

OSTLICHT PHOTO AUCTION, PART 2

THURSDAY, 28 MAY 2026 | 4PM CEST

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

OSTLICHT PHOTO AUCTION

OstLicht Gallery for Photography
Absberggasse 27, 1100 Vienna
www.ostlicht-auction.com

PREVIEW

23-27 May, 12 pm – 6 pm

28 May, 9 am – 5 pm

or by appointment: info@ostlicht.org



151
MORIZ NÄHR (1859–1945)
'Suffering humanity and knight'
/ 'Poetry' from Gustav Klimt's
'Beethoven frieze' (2 prints),
Vienna c. 1902

Two vintage collodion prints on glossy paper, each flush-mounted on original cardboard 33 x 25 / 25 x 33 cm, in excellent condition. LITERATURE Agnes Husslein-Arco, Alfred Weidinger (eds.), Gustav Klimt & Emilie Flöge, Photographs, Munich 2012, p. 36-40; Uwe Schögl, Hans-Peter Wipplinger (eds.), Moriz Nähr. Photographer of Viennese Modernism, cat. Leopold Museum, Vienna, Cologne 2018, p. 120 (same series).

24.5 x 19.9 / 19.2 x 25 cm
€ 2,400 / € 4,000–5,000



The 1902 Beethoven exhibition featured one of Gustav Klimt's most famous works: a frieze painted directly onto three walls of a room in the Vienna Secession, illustrating Beethoven's Ninth Symphony. Moriz Nähr, who had known Klimt since his time at the School of Applied Arts, created the only comprehensive photographic documentation of the frieze in its original installation and immediately after being taken down in 1904 (reinstalled in the Secession in 1986). Offered in three lots, the

vintage prints depict all the key scenes of this opus: here, a detail of the left wall with a group representing suffering humanity addressing their pleas to the armed knight, and a detail of the right wall showing poetry, in which humanity finds fleeting solace. Further examples of mounted collodion prints were in the archives of the Vienna Secession and are now held by the Austrian National Library; as a complete series, these are extremely rare.

152
MORIZ NÄHR (1859–1945)
Middle part from Gustav
Klimt's 'Beethoven frieze'
(3 prints), Vienna c. 1902

Three vintage collodion prints on glossy paper, each flush-mounted on original cardboard 33 x 25 / 25 x 33 cm, in excellent condition.

24.1 x 19.9 / 16.4 x 24.2 / 9.4 x 25.8 cm
€ 3,000 / € 5,000–6,000



153
MORIZ NÄHR (1859–1945)
'The Kiss' from Gustav
Klimt's 'Beethoven frieze',
Vienna c. 1902

Vintage collodion print on glossy paper, flush-mounted on original cardboard 25 x 33 cm, in excellent condition.

17.7 x 25.4 cm
€ 1,500 / € 2,400–3,000





154
RUDOLF KOPPITZ (1884–1936)
 Young Sicilian woman, c. 1930
 Vintage silver print on matte postcard paper 15.3 x 10 cm, in very good condition. Photographer's blindstamp in the lower margin, his printed credit with address and handwritten image no. "72" in pencil on the reverse.

10 x 9.3 cm
 € 800 / € 1,200–1,600



155
RUDOLF KOPPITZ (1884–1936)
 Movement Study, Vienna 1925
 Bromoil transfer print, printed c. 1925 on double-weight, warmtoned fibrous paper c. 50 x 43 cm, with original mat, in very good condition. Signed "Prof. R. Koppitz" in pencil in the margin and on the original mat. **PROVENANCE** From the artist by descent to his daughter to private collection in 1999. **LITERATURE** Monika Faber (ed.), Rudolf Koppitz 1884–1936, Vienna 1995, cover; Monika Faber (ed.), Rudolf Koppitz. Photogenie, Vienna 2013, p. 133.

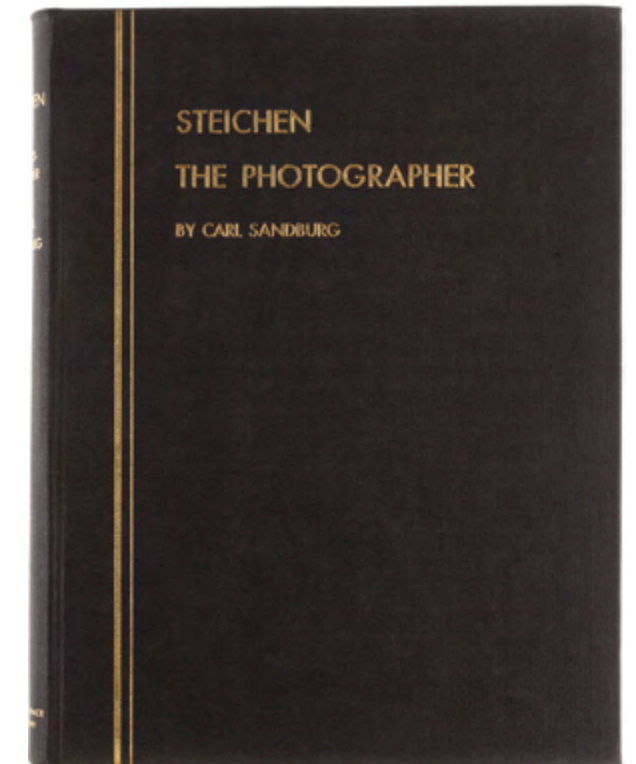
38.1 x 29.2 cm
 € 24,000 / € 40,000–50,000*

The "Movement Study" is Koppitz's most famous work, which he printed in various techniques and was sold as far away as America already in the 1920s. In its stylised grace and perfection of craftsmanship, his nuanced

work reflects elements of modernism as well as of the Viennese Secession and Wiener Werkstätte. Especially Bromoil transfer prints in larger format are high-quality collectibles in demand.

156
CARL SANDBURG (1878–1967)
 'Steichen the Photographer', Harcourt, Brace and Company, New York 1929
 Edition no. 729/925 of the seminal book, published by Harcourt, Brace and Company, signed in ink by Edward Steichen and Carl Sandburg, in very good condition. Quarto, with original slip case and original glassine (these show slight signs of wear), contains 49 full-page sepia half-tone plates.

31.8 x 25.4 x 3.2 cm
 € 1,600 / € 2,800–3,200*



157
EDWARD STEICHEN (1879–1973)
 Carlotta Monterey O'Neill, New York City 1932
 Vintage silver print on double-weight matte paper 15.2 x 12 cm, in very good condition. Handwritten titled in blue ink and name of the sitter in pencil in later handwriting, numbered "54.74.2" on the reverse.

14.2 x 11.1 cm
 € 1,200 / € 2,000–2,400*



At the time Edward Steichen took this stylish portrait, the American actress Carlotta Monterey (1888–1970) was the third and last wife of playwright Eugen O'Neill. Further prints of the motif can be found in the Minneapolis

Institute Art Collection, at LACMA and in the collection of the Whitney Museum in New York, where Steichen's negative number (1216-41) is also visible.



158
EDWARD STEICHEN (1879–1973)
 'Eduard et Voulangis: The Early Modernist Period, 1915-1923',
 Lumiere Press, Toronto 2011
 V Edition no. 63/250 of the renowned book, published by Lumiere Press and Howard Greenberg Gallery. Essay by Michael Torosian, founder of Lumiere Press, introduction by H. Greenberg. Illustrated with 16 tipped-in prints on Mohawk Superfine paper, in excellent condition..

26 x 21 x 2 cm
 € 500 / € 1,000–1,200*



160
WALKER EVANS (1903–1975)
 Houses and Billboards, Atlanta 1936
 Gelatin silver print, printed c. 1985 on double-weight semi-matte paper 28 x 35.2 cm, in very good condition. "Library of Congress" reproduction stamp, archive stamp with handwritten photographer's credit, dates and image numbers in pencil on the reverse.

26.2 x 33 cm
 € 1,200 / € 2,000–2,400



159
ALBERT STEINER (1877–1965)
 Child on a hill with crocuses, 1928
 Vintage silver print on semi-matte paper c. 18 x 24 cm, in very good condition, in wooden frame 52 x 52 cm. Photographer's credit stamp, his handwritten title in pencil, typographic titled "A happy child of St. Moriz, Switzerland, enjoying a pasture literally carpeted with the dainty crocus blossoms", and "Newspaper Enterprise Association" date stamp "AP 29 28" on the reverse.

c. 17 x 23 cm
 € 800 / € 1,200–1,600



161
WALKER EVANS (1903–1975)
 Birmingham Steel Mill and Workers' Houses, Alabama 1936
 Gelatin silver print, printed c. 1985 on double-weight semi-matte paper 28 x 35.2 cm, in very good condition. "Library of Congress" reproduction stamp, archive stamp with handwritten photographer's credit, dates and image numbers in pencil on the reverse.

26.2 x 34 cm
 € 900 / € 1,800–2,000



162
ERNST BAUMANN (1906–1985)
 Luis Trenker climbing an ice wall
 (film still photo), 1938
 Vintage silver print on double-weight
 glossy paper 22 x 28.4 cm, in good condition
 (signs of wear). "Terra Filmkunst" logo and
 image number "56/1435" in the lower nega-
 tive, photographer's credit stamp with date
 stamp "1938", numerical stamp "3532", stamp
 "Pa fjället i toppform" (Engl. "In top shape
 in the mountains") and stamp "Svenska A/B
 Nordisk Tonefilm" on the reverse. LITERA-
 TURE Ernst Baumann, In die Berge! Alpine
 Fotografie der 1920er und 1930er Jahre,
 Munich 2019, cover (same series).

21.4 x 27.7 cm
 € 600 / € 1,000–1,200



164
PHILIPPE HALSMAN (1906–1979)
 'Popcorn Nude', New York 1948
 Gelatin silver print, printed in the 1980s
 on double-weight semi-matte paper 35.3
 x 27.7 cm, in excellent condition. Photog-
 rapher's copyright stamp and numerical
 notes in pencil on the reverse.

35 x 27 cm
 € 1,200 / € 2,000–2,400*

163
FRITZ HENLE (1909–1993)
 Nieves Orozco, model of Diego
 Rivera, Cuernavaca,
 Mexico 1943
 Gelatin silver print, printed in 1981 on
 double-weight semi-matte Agfa paper
 28 x 23.5 cm, in very good condition.
 Signed by the photographer in pencil
 in the lower margin; also signed and
 titled, handwritten copyright mark
 and dates of exposure and print in
 ink, as well as image number "#9" in
 pencil on the reverse.

23.5 x 22.5 cm
 € 900 / € 1,600–2,000



165
PHILIPPE HALSMAN (1906–1979)
 'Dalí Atomicus', New York 1948
 Gelatin silver print, printed in 1981 on double-weight semi-
 matte paper 28 x 35.3 cm, in very good condition. Photographer's
 "Halsman / Dalí Copyright, Philippe Halsman ©81" stamp with
 handwritten edition number "112/250" on the reverse.

22.8 x 32.8 cm
 € 3,000 / € 5,000–6,000*



166
HENRI CARTIER-BRESSON (1908-2004)
Gandhi just before breaking his fast, Delhi, January 1949
Gelatin silver print, printed in the 1970s on double-weight, semi-matte paper 17.2 x 24.2 cm, in very good condition. Photographer's copyright stamp, "Magnum Photos" stamp and copyright stamp (partly over-painted) and handwritten annotations on the reverse.

14.8 x 22.1 cm
€ 1,400 / € 2,400-2,800*



168
SEYDOU KEÏTA (1921-2001)
Twins in European Dress, 1950s
Gelatin silver print, printed in the 1990s on double-weight semi-glossy paper c. 24 x 30 cm, in very good condition.

17 x 23.5 cm
€ 600 / € 1,000-1,200



167
HENRI CARTIER-BRESSON (1908-2004)
Cri Jawaharlal Nehru the morning after Gandhi died, Delhi, January 31, 1948
Vintage silver print on double-weight, matte paper, flush-mounted on original cardboard, in very good condition. Photographer's Magnum copyright stamp, handwritten annotations and cropping marks in pencil on the reverse.

27 x 39.5 cm
€ 1,800 / € 3,200-3,600**



169
SEYDOU KEÏTA (1921-2001)
Young man with a flower, 1958
Gelatin silver print, printed in the 1990s on double-weight semi-glossy paper c. 24 x 30 cm, in very good condition.

c. 22 x 17 cm
€ 800 / € 1,400-1,600



170
SEYDOU KEÏTA (1921-2001)
Young man in pinstripe suit, 1950s
Gelatin silver print, printed in the 1990s on double-weight semi-glossy paper c. 24 x 30 cm, in very good condition.

24 x 17 cm
€ 600 / € 1,000-1,200



171
HEINZ SIMONIS (1912–1985)
 Three young ladies in ball gowns,
 Vienna 1951
 Chromogenic vintage print on double-weight matte paper, on original cardboard 21.8 x 19.8 cm, in good condition. Signed and dated by the photographer in pencil on the lower cardboard.
 10.4 x 7.8 cm
 € 400 / € 700–900



172
HEINZ SIMONIS (1912–1985)
 'Austrian Airlines' Promotion,
 Vienna Airport Schwechat, 1960s
 Chromogenic vintage print on double-weight paper, flush-mounted on heavy cardboard, in good condition. Annotated "Ausl" on the reverse.
 36.3 x 39.6 cm
 € 600 / € 1,000–1,200



173
HEINZ SIMONIS (1912–1985)
 The cabaret and music trio 'Die 3 Spitzbuben',
 Vienna c. 1970
 Vintage silver print on double-weight matte paper, flush-mounted on heavy cardboard, in good condition.
 36.5 x 48.6 cm
 € 800 / € 1,400–1,600

174
LOUIS STETTNER (1922–2016)
 Beside 3rd Avenue, 1957
 Gelatin silver print, printed later on double-weight semi-matte paper c. 40 x 30 cm, in very good condition. Photographer's blind stamp in the lower margin, signed, titled and dated by him in pencil on the reverse.
 33 x 22.8 cm
 € 1,200 / € 2,000–2,400



175
RICHARD AVEDON (1923–2004)
 'Renée, The new Look of Dior',
 Place de la Concorde, Paris,
 August 1947
 Gelatin silver print, printed in the 1980s on double-weight semi-matte paper 35.5 x 27.7 cm, in very good condition. Photographer's studio stamp, studio's typographic title stamp, stamp "This is a photographic copy of the original to be used for publicity only", and reproduction stamp on the reverse.
 32.6 x 26.9 cm
 € 1,800 / € 3,000–3,600





176
RICHARD AVEDON (1923–2004)
 'Brigitte Bardot, Hair by
 Alexandre', Paris 1959
 Gelatin silver print, printed in the
 1980s on double-weight semi-matte
 Agfa paper 35.7 x 27.7 cm, in very good
 condition. Photographer's studio
 stamp, studio's typographic title
 stamp, stamp "This is a photographic
 copy of the original to be used for
 publicity only", and reproduction
 stamp on the reverse.
 34.2 x 24.9 cm
 € 2,400 / € 4,000–5,000



178
F. C. GUNDLACH (1926–2021)
 Polly Pröhl in a petticoat,
 Hamburg 1959
 Gelatin silver print, printed in the
 1980s on double-weight semi-
 matte Agfa paper, in excellent
 condition. Photographer's copy-
 right stamp and annotation "Polly
 Pröhl, Petticoat" in pencil on the
 reverse. LITERATURE F.C. Gun-
 dlach, Photographic Work, Göt-
 tingen 2011, cover; F.C. Gundlach,
 Fashion Photography 1950–1975,
 Cologne 1989, ill. 29.
 39.8 x 30.3 cm
 € 1,600 / € 3,000–3,200*



177
DANIEL FRASNAY (1928–2019)
 Josephine Baker at the 'Olym-
 pia', Paris, June 1959
 Gelatin silver print, printed in the
 1990s on double-weight semi-matte
 paper 40.3 x 30.4 cm, in excellent
 condition. Signed by the photog-
 rapher and titled "Josephine Baker
 lors de sa Revue a l'olympia, Paris"
 in ink on the reverse.
 32.1 x 28.8 cm
 € 800 / € 1,400–1,600*



179
MANFRED KREINER
 (1927–2005)
 Ursula Andress with ocelot
 kitten, 1959
 Vintage silver print on dou-
 ble-weight semi-glossy paper, in
 very good condition. Photogra-
 pher's credit stamp with address
 in New York, his handwritten neg-
 ative number "59-11-7/9" and note
 "Ursula Andress" on the reverse.
 21.4 x 25 cm
 € 800 / € 1,400–1,600



180
MANFRED KREINER (1927–2005)
 Marilyn Monroe arriving in Chicago (2 prints), 1959

Two vintage silver prints on double-weight semi-matte paper, in very good condition. Photographer's credit stamp, one print with archive stamp from Munich publishing house "Kindler und Schiermeyer" and handwritten annotated "Ankunft in Chicago. MM. ist ganz: STAR!" by the photographer in pencil on the reverse.

25.1 x 17.5 / 23.4 x 31.2 cm
 € 1,800 / € 3,000–3,600



181
DOUGLAS KIRKLAND (1935–2022)
 Self Portrait with Marilyn Monroe, 1961

Archival pigment print, printed in 2010 on double-weight matte paper 50.5 x 40.5 cm, in excellent condition. Signed, titled and dated by the photographer in pencil in the margin.

44.6 x 31 cm
 € 1,400 / € 2,800–3,200



182
DOUGLAS KIRKLAND (1935–2022)
 Audrey Hepburn, Paris 1965
 Archival pigment print, printed later on double-weight paper, mounted on aluminium and in wooden frame 100 x 81 cm, in very good condition. Signed by the photographer in ink in the margin, certificate stamps on the reverse, edition number "4/24".

68.5 x 54 cm
 € 3,000 / € 5,000–6,000



183
BUD FRAKER (1916–2002)
 Audrey Hepburn, 'Breakfast at Tiffany's', c. 1960

Vintage silver print on single-weight glossy paper 25.4 x 20.6 cm, in very good condition. Photographer's credit stamp with address in Beverly Hills, "Hollywood Office" stamp and handwritten notes "Dahlfeld", later archive label with typographic reference to the film on the reverse. LITERATURE Truman Capote, Frühstück bei Tiffany, Hamburg 1975, cover.

24 x 19.3 cm
 € 1,200 / € 2,000–2,400



184
SAM HASKINS (1929–2009)
Bes seated under Lamp, 1963
 Gelatin silver print, printed c. 1980 on double-weight semi-matte paper 40.7 x 30.3 cm, in excellent condition. Signed by the artist (in 2000) in pencil, estate stamp and handwritten Print Identification Number "73119" in pencil on the reverse; enclosed certificate with technical explanations by the estate archive, signed by Ludwig Haskins.
 LITERATURE Sam Haskins, *Cowboy Kate & Other Stories*, Toronto 1964.

40.1 x 29.1 cm
 € 1,800 / € 2,800–3,600*

186
SAM HASKINS (1929–2009)
Apple on sill with diagonal shadow, 1980
 Vintage silver print on double-weight semi-matte paper 30.4 x 40.1 cm, in excellent condition. Signed by the artist in pencil, estate stamp and handwritten Print Identification Number "28162" in pencil on the reverse; enclosed certificate with technical explanations by the estate archive, signed by Ludwig Haskins.

29.4 x 39.4 cm
 € 2,200 / € 3,600–4,400*



185
SAM HASKINS (1929–2009)
November girl reading in bed, 1966
 Vintage silver print on single-weight glossy paper, flush-mounted on original black cardboard 47.3 x 39 cm, in excellent condition. Signed by the artist in pencil, estate stamp and handwritten Print Identification Number "66498" in pencil on the reverse; certificate with technical explanations by the estate archive, signed by Ludwig Haskins attached to the back of the cardboard. LITERATURE Sam Haskins, *November Girl*, Bodley Head Edition, London 1967.

39 x 30.6 cm
 € 2,000 / € 3,400–4,000*

187
JEANLOUP SIEFF (1933–2000)
Harper's Bazaar, Sinclair Dinoland in Queens, New York 1963
 Gelatin silver print, printed in the 1990s on double-weight semi-glossy paper c. 49.5 x 39.5 cm, in very good condition. Photographer's copyright stamp on the reverse. LITERATURE Jeanloup Sieff, *40 Years of Photography*, Cologne 1996, p. 118.

44.8 x 29.9 cm
 € 1,600 / € 3,000–3,400**





188
JEANLOUP SIEFF (1933–2000)
 Pierre-André Boutang tearing
 up a fashion photograph, 1966
 Gelatin silver print, printed in the
 1990s on double-weight semi-glossy
 paper c. 49.5 x 39.5 cm, in very good
 condition. Photographer's copyright
 stamp on the reverse. LITERATURE
 Jeanloup Sieff, 40 Years of Photogra-
 phy, Cologne 1996, p. 83.

44.8 x 29.9 cm
 € 1,400 / € 2,800–3,200*



190
JEANLOUP SIEFF (1933–2000)
 Death Valley, Mojave Desert,
 California 1977
 Gelatin silver print, printed in the
 1990s on double-weight semi-
 glossy paper c. 39.5 x 29.5 cm, in
 very good condition. Photogra-
 pher's copyright stamp on the re-
 verse. LITERATURE Jeanloup Sieff,
 40 Years of Photography, Cologne
 1996, p. 186.

35.5 x 24.3 cm
 € 1,200 / € 1,800–2,400*



189
JEANLOUP SIEFF (1933–2000)
 Dress by Yves Saint Laurent
 for Vogue, Paris 1970
 Gelatin silver print, printed in the
 1990s on double-weight semi-
 glossy paper c. 49.5 x 39.5 cm, in
 very good condition. Photogra-
 pher's copyright stamp on the re-
 verse. LITERATURE Jeanloup Sieff,
 40 Years of Photography, Cologne
 1996, p. 194.

34.5 x 34.3 cm
 € 1,800 / € 3,600–4,000*



191
JEANLOUP SIEFF (1933–2000)
 Sleeping Nude, Paris 1991
 Vintage silver print on dou-
 ble-weight semi-matte paper 50 x
 40 cm, in very good condition. Pho-
 tographer's stamp on the reverse.

44.7 x 30.3 cm
 € 1,200 / € 1,800–2,400*



192
PAUL ALMÁSY (1906–2003)
Harvesting rice, Indonesia
1962

Gelatin silver print, printed in 2000 on double-weight semi-matte paper 30.5 x 40.3 cm, in excellent condition. Signed by the photographer, edition numbered "2/10" and annotated "Masterprint von Okt. 2000" on a "photonet" label on the reverse.

29 x 28.5 cm
€ 800 / € 1,400–1,600*



193
MIHALY MOLDVAY (1938–2024)
The tough men from fishing trawler Mechthild' (12 prints),
Iceland 1970

Twelve vintage silver prints on double-weight semi-matte paper, in good condition. Photographer's "stern" copyright stamp with handwritten issue number "20/70" and French note "Pêche en haute mer", also number stamp "001066" on the reverse of each print. LITERATURE "Die harten Männer von der Mechthild", in: stern magazine, issue 20, Hamburg 1970, p. 22-30 (enclosed).

c. 21 x 29.5 cm each
€ 1,200 / € 2,200–2,600



194
ROBERT LEBECK (1929–2014)
Leopoldville, Congo 1960

Gelatin silver print, printed in the 1980s on double-weight semi-matte paper 48.7 x 59 cm, in very good condition. Signed "Bob Lebeck" and titled in pencil on the reverse.

37 x 55.6 cm
€ 1,600 / € 2,800–3,200*



195
FRANZ HUBMANN (1914–2007)
Al 'Fats' Edwards performing at
Jazz Club 'Tabarin', Vienna c. 1958
Vintage silver print on single-weight glossy paper, in good condition, original red wooden frame 51 x 41 cm. Photographer's stamp on the reverse.

30 x 21.5 cm
€ 600 / € 1,000–1,200*



196
MAX SCHELER (1928–2003)
 Jimmy Hendrix, 1960s
 Vintage silver print on double-weight semi-matte paper, in excellent condition. Photographer's "stern. Hamburg 1" copyright stamp, stern number stamp "000500" and hand-written number "13" on the reverse.

28.5 x 19.5 cm
 € 600 / € 1,000–1,200*



197
NORMAN PARKINSON (1913–1990)
 Nicole de Lamargé and The Rolling Stones, 1964
 Vintage silver print on double-weight semi-matte paper c. 38 x 30 cm, in good condition. "Norman Parkinson (for Sunday Times?)".

c. 32.5 x 29.5 cm
 € 1,200 / € 2,000–2,400*



198
VOTAVA AGENCY Jochen Rindt
 at Vienna Airport Schwechat, 1964
 Gelatin silver print, printed c. 1990 on glossy RC paper, in excellent condition. "Votava" agency stamp on the reverse.

23.9 x 17.7 cm
 € 600 / € 1,000–1,200



199
FLIP SCHULKE (1930–2008)
 Muhammad Ali boxing under water, Miami 1961
 Gelatin silver print, printed in the 1990s on double-weight semi-matte paper c. 28 x 35.5 cm, in excellent condition. Signed by the photographer in pencil and his copyright label on the reverse.

21.3 x 31.8 cm
 € 1,400 / € 2,400–2,800



200
JAMES A. FOX (*1935)
 Muhammad Ali, late 1970s
 Gelatin silver print, printed in the 1990s on double-weight semi-matte paper c. 40 x 30 cm, in excellent condition. Photographer's blindstamp in the margin, signed by him in in pencil on the reverse.

35.7 x 24.2 cm
 € 1,200 / € 2,000–2,400



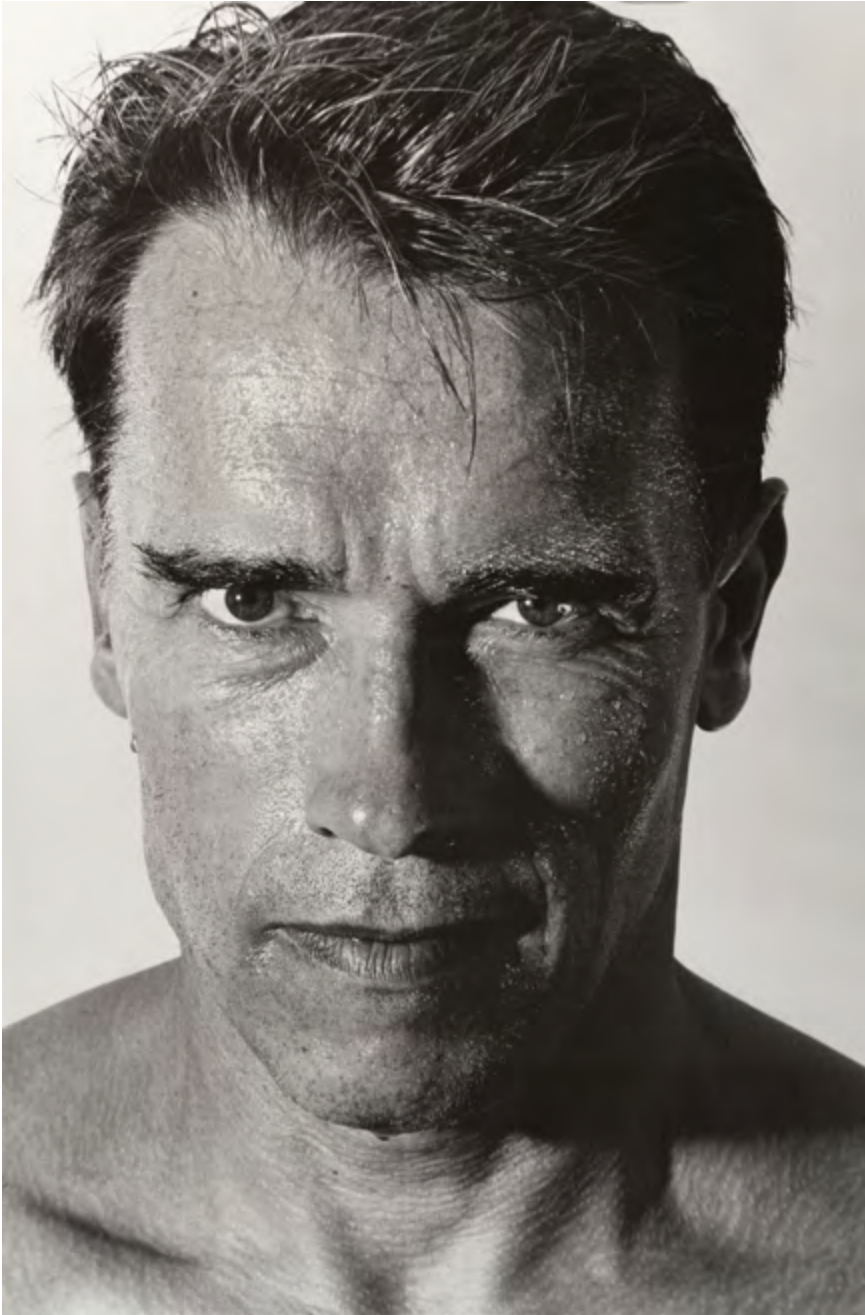
201
PLATON (*1968)
 Muhammad Ali, 2009
 Archival pigment print,
 printed later on double-weight
 paper 50.8 x 40.6 cm, in ex-
 cellent condition. Signed by
 the photographer in ink and
 his blindstamp in the lower
 margin.
 c. 42 x 33.5 cm
 € 4,000 / € 7,000-8,000*



202
PLATON (*1968)
 Prince, 2004
 Archival pigment print, print-
 ed later on double-weight
 paper 50.8 x 40.6 cm, in
 excellent condition. Signed by
 the photographer in ink and
 his blindstamp in the lower
 margin.
 c. 42 x 33.5 cm
 € 4,000 / € 7,000-8,000*

Platon became widely renowned for his iconic, psychologically rich portraits of political leaders, activists, artists, and those shaping social change. The exhibition

"People Power," WestLicht will be opened the day after this auction, brings together many of his most famous portraits, including those offered here.



203
GOTTFRIED HELNWEIN (*1948)
 Arnold Schwarzenegger, Los
 Angeles 1994
 Vintage silver print on double-weight
 semi-matte paper 100 x 70 cm, in very
 good condition. Mounted in metal
 frame without mat.
 99.6 x 66 cm
 € 2,800 / € 5,000-6,000*

This stunning portrait features Arnold Schwarzenegger in the year that "The Terminator" was released in cinemas. The lead role in this film launched the international career of the actor and bodybuilder, who also served as Governor of California from 2003 to 2011.

The perforation of the 35mm film is deliberately shown at the print, as it demonstrates the quality of this impressive portrait, whose sharpness and richness of detail is particularly evident in a large-format print like this.



204
COLLIN JONES (1936–2021)
The Royal Ballet partying
after the premiere of 'The
sleeping Beauty', Covent
Garden, London 1962
Gelatin silver print, printed later
on double-weight semi-matte
paper 40.5 x 50.4 cm, in very
good condition. Photographer's
blindstamp in the lower margin,
his copyright stamp, signed,
annotated and dated in pencil on
the reverse.

34 x 48.4 cm
€ 800 / € 1,400–1,600*



206
COLLIN JONES (1936–2021)
Shopkeeper washing her
doorstep, Benwell,
Newcastle-upon-Tyne,
England 1963
Gelatin silver print, printed later
on double-weight semi-matte
paper 40.5 x 50.4 cm, in very
good condition. Photographer's
blindstamp in the lower margin,
his copyright stamp, signed,
titled and dated in pencil on the
reverse.

33 x 48.4 cm
€ 800 / € 1,400–1,600*



205
COLLIN JONES (1936–2021)
Nightclub in Newcastle-up-
on-Tyne, England 1962
Gelatin silver print, printed
later on double-weight semi-
matte paper 40 x 50.4 cm, in
good condition. Photographer's
blindstamp in the lower margin,
his copyright stamp, signed,
titled and dated in pencil on the
reverse.

33 x 48 cm
€ 800 / € 1,400–1,600*



207
COLLIN JONES (1936–2021)
Pete Townsend and Keith
Moon from 'The Who',
London 1966
Gelatin silver print, printed later
on double-weight semi-matte
paper 40 x 50.4 cm, in good
condition. Photographer's blind-
stamp, signed and edition no.
"3/25" in ink in the lower margin,
his copyright stamp, signed,
titled and dated in pencil on the
reverse.

33.3 x 48.4 cm
€ 800 / € 1,400–1,600*

The English photographer Colin Jones documented facets of social history as diverse as the vanishing industrial working lives of the North East coalfields, hedonistic 1960s Swinging London with pictures

of "The Who" early in their career, the 1963 race riots in Alabama and remnants of a rural Britain now lost to history. Since 1962 he worked at The Observer for several years before turning freelance.



208
COLLIN JONES (1936–2021)
The Black House', Holloway Road,
London 1975
Vintage silver print on double-weight semi-
matte paper 28.4 x 37.9 cm, in very good
condition. Photographer's handwritten
initials, title and date in ink in the lower
margin, his credit stamp, signed, titled and
dated in pencil on the reverse.

20.4 x 30.4 cm
€ 800 / € 1,400–1,600*



209
COLLIN JONES (1936–2021)
The Black House', Holloway Road,
London 1975
Vintage silver print on double-weight
semi-matte paper 28.4 x 38.4 cm, in very
good condition. Photographer's blindstamp
in the lower margin, his copyright stamp
twice, signed, titled and dated in pencil on
the reverse.

24.6 x 37.1 cm
€ 800 / € 1,400–1,600*

210
COLLIN JONES (1936–2021)
The Black House', Holloway
Road, London 1975
Vintage silver print on dou-
ble-weight semi-matte paper
38.2 x 29.7 cm, in very good con-
dition. Photographer's copyright
stamp, signed, titled and dated in
pencil on the reverse.

36.9 x 24.8 cm
€ 800 / € 1,400–1,600*



211
IAN BERRY (*1934)
New Year's Eve at Tra-
falgar Square, London,
from 'The English',
1973–77

Archival Pigment print,
printed later on matte fine
art paper 59.5 x 42 cm, in
very good condition. Pho-
tographer's Magnum stamp
on the reverse.

47.7 x 32.5 cm
€ 900 / € 1,600–1,800**

212
IAN BERRY (*1934)
Ballroom in Wembley, London,
from 'The English', 1973–77
Archival Pigment Print, printed later on
matte fine art paper 42 x 59.5 cm, in very
good condition. Photographer's Magnum
stamp on the reverse.

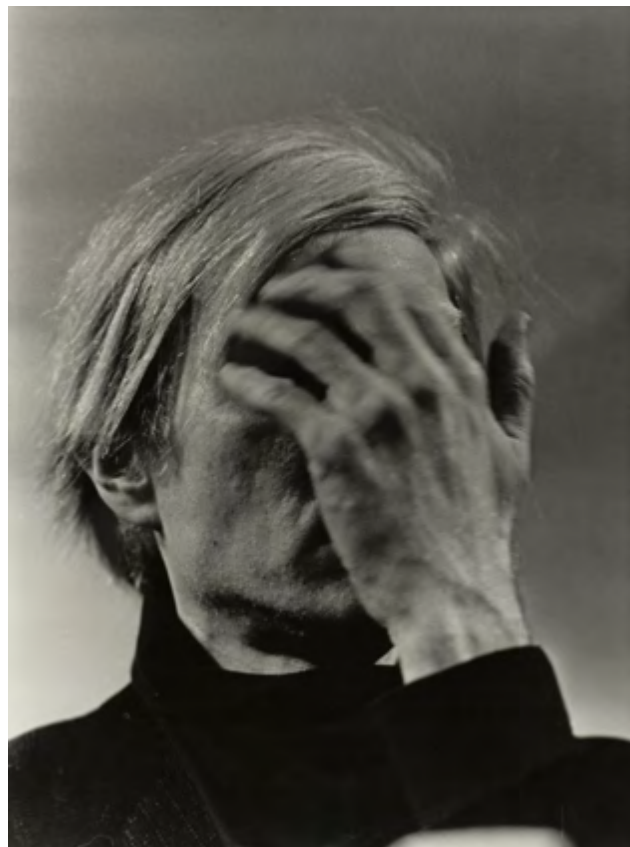
31.5 x 47.7 cm
€ 900 / € 1,600–1,800**



213
IAN BERRY (*1934)
Jubilee celebrations in Fulham,
London, from 'The English',
1973–77
Archival Pigment Print, printed later on
matte fine art paper 42 x 59.5 cm, in very
good condition. Photographer's Mag-
num stamp on the reverse. paper 42 x
59.5 cm, in very good condition. Photog-
rapher's Magnum stamp on the reverse.

31.5 x 47.7 cm
€ 900 / € 1,600–1,800**





214
ALDO DURAZZI (1925–1990)
Andy Warhol, Rome 1972
Vintage silver print on double-weight semi-matte paper
40.5 x 30.3 cm, in very good condition. Photographer's
name stamp and studio stamp on the reverse.

39.3 x 29.2 cm
€ 600 / € 1,000–1,200

215
CORA PONGRACZ (1943–2003)
Franz West, five-part portrait from
series 'verwechslungen', Vienna
1977

Five gelatin silver prints, printed from
the original negatives on double-weight
semi-matte paper, mounted accord-
ing to the artist's pattern in one frame
c. 152 x 102 cm, in excellent condition.
From OstLicht's 2015 edition "Austrian
Avant-Garde of the 1970s". Each print with
estate stamp "Nachlass Cora Pongracz
© OstLicht" and edition number "2/5" in
pencil on the reverse.

30 x 30 cm each
€ 2,400 / € 4,000–4,800



216
CORA PONGRACZ (1943–2003)
Franz West, Reinhard and Konrad
Priessnitz, Otto Kobalek at a wine
tavern, Vienna 1977
Vintage silver print on single-weight
glossy Agfa paper 24 x 18 cm, in very
good condition. Photographer's copy-
right stamp on the reverse. LITERA-
TURE Marie Röbl, Peter Coeln (eds.),
Cora Pongracz. Das fotografische Werk,
Vienna 2016, p. 66.

17.9 x 17.4 cm
€ 800 / € 1,400–1,600



217
WILL MCBRIDE (1931–2015)
Uli Hager in the 'Leonardo da
Vinci Circle', Casoli, Italy 1978
Vintage silver print on double-weight
semi-matte paper 48.8 x 36.9 cm, in
very good condition. Signed and titled
"Uli Hager am da Vinci 'Kreuz', Casoli,
1978" in pencil by the photographer on
the reverse.

46 x 30 cm
€ 900 / € 1,600–1,800



218
HEINZ HENNINGER (*1955)
Max Weiler working for his exhibition
'Like a Landscape' (3 photomontages),
1995

Three gelatin silver prints on semi-matte RC paper 32.2 x 23.9 cm, in very good condition. The paintings shown in the images are overlaid with cut-out and superimposed chromogenic photographs; each print signed and dated by the photographer in black felt-tip pen along in the margin.

25 x 16.7 / 16.7 x 25 cm each
€ 600 / € 1,000-1,200*



219
PETER BEARD (1938-2020)
'I'll write whenever I can', Kenia, Africa 1965

Gelatin silver print, toned, printed later on double-weight paper c. 50 x 60 cm, in original mat and frame 60 x 75 cm, in very good condition. Signed, dated, titled and inscribed in the image by the artist in ink, a print of his right hand and a trail of red paint in the image. Signed, titled, dated and various annotations in inks on the reverse. PROVENANCE Purchased by a private owner from the artist's gallery in New York City.

33.5 x 48.5 cm
€ 18,000 / € 28,000-36,000*



220
HARRY CALLAHAN (1912-1999)
Street scene, Providence 1962
Dye transfer print, printed c. 1979 on double-weight semi-glossy paper c. 19 x 25.5 cm, in very good condition. Signed by the photographer in pencil in the lower margin, image number "#22" on the reverse.

15.1 x 22.8 cm
€ 1,200 / € 2,000-2,400



221
JOEL MEYEROWITZ (*1938)
Paris, France 1967

Dye transfer print, printed 1980 on double-weight semi-glossy paper c. 50.5 x 40.5 cm, in very good condition. Signed and edition note "A.P. V" with ink, "31" in wax pencil in the lower margin, photographer's credit in pencil on the reverse. LITERATURE Joel Meyerowitz, Wild Flowers, 1983.

c. 30.5 x 46 cm
€ 1,200 / € 2,000-2,400



222
JERRY N. UELSMANN (1934–2022)
Philosopher's Desk, 1976
 Vintage silver print on double-weight semi-matte paper 50.5 x 40.5 cm, in excellent condition. Photographer's stamp "Archivally processed original photograph Jerry N. Nelsmann Copyright 19" with handwritten supplemented date "76", titled and signed in ink on the reverse.
 LITERATURE Mia Fineman (ed.), *Faking It: Manipulated Photography before Photoshop*, cat. MET, New York 2012.
 49.6 x 37 cm
 € 1,600 / € 3,000–3,400



224
RALPH GIBSON (*1939)
Untitled, 1987
 Vintage silver print on double-weight semi-matte paper 35.2 x 27.5 cm, in very good condition. Signed, dated and "ap" by the photographer in pencil on the reverse. LITERATURE Ralph Gibson, *In Situ*, Paris 1988; Ralph Gibson, *Light years*, Frankfurt 1996, back cover.
 31.7 x 21 cm
 € 900 / € 1,400–1,800



223
JOEL-PETER WITKIN (*1939)
'Mother of the future', 2004
 Collage with three gelatin silver prints flush-mounted, in excellent condition. Original wooden frame 73.7 x 84 cm. Signed, titled, dated and edition numbered "1/10" on the reverse.
 c. 61 x 50.5 cm
 € 1,800 / € 3,000–3,600



225
RALPH GIBSON (*1939)
Untitled, 1987
 Vintage silver print on double-weight semi-matte paper 35.2 x 27.5 cm, in very good condition. Signed, dated and "ap" by the photographer in pencil on the reverse.
 31 x 20.6 cm
 € 900 / € 1,400–1,800



226
CAI DONGDONG
'River', 2021
Collage with two hand-colored gelatin silver prints, in excellent condition. Original wooden frame 56 × 45 cm. Signed and dated in the lower margin. A.P. (Artist's Proof).

31 x 27 cm
€ 4,000 / € 7,000–8,000*

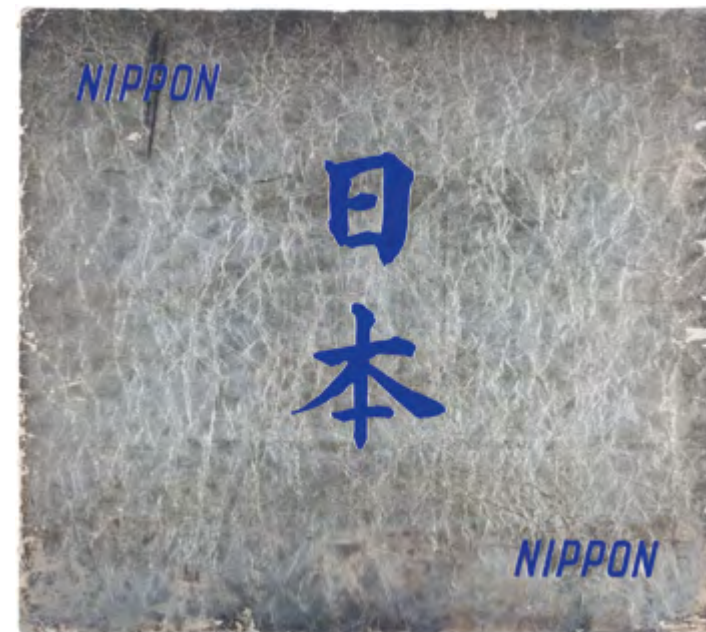


227
CAI DONGDONG
'Waterfall', 2025
Collage with two gelatin silver prints, in excellent condition. Original wooden frame 57 × 35 cm. Signed, dated and edition numbered "1/3" in the lower margin.

39 x 20,5 cm
€ 3,000 / € 6,000–7,000*

Born in Tianshui, Gansu, in 1978, Cai Dongdong joined the People's Liberation Army at a young age, taking up a role as a portrait photographer for enlisted soldiers. This job became his formal training in the medium, developing into a career path as he returned to Beijing and opened his own studio. Through the use of archival, found

photography, and installation, Cai creates half-fragmented realities. Taking ready-made materials – a nod to Duchamp's Dadaist sensibilities – he pierces through the skin of these photographs with mirrors, arrows, and other objects, forming what he calls 'photo-sculptures.'



228
GORO KUMADA (1911–2009)
'Nippon', Kokusai Bunka Shinkōkai, Tokyo 1937
Original first edition, published by Kokusai Bunka Shinkōkai, the Society for International Cultural Relations, Tokyo, book in good condition. Quarto, hardcover, 32 double-page back-to-back photomontages configured as an accordion fold-out (Leporello), Image size c. 27.2 x 60.4 cm. Original boards covered with silver textured paper, front cover title blocked with blue color.

27.5 x 30.6 x 2.5 cm
€ 6,000 / € 10,000–12,000*



229
KIKUJI KAWADA (*1933)
'Chizu' (The Map), Japan 1965
Original first edition, published by Bijutsu Shuppan-sha, Tokyo, Japan, book in excellent condition, original dust-jacket with some signs of wear. Octavo, 49 black and white photogravures, 23 four-panel black and white gatefolds, folded broadside on brown paper laid-in. Original black paper covered boards; original illustrated dust-jacket, printed recto and verso, original printed die-cut paper chemise, original printed cardboard slipcase; cloth folding case. Only very few of this classic book are found in this almost mint and complete condition.

23.5 x 15.5 x 2 cm
€ 6,000 / € 12,000–14,000*

Kikuji Kawada released this book exactly twenty years after the atomic bomb came on Hiroshima. In between his harrowing photographs of concrete munitions bunkers, Special Forces soldier portraits, and survivors with facial scars, Kawada included semiabstract views of the decaying interior ceiling of Hiroshima's Prefectural Industry Hall. For Kawada and the book's designer, Sugiura Kohei, the

blooming stains on what is now known as the Hiroshima Peace Memorial linked the devastation of nuclear war to larger themes such as the evils of nationalism. Their photo-book, which resists quick browsing due to its many fold-out pages, is neither decorative, nor narrative or documentary in the usual sense, but for sure one of the most important photo-books ever printed.



230
KOJI TAKI (1928–2011), TAKUMA NAKAHIRA (1938–2015), YUTAKA TAKANASHI (*1935), TAKAHIKO OKADA (1939–1997), DAIDO MORIYAMA (*1938)
'Provoke' (3 issues), Tokyo 1968–1969
First edition collection of Provoke Magazine volumes 1–3, signed by Daido Moriyama (vol. 2), Takuma Nakahira (vol. 1), and Yutaka Takanashi (vol. 2). Vol. 1: softcover, 68 pages; vol. 2: softcover, 108 pages; vol. 3: softcover with fold-out front cover, 112 pages including two fold-out pages. All three volumes are in very good condition.

21 x 21 x 0.5 / 24.3 x 18 x 0.7 / 24 x 18.5 x 1 cm
€ 12,000 / € 20,000–24,000*



231
TAKUMA NAKAHIRA (*1938)
'Kitaru Beki Kotoba no Tame Ni' (For a language to come), Fūdōsha, Tokyo 1970
Original first edition, softbound, in very good condition, photo-illustrated wrappers and illustrated dust-jacket printed in blue, red, and black. Original publisher's cardboard sleeve with label printed in black, yellow, and red mounted on upper side, with slight toning and signs of wear. Quarto, with 100 black-and-white photographs printed in gravure 30 x 21 / 30 x 42 cm, and essays by Takuma Nakahira and Takahiko Okada in Japanese. LITERATURE The Photobook: A History I, pp. 292f.; Riuchi Kaneko, Japanese Photobooks of the 1960s and '70s, Herford 2009, pp. 130f.; Provoke: Between Protest and Performance, pp. 368f.;

30 x 21.1 x 1.7 cm
€ 2,400 / € 4,000–4,800



232
NOBUYOSHI ARAKI (*1940)
From the series 'Eros', Japan 1993
Gelatin silver print, printed later on double-weight semi-matte paper 60.5 x 50.4 cm, in excellent condition. Signed by the photographer in pencil on the reverse.

57.8 x 43.4 cm
€ 4,000 / € 7,000–8,000



233
NOBUYOSHI ARAKI (*1940)
Xerox Photobook #1 '70 Faces', Tokyo 1970
Original first edition, self-produced and self-published Xerox photobook, softcover bound with red thread, in excellent condition. 142 pages, containing 70 black-and-white portraits reproduced via Xerox photocopy process, approximately 22.4 x 13 cm. Extremely rare; a milestone in Araki's career.

22.4 x 15.2 x 0.8 cm
€ 8,000 / € 16,000–20,000*

From around 1964, Araki began creating hand-made photobooks by pasting prints directly into sketchbooks. In 1970, he self-published the 26-volume "Xeroxed Photo Albums" series, using Xerox copiers at his workplace. The book "70 Faces" is a highly experimental early work by Araki, reflecting his direct, practical approach to photobook production and predates his many commercial publications. As an early

conceptual precursor to his later photobooks, "70 Faces" combines portrait photography and urban observation. Also foreshadowing Araki's subsequent projects was his personal distribution strategy, outside of traditional publishing channels. Each copy is individually compiled; a very limited print run was produced, of which only a few are known to survive. This is No. 1 of this little series.

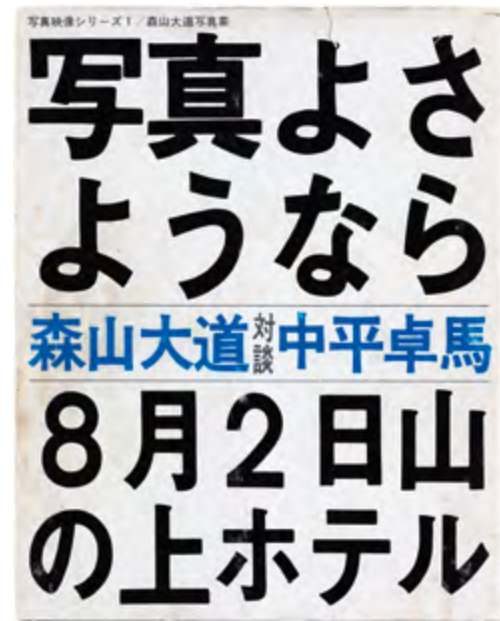
234

DAIDO MORIYAMA (*1938)
'Shashin yo Sayonara' (Bye, bye
Photography), Shashin
Hyoron-sha, Tokyo 1972

First edition, softbound, in near
mint condition, signed by the pho-
tographer. Original printed wrap-
pers with slight signs of wear. Tall
octavo, with 137 double-page printed
photographs 23 x 36.4 cm. LITERA-
TURE The Photobook, pp. 298-99;
101 Books, pp. 218-20; The Open
Book, pp. 290-91.

23 x 18.5 x 2 cm

€ 2,400 / € 4,000-4,800



235

DAIDO MORIYAMA (*1938)
Buenos Aires, 2005

Gelatin silver print, printed on RC
paper c. 50 x 40 cm, in original wooden
frame 63 x 52.2 cm, in very good con-
dition. Signed by the artist in pencil on
the reverse, label from Taka Ishii Gal-
lery with detailed work data and edi-
tion remark "unique" on the reverse.
Certificate of authenticity enclosed.

39 x 28 cm

€ 1,400 / € 2,600-2,800*



236

DAIDO MORIYAMA (*1938)
'Hawaii', 2007

Vintage gelatin silver print flush-mounted c. 105 x 155 cm, in
excellent condition. Original wooden frame with acrylic glass 109
x 159 cm. Taka Ishii Gallery certificate of authenticity enclosed as
well as label with signature and label "Daido Moriyama / 'Hawaii',
2007 / B & W print / 99.5 x 149.5 cm" on the reverse of the frame.

99.5 x 149.5 cm

€ 8,000 / € 14,000-16,000*



237

YUTAKA TAKANASHI (*1935)
'Toshi-he' (Towards the City),
Izara Shobo, Tokyo 1974

Original first edition, in very good condition.
Two volumes in original black clamshell box,
44 x 30 x 4.5 cm. Vol. 1: Hardcover in black linen
binding 42 x 28 cm, with convex aluminium disc
on the front cover, containing 62 black and white
photographs printed in photogravure 26 x 40
cm on 130 pages; Vol 2: Softcover booklet titled
"Tokyo-Jin" (People of Tokyo) 25.7 x 18.3 cm, con-
taining 54 photographs printed in photogravure
16 x 24 cm on 126 pages.

44 x 30 x 4.5 cm

€ 2,200 / € 3,800-4,400*

POLAROIDS

The works offered here originate from the legendary Polaroid Collection, one of the most remarkable photography collections of the 20th century. In the 1970s and 1980s, the Polaroid Corporation invited internationally renowned artists to experiment freely with its materials and technologies. In exchange, a selection of these works entered the company's collection, forming a unique body of photographs that reflects an extraordinary dialogue between artistic vision and technological innovation. The large-format Polaroids were created using the iconic 20 x 24-inch camera, producing images of approximately 76 x 56 cm. The monumental camera itself—both technically sophisticated and physically im-

posing—allowed artists to work in a direct and immediate way, resulting in images of striking presence and materiality. These photographs are distinguished by their singular character: each is a unique object, not reproducible, combining depth, color intensity, and surface quality in a way that remains unmatched. With the discontinuation of the original Polaroid materials, this chapter of photographic history has come to a definitive end. The works presented here by well-known artists are not only outstanding individual pieces, but also rare and highly sought-after examples from one of the most significant photographic projects of the late 20th century.



238
CHRIS ENOS (*1944)
Untitled, from the series
'Flowers', 1981
Unique Polaroid Polacolor
20x24 inch, c. 72 x 56 cm, in
excellent condition. Signed
and dated copyright note in
the lower margin, former
Polaroid Coll. no. "80:800:20"
on the reverse.

61 x 52 cm
€ 1,200 / € 2,000–2,400*



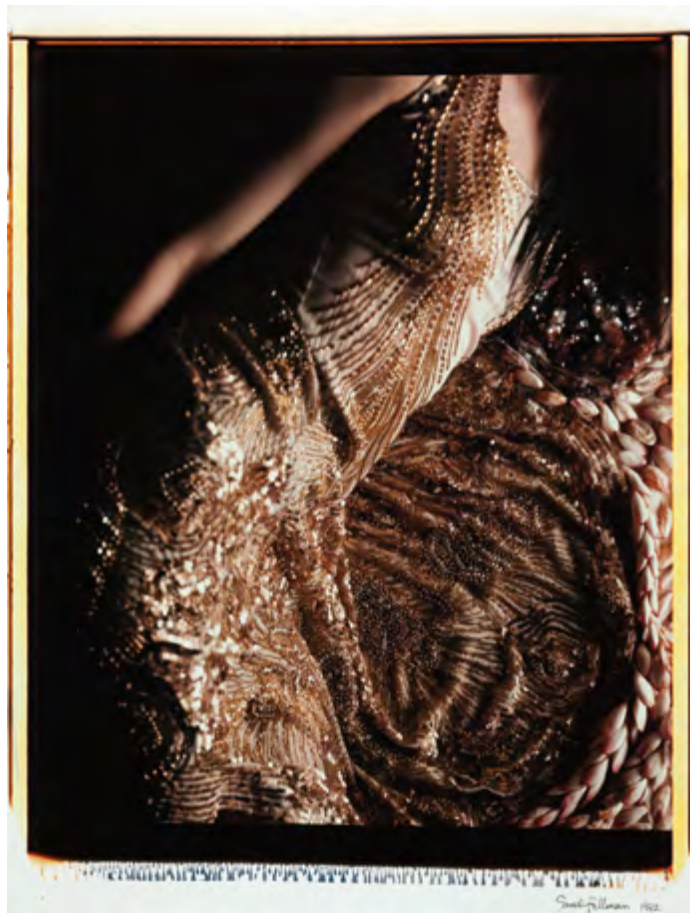
239
MARINA ABRAMOVIC (*1946) &
FRANK UWE LAYSIEPEN (ULAY)
(1943–2020)
Tango, 1981
Unique Polaroid Polacolor 20x24 inch, c.
76 x 56 cm, in excellent condition. Signed
by Marina Abramovic and Ulay in the
lower margin, former Polaroid Coll. no.
"80:4676:01" on the reverse.

61 x 52 cm
€ 6,000 / € 10,000–12,000**



240
ULRICH MACK (1934–2024)
Irons of the Fagus works in Alfeld
(homage to Albert Renger-Patzsch),
November 19, 1982
Unique Polaroid Polacolor 20x24 inch, c.
78 x 56 cm, in very good condition. Signed
and dated in the lower margin, annotated
"# 18 * Pol" in the upper margin, and former
Polaroid Coll. no. "82:1575:146" on the
reverse. LITERATURE Ulrich Mack, Stille.
Weite. Ferne. Nähe, Texts by Erika Billeter
and Hans-Michael Koetzle, Munich 2014.

61 x 52 cm
€ 1,600 / € 3,000–3,200*



241
SANDI FELLMAN (*1952)
Untitled, 1982
Unique Polaroid Polacolor 20 x 24 inch, c. 75.5 x 56 cm, in excellent condition. Signed and dated in the lower margin, former Polaroid Coll. no. "82:682:32" and numbered "5 of 8 SLF 448" on the reverse.

61 x 52 cm
€ 2,000 / € 4,000-5,000*



242
SANDI FELLMAN (*1952)
'Perseverance', Tokyo 1983
Unique Polaroid Polacolor 20x24 inch, c. 75 x 56 cm, in excellent condition. Signed and dated in black ink in the lower margin, titled and inscribed "7 of 7 Variations. Tokyo, Japan 1983 SLF #852" as well as former Polaroid Coll. no. "83:682:54" on the reverse. LITERATURE Sandi Fellman, D.M. Thomas, The Japanese Tattoo, New York 1986, p. 90.

60.5 x 52.5 cm
€ 2,000 / € 4,000-5,000*



243
BARBARA KASTEN (*1936)
'Construct PC-XI', 1982
Unique Polaroid Polacolor 20x24 inch, c. 74.5 x 56 cm, in excellent condition. Annotated "AP", titled, signed and dated in black ink in the lower margin, former Polaroid Coll. no. "83:774:36" on the reverse.

61.5 x 52 cm
€ 3,000 / € 5,000-6,000*



244
BARBARA KASTEN (*1936)
'Metaphase 4', 1986
Unique Polaroid Polacolor 20x24 inch, c. 72 x 56 cm, in excellent condition. Numbered "1/8", titled, signed and dated in black ink in the lower margin, former Polaroid Coll. no. "86:774:46" on the reverse.

61.5 x 53 cm
€ 3,000 / € 5,000-6,000*



245
 WILLIAM WEGMAN (*1943)
 'Blue Toe (and Charlie)' 1984
 Unique Polaroid Polacolor 20x24
 inch, c. 74 x 55.8 cm, in very good
 condition. Former Polaroid Coll.
 no. "84:789:28" on the reverse.

61.5 x 52 cm
 € 4,000 / € 7,000–9,000*



246
 SALLY MANN (*1951)
 'Composition I', 1985
 Unique Polaroid Polacolor 20x24
 inch, c. 64.5 x 56 cm, in excellent
 condition. Former Polaroid Coll.
 No. "85:1976:01" on the reverse.

c. 61 x 53 cm
 € 8,000 / € 14,000–16,000*



247
 BARBARA CRANE (1928–2019)
 Untitled, from the series
 'Visions of Enarc', 1987
 Unique Polaroid Polacolor 20x24 inch from
 Polachrome 35mm diapositive, c. 56 x 80
 cm, in excellent condition. Signed, titled,
 dated, numbered "2/2" and annotated "9.0
 pwr, 14 pops, F8.5 20m 10Y" in black ink in
 the lower margin as well as former Polaroid
 Coll. no. "87:692:71" on the reverse.

52 x 61.5 cm
 € 1,800 / € 3,600–4,000*

During Crane's long-standing collaboration with Polaroid, which began in 1979, she developed the series 'Visions of Enarc': by using two different Polaroid systems, she created an eerie world out of familiar motifs. Using a

35mm camera and a flash, she took extreme close-ups of plants, making them appear like alien creatures. The resulting Polachrome slides formed the basis for large-format Polaroid prints in 20x24-inch format.

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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

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