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PHOTO
AUCTION



VIENNA, 21 NOVEMBER 2025



OSTLICHT PHOTO AUCTION

FRIDAY, 21 NOVEMBER 2025, 5PM (CEST)

PREVIEW

12–20 November, 12pm–6pm

or by appointment:

info@ostlicht-auction.org

OstLicht Gallery, Absberggasse 27, 1100 Vienna

Peter Coeln: coeln@ostlicht.org

M: +43 664 2011 850

GUIDED TOUR

with Marie Röbl and Taiyoung Ha

Friday 14 and Tuesday 18 November, 6pm

Please register at info@ostlicht-auction.com

ONLINE CATALOGUE

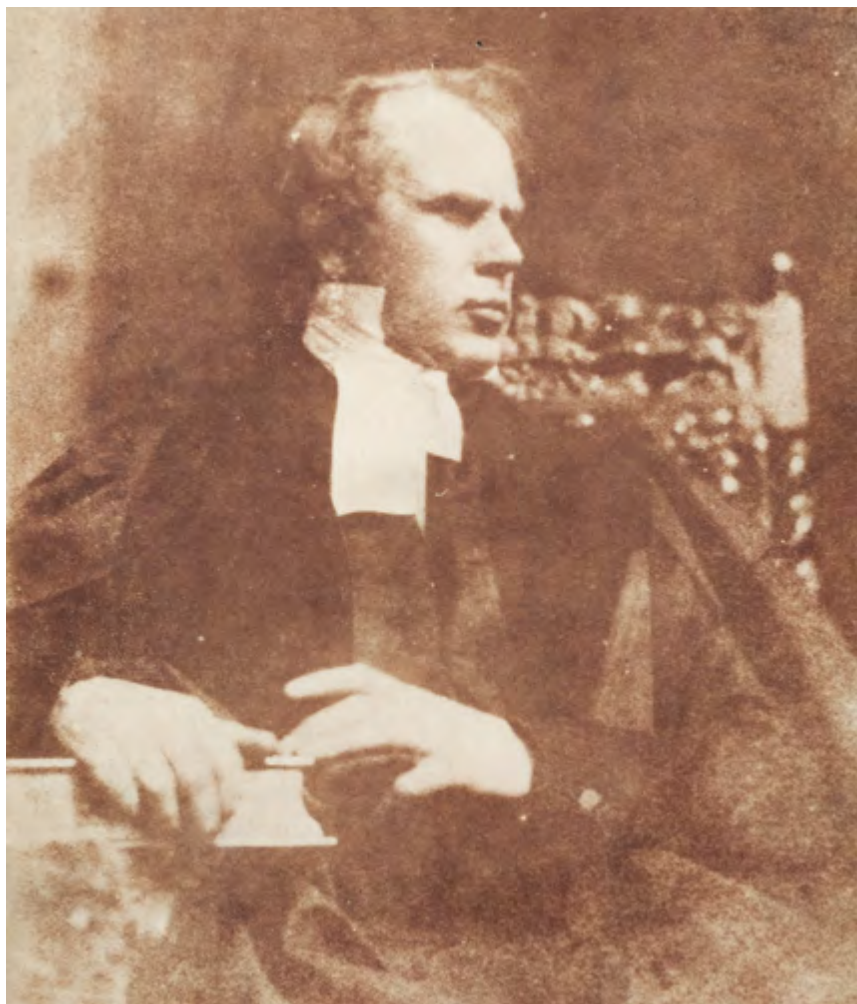
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Original size

1

HILL & ADAMSON (act. 1843–1848)

David Welsh, Edinburgh c. 1844

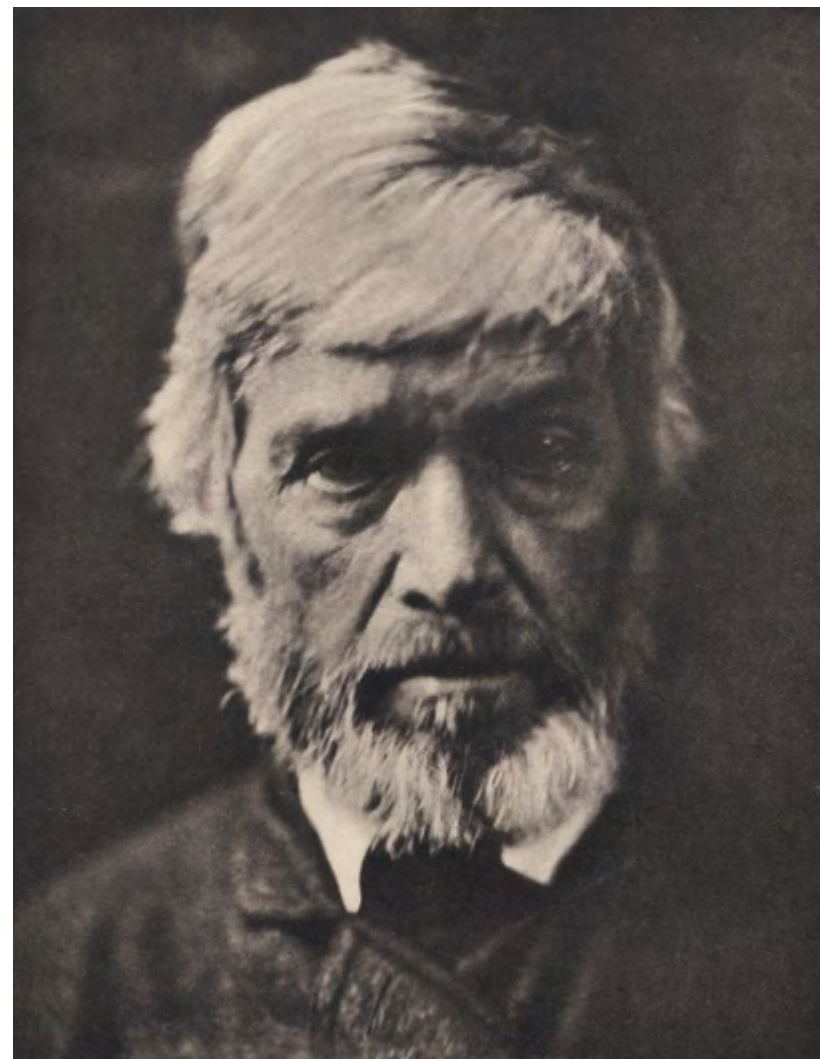
Saltpaper print (Calotype) on single-weight paper, mounted on original cardboard 29.5 x 22 cm, in very good condition.

LITERATURE David Octavius Hill & Robert Adamson. Inkunabeln der Photographie, cat. Museum Folkwang Essen, 1963, p. 33, ill. 18.

13.2 x 11.3 cm

€ 1,400 / € 2,000–2,800 *

Since 1831, David Welsh (1793–1845) was Professor of Ecclesiastical History at Edinburgh University, where he gave a new start to the discipline with his stimulating and well-attended lectures. As one of the leaders of the newly formed "Free Church of Scotland", he demitted his post and became the first Professor of Ecclesiastical History at New College in 1843. When Robert Adamson (1821–1848) and David Octavius Hill (1802–1870) began their photographic collaboration, he was among their first sitters.



2

JULIA MARGARET CAMERON (1815–1879)

Thomas Carlyle, London 1867

Photogravure, printed in 1913 for "Camera Work 41" on Japanese paper 28 x 20 cm, mounted on original page 29.5 x 20.9 cm, in excellent condition.

LITERATURE Alfred Stieglitz, Camera Work, The Complete Illustrations 1903–1917, Cologne 1997, p. 684.

19.8 x 15.5 cm

€ 800 / € 1,400–1,600

Cameron long wished to photograph the brilliant historian and philosopher Thomas Carlyle (1795–1881) and ultimately took her camera to London to do so. The resulting photograph she considered as a successful record of Carlyle's inner greatness as well as his features. Carlyle, on the other hand, wrote of it to Cameron: "Terrifically ugly and woe-begone, but has something of likeness: my candid opinion".



3

JULIA MARGARET CAMERON (1815–1879)

Julia Jackson, 1867

Albumen print, mounted on original card board 33.3 x 24.8 cm, in very good condition. Signed "Julia Margaret Cameron", titled "Julia." and annotated "From life" by the photographer in ink on the lower cardboard, also blind stamped "Registered photograph. London. Sold by Messrs COLNAGHI. 14 Pall Mall East".

LITERATURE Sylvia Wolf, Debra N. Mancoff et al. (eds.), *Julia Margaret Cameron's Women*, Yale University Press 1998, cover ill.

25 x 20 cm

€ 50,000 / € 80,000–100,000

Although Julia Margaret Cameron only began taking photographs at the age of forty-eight, she is one of the most important pioneers of artistic photography. Even during her lifetime, she was celebrated for her pictures of allegorical or literary figures, which she staged in her studio on the Isle of Wight, mostly with models from her circle of family and friends. Her effective use of blurring and strong contrasts of light, which gave her portraits an unmistakable expression, was also soon appreciated. Her niece Julia Jackson (1846–1895), who perfectly embodied the Pre-Raphaelite ideal of beauty of the time, was photographed by Cameron several times. This portrait was taken in April 1867, shortly before Jackson's marriage to Herbert Duckworth, and exists in two versions, distinguishable by a thin, sharply drawn strand of curls at the temple, which this print also shows. Here, Jackson is presented as vulnerable and delicate – in contrast, profile pictures taken after the wedding emphasise the noble severity of her features, which she later passed on to her daughter Virginia Woolf, who came from her second marriage. From around 1865 onwards, Cameron had her works distributed by the traditional and renowned art gallery "Colnaghi" in central London, and a corresponding blind stamp can be found on the original cardboard. The print with authentic signature, original retouching and a patina that shows the unmistakable signs of Cameron's characteristic practice is an exceptionally rare collector's item.



4

WILLIAM B. POST (1857–1921)

'Intervale, Winter', Maine 1899

Photogravure, printed in 1901 for "Camera Notes" on double-weight paper 19.5 x 28.5 cm, with the original Japanese paper cover-sheet, in excellent condition. Typographic title and credit on the cover-sheet in red ink.

LITERATURE Camera Notes Vol. 5, No. 1, April 1901, p. 277f.
(illustrates a review of Post's solo show at The Camera Club, New York)

12.9 x 16.7 cm

€ 1,200 / € 2,000–2,400

William B. Post's most renowned photograph shows his talent for poetic compositions influenced by Asian art, for which he was inspired after a trip to Japan in 1891. The following year he began exhibiting his photographic work in New York, where he became a founding member of the Camera Club in 1896. Two years later gave up his seat on the New York Stock Exchange and moved to Fryeburg, Maine, to concentrate fully on his photographic work. His participation in the inaugural presentation of the Photo-Secession at the New York National Arts Club in 1902 was followed by exhibitions in renowned museums.

5

ALFRED STIEGLITZ

(1864–1946)

'Going to the Start', Hoppegarten, Berlin 1904

Photogravure, printed in 1905 for "Camera Work 12" on Japanese paper 28 x 20 cm, mounted on original page 30 x 20.9 cm, in excellent condition.

LITERATURE Alfred Stieglitz, Camera Work, The Complete Illustrations 1903–1917, Cologne 1997, p. 242.

21.3 x 19.1 cm

€ 800 / € 1,400–1,600



6

GEORGE HENRY SEELEY

(1880–1955)

'Blotches of Sunlight and Spots of Ink', USA 1907

Photogravure, printed in 1907 for "Camera Work 20" on double-weight paper, mounted on Japanese paper 29.5 x 21 cm, in excellent condition.

LITERATURE Alfred Stieglitz, Camera Work, The Complete Illustrations 1903–1917, Cologne 1997, p. 368.

20.8 x 15.7 cm

€ 500 / € 800–1,000





7

ADOLPH DE MEYER
(1868–1946)

Mrs. Brown Potter, USA
c. 1908

Photogravure, printed in 1908
for "Camera Work 24" on
Japanese paper c. 29 x 20 cm,
mounted on original page 30
x 21 cm, in excellent
condition.

LITERATURE Alfred
Stieglitz, Camera Work, The
Complete Illustrations
1903–1917, Cologne 1997, p.
434.

20.8 x 16.1 cm

€ 600 / € 800–1,000

The son of a German-Jewish banker and a Scottish mother, Adolf de Meyer grew up mainly in Germany. He studied painting in Paris under Claude Monet and moved to the United States shortly before the First World War. There he changed his name several times, invented facets of his biography and was known as an eccentric dandy. His work as a society and fashion photographer inspired greats such as Man Ray and Horst P. Horst. Cecil Beaton called him the "Debussy of the camera". Prints of this portrait are collected by renowned American museums.



8

ADOLPH DE MEYER
(1868–1946)

Still Life, USA 1908

Photogravure, printed in 1908 for
"Camera Work 24", mounted on
original Japanese paper c. 29 x 20 cm,
in excellent condition.

LITERATURE Alfred Stieglitz,
Camera Work, The Complete
Illustrations 1903–1917, Cologne
1997, p. 430.

21.3 x 15.4 cm

€ 600 / € 800–1,000

In addition to his elegant society portraits, Meyer was particularly appreciated for his delicate floral still lifes; the present motif the first in a series of several examples published in the magazine Camera Work.



9

HEINRICH KUEHN (1866–1944)

Still life with tomatoes, Austria 1911

Photogravure, printed in 1911 on Japanese paper
24.8 x 39 cm, image in excellent condition.

LITERATURE Heinrich Kühn, *Die vollkommene Fotografie*, Albertina Vienna 2010, p. 272, 274;
Silvia Höller, Peter Weiermair (eds.), *Heinrich Kühn 1866-1944. Photographie als Kunst*, Innsbruck 2013, p. 73.

17 x 23.1 cm

€ 4,500 / € 6,000–9,000

After moving to Innsbruck, the Dresden doctor Heinrich Kuehn became one of the most important representatives of Pictorialism. In still life, he was able to realise his photographic ideals in the best possible way, as the arranged motif could be controlled and precisely adjusted to the lighting situation. In conjunction with his special interest in positive development and the effect of different papers, Kuehn achieved the reproduction of a broad and at the same time differentiated spectrum of tonal values, as an abstract correspondence to the real variety of colours and light moods. The still life with tomatoes on a tin plate is one of his most successful motifs in this genre, in which the light reflections on the various surfaces are particularly appealing.



10

HEINRICH KUEHN

(1866–1944)

'Am Hügel in Birgitz'
(Mary Warner and Lotte),
Tyrol c. 1906

Gum print on double-weight vellum paper, in excellent condition. Photographer's handwritten notes on the process in pencil "5°, Amon 5%, 1:3 Alc." on the reverse.

LITERATUR Silvia Höller, Peter Weiermair (ed.), *Heinrich Kühn 1866-1944. Photographie als Kunst*, Innsbruck 2013, p. 82.

32.5 x 44.5 cm

€ 2,200 / € 3,000–4,400

The rest of the nanny Mary Warner with Lotte, the photographer's youngest daughter, on a hilltop behind which a Tyrolean summer landscape stretches out, is a superb example of Kühn's pictorialist art photography, in which staging merges with immediacy and naturalness with abstraction. The figure of Mary, reclining across the image width in her dark dress and huge sun hat with a bow, forms a chain of hills herself, so to speak; the seated child, leaning affectionately towards the reclining figure, functions as the main element both motifically and compositionally.



11

GEORGE BERNARD

SHAW (1856–1950)

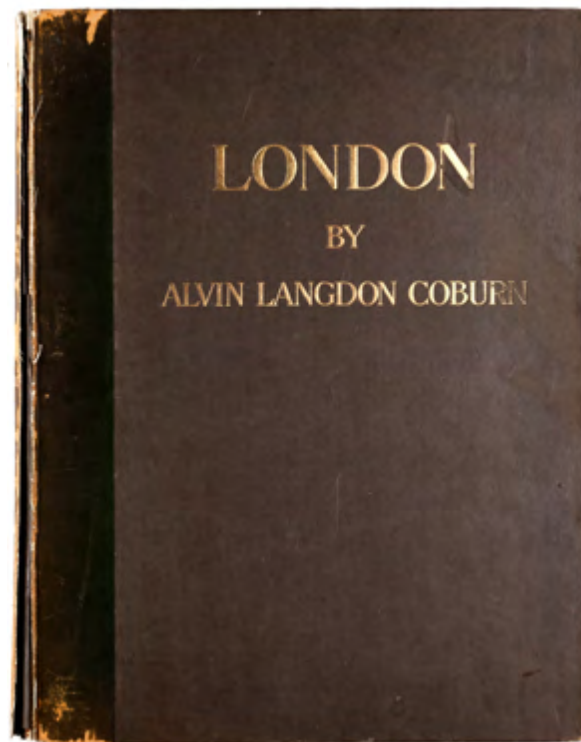
Portrait of Alvin Langdon
Coburn, USA c. 1906

Photogravure, printed in 1906 for "Camera Work 15" on Japanese paper 28 x 20 cm, mounted on original page 30 x 20.9 cm, in excellent condition.

LITERATURE Alfred Stieglitz, *Camera Work, The Complete Illustrations 1903–1917*, Cologne 1997, p. 309.

21.3 x 16.2 cm

€ 600 / € 800–1,000 *



12

ALVIN LANGDON COBURN (1889–1956)

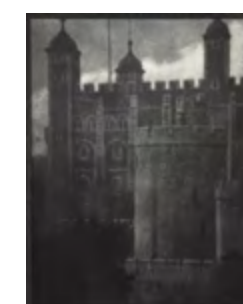
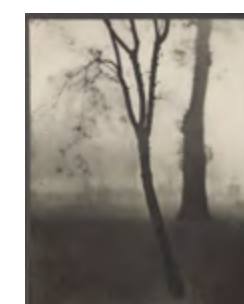
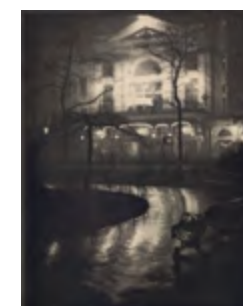
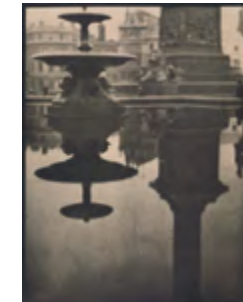
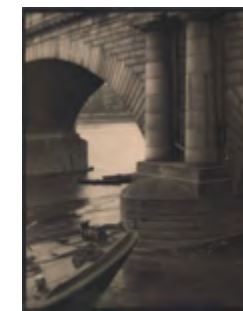
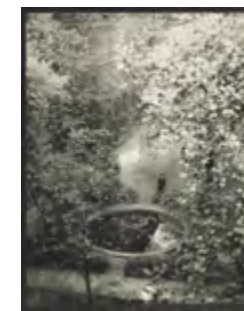
Portfolio 'London' (20 prints), 1909

Photobook 41.5 x 31.5 x 1.8 cm, gilt lettering on front cover, spine lose, but all pages and prints in very good condition. Edited by Duckworth & Co. London and Brentano's New York. With twenty photogravures from Coburn's plates, printed in 1909 under his supervision at the Ballantyne Press, mounted on grey card pages 40.7 x 30 cm. Plate list with dimensions (image size slightly smaller): 1 Westminster Abbey, 22.3 x 16.5 cm; 2 The Temple, 22.1 x 16.9 cm; 3 Waterloo Bridge, 22.1 x 16.8 cm; 4 Kingsway, 23.3 x 11.8 cm; 5 Hyde Park Corner, 22.3 x 17.7 cm; 6 St. Paul's from the river, 19 x 17.2 cm; 7 Trafalgar Square, 21.8 x 16.7 cm; 8 The Tower Bridge, 21.4 x 16.5 cm; 9 Paddington Canal, 21.5 x 16.9 cm; 10 Wapping, 21.8 x 17 cm; 11 Leicester Square, 20.8 x 16.2 cm; 12 Regent's Canal, 21.7 x 17 cm; 13 From Westminster Bridge, 21.7 x 17 cm; 14 Kensington Gardens in November, 21.7 x 16.9 cm; 15 The Tower 21.7 x 16.9 cm; 16 On the Embankment, 22.2 x 16.4 cm; 17 Houses of Parliament, 21.8 x 17 cm; 18 London Bridge, 20.7 x 16.8 cm; 19 The British Lion 21.5 x 17 cm; 20 St. Paul's from Ludgate Circus, 22.5 x 16.2 cm.

c. 21 x 16 cm each

€ 5,000 / € 8,000–10,000 *

A member of Alfred Stieglitz's Photo-Secession circle, Coburn was the most important American photographer of his generation to expend significant energy on illustrating books. In his portrait of London, the city and its atmosphere are at the centre, while he reduces the human aspect to dark silhouettes of distant passers-by. In the photographs, he achieves this through his particular perspectives on the architectural structures and a focus on steam, fog and water surfaces; the execution of the photographs, some of which were taken years earlier, as photogravures emphasises these characteristics. In addition, Coburn's compositions are early examples of fragmentation and the diagonal view that became typical of modern photography. Many of the twenty photogravures included are housed as individual sheets in important museum collections; the complete photo book is a sought-after rarity.





13
FR. KLOPPMANN
(*1865)
Torpedo gunboats of the
Imperial German Navy
(2 prints), 1905

Two vintage silver prints on
double-weight matte paper,
24.1 x 30.3 cm each, in good
condition. Blindstamp with
photographer's credit and date
"Fr. Kloppmann, Hofphoto-
graph. Inh: Ferd. Brandt & Fr.
Kloppmann, Wilhelmshaven,
Oldenburgerstr. 16, 1905" in
the lower right image of each
print.

22.6 x 28.9 cm each
€ 800 / € 1,200–1,600

At the beginning of the 20th century, the naval forces of the German Empire developed into one of the largest and most modern fleets in the world, which was favoured by imperial ambitions and the naval enthusiasm of Emperor Wilhelm II. The two spectacular photographs show small torpedo boats with crew on deck, which served as fast attack and reconnaissance weapons, flying the flag of the Imperial Navy. Two boats built in the Schichau works in Elbing, which were in service from the 1890s to 1921 and incorporated into the Reichsmarine from 1914, can be identified: S74 functioned as a tender and minesweeper during the First World War under the designation T70, and S85, which was used as a training boat and minesweeper as well as for coastal defence during the war under the name T85. Kloppmann issued several naval motifs as field postcards; these large-format prints of excellent detail are rare.



14
CARL PIETZNER (1853–1927) / LUDWIG ANGERER
(1827–1879)

Empress Elisabeth and Emperor Franz Josef of Austria, 1898

Two oval gelatin silver prints, each mounted on a light grey original mat with decorative relief embossing "Viribus unitis" 23.8 x 17.3 cm, in very good condition. Each with blind stamped credits of "Photograph C. Pietzner" and publisher "Verlag R. Lechner (Wilh. Müller) Wien".

11.6 x 9.1 cm (diameter)
€ 300 / € 500–600

The pair of bust-length portraits was printed on the occasion of Empress Elisabeth's death, who was assassinated by an anarchist on September 10, 1898 in Geneva, Switzerland. The decorative passe-partout, which mats each of the images, shows the coat of arms of the Habsburg Empire and the motto of the monarch ("with united forces"). The photographs were taken with a huge time lag: While Pietzner portrayed the Emperor in 1898, the portrait of Empress Elisabeth "Sisi" was taken three decades ahead by Austrian photographer Ludwig Angerer, only retouched and re-photographed in 1898 by Carl Pietzner.



15
LUDWIG GRILLICH (1855–1926)
 Full figure portraits of two ladies
 (2 prints), Vienna c. 1890
 Two gelatin silver prints, brown toned,
 flush-mounted on cardboard, in good condition. In
 the lower right image signed in red ink "L. Grillich
 / Hof-Photog / Wien IV.".

58.4 x 24.2 cm each
 € 400 / € 500–800

The two unusually large-format portraits show two bourgeois ladies in full figure, which shows off their wardrobe to its best advantage: one wearing a floor-length winter suit with a fur-trimmed cape and hat, the other wearing a floral evening gown with gloves, a pearl necklace, and a bouquet of flowers (in this case, the exposure was made on two sheets of photographic paper mounted on top of each other, resulting in a cut edge running through the image slightly below the waist).



16
OTTO SKROWANEK (1865–1944)
 'Sword dance by Olga Desmond'
 (2 prints), Berlin c. 1908
 Two vintage silver prints on double-weight matte
 paper, in good condition. Each mounted on
 original mat 35.5 x 24.8 cm with typographic title
 "Olga Desmond im 'Schwertertanz'. Nach dem
 Leben photographiert. Vom Schönheit-Abend in
 Berlin." and editor's credit "Verlag : Neue
 photographische Gesellschaft A.G. Steglitz-Berlin",
 in good condition.

LITERATURE Jörn E. Runge, Olga Desmond.
 Preußens nackte Venus, Steffen Verlag, Friedland
 2009, cover (same series).

22.2 x 14.8 cm
 € 400 / € 600–800

The Berliner Olga Desmond (1890–1964) studied acting and gave performances in which she re-enacted living images based on antique models. As she usually performed naked, her so-called "Evenings of beauty" were banned several times from 1908 onwards. After an international career as a dancer and film actress, "Prussia's naked Venus" worked as a cleaning lady in East Berlin until the age of 73.

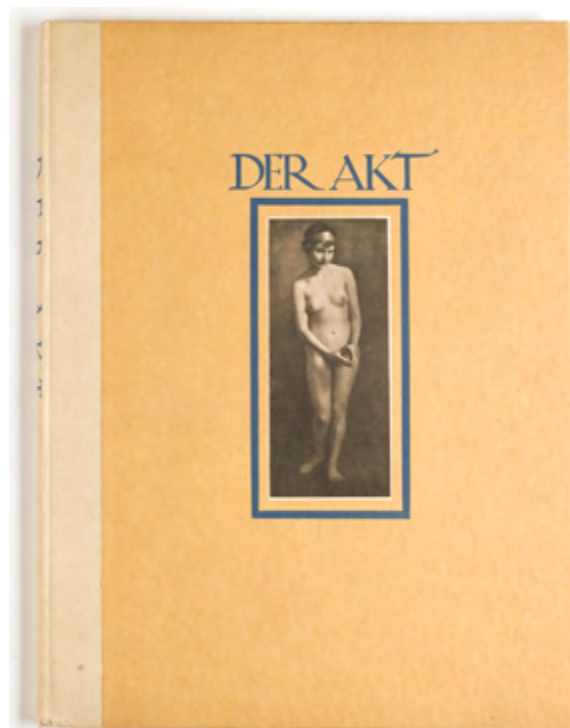


17
ANONYMOUS PHOTOGRAPHER
 X-Ray of a female foot in a lace-up
 boot, c. 1910

Gelatin dry plate, in very good condition.

25.4 x 20.2 cm
 € 600 / € 1,000–1,200 *

Just a few years after the discovery of X-rays (1895), the procedure was used in the form of the "pedoscope" to check the fit of shoes, focusing on the position of the toes. The present profile image of a foot in a lace-up boot may have been inspired by this practice, but is of incomparably more appealing pictorial value, based on the contrast between the skeleton and the metal parts of the footwear. Flesh and skin as well as all other photographically relevant surface stimuli are marked in this way – but remain invisible. Decades later, this was precisely what interested Helmut Newton, whose High Heel X-Rays scrutinised the beautiful appearance of expensive footwear and ankle accessories.



18

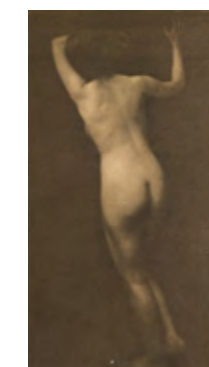
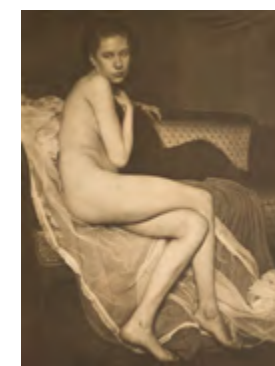
GERMAINE KRULL (1897–1985) / WANDA DEBSCHITZ-KUNOWSKI (1870–1935) / J. PÈSCI (1889–1956)

Portfolio 'Der Akt' (20 prints), Dachau 1918

Album 40.5 x 30.5 x 1.5 cm in cardboard slipcase, with 20 photogravures in various dimensions (c. 21 x 11 cm to 23 x 16 cm, portrait and landscape formats), printed on Japanese paper and each mounted on album page 40.4 x 30.3 cm, in excellent condition. Hard cover with typographic title "Der Akt" and a flush-mounted photogravure 16 x 7 cm. Title page with publisher's logo and complete title "Der Akt - Zwanzig photographische Aufnahmen weiblicher Körper nach der Natur. 1918 erschienen im Einhorn-Verlag in Dachau bei München im fünften Kriegsjahre" (The Nude Study – Twenty photographs of the female body taken after nature). Colophon with credits of the photographers: seven prints after photographs by Germaine Krull (#4, 9, 11, 13, 15, 16, 19), nine by Wanda von Debschitz-Kunowski, and four by Jozsef Pèsci (#1, 3, 10, 14).

21 x 11 cm – 23 x 16 cm

€ 2,400 / € 4,000–5,000





19

RUDOLF KOPPITZ (1884–1936)

'Bewegungsstudie' (Movement Study), Vienna 1925

Vintage silver print, printed in the 1930s on postcard paper 14.6 x 9.9 cm, in excellent condition. Photographer's blindstamp and his handwritten title "Bewegungs-Studie" in pencil in the lower margin, his studio address "Prof. R. Koppitz, Photo-Werkstätte, Wien V. Zeinlhofergasse 8, Telephon B 20-7-93", "Echte Photographie" and copyright remark "Nachdruck verboten" as well as "Bild Nr." imprinted with handwritten entry "1" on the reverse.

LITERATURE Monika Faber (ed.), Rudolf Koppitz. 1884-1936, Vienna 1995, cover and p. 83; Monika Faber (ed.), Rudolf Koppitz. Photogenie, Vienna 2013, p. 133.

13 x 9.3 cm

€ 4,000 / € 8,000–9,000

The "Movement Study" depicts dancers from the Vienna State Opera; for a long time, the central nude figure was thought to be Claudia Issatschenko, but more recent studies identify her as her daughter Tatyana. The picture is Koppitz's most famous work and a perfect example of his preference for compositional clarity, following the tradition of Symbolism and Art Nouveau. At the same time, it manifests the modernist ambitions of the Secession and the Wiener Werkstätte. Koppitz processed the retouched negative in various techniques, including silver, carbon, toned bromoil prints, and gravures. The photograph offered here is a collector's item in exceptionally beautiful condition.



20

FRANTISEK DRTIKOL (1883–1961)

'Salome with the head of John the Baptist', Prague 1919–20

Vintage silver print, printed 1922 on matte paper, mounted on original cardboard 22.8 x 29 cm, in very good condition. Blindstamp "DRTIKOL PRAHA 1922" in the lower image, signed in ink by Ervina Kupferova as well as signed and dated in pencil by the photographer on the lower cardboard.

LITERATURE Vladimir Birgus, Fotograf Frantisek Drtikol, Prague 1994, p. 35.

18.7 x 25.5 cm

€ 4,000 / € 5,000–8,000 *

In 1919/20, Drtikol devoted himself to the theme "Salome with the head of John the Baptist" in several photographs. His muse Ervina Kupferova, a dancer at the Czech National Theatre who had modelled for Drtikol since 1914, posed for the character of Salome. The two were married in the year this photograph was taken. The rarely offered triangular composition shows her with the severed head of the Baptist in her hands and two servants, the one on the left holding the tray on which the gruesome gift had been brought. According to legend, Salome's beguiling dance had made Herod promise to fulfil her every wish.



21

FRANTISEK DRTIKOL (1883–1961)

'The woman with the skull', Prague 1925

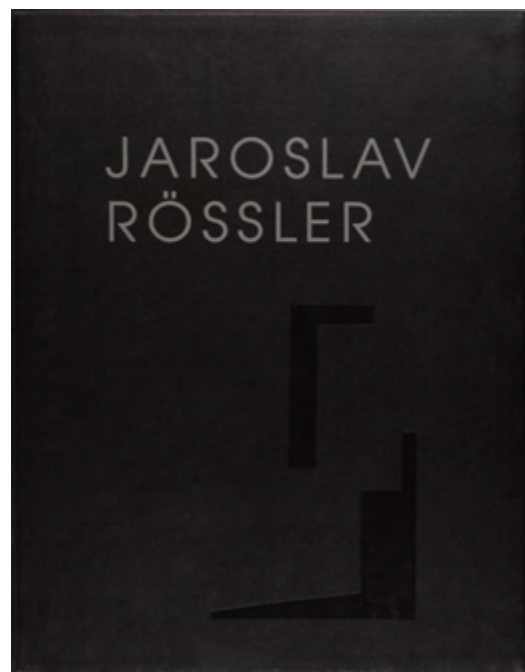
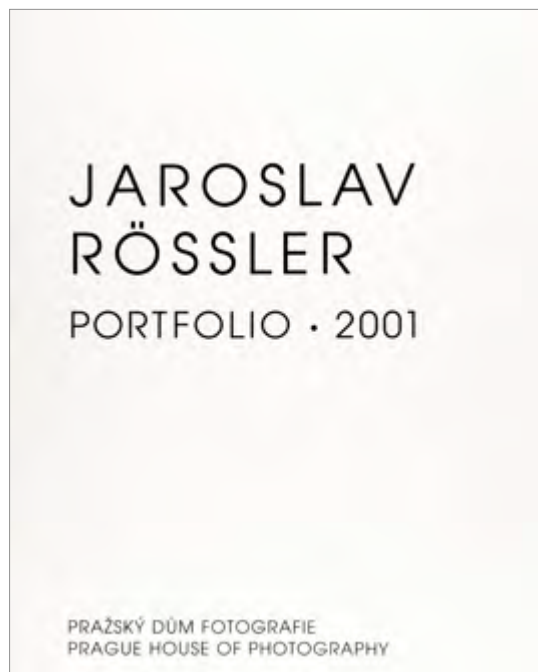
Vintage silver print on double-weight matte paper 29.5 x 23.5 cm, in very good condition. Title "La femme avec le crane" and photographer's credit "18. Drtikol Prague Bro-mografia Podebrady" in the negative at lower right.

LITERATURE Vladimir Birgus, The Photographer Frantisek Drtikol, Prague 2000, plate 23 (dated there).

28.5 x 22.7 cm

€ 4,000 / € 5,000–8,000 *

Frantisek Drtikol staged nude models with skulls several times in the course of his photographic career. In contrast to earlier versions, which were still committed to Pictorialism, the present print shows a more modernist approach: the model and her surroundings are clearly captured, with light and shadow as central elements of the composition. The vintage print dates from the year in which he was awarded the Grand Prix at the International Art Exhibition in Paris; this marked the beginning of Drtikol's most successful creative phase, whose works fetch the highest prices on the art market also nowadays. His Art Deco nude photography, characterised by geometric elements, expressive, dynamic poses and dramatic lighting, made him internationally renowned. His independent formal language is inspired by Futurism, Expressionism and Cubism, but always conveys a lyrical mood.



22

JAROSLAV RÖSSLER (1902–1990)

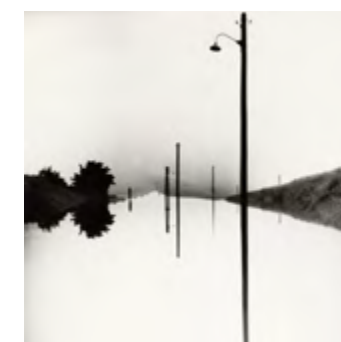
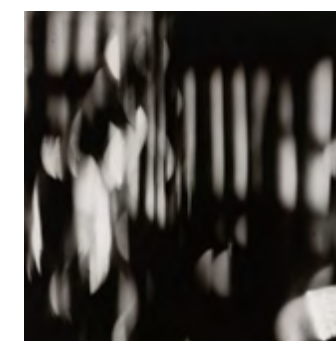
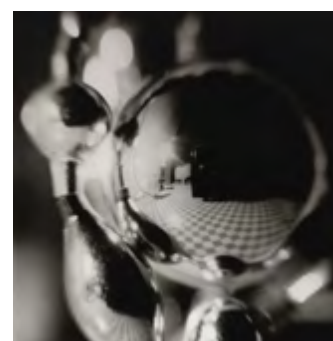
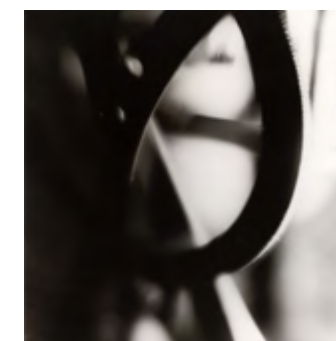
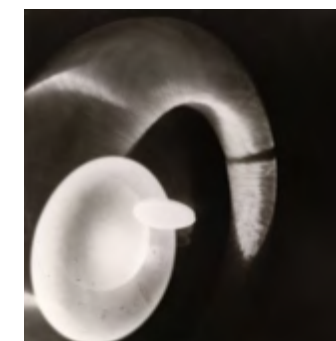
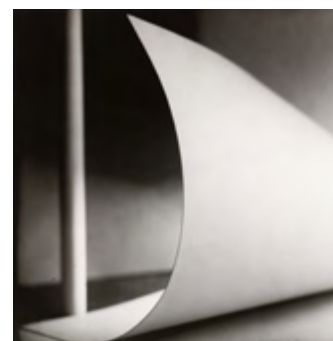
Portfolio 'Jaroslav Rössler 2001' (12 prints), 1923–1963

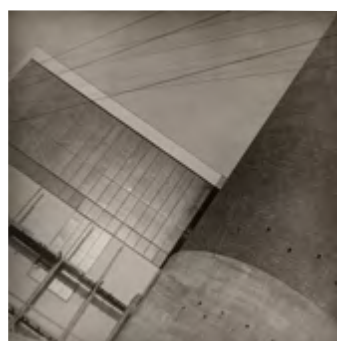
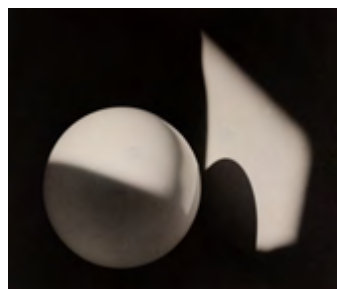
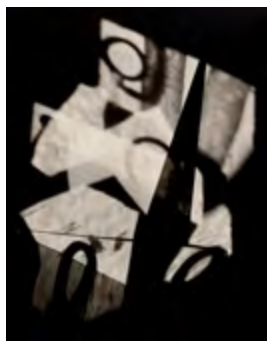
Black linen folding case 53 x 41 x 5 cm, silk-screen printed title on the front cover. Edited by Prague House of Photography in an edition of 15+6. With twelve gelatin silver prints, printed in 2001 by Sylva Rösslerová-Vitová from the original negatives on double-weight semi-matte Formatone MG Classic paper 23.2 x 22.6 cm, all mounted in archival mats, in excellent condition. On the reverse of each print copyright stamp "Jaroslav Rössler, PHP Portfolio, PHP and Sylva Rösslerová-Vitová 2001" with handwritten image and edition number "6/15", signed in ink by S. Rösslerová-Vitová. Printed colophon with biography and pasted-in self-portrait of the artist (1924), a text by Josef Moucha, technical explanations and handwritten edition note "6/15", signed in ink by Sylva Rösslerová-Vitová. Plate list: 1 The Ship, 1923; 2 Non-figurative Light-Space, c. 1924; 3 Skylight, 1923; 4 Still Life with a Bottle Top, 1923; 5 Composition with a Cogwheel, c. 1927; 6 Greta, 1924; 7 Self-portrait, 1929; 8 A-focal Composition with cast Shadows, c. 1925; 9 Photogenic Poem, date unknown; 10 Composition with a Cogwheel and an Ear, c. 1958; 11 Double exposure of an Apple, 1962; 12 Landscape, 1963.

20.5 x 20 cm each

€ 10,000 / € 12,000–20,000 *

Rössler, who received his photographic training in Drtikol's studio, is considered a pioneer of abstraction and a formative figure not only in the Czech avant-garde. He is particularly appreciated for his photograms and photomontages, which are traded in the upper price segment on the art market. The portfolio contains a representative selection of his poetic and perfectly executed compositions, most of which he did not title (which is why most of the titles listed in the portfolio are subsequent designations by the editors for identification purposes). Each sheet is a masterpiece of Modernist photographic art. An earlier edition by the same publishers from 1991 (also limited to 15 copies) contained 10 prints; in contrast, the 2001 portfolio offered here comprises 12 prints, with the selection focussing more on renowned works, including, for example, the important self-portrait from 1929.





23

JAROMIR FUNKE (1896–1945)

Portfolio '12 Avantgarde Photographs', 1924–34

Black linen folding case 52 x 41 x 5 cm, silk-screen printed title on the front cover. Edited by FOTOART Prague in an edition of 30+5 AP. With twelve gelatin silver prints, printed in 2014 by Karel Koutský from the original negatives on double-weight semi-matte Foma paper c. 28 x 38 cm, all mounted in archival mats 40 x 50 cm, in excellent condition. On the reverse of each print portfolio stamp and handwritten edition number "12/30", signed in pencil by Miroslava Rupesová-Funke (the artist's only child). Colophon with plate list, a text by Vladimír Birgus, technical explanations and handwritten edition number "12/30" in ink, signed in pencil by Miroslava Rupesová-Funke. Plate list: 1 Abstract Photo I, 1927-29; 2 Abstract Photo II, 1927-29; 3 Abstract Photo III, 1927-29; 4 Exotic Still Life, 1928-29; 5 Solitude and Glasses, 1924; 6 Composition with a Lightbulb, 1924; 7 Composition, 1924; 8 From the series 'Reflections', c. 1929; 9 From the series 'The Time Persists', 1930-34; 10 From the series 'The Time Persists', 1930-34; 11 Kolin Power Station, 1931-32; 12 After the Carnival, 1924-26.

24 x 18 cm – 28 x 37 cm

€ 5,000 / € 8,000–10,000

Funke was influential not only as a protagonist of Czech avant-garde photography, but also as a theorist and teacher. After Pictorialist beginnings, he found his way to an objective pictorial language that was also orientated towards constructivism. From 1922 onwards, an abstract organization of the picture plane, unusual angles as well as light and shadow as autonomous elements became important design means in his photographs. From around 1930, he was the first Czech photographer to take up impulses of Surrealism. The portfolio reflects this development by means of central works, which have been processed in excellent quality. The already out-of-print edition by the same publisher from 1995 (also limited to 30 copies) included only 10 prints, while the 2014 portfolio offered here contains 12 prints.



24
LADISLAV EMIL
BERKA (1907–1993)
Cine film roll, Prague
1931

Gelatin silver print, printed in the 1980s on double-weight matte paper 33 x 25.5 cm, in excellent condition. Photographer's credit stamp "L.E. Berka" in blue ink, signed and titled in pencil on the reverse.

28.8 x 21.4 cm
€ 900 / € 1,600–1,800 *

Berka initially focussed on the theory of film and photography and published relevant articles. From 1928 to around 1933, he also worked as a photographer, orientating himself on the current trends of the avant-garde, as this photograph of celluloid cinema-film shows. Exposed film frames can be seen on the two tightly rolled-up sections, while the loosely unrolled part in the image diagonal, on which his focus lies, is completely transparent - it was therefore exposed to light as a whole and would appear black on the screen when projected. Berka thus thematises the technical conditions of the media of film and photography.



25
LADISLAV EMIL BERKA (1907–1993)
Self-portrait, Prague 1930

Gelatin silver print, printed in the 1950s on single-weight glossy paper, in very good condition. Photographer's credit stamp "L.E. Berka" in blue ink and signed in pencil on the reverse.

23.5 x 18 cm
€ 1,400 / € 2,000–2,800 *



Original size

26
EMIL ORLIK (1870–1932)
Albert Einstein, 1923

Vintage silver contact print on single-weight semi-matte paper 11.8 x 8.9 cm, in very good condition. Estate stamp "Nachlaß Emil Orlik 1870–1932" and handwritten name of the sitter in pencil on the reverse.

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

LITERATURE Eugen Otto (ed.), Emil Orlik. Leben und Werk. 1870-1932. Prag, Wien, Berlin, Vienna 1997, p. 66 (same series); Otmar Rychlik (ed.), Emil Orlik. Prag Wien Berlin, cat. Jewish Museum Vienna, 1997, p. 101f.

11.3 x 8.3 cm
€ 1,200 / € 2,000–2,400

In 1923, one year after being awarded the Nobel Prize, Albert Einstein commissioned the well-known painter and graphic artist Emil Orlik to create an etching of him. During a photo shoot, portraits were taken to serve as models for this etching, from which this photograph originates.



Original size

27
EMIL ORLIK (1870–1932)
Alexa von Porembsky,
Berlin c. 1923

Vintage silver contact print on single-weight semi-matte paper 11.8 x 8.9 cm, in very good condition. Image number "7" in the negative, estate stamp "Nachlaß Emil Orlik 1870–1932" and handwritten name and life data of the sitter in pencil on the reverse.

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

11.3 x 8.3 cm
€ 1,000 / € 1,600–2,000

The photographs of the renowned painter and graphic artist Emil Orlik only became known in 1997. Alexa von Porembsky (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.



Original size

28

ALEXANDER RODCHENKO

(1891–1956)

The sculptor Anton M. Lavinsky,

USSR 1924

Vintage silver contact print on single-weight glossy paper, in very good condition. Numbered "129 B" in the upper negative, Rodchenko's crop marks in white ink in the image, his credit stamp in Cyrillic letters on the reverse.

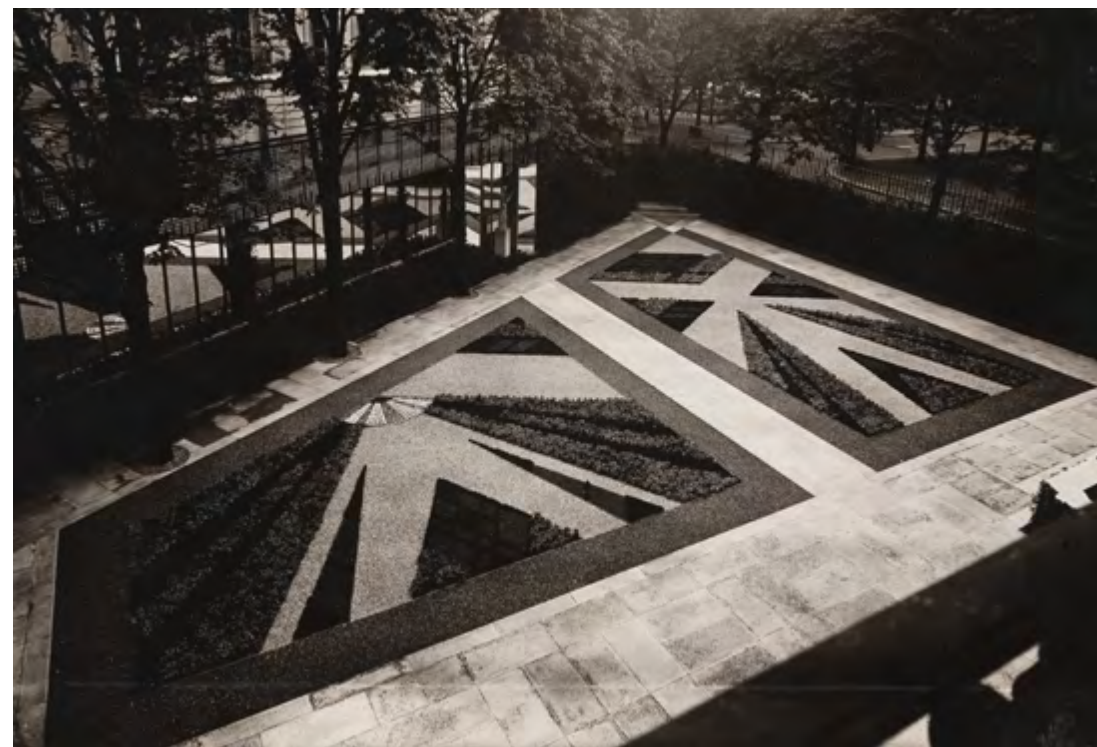
PROVENANCE Acquired from the Estate of Alexander Rodchenko, Howard Schickler Fine Art New York.

LITERATURE Alexander Lavrentiev, Rodchenko Photography 1924-1954, Cologne 1995, p. 87; Evelyn Weiss, Rodschenko. Fotografien 1920-1938, Cologne 1978, p. 127.

8.7 x 11.5 cm

€ 5,000 / € 8,000–10,000

The architect, sculptor and graphic artist Anton Mikhailovich Lavinsky (1893–1968) took part in the Russian avant-garde. In 1921, he became a member of the group "Left Front of the Arts" (LEF) and designed a vertically structured multi-storey city on shock absorbers with revolving houses that follow the position of the sun. He is also known for his poster designs, including the one announcing Sergei Eisenstein's legendary "Battleship Potemkin". From 1921 to 1926, he taught at Vkhutemas, for instance the subject of "body construction". Rodchenko's portrait shows him with a mischievous smile in front of two images with nudes on an easel.



29

MAN RAY (1890–1976)

Garden of Villa Noailles in Hyères,

France 1926

Vintage silver print on double-weight semi-matte paper, in good condition. Signed in pencil, handwritten in brown ink "no. 1", photographer's stamp with address "31 bis., Rue Campagne Première Paris" and stamp "Galerie Alain Oudin" on the reverse.

LITERATURE Steven Manford, Behind the Photo: The Stamps of Man Ray I+II, Collection Clémentine, Paris 2009.

11.6 x 17.1 cm

€ 3,400 / € 4,800–6,800

The rare photograph shows the garden of Villa Noailles, designed in 1926 by the brothers André and Paul Vera, who were pioneers of Cubist garden design and the Art Deco style. The present photograph by Man Ray is the only surviving document of the installed garden. It was Charles de Noailles who later financed Man Ray's "Les Mystères du Château de Dé" (1929), which centers around Villa Noailles in Hyères. Man Ray was attracted by the formal geometrical structure. The vintage print bears his first "31 bis, Rue Campagne Première" studio stamp on the reverse. According to Steven Manford, this stamp was used from 1922 to the mid-twenties, which corresponds to the date of the photograph.



30
LÁSZLÓ MOHOLY-
NAGY (1895–1946)
'Helsinki'
(photomontage), 1927
Gelatin silver print, printed in
1973 on double-weight glossy
Agfa paper, in excellent
condition. Estate stamp
"Nachlass Moholy-Nagy" with
copyright and edition note
"1973 Fotorepro, Exemplar
26 von 50" in red ink, signed
by Hattula Moholy-Nagy in
pencil on the reverse.

36.6 x 27.2 cm
€ 1,600 / € 2,400–3,200

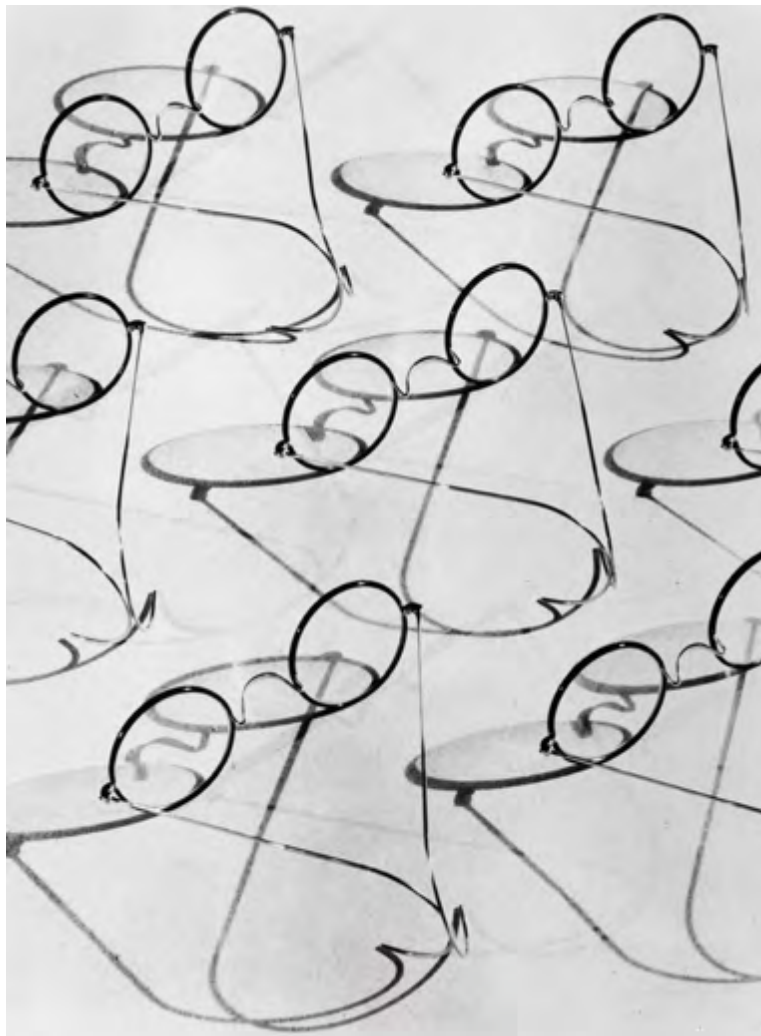
Multidisciplinary artist and Bauhaus teacher László Moholy-Nagy championed the "New Vision", promoting the idea that photography enables new ways to see the world through unconventional framing and vantage points. He also used the photomontage, to create abstract pictorial spaces. Here he captured urban patterns from Berlin's Radio Tower and distorted jumbles of rooftops in Helsinki in an exposure of superimposed negatives. The 1973 edition of the gallery Heiner Friedrich and Edizioni O Milano (Carla Pelligrini) is beautifully printed in the original dimensions based on the vintage print. Another copy is held at the San Francisco MoMA.



31
EARL LEITER
(act. in the 1920s)
Margaret Bourke-White,
Ohio 1927
Vintage silver print, dou-
ble-weight matte paper 18.7 x
12.8 cm, in excellent condition.
Typographic label with title and
photographer's credit on the
reverse, issued by Rachel Davis
Fine Arts, Shaker Heights, Ohio;
enclosed also their invoice from
1994 from the sale of the work.

15.2 x 11.4 cm
€ 800 / € 1,400–1,600 *

This rare portrait shows the famous photographer Bourke-White (1904–1971) shortly after completing her training, in the year she opened her first studio in Ohio at the age of twenty. Unlike the model, little is known today about the photographer, who presumably was her colleague. In later portraits, which were distributed after Bourke-White's success as a war reporter, she usually appears with wavy, dishevelled hair; in contrast, she wore a straight bob at the beginning of her career. The careful staging in a thinker's pose on a Windsor armchair is committed to a modernist concept and uses large, differently coloured papers in the background and striking shadows as pictorial elements.



32
VICTOR KEPPLER
(1904–1987)
Eye glasses, 1927
Gelatin silver print, printed in the 1980s on double-weight semi-matte paper 25.3 x 20.3 cm, in excellent condition. Signed and dated "Taken in 1927" by the photographer in green ink and number stamp "112101" on the reverse.

24.1 x 18.5 cm
€ 800 / € 1,400–1,600

Manhattan-born Victor Keppler was a commercial photographer and author, who worked for weekly magazines or clients such as Camel Cigarettes and the United States government. The photograph of multiple round granny eyeglasses and their delicate shadows was taken in a studio assignment for the American Optical Company and clearly shows his reception of the photographic aesthetics of modernism.



33
GERMAINE KRULL
(1897–1985)
Woman holding a note book, France c. 1930
Vintage silver print on double-weight semi-matte paper, in good condition. Photographer's copyright stamp with address in Paris on the reverse.

23.8 x 17.9 cm
€ 800 / € 1,400–1,600

The photograph, which was probably taken as part of an assignment for a magazine or an advert, shows a seated woman with the photographer virtually looking over her shoulder. The focus is on a slim notebook that the woman is holding in her hands and who's graphically designed cover she is studying.



34
GERMAINE KRULL
(1897–1985)
Seaside resort Juan-les-Pins, Côte d'Azur, France 1931
Vintage silver print on double-weight semi-matte paper, in good condition. Photographer's copyright stamp with address in Paris, "Schostal" agency stamp and various handwritten notations in pencil and crayon on the reverse.

15.8 x 14.6 cm
€ 1,200 / € 2,000–2,400

The avant-garde photographer Germaine Krull created major works of the "New Vision" and the modernist photo book. Her unconventional approach was also evident in the wide range of her working areas. As a press photographer, she toured through France in her own car. In a series about Mediterranean beaches, she showed by no means only glamorous or atmospheric postcard motifs, but also the bustling density of less mundane seaside resorts. Here the socio-political context of paid holidays and mass tourism becomes manifest, in which France played a pioneering role in the 1930s.



35
RUDOLF SULKE (1885–1964)

'In the clouds', 1930

Vintage bromoil transfer print on double-weight, matte paper 44.3 x 34.5 cm, in excellent condition. Titled, signed, dated as well as address and technique in pencil, exhibition stamp of the art photography salon in Sao Paulo "Foto-Cine Clube Bandeirante", there numbered "13, E 91/1" in blue colored pencil on the reverse.

40 x 29 cm

€ 800 / € 1,200–1,600



36
RAOUL HAUSMANN (1886–1971)

Chair shadow, Berlin 1931

Gelatin silver print, printed in 1977 by Roger Vuillez (back then head of the artist's estate in Limoges) on double-weight semi-matte Agfa paper 30.4 x 40.4 cm, in excellent condition. Artist's estate blindstamp in the lower margin.

LITERATURE Raoul Hausmann, Formdialektik der Fotografie, in: a bis z, iss. 24, Cologne, May 1932, p. 95; Monika Faber (ed.), Gegen den kalten Blick der Welt. Raoul Hausmann. Fotografien 1927-1933, cat. Museum Moderner Kunst, Vienna 1986, p. 17.

21.3 x 29.8 cm

€ 800 / € 1,200–1,600

This photograph of the shadow of a chair back was first published in 1931 as part of a montage of four photographs; Hausmann combined it with a diagonal perspective of a square in Berlin, a photograph of a head tilted at a 90-degree angle, and a view of the neck of his lover Vera Broido. As a single image, the photograph clearly illustrates Hausmann's unique position. He created visual structures that were less aimed at producing new, astonishing visual experiences, but at raising awareness of the psycho-physical processes of optical perception, for example, the curvature of our field of vision.



37
ALEXANDER BINDER (1888–1929)

Studio portrait of a boy, Berlin c. 1926

Vintage silver print on double-weight matte paper, brown toned, mounted on original card 33.7 x 24.5 cm, in very good condition. Signed "Binder" in the lower negative, photographer's logo with address "Berlin W.15" printed at the lower cardboard, his logo with address, copyright note and handwritten negative number "144220" in pencil on the reverse.

22 x 16 cm

€ 600 / € 900–1,200 *

The photographer Alexander Binder, who ran a studio in Berlin from 1913 onwards, was one of the most important German portrait photographers of the silent film era, who also worked for the advertising and fashion industries. When Binder died in 1929, his studio was continued by his employees and remained in the possession of his widow until it was closed down by the Nazis.



38
STUDIO D'ORA-BENDA
(act. 1927–1938)
Half-nude, Vienna c. 1928
Vintage silver print on double-weight semi-matte paper, in very good condition. Studio credit "d'Ora BENDA" in the lower negative, "Schostal" agency label with photographer's credit and handwritten entries of the image numbers "6614" (Paris), "42527" (Wien), as well as the studio's "d'Ora, Wien, Arthur Benda" copyright label on the reserve.

20.5 x 15.4 cm
€ 600 / € 1,000–1,200



39
RUDOLF KOPPITZ (1884–1936)
Hedy Pfundmayr with 'Elektra' mask,
Vienna c. 1928
Vintage silver print on double-weight semi-matte paper, in very good condition. "Prof. Rudolf Koppitz. Photowerkstätte, Wien, V., Zeinlhoferg." stamp, and "Pawel Barcham" stamp (both stamps partly crossed out) on the reverse.

LITERATURE Rudolf Koppitz: Photogenie. 1884–1936, ed. by Monika Faber, Vienna 2013, p. 143–5 (same series); Tanz der Hände. Tilly Losch und Hedy Pfundmayr in Fotografien 1920–1935, ed. by Monika Faber and Magdalena Vukovic, Vienna 2013, p. 20–22, 95, 97 (same series, dated c. 1930).

16.7 x 16.8 cm
€ 800 / € 1,000–1,600

Hedy Pfundmayr, trained at the Vienna Court Opera from the age of five, became a solo dancer and ballet mistress there; she also became known for her modern dance in numerous independent performances. Koppitz photographed her in expressive studio productions wearing an Elektra mask that Richard Tescher had made on Pfundmayr's behalf. It sets an expressive theme and concentrates the effect of the danced body movement.



40
EDITH GLOGAU (1898–1970)
Portrait in evening dress,
Vienna c. 1930
Vintage silver print, brown-toned, on matte paper, mounted on original card 26.2 x 19 cm, in very good condition. Signed in pencil on the lower card, photographer's stamp with address "Wien I., Singerstrasse 8" and re-order stamp with handwritten plate number "3203/2" in pencil.

22.6 x 13.4 cm
€ 600 / € 800–1,200

Glogau started her education in photography at the Graphic Arts Experimental and Teaching Institute in 1913 and worked as a trainee at the Atelier d'Ora. She joined the Photographic Society in 1918 and opened her own studio in 1925. When she married press photographer Hans Strenitz in 1929, they ran it together, although she continued to work under her own name until she emigrated in 1938. Prior to that, she had established herself primarily as a fashion photographer and published in magazines such as "Moderne Welt" and "Die Bühne".



41
ATELIER MANASSÉ
(act. 1924–1937)
Ruth Gold in dressing
gown selecting a hat,
Vienna c. 1928

Vintage silver print on
double-weight semi-matte
paper, in very good condition.
Photographer's studio stamp
"Foto-Salon Manassé, Wien,
1., Getreidemarkt 16", agency
stamp "Wiener Foto-Kurier"
and annotated by an unidenti-
fied hand in pencil "Die
Tänzerin Ruth Gold" and
numbered "11969" in blue
crayon on the reverse.

22.4 x 15.7 cm
€ 800 / € 1,000–1,600

To meet the growing demand for magazine illustrations in the 1920s, photographers often had dancers and actresses pose for them, blurring the lines between celebrity portraits, fashion shots, dance poses and suggestive boudoir scenes. Adorjan and Olga Wlassics, the owners of the Manassé photo salon, specialised in precisely this, their talent for staging, re-touching and montage producing the most unreal and bizarre scenarios. In this respect, the motif on offer, which shows the dancer Ruth Gold in a transparent dressing gown, is unusually realistic; the perfectly balanced composition and unusual pose are also appealing.



42
ATELIER MANASSÉ
(act. 1924–1937)
Nude study with shawl,
Vienna c. 1930

Vintage silver print on double-weight
semi-matte paper, in very good
condition. Studio credit "Manassé
Wien" in the lower negative, "Wiener
Foto-Kurier" agency stamp with
photographer's credit, handwritten
image numbers "14016 / 119858a/f",
as well as the studio's "Foto-Salon
Manassé" copyright stamp on the
reserve.

22.5 x 16.7 cm
€ 600 / € 1,000–1,200



43
ATELIER MANASSÉ
(act. 1924–1937)
'Indian ballet Raymonda',
Vienna c. 1932

Vintage silver print on matte paper,
mounted on original card with
decorative paper 28.6 x 21.4 cm, in
very good condition. Signed
"Manassé, Wien" in pencil on the
paper.

LITERATURE Monika Faber, Divas
and Lovers. The Erotic Art of Studio
Manassé, New York 1998, p. 19
(dated and titled).

21.9 x 16.2 cm
€ 800 / € 1,200–1,600



44
 OTTO DYAR
 (1892–1988)
 Cecil Beaton photographing Carol Lombard, Hollywood
 1931

Vintage silver print on single-weight, glossy paper 20.4 x 15.3 cm, in very good condition. "International News" Agency stamp, publication date stamp "Mar 14 1931", agency's caption text label and annotated "Beaton, Cecil" in ink on the reverse.

19 x 14.3 cm
 € 400 / € 600–800

Dyar began his career at Paramount Studios, where he worked as a still photographer and shot many unit, publicity and fashion layouts of numerous stars. Later he was one of the first photographers to do an outdoor setting, which was unusual at the time. Here he captured Cecil Beaton photographing Carole Lombard.



Original size

45
 TRUDE FLEISCHMANN
 (1895–1990)
 Bella Paalen, Vienna 1937

Vintage silver print on matte postcard board 13.3 x 8.7 cm, in very good condition. Signed by the photographer in pencil and signed by the sitter "Bella Paalen, Wien, Juli 1937" in black ink in the lower margin, dedicated by the latter to "Herrn Alfred Kulka, zur freundlichen Erinnerung an" in black ink on the reverse.

11.3 x 8.3 cm
 € 600 / € 800–1,200

Born Izabella Pollack in 1881, opera singer Bella Paalen made her debut at the Düsseldorf State Theatre in 1904. On the recommendation of Gustav Mahler, she joined the Vienna State Opera in 1906, where she was awarded the title of "Kammersängerin" in 1933. Her engagement ended in 1937, and after the National Socialists seized power, she was forced to leave Vienna, immigrating to the United States in 1939. Renowned photographer Trude Fleischmann managed to flee in September 1938, eventually ending up in New York, where she was able to open a studio in 1940.



46

ALFRED GROHS (1880–1935)

The zeppelin 'LZ 126 / ZR III' over the ocean, 1924

Vintage silver print, brown-toned, on double-weight semi-matte paper 12 x 16.5 cm, in very good condition. Typographic caption "Zur Amerika-Fahrt unseres Z.R. III. Das Luftschiff beim Verlassen des Festlandes" in the lower negative (margin), estate stamp "Alfred Grohs Berlin, Nachlaß" and annotated by an unidentified hand in pencil "Foto A. Gross Ullstein (Alfred Gross / Alfred Grohs 1880-1935) LZ 126 / ZR III 1924, publiziert Fotografie-Bauhaus / Moholy-Nagy S. 46" on the reverse.

LITERATURE Laszlo Moholy-Nagy, Malerei. Fotografie. Film, Munich 1925, p. 46.

9.2 x 14.4 cm

€ 1,000 / € 1,600–2,000

Alfred Grohs initially ran a portrait studio, but from 1908 he worked as a freelance photojournalist. He was the first photographer whose pictures were used in large numbers in Berlin magazines. This publishing activity reached its peak during the First World War; in later years he used the pseudonym "Groß". He photographed the then largest Zeppelin, which was built in Friedrichshafen and was handed over to the US Navy in October 1924 as war reparation. His photograph served Laszlo Moholy-Nagy in his theses on modern photography as evidence of a "romantic landscape" from those "100 years in which the photographer tried to imitate all directions, styles and manifestations of painting until he arrived at the correct use of his own means".



47

ANONYMOUS
PHOTOGRAPHER
'LZ 129 Hindenburg'
at Lakehurst hangar
(2 prints), May 1936

Two vintage silver prints on single-weight, semi-matte / glossy paper, one mounted on cardboard 20 x 24 cm, both in very good condition. "Associated Press" agency stamp, handwritten note "Lakehurst NJ.", publication date stamp "Jul 5 - 1936" and newspaper text clip / agency caption labels on the reverse.

18.5 x 23.8 cm / 21.2 x 16.3 cm

€ 600 / € 800–1,200



An aerial view of the Lakehurst air station, New Jersey, showing the German Zeppelin 'Hindenburg', being towed into its hangar after spanning the Atlantic ocean in a record flight of a little over sixty hours. Ocean crossings of the huge Teutonic dirigible are dependent on weather reports and expert navigation today, just as master seamen made speedy voyages of the Yankee clippers of another day possible. The same condition, comparatively speaking, face these lighter-than-air craft sailing thru the clouds as confronted sailing vessels of Samuel Taylor Coleridge's day. (Caption on the reverse)



48
ANONYMOUS
PHOTOGRAPHER
'Hindenburg' over
Manhattan / New Jersey
(2 prints), May 1936/37
Two vintage silver prints on
single-weight glossy paper 20.5 x
25.4 cm / 18 x 22.7 cm, both in
good condition. Agency stamps
"International News" / "Associ-
ated Press", handwritten notes and
newspaper text clip /
caption label on the reverse.

19.7 x 24.1 cm / 16.7 x 21.5 cm
€ 600 / € 800–1,200



The spectacular aerial photograph from the southern tip of Manhattan shows the dirigible "LZ 129 Hindenburg" on 6 May 1937 – a short time later, the huge airship will explode on landing in Lakehurst, New Jersey. The second photo shows the Hindenburg on 9 May 1936, a year earlier, over one of the small lakes in New Jersey before reaching the hangar at Lakehurst air station.

49
MURRAY BECKER
(1909–1986) / ET AL.
The 'Hindenburg disaster' at
Lakehurst (3 prints),
6 May 1937

Three gelatin silver prints, two
vintage prints, one printed in 1969,
all on single-weight glossy paper
25.5 x 20.8 cm / 20.5 x 27.7 cm /
20.5 x 25.6 cm, all in good
condition. Agency stamps "Interna-
tional News" / "Associated Press" /
"United Press International",
handwritten notes and newspaper
text clip / caption label on the
reverse.

24.2 x 19.7 cm / 20.5 x 27.7 cm /
19.5 x 24.8 cm
€ 900 / € 1,200–1,800



On May 6, 1937, the German Zeppelin "LZ 129 Hindenburg", the largest airship ever built, burst into flames at Lakehurst Naval Air Station. Thirty-six passengers died and the crash marked the end of commercial airship travel and the end of experimentation with hydrogen as a lifting device. While the entire aircraft was consumed by flame in about 47 seconds, Murray Becker took three slides using his 4x5 Speed Graphic camera, two are included within this lot. The following day his pictures of the event were reproduced in thousands of newspapers around the globe. The third photo in our lot, taken by an unknown photographer, shows firefighters at the remains of the airship.



50
ALFRED EISENSTAEDT
(1898–1995)

Cotton Sharecroppers,
Scott, Mississippi 1936

Gelatin silver print, printed in 1990 on double-weight semi-matte paper 28 x 35.3 cm, in very good condition. Signed in the lower right margin in black ink, also signed and annotated "Children of the Lonnie Fair family working in cotton fields, Scott, Miss., 1936" as well as handwritten printing and copyright notations in pencil on the reverse.

17.9 x 29.8 cm
€ 1,200 / € 2,000–2,400



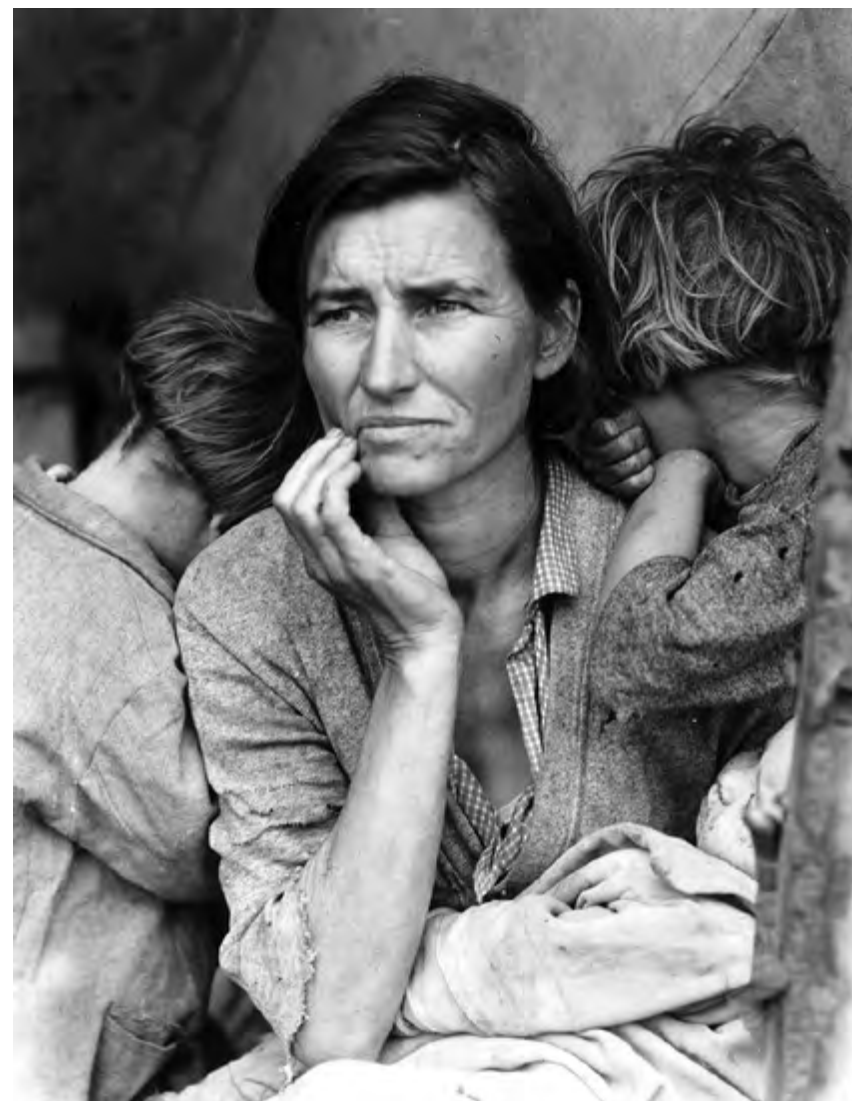
51
DOROTHEA LANGE
(1895–1965)

'Dust bowl Exodus'
(Drought Refugees),
California 1936

Gelatin silver print, printed in the 1960s on single-weight glossy paper, in good condition (creases on the upper image). Photographer's credit by an unidentified hand, printer's credit stamp "FSA 9328C BY DOROTHEA LANGE 1936/HOE CULTURE, ALABAMA, PRINTED BY BERKEY K & L CUSTOM SVCES. INC., 222 E.44th ST. NEW YORK 10017" on the reverse.

16.7 x 23.8 cm
€ 600 / € 800–1,200

Coinciding with the Great Depression was the "Dust Bowl", an eco-disaster created through a combination of drought and damaging agricultural practices. Following the large-scale destruction of prairie grass for wheat cultivation, the farmers' land was literally blown away, forcing families from Nebraska to Texas to migrate. Dorothea Lange and her husband Paul S. Taylor documented the very start of the mass migration to California. In November 1936 Dorothea photographed 28 cars of drought refugees within a quarter of an hour between Bakersfield and Famoso.



52
DOROTHEA LANGE (1895–1965)

'Migrant Mother', near Nipomo, California 1936

Gelatin silver print, printed in the 1970s on single-weight, glossy paper 27 x 21.4 cm, in good condition. Titled and noted "pinted 1960" in pencil by an unidentified hand, as well as stamp "Reproduced from the Collections of the Library of Congress" on the reverse.

LITERATURE Therese T. Heyman, *Celebrating a Collection: The Work of Dorothea Lange*, ed. by Oakland Museum 1978, p. 61; Robert Coles, *Dorothea Lange: Photographs of a Lifetime*, Aperture 1998, p. 77; Heyman, Phillips, Szarkowski, *Dorothea Lange: American Photographs*, cat. San Francisco Museum of Modern Art 1994, pl. 1; Peter Galassi, *Luc Sante, American Photography 1890-1965*, cat. Museum of Modern Art 1995, p. 148; *Dorothea Lange: The Human Face*, Valle d'Aosta 1998, p. 99; Pierre Borhan, Sam Stourd   et al, *Dorothea Lange: The Heart and Mind of a Photographer*, Bulfinch 2002, p. 133.

26 x 20.3 cm
€ 2,000 / € 3,000–4,000



53

PRESS PHOTOGRAPHER / LENI RIEFENSTAHL
(1902–2003)

Olympic marathon champion Sohn Kee-chung,
Berlin 1936

Vintage silver print on double-weight glossy paper 23.9 x 30 cm,
in good condition. Image number "A44/192" in the lower
negative, stamp "Olympia Fest der Völker. Erster Film von den
olympischen Spielen Berlin 1936" in red ink on the reverse, with
credit to Leni Riefenstahl and Tobis film production company.

23 x 28.5 cm

€ 600 / € 1,000–1,200 *

Son Kee-chung (1912–2002) was the first Korean-born medalist to win the marathon at the 1936 Summer Olympics in Berlin. Due to the annexation of Korea, he had to compete – and won – for the Empire of Japan under the Japanese name Son Kitei. The media labelled him the "saddest of all Olympic champions". The photo shows him with a laurel wreath and an Olympic oak tree next to his team-mate Nam Sung-Yong, also of Korean descent, who won bronze as a Japanese athlete. This award ceremony can be found as the last scene (before the final flag-waving) in Leni Riefenstahl's film "Olympia 1 - Festival of Nations", for whose promotion the print was made.



54

ERNST BAUMANN
(1906–1985)

Luis Trenker climbing
the Matterhorn
(*'Mondnacht'*), 1937

Vintage silver print on
single-weight glossy Agfa-Bro-
vira paper 24.1 x 18.1 cm, in
very good condition.
Photographer's credit stamp
with address in Bad Reichen-
hall and "Luis Trenker" stamp
with address in Bolzano, as
well as archive stamp
"Bildgruppe / Negativ-Nr."
with handwritten entry "109"
in ink.

22.7 x 16.8 cm

€ 600 / € 900–1,200

Ernst Baumann was first hired as a still photographer by Luis Trenker in 1932, who also recommended him working with a Rolleiflex camera. The shot was taken during the filming of "The Mountain Calls". The movie is dedicated to the dramatic events surrounding the first ascent of the Matterhorn; Trenker plays the Italian climber Carrell in the leading role, who conquers the mountain alone and at night after failing to make the first ascent.



55
AGUSTÍ CENTELLES
OSSÓ (1909–1985)
'Behind the barricade' /
'Female Milicianes' (2
prints), Spain 1936

Two vintage silver prints on
single-weight glossy paper
17.5 x 27 cm / 18 x 22.9 cm,
both in good condition.
Agency stamps "International
News" / "United Press",
handwritten notes and
newspaper text clip / caption
labels on the reverse.

LITERATURE Miquel Berga
et al., Centelles, les vides d'un
fotògraf, cat. Institut de
Cultura de l'Ajuntament de
Barcelona, 2006; Daniel
Giralt-Miracle, J. M. Casasús,
Agustí Centelles, una crònica
fotogràfica, cat. Can Framis,
Barcelona, Fundació Vila
Casas 2012; Joaquín & Antón
Gasca, [TODO] CENTEL-
LES, Kat. Fundación Pablo
Iglesias, Madrid 2014.

16.5 x 26 cm / 14 x 21.4 cm
€ 1,200 / € 2,000–2,400

The Catalan photojournalist is best known for his photographs during the Spanish Civil War, where he supported the Republicans with his Leica; he sent these pictures to France in 1939, and it was only after Franco's death in 1975 that they were rediscovered as central documents of Spanish history. Because of his direct, spare visual language, he was called the "Spanish Robert Capa". One picture within our Lot shows Communist popular militia behind a barricade of cobblestones in the Plaza del Peso de la Paja in Barcelona in May; the agency's caption names it as one of the first authentic pictures of the fighting. The second picture shows three militia women from Tardienta, province of Huesca in Aragon in October, another image from the same series is held at the Fundación Pablo Iglesias.



56
ROBERT CAPA (1913–1954)
Women protesting against war, Paris 1936

Gelatin silver print, printed in the 1960s on double-weight
semi-matte paper, in good condition. Photographer's name
stamp, stamp "Portfolio", several handwritten dated "14
Julliet 1936" by an unidentified hand and numerical notes
in pencil and ink on the reverse.

23.1 x 34.1 cm
€ 1,800 / € 2,400–3,600

This early work by Robert Capa – his photographs taken during the Spanish Civil War in the same year launched his career – shows a peace march by women's associations in Paris, which took place as part of the "Unity Demonstration" of the Front Populaire on 14 July. Various left-wing parties had joined forces and emerged victorious from the French elections in the spring of 1936. Léon Blum became France's first socialist prime minister in the Popular Front government. For the first time, there were (three) women in government - at a time when women in France did not yet have the right to vote. Capa's early works as a photojournalist in Paris during this era are important historical documents.



57

ROBERT CAPA (1913–1954)

Members of the International Brigades, Madrid, Spain 1936

Gelatin silver print, printed in 1967 on double-weight semi-matte paper 20.3 x 25.2 cm, in good condition. Photographer's copyright stamp in blue ink, "Agencia Zardoya" stamp and copyright stamp from 1967, stating that the print was made to promote the exhibit "The concerned photographer", handwritten annotated "Guerre d'Espagne" and "Guerra Civil Española, frente de Madrid" in red ink, "Front de Madrid Hiver 36" in blue ink, "Magnum" in pencil, and on the reverse.

LITERATURE Cornell Capa, Richard Whelan (ed.), Robert Capa. Photographien, Cologne 1985, p. 47; Paul Hamlyn (ed.), Images of War. Robert Capa, London 1966, p. 36f; Richard Whelan, Robert Capa. The definitive collection, London/New York 2001, p. 99; Livia Páldi (ed.), Így készül a történelem. History in the Making, Kat. Magyar Nemzeti Múzeum, Budapest 2009, p. 96.

19.7 x 24.7 cm

€ 800 / € 1,000–1,600

The exhibit "The Concerned Photographer" was curated by Cornell Capa and premiered in 1967 at the Riverside Museum in New York. It showcased the work of photographers such as Robert Capa, Werner Bischof, David "Chim" Seymour, André Kertész, Leonard Freed, and Dan Weiner. The exhibition traveled internationally and was also published as a book in 1968; the ambitious project, whose title coined a much-cited catchphrase for the attitude of the Magnum photojournalists, provided the impetus for the founding of the International Centre of Photography (ICP) by Capa.



58

ROBERT CAPA (1913–1954)

Invasion of allied troops in North Africa, Algeria 1942

Vintage silver print on double-weight semi-matte paper 25.3 x 20.2 cm, in very good condition. Photographer's Magnum copyright stamp with address in New York City "72 W. 45th Street", handwritten titled "Algérie 1942" in green ink, noted "Mortier lourd américain 120 mm" (engl.: American heavy mortar 120 mm) in blue ink and several numbers on the reverse.

19.9 x 19.6 cm

€ 1,400 / € 2,000–2,800

Robert Capa was commissioned by Life magazine to photograph "Operation Torch" in Algeria, where he documented the landing of British and American troops in French North Africa from 8 November 1942 (this photo was taken on 23 November). It was the first major amphibious invasion by the Allies with the aim of opening a second front against the Axis powers and increasing the pressure on the German Reich and its allies.



59
ROBERT CAPA (1913–1954)
US troops in Naples, Chiunzi
Pass, Italy, September 1943

Gelatin silver print, printed in the 1970s on double-weight semi-matte paper 20.2 x 25.4 cm, in very good condition. Photographer's Magnum copyright stamp with address in New York City, "72 W. 45th Street", handwritten negative number "43-1-5/25" in pencil, also stamped and added in ink by hand, notated "26 Septembre 1943. American Troops in Naples, Story of Chiunzi Pass" in black felt-tip pen on the reverse.

LITERATURE Robert Capa, War & Peace, cat. ed. by ICP to the 30th Anniversary of his death, Tokyo 1984, p. 77 (ill. 189); Beatrix Lengyel (ed.), Robert Capa, in Italia, cat. Fratelli Alinari / ICP, Florence 2013, p. 134 (both from the same film roll).

15.9 x 24.1 cm
€ 1,400 / € 2,000–2,800



60
ROBERT CAPA (1913–1954)
Liberation of Naples by US
troops, Italy, September 1943

Gelatin silver print, printed in the 1970s on double-weight semi-matte paper 20.3 x 25.4 cm, in very good condition. Photographer's Magnum copyright stamp with address in New York City "72 W. 45th Street", notated "Campagne d'Italie - Septembre 1943" in black felt-tip pen, also titled "American troops - Naples liberation" in pencil, handwritten negative number "43-1-14/32" in pencil, also stamped and added in ink by hand, and stamp "Tirage Payé" on the reverse.

LITERATURE Robert Capa, War & Peace, cat. ed. by ICP to the 30th Anniversary of his death, Tokyo 1984, p. 77 (ill. 189 from the same film roll).

15.6 x 24.1 cm
€ 1,400 / € 2,000–2,800



61
ROBERT CAPA (1913–1954)
Girl of the Résistance hunting German snipers, Paris, August 1944

Vintage silver print on single-weight Radiophoto paper, in good condition. "Associated Press Radiophoto from Signal Corps From New York" agency caption label, stamped "Picture has been approved by appropriate authority" and newspaper text clip "This girl wearing shorts and carrying a gun, hunts down German snipers with other members of the French Résistance in Paris streets in the 1944 Battle for Paris", publication date stamps since 1944 and numerous numbers and remarks on the reverse.

LITERATURE Life magazine, Vol. 17, no. 10, September 4, 1944, p. 20+23 (interview with "Nicole" by Jack Belden); Livia Páldi (ed.), Így készül a történelem. History in the Making, Kat. Magyar Nemzeti Múzeum, Budapest 2009, p. 210 (same series).

c. 11.3 x 15 cm
€ 800 / € 1,000–1,600

"After the entry of the French 2nd Armored Division, numerous pockets of German snipers had to be rooted out in the street fighting. Many French civilians and members of the Resistance helped the French troops in this fighting. Paris, August 24, 1944" (Páldi 2009, S. 210). The featured resistance fighter with the MP-40 is Simone Segouin (1925–2023), aka "Nicole Minet", whose involvement was reported in several newspapers. Radio photography (or telephotography) was an image transmission process in which the light shades of a print were converted into electrical signals and sent wirelessly via radio beams. At the receiving end, a magnetically controlled inkjet printed the image onto a special paper.



62

ROBERT CAPA (1913–1954)

'No-man's land before the Cassino battle', Italy, February 1944

Vintage silver print on double-weight glossy paper 17.8 x 24.4 cm, in good condition
Cropping marks in white ink und retouched recto, "International News Photo" agency stamp
and caption label, publication date stamp "Feb 9 1944" on the reverse.

LITERATURE Beatrix Lengyel (ed.), Robert Capa, in italia, cat. Fratelli Alinari / ICP,
Florence 2013, p. 183 (from the same film roll).

16.3 x 24 cm / 11.8 x 22 cm

€ 800 / € 1,200–1,600

"This scene of desolation is described as 'No Man's Land' in the Liri Valley the day before the battle for possession of the town Cassino began. First aid men are in the field in the background picking up wounded from the action of the previous day." (from newspaper clip on the reverse).



63

ROBERT CAPA (1913–1954)

US troops landing on D-Day, Normandy,
6 June 1944

Gelatin silver print, printed in the 1970s on single-weight glossy Agfa
paper, in good condition. Archive stamp of the Swiss publisher "Editions
Rencontre" and various handwritten annotations on the reverse.

LITERATURE "Beachheads of Normandy", in: LIFE magazine, Vol. 16,
No. 25, June 19, 1944, p. 27; Robert Capa, Slightly out of focus, New
York 1947, p. 158; Robert Capa, Images of War, New York 1964, p.
106f.; Cornell Capa, Richard Whelan (ed.), Robert Capa. Photographs,
New York 1985, p. 148f.; Richard Whelan, Robert Capa: Fotografien,
Frankfurt 1996, p. 100; Richard Whelan (ed.), Robert Capa. The
Definitive Collection, London 2001, p. 361.

14.5 x 22.8 cm

€ 2,400 / € 4,000–5,000



64

ROBERT CAPA (1913–1954)

American airborne landings East of the Rhine, Germany, March 1945

Vintage silver print on single-weight glossy paper 15.5 x 20.3 cm, in good condition. "ACME NEWS PICTURES" agency caption label, dated "3/31/45" and publication date stamp "Apr 4 1945" on the reverse.

LITERATURE "American Paratroopers, photographed by Capa just after he had landed himself", in: Life Magazine, Vol. 18, no. 15, April 9, 1945, p. 27–37 (same series); <https://vintage.hu/artists/modern/robert-capa/robert-capa>

13.9 x 19.2 cm

€ 1,400 / € 2,000–2,800



65

ROBERT CAPA (1913–1954)

Organ grinder in the Russian zone, Berlin 1945

Gelatin silver print, printed in the 1960s on double-weight semi-matte paper 35.4 x 28 cm, in very good condition. Photographer's Magnum stamp, handwritten negative no. "45-1-34/6", agency's caption text (see below), dated "Sept. 1945", a green archive label and several numerical notes in pencil on the reverse.

28.7 x 26.8 cm

€ 1,000 / € 1,400–2,000

"In the days following their defeat, many a Berliner [sic] had to sell his household in the black market in order to have money to buy food. This is in the Russian sector of the city" (caption text on the reverse).



66

GEORGE RODGER (1908–1995)

Robert Capa during the allied liberation of Italy, Naples 1943

Gelatin silver print, printed in 1954 to illustrate the news of Robert Capa's death, on single-weight glossy paper 21.7 x 18.9 cm, in very good condition. Cropping marks in black ink, retouches and numerical annotations on the recto, handwritten and typographic photographer's credit and notes on his death, publication date stamp "May 26 1954" and newspaper clip "Death in Indochina Mud" on the reverse.

LITERATURE Livia Páldi (ed.), *Így készül a történelem. History in the Making*, Kat. Magyar Nemzeti Múzeum, Budapest 2009, p. 175 (same series). <https://www.icp.org/browse/archive/objects/robert-capa-naples>

20.9 x 17 cm

€ 600 / € 900–1,200 *



67

PAUL WOLFF

(1887–1951)

Synthetic fibre production at the Agfa plant in Wolfen, Germany 1940

Vintage silver print on single-weight glossy Agfa-Brovi-ra paper, in very good condition. Photographers stamp "Dr. Paul Wolff & Tritschler, Frankfurt am Main" and two approval stamps with handwritten entries from "Dr. Kleine, Wolfen", "Abwehrmäßig geprüft" and "Zur Veröffentlichung für Jungmädchenbuch, (...) Verlag", both dated "5. Oktober 1940", as well as several handwritten notes, as "Mädelbuch" in red coloured pencil, on the reverse.

23.5 x 17.8 cm

€ 800 / € 1,200–1,600

Artificial silk and viscose fibres were also produced at the Agfa film factory in Wolfen from the 1920s onwards. The National Socialists recognised the strategic importance of the man-made fibre industry and expanded the fibre pulp factory in Wolfen with an adjoining spinning mill, which became the largest plant of its kind worldwide in 1938. In the same year, the "Perlon fibre" was presented, which was used for fine tights, an indispensable part of female clothing of the time. This print served as a template for a "young girl's book". During the Nazi era, this was understood to mean novels and non-fiction books for ideological preparation for the role of wife and mother.



68
WILLIAM GEORGE
HORTON
(1893–1961)
Winston Churchill
with US-M1 carbine,
Salisbury 1944

Vintage silver print on
single-weight glossy paper,
in good condition. "Press
Association" agency stamp
with address at Fleet Street,
London, and several
annotations on the reverse.

20.7 x 15.2 cm
€ 400 / € 600–800

W.G. Horton worked as a photographer during the Great War, then as a press photographer employed by "The Times" and for the British Royal Family. At the outbreak of the Second World War, he became the official photographer for the War Office under Winston Churchill. From 1940 onwards, many of his photographs of the Prime Minister appeared in the daily newspapers; in August 1941, for example, he accompanied Churchill to the secret Atlantic Conference with President Roosevelt. This photograph shows Churchill during a visit to the 2nd US Armoured Division on Salisbury Plain with the American self-loading rifle "M1 Carbine", 23 March 1944. The agency label on the reverse has been lost, but research by the renowned auction house Spink proves Horton's authorship (www.spink.com/lot/18003000443).



69
ROBERT DOISNEAU
(1912–1994)
Résistance members
throwing Molotov
cocktails, Paris 1944

Vintage silver print on
double-weight glossy
Agfa-Brovira paper, in good
condition. Photographer's
copyright stamp and "Alliance
photo" agency stamp in red
ink, number stamp "V365"
and handwritten note "Mlles
Dubois" and "Août 44,
Bataille a la Prefecture de
Police. Lancement d'une
bouteille (...)" in pencil on the
reverse.

c. 24 x 18 cm
€ 1,200 / € 2,000–2,400 *

Under the title "Cocktail molotov, rue du Petit Pont", the collection at the Centre Pompidou houses a print of this famous motif. It shows two members of the Résistance in August 1944 throwing Molotov cocktails out of a window of the Prefecture of Police building in the 4th arrondissement of Paris, with the west façade of Notre-Dame visible.



70
ROBERT DOISNEAU
(1912–1994)
Alert at the barricade on
Saint-Jacques Street, Paris
1944

Vintage silver print on single-weight glossy Agfa-Brovira paper, in very good condition. Photographer's copyright stamp and "Alliance photo" agency stamp in red ink, handwritten numbered "V206" and annotated "Alerte á la barricade de la rue S'-Jacques", "Mlle Dubois", and (erroneously) "rue Volney Paris" in pencil on the reverse.

c. 18 x 24.2 cm
€ 1,200 / € 2,000–2,400 *

Alarm at the barricade in Rue Saint-Jacques, at the crossroads with Boulevard Saint-Germain in the Latin Quarter.



71
ROBERT DOISNEAU
(1912–1994)
Entrance to the Guignol
puppet theatre, Lyon 1957

Vintage silver print on single-weight glossy paper, in very good condition. Photographer's name stamp in blue ink and "Rapho" agency stamp in red ink, several handwritten numbers, cropping marks and annotated "Lyon L'entrée du théâtre Mourgnet" in pencil on the reverse.

24 x 18 cm
€ 1,000 / € 1,600–2,000 *

"Guignol" is the central hero of French puppet theatre and his name is also used to describe the venues, similar to the Kasper(le) theatre in Germany. The character was created at the beginning of the 19th century by the unemployed labourer Laurent Mourguet in Lyon and is said to bear his own facial features.



72
ERNST HAAS (1921–1986)
Salzburg, Austria 1945

Gelatin silver print, printed in 1994 from the original negative on double weight semi-matte paper 50.5 x 40.3 cm, in excellent condition. "Ernst Haas Studio Inc." copyright stamp with facsimile signature of the photographer as well as stamp with handwritten entries of work title, date of exposure, reference no. "EHBW-00010", printer "Igor Bakht", print date and edition number "28/30", signed in pencil by the photographer's son Alexander Haas on the reverse. PROVENANCE Directly from Ernst Haas Studio Inc., New York.

35.3 x 32.8 cm
€ 1,200 / € 2,000–2,400 **



73

BRUNO REIFFENSTEIN (1868–1951)

Bomb damages to Schönbrunn Palace (12 prints), Vienna 1945

Twelve vintage silver prints on double-weight, glossy paper c. 17 x 24 cm each, in good condition. Negative numbers in the lower image in some cases, photographer's stamp and negative number in pencil on the reverse of each print.

14.6 x 23 cm – 16.8 x 23 cm

€ 600 / € 800–1,200

In February 1945, the main building of Schönbrunn Palace was hit by a bomb, followed by further strikes on the elephant house and the Gloriette. Bruno Reiffenstein had been running a studio in Vienna since the 1880s, specialising in architectural photography, and also documented the destruction caused by the war. Seven pictures in this collection show in detail the large hole in the roof of the central wing and the damaged rooms of the palace, while five pictures show the destroyed elephant house with the two surviving animals.





74
AUTOMATIC
CAMERA

Nuclear bomb test
at Bikini Atoll, 24
July 1946

Vintage silver print on
single-weight glossy
paper 25.3 x 20.6 cm,
in good condition.
"Joint Army Navy Task
Force One Photo"
credit, "Pictorial Press
Ltd." agency copyright
label and hectographic
text, two archive
stamps with handwrit-
ten entries "Atomic
Bomb", cropping
marks, and several
numerical annotations
on the reverse.

17.3 x 17.3 cm
€ 600 / € 900–1,200

"Helen of Bikini in Action - The Baker Day explosion of the fifth atomic bomb at Bikini, July 24, 1946, as recorded by an automatically operated camera on a nearby island. Characteristic atomic cloud forms, altered by steam from sub-surface detonations." (caption text on the reverse). The bomb was named 'Helen of Bikini' by soldiers involved in the test. After the detonation, a cauliflower-shaped blast formed, which still characterises the collective memory today. The 'cauliflower' consisted largely of material from the bottom of the lagoon, where the explosion left a crater 610 metres wide and 9 metres deep.



75
GEORGE RODGER (1908–1995)
Korongo Wrestlers, Kordofan, Sudan 1949

Gelatin silver print, printed in the 1960s on double-weight matte, structured paper, in very good condition. Photographer's Magnum copyright stamp, negative-stamp with handwritten entries in ink "38" (story), "1" (roll), "19" (frame), handwritten title and photographer's signature in pencil as well as archive stamp "AF:31.2.1" on the reverse.

29.5 x 21.7 cm
€ 1,000 / € 1,600–2,000 *



76
HENRI CARTIER-BRESSON
(1908–2004)
Behind Gare Saint-Lazare, Paris 1932

Gelatin silver print, printed c. 1960 on double-weight matte paper, in very good condition. Early, rare exhibition print authorised by the photographer. Photographer's stamp "Mention obligatoire. Prière de reproduire cette photo intégralement sans en modifier le cadrage" in blue ink on the reverse.

55.2 x 39.2 cm
€ 18,000 / € 30,000–35,000 *

In 1932, the year Cartier-Bresson began working with the Leica, he took his legendary "puddle jumper" behind the Saint-Lazare station in Paris. The man is captured at the exact moment before he touches the smooth surface of the water with his foot and thus would destroy the perfect reflection. The motif of reduplication, one of photography's most pertinent metaphors, is not only found in the leaping man and his silhouetted replica figure, but appears several times and in complex inter-twining in this masterful shot. At the decisive moment, Cartier-Bresson captured an enduringly convincing composition on his – by today's standards astonishingly insensitive – film. He thus created a paradigmatic example of his photographic approach, as he explained it only twenty years later in his influential photo-book "Images à la Sauvette" (The decisive Moment). A crucial aesthetic decision is the choice of a specific frame, which, according to Cartier's credo, is the sole responsibility of the author of the image. The rare exhibition print bears the photographer's authentic stamp with the request "to reproduce this photo in its entirety without changing the cropping".



77
HENRI CARTIER-BRESSON (1908–2004)
Calle Cuauhtemotzin, Mexico City 1934

Gelatin silver print, printed c. 1950 on single-weight glossy paper, in very good condition. Crop markings in white ink in the image, Magnum photographer's stamp on the reverse, editorial note in Kurrent handwriting "Wegretuschieren! Sonst nichts retuschieren!", various crop marks, subsequently titled and dated in pencil.

LITERATURE Peter Galassi (ed.), Henri Cartier-Bresson. The Early Work (Museum of Modern Art), New York 1987, p. 130; Henri Cartier-Bresson: Photographer, London 1980, p. 123; Philippe Arbaizar et al., Henri Cartier-Bresson: the Man, the Image, and the World, London 2003, pl. 126; Martine Franck (ed.), Henri Cartier-Bresson. Scrapbook, New York 2006, p. 158; Peter Galassi (ed.), Henri Cartier-Bresson. The Modern Century, cat. MoMA, New York 2010, p. 98; Clément Chéroux (ed.), Henri Cartier-Bresson. Here and Now, London 2014, pl. 89.

17.3 x 25 cm
€ 3,000 / € 4,000–6,000 *

One of Cartier-Bresson's most important works shows two Mexican prostitutes presenting themselves to potential clients – and the photographer – through openings roughly cut out of a wooden shutter. Around 1950, an editor made four small marks on the print to define a specific section for a publication; this common practice clearly contradicted Cartier-Bresson's credo, for whom the choice of the image frame was a central aesthetic decision, which is to be made in the act of taking the photograph and in any case the sole responsibility of the author of the picture. The markings are therefore also an indication of the dating of the rare print, as Cartier's influential photographic approach only became more widely known after he published "The decisive Moment" in 1953.



78

HENRI CARTIER-BRESSON (1908–2004)

At the Seine near Juvisy-sur-Orge, France 1955

Gelatin silver print, printed in the 1980s on double-weight, semi-matte paper 20.3 x 25.3 cm, in very good condition. Photographer's copyright and collector's stamp on the reverse.

LITERATURE Ph. Arbaizar, J. Clair, C. Cookman, Who are you, Henri Cartier-Bresson? Munich 2003, p.74; Henri Cartier-Bresson: Photographer, London 1980, p. 145.

16.2 x 24.2 cm

€ 2,400 / € 4,000–5,000 *

Sunday trippers on riverbanks form, as it were, their own series in the work of Henri Cartier-Bresson; about half a dozen - including this motif - achieved the popularity of poster motifs. The master of the "decisive moment" creates a perfectly framed pictorial composition around a small social interaction while stretching out a sun sail.

79

HENRI CARTIER-BRESSON (1908–2004)

Istanbul, Turkey 1965

Gelatin silver print, printed in the 1980s on double-weight, semi-matte paper 25.5 x 20.2 cm, in very good condition. Photographer's copyright and collector's stamp on the reverse.

LITERATURE Jean-Pierre Montier, Henri Cartier-Bresson, Seine Kunst - Sein Leben, Munich 1997, p. 62.

24.3 x 16.2 cm

€ 2,400 / € 4,000–5,000 *



80

HENRI CARTIER-BRESSON (1908–2004)

Rally in support of President Charles de Gaulle, Paris 1968

Vintage silver print on double-weight semi-matte paper 29.8 x 20.3 cm, in good condition. Photographer's stamp "Photo Henri Cartier-Bresson / Mention obligatoire / Priere de reproduire cette photo integrelement / sans en modifier le cadrage" and handwritten negative number in pencil "11150-19" on the reverse.

29.5 x 20 cm

€ 1,800 / € 2,800–3,500 *





81
WERNER BISCHOF
(1916–1954)
Unloading corn at the
Port of Calcutta, India
1951

Gelatin silver print, printed in the 1970s on single-weight glossy paper, in good condition. Photographer's Magnum copyright stamp, archive stamp "Faim dans le Monde en Inde" and various handwritten notes on the reverse.

LITERATURE "U.S. heeds India's Plea for food", in: LIFE magazine, 28.5.1951, Vol. 30, No. 22; M. Bischof, S. Maurer, P. Zimmermann (eds.), Werner Bischof. Bilder, cat. Helmhaus Zurich, Bern 2006, p. 180.

24.5 x 20.2 cm
€ 1,400 / € 2,000–2,500

Due to flooding and drought, in 1951 the province of Bihar in India was heavily stricken by famine. The US sent 136 million tons of wheat and a 190 million dollar loan, while the USSR sent 50.000 tons of wheat. Bischof photographed the starving population and the distribution of relief supplies in April 1951. His photo essay appeared in Life magazine in May and was his first major international success, subsequently a number of his pictures – like this one – were taken over by other magazines.

82
WERNER BISCHOF
(1916–1954)
Villager at a military
outpost, Red River
Delta, July 1952

Gelatin silver print, printed in the 1970s on single-weight glossy paper, in good condition. Photographer's Magnum stamp and numbered "11" on the reverse.

25.3 x 20.4 cm
€ 800 / € 1,000–1,600





83
WERNER BISCHOF
(1916–1954)
Rice farmer in Gian
Coc, Red River Delta,
July 1952

Gelatin silver print, printed in the 1970s on single-weight glossy paper, in good condition. Photographer's Magnum stamp and numbered "23" on the reverse.

LITERATURE Rosellina Bischof, René Burri (eds.), Werner Bischof 1916-1954, ICP Library of Photographers Vol. 2, New York 1974, p. 66; Marco Bischof, Simon Maurer, Peter Zimmermann (eds.), Werner Bischof. Pictures, Cat. Helmhaus Zurich, Bern 2006, p. 346.

25.5 x 20.3 cm
€ 1,000 / € 1,400–2,000

During the First Vietnam War from 1945 to 1954 the nationalists under Ho Chi Minh fought for the independence of South Vietnam against the French, who ruled the protectorate of Indochina. The country was then divided up, with Ho Chi Minh ruling in the north. In the French-ruled south, Bischof travelled from outpost to outpost through the Red River Delta commissioned by the magazine "Paris Match" in 1952.

84
WERNER BISCHOF
(1916–1954)
The train 'La Rafale'
between Saigon and
Nha Trang, 1952

Vintage silver print on single-weight glossy paper, in very good condition. Photographer's Magnum stamp, Paris-Match No. stamp "PARU No 199", various handwritten notes on the reverse.

25.2 x 17.5 cm
€ 2,400 / € 4,000–5,000





85
FRANZ HUBMANN
(1914–2007)
Oskar Werner, Vienna
1952

Vintage silver print on single-weight glossy Agfa paper, in very good condition. Photographer's copyright stamp in ink and handwritten notations in pencil on the reverse.

23.8 x 18.1 cm
€ 800 / € 1,200–1,600 *

Shortly after this shot, Oskar Werner (1922–1984) had his breakthrough in German-language theatre as Hamlet. However, he only achieved international fame in the 1960s with film roles directed by François Truffaut, for example in "Jules and Jim" or "Fahrenheit 451". The portraitist can also be described as a late starter, as Hubmann only began his second career as a photojournalist around 1950. Inspired by his work for the culture magazine "magnum", he quickly became an authority in modern Austrian photojournalism. The liveliness of this portrait reflects his approach, for which Karl Pawek coined the term "life photography". It was taken in the studio of the artist Kurt Moldowan, where Werner was rehearsing "Torquato Tasso" with Gertrud Kückelmann.



86
KARL-HEINZ VOGELMANN
(1927–2011)
Romy Schneider as Nicole in
'Eve', 1958

Vintage silver print on single-weight glossy paper, in good condition. Photographer's label with typographic address in Wolfratshausen and handwritten title "Die Halbzarte" and image number "VP901" in pencil on the reverse.

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

28.3 x 20.7 cm
€ 800 / € 1,200–1,600 *

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 increasing international success with the Sissi trilogy, he was her studio photographer for some time. The portrait in the mirror shows Romy as her character in "Die Halbzarte" (English filmtitle "Eva"). In this Austrian comedy by Rolf Thiele, Romy's mother Magda Schneider also plays her mother on screen.



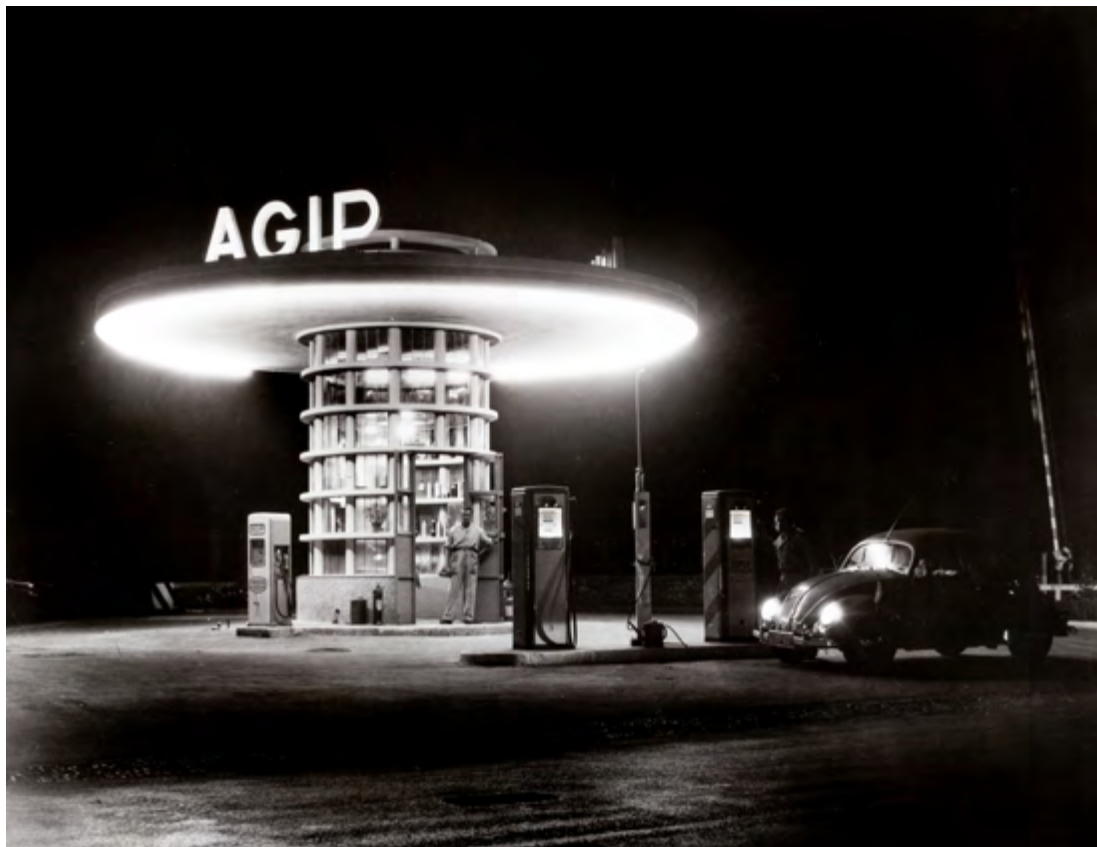
87
KARL-HEINZ VOGELMANN
(1927–2011)

Romy Schneider in shorts, 1958

Vintage silver print on single-weight glossy Mimosa-Kiel paper, in very good condition. Photographer's label with typographic address in Wolfratshausen and archive stamp from Munich publishing house "Kindler und Schiermeyer", handwritten number "566/58" in pencil on the reverse.

24 x 18 cm
€ 600 / € 900–1,200 *

The print is from a shooting with Romy Schneider in hot pants and a belly-baring blouse, holding a cigarette in her hand. The star tried to free herself from her Sissi image with photographs like this.



88

HANS TRUÖL (1920–1981)

Agip petrol station, Austria 1958

Gelatin silver print, printed in 1974 on double-weight glossy Agfa paper, in excellent condition. Photographer's stamp in green ink, print date and image no. "T 593/3" on the reverse.

18.4 x 23.8 cm

€ 800 / € 1,000–1,600

Born in Frankfurt, Hans Truöl became famous in the post-war period as a press, sports and society photographer, particularly for his pictures of the ski circus on the Arlberg. This night shot of a spectacular petrol station is one of his most important works.



89

HANS TRUÖL

(1920–1981)

Aral petrol station and Ski school in Zürs, Austria c. 1958

Gelatin silver print, printed in the late 1970s on single-weight glossy Agfa paper 18 x 23.8 cm, in very good condition.

Photographer's stamp in green ink and image no. "T 369/1" in pencil on the reverse.

18 x 21.1 cm

€ 600 / € 800–1,200

Zürs (1716 meters above sea level) is one of the most renowned winter sports resorts in the Arlberg region in the Alps, located in the westernmost Austrian state of Vorarlberg.



90

HANS TRUÖL

(1920–1981)

Skier jumping over the alpin road at Arlberg, Austria 1959

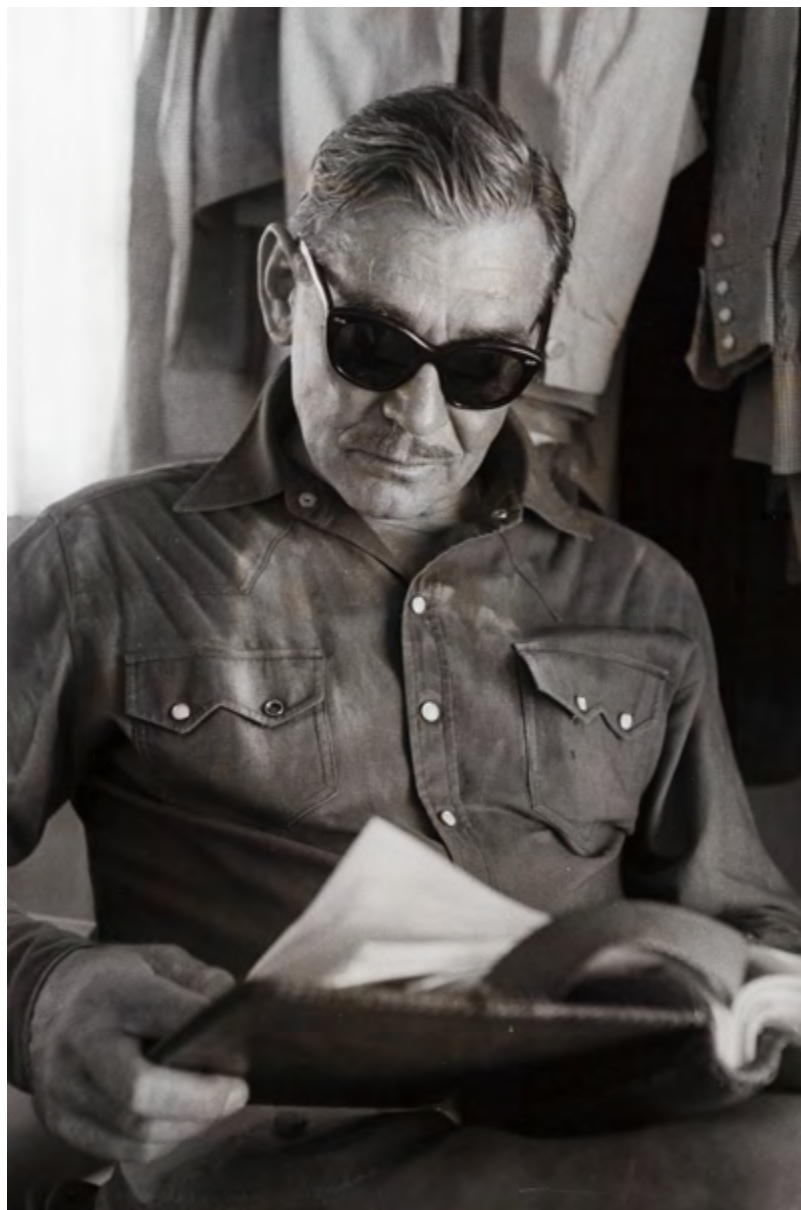
Gelatin silver print, printed in the late 1970s on single-weight glossy Agfa paper 18.1 x 23.8 cm, in very good condition.

Photographer's stamp in green ink and image no. "T 524/4" in pencil on the reverse.

18 x 18.7 cm

€ 600 / € 800–1,200

The photograph shows a spectacular jump over the road at the Arlberg in the Alps, and also the enormous snow masses beside the street, where two VW "Bulli" camper vans are parking.



91
EVE ARNOLD
(1912–2012)
Clark Gable on the set
of 'The Misfits', Reno,
USA 1960

Vintage silver print on
single-weight glossy paper,
in very good condition.
Photographer's Magnum
stamp, negative no. stamp
"60-20-106/13" and
handwritten numerical
annotations on the reverse.

25.1 x 16.6 cm
€ 1,000 / € 1,600–2,000

When the Magnum agency was given the exclusive rights to the set shots during the filming of "The Misfits" (directed by John Huston), a total of nine photographers photographed on location in Reno for two weeks at a time, including Cartier-Bresson, Ernst Haas and Elliott Erwitt, who followed the dramas of the film plot as well as those behind the scenes. At Marilyn Monroe's request, Arnold stayed on set for almost two months and created the most intimate shots. In addition to constant script changes, conflicts and alcoholic excesses, the heat in Nevada was also a challenge for everyone involved, which led to Clark Gable's fatal heart attack shortly after the end of filming (he is shown here studying his lines).



92
DENNIS STOCK (1928–2010)
James Dean at his uncle's farm in Fairmount, Indiana 1955

Gelatin silver print, printed in the 1960s on double-weight semi-matte paper, in very good condition. Photographer's magnum stamp, negative no. stamp "56-7-35/25" and various numerical notations on the reverse.

LITERATURE "Moody New Star", in: LIFE magazine, March 7, 1955, p. 125; Dennis Stock. American Cool, with texts by Michael Shulman and Michael Pritchard, London 2013, p. 38.

20.6 x 29.6 cm
€ 2,000 / € 3,000–4,000 *

In February 1955, when Dennis Stock became a full-member to Magnum agency, Life magazine commissioned him to contribute a photo story on James Dean (1931–1955). The 24-year-old actor had recently completed the filming of "East of Eden", where he laid the foundation of his image as an impetuous, melancholy rebel. When posthumous fame made him an idol, this Life feature also had a stimulating influence on Stock's career as a photo-journalist. The original Magnum negative stamp refers to 1956 as the year of exposure – a mistake, as Dean died in an accident in September 1955. As the error can be found on all prints from this series distributed by Magnum, it is considered proof of authenticity. The image in front of the driveway to Winslow Farm in Fairmount (where Dean grew up) with the dog in the back is one of the most beautiful in the series.



93
DENNIS STOCK
(1928–2010)
Louis Armstrong, from
the series 'Jazz Street',
USA 1958

Gelatin silver print, printed
in the 1970s on dou-
ble-weight semi-matte paper,
in very good condition.
Photographer's Magnum
copyright stamp, handwrit-
ten negative no. "58-4-
166/26" in blue ink and
"Louis Armstrong" in pencil
on the reverse.

25 x 17.1 cm
€ 800 / € 1,200–1,600

94
BURT GLINN
(1925–2008)

Liz Taylor and her kids
during a break on set,
Spain 1959

Gelatin silver print, printed in
the 1970s on double-weight
semi-matte paper, in very
good condition. Photogra-
pher's Magnum stamp in blue
ink and negative no. stamp
"59-14-107/23" on the
reverse.

29.4 x 19.1 cm
€ 1,200 / € 2,000–2,400



Liz Taylor often took her children with her to the set; the photo was taken during a break in the filming of "Suddenly Last Summer", where she played alongside Katharine Hepburn and Montgomery Clift under the direction of Joseph L. Mankiewicz. Taylor's sons in the foreground are from her second marriage to Michael Wilding. At the time the picture was taken, she was shooting her first film after the accidental death of her third husband Mike Todd. She allegedly used her grief to portray a very emotional scene, of which only one take was possible due to her subsequent nervous breakdown.



95

ELLIOTT ERWITT (1928–2023)

'California Kiss', Santa Monica 1955

Gelatin silver print on double-weight semi-matte paper 40.5 x 50.5 cm, in excellent condition. Signed in black ink in the lower margin, also signed, titled and dated in pencil on the reverse.

LITERATURE Elliott Erwitt, *Amoureux: et autres optimistes incurables*, Paris 2004, cover.

30 x 44.7 cm

€ 2,000 / € 4,000–5,000 *

Elliott Erwitt's iconic photograph shows a couple kissing in the rear-view mirror of a car parked facing the sea. He captured a moment of tender love combined with the sunset in the background, thus creating an idealised composition that could hardly have been planned. Over the course of his career, Erwitt succeeded in taking an extraordinary number of such poignant snapshots, some of which he forgot about after they were taken. In this case, he rediscovered it 25 years later when looking through old negative contact strips.



96

ELLIOTT ERWITT (1928–2023)

Grace Kelly at her engagement party,
New York City 1956

Gelatin silver print, printed in the 1970s on double-weight semi-matte paper 20.1 x 25.1 cm, in excellent condition. Handwritten annotated "Please Credit Photo / Elliott Erwitt - Magnum" in blue ink on the reverse.

LITERATURE Elliott Erwitt, *Snap*, London 2011, p. 397; Elliott Erwitt, *Personal Best*, New York / Kempen 2006, pp. 114f.

16 x 24.3 cm

€ 600 / € 800–1,200

Erwitt captured a remarkable beautiful image of actress Grace Kelly at her engagement party with Prince Rainier of Monaco at the Waldorf-Astoria hotel in New York in January 1956.



97
ELLIOTT ERWITT
(1928–2023)
Sophia Loren and
Anthony Perkins on
the set, 1962

Vintage silver print on
double-weight glossy Agfa
Brovira paper, in very
good condition. Photog-
rapher's Magnum stamp
and negative no. stamp
"62-6-3/20", handwritten
titled "Sophia Loren et
Anthony Perkins" in blue
ink on the reverse.

28.3 x 23.3 cm
€ 800 / € 1,200–1,600

The movie drama "Five Miles to Midnight" (French: *Le Couteau dans la plaie*, literally: *The Knife in the wound*) is a 1962 Franco-Italian international co-production drama film produced and directed by Anatole Litvak. The Nouvelle Vague film is particularly appreciated for the acting performances of Loren and Perkins.



98
ELLIOTT ERWITT (1928–2023)
'The Kitchen Debate' (Nikita Khrushchev and Richard Nixon), Moscow 1959

Gelatin silver print, printed 1989 on double-weight semi-matte paper 50.7 x 60.5 cm, mounted in Aluminium frame 60.5 x 80.5 cm, in very good condition. Signed in ink and Magnum's "In our Time" exhibition blindstamp in the lower margin, handwritten negative no. "59-38-10/37" in pencil on the reverse.

LITERATURE *Life*, August 3, 1959, p. 26-31; Elliott Erwitt, *Personal Best*, New York/Kempen 2006, p. 260; Elliott Erwitt, *Snaps*, London 2011, p. 307; Magnum Contact Sheets, Munich 2011, p. 96/97; Elliott Erwitt, *Personal Exposures*. *Fotografien 1946-1988*, Lausanne 1988/Munich 2012, p. 65; Biba Giacchetti/Silvana Editoriale (eds.), *Elliott Erwitt. Icons*, Milan 2012.

37.4 x 55.6 cm
€ 3,000 / € 5,000–6,000

The so-called kitchen debate between US Vice President Richard Nixon and the head of government of the USSR Nikita Khrushchev, captured by Elliott Erwitt, became a symbolic image of the Cold War. At the American National Exhibition in Moscow, the two statesmen got into an argument about the merits of their respective ideologies. Erwitt's photographs were immediately published in *Life Magazine*. This motif with negative no. 58, in which Nixon places his index finger on Khrushchev's chest, made history. It was used shortly afterwards – without the author's knowledge – as a campaign poster in Nixon's election campaign for the presidency. When Erwitt, who professed his support for Kennedy and would never have agreed to this political instrumentalisation, complained, he was sent a certificate from Nixon's office declaring him a 'member of the kitchen cabinet'.



99

ELLIOTT ERWITT (1928–2023)

Gorky Park, Moscow, USSR 1959

Vintage silver print on double-weight semi-matte paper
20.3 x 25.2 cm, in very good condition. Photographer's
Magnum stamp, negative no. stamp "59-38" and
handwritten numerical annotations on the reverse.

16.1 x 24 cm

€ 1,000 / € 1,400–2,000



100

ELLIOTT ERWITT (1928–2023)

Yokohama, Japan 2003

Gelatin silver print on double-weight semi-matte
paper 40.5 x 50.5 cm, in excellent condition.
Signed in black ink in the lower margin, also
signed, titled and dated in pencil on the reverse.

LITERATURE Elliott Erwitt's Dogs, Preface by
Peter Mayle, Cologne 2008, cover.

30 x 44.8 cm

€ 1,800 / € 3,000–4,000 *



101

INGE MORATH (1923–2002)

Louise Bourgeois at her studio in Brooklyn, New York 1991

Vintage silver print on double-weight semi-matte paper 27.7 x 35.3 cm, in very good condition. Signed, titled and dated by the photographer in pencil, negative no. "91-9-3/33-34" in ink on the reverse.

21.7 x 32.8 cm

€ 1,400 / € 2,000–2,800 *

The French-American sculptor Louise Bourgeois (1911–2010) is regarded as a pioneer of installation art, whereby she often explored the organic and physical. Her sculptural works were exhibited in New York as early as 1949 and 1950, after which her work was appreciated in artistic circles, but remained unknown to the general public. When her husband Robert Goldwater died in 1973, she processed her grief in her first large spatial installations (Environments), which explored the past and memory. It was not until the end of the 1970s that two exhibitions in New York brought her to the attention of the public, and in 1983 the MoMA dedicated a major exhibition to her work.



102

INGE MORATH

(1923–2002)

Picasso's sister Lola Ruiz Vilato with two of her children, 1954

Vintage silver print on double-weight semi-matte paper, in very good condition. Photographer's Magnum stamp, handwritten in pencil negative number and "Lola de Vilato, Picasso's sister, with her two children Lolita and Jaime in their Barcelona flat" and "la soeur de Picasso, Maria de los Dolores Ruiz Picasso Vilato et deux de ses six enfants, Nina et Javier Barcelone 1954".

22.8 x 33.9 cm

€ 1,000 / € 1,600–2,000 *



103

INGE MORATH

(1923–2002)

Chinchón, Castille, Spain 1955

Gelatin silver print, printed in the 1980s on double-weight semi-matte paper 35.3 x 27.8, in very good condition. Signed, titled and negative no. "55-13-442/10A-11" as well as various number annotations in pencil on the reverse.

LITERATURE Kurt Kaindl (ed.), Inge Morath. Fotografien 1952-1992, Salzburg 1992, p. 44.

33.3 x 22.9 cm

€ 1,200 / € 2,000–2,400 *

After working as a photo editor at Magnum and her first independent assignments, Inge Morath travelled to Spain in 1955 with her photographic mentor Henri Cartier-Bresson (on her second visit two years later, she was already a full member of the legendary agency). Her shot of the daughter of a café owner at the entrance shows her confidence in capturing a "decisive moment" and in the composition of the image.



104

ERNST HAAS (1921–1986)

'La Suerte de Capa', Pamplona, Spain 1956

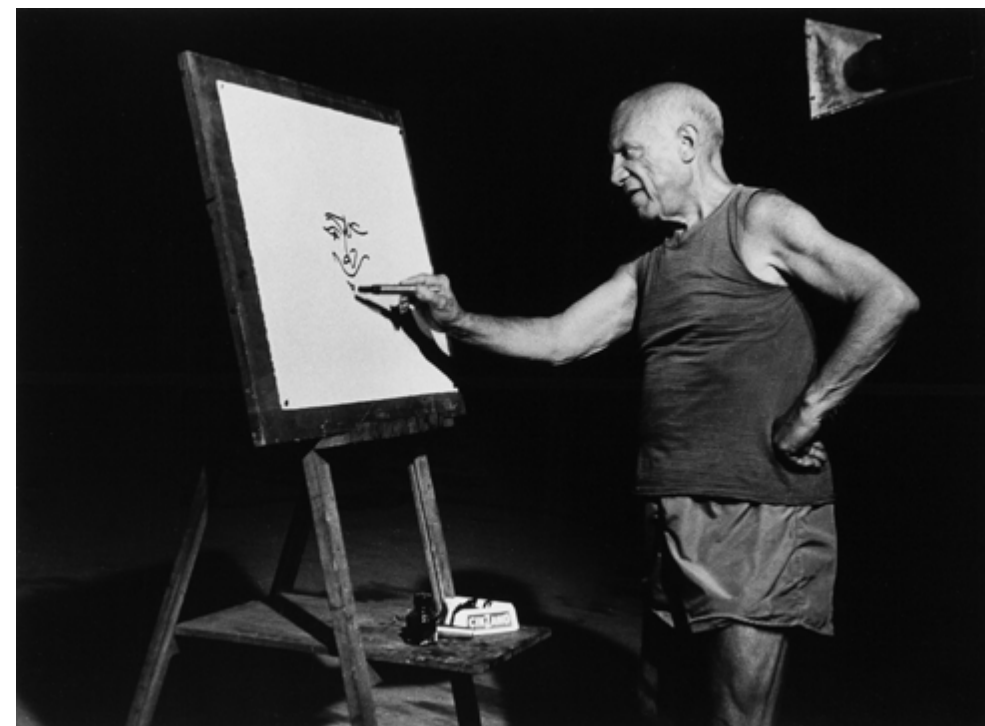
Chromogenic print, printed 2022 from the original colour transparency on matte paper 50.8 x 76.5 cm, in excellent condition. Handwritten titled, dated, annotated "Estate of Ernst Haas" and numbered "11/50" in felt-tip pen, "Haas Studio" label, signed by supervisor Alexander Haas, with handwritten title, reference no. "EHC-00043", date of print "03/2022", numbered "11/50" in felt-tip pen.

PROVENANCE Directly from Ernst Haas Studio Inc., New York.

44 x 66.2 cm

€ 1,800 / € 3,000–3,600 **

When Haas visited the traditional fights in the Pamplona arena, his interest was less in the corrida as a spectacle, but rather in the dynamics of the event and the phenomenon of movement itself. He photographed hand-held and followed the movement of bull and torero with the camera, a technique that required enormous timing and virtuosity. Life Magazine published the resulting images, shimmering, painterly colour compositions, in 1957 titled "Beauty in a Brutal Art". The essay's immense success contributed to the popularization of motion photography in advertising, for example, and motivated Life to commission Haas for two more image series of motion studies of sporting events the following year.



105

ANDRÉ VILLERS (1930–2016)

Shooting 'Le Mystère Picasso', Nice 1955

Gelatin silver print, printed in the 1990s on double-weight semi-matte paper c. 30 x 40 cm, mounted in original mat 50 x 59.8 cm, in very good condition. Signed in black ink by the photographer in the lower right margin, his copyright stamp with address in Mougins and his handwritten annotation "photo tirée pour moi-même" (photo printed for myself), also signed in pencil on the reverse.

26.5 x 36.4 cm

€ 1,400 / € 2,000–2,800 *

In "Le Mystère Picasso", Henri-Georges Clouzot shows Picasso at work on several pictures, with the artist's sheer inexhaustible, spontaneous creativity providing suspense for the entire duration of the film. This photograph, which was taken during the filming at Victorine Studios, shows him at the easel as he draws the first strokes of a face on the paper – as can be seen in the film and in another shot by Villers, Picasso will immediately transform this face into the body of a dove of peace. Apart from the prominent background to its creation, this photograph is also captivating as a composition: the spotlight on the right-hand edge of the picture, for example, corresponds with the foreshortened form of the easel, and Picasso's concentration and serenity in the creative process become clear.



106
ANDRÉ VILLERS
(1930–2016)
'The Eyes of Picasso',
Cannes 1955

Gelatin silver print, printed in the 1990s on double-weight semi-matte paper 40.4 x 30.3 cm, in good condition. Signed in black ink by the photographer in the lower left margin, his copyright stamp with address in Mougins and his handwritten annotation "photo tirée pour moi-même" (photo printed for myself), also signed in pencil on the reverse.

37 x 26.4 cm
€ 1,400 / € 2,000–2,800 *

The photographer and paper artist André Villers, who is today best known for his photographs of Picasso, spent eight years as a teenager in a sanatorium in Vallauris, where he began to take up photography in 1952. It was here that he met Picasso in March 1953, who gave him his first camera, a Rolleiflex. Villers subsequently made portraits of the artist, with whom he also experimented, for example with paper stencils. It was in this context that he created this homage to the artist's gaze, which reflects his curiosity, creative power and capacity for concentration.



107
VOJA MITROVIĆ
(*1937)
Salvador Dalí in Paris
(2 prints), 1975

Two gelatin silver prints on double weight semi-matte paper 40.2 x 30 cm, in excellent condition. Each print signed and annotated "Paris 1975" by the photographer in the lower margin.

35.8 x 17.9 cm / 23.8 x 35.8 cm
€ 800 / € 1,200–1,600



Voja Mitrović, who was born in Bosnia-Herzegovina and educated in photography in Belgrade, became known for the excellent quality of his photographic prints at the legendary lab "Picto" in Paris. He was the appreciated printer of photographers as Henri Cartier-Bresson, René Burri, Josef Koudelka, Marc Riboud and Peter Lindbergh.



108
ERICH LESSING
(1923–2018)
Folk dance festival in Strašnice,
Prague 1956

Vintage silver print on double-weight semi-matte paper, in very good condition. Signed in ink, photographer's Magnum stamp, handwritten negative number "56-6-21/21A" and various notations in pencil and ink on the reverse.

30 x 21.4 cm
€ 900 / € 1,500–2,000 *



109
ERICH LESSING
(1923–2018)
Zhou Enlai visits the car
factory in Żerań, Poland 1957

Vintage silver print on single-weight glossy paper, in very good condition. Photographer's Magnum stamp and handwritten note in pencil "Chou En Lai attache son lacet / Pologne - à le sorti de la fabrique du voiture Geran" on the reverse.

25.1 x 16.8 cm
€ 600 / € 800–1,200 *

During his state visit to Poland, Chinese Premier Zhou Enlai visited the important Polish car factory Fabryka Samochodów Osobowych (FSO) in Żerań, a district of Warsaw. In 1957, the first model of a smaller passenger car called "Syrena" was presented there. Lessing, whose reportages of the Hungarian uprising were widely published, was one of the most important photojournalists in Eastern Europe for Western media and had been a Magnum member since 1951. Here he shows an almost intimate, human moment in which the Chinese head of state ties his shoelaces before the official tour of the production hall.



110
MANFRED KREINER (1927–2005)
John and Jackie Kennedy on election night,
Washington 1960

Vintage silver print on double-weight semi-matte paper, in very good condition. Photographer's credit stamp with address in New York Bronx, partly covered by "Overseas-Press" agency label and titled "Wahlnacht nach dem Sieg" by an unidentified hand in pencil on the reverse.

22.4 x 30.2 cm
€ 800 / € 1,200–1,600

The photograph was taken on November 8, 1960, after the election of Democrat John F. Kennedy as the 35th President of the USA. The myth of Kennedy, which had developed especially since his death in the 1963 assassination, was stronger than the memory of his actual policies. He embodied the dream of a cosmopolitan America without racial hatred, as a torchbearer for democracy and human rights in the world.



111
MANFRED KREINER
(1927–2005)
Marilyn Monroe at a
reading (4 prints),
Chicago 1959

Four vintage silver prints, the largest on double-weight semi-matte paper, three prints in smaller format on single-weight glossy paper, all in good condition. Photographer's credit stamp with address in New York Bronx on the reverse of each print, two prints also with archive stamp from Munich publishing house "Kindler und Schiermeyer" and the sitter's handwritten credit.

LITERATURE Drei Tage mit Marilyn. Die verschollenen Fotos des Manfred Linus Kreiner, Verlag Lutz Garnies 2019.

33.8 x 23.3 / 24.6 x 19.1 /
24.7 x 16.8 cm

€ 1,800 / € 2,400–3,600

During Marilyn Monroe's promotional tour for "Some like it hot" to Chicago, Manfred Kreiner was given the opportunity to accompany her exclusively with his camera for three days. Monroe authorized 36 of the resulting images, but these were considered lost for a long time. When they were rediscovered a few years ago, they attracted great interest. During a reading, Kreiner captured the star listening attentively and he titled one of the motifs offered here "The quiet, different Marilyn".

112
PHILIPPE HALS-
MAN (1906–1979)
'Marilyn jumping',
New York 1959

Gelatin silver print, printed in 1981 by Stephen Gersh on double-weight semi-matte paper 35.3 x 27.8 cm, in very good condition. From the portfolio "Halsman/Marilyn", ed. by Neikrug Photographica Ltd. Photographer's "Halsman / Marilyn, Copyright Philippe Halsman ©81" stamp with handwritten edition number "179/250" on the reverse.

LITERATURE LIFE magazine, Vol. 47, No. 19, November 9, 1959, p. 101-108, cover (same series).

32.4 x 25 cm
€ 800 / € 1,200–1,600 *



In 1959, LIFE magazine published sixteen examples from Philippe Halsman's series of jumping celebrities, including Richard Nixon and Robert Oppenheimer, CEOs, theologians, judges and actresses, and bouncing Marilyn Monroe graced the cover. In the captions, the photographer psychologically interpreted the various jumping styles. In Marilyn's tucked-up knees he saw, that she jumps as a child. Halsman considered it a characteristic of his time that movie queens "are basically child-women who have been raised to the level of goddesses by insecure man."



113
PHILIPPE HALSMAN
(1906–1979)
'Marilyn', New York
1952

Gelatin silver print, printed by Stephen Gersh in 1981 on double-weight semi-matte paper 35.3 x 27.8 cm, in very good condition. From the portfolio "Halsman/Marilyn", ed. by Neikrug Photographica Ltd. Photographer's "Halsman / Marilyn, Copyright Philippe Halsman ©81" stamp with handwritten edition number "100/250" on the reverse.

28.3 x 21.6 cm
€ 1,200 / € 2,000–2,400 *

Halsman is considered one of Monroe's discoverers: after a commissioned shoot with several aspiring models, he selected her for a one-on-one photo session, from which a three-quarter portrait eventually landed on the cover of LIFE magazine on 7 April 1952. A portrait outtake from this was selected in 1981 as the first image for the legendary "Halsman/Marilyn" portfolio and printed in top quality.

114
PHILIPPE HALS-
MAN (1906–1979)
'Marilyn-Mao',
New York 1952

Gelatin silver print, printed in 1981 by Stephen Gersh on double-weight semi-matte paper 35.3 x 27.8 cm, in very good condition. From the portfolio "Halsman/Marilyn", ed. by Neikrug Photographica Ltd. Photographer's "Halsman / Marilyn, Copyright Philippe Halsman ©81" stamp with handwritten edition number "80/250" on the reverse.

32.5 x 25 cm
€ 800 / € 1,200–1,600 *



In the spirit of surrealism, Philippe Halsman created a unique collage in 1952 from a bust portrait of Mao Zedong, on which he mounted the face of Marilyn Monroe just below the forehead, smiling into the camera with half-closed eyes. In 1981, Halsman included a photograph of the collage, in which the cut edges are invisible, as the tenth and final motif in his Marilyn portfolio.



115
PHILIPPE HALSMAN
(1906–1979)
'Dalí Skull', New York
1956

Gelatin silver print, printed in 1981 on double-weight semi-matte paper 35.3 x 28 cm, in very good condition. Photographer's "Halsman / Dalí Copyright, Philippe Halsman ©81" stamp with handwritten edition number "114/250" on the reverse.

31.2 x 25.7 cm
€ 1,400 / € 2,000–2,400 *

Philippe Halsman and artist Salvador Dalí collaborated to create this image, inspired from a sketch drawn by the Surrealist painter. The setting required a special scaffold to be built so the seven women could be positioned to create the illusion of a skull and the shooting took more than three hours.



116
LEON LEVINSTEIN (1910–1988)
Handball Players, Houston Street, New York City
1955

Gelatin silver print, printed in the 1980s on double-weight semi-matte paper 50,6 x 40,7 cm, in excellent condition. Photographer's name stamp on the reverse.

LITERATURE Sam Stourdzé, Helen Gee, A. D. Coleman (eds.), Leon Levinstein. *Obsession*, Paris 2000, p. 105; Howard Greenberg et al. (eds.), Leon Levinstein, Göttingen 2014.

46.1 x 39.4 cm
€ 1,600 / € 2,200–3,200 *



117

ERNST HAAS (1921–1986)

New York City, Manhattan, early 1950s

Gelatin silver print, printed in 2000 from the original negative on double weight semi-matte paper 50.5 x 40.3 cm, in very good condition. "Ernst Haas Studio Inc." copyright stamp with facsimile signature of the photographer as well as stamp with handwritten entries of work title, date of exposure "Early 1950's", reference no. "EHBW-00142", printer "Igor Bakht", print date and edition number "6/30", signed in pencil by the photographer's son Alexander Haas on the reverse.

PROVENANCE Directly from Ernst Haas Studio Inc., New York.

34.3 x 33.1 cm

€ 1,200 / € 2,000–2,400 **

118

RENÉ BURRI

(1933–2014)

Police escort awaiting
Willy Brandt at the
town hall, Berlin
1959

Vintage silver print on single-weight glossy paper 25.3 x 17.6 cm, in good condition. Photographer's Magnum stamp, handwritten negative no. "59-13-4/10" and "Allemagne" in pencil as well as annotated "Berlin Police ready to escort Dr. Brandt and his guest during the memorial day of Berlin air lift in front of town hall (Schöneberger Rathaus)" in blue ink and crop marks on the reverse.

24.3 x 16.1 cm

€ 1,400 / € 2,000–2,800 *



Under the influence of Robert Frank's legendary project "The Americans" (1958), the Swiss artist René Burri spent many years analysing society in divided Germany. He first published "Die Deutschen" in 1962, followed by further editions. This photograph was taken as part of this work cycle in 1959 – the year in which he also became a full member of Magnum – and shows his talent in image composition as well as his influence from the Zurich School of Applied Arts.



119
RENÉ BURRI
(1933–2014)
Restaurant Kempinski
at Kurfürstendamm,
Berlin 1959

Vintage silver print on single-weight glossy paper, in very good condition. Signed in pencil, two photographer's Magnum stamps and "Please return" stamp from Magnum Zurich, negative number "59-14-28/37" both stamped and handwritten in pencil, label with typographic title and various annotations in an unknown hand on the reverse.

30 x 20.3 cm
€ 2,000 / € 3,000–4,000 *

An amazingly composed photograph through the window panes of the renowned restaurant in West Berlin, in which Burri achieves the effect of multiple exposures through reflections in the glass. The eye-catching window inscription "Weinverkauf Stadtküche Kempinski. Eingang neben dem Restaurant" runs across a scene with guests at white-clothed tables, while the facades of houses and traffic also appear in the picture via reflections.

120
RENÉ BURRI
(1933–2014)
Café near Cologne
Cathedral, from "The
Germans", 1960

Gelatin silver print, printed in 1971 on double-weight semi-matte paper 39.6 x 29.9 cm, in good condition. Photographer's Magnum stamp, handwritten negative no. "60-1-62/29" in blue ink, archive stamp with stamped image no. "71-303", stamped print date "12. Mai 1971", and several handwritten notes on the reverse.

LITERATURE Rene Burri, *Die Deutschen. Photographien 1957-1964*, Munich 1986, plate 81; Rene Burri, *Die Deutschen. Photographien 1957-1997*, Munich 1999, plate 58.

35.7 x 24.1 cm
€ 1,800 / € 3,000–3,600 *



Burri photographed the round window of a café at the Cologne Cathedral, which is overlapped by a (somewhat battered) sculptural nude figure on the façade. Inside, café guests watch the goings-on in the street. The boy's Turkish-style costume and the eye-catching brooch on the man's lapel suggest that the photo was taken during carnival. The combination of contradictory pictorial elements, which the photographer combined at the right moment, shows the influence of Magnum's founding generation on the 27-year-old René Burri, who had become a member of the renowned agency the year before. The picture was taken as part of his major project "The Germans" and has been published multiple times.



121
ULRICH MACK
 (1934–2024)
 Friedensreich Hundertwasser, Hamburg 1959

Vintage silver print on double-weight semi-matte Agfa paper 60.5 x 50.5 cm, in excellent condition. Signed and dated by the photographer in black ink, photographer's copyright stamp in black ink and photographer's blindstamp on the reverse.

LITERATURE Hans-Michael Koetzle (ed.), Mack. Reporter, Munich 2015, p. 51.

59 x 49 cm
 € 1,800 / € 3,000–3,600

From 1956 to 1962, Ulrich Mack studied at the University of Fine Arts in Hamburg (HfbK), where he began taking photographs, inspired by the work of Henri Cartier-Bresson. It was there that he took this portrait of Friedensreich Hundertwasser, who carried out the action titled "The Hamburg Line" in December 1959. Together with Bazon Brock and students, he drew a spiral line through the rooms of the academy as an artistic protest against cultural bureaucracy. Although the action was stopped by the university administration after a short time, it is considered the birth of action art in Europe.



122
BRUCE DAVIDSON
 (*1933)
 Girl smoking, from the series 'Brooklyn Gang', New York 1959

Gelatin silver print, printed in the 1990s on double-weight semi-matte paper 27.8 x 35.3 cm, in excellent condition. Signed by the photographer in pencil on the reverse.

LITERATURE Bruce Davidson, Photographs, New York 1978, s.p.; Bruce Davidson, Brooklyn Gang, Santa Fe 1998, s.p.; Vicki Goldberg, Magnum Legacy. Bruce Davidson, Munich 2016, p. 59.

21.5 x 32 cm
 € 2,000 / € 3,500–4,000 *



123
BRUCE DAVIDSON
 (*1933)
 Boys at the shore in England, Great Britain 1960

Vintage silver print on double-weight semi-matte paper 27.8 x 35.2 cm, in very good condition. Photographer's Magnum stamp and handwritten negative number "60-22-26/18" in pencil on the reverse.

18.2 x 27.4 cm
 € 1,400 / € 2,200–2,800

Davidson had already become a member of the renowned Magnum agency as a young photographer. After completing his legendary series in the confined milieu of an American travelling circus and a teenage gang in Brooklyn, he travelled England and Scotland for several months. In addition to poetic landscapes and atmospheric street photographs, he also took many pictures of children that reminded him of his own experiences in the outdoors as a young boy.



124

MARIO GIACOMELLI (1925–2000)

Scanno, Italy 1957–59

Gelatin silver print, printed by the artist in the 1980s on double-weight semi-matte Agfa paper, in very good condition. Signed by the artist in black ink in the lower left image, also signed by him and copyright stamp "copia originale stampata da Mario Giacomelli" with handwritten image number "AS0027", signed by the artist's son Simone Giacomelli on the reverse.

LITERATURE Mario Giacomelli, *Io non ho mani che mi accarezzino il volto*, ediz. illustrata, Photology 2009, cover; Alessandra Mauro (ed.), Mario Giacomelli. *The Black is waiting for the White*, Rome 2009, p. 148–149; Alistair Crawford, Mario Giacomelli, London 2001, p. 295.

30.3 x 40.4 cm

€ 2,400 / € 4,500–5,500 *

Like Henri Cartier-Bresson, Giacomelli was deeply impressed by the simplicity of life in Scanno, which had seemingly remained unchanged for decades. The streetscape of the small town in the southern Italian region of Abruzzo was characterized by the traditionally black-clad inhabitants, free-range chickens and cows. In his high-contrast imagery, Giacomelli dissolved many details and emphasized the figures, which seem to exist outside of time. John Szarkowski, then Director of Photography at MoMA, selected a work from this series for the groundbreaking exhibition "The Photographer's Eye" in 1964.



125

MARIO GIACOMELLI (1925–2000)

From the series 'La buona terra', Ancona 1964

Gelatin silver print, printed in 1988 on double-weight semi-matte Agfa paper, in very good condition. Signed in the lower left of the image, also signed and handwritten series name in ink, "Margini" stamp with printing date "24-6-1988" on the reverse.

LITERATURE Alistair Crawford, Mario Giacomelli, New York 2001, p. 213; Alessandra Mauro (ed.), Mario Giacomelli. *The Black is waiting for the White*, Rome 2009, p. 175.

29.6 x 39.9 cm

€ 2,400 / € 4,000–5,000 *

The bond with one's homeland and the cycle of growth and decay are recurring themes in Giacomelli's work. This is exemplified in his series "La buona terra", for which he accompanied a farming family over several years. The resulting photographs emphasise the cyclical nature of existence against the backdrop of several generations living together and the interweaving of daily tasks and duties with moments of leisure and renewal. Giacomelli tells a story of resilience, self-sufficiency and continuity. The latter is symbolized by the recurring motif of towering haystacks, which serve as a backdrop for work and play.



126
MARIO
GIACOMELLI
(1925–2000)

Dancing Priests
(‘Pretini’), Italy
1961–64

Gelatin silver print,
printed by the artist in the
1980s on double-weight
semi-matte Agfa paper, in
very good condition.
Signed by the artist in
black ink in the lower left
image, also signed by him
and copyright stamp
"copia originale stampata
da Mario Giacomelli"
with handwritten print
number "AS0018", signed
by the artist's son Simone
Giacomelli on the reverse.

LITERATURE Arturo
Carlo Quintavalle,
Giacomelli la Fotografia
Italiana, Feltrinelli
Editore, Milano 1980, p.
132; Alistair Crawford,
Mario Giacomelli,
London 2001, p. 223.

30.3 x 40.4 cm
€ 3,000 / € 6,000–7,000 *

Giacomelli always took his time to create his haunting photo series. For the series "Io non ho mani che mi accarezzino il volto" (There are no hands to caress my face) he visited the seminary in Senigallia over a period of almost three years. The poetic title of the series comes from a poem by Father David Maria Turollo. The photographs taken in winter are particularly striking and of great intensity. Giacomelli worked from an elevated position with long exposure times and additional flash; as a result, he reduced the details in the image and the priests seem to have been lifted out of time and space.



127
GIANNI BERENGO GARDIN (1930–2025)
Nuns in the meadow, Todi, Italy 1976

Vintage silver print on double-weight semi-matte Agfa
paper 30.8 x 40.3 cm, in good condition. Signed in the
lower right margin in ink, label and photographer's
copyright stamp on the reverse.

LITERATURE G.B.G. Fotografo 1953-1988, Italo Zannier
et al., Udine 1988, p. 226.

22.4 x 32.8 cm
€ 1,200 / € 2,000–2,400 *



128

FULVIO ROITER (1926–2016)

'Acqua alta in piazza', Venice 1967

Gelatin silver print, printed in the 1980s on double-weight semi-matte paper 60.6 x 50.4 cm, in very good condition. Signed and dedicated by the photographer to his printer "A Vittorio [Pavan], artefice della stampa di questa ed altre immagini" (engl. to the creator of this print and other images) in black ink on the reverse.

51.2 x 42.8 cm

€ 1,200 / € 2,000–2,400 *



129

BRUNO BARBEY (1941–2020)

Window shopping, Naples 1964

Vintage silver print on single-weight glossy Agfa paper 23.7 x 30.4 cm, in good condition. Photographer's copyright stamp, his credit stamp, handwritten "Napoli", number "1211" and crop marks in pencil on the reverse.

LITERATURE Philippe Daudy (ed.), Naples. Photographies de Bruno Barbey, Lausanne 1964, p. 121.

20.2 x 30.4 cm

€ 1,200 / € 2,000–2,400 *

From 1961 to 1964, the Moroccan-born French photographer Bruno Barbey worked on his first major series without a commission, "The Italians". In the tradition of Robert Frank, he focussed on the social life of a nation, the 'spirit' of Italian life culture, as it manifests itself above all in public spaces. The photographs taken in Naples resulted in his own book. The ambitious project opened the doors to the Magnum agency for the young photographer. It demonstrates his talent in the search for a documentary strategy beyond classic reportage.



130
BRUNO BARBEY (1941–2020)
Street Scene, Naples 1964

Vintage silver print on single-weight glossy Agfa paper 23.8 x 30 cm, in good condition. Photographer's copyright stamp and handwritten "Napoli", number "1131" and crop marks in pencil on the reverse.

LITERATURE Philippe Daudy (ed.), Naples. Photographies de Bruno Barbey, Lausanne 1964, p. 113; Bruno Barbey, Les Italiens, Maison Européenne de la Photographie, Paris 1999, p. 63.

19.3 x 30 cm
€ 1,200 / € 2,000–2,400 *



131
DAVID MAGNUS (*1944)
The Beatles at the London Fan Club Office,
3 April 1964

Gelatin silver print, printed later on double-weight semi-matte paper 40.6 x 50.6 cm, in very good condition. Signed by the photographer and his handwritten edition number "1/50" in black ink in the margin.

31.3 x 42.6 cm
€ 1,200 / € 2,000–2,400 *



132

THOMAS HOEPKER (1936–2024)

Teenagers on a moped, Germany 1965

Vintage silver print on double-weight semi-matte Agfa paper, in very good condition. Magnum distribution stamp with photographer's copyright note and "stern" photographer's stamp, handwritten "Allemagne", negative number "1947-17", dated "65/1" and crop marks in pencil on the reverse.

27.6 x 38.8 cm

€ 1,800 / € 3,000–3,600 *

Thomas Hoepker embodied concerned photojournalism in an ideal way: in formal perfection, his photographs bring together frame and content, whereby he was always dedicated to providing a picture of (socio-political) reality; he described himself as a "picture manufacturer" in the fulfilment of assignments. From 1963 he worked for the Hamburg magazine "Kristall", and from 1964 he was a permanent member of the "stern" team in Hamburg, for which he continued to work after moving to New York in 1976. In 1989 he became a full member of Magnum, and from 2003 he headed the agency as President.



133

THOMAS HOEPKER (1936–2024)

Red Square, Moscow 1965

Vintage silver print on double-weight semi-matte Agfa paper, in very good condition. Photographer's "stern" stamp with Hamburg address (crossed out) and photographer's stamp with address in Munich, typographic title stamp "Moskau - Roter Pl" and handwritten negative number "2129-35" in pencil on the reverse.

LITERATURE Thomas Hoepker. Photographien 1955–2005, ed. by Ulrich Pohlmann, Fotomuseum im Stadtmuseum, Munich 2005, p. 235.

28 x 39 cm

€ 1,800 / € 3,000–3,600 *



134
JULIO BELLO
 (*1947)
 Ernesto Che Guevara,
 Havana 1959

Vintage silver print on double-weight matte paper, in good condition. Che Guevara's handwritten dedication in blue ink "Para la familia Boti con saludos revolucionarios Che" (engl.: With revolutionary greetings to the Boti family, Che) in the image, photographer's stamp "foto JULIO BELLO Havana Cuba", stamp "Propiedad de Regino Boti" and annotated "Ernesto Che Guevara 1928–1967" by an unidentified hand in pencil on the reverse. Enclosed certificate of authenticity on Che's autograph.

c. 24 x 18 cm
 € 3,000 / € 5,000–6,000

On the one hand, this lot is exceptional due to the rare handwritten dedication to the family of Harvard-educated economist Regino Boti (1923–1999). He was Minister of Economy in the first cabinet of Cuba's revolutionary government. His area of responsibility was therefore closely related to Guevara's agenda, who was appointed by Castro in September 1959 as Minister of Industry and then as head of the Cuban Central Bank. Like Boti, Che worked on the nationalisation of the Cuban economy and the agrarian reform. On the other hand, this portrait is reminiscent of Alberto Korda's icon of the "Guerrillero Heroico" (taken c. four months later), in which Che wears the same beret, beard and hairstyle. Bello's photograph, however, shows the legendary revolutionary less prophetic and serious than charming and approachable; while Korda's legendary tele shot only became enormously popular after Che's death in 1967, Bello's portrait was already very popular at the time it was taken. The fact that it was taken by Julio Bello, as documented here with a stamp, is hardly known. He made a name for himself primarily as a fashion and nude photographer, who is associated with the virtuosity of his lighting design and his perfection in darkroom work.



135
OSVALDO SALAS (1914–1992)
 'Tres hermanos': Fidel Castro, Raúl Castro,
 Che Guevara, Cuba 1963

Gelatin silver print, printed in 2001 by Roberto Salas on double-weight matte paper 40.5 x 50.5 cm, in very good condition. Photographer's estate blind stamp, his credit, title and date in black ink in the lower margin, two "Salas estate and archive" stamps, signed by Roberto Salas and his handwritten edition note "Negative by Osvaldo Salas, Printed by Roberto Salas, edition 2001, 10/15" on the reserve.

LITERATURE Harald Falckenberg (ed.), Kuba. Bilder einer Revolution, Hamburg 2008, p. 270; Doug Smith & Ted Anderson (ed.), Osvaldo and Roberto Salas. Kuba. Eine Revolution in Bildern, Berlin 2004, p. 55.

30.5 x 40.5 cm
 € 600 / € 800–1,200



136

ANONYMOUS PHOTOGRAPHER

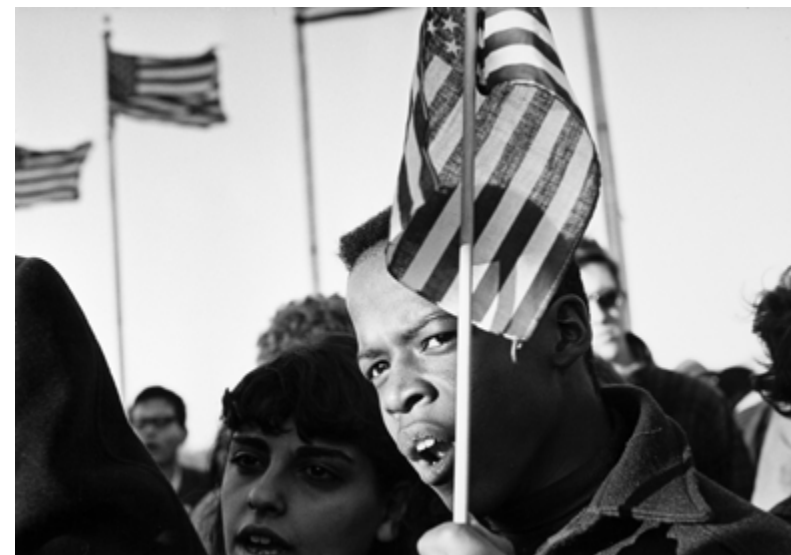
Mugshots of female delinquents (15 prints),
Miami 1957–66

Fifteen vintage silver prints on single-weight glossy paper c. 9 x 13 cm, each with a profile and a frontal portrait, in good condition. Archive stamps on the reverse with handwritten entries on personal data, body measurements, date of arrest and allegations (mostly shoplifting), recorded by Police Departments in Miami, Florida.

c. 9 x 13 cm each

€ 900 / € 1,500–1,800 *

A28854 Sarah Sue James, 1-22-63; A40093 Shirley MacLeeves, 1-14-63; A40094 Joann Pearl Augustinus, 1-14-63; A39104 Lena Wreety alias Anna Goldberg, 12-6-65 | A48154 Rita Rose Castaldo, 9-26-66; A48184 Angela Cohen 9-19-66; A48283 Anna G.W. Goldberg, 11-11-66; A49036 Maria Martinez de Coy, 12-30-66 | 27876 Helen-Rose Kusch, 6-12-57; 28309 Ethel Lawrie Ward; 61955 Dorothy Mae Williams, 5-7-60; 76116 Jeanne Zirpolo, 6-18-61 | 64102 NN. ("Applicant-N"), 9-15-64; 65764 NN. ("Applicant-P"), 9-15-64; 85069 Anna Isabel Olaya, 7-7-64.



137

HIROJI KUBOTA (*1939)

Protesters with US
flags, Washington DC
1965

Vintage silver print on double-weight semi-matte paper, in excellent condition. Signed in black ink, Magnum distribution stamp, date stamp "1965", handwritten negative no. "65-3-1/28" and credited "H. Kubota" in blue ink on the reverse.

20.3 x 29.7 cm

€ 1,200 / € 1,800–2,400



138

HIROJI KUBOTA (*1939)

The unknown leader
of Black Panther
Party, Chicago 1969

Gelatin silver print, printed in 2014 on double-weight semi-matte paper 35.2 x 27.7 cm, in excellent condition. Signed in ink in the lower margin, titled "The Black Panthers' top leader whose name is unknown" in pencil on the reverse.

PROVENANCE directly
from the photographer.

LITERATURE Hiroji
Kubota, Portfolio - USA.
Black Panthers, 1969.

28.8 x 19.5 cm

€ 1,400 / € 2,000–2,800 *



139
HORST H. BAUMANN (1934–2019)

Ursula Andress,
Hollywood 1963

Vintage silver print on double-weight glossy Agfa paper, in very good condition. Photographer's credit stamp on the reverse.

LITERATURE Hans-Michael Koetzle (ed.), *Apropos Visionär – Der Fotograf Horst H. Baumann*, Steidl 2023, p. 198 (from the same shooting).

21.5 x 29.7 cm

€ 1,000 / € 1,600–2,000 *

As Honey Ryder in "Dr. No" (1962), Ursula Andress shaped the role of the "Bond girl". In 1963, she filmed "Four for Texas" alongside Dean Martin, who can be seen cropped in the bottom left corner of the picture. The unusual composition is reminiscent of Baumann's photographs of Juliette Gréco, which appeared at the same time in the spectacular layout by Willy Fleckhaus in the German magazine "twen".



140
HORST H. BAUMANN (1934–2019)

In the studio, Germany
c. 1965

Vintage silver print on double-weight glossy Agfa paper, in very good condition. Photographer's "Pontis" agency stamp on the reverse.

LITERATURE Hans-Michael Koetzle (ed.), *Apropos Visionär – Der Fotograf Horst H. Baumann*, Steidl 2023.

22.2 x 29.5 cm

€ 800 / € 1,200–1,600 *

141
HORST H. BAUMANN (1934–2019)

Japanese women, c. 1970

Vintage silver print on double-weight glossy Agfa paper, in very good condition. Photographer's "Pontis" agency stamp on the reverse.

LITERATURE Hans-Michael Koetzle (ed.), *Apropos Visionär – Der Fotograf Horst H. Baumann*, Steidl 2023.

39 x 29.3 cm

€ 1,000 / € 1,600–2,000 *



The creativity and productivity of Horst H. Baumann, a photographer who was omnipresent in the media landscape of the 1960s, has only recently received the attention it deserves thanks to an exhibition and book project by Hans-Michael Koetzle. Baumann was a member of "Pontis", a group of young German "photokina" contributors, which was initiated in 1957 by Munich photographer Michael Friedel. The main purpose of the group was to distribute the photos, hence the name appears in the credit stamp.



142

HIROSHI HAMAYA (1915–1999)

Boys singing to drive evil birds away, Japan 1940

Gelatin silver print, printed in the 1970s on single-weight glossy paper, in very good condition. Photographer's copyright stamp, handwritten dated "1940" and Japanese annotations in pencil on the reverse.

LITERATURE Hiroshi Hamaya, *Snow Land*, ed. by The Mainichi Newspapers, Tokio 1957, ill. 50-51 and back cover.

19.8 x 29.8 cm

€ 1,400 / € 2,200–2,800

Hiroshi Hamaya was the first Japanese photographer to be accepted into the Magnum agency in 1960. After working for magazines in Tokyo, he turned his attention to rural coastal areas to document the harsh working conditions and traditional way of life there. In a village in Niigata Prefecture he photographed his series "Yukiguni" (Snow Land), of which this is the most famous image. It shows an old ritual on New Year's Eve: on a tour around the village, children drum and sing to keep away "evil birds" that damage upcoming harvests.



143

MARC RIBOUD

(1923–2016)

Street scene in Tokyo, Japan 1958

Vintage silver print on single-weight glossy paper, in very good condition. Photographer's Magnum stamp and "Please return" stamp from Magnum Zurich, negative number "58-12-1648/13" both stamped and handwritten in pencil, crop mark and various annotations in an unknown hand on the reverse.

25 x 16.9 cm

€ 1,200 / € 2,000–2,400 *



144
WILLIAM KLEIN
(1928–2022)
'Cine Poster', Tokyo
1961

Gelatin silver print,
printed in the 1980s on
double-weight semi-matte
paper, in excellent condi-
tion. Titled, dated and
signed in pencil on the
reverse.

LITERATURE William
Klein, Tokyo, Paris 1964,
p. 155.

46.2 x 32.3 cm
€ 2,400 / € 4,000–5,000

145
DAIDO
MORIYAMA
(*1938)

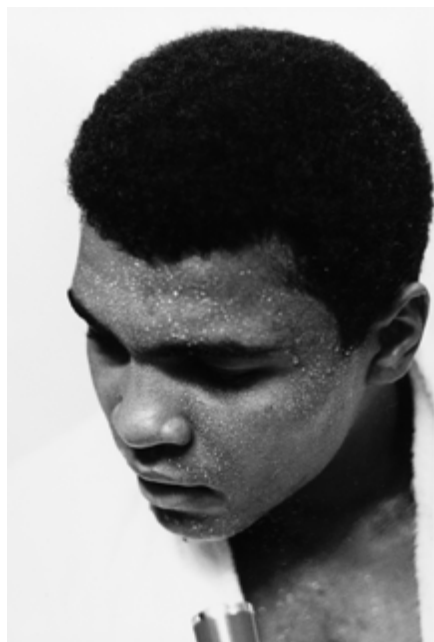
From the series
'Kariudo' (Hunter),
Japan 1972

Gelatin silver print, printed
in the 1990s on sin-
gle-weight glossy RC paper,
in good condition. Signed
by the artist in pencil on the
reverse.

29.7 x 24.2 cm
€ 1,800 / € 3,000–4,000 *



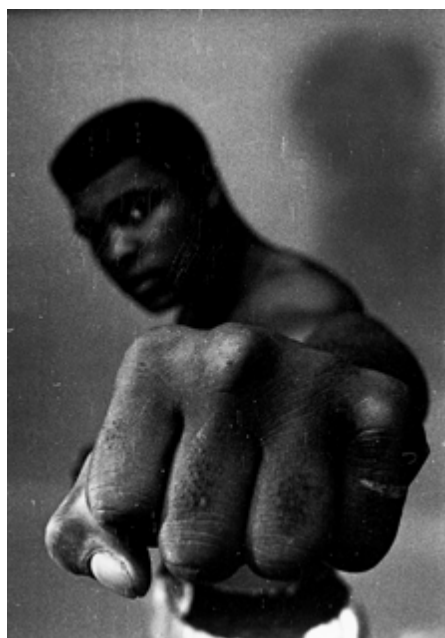
Daido Moriyama's photo book 'Hunter' is inspired by Jack Kerouac's 'On the Road'. The photographs were taken on a journey across Japan and capture the raw, chaotic energy of the country's modernisation in grainy, high-contrast black-and-white images.



146
ALBERTO DURAZZI
(1925–1990)
Cassius Clay after his victory over Brian
London, 1966
Gelatin silver print, printed c. 1980 on double-weight
semi-matte paper 40.6 x 30.3 cm, in excellent
condition. Agency copyrightstamp "DUFOTO, Via
del Corso, 184, Roma, Italy" and titled and dated
"Cassius Clay London 1966" by an unidentified hand
in pencil on the reverse.

39.4 x 26.3 cm
€ 600 / € 900–1,200

In 1966, Cassius Clay, who later called himself Muhammad Ali, took on Brian London in London. The fight took place on 6 August at Earls Court Arena and was a successful title defence for Ali. 24 years old at the time, he defeated the 32-year-old London by technical knockout in the third round.



147
THOMAS HOEPKER (1936–2024)
Muhammad Ali's left punch ('dark fist
scratched'), Chicago 1966
Gelatin silver print, printed in the 2000s on dou-
ble-weight semi-matte paper, in Aluminium frame, in
excellent condition. Signed and edition numbered
"7/20" by the photographer in ink and pencil, also his
studio stamp on the reverse.

LITERATURE Ulrich Pohlmann (ed.), Thomas
Hoepker Photographien 1955–2005, Munich 2005,
p. 60; Magnum Contact Sheets, Munich 2011, p.
158; Thomas Hoepker, Champ: Muhammad Ali,
Berlin 2010, cover.

58.6 x 41.6 cm
€ 4,500 / € 8,000–10,000 *

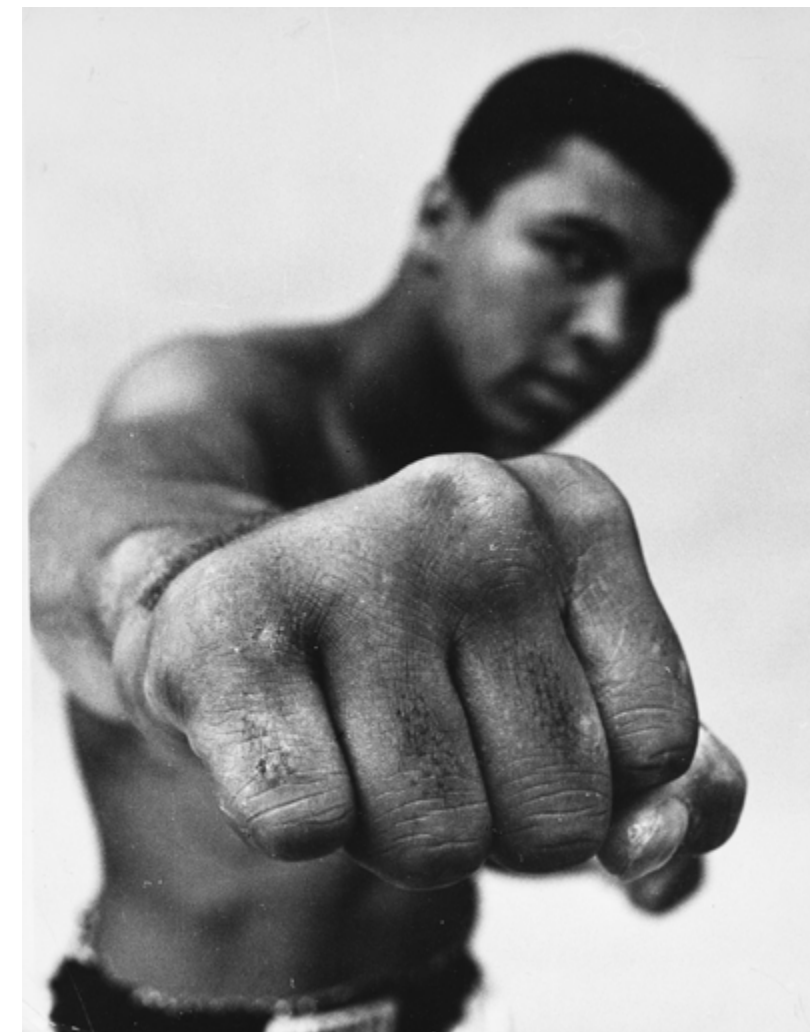
In 1966, Thomas Hoepker was commissioned by Stern magazine to portray Muhammad Ali. This resulted in the legendary photo of Ali in a confrontational boxing pose, with his clenched fist directly in front of the lens in the foreground (Lot 148). As a vintage print whose signs of wear attest to the significance of the motif, this frequently published image is a rare collector's item. Hoepker recalls the circumstances: "During his training, the champ sees me standing on the sidelines, in the shadows. He comes over and points his fist at my Leica –

148
THOMAS HOEP-
KER (1936–2024)
Muhammad Ali
demonstrating his
punch, Chicago 1966

Vintage silver print on
double-weight semi-matte
paper, in good condition.
Signed by the photographer
in pencil, handwritten
negative number "2723-9"
in pencil, two "Magnum
Photos Inc." copyright
labels with typographic
credit, title and date, one
with caption "Muhammad
Ali demonstrating his
punch, which had the same
power as a 3 ton blow",
archive label, Magnum's
"may not be cropped" label
and numerical notations on
the reverse.

LITERATURE Thomas
Hoepker. Photographien
1955–2005, ed. by Ulrich
Pohlmann, Fotomuseum
im Stadtmuseum, Munich
2005, p. 60.

27.4 x 20.8 cm
€ 8,000 / € 16,000–
18,000 *



left, 'wham', right, 'wham', left! The light is terrible, miserably low. I try to get the fist into fo-
cus, and just as I have only three pictures in the can, Ali prances back to his punching bag." Years later, Hoepker rediscovered the negative of one of the other two shots in his archive, which shows Ali's left fist in the dark. Hoepker deliberately had the negative printed in large format as it was, unretouched and scratched (Lot 147). He sees this as the counterpart to the much-pu-
blicised version, in which Ali's less well-known, dark side is revealed.



149

NEIL ARMSTRONG (1930–2012)

Apollo 11: Buzz Aldrin at the Lunar Module Eagle, July 1969

Dye transfer print, flush-mounted on strong cardboard, in good condition. Kodak logo and text insert "Apollo 11 photo Kodak Ektachrome EF film NASA photo" in white letters in the lower image, stamp "Dyes used in this enlargement, like other dyes, may in time change. This enlargement, therefore, will not be warranted against any change in color" in red ink on the reverse.

61 x 76.2 cm

€ 1,200 / € 2,000–2,400 *

After the Apollo 11 lunar module Eagle landed in Mare Tranquillitatis on 20 July 1969, Neil Armstrong photographed his astronaut colleague Edwin "Buzz" Aldrin several times. The iconic landscape format shows Aldrin, numerous footprints in the lunar sand and a pillar of the Eagle ("plus-Y strut and footpad") – the overall view of the Eagle is shown as a reflection in Aldrin's helmet visor. It was taken with the Lunar-Hasselblad as square negative no. AS11-40-5902, immediately before the frontal portrait in which the figure of the photographer is also reflected in the visor. Such details are particularly well displayed in this large-format print, which was produced by Kodak as a small edition window poster; despite slight colour changes – also acknowledged in the statement on the reverse – this is an impressive collector's item.



150

NEIL ARMSTRONG (1930–2012)

Apollo 11: Buzz Aldrin descends the steps of the Eagle, July 1969

Chromogenic vintage print on Kodak paper 20.2 x 20.3 cm, in very good condition.

19.4 x 19.3 cm

€ 600 / € 800–1,200

NASA number AS11-40-5868 was taken on 20 July 1969 with the Hasselblad moon camera, which both astronauts used. At first, prints of this type without credits were distributed, only later were they printed on photographic paper with the NASA logo.



151

NEIL ARMSTRONG (1930–2012)

Apollo 11: Buzz Aldrin at the US flag beside the Eagle, July 1969

Chromogenic vintage print on Kodak paper 20.2 x 20.3 cm, in very good condition.

19.4 x 19.3 cm

€ 600 / € 800–1,200

NASA number AS11-40-5874 was taken on 20 July 1969 with the Hasselblad moon camera, which both astronauts used. At first, prints of this type without credits were distributed, only later were they printed on photographic paper with the NASA logo.



152

BUZZ ALDRIN (*1930)

Apollo 11: Buzz Aldrin plants his boot in the moon's soil, July 1969

Chromogenic vintage print on Kodak paper 20.2 x 20.3 cm, in very good condition.

19.4 x 19.3 cm

€ 600 / € 800–1,200

NASA number AS11-40-5880 was taken on 20 July 1969 with the Hasselblad moon camera, which both astronauts used. At first, prints of this type without credits were distributed, only later were they printed on photographic paper with the NASA logo.



153

NEIL ARMSTRONG (1930–2012)

Apollo 11: Buzz Aldrin on the moon
(with visor reflection), July 1969

Chromogenic vintage print on Kodak paper 19.9 x 25 cm, in very good condition. "Space Photos" studio stamp with address at Sunset Blvd. in Houston, Texas, handwritten entered image number "AS11-40-5903" in blue ink on the reverse.

19.4 x 24.4 cm

€ 1,800 / € 3,000–3,600

NASA number AS11-40-5903 was taken on 20 July 1969 with the Hasselblad moon camera, which both astronauts used. At first, prints of this type were distributed, only later were they printed on photographic paper with the NASA logo. No other Apollo photograph has been reproduced as often as this portrait of Buzz, where Neil is visible in the reflection on Buzz's visor. <https://www.nasa.gov/history/alsj/a11/images11.html>



154

PETE CONRAD (1930–1999)

Apollo 12: Alan Bean holding a soil container,
November 1969

Gelatin silver print, printed in 1988 on single-weight glossy paper 20.4 x 25.4 cm, in very good condition. NASA-Logo and "National Aeronautics and Space Administration" credit, date of exposure and printing, "no subject to copyright" note and caption hectographed on the reverse.

19.2 x 19.6 cm

€ 1,400 / € 2,200–2,800

NASA number AS12-H-49-7278 was taken on 20 November 1969 near the Sharp moon crater. It shows Apollo 12 astronaut Alan Bean with a Hasselblad camera attached to his chest. In his right hand, he is holding a container in which soil samples have been collected – the high fill level is recognizable, the open checklist is visible on the other arm. Commander Charles "Pete" has just filled a sample into the tube with a shovel and taken the photo with his own Hasselblad. He can be seen in full figure in the reflection in Bean's visor, which is why the photo is often called the "Apollo 12 selfie". In any case, it can be seen as a tribute to Armstrong's more famous Apollo 11 photo.



155

ADOLF VOIGT & HANS GIEBLER (active 1950s–2000s)

Lunar Phases, from the 'Berliner Mondatlas' (15 prints), 1964–66

Fifteen gelatin silver prints on double-weight glossy paper, in excellent condition. Labels with typographic information on each specific exposure in German on the reverse of each print. Plate list: 1 Moon age: 1.9 days, 22.4.1966; 2 Moon age: 2.9 days, 14.5.1964; 3 Moon age: 3.8 days, 5.4.1965; 4 Moon age: 6.3 days, 15.2.1967; 5 Moon age: 7.4 days, 10.3.1965; 6 Moon age: 9.6 days, 20.3.1967; 7 Moon age: 11.9 days, 13.4.1965; 8 Moon age: 15.9 days, 11.10.1965; 9 Moon age: 16.9 days, 12.10.1965; 10 Moon age: 19.0 days, 14.10.1965; 11 Moon age: 21.5 days, 5.8.1969; 12 Moon age: 23.3 days, 19.9.1965; 13 Moon age: 26.5 days, 8.8.1969; 14 Moon age: 26.4, 22.9.1965; 15 Moon age: 27.9 days, 15.8.1966.

20.8 x 21 cm each

€ 1,500 / € 2,400–3,000

Adolf Voigt (1920–2007) was lecturer of photography at the Berlin Volkshochschule (Community's College) and after 1950 at the Wilhelm-Foerster-Sternwarte. From 1989 to 2006 Voigt was the head of the group "Berliner Mondbeobachter" (Berlin Moon Observers), founded in 1956. From 1964 to 1969 he photographed the moon in all phases at the 12-inch Bamberg-Refractor of the Foerster Observatory in collaboration with Hans Giebler. For this purpose he built a special camera with negative format 6x6 cm, which enabled the focal image of the entire moon.



156

NORMAN MAILER (1923–2007) / BUZZ ALDRIN (*1930)

'Moonfire. The epic journey of Apollo 11'

(Jumbo edition), 2009

Hardcover Book in "Jumbo" format 45 x 37.5 x 5.5 cm, 348 pages, published by Benedikt Taschen, Cologne, with an introduction by Colum McCann on the occasion of the 40th anniversary of the moon landing in an limited edition of 1969+200 AP copies, numbered "AP 129/200" on the colophon; housed in custom-molded white resin case with visor-like convex porthole on the cover lid, book in excellent condition, case with minor traces of use. The edition includes a print of the cover motif of the book – the famous "visor"-photograph taken by Neil Armstrong of Buzz Aldrin on the moon –, signed in black ink by Buzz Aldrin on the reverse and ready-to-hang framed between acrylic glass plates 44 x 36.6 cm, in the original packaging and very good condition.

40 x 32.4 cm

€ 2,000 / € 3,000–4,000 *



157

HAUS-RUCKER-CO

(*1967)

'Ballon for Two' and 'Mind Expander Chair' (3 prints), 1967

Three vintage silver prints on single-weight glossy paper, each mounted in light-grey mat 40 x 40 cm, in very good condition. Each print with the artists' typographic label with title, date and with photographer's stamp on the reverse ("Copyright by Scherry" resp. copyright stamp of Michael Pilz).

PROVENANCE Estate of Michael Satke.

24 x 18 cm each

€ 800 / € 1,200–1,600 *

Haus-Rucker-Co was founded in Vienna in 1967 by the architects Laurids Ortner (*1941) and Günter Zamp Kelp (*1941) as well as the painter Klaus Pinter (*1940). The legendary architect-artist group created sculptures and installations in public space as well as contributions to a special perception of architecture and urban design. Their utopian architectural concepts, inspired by Pop Art and Fluxus, aimed to activate the senses' ability to perceive and experience. The group also explored deconstructivism and a "second nature" in which the natural and the artificial merge.



158
HAUS-RUCKER-CO (*1967)
Model of 'Yellow Heart', 1968

Vintage silver print on double-weight glossy paper, mounted in light-grey mat 40 x 40 cm, in very good condition. Artists' stamp "Haus Rucker Co, Düsseldorf, Inselstr. 32" and their typographic label with title and date, also handwritten title and date in pencil on the reverse.

PROVENANCE Estate of Michael Satke.

16.5 x 22.4 cm
€ 600 / € 800–1,200 *

The design of Haus-Rucker-Co's "Yellow Heart" is based on the idea that a concentrated experience of space could offer a direct shift in consciousness. The pneumatic space capsule, providing just enough room for two people, can be entered via a threshold of three air rings that lead into an inner sphere with a transparent plastic mattress. Lying within the chamber users could experience air-filled, swelling pillows, while the surrounding space appears to expand, forming a translucent sphere and then flows out again in a reverse motion.

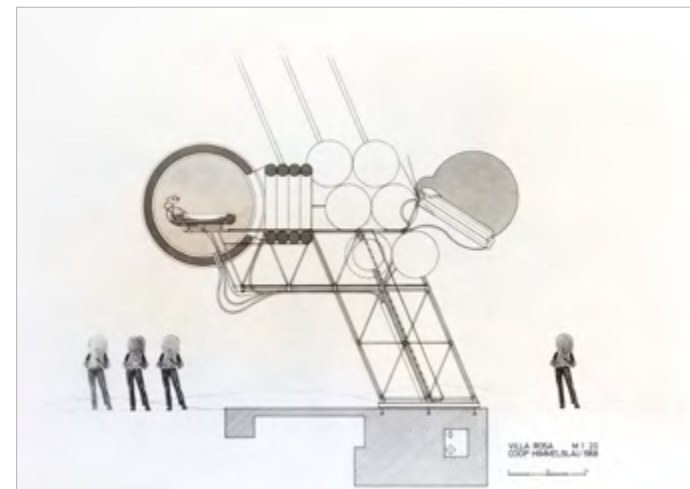


159
COOP HIMMELBLAU
(*1968)
Design and model of
'Villa Rosa II' (2 prints), 1968

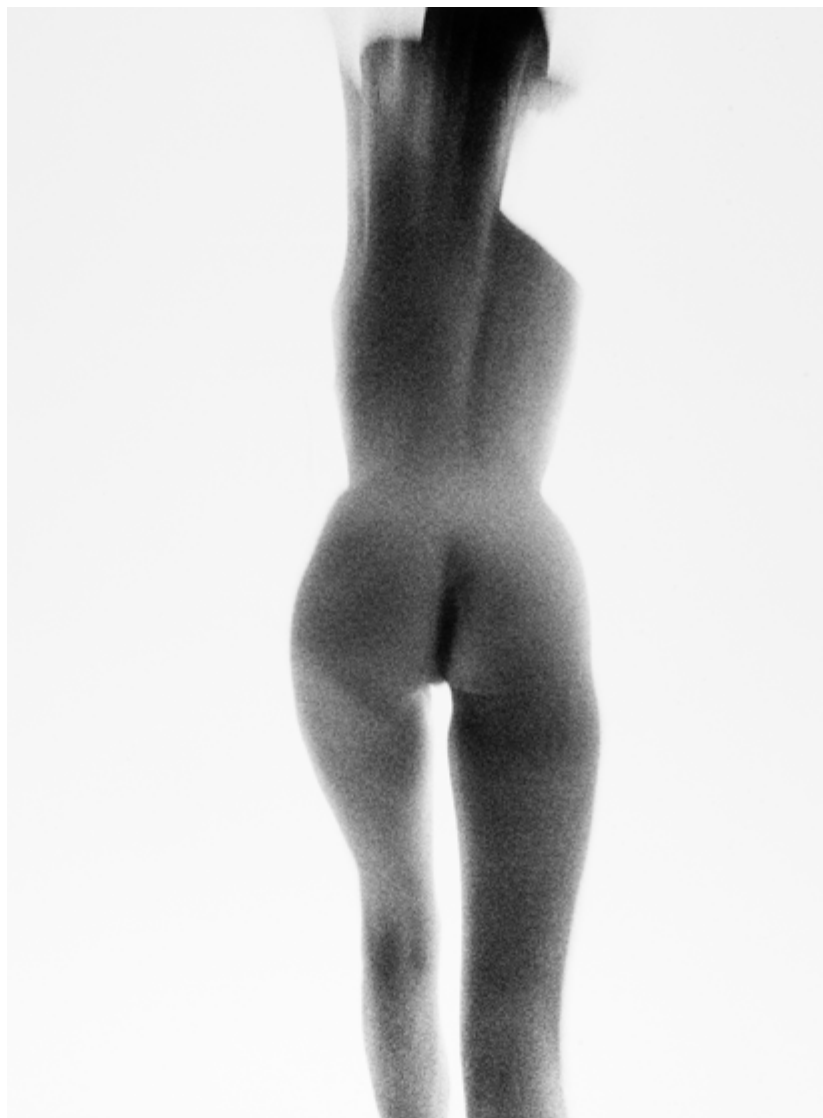
Two vintage silver prints on single-weight, glossy paper c. 18 x 24 cm, each mounted in light-grey mat 40 x 40 cm, in good condition. Each print with label "Coop Himmelblau, Trade Mark. Prix und Swi" with address at Vienna Seilerstätte 16 and typographic description of the illustrated project.

PROVENANCE Estate of Michael Satke.

18 x 24 cm each
€ 800 / € 1,200–1,600



In 1968, Wolf dPrix (*1942), Helmut Swiczinsky (1944–2025) and Michael Holzer (left in 1971) founded the architectural group Coop Himmelblau in Vienna. Later changing their name to "Coop Himmelb(l)au", the duo became internationally recognised as protagonists of de-constructivist architecture. The beginning of their work was characterised by leit-motifs such as space travel and the idea of a self-sufficient capsule, weightlessness and the changeable lightness of clouds. "Villa Rosa" is a prototype of a pneumatic living unit consisting of three rooms: a pulsating room with a rotating bed, projections, scent streams and sound programmes; eight transformable balloons whose volume can be varied and the mobile room, which can be inflated from a helmet-shaped container into an air-conditioned shell with a bed. Three figures appear in the photograph of the model at the lower left corner, the one without a helmet shows the face of Helmut Swiczinsky.



160
SAM HASKINS
(1926–2009)
'Kate Running –
Single Bum with
Hat' from 'Cowboy
Kate', 1963

Gelatin silver print,
printed in 1980 on
double-weight semi-
matte paper 40.6 x 30.4
cm, in very good
condition. Signed and
dated by the artist in
pencil, estate stamp and
handwritten Print
Identification Number
"54786" in pencil on
the reverse; enclosed
certificate with techni-
cal explanations by the
estate archive, signed by
Ludwig Haskins.

LITERATURE Sam
Haskins, *Cowboy Kate
& Other Stories*,
Toronto 1964.

40 x 29.5 cm
€ 3,800 / € 6,600–
8,000 *

Sam Haskins' work was equally groundbreaking for graphic designers, filmmakers and photographers. As models, he preferred to employ women who were not established in the professional fashion business and who confronted his camera confidently in natural poses. Blurriness and coarse grain are essential design elements of his aesthetics, which he achieved with overexposure during the positive development of his enlargements. His photo books had a lasting influence, as "Cowboy Kate", published in 1964, which sold over a million copies. This contains montages with nudes and images of isolated emblems of Wild West romanticism. The present photograph comes from a series of nudes, which are even more fragmented and repeated in the book design. As a signed print made by the photographer himself, it is a rarity, as Haskins only left behind very few works with his signature.

161
SAM HASKINS
(1926–2009)
Front cover motif
from 'Haskins
posters', 1971

Archival ink jet print,
printed in 2008 on
double-weight matte
Hahnemuehle Cotton Rag
paper 61.2 x 52.8 cm, in
excellent condition. Signed
by the artist in pencil at
right in the lower margin,
estate stamp and handwrit-
ten Print Identification
Number "82585" in pencil,
signed by the artist in ink
on the reverse; enclosed
certificate with technical
explanations by the estate
archive, including the note
"This is the last of 4 signed
copies in the estate, there
were a handful of signed
copies sold in 2009 at the
Fashion Etcetera Show in
NY.", signed by Ludwig
Haskins.

LITERATURE Haskins
Posters, published by Sam
Haskins, London 1972,
cover.

49.4 x 26.8 cm
€ 3,400 / € 5,600–6,800 *



The award-winning photo book "Haskins Posters" with 31 removable posters (size 48 x 35 cm) based on particularly impressive photographs and designs by Sam Haskins shows the motif offered here on the front cover. The print was produced in outstanding quality under the supervision of the photographer and is a special rarity.



162
ARNO RAFAEL
MINKKINEN
(*1945)

Pachaug,
Connecticut 1973

Gelatin silver print,
printed in the 1980s on
double-weight semi-
matte paper 50.6 x 40.4
cm, in excellent condi-
tion. Signed, titled and
dated by the artist in
pencil in the lower
margin.

LITERATURE Arno
Rafael Minkkinen,
Minkkinen, with texts by
the artist as well as Keith
F. Davis and Vicki
Goldberg, Heidelberg
2019, p. 274.

48.7 x 26.5 cm
€ 1,600 / € 2,800–3,200

Minkkinen has been creating his impressive oeuvre of self-portraits since the 1970s, working according to a consistent principle: Using an analogue camera and self-timer, he photographs himself naked in timeless natural landscapes, without assistance or subsequent manipulation. In the long tradition of open-air nudes, he nevertheless succeeds in creating astonishing depictions of the body and extraordinary pictorial inventions.

163
FRED STEIN
(1909–1967)
'Halternecks in
increasing numbers',
Chicago 1973

Vintage silver print on
double-weight semi-glossy
paper, in good condition.
Photographer's "Chicago
Daily News" stamp, date
stamp "Chicago Daily News
Jun 13 1973" and text clip
on the reverse.

27.4 x 20.2 cm
€ 800 / € 1,200–1,600 *



"Halter-Skelter. The midriff made a personal appearance all over downtown Chicago this week. Tipped off that halters were showing up in increasing numbers, Daily News photographer Fred Stein did a quick survey on N. Michigan Av., and turned in a glossy essay proving that the reports were right on the button." (Caption on the reverse).



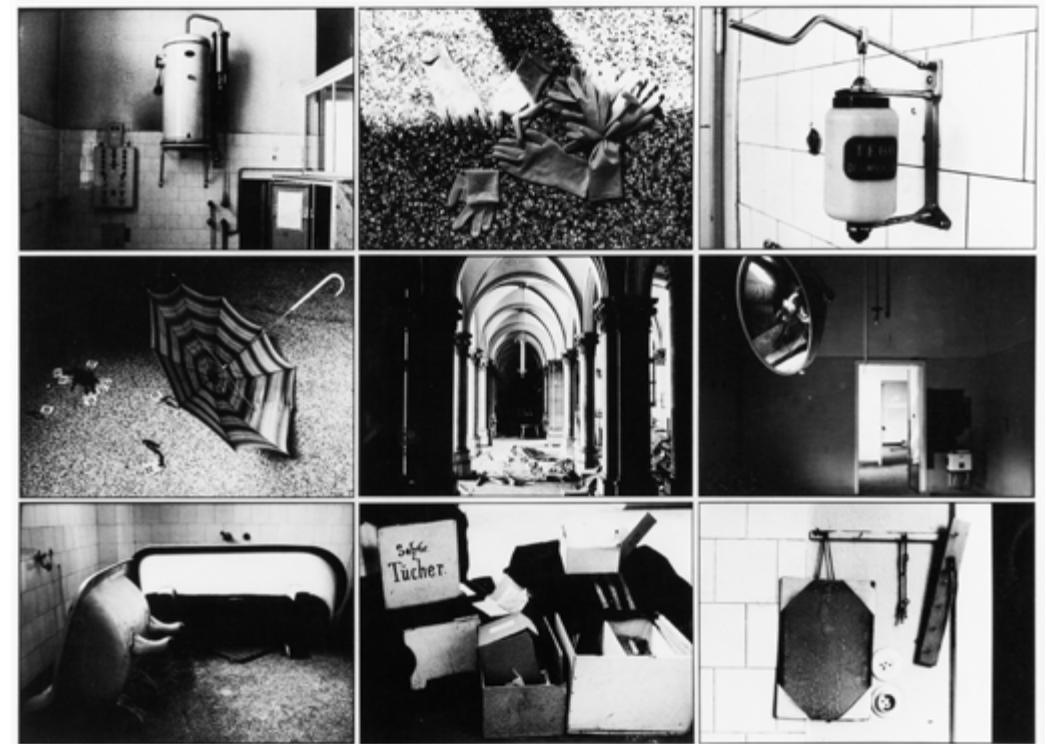
164
PADHI FRIE-
BERGER
(1931–2016)
'Ist das Leben
nicht schön?' (Isn't
life beautiful?),
Vienna c. 1976

Collage / Vintage silver
print on double-weight
paper with adhered
newspaper textclips, in
good condition. Signed
by the artist in the low-
er image.

PROVENANCE
Private Collection
Vienna (since origin).

50.7 x 40.4 cm
€ 1,500 / € 2,500–
3,000

In 1976, a Sherlock Holmes film was being shot at Franziskanerplatz Vienna – and most likely the object, mail art, performance, and photography artist Padhi Frieberger photographed the figure of a homeless man sitting by the fountain on this occasion, with the members of the film crew presumably in the background. The photograph served as the basis for an ironic, socially critical collage, like those he often created on postcards. Similar works in this large format are rarely available.



165
PETER DRESSLER (1942–2013)
'The End' (Das Ende), Vienna 1979

Vintage silver print on double-weight glossy Agfa paper 24 x 30 cm, in
very good condition. Photographer's creditstamp, handwritten title "Das
Ende" and dated in pencil on the reverse.

17.4 x 24.4 cm
€ 600 / € 900–1,200

From 1972 to the mid-1980s, Peter Dressler created multi-part photographic works in tableau form. The individual components create a tension whose meaning is intended to be open to subjective interpretation. His choice of ambiguous titles follows the tradition of surrealism, too. The white wall tiles and terrazzo floor, which are repeated in several individual images in this tableau, suggest that the photographs were taken at the same estate in Vienna, with references oscillating between a photo lab, a medical institution and bathing establishment.



166
ELFRIEDE MEJCHAR
(1924–2020)
Construction of Highway
A23 (2 prints), Vienna
1967–76

Two vintage silver prints on double-weight semi-matte sepia-toned Kodak Ektalure paper, in very good condition. Signed, dated and titled "1967–1976 Autobahnbau!" by the photographer in pencil and her copyright stamp with address at Fernkorngasse on the reverse.

22.8 x 29.6 cm each
€ 1,000 / € 1,400–2,000 *

Elfriede Mejchar was honoured with three major exhibitions in Vienna, Krems and Salzburg last year. Her series "Simmeringer Heide, Erdberger Mais", in the context of which these two photographs were taken, was not missing at any of these venues. From 1967, the A23 motorway ("Südosttangente") was built through the eponymous areas in the south-east of Vienna in order to connect industrial settlements to the road network and calm inner-city traffic. Mejchar mainly recorded the remains of demolished or abandoned buildings and wasteland, in which the first signs of the imminent start of construction can be seen.



167
ELFRIEDE MEJCHAR (1924–2020)
'Simmeringer Heide, Erdberger Mais' (6 prints),
Vienna 1967–77

Six vintage silver prints on double-weight semi-matte sepia-toned paper, in very good condition. All six prints signed and dated by the photographer in pencil and with her copyright stamp on the reverse, one print also titled "Simmeringer Heide, Erdberger Mais" in pencil on the reverse.

c. 22.8 x 29.6 cm each
€ 3,000 / € 4,500–6,000 *



168

CHRISTINE DE GRANCY (1942–1925)

Boreas and Genii on the roof of the Burgtheater, Vienna 1980

Vintage silver print on double weight semi-matte paper 24.1 x 30.3 cm, in excellent condition. Signed by the photographer in black ink in the lower margin, signed with copyright note, titled, dated "Boreas, der Gott des Nordwindes am Dach des Wiener Burgtheaters (1980)", and annotated "Vintage / Agfa-Barytpapier" in black ink on the reverse.

19.7 x 29.2 cm

€ 800 / € 1,200–1,600



169

GERALD ZUGMANN (*1938) /
JOE BADIAN (*1948)

The 'Reiss-Bar', Vienna 1992

Gelatin silver print on Kodak RC paper 50.5 x 60.8 cm, hand-colored in mixed media, mounted in original paper mat c. 60 x 70 cm, in very good condition. Annotated "Reiss-Bar, Vienna", signed and dated "Joe B., '92" in pencil on the lower mat.

PROVENANCE Estate of Michael Satke.

LITERATURE Michael Satke (ed.), *Mythos Bar, Vienna 1992*, p. 92 (photograph by G. Zugmann from the same series).

45.8 x 59.6 cm

€ 800 / € 1,200–1,600



170

GERALD ZUGMANN (*1938) /
JOE BADIAN (*1948)

The bar 'Roter Engel', Vienna 1992

Gelatin silver print on Kodak RC paper 50.5 x 60.8 cm, hand-colored in mixed media, mounted in original paper mat c. 60 x 70 cm, in very good condition. Annotated "Reiss-Bar, Vienna", signed and dated "Joe B., '92" in pencil on the lower mat.

PROVENANCE Estate of Michael Satke.

LITERATURE Michael Satke (ed.), *Mythos Bar, Vienna 1992*, p. 92 (photograph by G. Zugmann from the same series).

44.2 x 57.6 cm

€ 800 / € 1,200–1,600

The "Reiss Champagne Bar", opened by Michael Satke in Marco d'Aviano Lane in Vienna in 1977, served exclusively sparkling wines (and one brand of vodka). This establishment heralded a new era of gastronomy and scene culture in what was then a rather grey Vienna. It was also the first project built by the Coop Himmelblau architects; the central design element was a geometrically implemented crack that ran through the walls and ceiling. The Viennese music venue "Roter Engel", founded in 1981 also by Michael Satke and designed by Coop Himmelb(l)au, offered live music and concert experiences. A different act played every evening. "We knew no genre boundaries. The only condition was that there had to be singers on the stage." The photographs of the two unique art works were taken by renowned architectural photographer Gerald Zugmann, and the elegant hand colouring was done by graphic designer Joe Badian.



171
 GUY LE QUERREC (*1941)
 Le Palace, Paris 1980

Gelatin silver print, printed 1989 on double-weight semi-matte paper 50.6 x 60.6 cm, mounted in Aluminium frame 60.5 x 80.5 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin, signed in pencil on the reverse.

LITERATURE William Manchester (ed.), In our Time. The world as seen by Magnum photographers, London 1989, p. 137.

38 x 55.9 cm
 € 1,200 / € 2,400–3,000 *



172
 ANDERS PETERSEN (*1944)
 Bar, Stockholm 1990

Vintage silver print on double-weight semi-matte paper 30 x 23.9 cm, in very good condition. Photographer's agency "MIRA" copyright stamp, handwritten annotated "Stockholm, 1990 Bar" in pencil and archive barcode label on the reverse.

17 x 25.5 cm
 € 1,200 / € 2,000–2,400 *



173

ANDERS PETERSEN (*1944)

From the series 'Carnival in Venice', Italy 1985

Vintage silver print on double-weight semi-matte paper 30 x 23.9 cm, in very good condition. Photographer's copyright stamp in red ink, "MIRA" agency stamp, handwritten annotated "Venedig 1985" in pencil, several stamped numbers and archive barcode labels on the reverse.

LITERATURE Anders Petersen & Ralph Nykvist, Karnevalen i Venedig, ed. by Kalejdoskop, 1991.

23.8 x 16.6 cm

€ 1,200 / € 2,000–2,400 *



174

CHRISTINE DE GRANCY (1942–1925)

At the Polo ground in Karimabad, Hunza Valley, Pakistan 1989

Vintage silver print on double weight semi-matte paper 46.9 x 63.9 cm, in excellent condition. Signed by the photographer in black ink in the lower margin, signed with copyright note, titled, dated "Am alten Poloplatz von Karimabad, der kleinen Bergstadt im Hunza-Tal, der Nordwest-Grenzprovinz von Pakistan. Sommer 1989", and annotation on the print's production and presentation (including an exhibition at WestLicht in 2002), in black ink on the reverse.

36.6 x 53.8 cm

€ 1,000 / € 1,600–2,000

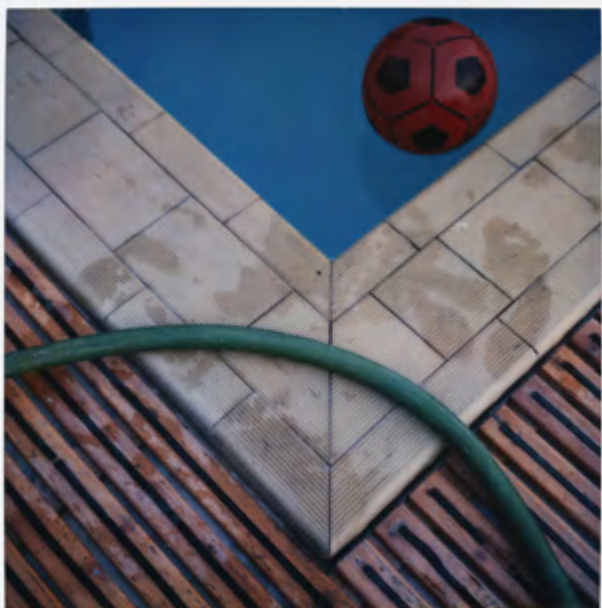
In 1987 and 1989 Christine de Grancy travelled the North-West border region of Pakistan, which is coined by the refugees arriving since the Soviet's Afghanistan War. There she documented the traditional life of the inhabitants and the Pashtun tribes (who brought forth the Taliban) as well as of the migrants. Her images also show how the people have to survive in an economically poor and geopolitically difficult region.



Original size

175
FRANCO FONTANA
(*1933)
Untitled, Italy 1980
Unique Polaroid SX-70 Time Zero
10.8 x 8.8 cm, in excellent
condition. Photographer's stamp,
handwritten date and former
Polaroid Coll. no. "80:1493:15"
on the reverse.

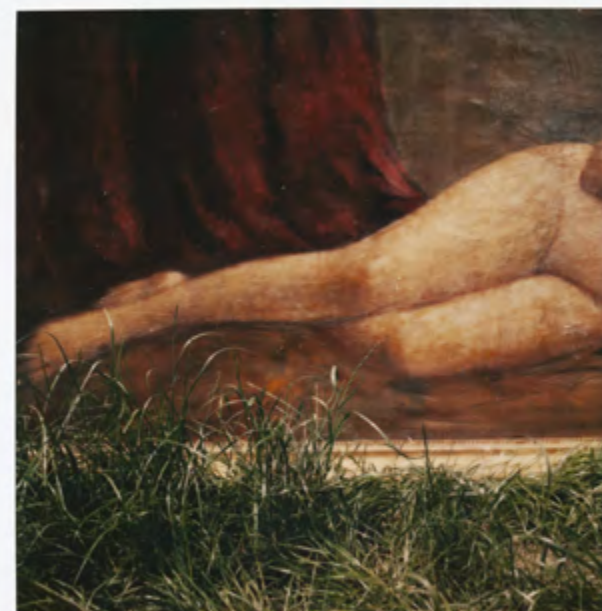
7.9 x 7.9 cm
€ 1,400 / € 1,600–2,800 *



Original size

176
FRANCO FONTANA
(*1933)
From the series 'Piscina',
Italy 1980
Unique Polaroid SX-70 Time Zero
10.8 x 8.8 cm, in excellent
condition. Photographer's stamp,
handwritten date and former
Polaroid Coll. no. "80:1493:12"
on the reverse.

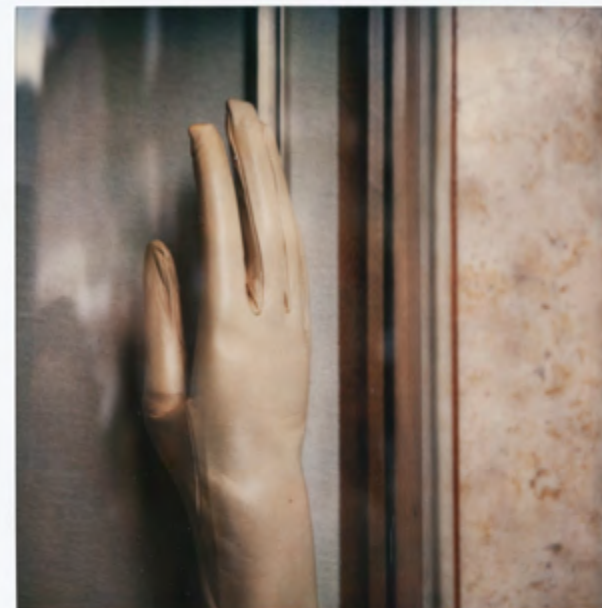
7.9 x 7.9 cm
€ 1,400 / € 1,600–2,800 *



Original size

177
LUIGI GHIRRI
(1943–1992)
From the series 'Still life',
Modena, Italy 1981
Unique Polaroid SX-70 Time Zero
10.8 x 8.8 cm, in excellent
condition. Signed, titled and dated
by the photographer and former
Polaroid Coll. no. "81:1507:02"
on the reverse.

7.9 x 7.9 cm
€ 3,200 / € 4,000–6,000 *



Original size

178
LUIGI GHIRRI
(1943–1992)
From the series 'Still life',
Modena, Italy 1982
Unique Polaroid SX-70 Time Zero
10.8 x 8.8 cm, in excellent
condition. Signed and dated by
the photographer and former
Polaroid Coll. no. "81:1507:09"
on the reverse.

7.9 x 7.9 cm
€ 3,200 / € 4,000–6,000 *



Original size

179
MARY ELLEN
MARK (1940–2015)
From the series 'New
York portraits', New
York City 1987

Unique Polaroid Spectra
10.3 x 10.1 cm, in excellent
condition. Photographer's
credit in pencil and former
Polaroid Coll. no.
"87:1580:16" on the
reverse.

7.4 x 9.1 cm
€ 2,000 / € 3,000–4,000



Original size

180
MARY ELLEN
MARK (1940–2015)
From the series 'New
York portraits', New
York City 1987

Unique Polaroid Spectra
10.3 x 10.1 cm, in excellent
condition. Former Polaroid
Coll. no. "87:1580:21" on
the reverse.

7.4 x 9.1 cm
€ 2,000 / € 3,000–4,000



181
SANDI FELLMAN (*1952)
Untitled, 1981

Unique Polaroid T809, 8x10 inch, 27.4 x 21.4 cm, in
excellent condition. Signed and dated in the lower
margin, former Polaroid Coll. no. "81:682:41" on the
reverse.

24 x 19 cm
€ 2,200 / € 3,000–4,400



182
SANDI FELLMAN
(*1952)

'Benten with Fan',
Tokyo 1984

Unique Polaroid
Polacolor 20x24 inch,
81 x 56 cm, in excellent
condition. Signed and
dated in the lower
margin, numbered "1 of
1 SLF 1068" and former
Polaroid Coll. no.
"84:682:98" on the
reverse.

LITERATURE Sandi
Fellman, D.M. Thomas,
The Japanese Tattoo,
New York 1986, p. 64.

61 x 51 cm
€ 4,500 / € 6,000–9,000

"Benten" is the maiden deity of water and music and the only woman among the Seven Gods of Luck and Fortune of Japanese Buddhism (Shichi Fukujin). She represents the gentle arts of music, painting, literature, and soft speech. She is always pictured with a sea serpent and here is shown with her Chinese fan of yak leather. This masterpiece is signed Horiyos-hi III (in the upper left-hand corner of the tattoo)". (from the cited book on p. 65)

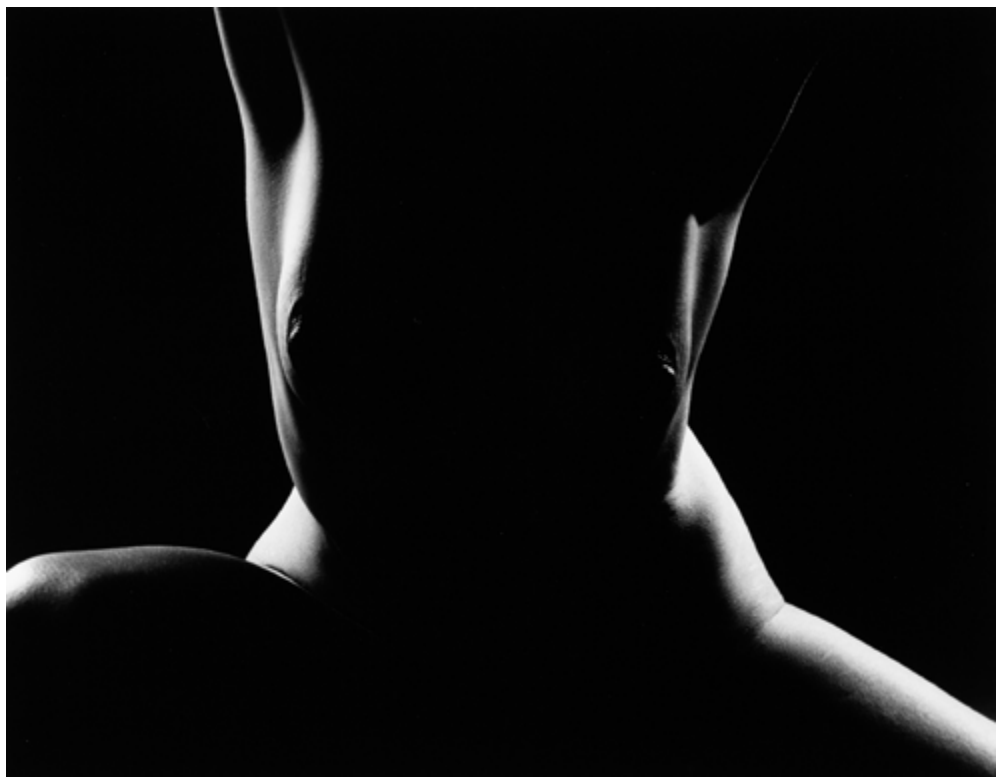
183
WILLIAM
WEGMAN (*1943)
Untitled, 1988

Unique Polaroid Polacolor
20x24 inch, 77 x 56 cm, in
excellent condition. Signed
and dated in the lower
margin, former Polaroid
Coll. no. "88:789:45" on
the reverse.

62 x 53 cm
€ 9,000 / € 14,000–18,000



Wegman, who was known primarily for conceptual video work and small-format black and white photography, was invited by the Polaroid Corporation in 1979 to use their newly developed 20x24 inch camera. Not really convinced, he went to Boston and took his first colour photos of his Weimaraner dog Man Ray. The ironic stagings in large format, which he created in series from then on, made him one of the most famous representatives of post-modern photography. In 1986, four years after Man Ray's death, Wegman got a new dog of the same breed and named her Fay Ray, and she became a star of his photos as well. With her descendants, he worked with Polaroid's 20x24 inch camera until the company stopped producing films in 2007.



184

WILLIAM CARTER (1934–2025)

'Chalice', 1989

Gelatin silver print, printed in the 1990s on double-weight matte paper, flush-mounted on original board 40 x 50 cm, in very good condition. Signed and edition numbered "3/35" by the photographer in pencil on the lower mount, his credit stamp and handwritten title, date, edition and image number "M-127" in pencil on the reverse of the mount.

LITERATURE William Carter, *Illuminations*. Text by Weston Naef, 1996.

25.6 x 32.8 cm

€ 600 / € 800–1,200

Los Angeles-born William Carter was a professional photographer, writer and editor. The photo book "*Illuminations*" covers his fifteen-year project of portraying the nude, not as a sexual object, but as a spiritual document. "One reason I photograph the nude is that I am concerned with universals. Clothing is specific to time and place; the body is not. In the fifteen years I needed to this book to fruition, the camera became, for me, a kind of third eye: an open gateway between the inner and the outer, my models and my perceptions of them".



185

ALAIN NOGUES (*1937)

Henri Cartier-Bresson witnessing Odéon theater evacuation, Paris 1968

Gelatin silver print, printed in the 1990s on double-weight, semi-matte paper 60.2 x 39.9 cm, in very good condition. Photographer's blind stamp in the margin lower right, signed, dated, annotated in French and edition numbered "3/30" by the photographer in pencil on the reverse, there also stamp from "Galerie Grace Radziwill" in red ink.

53.3 x 36.2 cm

€ 1,200 / € 2,000–2,400 *

In May 1968, angry students and workers protested at the streets of Paris against widespread poverty, unemployment and Charles de Gaulle's conservative government. Cartier-Bresson took some of the most famous photos of the riots. Here we see him in an characteristic pose with his Leica M3 in front of the Odeon Theatre, which had been occupied by students after a ballet performance on 15 May and cleared by the police on 14 June.



186

OKKY OFFERHAUS (*1933)

Henri Cartier-Bresson at restaurant 'Kronenhalle', Zurich 1970

Vintage silver print on single-weight semi-matte paper, in good condition. Signed by the photographer and her copyright stamp on the reverse, as well as titled, dated "27 Nov. 1970" and annotated "nach einer Ausstellung / vor einem Film von HCB und Photoausst. Werner Bischof u. Robert Capa im Centre Le Corbusier" and the sitter's life data in pencil on the reverse.

21.9 x 14.8 cm

€ 600 / € 800–1,200

Born in the Netherlands and raised in Brazil, Okky Offerhaus worked in the fashion industry as a manager, author and photographer in Rio de Janeiro, New York, Paris, Hamburg, London and Tel Aviv. From 1961 to 1965, she travelled the world with Elliott Erwitt and also made contact with other Magnum photographers; her experiences during these years are recounted in her highly readable book "*EE & OO... but a plastic rose is forever*". Since 1994, she lives in a village at the foot of the Semmering in Lower Austria.



187

OKKY OFFERHAUS (*1933)

Henri Cartier-Bresson at 'Centre Le Corbusier', Zurich 1970

Vintage silver print on single-weight semi-matte paper 30 x 24.3 cm, in good condition. Photographer's handwritten initials "O.O." in black ink in the lower margin; signed in pencil and her copyright stamp on the reverse, as well as titled, dated "27 Nov. 1970" and annotated "bei einer Ausstellung im Centre Le Corbusier" and the sitter's life data in pencil on the reverse.

27.5 x 24.3 cm

€ 800 / € 1,200–1,600

The exhibition "The Concerned Photographer" at the Centre Le Corbusier in Zurich was curated by Rosellina Burri-Bischof. Okky Offerhaus attended an event in the course of the exhibition, where she spotted Henri Cartier-Bresson in the audience crowd and took this photograph. It shows the Magnum-legend in a private moment – but even unprepared, his attentive gaze is significant, which enabled so many photographic masterpieces, though some of his students were afraid of it.



188

MILAN JOZIĆ (*1947)

Marina Abramovic, Belgrade 1976

Vintage silver print on double weight semi-matte RC paper 24 x 17.7 cm, in good condition. Signed and dated "Foto Milan Jozić, 03.06.1976. / 135 / 12." and annotated "Marina Abramović, Beograd, Makedonska 32" in black felt-tip pen on the reverse.

15 x 22.8 cm

€ 600 / € 800–1,200

In the early 1970s, Milan Jozić, art historian, photographer and librarian at the Faculty of Fine Arts in Belgrade, documented the art and culture scene, including the "Belgrade Conceptualists" and other avant-garde circles. Marina Abramović was also a member of these circles, and Jozić portrayed her several times before she made her international career.

189

ENRICA SCALFARI

(*1955)

Robert Mapplethorpe in his studio, New York 1983

Vintage silver print on double-weight semi-matte paper 40.6 x 30.3 cm, in excellent condition. Photographer's stamp, titled and dated by an unidentified hand in pencil on the reverse.

39 x 28.3 cm

€ 600 / € 900–1,200



The photographer Enrica Scalfari, director of the agency A.G.F (Agenzia Giornalistica Fotografica) founded by her mother Simonetta de Benedetti in 1976, took portraits of Robert Mapplethorpe (1946–1989) in his studio in New York in 1983. In the same year he produced some of his most famous works, including a self-portrait with a pentagram; also he published his legendary series with the bodybuilder Lisa Lyon.



190
ANNIE LEIBOVITZ
(*1959)
Self-portrait with camera, c.
1986

Gelatin silver print on RC paper
20.2 x 25.3 cm, in very good
condition. Signed and dedicated
"for Lillian" by the photographer
in black felt-tip pen the lower
margin.

15.7 x 24.1 cm
€ 600 / € 800–1,200

The master of staged, but convincingly immediate portraits presents herself in motion, camera in hand. The image was taken at the time, when Leibovitz was commissioned by FIFA to create her "World Cup Series". She photographed the athletic football stars in black shorts as they posed, played and often jumped in front of the Mexican pyramids.



191
ANONYMOUS
PHOTOGRAPHER
David Bowie at the Teatro
Brancaccio, Rome 1991

Vintage silver print on double-weight semi-matte paper, in excellent condition. Agency copyright stamp "DUFOTO, Via del Corso, 184, Roma", titled and dated "David Bowie Teatro Brancaccio 1991" by an unidentified hand in pencil on the reverse.

30.3 x 40.6 cm
€ 600 / € 900–1,200

During his "It's My Life" tour, the versatile musician (1947–2016) played about seventy concerts in the USA, Europe and Asia with his band "Tin Machine". It was the longest tour in the band's history. Bowie deliberately opted for smaller stages and only played more recent songs, including some cover versions of titles by Bob Dylan, Pixies, Roxy Music and The Velvet Underground. The set list for each evening was created spontaneously.



192
CHRISTINE DE GRANCY (1942–1925)
David Bowie at August Walla's studio in Gugging,
Austria 1994

Archival pigment print, printed in 2019 on double weight semi-matte Hahnemühle paper 59.4 x 42 cm, in excellent condition. Signed with copyright note, titled, dated "8. September 1994" and annotations on the print production by the photographer in black ink on the reverse.

24.5 x 36.8 cm
€ 800 / € 1,200–1,600



193

GEORGE TREMLETT (1939–2021)

Eric Burdon, singer of 'The Animals', 1968

Vintage silver print on single-weight glossy paper, in very good condition. Photographer's copyright stamp and annotated "Animals" in black felt-tip pen on the reverse.

20.3 x 25.3 cm

€ 600 / € 800–1,200

George Tremlett became a music journalist when the rock and pop music began in the mid-1950s. Since 1957 he spent four years on the Coventry Evening Telegraph, writing their daily TV column and reviewing all the visiting pop package shows. In 1961 he moved to London and became a freelance writer, later became correspondent for international television and pop music magazines. When he met Eric Burdon, the legendary singer of the Animals ("House of the Rising Sun"), the band was on the verge of breaking up. Burdon subsequently founded the formation "War".



194

TAMMIE ARROYO / GREGG DEGUIRE

Michael Jackson (2 prints), 1989

Two vintage silver prints on RC paper, in good condition. Each with caption text and copyright stamp from agency "Celebrity Photo" with address in Arcadia, California, including date "1989" and each photographer's credit.

22.6 x 17.7 cm / 17.7 x 22.8 cm

€ 600 / € 800–1,200

April 12, 1989: Michael Jackson at the 1989 Soul Train Awards at the Shrine Auditorium in Los Angeles. He won four awards (caption for the portrait, taken by Greg de Guire). / March 15, 1989: Michael Jackson took 200 kids to the circus in Santa Barbara, Ca. (caption for landscape format, taken by Tammie Arroyo).



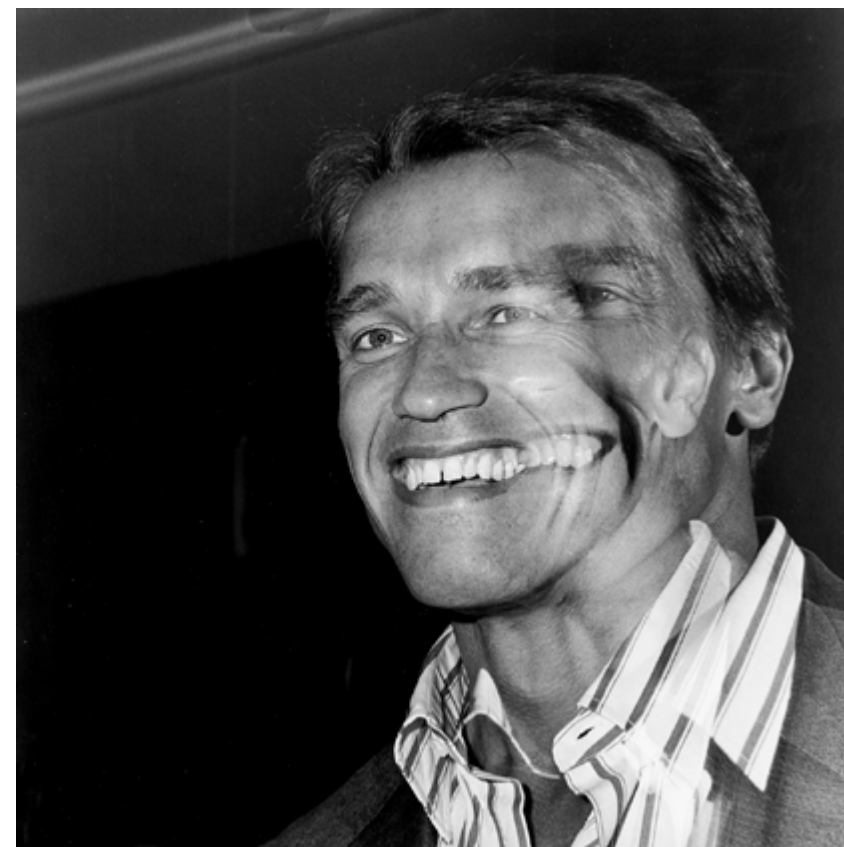
195
GREG
GORMAN
(*1949)

Kim Basinger,
Los Angeles 1986

Gelatin silver print,
printed in the 1990s
on double-weight
semi-matte paper
50.5 x 40.3 cm, in
excellent condition.
Photographer's stamp
with his handwritten
entries in pencil, as
title, date and place
of exposure, also
edition numbered
"9/25" and signed on
the reverse.

47.7 x 38 cm
€ 1,400 /
€ 2,000–2,800

This beautiful print, which the previous owner acquired directly from the photographer, shows 33-year-old Kim Basinger in the semi-nude. She had begun her career as a model – at the time the photo was taken, the film 'Nine 1/2 Weeks' was released, in which she caused a sensation alongside Mickey Rourke with a striptease to 'You can leave your hat on' and became a sex symbol of the 1980s; in the 1990s, she was one of the highest-paid Hollywood stars. The impressive staged studio photograph with a sweeping head-turn reveals the star's characteristic features behind wet strands of hair and drops of water on her back.



196
MANFRED KLIMEK (*1962)

Arnold Schwarzenegger (double exposure), 1987

Vintage silver print c. 30 x 30 cm, mounted in original wooden frame
47.1 x 46.3 cm, in very good condition. Signed, titled, dated, and
copyright of the photographer as well as the former owner noted in
blue ballpoint pen on the backing board. Enclosed is the original
Kodak Safety 6049 negative 6 x 6 cm.

c. 25 x 25 cm
€ 2,000 / € 3,000–4,000 *



197
MANFRED KLIMEK (*1962)
 Paolo Conte (diptych), Aversa, Italy 1989

Two chromogenic vintage prints c. 25 x 35 cm each, mounted in one original wooden frame 78 x 52.1 cm, in very good condition. Signed, titled, dated, edition number "1/1" and copyright of the photographer as well as the former owner noted in blue ballpoint pen on the backing board. Enclosed are the original Kodak Ektapros 5020 transparencies.

c. 20 x 30 / 30 x 20 cm
 € 2,000 / € 3,000–4,000 *

198
MANFRED KLIMEK
 (*1962)

Dr. Kurt Ostbahn
 (Willi Resetarits), 1992

Vintage silver print c. 30 x 30 cm, mounted in original wooden frame 48 x 46 cm, in very good condition. Signed, titled, dated, edition number "1/1" and copyright of the photographer as well as the former owner noted in black ballpoint pen on the backing board. Enclosed is the original Kodak PXP 6057 negative 6 x 6 cm.

c. 28 x 28 cm
 € 2,000 / € 3,000–4,000 *



199
MANFRED KLIMEK
 (*1962)

Gerd Voss, 1995

Chromogenic vintage print c. 35 x 35 cm, mounted in original wooden frame 51 x 48 cm, in good condition. Signed, titled, dated, edition number "1/1" and copyright of the photographer as well as the former owner noted in red ballpoint pen on the backing board. Enclosed is the original Kodak GPF 8124 negative 6 x 6 cm.

c. 32 x 32 cm
 € 2,000 / € 3,000–4,000 *





200

BRYAN ADAMS (*1959)

Sean Penn, Nova Scotia 1999

Archival pigment print, mounted on Aluminium and in the original artist's wooden frame 99 x 125 cm, in excellent condition. Signed by the photographer on a label on the reverse, edition no. "2/7".

LITERATURE Bryan Adams, Exposed, Steidl Publishers 2013, s.p.

90 x 115 cm

€ 5,000 / € 9,000–10,000



201

ROBERT MAPPLETHORPE (1946–1989)

Amaryllis, 1985

Ink jet print, printed in 1999 for the London "Classic Garden magazine" on double-weight semi-glossy paper 32 x 32 cm, in good condition (slight handling traces). Photographer's printed credit, title and date of exposure, "Classic Garden magazine" stamp with handwritten image no. "14328", issue no. "2W/99" and also photographer's credit in pencil on the reverse.

30.5 x 30.5 cm

€ 300 / € 400–600



202
NOBUYOSHI
ARAKI (*1940)
Self-portrait with
Jamorinsky,
Tokyo 1991

Gelatin silver print,
printed in the early
2000s on double
weight semi-matte
paper 62 x 52 cm,
mounted in brown
wooden frame 66 x
56 cm, in excellent
condition. Signed by
the photographer in
pencil on the reverse.

LITERATURE
Nobuyoshi Araki,
Tokyo Comedy,
Tokyo 1997, cover;
Wiener Secession,
Nobuyoshi Araki,
Kyoto 1997, cover;
Sentimental May. The
Works of Nobuyoshi
Araki. Vol. 20, Tokyo
1997, o.p. (overpaint-
ed); Araki by Araki.
The photographer's
personal selection
1963–2002, Tokyo
2003, cover (over-
painted); Nobuyoshi
Araki, Self-Life-
Death, London 2005,
p. 213.

39 x 31 cm
€ 5,000 / € 8,000–
9,000

Araki portrays himself here with one of his frequently recurring motifs, which he calls "Jamorinsky". In his symbolic world, the lizard stands for the masculine, but also for life and transience in the interplay between Eros and Thanatos. Araki also repeatedly uses dragons and lizard figures in his photographs as "Mame-otoko" (bean man), a motif from Japanese Shunga. This is the figure of a small, silent observer who witnesses erotic scenes and thus assumes the role of voyeur in the pictorial space.



203
NOBUYOSHI ARAKI (*1940)
'Tokyo Comedy', from the series 'River Between Life and
Death', 1997

Gelatin silver print on double weight semi-matte paper 85 x 105.9 cm,
in brown wooden frame with museum acrylic glass 103 x 125.4 cm, in
excellent condition. Signed by the photographer in pencil on the reverse.

LITERATURE Araki by Araki, The Photographer's Personal Selection,
1963–2002, Tokio: Kodansha International 2003, p. 356; Nobuyoshi
Araki, Self, Life, Death, London: Phaidon 2005, p. 650.

76 x 99 cm
€ 11,000 / € 20,000–22,000

The exceptionally large-format print in high-quality framing comes directly from the artist's studio and is a special collector's item.



204

REN HANG (1987–2017)

Untitled, China 2010s

Ink jet print, printed c. 2013 on double-weight semi-matte paper 78.5 x 111.9 cm, in good condition. Signed and numbered "1/10" by the artist in felt-tip pen on the reverse. Email correspondence between the previous owner and Ren Hang, in which the artist confirmed the authenticity of the print and his signature in June 2016, was sent to the auction house.

67 x 100 cm

€ 6,000 / € 10,000–12,000

Ren Hang's analogue photographs, taken with a simple 35mm film camera, which he always used to present untitled and without date in his shows, tell of relationships and friendships or of fear and loneliness. Young women and men pose naked with animals and flowers as props.



205

REN HANG (1987–2017)

Untitled, China 2010s

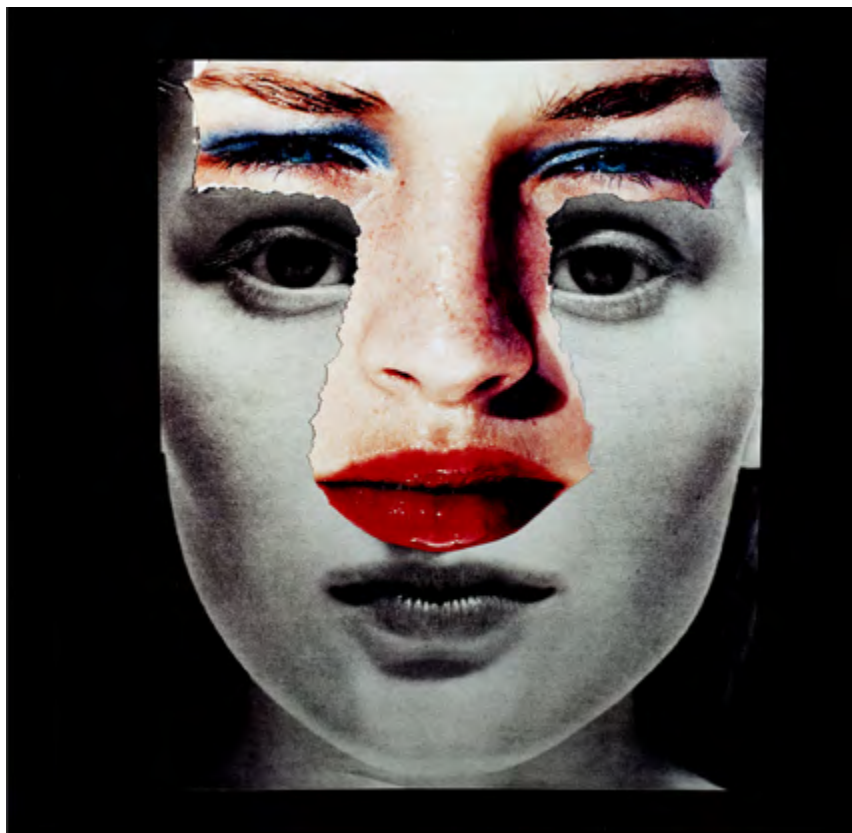
Chromogenic print, mounted on Alu-Dibond, in excellent condition. Original white wooden frame with museum glass 68.5 x 101.3 cm. Signed, annotated with image dimensions "100x67 cm" and edition numbered "1/10" by the artist on a label in felt-tip pen on the reverse.

LITERATURE Michael Kollmann/Calin Kruse (ed.), Ren Hang, 野生 ('Wild'), OstLicht Posterbook, Vienna 2015, s.p.; Dian Hanson (ed.), Ren Hang, Cologne 2016, p. 213.

67 x 100 cm

€ 9,000 / € 14,000–18,000 *

In unusual arrangements and poses, the bodies appear as something abstract, sculpturally formable. At once provocative and aesthetic, humorous and poetic, the artist, who died at an early age, reflected China's urban youth culture, which yearns for individual freedom and ideological liberty.



206

ELFRIEDE MEJCHAR (1924–2020)

Collage, Austria 2003

Chromogenic print, mounted on Alu-Dibond with rear hanging rails, in excellent condition. Signed, numbered and annotated by the photographer in ink on the reverse, edition no. "1/4".

70 x 70 cm

€ 1,200 / € 2,000–2,400 *



207

ANITA WITEK (*1970)

'Meant to shine forth in broad daylight', from

'Notes on Aminadab', 2007

Chromogenic print, mounted on aluminium, original oak frame 111 x 167 cm, in excellent condition. Signed, dated and edition no. "3/3" on the reverse.

102 x 160 cm

€ 2,400 / € 3,000–4,800 *

The title of the series refers to "Aminadab", the third novel by the philosopher Maurice Blanchot, first published in France in 1942. In it, the main character Thomas is invited into a house with an ambiguous gesture. There he finds hospital rooms, interrogation rooms and offices of a blurred judiciary whose representatives, guards and officials conceal more than they reveal. Thomas becomes increasingly entangled in an oppressive world that forms a labyrinthine placelessness without an outside, full of strange duplications and paradoxes.



208
RITA NOWAK
(*1979)
VALIE EXPORT,
from the series 'Artist
in the City', Vienna
2010

Chromogenic print,
mounted on plastic plate,
in excellent condition.
Titled, dated "9/9 2010"
and signed in black ink on
the reverse.

33 x 22 cm
€ 1,200 / € 2,000–2,400 *

Nowak is known for her large-format photographic works, tableaux vivants, for which she artistically stages her models outdoors or in the studio. In her "Artist in the City" series, she photographed artists working in Vienna, such as Peter Kogler, Marcus Schinwald and Eva Schlegel. These were taken at specifically selected locations, so that the resulting scenarios are reminiscent of the art of the sitters in terms of color palette, spatial design or lighting mood.

209
RITA NOWAK
(*1979)
Erwin Wurm, from
the series 'Artist in
the City', Vienna
2010

Chromogenic print,
mounted on plastic plate, in
excellent condition. Titled,
dated "9/9 2010" and
signed in black ink on the
reverse.

60 x 40 cm
€ 1,200 / € 2,000–2,400 *



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NAME OF ARTIST / DESCRIPTION

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