € 6.000 – 7.000 **



200

SEBASTIÃO SALGADO (*1944)

Serra Pelada goldmine, Pará, Brasil 1986

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,7 x 60,5 cm, in excellent condition.
From original "In our Time" exhibition set. Magnum's exhibition blindstamp in the margin at lower right.

35,8 x 54,6 cm

€ 3.600 / € 6.000 – 7.000 **



201

EUGENE RICHARDS (*1944)

Hospital for the criminally insane, Lima, Ohio 1982

Dye transfer print, printed in 1989 on semi-matte paper 52 x 75,5 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, numerical annotation "51" in pencil on the reverse.

44,9 x 68,2 cm

€ 1.200 / € 2.000 – 2.400 *



202

EUGENE RICHARDS (*1944)

Crack den, New York City 1988

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,4 x 60,8 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, numerical annotation "36" on the reverse.

37,7 x 56,8 cm

€ 1.200 / € 2.000 – 2.400 *



203

GILLES PERESS (*1946)

Funeral of a civil rights marcher, Derry,
Northern Ireland 1971

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 50,7 x 60,6 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, "In our Time portfolio" label with photographer's signature with typographic signing date "2013" on the reverse.

37,8 x 56,7 cm

€ 1.200 / € 2.000 – 2.400 **

204

GILLES PERESS (*1946)

Riots in Belfast,
Northern Ireland 1972

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 60,5 x 50,7 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, "In our Time portfolio" label with photographer's signature with typographic signing date "2013" on the reverse.

56,5 x 37,9 cm

€ 1.200 / € 2.000 – 2.400 **



205

GILLES PERESS (*1946)

'Bloody Sunday', Derry,
Northern Ireland 1972

Gelatin silver print, printed in 1989 on double-weight semi-matte paper 60,7 x 50,7 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, "In our Time portfolio" label with photographer's signature with typographic signing date "2013" on the reverse.

58,1 x 38,6 cm

€ 1.200 / € 2.000 – 2.400 **





206

MIGUEL RIO BRANCO (*1946)

Zona in Bahia, Salvador, Brazil 1979

Dye transfer print, printed in 1989 on semi-matte paper 75,8 x 51,8 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, photographer's agency copyright stamp on the reverse.

68,2 x 45 cm

€ 1.200 / € 2.000 – 2.400 **

207

CHRIS STEELE-
PERKINS (*1947)
Famine in Karamoja
Province,
Uganda 1980

Gelatin silver print, printed
in 1989 on double-weight
semi-matte paper 50,4 x 60,6
cm, in excellent condition.
Magnum's "In our Time"
exhibition blindstamp in the
lower margin at right, signed
by the photographer in ink
on the reverse.

37,4 x 55,5 cm

€ 1.200 / € 2.000 – 2.400 **



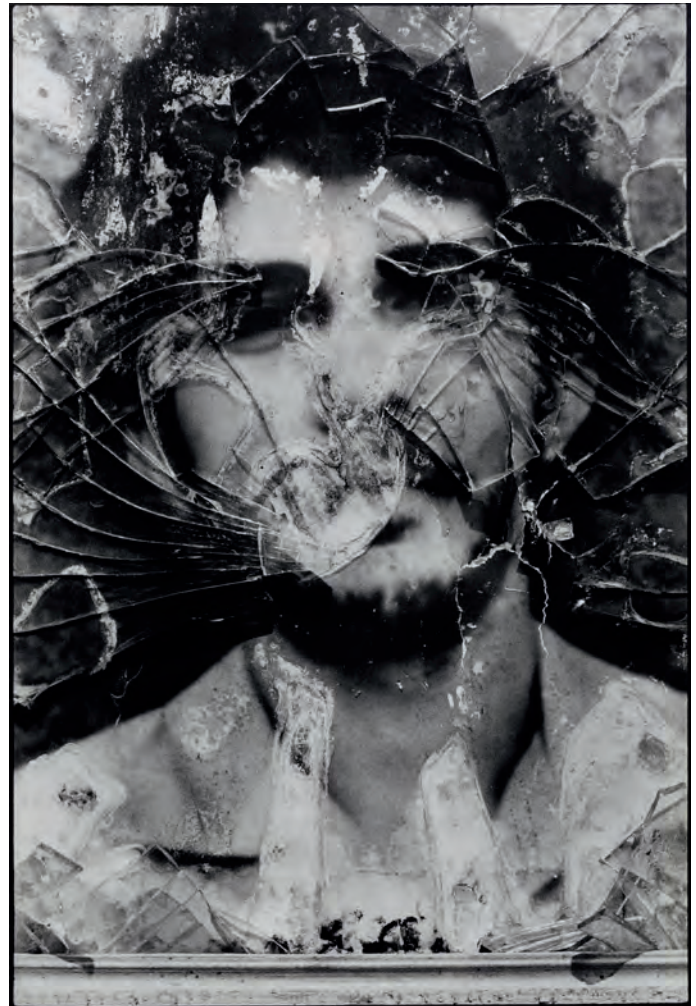
208

CHRIS STEELE-
PERKINS (*1947)
Memorial photograph
of a young Palestinian,
Beirut, Lebanon 1982

Gelatin silver print, printed
in 1989 on double-weight
semi-matte paper 60,3 x 50,5
cm, in excellent condition.
Magnum's "In our Time"
exhibition blindstamp in the
lower margin at right, signed
by the photographer in ink
on the reverse.

55,3 x 37,4 cm

€ 1.200 / € 2.000 – 2.400 **





209

CHRIS
STEELE-PERKINS
(*1947)

Traumatized children
in a mental hospital
shelled by Israelis,
Beirut, Lebanon 1982

Gelatin silver print, printed
in 1989 on double-weight
semi-matte paper 50,5 x 60,5
cm, in excellent condition.
Magnum's "In our Time"
exhibition blindstamp in the
lower margin at right, signed
by the photographer in ink
on the reverse.

37 x 55 cm

€ 1.200 / € 2.000 – 2.400 **



210

SUSAN MEISELAS
(*1948)

Carnival strippers,
Essex Junction,
Vermont 1973

Gelatin silver print, printed
in 1989 on double-weight
semi-matte paper 50,5 x 60,6
cm, in excellent condition.
Magnum's "In our Time"
exhibition blindstamp in the
lower margin at right, signed,
dated and annotated
"Returning Backstage" by the
photographer in ink on the
reverse.

38,2 x 56,7 cm

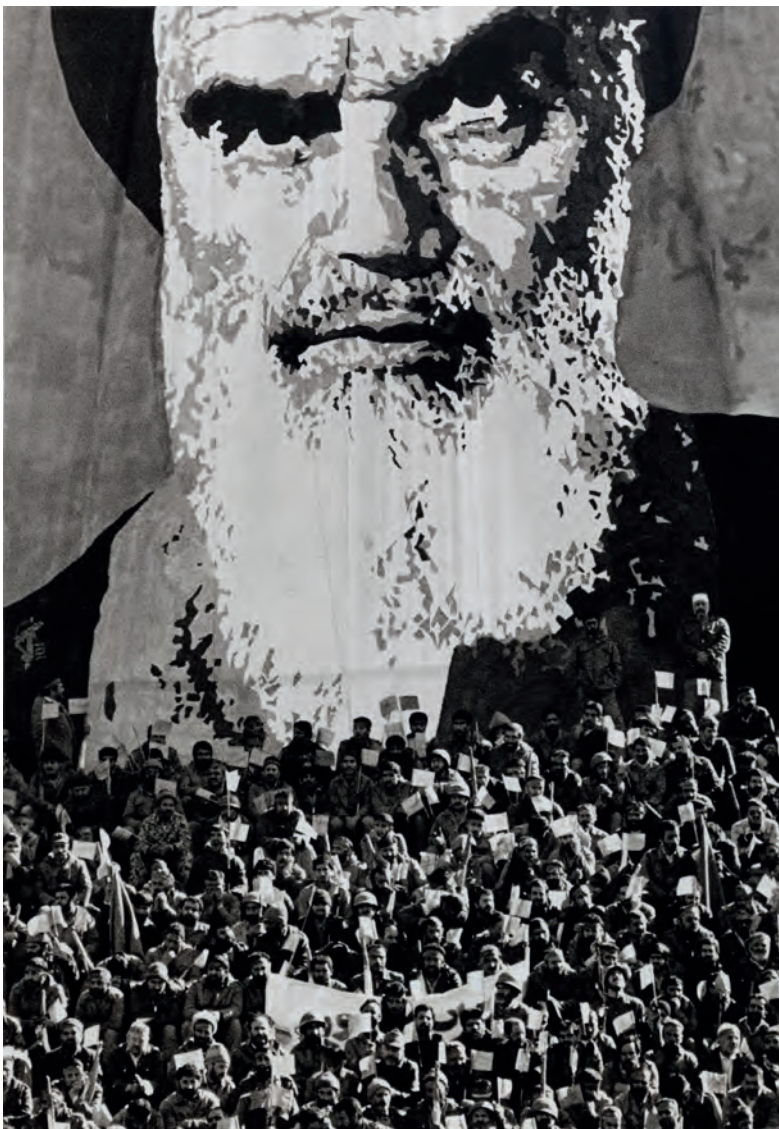
€ 1.600 / € 2.600 – 3.200 *



211
JEAN GAUMY (*1948)
Lech Wałęsa receiving
benediction from a
Catholic priest, Gdan-
sk, Poland 1980

Gelatin silver print, printed
in 1989 on double-weight
semi-matte paper 50,5 x 61
cm, in excellent condition.
Magnum's "In our Time"
exhibition blindstamp in the
lower margin at right, signed
by the photographer in pencil
on the reverse.

36,1 x 54,4 cm
€ 1.400 / € 2.000 – 2.800 **



212
JEAN GAUMY (*1948)
Anniversary of the
Iranian Republic,
Tehran 1986

Gelatin silver print, printed
in 1989 on double-weight
semi-matte paper 60,5 x 50,9
cm, in excellent condition.
Magnum's "In our Time"
exhibition blindstamp in the
lower margin at right, signed
by the photographer in pencil
on the reverse.

53,9 x 36,8 cm
€ 1.200 / € 2.000 – 2.400 **



213

ALEX WEBB (*1952)

Dominican Republic, 1980

Dye transfer print, printed in 1989 on semi-matte paper
52 x 75,8 cm, in very good condition. Magnum's "In our
Time" exhibition blindstamp in the lower margin at
right, signed by the photographer in ink on the reverse.

44,4 x 68 cm

€ 1.800 / € 3.000 – 3.600 *



214
ALEX WEBB (*1952)
Haiti, 1980

Dye transfer print, printed in 1989 on semi-matte paper 52 x 75,5 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin at right, signed by the photographer in ink on the reverse.

44,5 x 67,9 cm
€ 1.800 / € 3.000 – 3.600 *



215
ALEX WEBB (*1952)
Memorial for victims of army violence,
Port-au-Prince, Haiti,
July 1987

Dye transfer print, printed 1989 on semi-matte paper 52 x 76 cm, in excellent condition. From original "In our Time" exhibition set. Magnum's exhibition blindstamp in the margin at lower right, signed in ink on the reverse.

44,9 x 68,3 cm
€ 1.800 / € 3.000 – 3.600 *



216

PETER MARLOW
(1952–2016)

Rhodesian refugees in
a camp, Zambia 1978

Gelatin silver print, printed
in 1989 on double-weight
semi-matte paper 60,5 x 50,5
cm, in excellent condition.
Magnum's "In our Time"
exhibition blindstamp in the
lower margin at right, signed
by the photographer in ink
on the reverse.

55,3 x 38,1 cm

€ 1.200 / € 2.000 – 2.400 **



217

PATRICK
ZACHMANN (*1955)

Concentration camp
survivor Yad Vachem,
Jerusalem, Israel 1981

Gelatin silver print, printed in
1989 on double-weight
semi-matte paper 50,3 x 59,8
cm, in excellent condition.
Magnum's "In our Time"
exhibition blindstamp in the
lower margin at right, signed
by the photographer in pencil
on the reverse.

36,2 x 55,4 cm

€ 1.200 / € 2.000 – 2.400 **



218
PATRICK
ZACHMANN (*1955)
Mrs and Mr Friedman,
electrician and Yiddish
poet, Paris 1981

Gelatin silver print, printed in
1989 on double-weight
semi-matte paper 60,9 x 50,5
cm, in excellent condition.
Magnum's "In our Time"
exhibition blindstamp in the
lower margin at right, signed
by the photographer in pencil
on the reverse.

55,5 x 36,5 cm
€ 1.200 / € 2.000 – 2.400 **



219
MICHAEL NICHOLS
(*1960)
Hutu Boy, Rwanda
1981

Dye transfer print, printed in
1989 on semi-matte paper
51,8 x 71,7 cm, in excellent
condition. Magnum's "In our
Time" exhibition blindstamp
in the lower margin at right,
numerical annotation "202" in
pencil on the reverse.

44,9 x 63,5 cm
€ 1.200 / € 2.000 – 2.400 *

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Niki Schauerhuber, Auctioneer
OstLicht Auction

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Bei Werken mancher lebenden FotografInnen und BildautorInnen die nicht länger als vor 70 Jahren verstorben sind und bei bildrecht.at gelistet wurden, sind wir zur Einhebung der Folgerechtsabgabe verpflichtet. Sie kommt der KünstlerIn bzw. ihrer ErbInnen zugute. Diese beläuft sich auf die vom Gesetzgeber festgelegten Prozentsätze in Abhängigkeit vom Höchstgebot. Sie entfällt bei Zuschlägen unter 2.500 EUR. Die Gebühr beträgt 4% bei Zuschlägen bis 50.000 EUR (Hammerpreis), 3% von den weiteren 150.000 EUR. Die Folgegebühren wird im Zuge der Rechnungslegung dem Käufer hinzugerechnet. Diese Lose sind mit schwarzem * nach dem Schätzwert gekennzeichnet.

Wenn über eine der Plattformen für Live Bieten (z.B. LiveAuctioneers) geboten wird, werden je nach Plattform bis 5% an zusätzlicher Gebühr verrechnet. Sie haben aber auch die Möglichkeit, ohne weitere Kosten über unsere eigene Plattform (www.ostlicht-auction.com) live zu bieten oder Vorgebote abzugeben.

Die Versteigerung erfolgt in der Reihenfolge der Katalognummerierung. Maßgeblich ist der Katalogtext der gedruckten Ausgabe des Auktionskatalogs. Der Auktionator ist berechtigt, Angebote abzulehnen und einen bereits erteilten Zuschlag aufzuheben, um den betreffenden Gegenstand weiter zu steigern.

Der Ausrufpreis ist der im Katalog angeführte Startpreis, sofern nicht mehrere höhere schriftliche Gebote vorliegen.

Gesteigert wird um ca. 10% des Ausrufpreises. Liegen mehrere gleiche schriftliche Höchstgebote vor, so wird zu Gunsten des zuerst eingelangten Gebotes entschieden. Untergebote werden prinzipiell nicht akzeptiert. Die Preise verstehen sich in EURO, auch die Rechnungen müssen in EURO bezahlt werden.

Das Eigentum der versteigerten Lose geht erst nach vollständiger Bezahlung auf den Käufer über. Im Falle des Zuschlages verpflichtet sich der Ersteher zur Abnahme und Zahlung des von ihm versteigerten Loses. Eine Rücknahme versteigerten Gegenstände durch den Versteigerer ist ausgeschlossen.

Die Werke sind bis zur Übernahme des Käufers oder maximal 14 Tage nach der Auktion versichert, ab dann haftet der Käufer für die von ihm erstandenen Lose.

Das versteigerte Los wird dem Höchstbieter erst nach vollständiger Bezahlung des Zuschlagpreises und des Aufgeldes, sowie anfallender Steuern und Gebühren ausgehändigt.

Saalbieter müssen das versteigerte Gut nach Beendigung der Auktion bezahlen und abholen, außer es wurden andere Vereinbarungen mit dem Auktionator getroffen. Bei Bezahlung mit Kreditkarte werden 3% auf den Kaufpreis aufgeschlagen. Für schriftlich, telefonisch oder online versteigerte Lose erhalten Sie umgehend eine Rechnung samt Bankverbindung. Diese ist innerhalb von 8 Tagen nach Erhalt ohne Abzug und inklusive Bankgebühren zu bezahlen. Bei Zahlungsverzug werden Verzugszinsen in Höhe von 5% über dem Basiszinssatz der Österreichischen Nationalbank verrechnet.

Kosten für Verpackung, Transport und Transportversicherung sind in der Rechnung separat ausgewiesen. Diese werden zum Selbstkostenpreis verrechnet und wir bemühen uns sehr, die günstigsten Transport- und Versicherungstarife anbieten zu können. Für versteigerte Gegenstände, die nach Ablauf von 30 Werktagen ab Rechnungsdatum nicht abgeholt wurden, kann eine Lagergebühr von 5 bis 20 EURO pro Tag und Gegenstand verrechnet werden.

Bei Annahmeverweigerung, Zahlungsverzug oder Nichtbezahlung haftet der Käufer für alle daraus entstehenden Schäden und Folgekosten.

Nicht bezahlte oder nur teilweise bezahlte Lose können nochmals versteigert werden. In diesem Fall haftet der ursprüngliche Käufer für den Minderpreis und hat auf einen gegebenenfalls erzielten Mehrerlös keinen Anspruch.

Alle Auktionslose können vor der Auktion persönlich besichtigt werden, potenzielle Bieter können einen genaueren Zustandsbericht und weitere Bilder per Mail bis 48 Stunden vor Beginn der Auktion anfordern. Auch der Online-Katalog gibt mit hochauflösenden Bildern und die Ansicht der Rückseiten einen genaueren Eindruck von den Werken.

Niki Schauerhuber, Auktionator
OstLicht Auction

GLOSSARY

NAME OF ARTIST / DESCRIPTION

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

CONDITION

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: info@ostlicht-auction.com

We wish to inform you that a significant portion of the images showcased in this auction comprises photographs aged between 30 to 120 years old. It's important to recognize that subtle changes in image tonality, yellowing of the paper, and other natural alterations can occur over time. Additionally, minor handling marks such as small corner and edge damages are to be expected as part of the aging process. Please note that original retouching and other treatments applied during production are integral to the object's historical context, rather than being considered damage or restoration. If you have any inquiries about the condition of specific lots, we warmly encourage you to contact us at least 48 hours prior to the auction commencement, and we will be pleased to provide you with a condition report.

GLOSSAR

ZU- / BESCHREIBUNG DER OBJEKTE

Auf Zuschreibungen, die Transkription von Beschriftungen, Stempel und Datierung wurde größtmögliche Sorgfalt verwandt. Für die Inhalte der deskriptiven Bildbeschreibungen übernimmt OstLicht Photo Auction keine Verantwortung.

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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.

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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 OstLicht-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. OstLicht übernimmt keine Verantwortung für den Zustand der mitgelieferten Passepartouts bzw. Untersatzkartons und Rahmen, auch in Hinblick auf konservatorische Standards.

ZUSTAND

Interessenten und Bieter werden ersucht, den Zustand der Lots anlässlich der öffentlichen Vorbesichtigung zu prüfen oder einen detaillierten Zustandsbericht anzufordern: info@ostlicht-auction.com

Wir möchten Sie darauf hinweisen, dass ein erheblicher Teil der in dieser Auktion gezeigten Bilder zwischen 30 und 120 Jahre alte Fotografien sind. Es ist wichtig, sich darüber im Klaren zu sein, dass es im Laufe der Zeit zu subtilen Farbveränderungen, Vergilbung des Papiers und anderen natürlichen Veränderungen kommen kann. Darüber hinaus sind kleinere Gebrauchsspuren wie kleine Ecken- und Kantenbeschädigungen als Teil des Alterungsprozesses zu erwarten. Bitte beachten Sie, dass ursprüngliche Retuschen und andere Behandlungen, die während der Produktion vorgenommen wurden, zum historischen Kontext des Objekts gehören und nicht als Beschädigung oder Restaurierung angesehen werden. Wenn Sie Fragen zum Zustand bestimmter Lose haben, bitten wir Sie, sich mindestens 48 Stunden vor Auktionsbeginn mit uns in Verbindung zu setzen, damit wir Ihnen ein Zustandsprotokoll erstellen können.

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