

# OSTLICHT PHOTO AUCTION, PART 1

## THURSDAY, 28 MAY 2026 | 4PM CEST

Dear collectors and friends of photography,  
With WestLicht, an auction history began in Vienna that has had a lasting impact on the international market for historical cameras and later also for photography. The WestLicht photo auctions, held from 2009 to 2018 under my direction at the WestLicht Museum of Photography, brought the attention of a global community to Vienna. Since 2018, we have continued this tradition at our OstLicht Gallery—with the same passion for photography, the same care in selection, and a clear focus on the history and significance of each work. The camera and photo auctions on May 28, 2026, are part of the celebrations marking the 25th anniversary of WestLicht—an occasion to look back, and above all, to look forward. The upcoming photo auction is divided into two parts and offers a broad panorama of photography. The first part is conceived as a tribute to the artists exhibited at WestLicht and OstLicht since their respective beginnings. In more than 200 exhibitions, we have

been able to present a wide spectrum of this now 200-year-old medium. The second part brings together a carefully selected group of works by a wide range of photographers, combining well-known names with exciting discoveries. With attractive and approachable starting prices, this section offers many opportunities for both established collectors and those at the beginning of their engagement with photography. Together, both parts comprise 247 lots. It has always been our aim to give new impulses to photography in Austria and, in particular, to inspire younger generations to engage with this remarkable invention and its artistic and documentary qualities. I would like to thank all photographers who have accompanied us on this journey, as well as our colleagues—both current and former—and all those who have supported the non-profit association WestLicht over the years and continue to do so.

Peter Coeln & Team WestLicht/OstLicht

### BUYER'S PREMIUM

For lots exported to countries outside the EU or purchased with a valid VAT ID number, the buyer's premium is 20%. For lots delivered within the EU, the buyer's premium is 24% (including VAT). Lots marked with a red asterisk (\*) after the estimate are subject to a buyer's premium of 20% plus VAT (13% for photographs, 10% for books) if the lot remains within the EU and the buyer does not have a valid VAT ID. Lots marked with a black asterisk (\*) after the estimate are subject to artist's resale right (droit de suite).

### ENQUIRIES

For general enquiries, condition reports, and further information, please contact:  
[info@ostlicht-auction.com](mailto:info@ostlicht-auction.com)

### OSTLICHT PHOTO AUCTION

OstLicht Gallery for Photography  
Absberggasse 27, 1100 Vienna  
[www.ostlicht-auction.com](http://www.ostlicht-auction.com)

### PREVIEW

23–27 May, 12 pm – 6 pm  
28 May, 9 am – 5 pm  
or by appointment: [info@ostlicht.org](mailto:info@ostlicht.org)

# ELFIE SEMOTAN (\*1941)

The internationally renowned artist has created an extensive body of work encompassing landscapes, still lifes, nudes, portraits, fashion shoots, and conceptual pieces. She is best known for her fashion photography, her ability to merge reality and fiction, and her blurring of the lines between art history, fashion, and everyday life. The legendary fashion designer Helmut Lang promoted his consistently unconventional formalism from the outset

primarily through the photography of Elfie Semotan. It was the first exhibition at the newly founded WestLicht Photography Museum and Elfie Semotan’s first major presentation of her work, curated by Franz Merlicek and Manfred Klimek. It marked the beginning of what has now become a 25-year history of the museum, with around 120 exhibitions and approximately 1.4 million visitors.

2001



"Elfie Semotan - Helmut Lang",  
WestLicht 2001

1  
Untitled (Backstage  
Helmut Lang), Paris 1992  
Archival pigment print, printed later on Hahnemuehle 68 x 50 cm, in perfect condition. Photographer's copyright stamp, signed, edition numbered "1/15" on the reverse.  
  
52 x 34.2 cm  
€ 1,200 / € 1,800-2,400



2  
Untitled (Backstage  
Helmut Lang), Paris 1992  
Archival pigment print, printed later on Hahnemuehle 70 x 55 cm, in perfect condition. Photographer's copyright stamp, signed, edition numbered "1/15" on the reverse.  
  
53 x 34.2 cm  
€ 900 / € 1,400-1,800



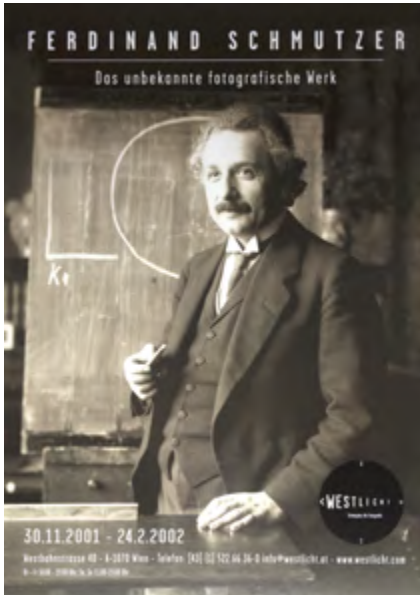
# FERDINAND SCHMUTZER (1870–1928)

Ferdinand Schmutzer's photographic work was discovered by WestLicht founder Peter Coeln shortly before the museum's opening. Thousands of negatives and original prints by the artist, renowned for his portrait etchings, were stored in his villa in Vienna. He was commissioned by the German and Austrian imperial families to create portraits. He also portrayed a large segment of Austrian intellectual society, including Sigmund Freud,

Albert Einstein, and many other prominent figures. Until the exhibition, it was unknown that photographs of his subjects served as models for his portrait etchings. Only through WestLicht's processing of his photographic work did his great talent as a photographer become apparent. The large-format negatives are now held by the Austrian National Library, while the vintage prints are owned by the City of Vienna.



## 2001



Ferdinand Schmutzer "The Unknown Photographic Work", WestLicht 2001

3

Portraits (portfolio with 15 prints, edition 9/45), Vienna 1899–1927  
Linen portfolio box 42 x 36.5 x 7.5 cm, including 1 colophon and 15 gelatin silver prints, printed 2001 from the original glass negatives in two formats on double-weight semi-matte paper, selen-toned, in perfect condition. Edited 2001 by WestLicht in a limited edition of 45. Each print with estate stamp, image and edition number "9/45" on the reverse, matted in museum quality.

1. Albert Einstein 1921, 2. Sigmund Freud 1926, 3. Kaiser Wilhelm II 1912, 4. Kaiser Karl I 1917, 5. Erzherzog Franz Ferdinand 1914, 6. Arthur Schnitzler 1912, 7. Richard Strauss 1922\*, 8. Pablo Casals, 1914\*, 9. Fritz Kreisler um 1915\*, 10. Felix Salten um 1915\*, 11. Rudolf von Alt 1899\*, 12. Leo Slezak, 1927\*, 13. Ferdinand Schmutzer sen\*, 1910, 14. Karl Wittgenstein 1908\*, 15. Selbstbildnis (Self Portrait) 1918\*.

24 x 18 cm\* / 18 x 13 cm  
€ 4,000 / € 7,000–9,000



# PEGGY SIROTA (\*1956)

Peggy Sirota became known as a photographer of glamorous Hollywood celebrities. While the recognisability of her subjects is central to her work, she pursued a different path with her series "Guess Who". Here, she subjects stars such as Brad Pitt, John Travolta, Mia Farrow, and Harrison Ford to her penchant for enigmatic staging. She leaves viewers in the dark about the identity of those depicted. The series was produced in collaboration with stern magazine, and the exhibition at WestLicht raised funds for the "AIDS Project Los Angeles".

2002



Peggy Sirota "Guess Who",  
WestLicht 2002



4  
'RAGY MANDOL' (Gary Oldman), from the series 'Guess Who', Santa Monica 1992  
Vintage silver print on double-weight matte paper 50.3 x 40 cm, in excellent condition.Signed, titled, dated, edition 5/20.  
LITERATURE Peggy Sirota, Guess Who, Göttingen 2000, ill. 79.

47.8 x 38.5 cm  
€ 1,200 / € 2,000–2,400



# CHRISTINE DE GRANCY (1942-2025)

In 1987 and 1989 Christine de Grancy travelled the North-West border region of Pakistan, 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

show how the people have to survive in an economically poor and geopolitically difficult region. The exhibition at WestLicht focused on photographs of Pakistan, and was curated by Regina M. Anzenberger and Franz Hubmann. It was held to mark the photographer's 60th birthday.



5  
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 ink in the lower margin and on the reverse.

36.6 x 53.8 cm  
€ 900 / € 1,600-1,800\*

2002



Christine De Grancy "An Ort und Stelle. Pakistan Reisenotizen 1987-89", WestLicht 2002



6  
Mother and daughter in Iferouane, from 'Tuareg Families from the Sahara', Niger 2000  
Vintage silver print on double weight semi-matte paper 24 x 30 cm, mounted on original-foamboard 52 x 44 cm, in very good condition. Signed on the back of the mount.

19.9 x 29.1 cm  
€ 800 / € 1,400-1,600\*\*



# MARY ELLEN MARK (1940–2015)

Mary Ellen Mark's work follows the American tradition of social documentary photography. Her powerful portraits and photo reports document life in the United States in a striking way. They do not gloss over anything, yet are full of compassion and humanity. Twenty-two years after Mary Ellen Mark's first Austrian solo exhibition featuring 60 works, WestLicht presented "The Lives of Women" in 2024, one of the most comprehensive presentations of Mark's work in Europe, curated by Anne Morin of diChroma photography and adapted for WestLicht by Fabian Knierim.

The reportages of Mary Ellen Mark often focused on women and girls, whose precarious living conditions she immersed herself in deeply. "At Falkland Road in Bombay the least expensive prostitutes lived and worked. In October of 1978, I finally convinced stern magazine to give me the assignment. (...) In the beginning, the women threw garbage at me,

but in time I got accepted, even in the brothel rooms, where they cook, children and dogs run in and out – and business with customers goes on as usual. The sex took place behind a brightly coloured curtain that surrounded the bed. This is a photograph of Kamla, who was laughing and playing, and the customer just happened to put his hand on her face at the right moment."

2002, 2013, 2024



Mary Ellen Mark "Photographs", WestLicht 2002; "In our Time. Magnum 1947-1987", WestLicht 2013; "The Lives Of Women", WestLicht 2024

7  
Babies, Kentucky 1988  
Vintage silver print on double-weight semi-matte paper 35.2 x 27.8 cm, in excellent condition. Signed, dedicated "to Stephanie", titled and dated in pencil on the reverse.  
25.7 x 26 cm  
€ 1,800 / € 3,600–4,400\*



8  
Kamla behind curtain with customer, Falkland Road, Mumbai, India 1978  
Dye transfer print, printed in 1989 on semi-matte paper 52.2 x 75.8 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the lower margin.  
44.9 x 68 cm  
€ 1,800 / € 3,600–4,000\*

# TAKEUCHI TOSHINOBU (1943–2022)

As one of Japan's most important landscape photographers, Toshinobu documented the various areas of his homeland in as untouched a state as possible, so to speak as it were before the influence of mankind. In addition to

the terrains, the flora and the forces of nature in all their pictorial intensity, the change of the seasons – particularly pronounced in Japan – is also a vital part of his work.

9  
Vulcano at Mount Mihara on Izu Ōshima island, Japan 2000  
Cibachrome print on glossy paper c. 59 x 82 cm, flush-mounted on board, in original mat and silver metal frame 59.3 x 82.3 cm, in excellent condition. Signed and annotated by the photographer in Japanese on the lower mat. Original Print from the exhibition in 2002.

38.8 x 57.8 cm  
€ 1,000 / € 1,600–2,000



2003



Toshinobu Takeuchi "Himmel-Erde-Wind-Töne", WestLicht 2003

10  
Falling stars, Japan 2000  
Cibachrome print on glossy paper c. 50 x 70 cm, flush-mounted on board, in original mat and silver metal frame 54.5 x 73 cm, in very good condition. Signed and annotated by the photographer in Japanese on the lower mat. Original Print from the exhibition in 2002.

35.4 x 52.7 cm  
€ 1,000 / € 1,600–2,000





# LUKAS BECK (\*1967)

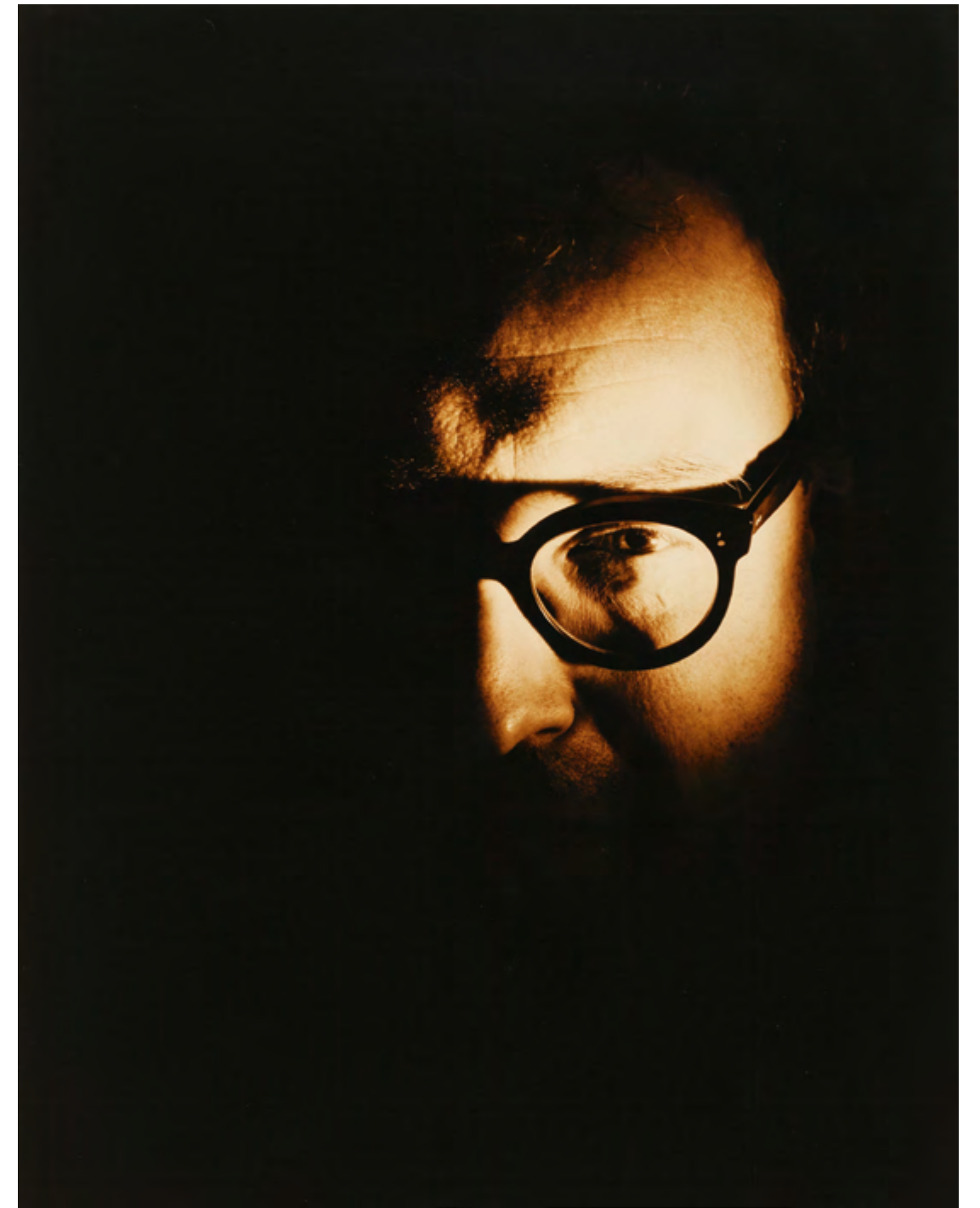
For Lukas Beck, portrait photography is the highest discipline. The Viennese photographer is regarded not only by the local art and culture scene for his creativity, empathy, and instinct for capturing the perfect moment to do justice to the personalities in front of his

camera. This allows him to create important historical documents, with Beck believing that "the essential substance of a photograph comes from the gaze – the perfect picture is a mixture of psychology and the right moment."

2003



Lukas Beck "Gehört Gesehen. Porträts von Menschen, die Ö1 hören", WestLicht 2003



11  
Josef Hader, poster motif for 'Hader - Privat', Vienna 1993

Chromogenic vintage print on glossy Kodak Professional paper 40.5 x 30.5 cm, in excellent condition. Signed and titled by the photographer, his address and copyright label on the reverse.

37.8 x 29.5 cm  
€ 800 / € 1,400–1,600\*

# HENRI CARTIER-BRESSON (1908–2004)

In the year before Henri Cartier-Bresson's death, WestLicht succeeded in organizing an exhibition with him, dedicated to his friendship with the Austrian painter Georg Eisler. Subsequently, numerous works by Cartier-Bresson, whose visual language significantly shaped 20th-century photography, were shown in many further exhibitions at WestLicht and OstLicht.

"Photography always changes what it describes. Part of what makes Cartier-Bresson's work of the early '30s so original and so compelling was not only that he mastered this transformation of the subject into the picture, but he pushed the transformation as far as it can be pushed. (...) A boy playing ball in front

of a scruffy wall, the ball outside the frame and he is looking up to it. By the absence of the ball, he gets transformed into a figure of rapture, isolated in the situation, and the wall becoming a cosmos with him in the center. Starting with such basic raw materials and take them so far into a picture like this, was something that was really discovered at this time". (Peter Galassi, Curator at MoMA)

2003, 2008, 2013, 2015



"Henri Cartier-Bresson - Georg Eisler", WestLicht 2003; "Magnum's First", WestLicht 2008; "In our Time. Magnum 1947–1987", WestLicht 2013; "Augen Auf! 100 Jahre Leica Fotografie", West- & OstLicht, 2015

12  
Valencia, Spain 1933  
Gelatin silver print, printed in the 1960s on double-weight semi-matte Agfa paper, in very good condition. Photographer's "Mention obligatoire" credit stamp, "John Hillelson" agency stamp, "Original Print" stamp, and annotations in pencil and ink on the reverse.

16.5 x 25 cm  
€ 3,000 / € 5,000–6,000\*\*



13  
Bastille Day, Paris, July 14, 1936  
Gelatin silver print, printed c. 1980 on double-weight, semi-matte paper 20.3 x 25.2 cm, in very good condition. Photographer's copyright stamp and collector's stamp on the reverse.

16.3 x 24.2 cm  
€ 1,200 / € 2,000–2,400\*





# INGE MORATH (1923–2002)

For an early assignment as a Magnum member, Inge Morath focused on the residents of London's districts Soho and Mayfair for Holiday Magazine. The portrait of wealthy Eveleigh Nash (1873–1956) in Buckingham Palace Mall became one of her most famous pictures and was shown at WestLicht's exhibition "Magnum's First". Already a publisher since 1902, Nash worked with such prominent authors as Arthur Conan Doyle and Jane Austen. Morath's multi-layered composition seems to have two perspectives with different vanishing points. Moreover, Nash is intertwined with the background in her open limousine, with parts of the body providing the frame for secondary characters: The chauffeur, the two male

passers-by and the pedestrians on the avenue are the protagonists of these mise-en-scènes. Since framing always corresponds to demarcation, social relations are also reflected in this pictorial structure.

Her last travels took Inge Morath to the Slovenian-Styrian border region, the homeland of her ancestors. There she created photographs of eyewitnesses to the historical turmoil, of torn families, but also of landscapes and festivals; the series, which was published both as an exhibition and as a book, testifies to Inge Morath's love for this region. WestLicht presented this exhibition of Morath's last work just one year after she past away.



14  
Mrs. Evelyn Nash with  
her chauffeur, London  
1953  
Gelatin silver print, printed  
1989 on double-weight semi-  
matte paper 50.7 x 60.5 cm, in

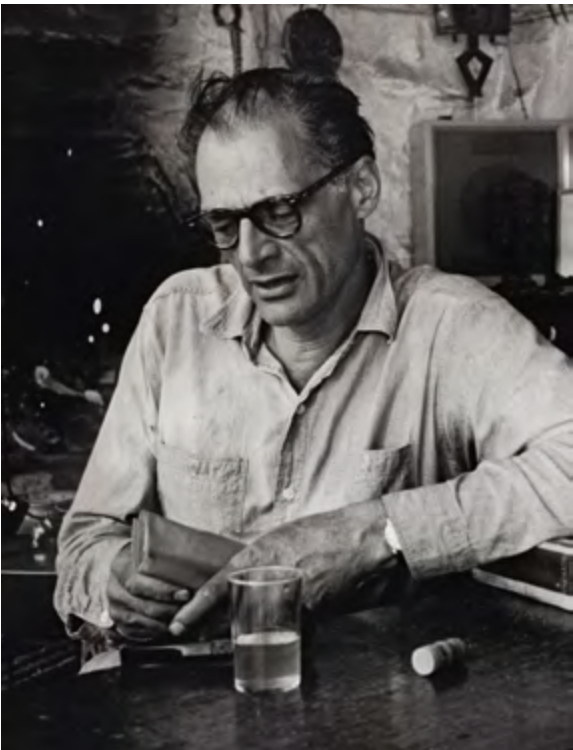
excellent condition. Mag-  
num's "In our Time" blind-  
stamp and Inge Morath Estate  
blindstamp in the margin,  
subsequently signed "Inge  
Morath Foundation/Magnum  
Photos" copyright stamp on  
the reverse.

LITERATURE Kurt Kaindl  
(ed.), Inge Morath. Fotogra-  
fien 1952–1992, Salzburg 1992,  
p. 12, 65.  
37.7 x 56.2 cm  
€ 2,800 / € 5,000–6,000\*\*

## 2003, 2008, 2013



Inge Morath "Grenz-Räume" (Border  
Spaces); WestLicht 2003, "Magnum's First",  
WestLicht 2008; "In our Time. Magnum  
1947–1987", WestLicht 2013



15  
Arthur Miller, Connecticut,  
Roxbury 1963  
Gelatin silver print, printed later  
on double-weight, semi-matte  
paper 35.4 x 27.8 cm, in very  
good condition. Signed, titled,  
negative no. "63-20-6/24" and  
note "IM 1032" with pencil on the  
reverse.

33 x 25.5 cm  
€ 1,400 / € 2,400–2,800\*



# ELLIOTT ERWITT (1928-2023)

A passer-by reads newspaper pages pinned to a building wall, with dramatic shadows falling across the same wall. The image captivates with its careful composition and, at the same time, its immediacy. Erwitt achieves this combination through formal precision, specifically through doubling and the skillful framing. During his long career he took numerous photographs in the Seine metropolis, where he had been born to Russian-Jewish parents. When Elliott was eleven years old, the family left Paris and immigrated to the USA. There he became a photographer and full member of Magnum in 1953. The offered print was produced for one exhibition "Paris Sera Toujours Paris" at the Chanel Nexus Hall in Tokyo.

"The kitchen debate" between US Vice President Richard Nixon and the head of government of the USSR Nikita Khrushchev became a symbol of the Cold War. Erwitt photographed the two statesmen during their visit to the American National Exhibition, as they reached an exhibited kitchen and engaged in a battle of words about the merits of their

respective ideologies. Without the author's knowledge, the image later was used 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 instrumentalization, complained, he received a certificate from Nixon's office declaring him a "member of the kitchen cabinet".

2004, 2013, 2021



Elliott Erwitt "Magic Hands and retrospective 1953-2001", WestLicht 2004; "In our Time. Magnum 1947-1987", WestLicht 2013; "Paris", OstLicht 2021

16  
Paris, France 1949  
Gelatin silver print, printed 2012 on double-weight semi-matte paper c. 50 x 40 cm, in original black wooden Chanel frame 68.5 x 54.5 cm, in perfect condition. Signed by the photographer in black ink in the lower margin.

35.5 x 33.5 cm  
€ 2,400 / € 4,000-4,800\*



17  
'The Kitchen Debate', Nikita Khrushchev and Richard Nixon, Moscow 1959  
Vintage silver print on single-weight glossy paper, in very good condition. Photographer's Magnum stamp, negative number stamp and handwritten annotations on the reverse. LITERATURE "That famous debate in close-up pictures", in: Life, August 3, 1959, p. 26-31; Elliott Erwitt, Personal Best, New York/Kempfen 2006, p. 260.

16.5 x 25.1 cm  
€ 2,000 / € 3,600-4,000\*



# FRANZ HUBMANN (1914–2007)

Franz Hubmann, the influential protagonist of modern photojournalism in post-war Austria, was a close friend of WestLicht. With his street photography, artist portraits, and social reportage, he succeeded in capturing "un-adulterated life." At the same time, his compositions reveal the modern design principles that would come to characterize the magazine

magnum, edited by Karl Pawek. Hubmann was co-editor of this "magazine for modern life" and contributed photo essays from 1954 to 1962. These essays mostly feature individual, often isolated figures who stand as symbols of the mind-set of a particular generation; he also created visual formulas for the myths and stereotypes of Vienna.

2004



Franz Hubmann "Der Chronist des Wesentlichen" (The Chronicler of the Essential), WestLicht 2004

18  
Vendor of straw flowers at the Stadtpark, Vienna 1952  
Vintage silver print on double-weight glossy paper, in very good condition. Mounted by the photographer on paper mat 30.4 x 24.6 cm, his name stamp and handwritten title on the reverse of the print, his copyright on the reverse of the mat.

29.4 x 23.8 cm  
€ 1,200 / € 2,000–2,400\*



19  
The legendary waiter Ali at Cafe Hawelka, Vienna 1957  
Gelatin silver print, printed in 1999 on double-weight semi-matte paper 40.5 x 60.2 cm, in good condition. Signed by the photographer in the image at lower left. LITERATURE Franz Hubmann. Das photographische Werk, Vienna/Munich 1999, p. 154f.

39.5 x 59 cm  
€ 1,800 / € 3,000–3,600\*



20  
Unusual plant transport, Vienna 1954  
Glossy Agfa paper 22.4 x 15.8 cm in good condition. Photographer's stamp on the reverse. LITERATURE Franz Hubmann. Das photographische Werk, Vienna, Munich 1999, p. 140.

c. 20.5 x 14 cm  
€ 1,400 / € 2,400–2,800\*



# LUCCA CHMEL (1911-1999)

Lucca Chmel is particularly appreciated for her photographs of Vienna's modernist architecture of the 1950s and 1960s. Her eye for clear, significant motifs, her feeling for space and her effective handling of light evoked enthusiasm in influential architects such as Oswald Haerdtl, Erich Boltenstern or Roland Rainer. She created images that represent

the "forms of an era." Also, her photographs of interiors communicate the style of the times – the design, everyday aesthetic and the flair of two postwar decades. The exhibition at WestLicht was created in collaboration with the Austrian National Library, which has housed the photographer's estate since 1996.

2004



Lucca Chmel "Architectural photography 1945-1970", WestLicht 2004

21  
Airport Vienna-Schwechat,  
Austria 1960  
Vintage silver print on single-weight  
glossy paper, in very good condition.  
Photographer's copyright stamp and  
title in blue ink on the reverse.

22.8 x 16.7 cm  
€ 500 / € 800-1,000



22  
Staircase in an elegant store,  
seen through a mirror wall,  
Vienna 1946  
Gelatin silver print, printed in the  
1950s on double-weight matte  
paper, flush-mounted on original  
cardboard 50 x 50 cm, in very  
good condition. Beautiful early  
exhibition print. Signed and titled  
in pencil on the lower cardboard,  
photographer's stamp and hand-  
written negative number on the  
reverse of the board.

37.3 x 27 cm  
€ 600 / € 1,000-1,200



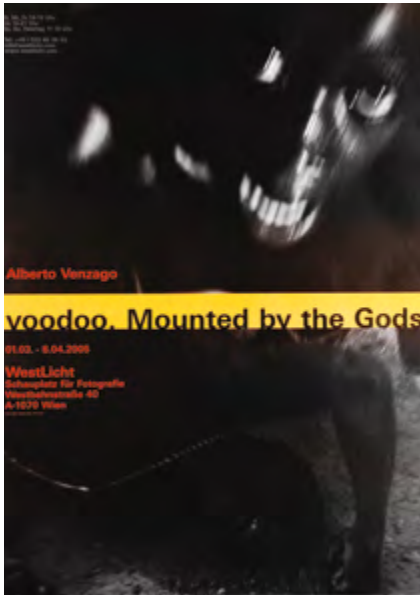


# ALBERTO VENZAGO (\*1950)

In 1988, while travelling through the West African state of Benin, Swiss photographer Alberto Venzago met Mahounon, a highly influential voodoo priest. Over the course of ten years, he made repeated visits, delving ever deeper into the mysterious world of African Voodoo. He gained insight into secret rituals, and was allowed access to hidden places and

sacred ceremonies, witnessing Mahounon's search for a spiritual heir. This resulted in his photo project "Voodoo. Mounted by the Gods", from which the two offered exhibition prints originate, as well as a film of the same title (released in 2003), in which Wim Wenders served as executive producer.

2005



Alberto Venzago "Voodoo. Mounted By The Gods", WestLicht 2005

23  
Graffiti on the wall of the voodoo monastery in Ouidah, Benin 1988  
Digital gelatin silver print, printed 2005 on double-weight matte paper, in original artist's frame 52.5 x 52.5 cm, in excellent condition.  
  
50 x 50 cm  
€ 600 / € 1,000-1,200



24  
Mahinou Déhoussou Santos greets the sea gods, Quidah, Benin 1990s  
Digital gelatin silver print, printed 2005 on double-weight matte paper, in original artist's frame 52.5 x 52.5 cm, in excellent condition.  
  
50 x 50 cm  
€ 800 / € 1,400-1,600





# HUBERTUS VON HOHENLOHE (\*1959)

Hubertus Hohenlohe uses reflections present in real space for his portraits, which appear as if composed of several photographs. This "face that tells a story" was created in front of the glass entrance to the famous bar, designed by Adolf Loos: After her training as a film cutter, Marianne Kohn worked at Cinecittà in Rome in the Sixties. Upon returning to Vienna, she

took a job in 1979 at the bar "Schoko". She gained fame as a bartender at the legendary Club U4, which she also managed from 1983 to 1987, followed by other bars. She made friends with countless Pop and Rock stars and organized legendary club nights and events. Since 1995 she is running the traditional "Loos Bar".

2005



Hubertus Hohenlohe "It's Me",  
WestLicht 2005



25  
Marianne Kohn, from the  
series 'Faces that tell a story',  
Vienna 2017  
Digital chromogenic print on glossy  
paper, flush-mounted on aluminium,  
in very good condition.

120 x 90 cm  
€ 1,600 / € 3,000-3,400

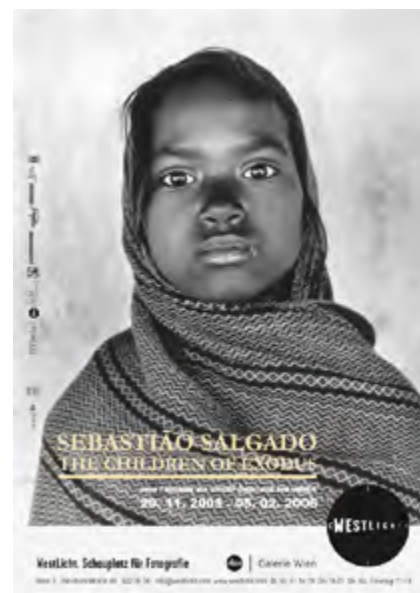


# SEBASTIÃO SALGADO (1944–2025)

Salgado had a close connection with WestLicht: At the 8th Photographica Auction in November 2005, his "Solid Titanium" Leica M7 was auctioned for US\$ 107,500, the proceeds went to the reforestation project of Salgado and his wife Lélia in Brazil and enabled the planting of tens of thousands of new trees. With his strongly expressive black and white pictures Salgado has been representing people who have been forgotten or driven out

for many years. For his projects the photographer usually works together with international organisations and NGOs such as UNHCR, Amnesty International and Caritas; since 2001 he was a UNICEF ambassador. He documented the fate of refugees, migrants, the landless and immigrants. In capturing the tragic and heroic moments in the lives of individuals, his work reflects the unbroken dignity of mankind.

## 2005, 2013



Sebastião Salgado "The Children of Exodus", WestLicht 2005; "In our Time. Magnum 1947–1987", WestLicht 2013



26  
Mexico, 1980  
Gelatin silver print, printed 1989 on double-weight semi-matte paper 50.2 x 61 cm, in very good condition. Magnum's "In our Time" blindstamp in the lower margin.

35.9 x 54.5 cm  
€ 2,400 / € 4,000–4,800\*\*



27  
Sudan, 1985  
Vintage silver print on double-weight semi-matte paper 50 x 40.5 cm, in excellent condition. Photographer's blindstamp in the margin, signed, titled and dated in ink on the reverse.

44.1 x 29.8 cm  
€ 2,600 / € 4,600–5,200\*\*

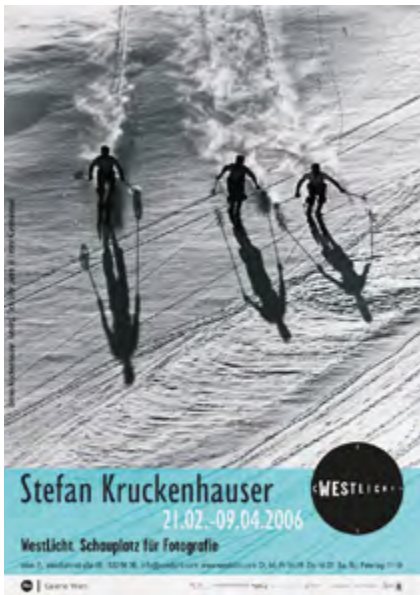


# STEFAN KRUCKENHAUSER (1905-1988)

WestLicht was able to acquire the original printing templates for several of Kruckenhauser's books, including those for "Ein Dorf wird" (A Village Becomes), a significant contribution to the history of the photobook that is present in specialist literature. Kruckenhauser, known to the Austrian skiing community as the "inventor of wedeling", was a pioneer of 35mm photography. A trained sports teacher influenced by Arnold Fanck's mountain films, he developed a new dynamic style of moun-

tain photography in the 1930s. His images captivate with impressive contrasts of light and shadow and the spectacular use of space and perspective. As template for printing the "skiing curriculum," Kruckenhauser created the offered montage from film frame prints to demonstrate precise stages of the correct movements in doing the "Pflugbogen" in both directions. The original collage is a collector's item.

2006



Stefan Kruckenhauser "Ein Bild wird - Ein monographischer Einblick!" (A picture becomes... A monographic insight), WestLicht 2006

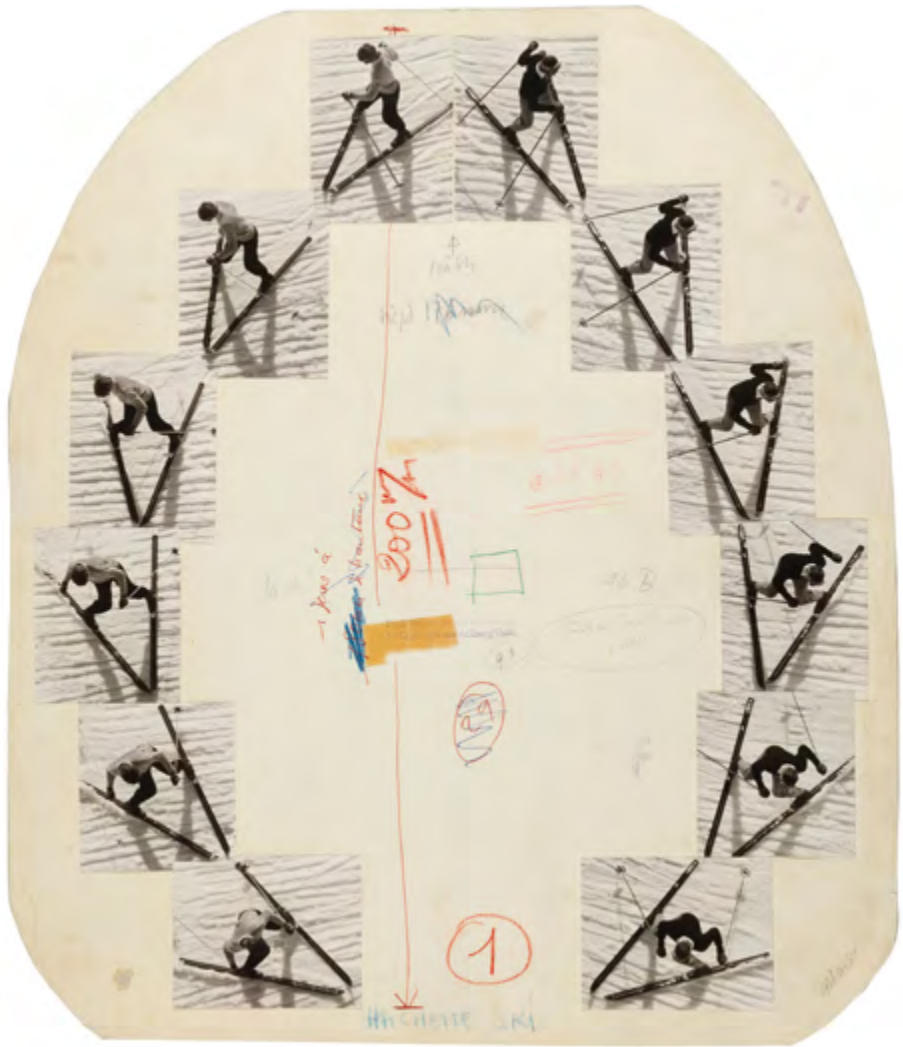
28  
Sliding step, laying tracks at the Arlberg, Austria 1956  
Vintage silver print on double-weight glossy Agfa Portriga paper 11.7 x 18 cm, in very good condition. Photographer's stamp, "Otto Müller Verlag, Salzburg" stamp and "Zweigstelle des Zollamtes Salzburg" stamp on the reverse.

7.8 x 17.4 cm  
€ 800 / € 1,200-1,600



29  
Snowplow turn (collage of 12 prints), Arlberg, Austria 1956  
Twelve vintage silver prints on double-weight glossy paper c. 8 x 7 cm each, mounted on the original cardboard in oval shape 46.6 x 40 cm, in very good condition. Photographer's stamp, handwritten annotations on the board and "Otto Müller Verlag, Salzburg" stamp on the reverse.

46.6 x 40 cm  
€ 3,000 / € 5,000-6,000



# MARIO SCHMOLKA (\*1975)

After assisting Andreas Bitesnich, Schmolka began his career with a two-year stay in Milan, where he quickly became part of the permanent crew at "Superstudio 13" and demonstrated his talent in fashion and beauty photography. He is now confidently moving between

different styles and has mastered the art of staged glamour as well as capturing spontaneous moments and playing with imperfection. This openness to seemingly contradictory elements gives Schmolka's work a wide range of expression and a special appeal.

2006



Mario Schmolka "Intense",  
WestLicht 2006



30  
Carmen, from the series 'INTENSE',  
Vienna 2005  
Chromogenic vintage print on glossy paper,  
flush-mounted on aluminium, in very good  
condition. Signed, titled and dated by the  
photographer, edition number "1/3" on the  
reverse.

130 x 100 cm  
€ 1,600 / € 2,800–3,200

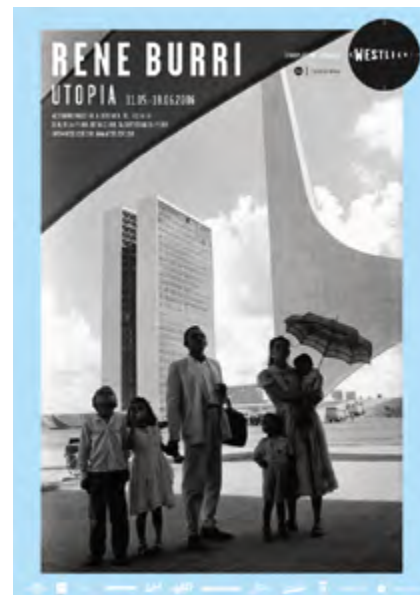


# RENÉ BURRI (1933–2014)

The exhibition UTOPIA, conceived by Hans-Michael Koetzle and René Burri, was dedicated to the photographer's engagement with significant architectural projects from the 1950s to the 1970s. Burri's focus was on architecture within its social and cultural context. The Hacienda San Cristobal in Ciudad López Mateos, Atizapán de Zaragoza, Mexico City, was built from 1967 onwards according to the plans of Luis Barragán and Andrés Casillas de Alba. Burri's masterful work fascinates with its interplay of light, shadow, space, and empty space. The print offered here is the largest work in Burri's oeuvre. The exhibition at WestLicht marked the beginning of a long-standing friendship and collaboration with both the artist and the curator.

Four years after the Cuban Revolution of 1959, Magnum sent René Burri to Cuba to photograph Ernesto Che Guevara for the American magazine Look. Guevara was by then President of the National Bank and Minister of Industry, making him the second most powerful man in Cuba after Fidel Castro. Burri would later reflect on the making of his most famous photograph: "I was able to capture all his qualities – charm, persuasiveness and anger. But not once did he look into the camera."

2006, 2013, 2014



René Burri "Utopia", WestLicht 2006; "In our Time. Magnum 1947–1987", WestLicht 2013; "Doppelleben", OstLicht 2014



31

Hacienda San Cristobal, Mexico City 1976

Chromogenic print, printed later on matte RC paper and flush-mounted on aluminium, in original frame c. 122 x 182 cm, in excellent condition. Artist's label with his signature, title, dedication and other work data in ink on the reverse. This is the largest print ever produced by René Burri.

c. 120 x 180 cm

€ 14,000 / € 24,000–28,000\*

32

Ernesto Che Guevara, Havana, January 1963

Gelatin silver print, printed later on double-weight semi-matte paper 40.3 x 30.1 cm, in in very good condition. Signature, date, print date and title with pencil on the reverse.

LITERATURE L. Bergquist, "Most revealing Report on Cuba since the missile Crisis", in: LOOK, April 9, 1963, p. 27; Hans-Michael Koetzle, René Burri. Fotografien, Berlin 2003, p. 226f.

38 x 25.4 cm

€ 2,400 / € 4,000–4,800\*



## BRYAN ADAMS (\*1959)

Canadian musician and songwriter Bryan Adams has been working successfully as a photographer for many years. Regular shoots for campaigns by British designer John Richmond and productions for British Vogue, Vanity Fair, and Harper's Bazaar now occupy Adams to the same extent as music. The photo series "Mickey Rourke by Bryan Adams" was created in London for Adam's own magazine Zoo, which is published in Berlin. With this work he won the 2005 Lead Award for German magazines in the portrait photography category. Since the exhibition at WestLicht, Adams has been a regular friend; his more recent portrait photographs of stars in ironic-humorous situations or in intimate moments were exhibited in a solo show at OstLicht gallery in 2013.

Danny Trejo (\*1944) is an American actor of Mexican descent and predominantly performs as villains and anti-heroes in the genres of comedy, action and horror films, including blockbusters such as "Heat" (1995) or "Con Air" (1997). Adams' portrait was the poster motif for his solo exhibition at OstLicht.

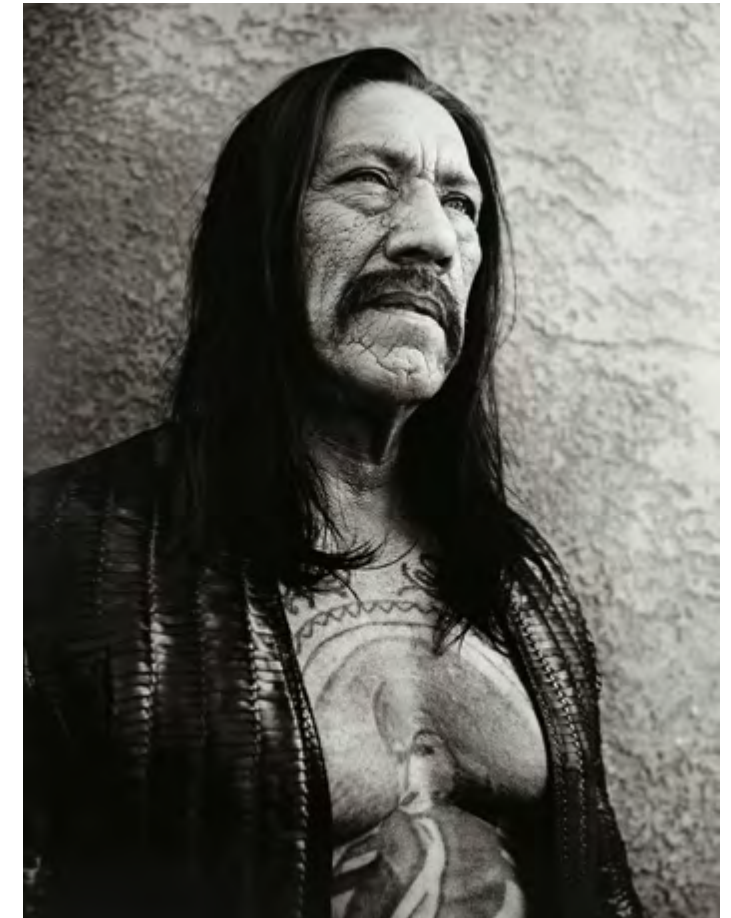
**2006, 2013**



"Mickey Rourke by Bryan Adams",  
WestLicht 2006; Byan Adams "Exposed",  
OstLicht 2013

33  
 Danny Trejo, Los Angeles  
 2011  
 Archival pigment print on semi-matte paper, flush-mounted on aluminium and in original frame c. 149.5 x 114 cm, in excellent condition. Signed and edition numbered "2/7" by the photographer on the reverse.

140 x 105 cm  
€ 6,000 / € 10,000-12,000\*



34  
Mickey Rourke,  
London 2005  
Archival pigment print  
on semi-matte paper,  
flush-mounted on alu-  
minium and in original  
frame c. 77.5 x 111.5 cm,  
in excellent condition.  
Signed and edition  
numbered "2/7" by the  
photographer on the  
reverse.

c. 69.5 x 103.5 cm  
€ 5,000 / € 9,000-10,000\*





# NOBUYOSHI ARAKI (\*1940)

An extensive collection of works and numerous exhibition projects at West- und OstLicht reflect the long-standing connection between Araki and Peter Coeln. Araki's first solo exhibition at WestLicht presented the series "Love by Leica" of 66 photographs, which build an atmospherically dense collection of black and white portraits of women and nudes, for which Araki worked with an analogue Leica M7. His controversial acts and intimate studies of the female body, in which influences of the erotic iconography of the prosperous Edo period (1603–1868) and the glossy aesthetics of the advertising and media world can be seen, made him internationally famous.

Flowers have been part of Araki's visual vocabulary since the early 1990s. In the series "Flowers and Jamorinsky," they appear in lush bouquets or as individual, almost portrait-like blossoms. The glossy surfaces of the prints, their striking colours and the clearly recognisable textures of the blossoms make the close-ups tempting to touch. For Araki, flowers are symbols of the feminine, while the lizards placed on them stand for the masculine. In Araki's symbolism, however, Eros rarely exists without Thanatos: the texture of the dried-up reptiles as well as the more or less advanced withering of the blossoms refer to the transience of all sensual pleasures.

2006, 2014, 2021, 2025



Nobuyoshi Araki "Diaries (Love by Leica)", WestLicht 2006; "Araki Teller-Teller Araki", OstLicht 2014; "ARAKISS", West- & OstLicht 2021, "Nobuyoshi Araki", OstLicht 2025

35  
From the series 'Love by Leica', Japan 2006  
Vintage silver print on double-weight semi-matte paper  
27.8 x 35.5 cm, in excellent condition. Signed by the artist in pencil on the reverse.

16.9 x 25.5 cm  
€ 1,600 / € 3,000–3,200\*



36  
From the series 'Flowers and Jamorinsky', Japan 2005–2006  
Vintage chromogenic print on glossy paper 68 x 84.6 cm, in excellent condition. Signed by the artist in pencil on the reverse. Original print from the exhibition in WestLicht 2006.

61 x 76 cm  
€ 2,400 / € 4,000–4,800\*

# MARTINE FRANCK (1938–2012)

Unlike many of her Magnum colleagues, Franck, who was married to Henri Cartier-Bresson from 1970 onwards, does not usually focus her attention on the spectacular events of our time. She is interested in quiet settings and subjects, undiscovered places and

– a great passion of the photographer – the world of the stage. The photographer's attentive, sensitive gaze behind facades and surfaces and her unerring sense of composition lend her photographs their characteristic quiet but insistent presence.

2007, 2013



Martine Franck "Von Tag zu Tag", WestLicht 2007; "In our Time. Magnum 1947–1987", WestLicht 2013

37  
Lubéron, France 1976  
Gelatin silver print, printed 1989 on double-weight semi-matte paper 60.5 x 50.7 cm, in excellent condition. Photographer's copyright stamp on the reverse.

56.2 x 37.6 cm  
€ 1,800 / € 3,600–4,000\*\*



38  
The painter Avigdor Arikha, France 1976  
Gelatin silver print, printed 1989 on double-weight semi-matte paper 50.7 x 60.5 cm, in excellent condition. Magnum's "In our Time" exhibition blindstamp in the margin lower right, photographer's copyright stamp on the reverse.

37.9 x 56.2 cm  
€ 1,600 / € 3,200–3,600\*\*



# ANSEL ADAMS (1902-1984)

While Ansel Adams was completing his employment as a photo-muralist for the Department of the Interior, he was photographing the Death Valley, encouraged by Edward Weston's images. He trained his camera on the unique sculptural geology of the mudstone badlands which highlights his vision of a "Dantean" landscape and "vast desert wildness

unmatched in North America". Anne Adams Helms (1935-2021), the daughter of Ansel Adams who grew up in Yosemite National Park, played a key role in preserving her father's photographic legacy. Fascinated by Vienna's "Schauplatz für Fotografie," she brought her own collection to Vienna to be shown at WestLicht.

39  
Zabriskie Point, Death Valley National Park, California 1942  
Gelatin silver print, printed in the 1970s on double-weight matte paper, in very good condition. Photographer's stamp, reproduction stamp and Magnum Zurich's return stamp on the reverse.

19.1 x 24 cm  
€ 1,400 / € 2,200-2,800\*



2007



Anselm Adams "Classic Images",  
WestLicht 2007

40  
Crystal Mountain from the West, Glacier National Park, Montana 1942  
Vintage silver print on double-weight semi-matte paper, in very good condition. Photographer's "PROOF" reproduction stamp with typed title (with spelling mistake) and "WILL BE SNAPPY" and "AUTUMN" on the reverse.

23.5 x 15.7 cm  
€ 2,400 / € 4,000-4,800\*



# ROLAND PLETERSKI (1920-2000)

Roland Pleterski, an Austrian who lived in New York for many years, was a photographer who sought glamour. Trained as a fashion illustrator, he came to photography late in life and became Irving Penn's assistant in the American metropolis. Penn's influence is evident in Pleterski's elegant, statically staged fashion

and portrait photographs, which appeared in Vogue, Harper's Bazaar, Glamour and other glossy magazines. WestLicht took over his estate and published the first monograph on his complete works, which was presented on the occasion of the exhibition "Drawn By The Light".

2007



Roland Pleterski "Drawn By The Light", WestLicht 2007

41  
'Mauki', New York City  
1958  
Vintage silver print on double-weight semi-matte paper, in very good condition. Photographer's stamp on the reverse. LITERATURE Peter Coeln (ed.), Roland Pleterski. Drawn by the light, Vienna 2007, p. 184-185.

27.7 x 35.5  
€ 1,600 / € 3,000-3,400



42  
Brigitte King, New York 1958  
Vintage silver print on double-weight semi-matte paper 43.1 x 35.3 cm, in very good condition. LITERATURE Peter Coeln (ed.), Roland Pleterski. Drawn by the light, Vienna 2007, p. 156.

42.4 x 34.6 cm  
€ 1,400 / € 2,400-2,800





# INGRID VON KRUSE (\*1935)

In her exhibition at WestLicht, the Hamburg-based photographer showcased her exploration of the horse as a subject – drawn to the magic of this aloof species, she photographed horses between 1989 and 2003 in bullfighting arenas, at trotting races, on stud farms, in the circus or at the Palio in Siena, with grey and black horses being her main subjects, which harmonise well with the black-and-white photography used.

The genre for which she is widely known and appreciated is portrait photography, from which the two lots on offer originate. They were taken for a photo book, which published Kruse's portraits along with quotes of the sit-

ters. Willy Brand, Social Democratic politician and Chancellor of Germany 1969–1974, provided the following text to his portrait: "Europe taken at its word? Perhaps it is more the case that we should take this Europe at its word (and hold it to account). It is by no means certain that the opportunity we were given in the early 1990s will repeat itself at will. So now it is important to anchor the community not only in the mountains of bureaucratic paperwork, but also in the everyday reality of citizens' lives – without levelling out our valuable national heritage. This is also the decade in which the European Community's expansion into Central and Eastern Europe must be shaped."

2007



Ingrid von Kruse "Magische Rosse", WestLicht 2007

43  
Willy Brandt, Bonn,  
Germany 1990  
Vintage silver print on double-weight semi-matte paper 61.5 x 50.5 cm, in very good condition. Signed, titled, dated and edition numbered "4/5" in pencil by the photographer, also her copyright stamp on the reverse. LITERATURE Ingrid von Kruse, Europa, beim Wort genommen, Munich 1992, p. 126 (text), p. 127 (portrait).  
56.5 x 47.3 cm  
€ 1,200 / € 2,000–2,400\*



44  
Karl Schwarzenberg, Prague 1991  
Vintage silver print on double-weight semi-matte paper 60.5 x 51.5 cm, in excellent condition. Signed and titled by the photographer, also her copyright stamp and edition number "1/3, printed 1991" in pencil on the reverse; enclosed a letter (1990) from the sitter with his text for publication of the portrait. LITERATURE Ingrid von Kruse, Europa, beim Wort genommen, Munich 1992, p. 98 (text), p. 99 (portrait).  
58.5 x 50 cm  
€ 1,200 / € 2,000–2,400\*\*



# DAVID DOUGLAS DUNCAN (1916–2018)

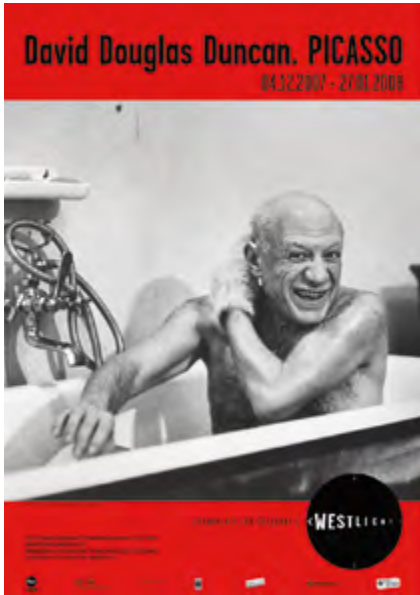
In February 1956, David Douglas Duncan first met Pablo Picasso (1881–1973), and their friendship continued until the death of the renowned visual artist. Instead of staging spectacular scenes, Duncan photographed the artist in the company of his friends and in moments of creative intimacy, being as quiet as possible. "I was just a guy he liked, a guy with a camera. (...) It's important to emphasise that I wasn't an artist, and that's what he expected of me," said Duncan. The two offered photographs show a visit of LIFE magazine photographer Gjon Mili, a technical prodigy and lighting innovator. He had realized "light drawings" with Pablo Picasso in 1949 that visualized the artist's brush strokes as light streaks swirling through space.

When a photograph by David Douglas Duncan first appeared on the cover of LIFE on November 4, 1946, it was a photograph taken in Palestine. The print of offer was part of this assignment for the legendary magazine, which was followed by many more. When Edward Steichen selected around 500 images from over two million submissions for the exhibition "The Family of Man," this photograph by Duncan was among them. The print served as a press print for the highly influential exhibition, which toured worldwide.



45  
Pablo Picasso and Gjon Mili (2 prints),  
France c. 1959  
Two vintage silver prints on double-weight semi-matte paper c. 18 x 25 cm / 25 x 18 cm, in very good condition. Photographer's copyright stamp and "Gjon Mili / The Richard Checani" collection stamp on the reverse of each print.  
  
16.5 x 25 / 25 x 16.5 cm  
€ 2,400 / € 4,000–4,800\*

## 2007/2008



David Douglas Duncan "Picasso",  
WestLicht 2007/2008



46  
Women at a loom outdoors,  
Palestine 1946  
Gelatin silver print, printed in 1955 on single-weight glossy paper 25.4 x 20.7 cm, in very good condition. Return stamp "Family of Man, Jan. 25–May 8, 1955, MoMA, New York", label with caption and numerical notes on the reverse. LITERATURE The Family of Man, cat. MoMA New York (reprint 1986), p. 80.  
  
24.2 x 19.7 cm  
€ 1,200 / € 2,000–2,400



# LIES MACULAN (\*1977)

While working as a freelance photographer in Shanghai for several years, Maculan roamed the streets of the old town with her camera. There she photographed people going about their daily business and captured faces that reflect the transformation into a megacity at the beginning of the new millennium. Maculan's portraits show how people are adapting

to the rapid changes in their living environment – and reclaiming their city day by day. The presentation at WestLicht was her first major exhibition. The offered impressive work puts the viewer in the role of a customer standing in front of a "life-size" kiosk in Shanghai.

2008



Lies Maculan "Shanghai People and Street Photography", WestLicht 2008



47  
'The Kiosk' (2-part work),  
Shanghai 2008

Two chromogenic prints on semi-matte paper, flush-mounted on aluminium, in very good condition. Original exhibition prints.

c. 83.5 x 219.5 cm / 199 x 180 cm  
€ 3,000 / € 5,000–6,000



# WERNER BISCHOF (1916-1954)

In 2006, the exhibits from the first group exhibition by Magnum members shown in five Austrian cities between 1955 and 1956, were rediscovered in Innsbruck. In collaboration with Andrea Holzherr of Magnum Photos, the historic exhibition was reconstructed at WestLicht under the title "Magnum's First," after which it continued to tour successfully in Germany and was also on display in Toronto until April 2026. Among the eight photographers featured were Inge Morath, Werner Bischof, Ernst Haas and Henri Cartier-Bresson, represented by significant early works, such as those on offer here.

Werner Bischof was given the assignment of photographing the war in Korea in 1951. The job took him through Japan for almost a year, discovering the country's beauty and purity of design and ritual that must have reminded him of his early studio days. Photographer Martin Parr said of this image of the snowy Meiji shrine: "It's one of those images that enters our subconscious and just stays there."

On the occasion of his LIFE reportage on the famine in Bihar, Bischof also pursued other projects. For example, several Magnum members in 12 countries had been working since the early 1950s on documentaries about the circumstances and dreams of post-war youth (the catchphrase "Generation X" came from Robert Capa; when first published in Holiday Magazine, however, the photo essay appeared under the title "Youth of the World"). Bishop accompanied a young Indian man and a young Indian woman in their everyday lives for his essay "India's Generation X", this beautiful print originates from it.

2008, 2013



"Magnum's First", WestLicht 2008; "In our Time. Magnum 1947-1987", WestLicht 2013

48  
Courtyard of the Meiji shrine, Tokyo, Japan 1951  
Gelatin silver print, printed c. 1960 on single-weight glossy paper, in good condition (slight yellowing). Photographer's Magnum stamp and "John Hillelson" agency stamp on the reverse.  
LITERATURE M. Bischof, R. Burri (eds.), Werner Bischof. 1916-1954, London 1990, pp. 162-163.

20.1 x 19.8 cm  
€ 1,400 / € 2,400-3,000



49  
Bharat-Natyam dancer Anjali Hora getting ready for a performance, Bombay 1951  
Gelatin silver print, printed c. 1960 on single-weight glossy paper, in very good condition. Photographer's Magnum stamp and "John Hillelson" agency stamp on the reverse. LITERATURE M. Bischof, S. Maurer, P. Zimmermann (eds.), Werner Bischof. Bilder, Bern 2006, p. 200.

20.3 x 19.9 cm  
€ 1,400 / € 2,400-3,000





# CHE GUEVARA (1928–1967)

Alberto Korda's iconic portrait of the 20th century was the centerpiece of the 2008 exhibition "Che Guevara: The Cult Image of a Generation." This exhibition intensified Peter Coeln's interest in Cuban photography from the decades immediately before and after the revolution. The OstLicht photo collection now houses over 3,500 prints, of which approximately 600 depict Che Guevara and roughly twice as many Fidel Castro. The legendary portrait of Che was taken at a memorial event where Fidel Castro delivered a passionate speech. Korda photographed the dignitaries on the podium when Che Guevara, standing in the background, briefly stepped forward, resulting in two successful shots. The unparalleled popularity of this portrait reached its peak only after the revolutionary's death, primarily in the form of posters; genuine vintage prints are not available. All prints made directly from the negative during Korda's lifetime are now highly sought-after collector's items – this one is very early and unusually large-format. The photographer dedicated the valuable print to his muse and wife Norka, from whom it was purchased directly in 2006. Liborio Noval's portrait was taken shortly after Che's appointment as Minister of Industry and was displayed as an official portrait in many Cuban schools, factories, and government buildings. The revolutionary appears with breathtaking intensity; his focused expression suggests alertness, reflection, and, at the same time, a readiness for action. In this respect,

this portrait differs from that legendary telephoto shot by Alberto Korda, which so effectively conveyed the image of the youthful, passionate rebel. Noval was a young photo-journalist when Fidel Castro came to power and was among the most prominent photographers at the center of power, publishing his work in the magazines of the new era, such as Revolución and Granma.

2008



"Che Guevara. Das Kultbild einer Generation", WestLicht 2008

50

ALBERTO KORDA (1928–2001)  
'Guerrillero Heroico'  
(Che Guevara), Havana, Cuba,  
March 5, 1960

Gelatin silver print, printed in the 1970s on double-weight matte paper 50.5 x 40.2 cm, in good condition. Signed, titled "Che", and dedicated "Para Norka con gran amor" in ink by the photographer in the lower margin. PROVENANCE Acquired directly from Korda's wife Norka. Extremely rare, very early and large size print print from Korda's family.

46.3 x 40.2 cm  
€ 6,000 / € 10,000–12,000

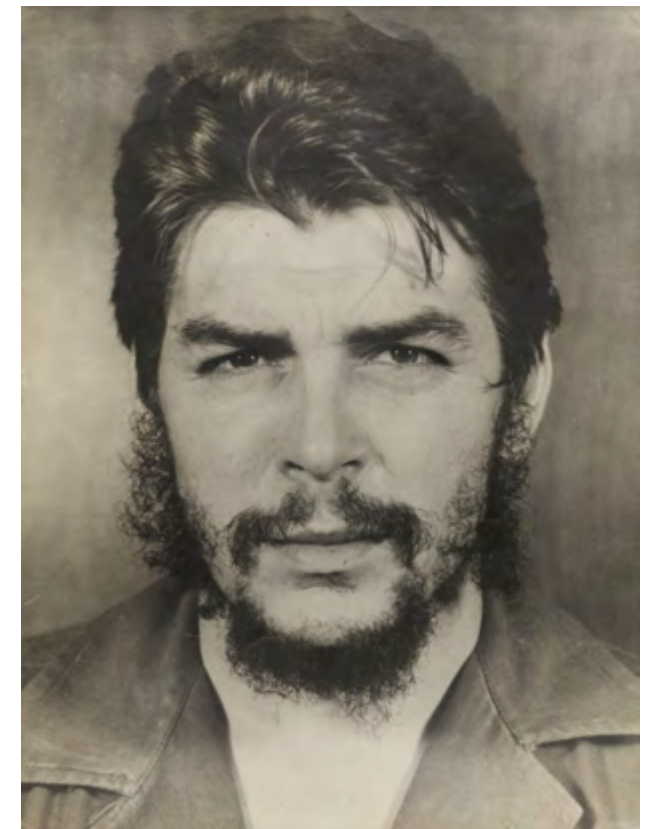


51

LIBORIO NOVAL (1934–2012)  
Ernesto Che Guevara,  
Havana, Cuba 1962

Gelatin silver print, printed c. 1980 on double-weight matte paper, in good condition. LITERATURE A revolutionary Project. Cuba from Walker Evans to Now, Kat. The J. Paul Getty Museum, Los Angeles 2011, no. 70.

39.7 x 29.7 cm  
€ 800 / € 1,200–1,600



# ANDREAS H. BITESNICH (\*1964)

Nude and portrait photographer Andreas H. Bitesnich is best known for his sculptural light formations, a subject on which he has also published textbooks. In addition, he publishes beautifully designed photo books and is also a profound connoisseur of historical and classic examples of this art form. His works are characterized by careful lighting and extraordinary arrangements of the actors. By transforming body shapes and profiles into kinetic compositions, Bitesnich opens up unfamiliar perspectives for the viewer.

Bitesnich's portrait of Elliott Erwitt reflects the photographic work of the sitter: Erwitt is famous for his images of absurd situations and precisely composed compositions that appear like random snapshots, yet visualize multifaceted commentaries on the human condi-

tion. He often discovers his most apt images only when studying his contact sheets – as if he had taken the photos blindly. His concise visual aphorisms could be metaphorically described as "the bee's knees," (in German: "the egg's yolk!"), concentrated content within the soup of our more or less meaningless everyday routines. Andreas Bitesnich is part of WestLicht's inner circle, and Elliott Erwitt's unforgettable visits are also part of the house's 25-year history.

2008/2009



Andreas H. Bitesnich "More Nudes",  
WestLicht 2008/2009

52

'Yvonne & Tom', Vienna 1994  
Inkjet Iris print on matte paper, in  
brown wooden frame 64 x 55 cm, in  
excellent condition. Signed by the  
photographer in ink, his copyright  
stamp, title and edition number "3/25"  
at label on the reverse.

58.5 x 48.5 cm  
€ 1,600 / € 3,000–3,400\*



53

Elliott Erwitt, Munich 2006  
Vintage silver print on double-weight  
semi-matte paper 49.7 x 37.8 cm, in  
excellent condition. Signed, titled, and  
dated by the photographer in pencil,  
and also signed by Elliott Erwitt in  
black ink on the reverse.

46.7 x 34.7 cm  
€ 1,600 / € 3,000–3,400\*



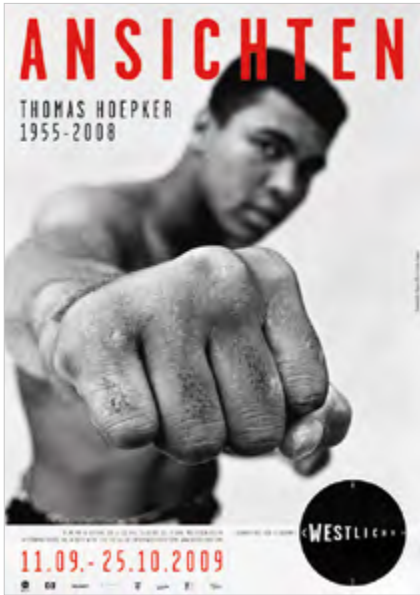


# THOMAS HOEPKER (1936–2024)

Hoepker succeeded in making images that have become anchored deep in our visual memories. Amongst them are shots of the events of September 11, 2001 in New York, his pictures of the famines in India in 1967 or Ethiopia in 1963, the Shah of Persia and Muhammad Ali whom Hoepker accompanied for a number of weeks in Chicago in 1966 having been commissioned by stern magazine. Thomas Hoepker regards himself as a photographer who always worked on commission and for print media: "I'm not an artist but someone who manufactures pictures." (Hoepker 1964)

Thomas Heopker's iconic photograph of legendary heavyweight champion Muhammad Ali showing off his right fist captures both the man and the myth. The image was published many times, including in the catalogue: Thomas Hoepker. Photographien 1955–2005, ed. by Ulrich Pohlmann. The offered photograph was printed by Thomas Hoyer himself and is the only vintage that was in his possession and thus an exceptional collector's item; its signs of wear attest to the significance of the motif.

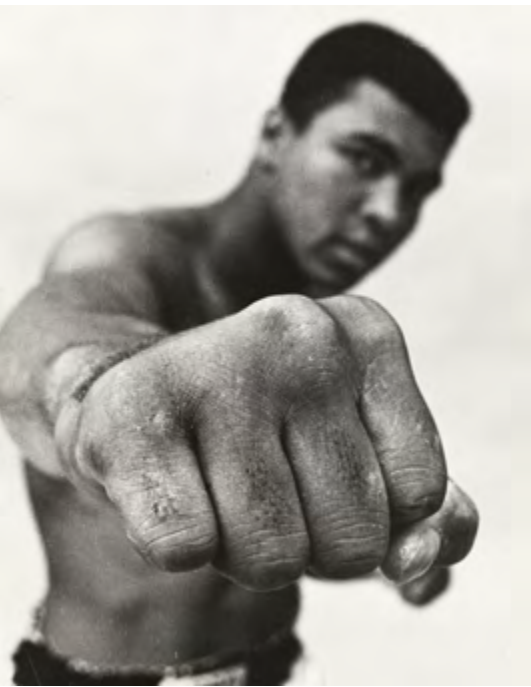
2009, 2013



Thomas Hoepker "Ansichten 1955–2008", WestLicht 2009; In our Time. Magnum 1947–1987", WestLicht 2013



54  
Rice field workers, Southeast Asia c. 1965  
Vintage silver print on double-weight semi-matte Agfa paper, in excellent condition. Photographer's credit stamp and "stern" copyright stamp on the reverse.  
19.5 x 29.1 cm  
€ 1,200 / € 2,000–2,400\*



55  
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, date, and caption, archive labels on the reverse.  
27.4 x 20.8 cm  
€ 6,000 / € 10,000–12,000\*

56  
Willy Brandt on a walk, 1965  
Vintage silver print on double-weight semi-matte Agfa paper, in excellent condition. Photographer's "stern" copyright stamp, publication date stamp and handwritten annotations on the reverse.  
20.3 x 29.2 cm  
€ 900 / € 1,600–1,800\*



# SANDRA DE KELLER (\*1978)

De Keller grew up in Salzburg and Ibiza, studied design at Elisava in Barcelona and worked freelance as a stylist for architectural and design printed media, before fully committing to photography in 2009. She had her first major exhibition at WestLicht, featuring several series. In Japan she created a visual diary, reminiscent of the culture's mystical past. "It all

started in Singapore in 2007. I was drawn back into an analogous temptation by a Leica M6, which I saw as a reflection in a shop window on the main street. I immediately fell in love with photography and its unique ability to capture and preserve a single instant in time: both the moment's perfections and imperfection", reported the photographer.

2010



Sandra De Keller "Trilogy",  
WestLicht 2010



57

Japan, 2008

Vintage silver print on double-weight semi-matte paper, flush-mounted, in original black wooden frame 55.6 x 75.6 cm, in perfect condition. Photographer's label with her signature and edition number "2/5" on the reverse.

c. 53 x 74 cm

€ 800 / € 1,400-1,600



# HERBERT LIST (1903–1975)

The retrospective at WestLicht was organised in collaboration with the Photography Collection at the Munich City Museum and, featuring around 200 original prints, traced List's photographic career across five chapters: 'fotografia metafisica', his photographs of Greece and the destruction of Munich, male nudes, artist portraits and photo-essays. Herbert List emigrated from Germany in 1936 as an artist influenced by Surrealism and New Objectivity. He then photographed in southern Europe and lived in Athens until German troops marched into the Greek capital. After

the war, he increasingly turned to portraiture, reportage, and street photography and worked for the Magnum agency. He was fascinated by the life-size wax figures in the "Panoptikum" in Vienna's Prater. In 1944, he photographed them as "posed, made-up corpses, frozen in the most intense poses as inhabitants of a Sleeping Beauty castle." With a pointed text, he compiled fairy-tale scenes, historical tableaux, and medical subjects into a picture book that was not published until more than 75 years later.

2010

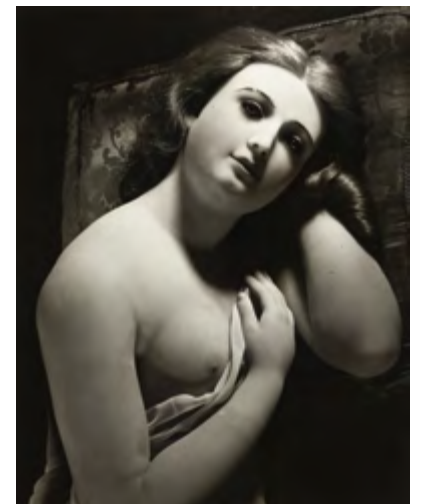


Herbert List "Retrospective",  
WestLicht 2010

58  
'Trepanation (skull surgery)', from  
'Präuscher's Panoptikum',  
Vienna 1944

Gelatin silver print, printed c. 1990 on  
double-weight paper 30.3 x 23.8 cm, in  
excellent condition. Photographer's  
estate stamp, handwritten title and date  
in ink, signed by executor of the estate  
Max Scheler on the reverse. LITERATURE  
Monika Faber, Andreas Nierhaus, Peer-  
Olaf Richter (eds.), Herbert List. Panopti-  
kum, Leipzig 2022, cover.

28.4 x 21 cm  
€ 900 / € 1,600–1,800\*



59  
'Beautiful Slavic woman' / 'Nose surgery'  
(2 prints), from 'Präuscher's Panoptikum',  
Vienna 1944

Two gelatin silver prints, printed c. 1990 on double-weight  
semi-matte paper 40.3 x 30.3 cm / 30.3 x 40.3 cm, in excel-  
lent condition. Photographer's estate stamp, title and date  
in ink, signed by executor of the estate Max Scheler on the  
reverse of each print.

24.9 x 19.7 cm / 17.7 x 27 cm  
€ 1,200 / € 2,000–2,400\*

# HEINZ SIMONIS (1912-1985)

Photo Simonis is considered the last major Austrian photography studio of the post-war period, remaining in operation well into the late 20th century. Presidents since Karl Renner, prominent figures from business and science, and church representatives had their portraits taken at the studio located at Währingerstraße 12. Its great success as Vienna's leading portrait studio was based on its technically perfect image composition and lighting, which was also applied to advertising work. In cooperation with the Austrian National Library, WestLicht presented this unique historical document to the public for the first time in its entirety.

Pianist Friedrich Gulda, who was portrayed by Simonis at the age of 27, achieved already success as a teen and quickly rose to international fame. His exceptionally precise interpretations of Mozart and Beethoven, striving for exceptional fidelity to the original works, are still considered milestones in the history of interpretation. Another portrait shows actor Gustav Diessl, who made perhaps his most lasting impression as an actor in 1929 with the

high-altitude drama "The White Hell of Piz Palü" (starring with Leni Riefenstahl). He was considered unconventional because he played mature, calm, often introverted or complex heroes with sex appeal. In his time, he embodied the prototype of a man who attracted women almost against his will or portrayed profound, inscrutable characters in his portrayals of criminal types. The portrait by Photo Simonis is the last known photograph of him before his death at the age of 49.

2010



"Photo Simonis", WestLicht 2010

60  
Friedrich Gulda, Vienna c. 1957  
Vintage silver print, on double-weight matte paper, flush-mounted on cardboard, in very good condition. Signed in white ink in the lower image, "Photo Simonis" studio stamp with copyright note, handwritten titled in blue ink on the reverse.

49.2 x 38.9 cm  
€ 800 / € 1,400-1,600



61  
Gustav Diessl, Vienna 1948  
Vintage silver print on double-weight matte paper, in good condition.  
"Photo Simonis" studio stamp and copyright note, typographic caption label on the reverse.

29.2 x 22.3 cm  
€ 600 / € 1,000-1,200





# JOCHEN RINDT (1942-1970)

At the age of 16, using his very first camera and on his first roll of film, Peter Coeln captured a portrait of Jochen Rindt at a Formula 2 race in Salzburg – just one week before Rindt’s fatal accident at the Monza Grand Prix. This moment marked the beginning of more than 50 years of passionate dedication to photography. To commemorate the 40th anniversary of Jochen Rindt’s death, WestLicht presented the first major photographic exhibition honoring the Austrian sporting hero in 2010. Curated by Herbert Völker and Hans Geist, the exhibition brought together works by Ferdi Kräling, Milan Schijatschky, Rainer Schlegelmilch, and many others, documenting Rindt’s rise from an outsider to a defining figure of European motorsport. The exhibition was opened by Nina Rindt, Niki Lauda, Gerhard Berger, Jacky Ickx, and Helmut Marko, and attracted such a large audience that it caused a traffic jam in front of the WestLicht Museum.

The group of photographs show Jochen Rindt about a year before his tragic accident in September 1970, when he was killed in a crash while training in Monza and posthumously became Formula 1 world champion. The photo of Rindt in a fur coat is well known and was also exhibited at WestLicht. Frequently Peter Nygaard (\*1962) is mistakenly cited as the photographer of this picture, as it appears in his comprehensive agency archive Grand Prix Photo. The series captures the charismatic racing driver enjoying winter sports – like his Finnish wife Nina, he was an avid skier. The skiing images have remained unpublished to this day.

2010

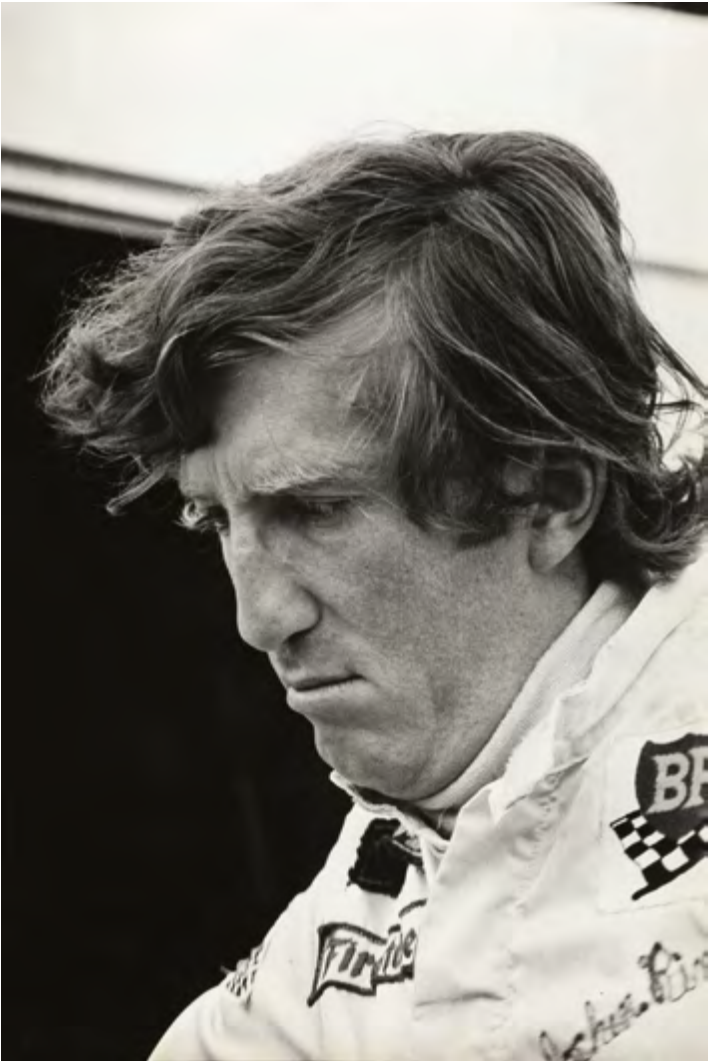


"Jochen Rindt. Der erste Popstar der Formel 1", WestLicht 2010

62  
ANONYMOUS  
Jochen Rindt on skiing vacation (6 prints), Winter 1969/1970  
Six vintage silver prints on single-weight glossy paper 25.8 x 20.1 cm, in very good condition.  
c. 24.4 x 19 cm each  
€ 1,200 / € 2,000-2,400



63  
PETER COELN (\*1954)  
'Todesahnungen?', Jochen Rindt at the Salzburgring, Austria, August 30, 1970  
Gelatin silver print, printed later on double-weight matte paper 63 x 43.4 cm, in very good condition. Label with the photographer's signature and edition number "5/10" on the reverse.  
61.5 x 41.5 cm  
€ 1,400 / € 2,400-2,800



# GERHARD HELLER (1947-2017)

Gerhard Heller began his career in the late 1960s with press photos for the Volksstimme newspaper. Later, he became a sought-after photographer, particularly in the art, music, and fashion scenes that were part of the emerging club culture at the time. Since working for the magazine Wiener, he had a decisive influence on Austrian visual culture in the 1980s.

Falco's portrait dates from the most successful period of the Vienna-born pop star. Musically, he combined rock, funk, rap, and new wave, and in his lyrics, he blended different languages and dialects to create his own unique style, which was also reflected in his unmistakable body language. In 1984, he released his second studio album "Junge Roemer", the following year he reached the top of the American Charts with "Rock Me Amadeus".

Gregor Eichinger (\*1956) is one of Austria's most influential contemporary architects and designers, known above all for his striking designs for Viennese restaurants and cultural venues, including the WestLicht and OstLicht exhibition spaces, which were built according to his plans. His work is characterised by a focus on the "user interface of architecture" – the design of atmosphere and social rituals.

2010/2011



"Hellers Licht. Fotografien 1975-2010", WestLicht 2010/2011.

64  
Falco, Vienna 1984  
Gelatin silver print, printed later on double-weight glossy paper 30.4 x 24.6 cm, in excellent condition. Handwritten credit and copyright note by the photographer on the reverse.

24.5 x 20.4 cm  
€ 1,200 / € 1,800-2,400



65  
Architect Gregor Eichinger, Vienna 1991  
Vintage silver print on double-weight matte paper 40.3 x 30.4 cm, in excellent condition. Handwritten monogram "G.H.", credit and copyright note by the photographer, note "Vintage Print" and the sitter's name on the reverse.

32.7 x 26.6 cm  
1,000 / € 1,600-2,000



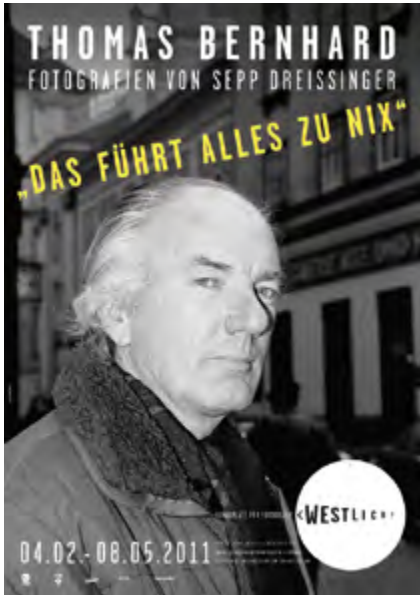


# THOMAS BERNHARD (1931-1998)

In 2011, the year in which the author would have celebrated his 80th birthday, WestLicht paid tribute to Thomas Bernhard (1931-1989), one of the most significant and controversial Austrian writers of the 20th century. Known as the "master of exaggeration" and a "nest-foul-er", he left his mark on the literary scene with

his radical eloquence and his polemical engagement with Austria. The exhibition focused on photographs by Sepp Dreissinger, who, over the course of his career, portrayed numerous figures from the worlds of art and culture, yet none as comprehensively as Bernhard.

2011



"Thomas Bernhard. Das führt alles zu nix. Fotografien von Sepp Dreissinger", WestLicht 2011



66  
OTTO BREICHA (1932-2003)  
Thomas Bernhard at Café  
Bräunerhof, Vienna,  
November 1971  
Gelatin silver print on double-weight  
glossy RC paper 24.3 x 24, in excellent  
condition. Label with title and date  
as well as photographer's copyright  
stamp on the reverse.

c. 24 x 24 cm  
€ 1,200 / € 2,000-2,400



67  
SEPP DREISSINGER (\*1946)  
Thomas Bernhard at Café  
Bräunerhof, Vienna 1984  
Vintage silver print on double-weight  
semi-matte Agfa paper 23.5 x 30.2  
cm, in very good condition. Photog-  
rapher's copyright and caption label  
and archive stamp "LiteraThur. Win-  
terthur" on the reverse.

18 x 27 cm  
€ 1,200 / € 2,000-2,400\*



68  
SEPP DREISSINGER (\*1946)  
Thomas Bernhard at the  
Graben, Vienna 1988  
Vintage silver print on double-weight  
semi-matte Agfa paper 30.3 x 23.7 cm,  
in very good condition. Photographer's  
copyright label and archive stamp "Liter-  
aThur. Winterthur" on the reverse.

26.7 x 17.8 cm  
€ 1,200 / € 2,000-2,400\*

# WEEGEE (1899-1968)

Violence, traffic accidents, and catastrophic fires were Weegee's specialty. Close-up photographs were his trademark: nocturnal figures on the streets of New York, bleached by flashlight. The spectacular images taken with his 4x5-inch Speed Graphic camera, regularly published in all the major tabloids of the time, are undoubtedly among the most important works ever produced in the genre of street photography. They inspired artists such as Stanley Kubrick, Diane Arbus, and Andy Warhol. Long overdue, WestLicht presented the first Weegee retrospective in Vienna in 2011, featuring some 250 vintage prints by the legendary photographer.

Weegee also captured intimate moments of couples in 1940s-1950s New York, contrasting his usual gritty crime scenes with romantic, often voyeuristic, images. His "Lovers at the Movies" series, taken with infrared film, shows passionate embraces in the dark during film screenings at crowded theatres. Compared to these candid shots of mostly passionately kissing couples this picture stands out in showing the beautiful partners in a less spectacular, tender touch.

2011/2012



Weegee "Retrospective",  
WestLicht 2011/2012

69

End-of-war merry-makers with pup, New York City, August 1945

Vintage silver print on single-weight glossy paper 18 x 22.7 cm, in very good condition. "ACME" agency credit stamp, "N.E.A." date stamp, typographic agency text clip "Merrymakers (...)", decorated this pup in the spirit of the occasion, as news of the end of the war with Japan was announced" on the reverse.

16.6 x 19.4 cm

€ 800 / € 1,400-1,600\*



70

Loving couple, New York City c. 1950

Vintage silver print on single-weight glossy paper 26.9 x 31.7 cm, in very good condition. Photographer's circular "Credit Photo by Weegee the Famous" stamp on the reverse.

25.7 x 30.5 cm

€ 1,600 / € 2,800-3,200





# PLATON (\*1968)

Commissioned by The New Yorker, British photographer Antoniou Platon made a unique series of portraits during the 2009 UN-general assembly in New York. In only five days he photographed more than hundred heads of government in a makeshift studio at the UN-building on the East River, including images of democratically elected heads of state, as well as dictators, peace activists and cruel rulers. "In a way I treat them all democratically", Platon said, "my way of making pictures unifies them: the good, the bad, the powerful, the weak – confused all these are the times in

which we live." A selection of this series was presented at WestLicht in 2012. Meanwhile Platon became widely renowned for his iconic, psychologically rich portraits of political leaders, activists, artists, and those shaping social change. His work has appeared for decades in international magazines such as TIME or Rolling Stone, profoundly influencing our visual understanding of power, responsibility, and humanity. The exhibition "People Power," with which WestLicht celebrates its 25th anniversary, will be opened the day after this auction takes place.

2012, 2026



Platon "Gesichter der Macht", WestLicht 2012, Platon "Gesichter der Macht", WestLicht 2012; Platon "People Power", WestLicht 2026



71

Muammar al-Gaddafi, New York City, September 2009

Archival pigment print on semi-matte paper 101 x 76.5 cm, in excellent condition. Photographer's blindstamp "Platon Editioned Print", signed and edition numbered "1/10" in ink in the lower margin.

89 x 64 cm

4,000 / € 7,000–8,000

# HEINZ CIBULKA (\*1943)

Heinz Cibulka developed his distinctive photographic form in 1974 when he created his first "image poems" from four landscape-format color prints arranged in a rectangle. Key influences on this concept were his collaboration with the Viennese Actionists (as a model for the first group and the preferred photographer for later actions) and the montage techniques of the film and literary avant-garde. Cibulka uses the photographic image as a repository of immediate experience; the four-image

arrangement creates a "fifth image" characterized by a subtle balance of correspondences and contrasts between the individual prints, encouraging an associative reading process. Since the early 1980s, Cibulka has expanded his explorations to include cities such as Vienna, Berlin, Rome, Naples, Antwerp, Warsaw, New York, and Tokyo. This important group of works from his oeuvre was brought together for the first time in the exhibition at WestLicht, curated by Marie Röbl.

2012



Heinz Cibulka "Stadtquartette",  
WestLicht 2012

72  
Picture Poem 709, from  
the series 'Wien I',  
Vienna c. 1984  
Four chromogenic vintage  
prints 13 x 18 cm each, mount-  
ed on the original mat 49.5 x  
65 cm, in excellent condition.  
Signed, dated and edition num-  
bered "37/73" in pencil on the  
lower board. LITERATURE Ma-  
rie Röbl (ed.), Heinz Cibulka.  
Im Takt von Hell und Dunkel,  
Weitra 2012, p. 234.

26 x 36 cm  
€ 800 / € 1,400-1,600\*



73  
Picture Poem 702, from  
the series 'Wien I',  
Vienna c. 1984  
Four chromogenic vintage  
prints 12.7 x 17.7 cm each,  
mounted on the original mat  
49.5 x 60 cm, in excellent  
condition. Signed, dated and  
edition numbered "4/73" in  
pencil on the board. LITERA-  
TURE Marie Röbl (ed.), Heinz  
Cibulka, Weitra 2012, p. 237.

25.4 x 35.4 cm  
€ 800 / € 1,400-1,600\*





# WIM WENDERS (\*1945)

Photography is an essential practice in the work of renowned director Wim Wenders. With his landscape photographs, he questions the assumptions or expectations that an observer might have. In 2012, he titled his solo exhibition at the OstLicht Gallery "Places, strange and quiet," which featured photographs from his travels to Australia, Armenia,

Japan, Italy, the USA, and eastern Germany. "It must be some kind of built-in radar that often leads me to places that are either strangely quiet or quietly strange." In the mining town of Coober Pedy, it is so hot that some people live underground. At night, you could step into boreholes that had not been filled in for cost reasons and disappear without a trace.



74  
'Dusk in Coober Pedy',  
Australia 1978  
Gelatin silver print, printed  
later on double-weight paper,  
flush-mounted on aluminium,  
in original wooden frame 56.6  
x 79.8 cm, in perfect condition.  
"Blain-Sotherrn" label with the  
artist's signature, title and edi-  
tion number "4/12+2Aps" on the  
reverse.  
  
36.2 x 60.2 cm  
€ 3,600 / € 7,000-8,000\*\*

2012/2013



Wim Wenders "Places, Strange And  
Quiet", OstLicht 2012/2013



75  
'Tribute to Audrey', Japan 2005  
Digital chromogenic print, flush-mounted on aluminium, in orig-  
inal wooden frame 128 x 138 cm, in perfect condition. "Blain-Soth-  
ern" label with the artist's signature, title and edition number "1/6  
+ 2 AP" on the reverse. LITERATURE Wim Wenders, Journey to  
Onomichi, Munich 2009, p. 45.  
  
125 x 134.9 cm  
€ 9,000 / € 16,000-18,000\*\*

# ROGER BALLEEN (\*1950)

With his deeply unsettling yet captivating images, which oscillate between documentary and fiction, Roger Ballen ranks among the most iconic and influential photographers of his generation. He grew up in New York, where his mother worked at Magnum, and studied psychology at Berkeley, having created his first photographic series in the late 1960s. He has lived in South Africa for many years,

where he also worked as a geologist. His fascination with the grotesque and the abysmal is already evident in his early photographs, which foreshadow features of later series, such as the fragmentation of the subject or its isolation against white walls. The exhibition at WestLicht offered the first opportunity in Austria to gain an insight into works from all phases of his career.

2013



Roger Ballen, WestLicht 2013

76  
'Dresie and Casie, twins',  
Western Transvaal,  
South Africa 1993  
Gelatin silver print, print-  
ed 2000 on double-weight  
semi-matte toned paper 38.5 x  
38.6 cm, in perfect condition.  
Signed, titled, edition number  
"21/35" and dates of exposure  
and printing in pencil on the  
reverse.  
  
c. 36 x 36 cm  
€ 6,000 / € 10,000-12,000\*



77  
'Broken bag',  
South Africa 2003  
Vintage silver print on dou-  
ble-weight semi-matte toned  
paper c. 42 x 41 cm, in perfect  
condition. Signed, titled, edi-  
tion number "16/20" and dates  
of exposure and printing in  
pencil on the reverse.  
  
c. 36 x 36.5 cm  
€ 4,000 / € 7,000-8,000\*





# ALEXANDER RODCHENKO (1891-1956)

In 1932, Rodchenko and Varvara Stepanova conceived a book titled "The New Moscow," dedicated to the architectural and technical innovations of the city after the completion of the first five-year plan. The Leica photographs intended for this project date from the most productive period of Rodchenko's career as a photographer. The constructivist reorganization of perception could be tested on the hustle and bustle of the metropolis, which overwhelmed many residents with constant sensory overload. Through the practice of new photography and its surprising visual solutions (such as the legendary tilted perspective), viewers were to be trained to cope with this environment: challenging experiences such as crowds, modern architecture, traffic, and electrification were brought into a constructivist order in Rodchenko's images – their observation was intended to increase attention, flexibility, and reaction speed. In 1936 Alexander Rodchenko took this photo-

graph of Malioutina (or Malyutina) in Moscow. The portrait, anticipating his later style with clear contrasts and "milder" tilted perspectives, was taken during a period when Rodchenko and his wife Varvara Stepanova were working closely with state publishers such as IZOGIZ, designing monumental albums such as "Cinema in the USSR" (1936) and "The Red Army" (1938). Another famous photograph by Alexander Rodchenko shows a gymnast in a dynamic, diagonally stretched pose on parallel bars and was taken as part of his series on Soviet sports parades and gymnastic exercises, which are characterized by extreme camera angles.

2013



Alexander Rodtschenko, WestLicht 2013

78  
Crowd at a street performance, Moscow c. 1932  
Gelatin silver print, printed c. 1960 on double-weight matte Agfa paper, in excellent condition. Photographer's stamp with address in Moscow and his credit stamp in Cyrillic letters on the reverse.  
17.9 x 23.8 cm  
€ 1,600 / € 2,600-3,200



79  
Malioutina, Moscow 1936  
Vintage silver print on single-weight matte paper, mounted on original paper mat 25.5 x 20.3 cm, in very good condition. Signed and dated by the photographer in pencil in the margin, photographer's name stamp on the reverse of the print. PROVENANCE Serge Plantureux, Paris.  
17.8 x 12.6 cm  
€ 7,000 / € 12,000-14,000



80  
On the parallel bars, 1938  
Gelatin silver print, printed in the 1950s on single-weight glossy paper, in very good condition. Signed twice by the photographer in pencil on the reverse. LITERATURE Alexander Lauventiev, Alexander Rodchenko, Photography 1924-1954, Cologne 1995, p. 256.  
15.2 x 10.5 cm  
€ 6,000 / € 10,000-12,000\*

# GARRY WINOGRAND (1928-1984)

When Winogrand published his photo book "Women Are Beautiful" in 1975, at the height of the feminist movement, he presented a document of the changing social landscape and the spirit of women in public spaces during the late 1960s and early 1970s. Yet his radical snapshot aesthetic was shocking at the time: He photographed women in unobserved –

not always favourable – moments, often in the midst of movement, talking, smoking or eating. In the book's introduction, he writes, "Whenever I've seen an attractive woman, I've done my best to photograph her. I don't know if all the women in the photographs are beautiful, but I do know that the women are beautiful in the photographs."

2014



Garry Winogrand "Women Are Beautiful", WestLicht 2014

81  
Woman holding dixie cup in park, New York City 1969  
Gelatin silver print, printed c. 1980 on double-weight semi-matte paper c. 28 x 35.5 cm, in excellent condition. Signed and edition numbered "20/20 AP" by the photographer in pencil on the reverse. PROVENANCE Fern M. Schad Collection, acquired from Light Gallery, New York.

c. 22 x 33 cm  
€ 1,200 / € 2,000-2,400\*



82  
Bethesda Fountain, Central Park, New York City c. 1970  
Gelatin silver print, printed c. 1980 on double-weight semi-matte paper c. 28 x 35.5 cm, in excellent condition. Signed and edition numbered "19/20 AP" by the photographer in pencil on the reverse.

22.2 x 33.2 cm  
€ 1,200 / € 2,000-2,400\*

83  
Park stroll in Manhattan, New York City 1971  
Gelatin silver print, printed c. 1980 on double-weight semi-matte paper c. 28 x 35.5 cm, in excellent condition. Signed and edition numbered "20/20 AP" by the photographer in pencil on the reverse. PROVENANCE Fern M. Schad Collection, acquired from Light Gallery, New York.

c. 22.5 x 33.5 cm  
€ 1,200 / € 2,000-2,400\*





# DAVID LACHAPELLE (\*1963)

American photographer and video artist David LaChapelle became known for his hyper-realistic and colourful portraits of celebrities. One of LaChapelle's most iconic images features the Sudanese supermodel Alek Wek wearing Christian Lacroix. It was published in Paris Vogue in 1997. Galerie OstLicht presented a comprehensive exhibition that, in addition to well-known classics by David LaChapelle, was dedicated to three of his most recent series: "Earth Laughs in Flowers" (2008–2011), "Gas" (2012), and "Landscape" (2013). Furthermore, his latest work, "Once in the Garden," created as a subject for the legendary Life Ball 2014, was also shown.

In the series "Earth Laughs in Flowers" David LaChapelle explores the fragility of a society caught between vices and vanity in ten still lifes. The deliberately "un-harmonious" arrangement combines gorgeous flowers and fruits with cell phones, PET bottles, and cigarette butts. The execution as perfectly photographed, large-format tableau underlines his message.

## 2014



David Lachapelle "Once In The Garden", OstLicht 2014



84  
'This is My House',  
New York 1997  
Chromogenic print on  
glossy paper, in original  
wooden frame 64 x 86 cm,  
in perfect condition. Label  
with handwritten title and  
date as well as artist's label  
with his signature and edi-  
tion number "12/30" in ink  
on the reverse.  
  
c. 42 x 59 cm  
€ 6,000 / € 12,000–14,000\*



85  
'Early Fall', from the series  
'Earth Laughs in Flowers',  
Los Angeles 2008–2011  
Chromogenic print on glossy  
paper, flush-mounted on alumin-  
ium, in original wooden frame  
110 x 74.5 cm, in perfect condi-  
tion. Labels by the LaChapelle  
Studio with the artist's signature,  
edition number "3/5 + 3 APs" and  
detailed work data on the back of  
the frame.  
  
101.6 x 66 cm  
€ 12,000 / € 20,000–24,000\*



# ALFONS WALDE (1891-1958)

Alfons Walde is internationally renowned for his paintings of snowy landscapes and winter sports scenes, which fetch high prices on the art market. However, his passion for photography, which he discovered before the First World War, remained largely unknown until the exhibition at WestLicht. The exhibition catalogue and especially the limited-edition print run, were so well received that individual images from it are now rare. Vintage prints, like the ones offered here, are extremely hard to find on the art market.

Walde's focus was on the female nude – classical poses from the art historical tradition alternate with provocative, playful stagings that sometimes border on the pornographic. Comparisons with drawings and paintings show that Walde used Agfa's then-new colour film and the Leica as a photographic sketch-book for his painting. Above all, however, it is about the pleasure of looking itself – the photographs are not only artistic preliminary studies, but also erotic foreplay.

2014/2015



Alfons Walde "Schaulust",  
WestLicht 2014/2015

86  
Nude, Kitzbühel c. 1940  
Archival pigment print, printed  
2014 from the original negative  
on double-weight paper 33 x  
48.2 cm, in excellent condition.  
From the edition "Alfons Wal-  
de. Schaulust". Stamp "Kunst-  
verlag A. Walde Kitzbühel / Ti-  
rol A. Walde" and estate stamp,  
edition number "1/5", signed by  
Michael Walde-Berger in black  
ink on the reverse. Certificate  
of authenticity enclosed.

29,9 x 44,8 cm  
€ 600 / € 1,000-1,200\*\*



87  
Standing nude,  
Kitzbühel c. 1940  
Vintage silver print on single-weight  
matte paper 11.7 x 8.2 cm, in good  
condition. Photographer's estate  
stamp with his facsimile signature  
and handwritten image number "24"  
on the reverse.

11 x 8 cm  
€ 1,800 / € 3,600-4,000\*\*



88  
Back view of a nude,  
Kitzbühel c. 1940  
Vintage silver print, toned, on single-weight  
matte paper 12.9 x 9 cm, in very good condi-  
tion (over-drawn at the model's head). Pho-  
tographer's estate stamp with his facsimile  
signature and handwritten image number  
"3" on the reverse.

11 x 8 cm  
€ 1,800 / € 3,600-4,000\*\*



# ULRICH SEIDL (\*1952)

"Paradise: Love" is a 2012 drama film directed by Ulrich Seidl, which tells the story of a 50-year-old Austrian woman who travels to Kenya as a sex tourist. It is the first installment in Seidl's Paradise trilogy, succeeded by "Faith" and "Hope". His cinematic style is often reminiscent of TV docudramas. Staged (amateur) acting is intended to appear like docu-

mented reality, but his long, distanced shots are far more poetic and restrained. Also, he works with formally disturbing techniques as long, static shots or hard cuts. Many consider him an extreme filmmaker because he portrays "the lonely and ugly, the outsiders and deformed members of society with radical openness."



89  
Still from 'Paradise: Love',  
Kenya, Africa 2012  
Archival pigment print, printed 2014 on  
double-weight paper, original white wood-  
en frame without glass 61.6 x 102.6 cm, in  
excellent condition. Certificate of authen-  
ticity enclosed.  
c. 48.8 x 86.8 cm  
€ 800 / € 1,400-1,600\*

## 2014/2015



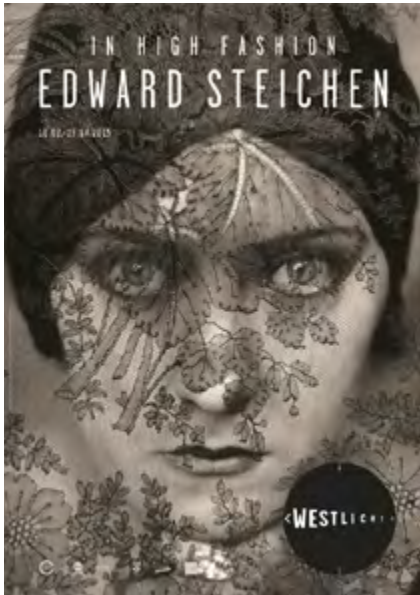
Ulrich Seidl "Stills 1998-2014",  
OstLicht 2014/2015

# EDWARD STEICHEN (1879-1973)

This work is a prime example of Steichen's transition from painterly Pictorialism to modernist Straight Photography. In 1926, Steichen was commissioned to design photographs to be used as patterns for silk fabrics. He used mundane objects such as glasses, pins and sugar cubes to create modern, unexpected designs. Prints of his masterful composition, featuring some thirty pairs of spectacles with light reflections and dark shadows, are now held in renowned institutions such as the Victoria and Albert Museum and the Art Institute of Chicago. Grace M. Mayer (1901-1996) was a photography curator who worked closely with Edward Steichen since the 1950s and played a key role in preserving his work and that of the Department of Photography at the Museum of Modern Art in New York.

The book title "Eduard Et Voulangis" refers to the famous photographer (born Eduard Jean Steichen) and his estate in the Seine-et-Marne department in the Île-de-France region, where he lived during the period covered in the book. Here, Steichen initially wanted to devote himself to painting, but returned to photography and developed his straight, modernist style that departed from the soft pictorialism of his earlier career.

2015



Edward Steichen "In High Fashion",  
WestLicht 2015



90  
Spectacles, 1927  
Vintage silver print on double-weight matte paper, mounted on original cardboard 21.9 x 27 cm, in very good condition. Photographer's credit stamp with handwritten title and date, as well as annotations by Grace Mayer in pencil on the reverse of the mount.  
  
20.3 x 25.4 cm  
€ 16,000 / € 26,000-32,000\*



91  
Mrs. Peter F. Chambers for Vogue,  
December 20, 1932  
Vintage silver contact print on double-weight matte paper 25.2 x 20.3 cm, chlor-bromed, in very good condition. Photographer's stamp and Vogue stamp with handwritten entries in black ink on the reverse.  
  
c. 24.7 x 19.5 cm  
€ 3.600 / € 7.000-8.000



# REN HANG (1987-2017)

Ren Hang's analogue photographs, taken with a simple 35mm film camera, which he always presented 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. 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.

OstLicht Gallery hosted the artist's first major exhibition in Europe, after which his work was widely received and acclaimed. The poster book published to coincide with the exhibition at the OstLicht gallery quickly sold out and is now a sought-after collector's item.

2015



Ren Hang "野生 (Wild)", OstLicht 2015

92  
野生 (Wild) Posterbook', die nacht Publishing and OstLicht Vienna, Leipzig 2015  
First edition of the large format collection of 60 unbound colour posters, signed by Ren Hang, size of the open posters 56 x 40 cm, printed on strong paper, held together by a banderole , in excellent condition.

28 x 40 x 1,5 cm  
€ 1,400 / € 2,600-3,000\*



93  
Untitled, China 2009  
Chromogenic print on semi-matte paper c. 35 x 45 cm, in original mat and white wooden frame 49.7 x 62.7 cm, in perfect condition. Signed and edition numbered "2/10" by the artist in the lower margin and also on the reverse.

26.9 x 39.8 cm  
€ 4,000 / € 8,000-10,000



94  
Untitled, China 2009  
Chromogenic print on semi-matte paper c. 35 x 45 cm, in original mat and white wooden frame 49.7 x 62.7 cm, in perfect condition. Signed and edition numbered "4/10" by the artist in the lower margin and also on the reverse.

26.9 x 39.8 cm  
€ 4,000 / € 8,000-10,000



# MARIO GIACOMELLI (1925-2000)

Giacomelli summarised his abstract landscape photographs under the title "Presa di coscienza sulla natura" (On being aware of nature). While the early works were mostly taken from a hill, from the 1970s onwards he photographed from an airplane. His photographs dissolve the fields into graphic networks of lines and show the landscape as one marked by man and time, reminiscent of his many portraits of old people. Giacomelli certainly intervened in the shaping of the landscape and instructed the farmers to plough shapes into the ground according to his ideas. On the one hand an expression of personal feeling, the pictures also embody a clear, bold and conceptually pioneering attitude.

Giacomelli always took his time to create his haunting photo series. Thus, he visited the seminary in Senigallia over a period of almost three years. The poetic title of the series – "There are no hands to caress my face" in English translation – comes from a poem by Father David Maria Turoldo. The photographs taken in winter are particularly striking and of great intensity. Giacomelli worked 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.

95  
From series 'Presa di coscienza sulla natura', Italy 1980  
Gelatin silver print, printed 1992 on double-weight semi-matte Agfa paper, in very good condition. Signed and dated by the photographer in black ink, his copyright stamp and also his series stamp on the reverse. LITERATURE Alistair Crawford, Mario Giacomelli, London 2001, p. 355.

39.2 x 29.5 cm  
€ 1,600 / € 2,800-3,200\*



2015



Mario Giacomelli "Gegen die Zeit",  
WestLicht 2015



96  
From series 'Io non ho mani che mi accarezzino il volto', Italy 1961  
Gelatin silver print, printed c. 1980 on double-weight semi-matte paper, in excellent condition. Signed by the artist in pencil in the lower image, also signed and dated on the reverse and signed authenticity note by his son Simone Giacomelli in ink. LITERATURE Arturo Carlo Quintavalle, Giacomelli la Fotografia Italiana, Feltrinelli Editore, Milano 1980, p. 178, ill. 14.

12.6 x 17.9 cm  
€ 1,200 / € 2,000-2,400\*



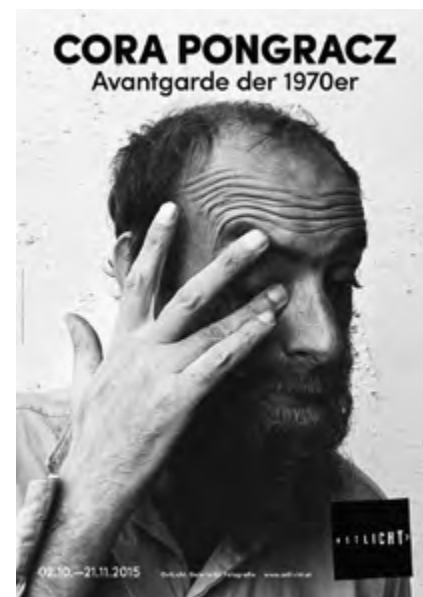
# CORA PONGRACZ (1943–2003)

OstLicht's acquisition and processing of Cora Pongracz's estate was followed by a comprehensive exhibition, the publication of an edition, and a book. Intensive research clarified the contexts of her creational processes for the first time: Cora Pongracz met Arnulf Rainer when he had just begun to further develop his examination of physiognomy and performative self-dramatization into an independent photographic work complex. Rainer's photo booth works from 1968/69 were not taken as self-portraits, but should rather capture the expressive qualities of grimaces. He took the same poses of mimic distortion for Pongracz, who was particularly interested in interactions and role shifts between author and model or between self and pose in the photographic setting.

The photograph taken at Café Tirolerhof was published in Hilde Spiel's anthology about Vienna. The book is dedicated to the history, the intellectual life and culture of the city, with contributions on political history, music and theatre or influential salons and literary circles. Two of the cross-cutting themes are the Viennese penchant for spectacle and the demons of "Gemütlichkeit" (cosiness). Pongracz's photographs of coffee houses, Heurigen, Confirmation and Wurstelprater are among the best examples of profiled photography in the book, along with those of Franz Hubmann.

The painter Martha Jungwirth, whose independent body of work now attracts international attention, was the only woman in the group "Wirklichkeiten", which was formed in 1968 on the occasion of an exhibition at the Vienna Secession. When the photograph was taken, Jungwirth was working on drawings of high-heeled shoes, stylistically close to Pop Art. She wears such shoes in the self-assured pose for Pongracz's photograph, in which she performs a dance-like kick towards the camera. In doing so, she also captures the interest of the photographer, who, in her portraits, explored the interplay between photographer and model.

2015



Cora Pongracz "Österreichische Avantgarde der 1970er", OstLicht 2015

97

Arnulf Rainer at Retzhof in Styria, Austria, October 1969

Gelatin silver print, printed 2015 from the original negative on double-weight semi-matte paper 33.4 x 48.2 cm, in excellent condition. From OstLicht's edition "Austrian Avant-Garde of the 1970s". Estate stamp "Nachlass Cora Pongracz © OstLicht" and edition number "1/5" in pencil on the reverse.

30.3 x 45.2 cm

€ 600 / € 1,000–1,200



98

Café Tirolerhof at Führichgasse, Vienna c. 1970

Vintage silver print on single-weight glossy Agfa paper 24 x 18.2 cm, in very good condition. Photographer's copyright stamp on the reverse. LITERATURE Hilde Spiel (ed.), Wien. Spektrum einer Stadt, Vienna 1971.

c. 23 x 17 cm

€ 800 / € 1,400–1,600



99

Martha Jungwirth, Vienna c. 1971

Gelatin silver print, printed in 2001 on double-weight semi-matte paper 29.7 x 24 cm, in excellent condition. LITERATURE Cora Pongracz, Martha Jungwirth – Franz Ringel, Vienna 1972; M. Röbl, P. Coeln (eds.), Cora Pongracz. Das fotografische Werk, Vienna 2016, p. 95.

29.7 x 21 cm

€ 600 / € 1,000–1,200



# JIMMY NELSON (\*1967)

British artist Jimmy Nelson spent his childhood in Africa, Asia and South America, traveling with his father, a geologist for International Shell. In 1985, at age 17, he started his photographic career whilst traversing Tibet for one year on foot. The publishing of the visual diary became an international success and a multitude of journalistic commissions followed. Together with his wife, Nelson realized a project on China in 1994, featuring images of the hidden corners of the People's Republic.

In 2010, Nelson started to work on his second book, "Before they Pass Away". He travelled for 3 years and photographed more than 35 indigenous tribes around the world in Europe, Asia, Africa, South America, and the South Pacific, using a 50-year-old 4x5in camera. With globalization, these societies are to be prized for their distinctive lifestyles, art and traditions in close harmony with nature. Jimmy Nelson insightful portraits show people who are the guardians of a culture that they – and we – hope will be passed on to future generations. His presentation for OstLicht focused on this project and was one of the gallery's most well-attended exhibitions.

2016



Jimmy Nelson "Before They Pass Away",  
OstLicht 2016



100  
Great Wall of China, 2005  
Archival pigment print  
on semi-matte paper,  
flush-mounted on aluminium  
c. 102 x 122 cm, original brown  
wooden frame 107 x 127 cm, in  
excellent condition. Signed by  
the photographer, label with  
title and edition number "1/6"  
on the reverse.

c. 80 x 100 cm  
€ 4,800 / € 8,000-10,000\*



101  
Tufi, Papua Neuguinea 2017  
Archival pigment print on semi-  
matte paper, flush-mounted on  
aluminium c. 122 x 102 cm, orig-  
inal brown wooden frame 127.5  
x 107.5 cm, in perfect condition.  
Signed by the photographer, label  
with title and edition number  
"4/6 + 1Xs" on the reverse.

100 x 80 cm  
€ 4,000 / € 7,000-8,000\*

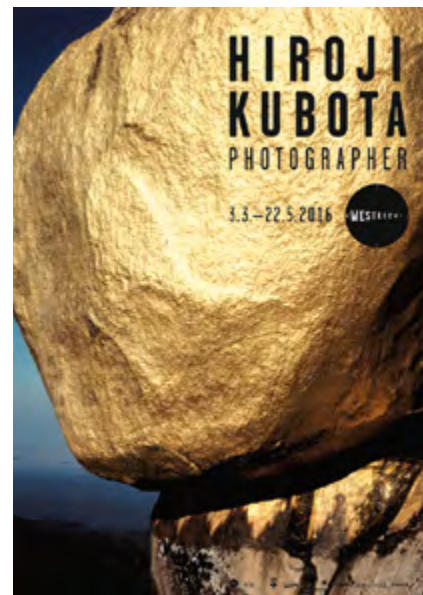


# HIROJI KUBOTA (\*1939)

For the first time in Europe WestLicht presented a retrospective of Japanese Magnum Photographer Hiroji Kubota. Since the 1970s he is one of the pillars of the agency and in the 1990s set up their Tokyo bureau. The exhibition comprised over 100 photographs from more than 50 years of his career: from his photographic beginnings in agitated 1960s/1970s America, to his reportages from post-revolutionary China and the surveys of his home country Japan.

Kubota, who is a passionate traveller, does not preferre the hectic daily news coverage; he takes the time to engage with the special qualities of places and their people. He spent around six and a half years traveling in China and returned to his favourite country, Burma, a total of 75 times after his first visit in the 1970s. Taken together, the resulting images form multifaceted portraits of the countries he visited. Kubota's engaging nature and discreet curiosity also gave him access to otherwise closed societies.

2013, 2016



"In our Time. Magnum 1947-1987", WestLicht 2013; Hiroji Kubota "Photographer", WestLicht 2016



102  
The Golden Rock in Kyaiktiyo, Burma, Myanmar 1978  
Dye Transfer Print, printed 1994 on double-weight paper 47.6 x 57.2 cm, in excellent condition. Signed and titled by the artist, as well as date of exposure and printing in pencil on the reverse.

37 x 55 cm  
€ 1,800 / € 3,000-3,600\*



103  
Rausu, Shiretoko at Hokkaido, Japan 1961  
Platinum print, printed 2015 on double-weight matte paper 50.5 x 60.5 cm, in excellent condition. Signed and edition numbered "3/6" by the artist on the reverse.

35.5 x 53 cm  
€ 1,400 / € 2,400-2,800\*

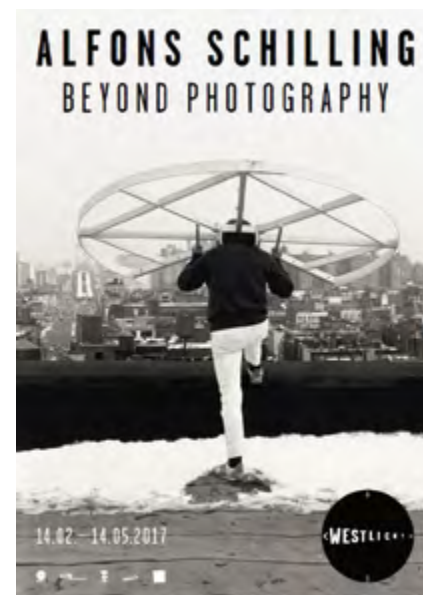
# ALFONS SCHILLING (1934–2013)

Until shortly before his death, Alfons Schilling lived and worked in a studio in Vienna's 7th district, just around the corner from WestLicht. Peter Coeln visited him many times and was captivated by his multifaceted work; he acquired key pieces by the artist for his collection and initiated a comprehensive posthumous exhibition at WestLicht. This work is based on Alfons Schilling's photographs taken during the Chicago Riots in 1968. The protests were directed against the nomination of Vietnam War supporter Hubert Humphrey as presidential candidate and challenger of Richard Nixon. The brutal crack-down on the demonstrators was compared in the media to the suppression of the Prague Spring a few days earlier. About a year later, Schilling used selected images to produce lenticular photographs. Three subjects can be distinguished in the superimposition here, including a bus with the advertising slogan "Milk a la mode - gives you a big lift", a police unit with helmets and rifles as well as a helmeted policeman with a gas mask in the foreground and Jean Genet in the background.

A legendary figure in New York's sub culture, Jackie Curtis (1947–1985) appeared in Andy Warhol's films. Today, the attribute non-binary would be used to describe what Curtis said about him/herself: "I'm not a boy, not a girl, not a faggot, not a drag queen, not a transsexual – I'm just me, Jackie". Schilling's work shows Curtis in a lenticular photograph based

on several shots from one session. When viewed in passing, the position of Curtis' head and the facial expressions change rapidly. However, no single shot stabilizes completely in perception, insofar as more than one image always "emerges". This specific phenomenon refers to the fundamentals of optics and the human vision, with which the artist was intensively occupied; also, it undermines the concept of the image as an immovable, visual unit: the ephemeral character of the work, correlates with the oscillation of meaning and attribution of identity, which was also central to Curtis' self-conception.

2017



Alfons Schilling "Beyond Photography", WestLicht 2017

104

'Chicago Demo', from the series 'Lenticular pictures', 1968/1969

Vintage lenticular photograph on Kodak paper, in original black metal frame with acrylic glass cover 46.8 x 45.7 cm, in excellent condition. Signed twice, once dated 1969 in red crayon, once dated 1970 in pencil on the reverse of the print, stamp "Brodar" on the backing board. LITERATURE Alfons Schilling, Beyond Photography, cat. WestLicht, Vienna 2017, p. 66.

46 x 45.7 cm

€ 6,000 / € 10,000–12,000\*



105

'Jackie Curtis Superstar as Marlene Dietrich', New York 1970

Vintage lenticular photograph on Kodak paper, in original black wooden frame 59.3 x 73.4 cm, in very good condition. Signed and dated by the artist in ink as well as labels with handwritten title on the backing board. LITERATURE Alfons Schilling, Beyond Photography, cat. WestLicht, Vienna 2017, p. 92.

44.8 x 59.9 cm

€ 8,000 / € 14,000–16,000\*



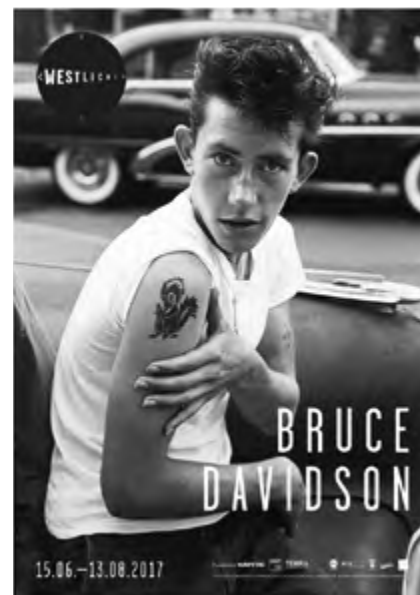


# BRUCE DAVIDSON (\*1933)

As a leading representative of humanistic photography and after many years of membership, Davidson is one of the most influential photographers at Magnum Photos. Like few others, he has shaped the genre with his reportages on marginalised lifestyles and subcultures. With passionate dedication, he engages with the protagonists of his stories, often accompanying them over long periods

of time. Characterised by the photographer's personal perspective, his works always convey a moral stance. The exhibition at WestLicht offered the first overview of his entire oeuvre in Austria. Davidson personally opened the exhibition and was also one of the speakers at the Vienna Photo Book Festival in a talk with Hans-Michael Koetzle.

2017



"In our Time. Magnum 1947-1987",  
WestLicht 2013; Bruce Davidson,  
WestLicht 2017



106

'The Dwarf', from the series 'Circus', Palisades Amusement Park, New Jersey 1958

Gelatin silver print, printed in the 1960s on double-weight semi-matte paper 35.3 x 27.8 cm, in good condition. Photographer's Magnum stamp, handwritten negative number on the reverse.

34.3 x 23.2 cm

€ 1,200 / € 2,000-2,400\*



107

Bartholomew Lane, London 1960

Gelatin silver print, printed in the 1960s on double-weight semi-matte paper 35.2 x 27.9 cm, in very good condition. Photographer's Magnum credit stamp and negative number in pencil on the reverse.

27.7 x 18 cm

€ 900 / € 1,600-1,800\*

108

Loving couple, England 1960

Gelatin silver print, printed in the 1960s on double-weight semi-matte paper 27.9 x 35.2 cm, in very good condition. Photographer's Magnum stamp and handwritten negative number in pencil on the reverse.

18.4 x 27.4 cm

€ 900 / € 1,600-1,800\*



# ELIZAVETA PORODINA (\*1987)

In addition to her photographic work for Vogue, Hugo Boss, Louis Vuitton and others, Porodina has inspired people beyond the fashion world with her personal projects and her atmospheric, iconic portraits. Thanks to the cinematographic character of Porodina's sets, and comparable to Helmut Newton, who alongside Irving Penn and Gordon Parks has

been a key inspiration for her works, her photographs are always pointing to a larger story behind the single image. Through carefully arranged settings and artistic lighting, Porodina constructs narratives that lead into colourful fantasy scenarios or dramatic black & white stories.

2017/2018



Elizaveta Porodina, OstLicht 2017/2018

109

From the series 'Bilderbuch', 2017  
Archival pigment print on double-weight paper, flush-mounted on panel 60 x 42 cm, in black wooden frame without glass 61.5 x 43.5 cm, in very good condition. Signed by the photographer, titled, dated and edition numbered "2/8" on a label on the reverse.

55 x 37 cm

€ 900 / € 1,600–1,800\*



110

'Alpine', 2017

Archival pigment print on semi-matte paper 80 x 60 cm, flush-mounted on aluminium with hanging rails, in very good condition. Signed by the photographer, titled, dated, and edition numbered "1/8" on a label on the reverse.

70 x 45.5 cm

€ 900 / € 1,600–1,800\*





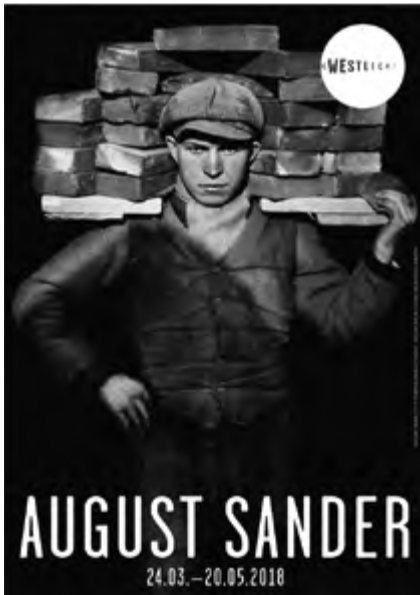
# AUGUST SANDER (1876-1964)

August Sander's photographic atlas "People of the 20th Century" is divided into sections dedicated to different professions or social groups. Its objective presentation aims to encourage comparative analysis and provides a photographic social analysis of the Weimar Republic. His portrait of three young farmers in the Westerwald region is considered an icon of photographic history. The picture shows two cousins, August in the center and Ewald Klein on the far right, as well as Otto Krieger, on their way to a dance (and shortly afterward to war). According to recent research, they were part-time farmers who also worked in the nearby mine.

Under the title "Antlitz der Zeit" (Face of Time) August Sander published sixty photographs from his legendary portrait cycle for the first time. Due to Nazi-era censorship and destruction, copies of this seminal book of typological portraiture documenting German society between the wars, are extremely rare and listed in all major photobook bibliographies. In his self-portrait, Sander positioned himself directly in front of his large-format plate camera. He wears a wing collar with a casually

tied bow tie, which suggests pragmatism rather than dandyism. His gaze is directed at the camera, his expression unaffected, attentive, and self-assured. He embodies what Döblin described: a photographer in search of truth without prejudice – without favouring or condemning any party, religion, class, or community. As one of the leading representatives of New Objectivity, Sander became a pioneer of conceptual photography. The exhibits presented at WestLicht were the last exhibition set assembled by Sander himself in the 1960s.

2018



August Sander "Porträt einer Gesellschaft", WestLicht 2018



111  
Young farmers, Westerwald, from 'People of the 20th century', Germany 1914  
Gelatin silver print, printed 1990 by Gerd Sander on double-weight, semi-matte paper, in excellent condition. Blindstamp "Aug. Sander Köln Lindenthal" in the lower image, signed, dated and edition numbered "15/18" by Gerd Sander in pencil, edition stamp "August Sander | Menschen des 20. Jahrhunderts" with handwritten specifications and copyright note "SK-Stiftung Kultur-August Sander Archiv-VG-Bildkunst, Bonn" on the reverse.

58.5 x 42.7 cm  
€ 3,400 / € 6,000-7,000\*



112  
Self-portrait, from 'People of the 20th century', Cologne, Germany 1925  
Gelatin silver print, printed 1990 by Gerd Sander on double-weight, semi-matte paper, in excellent condition. Blindstamp "Aug. Sander Köln Lindenthal" in the lower image, signed, dated and edition numbered "2/12" by Gerd Sander in pencil, edition stamp "August Sander | Menschen des 20. Jahrhunderts" with handwritten specifications and copyright note "SK-Stiftung Kultur-August Sander Archiv-VG-Bildkunst, Bonn" on the reverse.

58 x 43 cm  
€ 3,400 / € 6,000-7,000\*

113  
'Antlitz der Zeit. 60 Fotos deutscher Menschen', Transmare / Kurt Wolff Verlag, Munich 1929  
Original first edition, original yellow cloth hardcover with original dust jacket and original slipcase, in very good condition. 60 pages with black-and-white halftone portrait photographs, 18 text pages with an introduction by Alfred Döblin.

29 x 22 x 1.5 cm  
€ 4,000 / € 7,000-8,000\*

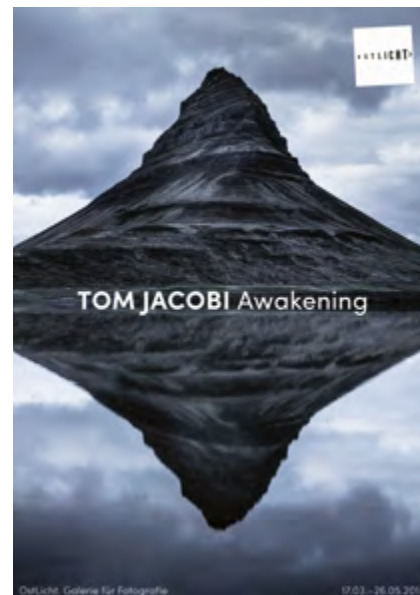


# TOM JACOBI (\*1956)

Tom Jacobi, former art director and staff photographer at stern magazine, travelled across seven continents and, with his large-format landscape photographs, created a focused view of places shaped by natural influences over thousands of years. His images present archaic and raw-looking landscapes, majesti-

cally glowing hills, and rugged cliffs, graphic structures of water, desert, clouds and ice. Jacobi models highly multifaceted nuances within the spectrums of grey, white and bronze into a cosmos that he himself describes as an "achromatic world of colour".

2018



Tom Jacobi "Awakening", OstLicht 2018



114

'ET', from the series 'Grey Matter(s)',  
Norway 2015

Archival pigment print on Hahnemuehle Photo Rag Ultra Smooth paper 119 x 170 cm, flush-mounted on aluminium, in excellent condition. In original white wooden frame with museum glass c. 122 x 174 cm. Signed by the photographer, typographically titled and edition numbered "1/7" on label on the reverse.

103 x 154 cm

€ 4,000 / € 7,000-8,000

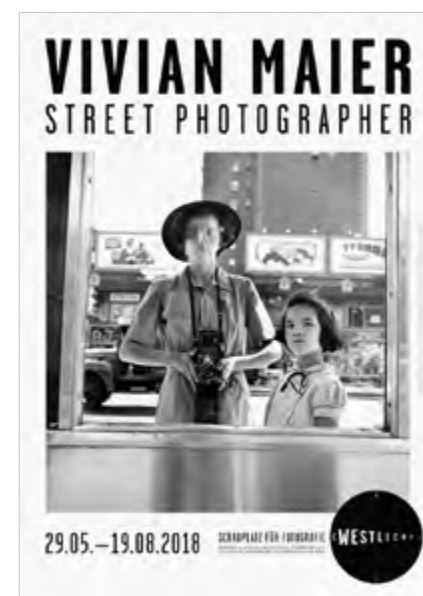


# VIVIAN MAIER (1926–2009)

The discovery of Vivian Maier's work caused a sensation in 2009. The story of the previously unknown photographer, who had earned her living as a nanny and whose archive had fallen into the hands of a young collector John Maloof rather by chance, captivated the public far beyond the traditional circles of photography enthusiasts. Posthumously and seemingly overnight, Vivian Maier became a star, mentioned in the same breath as greats such

as Henri Cartier-Bresson, Robert Frank, Lee Friedlander and Diane Arbus. Indeed, many of her works, taken on the streets of New York and Chicago since the 1950s, seem like instant classics. With her keen sense of the moment and her masterful compositions, Maier has earned herself a lasting place in the traditionally male-dominated pantheon of street photography.

2018



Vivian Maier "Street Photographer",  
WestLicht 2018

115

Self-portrait, Wilmette, Illinois, May 31, 1971  
Gelatin silver print, printed 2013 on double-weight matte paper 50.5 x 40.5 cm, in excellent condition. Photographer's estate stamp, with copyright note and signed by John Maloof, handwritten dates of exposure and printing, edition number "1/15" in ink on the reverse.

30.5 x 30.4 cm  
€ 2,200 / € 4,000–4,400\*



116

Untitled, 1962  
Gelatin silver print, printed 2013 on double-weight matte paper 50.5 x 40.5 cm, in excellent condition. Photographer's estate stamp, with copyright note and signed by John Maloof, handwritten dates of exposure and printing, edition number "6/15" in ink on the reverse.

30.5 x 30.4 cm  
€ 2,200 / € 4,000–4,400\*

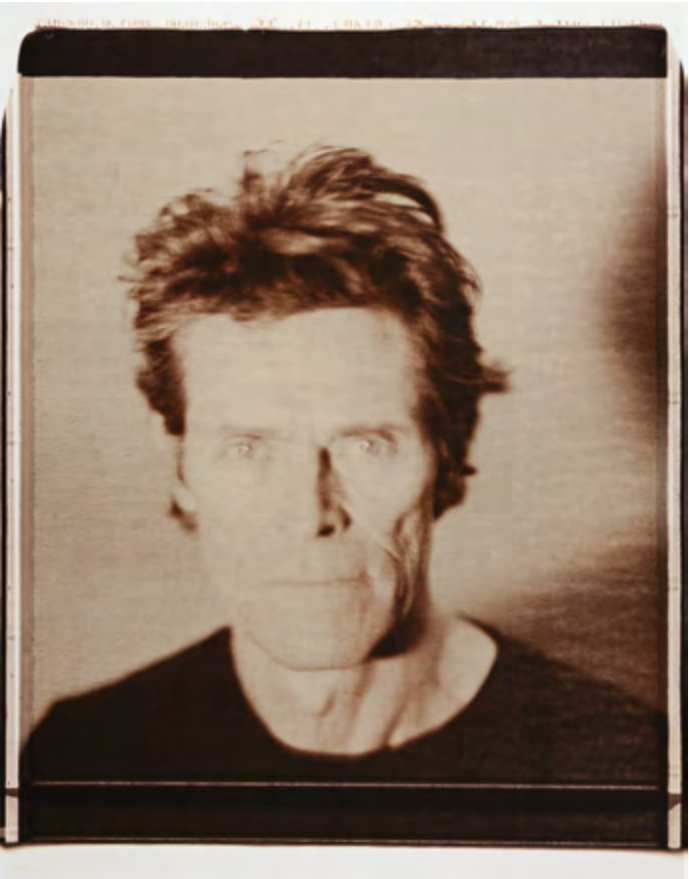


# JULIAN SCHNABEL (\*1951)

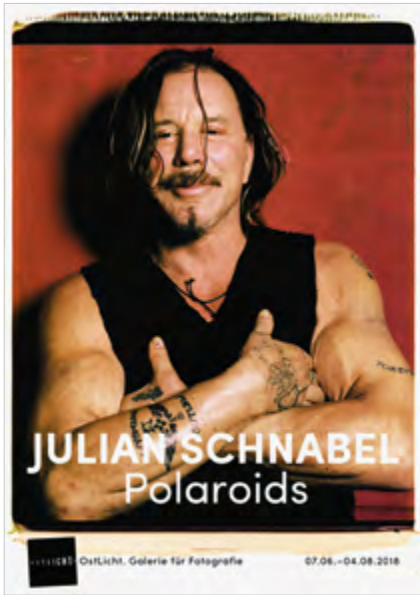
For the first time in Austria, OstLicht Gallery presented Julian Schnabel's photographic work. Since 2002 the American painter, sculptor and filmmaker has been taking unique photographs for over a decade using a rare twenty by twenty-four inch Polaroid Land camera. This huge Polaroid 20x24 inch camera was developed as a studio camera, but Sch-

nabel, unimpressed by its unwieldiness, also uses it outdoors and creates breath-taking, large-format, object-like unique pictures with it. Every shot is an event, or as Schnabel himself puts it: "Every Polaroid breaks the norm". His portraits embody the spontaneous act of photography - they are images of friendship, love, a committed life and also melancholy.

117  
Untitled (Willem Defoe),  
2012  
Unique Impossible Instant  
print 20x24 inch on glossy  
paper 86 x 56 cm, in excellent  
conditon. Image number  
"512.0008" by the artist on the  
reverse. Certificate of authen-  
ticity enclosed.  
  
57 x 52 cm  
€ 4,000 / € 7,000-9,000\*



2018



Julian Schnabel "Polaroids",  
OstLicht 2018

118  
Selfportrait with Hermann  
Nitsch, OstLicht Vienna  
2018  
Unique Impossible Instant print  
20x24 inch on glossy paper 86  
x 56 cm, in excellent conditon.  
Signed "J.S. 2018" and titled "Her-  
mann+Julian" by the artist and  
Hermann Nitsch in silver-grey  
ink in the lower margin  
  
57 x 52 cm  
€ 5,000 / € 8,000-10,000





# LISETTE MODEL (1901-1983)

This image stems from one of the earliest series from the pioneering street photographer, known for her raw, candid, and often satirical portraits of urban life. Born in Vienna, she began taking photos in Paris and Nice, capturing striking images of social divides and the wealthy elite. After moving to New York in 1938, she worked for Harper's Bazaar and be-

came an influential, uncompromising teacher to artists like Diane Arbus. Focusing on "underdogs," including gamblers, pedestrians, and people in jazz clubs, Model used close-up, often slightly low-angle shots with high contrast to explore themes of vanity, aging, and social status.

2018/2019



"Model Arbus Goldin",  
WestLicht 2018/2019

119  
Promenade des Anglais  
in Nice, France 1937  
Gelatin silver print, printed in  
the 1970s on double-weight,  
semi-matte paper, in very  
good condition. Signed, titled  
and dated by the photog-  
rapher in black ink on the  
reverse.

60.4 x 50.4 cm  
€ 2,400 / € 3,800-4,800



120  
Lower East Side, New York City  
c. 1942  
Gelatin silver print, printed 1977 on  
double-weight glossy Agfa paper, in  
very good condition. From an edition  
of 75. Signed by the artist in pencil on  
the reverse.

49.5 x 39.7 cm  
€ 1,800 / € 3,400-3,600\*



121  
Man with pamphlets, Paris 1933-38  
Gelatin silver print, printed 1977 by Gerd  
Sander on double-weight, glossy paper, in  
very good condition. Signed by the photog-  
rapher in pencil, her copyright stamp with  
date "1977" and edition number "74/75" on  
the reverse.

49.5 x 40 cm  
€ 1,800 / € 3,400-3,600

# NAN GOLDIN (\*1953)

The work of the American photographer and activist dissolves the boundaries between art and private archives. Her Hasselblad Award-winning work is characterised by a "snapshot aesthetic" that offers intimate insights into LGBTQ+ subcultures, the AIDS cri-

sis of the 1980s and personal traumas. In her series "James King: Supermodel," she captures the vulnerable, unguarded moments of fashion model Jamie King behind the scenes in NYC and Paris, focusing on the human behind the glamour.

122  
James King and Caroline  
Murphy backstage, Ghost  
Show, New York 1995  
Cibachrome print on glossy  
paper, in excellent condition.  
Signed, annotated and dated by  
the photographer in black ink  
on the reverse.

34.5 x 50 cm  
€ 2,600 / € 5,000-6,000\*



123  
Siobhan with cat,  
New York 1993,  
Cibachrome print on glossy paper 51 x 61 cm,  
in excellent condition. Signed, titled, dated and  
edition numbered "1/5" by the artist in pencil on  
the reverse.

39.5 x 59.5 cm  
€ 2,600 / € 5,000-6,000



# ALISON JACKSON (\*1960)

"My photography deals with public voyeurism, with the seductive power of images and our desire to believe them. I work with actors who are made up in such a way that they appear real – and then place them in scenes that we have all imagined at some point, but have never actually seen." WestLicht presented the work of the internationally acclaimed British

artist for the first time in Austria. Alison Jackson's work explores the fact that one cannot rely on perception in photography. Her staged photographs, created with the participation of actors and look-alikes, neither depict actual events nor are they created with the intention of doing so.

2019/2020



Alison Jackson "Fake Truth",  
WestLicht 2019/2020



124  
'Queen, Camilla and Kate at the hair salon', 2008  
Archival pigment print on double-weight semi-matte paper c. 80 x 110 cm, original artist's frame c. 83 x 113 cm, in perfect condition. Label from the artist's gallery with her signature, detailed work data and edition number "2/5" on the reverse. Certificate of authenticity enclosed.  
61 x 91 cm  
€ 2,000 / € 4,000-5,000\*\*



125  
'Jack Nicholson lookalike in the pool', 2009  
Archival pigment print on double-weight semi-matte paper c. 45 x 55 cm, original artist's frame 47 x 57 cm, in perfect condition. Label from the artist's gallery with her signature, detailed work data and edition number "3/5" on the reverse. Certificate of authenticity enclosed.  
30 x 36.8 cm  
€ 1,400 / € 2,600-2,800\*\*

# LENNART NILSSON (1922–2017)

When Nilsson's photograph of a foetus was published on the cover of LIFE magazine on 30 April 1965, it was a sensation – because before ultrasound examinations became commonplace, the general public did not know what an unborn child looks like. The total run of 8 million copies of this issue of LIFE sold at the fastest rate, outnumbering even the moon landing and the Kennedy assassination. Equipped with special cameras, lenses and endoscopes, Nilsson had been working on the photographs since the 1950s. Only some of the

images were actually taken in utero; the majority of his photographs show preparations from pregnancies that ended prematurely. His pictures and their own aesthetic – the fragile, almost transparent-looking foetus that seems to float calmly in front of a dark background – struck a chord, especially in a decade like the 1960s, which was torn apart by profound changes: as icons of a universal humanism and as documents of a still intact optimism about technological progress.

2020



Lennart Nilsson "The Beginning",  
WestLicht 2020



126

11-weeks-old fetus, Karolinska Institute,  
Stockholm, August 1971

Chromogenic print on glossy paper, in good condition. Enclosed is a proof offset print of an advertisement for the Continental Group (manufacturer of all types of packaging) using the motif with the slogan "A package is as basic to life as life itself."

54.5 x 48.2 cm

€ 2,600 / € 4,600–5,200\*



# SIMON LEHNER (\*1996)

The internationally recognised Austrian artist deals with psychosocial structures and formative memories, which he condenses, reconstructs and deforms using various methods, including photography, artificial intelligence and images collected online. The constitution of the male subject and its toxic manifestations is a central theme of his work. He has

photographed in camps where war zones are simulated at weekends with dummy weapons and plastic bullets, tanks, helicopters, fake suicide belts, real tactics and artificial deaths. This creates its own form of social reality, in which vulnerability, fear and tenderness become tangible alongside feigned strength.

2020



Simon Lehner "Men Don't Play/Men Do Play", WestLicht 2020

127  
'Soldiers in tactical smoke cloud', from the series 'Men don't play', 2016  
Archival pigment print on Hahnemuehle Ultra Smooth paper, mounted on aluminium, in original wooden frame c. 91 x 61 cm, in excellent condition. Signed by the artist on the reverse. Certificate of authenticity enclosed.  
89.5 x 59.5 cm  
€ 2,800 / € 5,000-6,000



128  
'Soldiers taking care of each other', from the series 'Men don't play', 2018  
Archival pigment print on Hahnemuehle Ultra Smooth paper, mounted on aluminium, in original wooden frame c. 91 x 74 cm, in excellent condition. Signed by the artist on the reverse. Certificate of authenticity enclosed.  
89.5 x 72.5 cm  
€ 2,800 / € 5,000-6,000



# PADHI FRIEBERGER (1931–2016)

From 1960 to 1974, Frieberger lived in the ruined Hagggenberg Castle in the Austrian district of Mistelbach, where he bred pigeons and worked on object art, assemblages, staged photographs, pamphlets, and mail art. Many artists visited and participated to his staged photographs, as well as his ten-year-old nephew Walter Jaworski (Jawo), here in the background with a kite-object. Friedensreich Hundertwasser sits leaning against a tree by the swampy moat of the castle, painting. In the shadows behind him, his wife Yuko holds one of his works up to the camera. Peter Coeln

visited Frieberger several times in his studio; there he was fascinated not only by the artist's work, but also by his manifesto-like proclamations on art, politics, and society. After Frieberger's death, he acquired a large part of the photographic work from the estate. These extensive holdings at OstLicht Collection made it possible to date many works for the first time and formed the basis for the most comprehensive exhibition of Frieberger's photographic art to date at WestLicht, curated by Marie Röbl.

2020/2021



Padhi Frieberger "Fotokunst 1950–2000", WestLicht 2020/2021

129  
'Fresh air is not everything'  
(self-portrait with duck),  
Hagggenberg, Austria 1968  
Vintage silver print on double-weight semi-matte paper  
51.8 x 35.3 cm, in good condition.  
Signed and dated in the lower margin.  
  
41 x 35.3 cm  
€ 1,400 / € 2,400–2,800



130  
Friedensreich Hundertwasser, Yuko Ikewada and Jawo,  
Hagggenberg, Austria 1964  
Vintage silver print on double-weight glossy Leonar paper  
40 x 30.1 cm, in good condition.  
Signed by the artist on the reverse. LITERATURE Roland Pleterski. Drawn by the Light, ed. by Peter Coeln / WestLicht, Vienna 2007, p. 120.  
  
30.1 x 30.1 cm  
€ 1,800 / € 3,200–3,600





# CHRISTIAN EISENBERGER (\*1978)

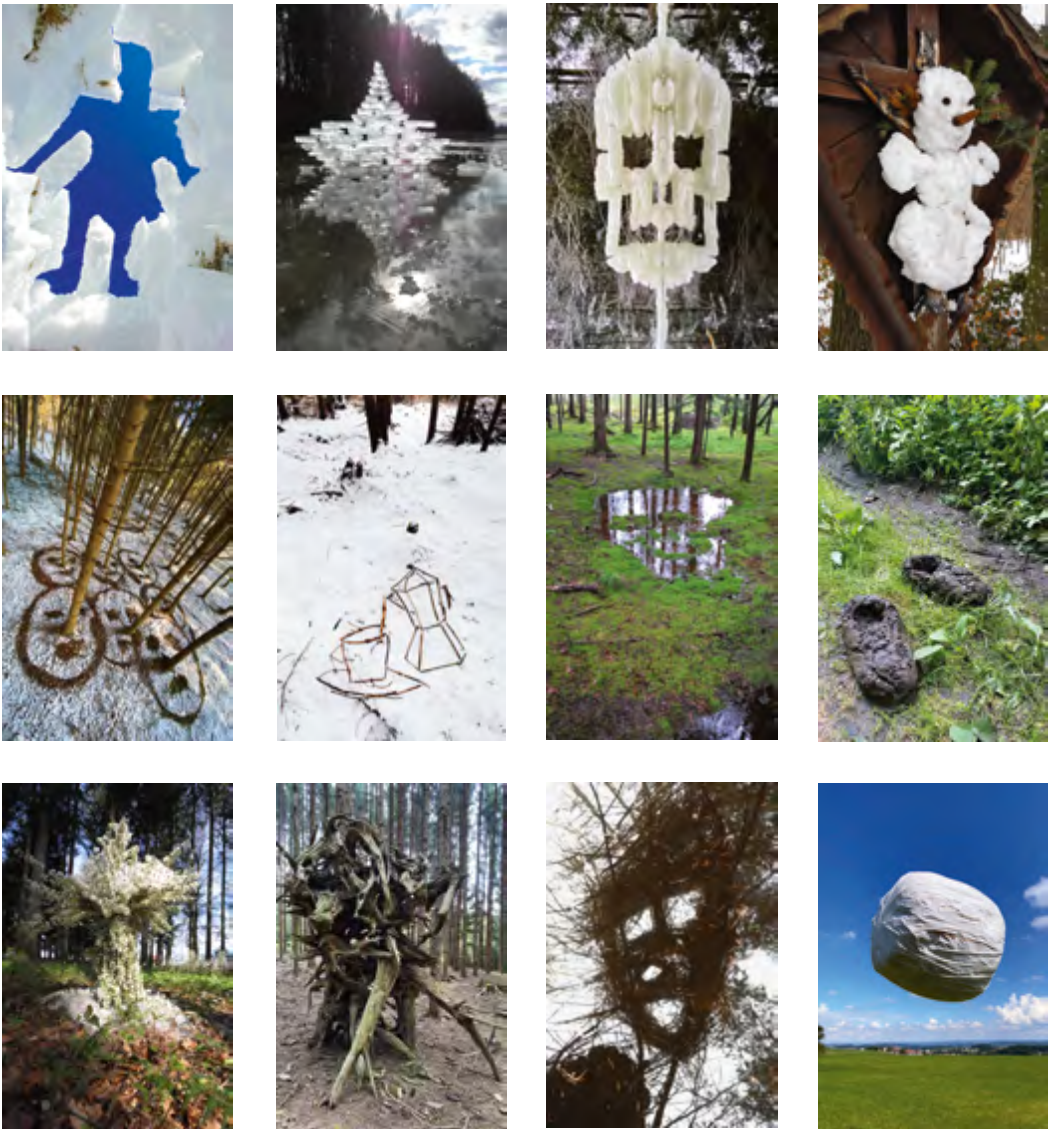
Pine cones, branches, earth, snow – Christian Eisenberger finds material for his land art situations mainly in nature, where he captures them photographically. He experiences nature as a space without rules, as a place of freedom and spontaneity, offering undisturbed devel-

opment and the possibility of escape. Christian Eisenberger's works convey transience as well as humour and lightness. In addition to macabre and grotesque jokes, they radiate a childlike joy in playing and experimenting outdoors.

## 2021/2022

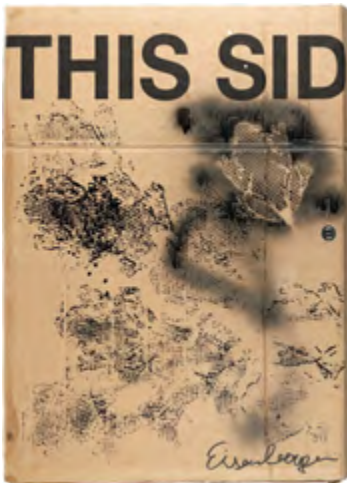


Melissa Alcena. Francesca Catastini.  
Christian Eisenberger, OstLicht 2021/2022



131  
'BCDEHIOX 380' (portfolio with 12 prints),  
Vienna 2021  
Twelve archival pigment prints on Ilford Gallery Prestige Smooth Pearl paper 30 x 45 cm, in cardboard mats 40 x 55 cm, each print signed and edition numbered "17/20" by the artist on the reverse, in perfect condition. Handmade box, made by the artist from corrugated cardboard with metal hanger and magnetic closure 57.5 x 47 x 8 cm, stencil printed and signed on the cover, adhesive tape with imprint »Kunst muss schön sein, sagt der Frosch zur Fliege« (Art must be beautiful, says the frog to the fly) on the spine; tailored lining and custom-made photo sleeve of black velvet. Includes a colophon with handwritten edition number "17/20", an original collage on paper 40.5 x 29.5 cm, and also seven facsimiles of the artist's sketch drawings c. 30 x 20 cm. Edited by Galerie Krinzinger & Galerie OstLicht.

30 x 45 cm each  
€ 6,000 / € 12,000–14,000\*\*





# FRANCESCA CATASTINI (\*1982)

"The modern spirit is vivisected. Vivisection itself is the most modern process one can conceive. The ancient spirit accepted phenomena with bad grace. The ancient method investigated law with the lantern of justice, morality with the lantern of revelation, art with the lantern of tradition. But all these lanterns have magical properties: they transform and disfigure. The modern method examines its territory by the light of day", so James Joyce, a former medical student, in his novel "Stephen Hero", offering a portrait of the artist as vivisector, a carnal voyeur whose victim suffers his gaze as she does the surgeon's scalpel. Photo-artist

Francesca Catastini explores vivisection as an aesthetic performance. Acting as both the victim and the artist, she dissects the very notion of scopophilia, blindness and the human quest for knowledge. Catastini's photobook "The Modern Spirit is Vivisective" (AnzenbergerEdition) won first prize at the Vienna Photobook Festival in 2016. This international festival by Peter Coeln and Michael Kollmann as well as Regina Anzenberger took place at OstLicht from 2013 to 2017, attracted large crowds and received appreciation far beyond Austria.

2021/2022



Melissa Alcena. Francesca Catastini.  
Christian Eisenberger, OstLicht 2021/2022

132

'Petrus 30', 2018

Archival pigment print on matte paper 67,5 x 52 cm, in original white wooden frame 82,5 x 67,5 cm, in perfect condition. Signed and numbered by the photographer at label on the reverse.

60 x 45 cm

€ 1,400 / € 2,600-3,000



133

'Anatomiska teatern', from the series 'The Modern Spirit Is Vivisective', Uppsala, Sweden 2016

Archival pigment print on semi-matte paper, flush-mounted on aluminium and in original white wooden frame 113 x 113 cm, in perfect condition. Signed and numbered by the photographer at label on the reverse.

110 x 110 cm

€ 2,400 / € 4,000-4,800





# REINER RIEDLER (\*1968)

Rooted in classic documentary photography, the Vienna-based artist is interested, among other things, in the deeply human pursuit of happiness. To this end, he prefers to seek out places that promise at least a brief escape from everyday life: artificial leisure worlds, which he has exposed in his well-known series "Fake Holidays"; a Russian circus, which makes a stop as a magical counterpoint in the

midst of post-socialist prefabricated dreariness; and venues of modern event culture, whose excesses he captures in his as yet unpublished long-term project "This Side of Paradise". Riedler's exhibition at WestLicht was a highlight of the fruitful collaboration with the artist, who is also represented by the OstLicht gallery.

134

'Circus Princess', from the series 'Russian Circus', Selenograd 2004

Chromogenic print on double-weight glossy Kodak Professional Endura paper 40.8 x 50.6 cm, in very good condition. Signed, dated and handwritten copyright sign by the artist on the reverse.

38.8 x 48.9 cm

€ 1,000 / € 1,600–2,000\*



2022, 2025



Reiner Riedler "This Side Of Paradise: Fotografien 1992-2022", WestLicht 2022; "Too Real To Be True", OstLicht 2025



135

'Professor eating apples', from the series 'Russian Circus', Minsk, Belarus 2004

Chromogenic print on glossy paper, flush-mounted, in excellent condition. Photographer's label with signature and edition note "2/5" on the reverse.

c. 100 x 120 cm

€ 1,600 / € 2,800–3,200\*\*

# GEORGE HOYNINGEN-HUENE (1900-1968)

With his elegant, minimalist style, George Hoyningen-Huene was one of the most influential pioneers of fashion photography. In Paris, he belonged to the inner circle of the Surrealists, including Salvador Dalí, Lee Miller, Coco Chanel, Pablo Picasso and Man Ray, with whom he worked on a portfolio in 1924. He was one of the first to showcase the style of Parisian haute couture fashion houses in

perfectly lit settings and worked as chief photographer for French Vogue; in 1935, he moved to Harper's Bazaar. The exhibition "Horst / Huene. In Style" at WestLicht showed around 120 works from estates in Stockholm and Florence; the focus was on the decades-long mutual inspiration of the two great fashion photographers, who had met in Paris in 1930.

2022



Horst / Huene "In Style", WestLicht 2022

136  
Dinazarde wearing a sports ensemble from Jean Patou, Paris 1925  
Vintage silver print on double-weight semi-matte paper, in very good condition. Signed by the photographer in pencil, handwritten annotations and label with typographic text on the reverse.

22.7 x 16.7 cm  
€ 1,200 / € 2,000-2,400



137  
Cecil Beaton, Paris 1930  
Vintage silver print on double-weight semi-matte paper, flush-mounted on original cardboard 29.6 x 18.6 cm, in good condition. Photographer's handwritten "G-H-H, Paris 1930", in pencil, inscribed by the sitter "To my dearest Stephen. Love from Cecil" in ink on the lower mount.

26 x 16.8 cm  
€ 3,600 / € 6,000-7,200\*





# HORST P. HORST (1906–1999)

The German architecture student Horst Bohrmann, later known as Horst P. Horst, was introduced to photography by Hoynin-gen-Huene, who was six years his senior. From 1931 onwards, Horst P. Horst worked for French Vogue for many decades and became its chief photographer after the departure of

his mentor. His architectural training influ-enced his precise, almost sculptural image compositions. One of his trademarks was his masterful use of chiaroscuro (light-dark contrast) through complex studio lighting to create dramatic shadows and a mysterious, timeless aura.

2022



Horst / Huene "In Style", WestLicht 2022



138  
Helen Bennett in cape, Paris 1936  
Gelatin silver print, printed in the 1980s on double-weight semi-matte paper 50.3 x 40.3 cm, in excellent condition. Signed, titled and noted "S.G.P." (silver gelatin print) by the photographer in pencil on the reverse. LITERATURE Charles Saumarez Smith, Terence Pepper (ed.), Horst Portraits: 60 Years of Style, London 2001, pl. 30.

36.7 x 28.7 cm  
€ 2,200 / € 3,200–4,400

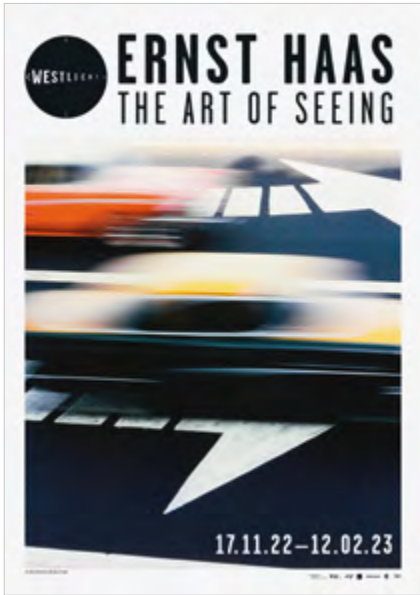
# ERNST HAAS (1921-1986)

Ernst Haas launched his international career with his moving series on the first homecoming prisoners of war from Russia, which is one of the key milestones of reportage photography to this day. His distinctive visual language make his black-and-white photographs of life in the ruins of post-war Vienna unique documents of the times. After immigrating to the USA, Haas was the first Austrian to become a member and later president of Magnum Photos agency.

In addition to his significant work in photo-journalism, Ernst Haas was a pioneer of colour photography and created unrivalled works of art. He discovered colour materials as early as the 1950s, at a time when it was still frowned upon in artistic photography. His New York

essay "Images of a Magic City" became the first major colour photo series ever published in LIFE magazine. His solo exhibition at WestLicht, curated by Fabian Knierim, provided a compelling insight into the creation, dissemination and impact of Haas's work and was particularly well received by both the press and the public.

2013, 2022/2023



"In our Time. Magnum 1947-1987", WestLicht 2013; Ernst Haas "The Art Of Seeing", WestLicht 2022/2023



139  
Traffic, New York City 1957  
Chromogenic print, printed 2022 on double-weight semi-matte paper 50.7 x 76.3 cm, in excellent condition. Handwritten titled, annotated "Estate of Ernst Haas" and edition numbered "3/50" in ink on the reverse, enclosed typographic certificate of the Ernst Haas Studio with handwritten title, date of exposure, reference no., date of printing and edition number "3/50", signed in ink by Alexander Haas, the son of the artist.

44 x 66.2 cm  
€ 2,600 / € 5,000-6,000\*\*



140  
Sunbathers, Vienna 1947  
Gelatin silver print, printed 1992 by Igar Bahkt on double-weight semi-matte paper 50.3 x 40.3 cm, in excellent condition. Photographer's studio stamp with facsimile signature, estate stamp with handwritten title, dates of exposure and printing, reference no. and edition number "6/50", signed in ink by Alexander Haas, the son of the artist, on the reverse.

32 x 32.9 cm  
€ 1,800 / € 2,800-3,600\*\*



# HERMANN NITSCH (1938–2022)

Following an initial exhibition on Viennese Actionism at WestLicht in 2009, which featured works by all four key figures, Peter Coeln also made this significant art movement a focal point of his collecting activities. The OstLicht photography collection now houses over 1,000 actionist photographs, with a particular emphasis on works by Rudolf Schwarzkogler and Hermann Nitsch. By presenting exclusively photographic works, WestLicht focused for the first time on a previously

neglected aspect of the extensive oeuvre of actionist Hermann Nitsch in 2023: from the outset, photography was just as important a component of the Orgien Mysterien Theater as painting, drawing, printmaking, film and music. "Nitsch wanted to use photography to make the immediate sensory experience that was at the forefront of his actions tangible for posterity," emphasises curator Julia Moebus-Puck.

2009, 2023



"Der chirurgische Blick". Inszenierte Fotografie Wiener Aktionismus Sammlung Konzett, WestLicht 2009; Hermann Nitsch "Aktionsfotografie 1963–1984", WestLicht 2023



141  
4th Action, Vienna, November 21, 1963  
Chromogenic print, printed c. 1973 on double-weight glossy Kodak Professional paper, in very good condition. The print was produced as part of the portfolio "Das Orgien Mysterien Theater. Frühe Aktionen", ed. by Pari & Dispari, Guiseppe Morra and Francesco Conz, signed and edition numbered "18/45" by the artist in ink on the reverse. PHOTOGRAPHER Ludwig Hoffenreich (1902–1975).

60.5 x 50 cm  
€ 2,400 / € 4,000–5,000\*



142  
8th Painting Action (4 prints), Vienna, May 15, 1963  
Four gelatin silver prints on glossy RC paper, in excellent condition. Signed, titled and photographer's credit by Hermann Nitsch "8. Malaktion, 63 / Foto: Niederbacher" in ink on the reverse. PHOTOGRAPHER Hans Niederbacher. LITERATURE Eva Badura-Triska, Hubert Klocker (eds.), Vienna Actionism. Art and Upheaval in 1960s' Vienna, cat. mumok, Cologne 2012, p. 277.

c. 24 x 30.4 / 30.4 x 24 cm  
€ 1,800 / € 3,000–3,600\*

# GÜNTER BRUS (1938–2024)

Günter Brus expanded his artistic work in the early 1960s, when expressive motions began to affect his paintings. In 1964, he performed his first action »ANA«, in which he covered

himself, his wife Anni, and his studio with paint. Subsequently Brus staged numerous performances in which he repeatedly injured his body as artistic material.

143  
'Self-Painting I, Head Painting', Vienna, Operngasse, December 1964  
Gelatin silver print, printed in the 1970s on single-weight glossy paper, in very good condition. Photographer's stamp on the reverse.  
PHOTOGRAPHER Ludwig Hoffenreich (1902–1975). LITERATURE Eva Badura-Triska, Hubert Klocker (eds.), Vienna Actionism, mumok Vienna, Cologne 2012, p. 288; Stella Rollig, Harald Krejci (eds.), Günter Brus. Unrest after the Storm, Belvedere Vienna, Cologne 2018.

17.2 x 23.8 cm  
€ 4,000 / € 8,000–10,000



2009



"Der chirurgische Blick". Inszenierte Fotografie Wiener Aktionismus Sammlung Konzett, WestLicht 2009

144  
'Self-Mutilation', Vienna, Perinetgasse, Spring 1965  
Vintage silver print on double-weight matte paper, in good condition. Photographer's handwritten "Credit please... photo. Sig. H. Khasaq" in ink on the reverse. PHOTOGRAPHER Siegfried H. Khasaq Klein (1931–1989).

28.3 x 22.6 cm  
€ 4,000 / € 8,000–10,000





# RUDOLF SCHWARZKOGLER (1940–1969)

The action photography of Rudolf Schwarzkogler is one of the most important achievements of the neo-avant-garde of the 1960s. With these works, which the youngest representative of the Viennese Actionists developed in a period of only fifteen months, he is considered a pioneer of Performance or Body Art, as well as Conceptual Photography or Postmodern Staged Photography.

The early date of the impressive print from the third action, which can be determined by the condition of the photographic paper and the stamp of the photographer on the reverse, makes it particularly rare and valuable. Since it was created during of the artist's lifetime, it is an important document of his intended aesthetic. Like his first two, Schwarzkogler realised his third action in the flat of Heinz Cibulka, who contributed as a model. The photograph from the sixth action is from the first set of enlargements, produced in Verona from Hoffenreich's negatives, edited by Francesco Conz, and is thus a special rarity.

2009



"Der chirurgische Blick". Inszenierte Fotografie Wiener Aktionismus Sammlung Konzett, WestLicht 2009

145

3rd Action, no. 49, Vienna, Kaiserstraße, May 1965

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

PHOTOGRAPHER Ludwig Hoffenreich (1902–1975).

LITERATURE Eva Badura-Triska, Hubert Klocker (eds.), Rudolf Schwarzkogler, Klagenfurt 1992, p. 156, p. 200, ill. no. 49 (overall image format).

16.9 x 14.9 cm

€ 6,000 / € 12,000–14,000



146

6th Action, no. 44, Vienna, Werdertorgasse, Spring 1966

Gelatin silver print, printed 1973 on single-weight glossy paper, in very good condition. Artist's estate stamp "rudolf schwarzkogler nachlaß", signed by Günter Brus, Hermann Nitsch and Edith Adam in ink on the reverse.

PHOTOGRAPHER Michael Epp (1939–1999). LITERATURE Eva Badura-Triska, Hubert Klocker (eds.), Rudolf Schwarzkogler, Klagenfurt 1992, p. 232, no. 44, AC2 (HF).

29.8 x 24.2 cm

€ 3,000 / € 5,000–6,000

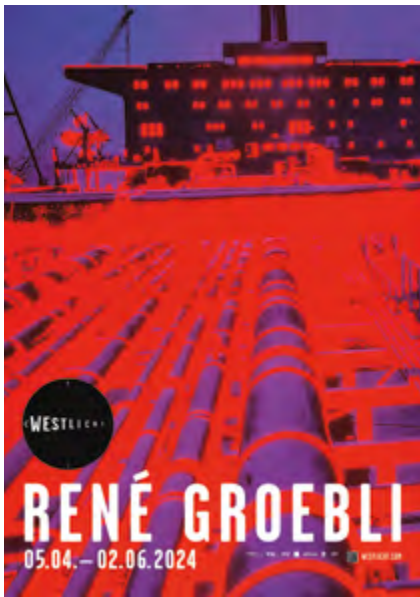


# RENÉ GROEBLI (\*1927)

Movement is the leitmotif in the work of Swiss photographer René Groebli. Inspired by cinema, his books "Magie der Schiene" (Magic of the Rail, 1949) and "Das Auge der Liebe" (The Eye of Love, 1954) make masterful use of montage and dynamic blurring. Movement itself becomes the subject of the photographs, and both publications are milestones in the history of photography. However, Groebli's oeuvre

goes far beyond this and encompasses a wide variety of genres: photojournalism such as street photography, portraiture and colour experimentation, authorial photography and commissioned work. In collaboration with the Fondation Auer Ory pour la photographie, WestLicht exhibited 100 works from Groebli's most creative period, from the late 1940s to the end of the 1970s.

2024



René Groebli, WestLicht 2024

147  
From the series 'Babylon, Babylon',  
New York City 1978  
Archival pigment print, printed 2023 on  
double-weight semi-matte paper 31.3 x 25.4  
cm, mounted in original mat 40 x 30 cm, in  
excellent condition. Signed by the photog-  
rapher in pencil in the lower mat and on the  
reverse, there also his copyright stamp with  
handwritten work data and edition number  
"1/7" in pencil, as well as authenticity stamp  
with handwritten entry "Album 6/2023" in  
pencil on the reverse.  
  
25.4 x 20.3 cm  
€ 800 / € 1,400-1,600



148  
From the series 'The Eye of Love', Paris 1952  
Gelatin silver print, printed 2016  
on double-weight semi-matte  
paper 24 x 30.3 cm, in excellent  
condition. Signed by the photog-  
rapher in pencil on the reverse,  
there also his copyright stamp  
with handwritten entries of  
subject no. "512", date and edition  
note "AP2" in pencil, as well as  
stamp "Baryt Print (silver gelatin  
print)" with handwritten entry  
"7/2016" in pencil on the reverse.  
  
22 x 27.6 cm  
€ 900 / € 1,600-1,800\*





# BRUCE GILDEN (\*1946)

Bruce Gilden, who grew up in Brooklyn, found his own path in photography after briefly studying sociology and taking some evening classes. As one of the leading figures in street photography and one of the most uncompromising portrait photographers of our time, he dedicates his work to those who are otherwise in the shadows: marginalized members of society, nonconformists, and outsiders. With radical intimacy and unvarnished directness, he creates powerful images that confront, disturb, and move us directly.

149  
From the series 'Lost & Found', New York City, USA 1979  
Gelatin silver print, printed later on double-weight semi-matte paper 40.4 x 50.4 cm, in excellent condition. Signed and dated by the photographer as well as edition numbered "6/12" on the reverse.  
  
c. 32 x 47.5 cm  
€ 2,000 / € 4,000–4,500\*



2025/2026



Bruce Gilden "A Closer Look",  
WestLicht 2025/2026

150  
Ex-Yakuza writer George Abe, Tokyo, Japan 1998  
Gelatin silver print, printed later on double-weight semi-matte paper 50.4 x 40.4 cm, in excellent condition. Signed and dated by the photographer as well as edition numbered "10/15" on the reverse. LITERATURE Bruce Gilden, Cherry Blossom, 2021.  
  
c. 48.5 x 32.5 cm  
€ 1,800 / € 3,600–4,000\*



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For all lots exported to third countries outside of the European Community or bought with a valid UID number, the Premium is 20% only (VAT free export).

In the case of works by some living photographers and photographers who died less than 70 years ago and were listed at bildrecht.at, we are obliged to collect the droit de suite. This is for the benefit of the artist or his heirs. This amounts to the percentages defined by the legislator depending on the hammer price. It is not payable for hammer prices below EUR 2,500. The fee amounts to 4% for hammer prices up to 50,000 EUR, 3% of the further 150,000 EUR. The droit de suite will be added to the buyer's invoice. These lots are marked with a black \* after the estimate.

You also have the option of bidding live or placing pre-bids via our own platform ([www.ostlicht-auction.com](http://www.ostlicht-auction.com)) at no additional cost. If bidding via one of the live bidding platforms (e.g., LiveAuctioneers), an additional fee up to 5% will be charged, depending on the platform. The auction will take place in the order of the catalogue numbering. The catalogue text of the printed edition of the auction catalogue shall be relevant. The auctioneer is entitled to reject bids and to cancel a knockdown already awarded in order to further increase the value of the item in question.

The starting price is the price stated in the catalogue, unless there are several higher written bids. The hammer price is increased by approx. 10% of the starting price. If there are several identical written bids, the first bid received will be accepted. In principle, no underbids will be accepted. The prices are in EURO, also the invoices must be paid in EURO.

Ownership of the auctioned goods shall not be transferred to the buyer until payment has been made in full. In the event of a successful bid, the buyer undertakes to accept and pay for the lot auctioned by him. The Auctioneer shall not be entitled to take back auctioned items.

The items are insured until 14 days after the auction or until the buyer takes possession of them before the expiry of this period, after which the buyer is liable for the lots purchased by him.

The auctioned lots will only be handed over to the highest bidder after full payment of the hammer price and the buyer's premium, as well as any applicable taxes and fees.

Room bidders must pay for and collect the auctioned item at the end of the auction, unless there are other agreements with the auctioneer. If payment is made by credit card, 3% will be added to the purchase price. For lots purchased in writing, by telephone or online, you will receive an invoice with bank details as soon as possible. These must be paid within 8 days of receipt net without deductions and including bank charges. In the event of late payment, interest on arrears will be charged at a rate of 5% above the base rate of the Austrian National Bank. Costs for packaging, transport and transport insurance are shown separately in the invoice. These are charged at cost price, and we make every effort to offer the most reasonable transport and insurance rates. A storage fee of 5-20 EURO per day and item may be charged for auctioned items that have not been collected after 30 working days from the date of invoice.

In the event of refused acceptance, late payment or non-payment, the buyer shall be liable for all damages and resulting costs.

Lots that have not been paid for or have only been partially paid for may be auctioned again. In this case, the original buyer shall be liable for the reduced price and shall not be entitled to any additional proceeds.

All auction items are available for personal viewing prior to the auction, bidders may request a more specific condition report and more pictures until 48 hours before the auction. Also, the online catalogue gives high-resolution images of front and back of the works.

Niki Schauerhuber, Auctioneer  
OstLicht Auction

## IMPRINT

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# GLOSSARY

## NAME OF ARTIST / DESCRIPTION

While every reasonable effort was made to provide correct attributions, accurate transcriptions of inscriptions, stamps or dates, OstLicht Photo Auction does not assume the responsibility for the contents of descriptive texts.

## TITLES

Generally accepted titles for photographs have been put in quotation marks; in other cases, descriptive titles have been used.

## PRINTS

A vintage print is one made at roughly the same time as the negative by the photographer himself or by a person or procedure satisfactory to the photographer. Specific dates of positive prints are rarely known. This distinction between a vintage print and a print done considerably later would be expressed with the date referring to the production of the negative. In case of a gelatin silver print: 1920, Vintage silver print or 1920, Gelatin silver print, printed later. The approximate date, year, or decade of a positive print is given when possible, based on the OstLicht's knowledge of the history of the photograph, its provenance, and our visual assessment of the photograph's physical characteristics. We don't guarantee the printing date of the photograph.

## MEASUREMENTS

Measurements are given height preceding width. Unless otherwise indicated dimensions given are those of the actual image size (excluding any margins). Some photographs appear in the catalogue without margins illustrated.

## FRAMING AND MATTING

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

## CONDITION

Prospective bidders are urged to inspect lots at our public viewing or ask for a condition report at our auction department. For condition reports please contact: [info@ostlicht-auction.com](mailto:info@ostlicht-auction.com)