

Be·hold

AUCTION

TIMED AUCTION CATALOGUE

First lot closes on:

Saturday August 10, 2019 2:30 p.m. (Eastern)

CLICK TO BID VIA [INVALUABLE](#)

Call 914.423.5806 or email behold@be-hold.com for arrangements and appointments.



Be·hold

Be·hold Timed Auction of Photographs

Saturday August 10, 2019 2:30 p.m. (Eastern)

This PDF will give you as good an idea as I can of each lot, including scans and information about condition. You can download it for convenient reference.

In addition to the scans and condition descriptions, material is assigned a condition code, from [1] to [4] These are sometimes further refined with a [+] or [-]. Nothing in this auction is in the lowest condition [1]. [4] is excellent. If there is any damage to the image (not the mount) there is a prefix [D] as in [D3+]. The problem is described and often a close scan is provided. I take condition seriously. Nothing is presented in the auction that does not merit serious consideration.

How a Timed Auction Works

In a timed auction bidding can continue until the end of the auction on August 10. The starting bid is indicated, as is the estimate range. The reserves have been reduced. The buyer's commission has been reduced to 10% plus a 5% fee for Invaluable.

Each lot will show how many bids have been placed. If the level is still below the reserve that will be indicated. Once the reserve has been met the amount of the expected next bid will be shown. There is thus the opportunity for competitive bidding right from the start, as opposed to the "live" auction where the actual bidding only takes place on a particular day and time.

PLEASE CALL OR EMAIL FOR FURTHER INFORMATION.

You may bid directly by email to behold@be-hold.com, or by calling 914.423.5806. These bids must be placed before July 10.

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Lot 1. DAGUERRETYPE. PORTRAIT OF A SWEET WOMAN. By JOHN PLUMBE.

1/6 plate daguerreotype in a dark green “lyre” case with original spine, purple silk pad, mid-1840’s or earlier.

“Plumbe” stamped on the octagonal mat. Subtle coloring. The modesty of her bonnet somewhat contrasts with the elaborate pattern of her shoulder cape. [4]

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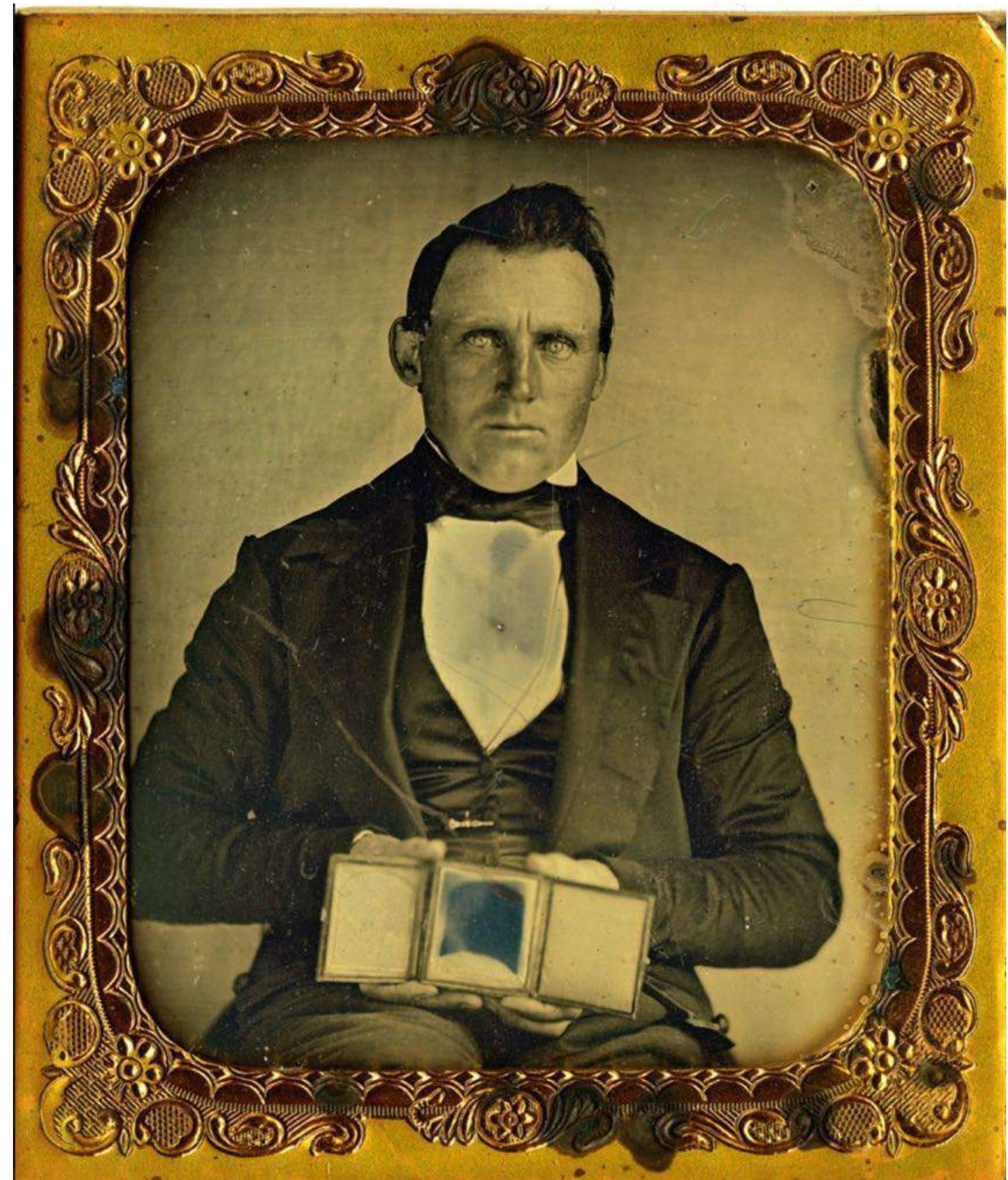
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Lot 2. DAGUERRETYPE. MAN HOLDS TWO DAGUERRETYPES, ONE IN FRONT OF THE OTHER.

1/6 plate daguerreotype sealed with brown paper, in a half case. The shiny daguerreotype seen at the center of the lower part of the image is solarized, drawing attention. The eyes are strange.

What is next to the right edge? I don't want to break the seal to look under the mat. It is shiny but doesn't appear to me an abrasion. It may be an object on the wall. Can't tell. [4]

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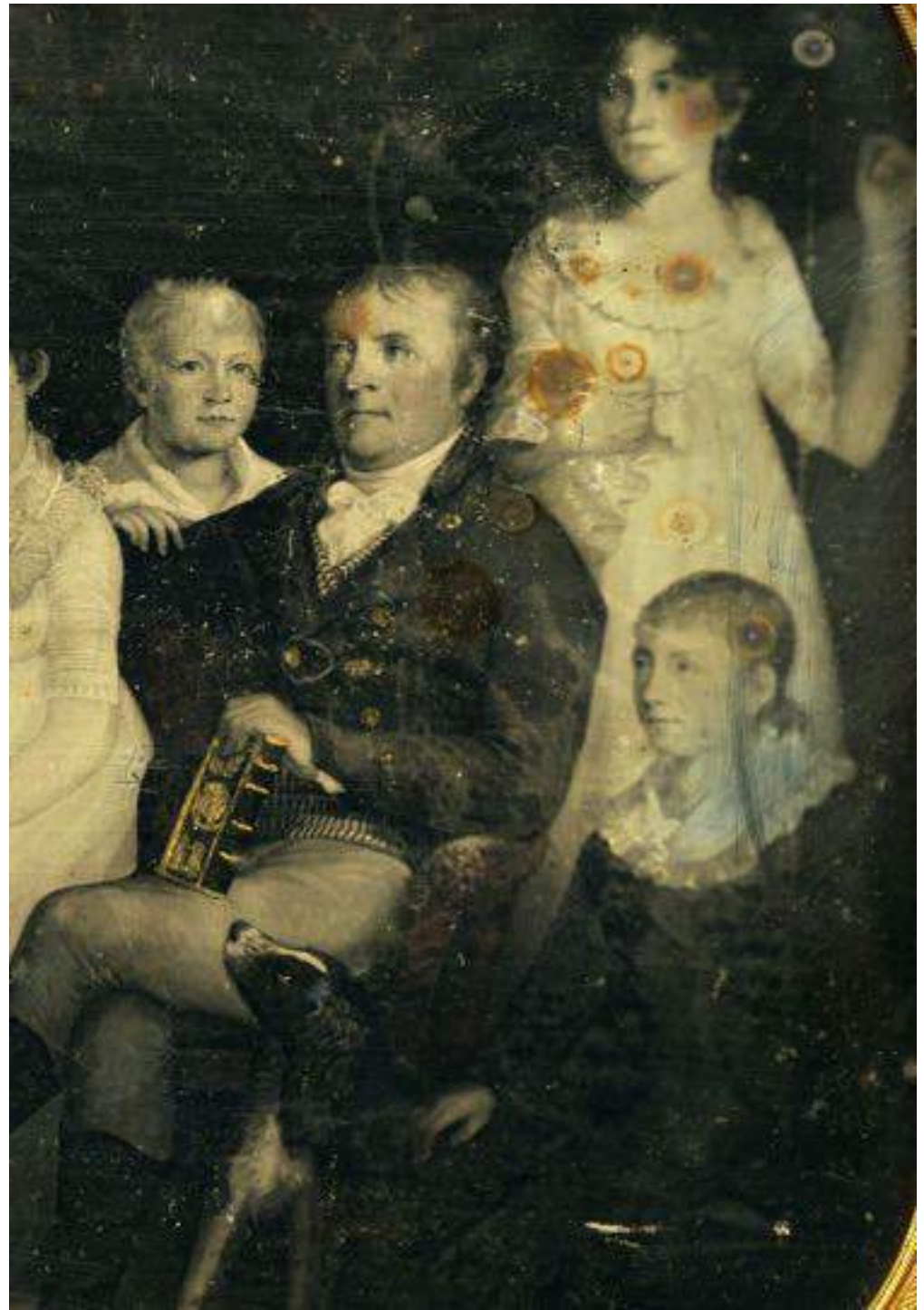


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Lot 3. DAGUERRETYPE.
NOTABLE FAMILY.

Whole plate
daguerreotype of a
painting. The figure at
the far left with his hand
raised suggests the
importance of the main
subject, who might be
recognized. The man has
a book tooled with gilt.
His dog looks up at him.
Some spots suggest
moisture once leaked
from the glass. [D3]

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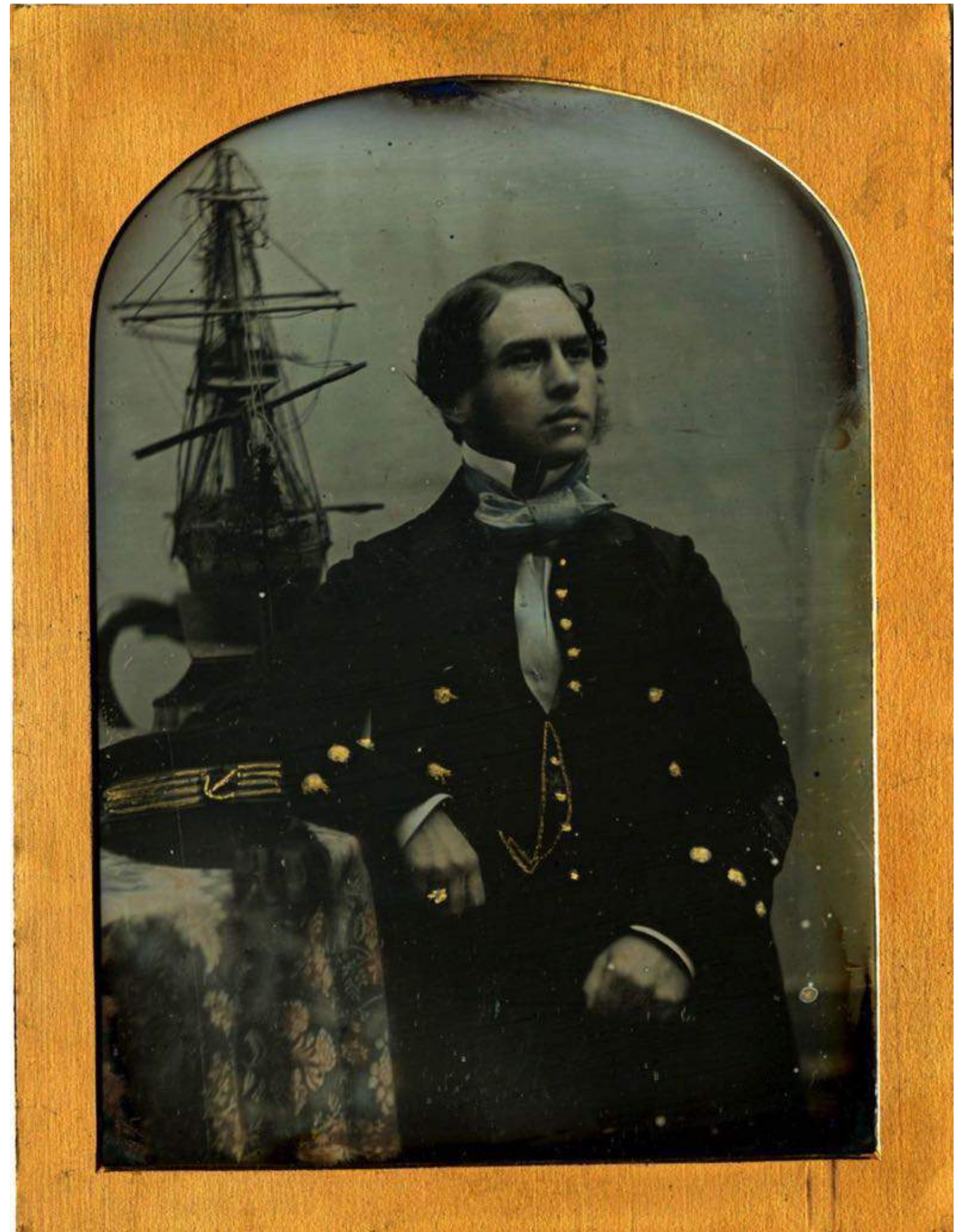


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**Lot 4. DAGUERRETYPE. BRITISH NAVAL
OFFICER WITH SHIP MODEL.**

1/4 plate daguerreotype with coloring and gilding.
Excellent, in a full case with original spine. [4]

- CLICK TO BID -



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**Lot 5. BUTCHERING
A STEER.**

1/6 plate ambrotype.
The butcher holds a
large cleaver. The
various cuts of meat are
marked with rope like a
diagram. They show the
parts of meat that will
be sold. There is a man
on a horse behind, and
one at the right. There's
a lot to see and think
about in this dark
image. In a full case
with its original spine.
[2]



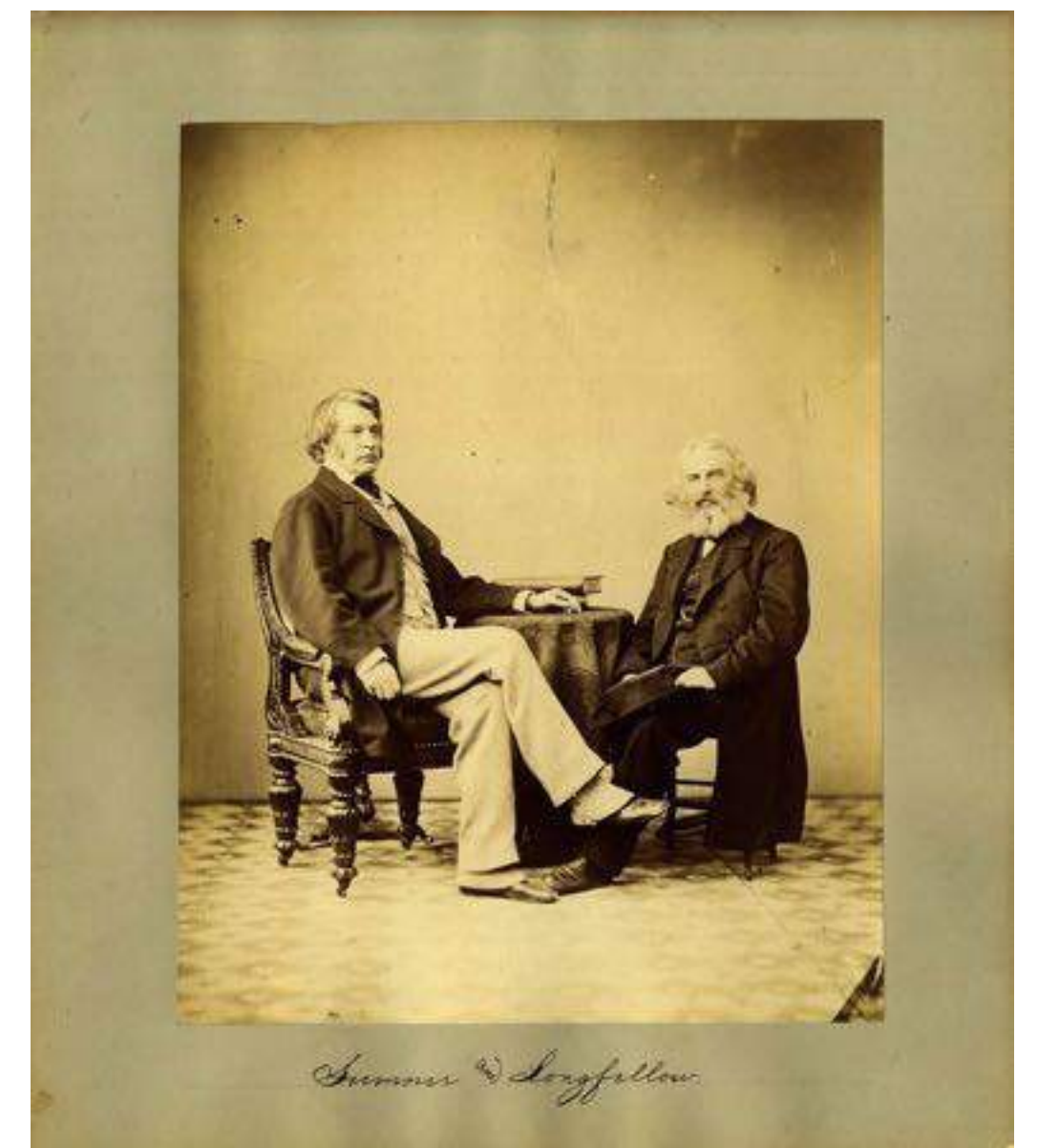
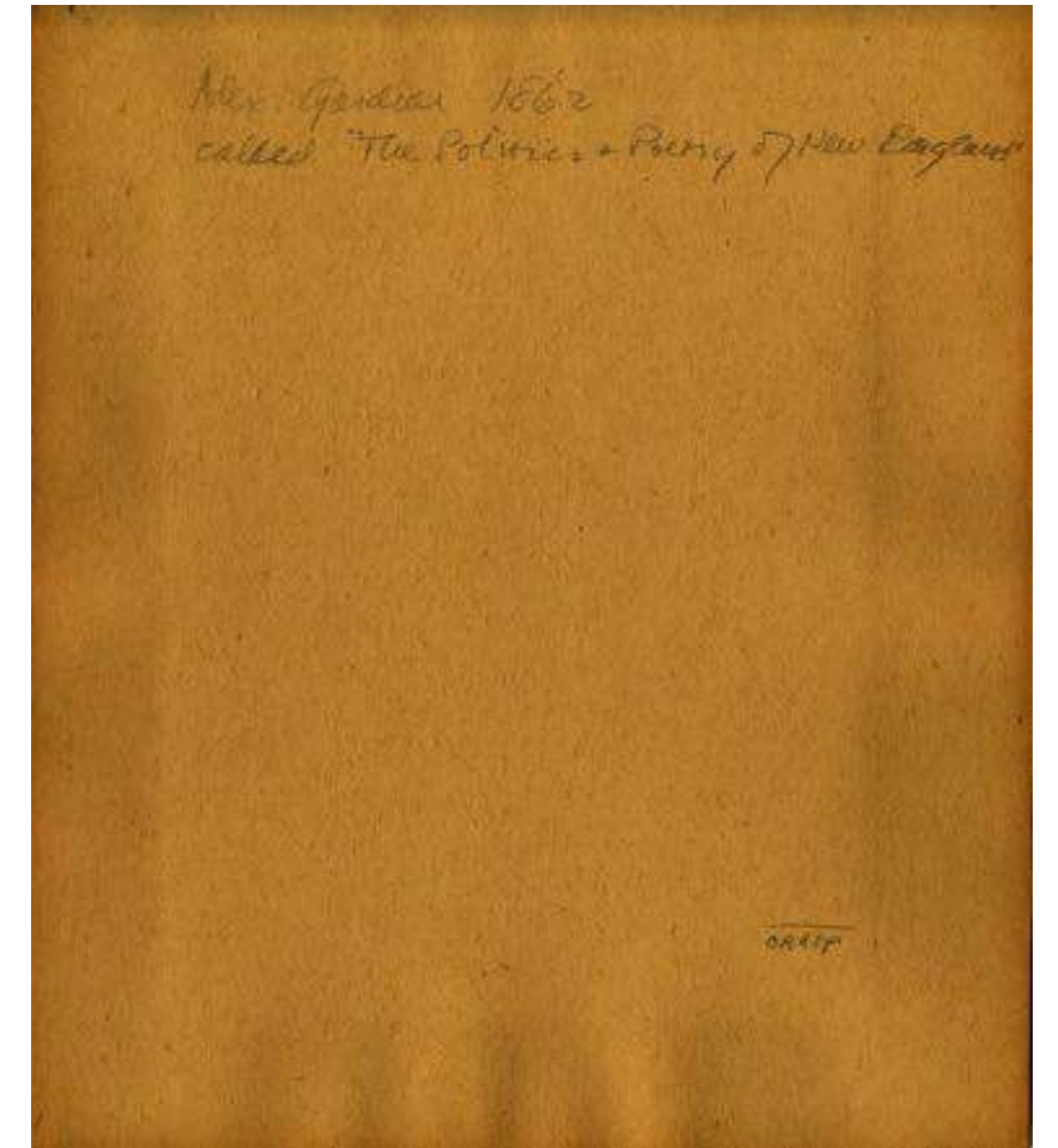
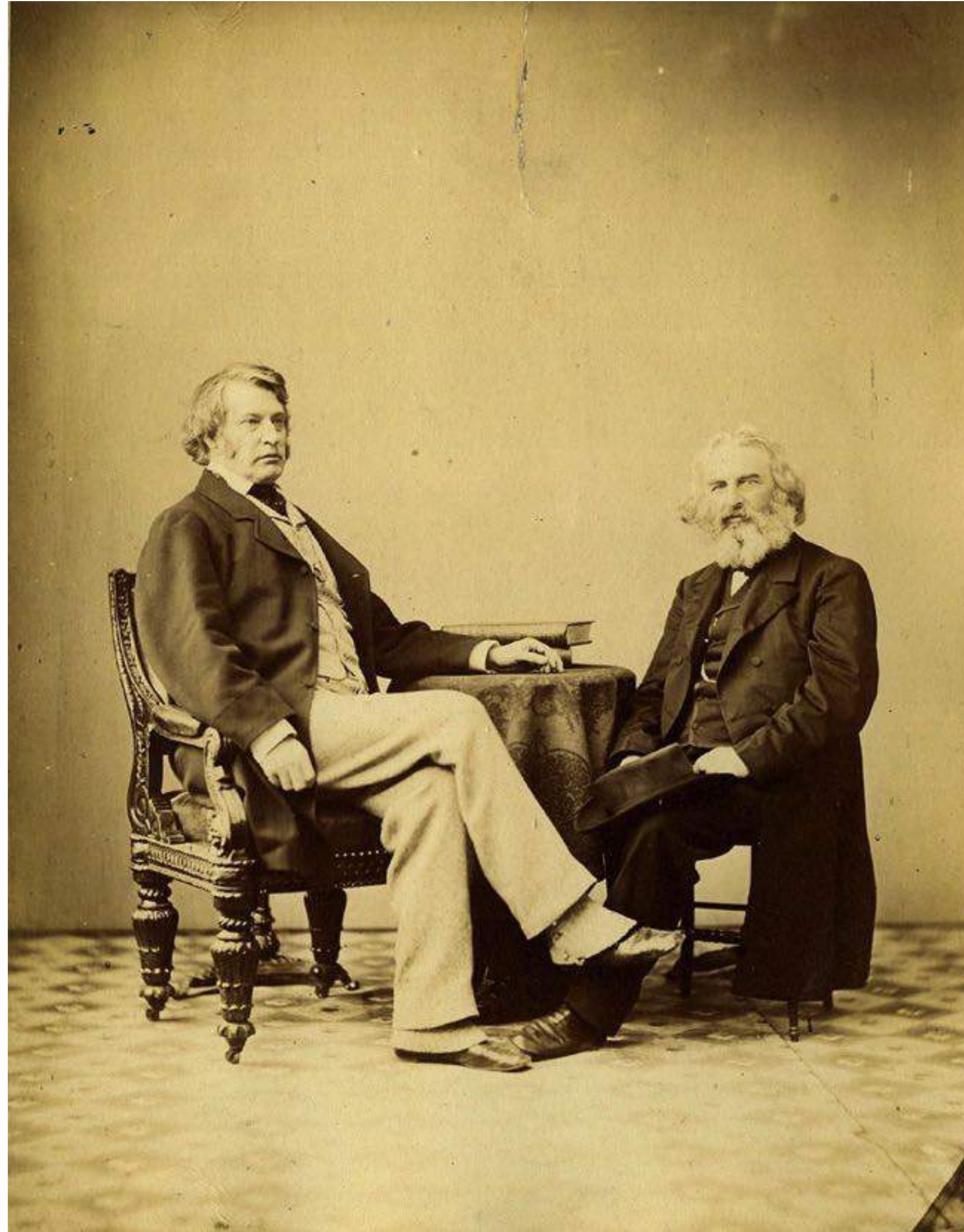
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**Lot 6. “CHARLES SUMNER AND
LONGFELLOW,” 1863. By
ALEXANDER GARDNER.**

8 7/8 x 6 3/8 – inch albumen print on 11 1/4 x 9 7/8 – inch gray card stock. The identification is written in period pen on the mount recto. A notation verso says that it was called “The Politics and Poetics of New England.” Sumner was a Senator from Mass. who strongly favored emancipation and was beaten on the Senate floor because of it. Longfellow was one of the leading literary figures of the age whose reputation has not survived in recent times. This image is sometimes found in CDV format, but seldom in this size. This is not on a Gardner mount but is a clean vintage print just short of very rich. [4-]

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Lot 7. “APOTHEOSIS OF LINCOLN BY WASHINGTON.”

7 ¼ x 5 ½ - inch oval albumen print on the original 12 x 9 ½ inch mat with an 1865 Copyright line by J. A. Arthur curving around the bottom of the print. This is covered by a mat with a deep opening that is gilded around the inner border, It is in a very nice Eastlake frame. Like the previous lot this is sometimes found as a CDV, but rarely in this larger format. [3+]

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**Lot 8. YOUNG CIVIL WAR SOLDIER. By
S.T. REED**

7 ³/₈ x 5 ¹/₄ – inch oval albumen print with Reed's Chatham Square address beneath the double gilt border. The boy has "13" and "H.B." on his cap and "H.B." on his belt buckle, and "13" is very prominent on his pack. The mount has been cut into an oval to fit in a frame. The print is a little dark with some light soil on the mount. [2]

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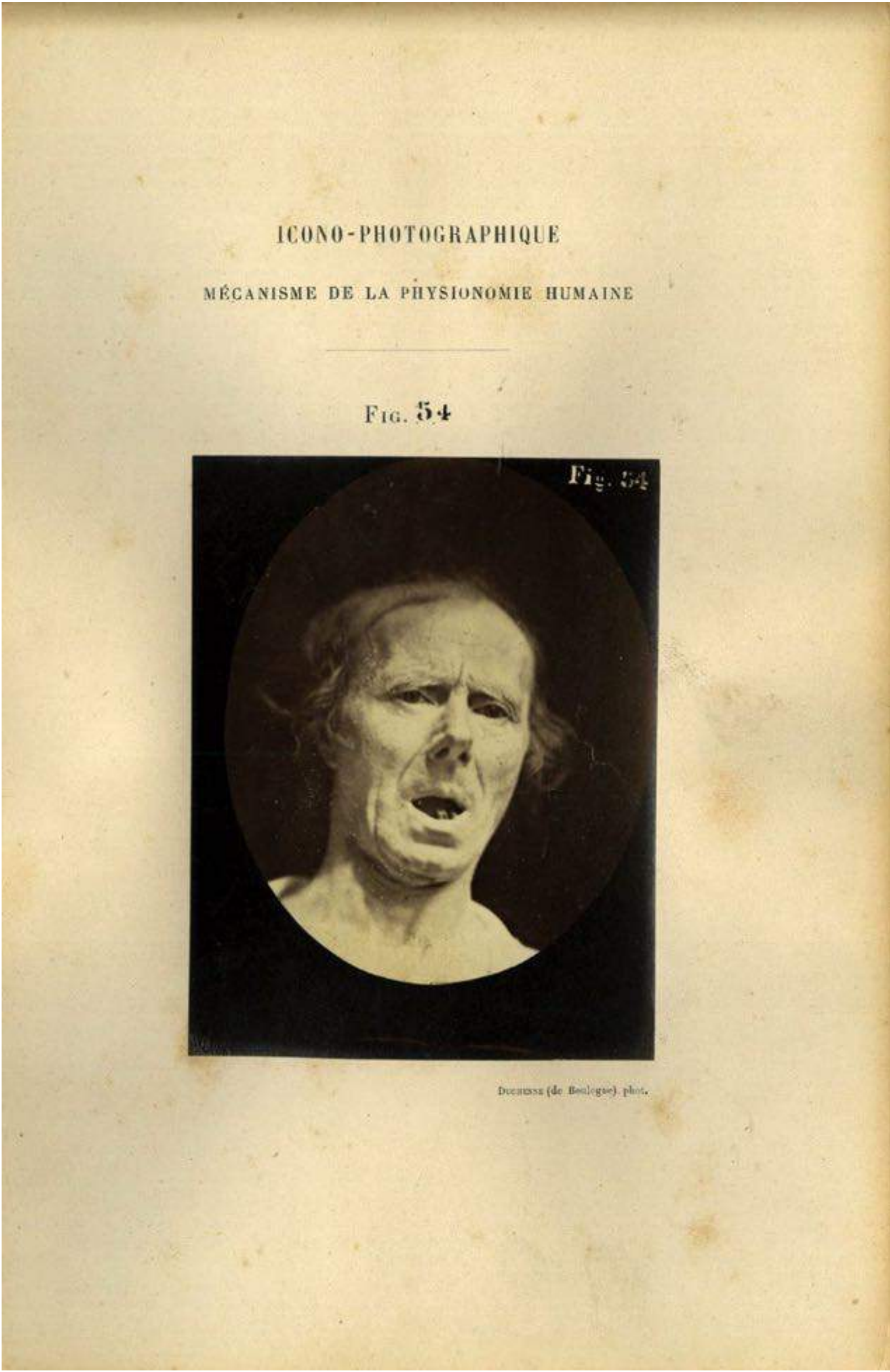
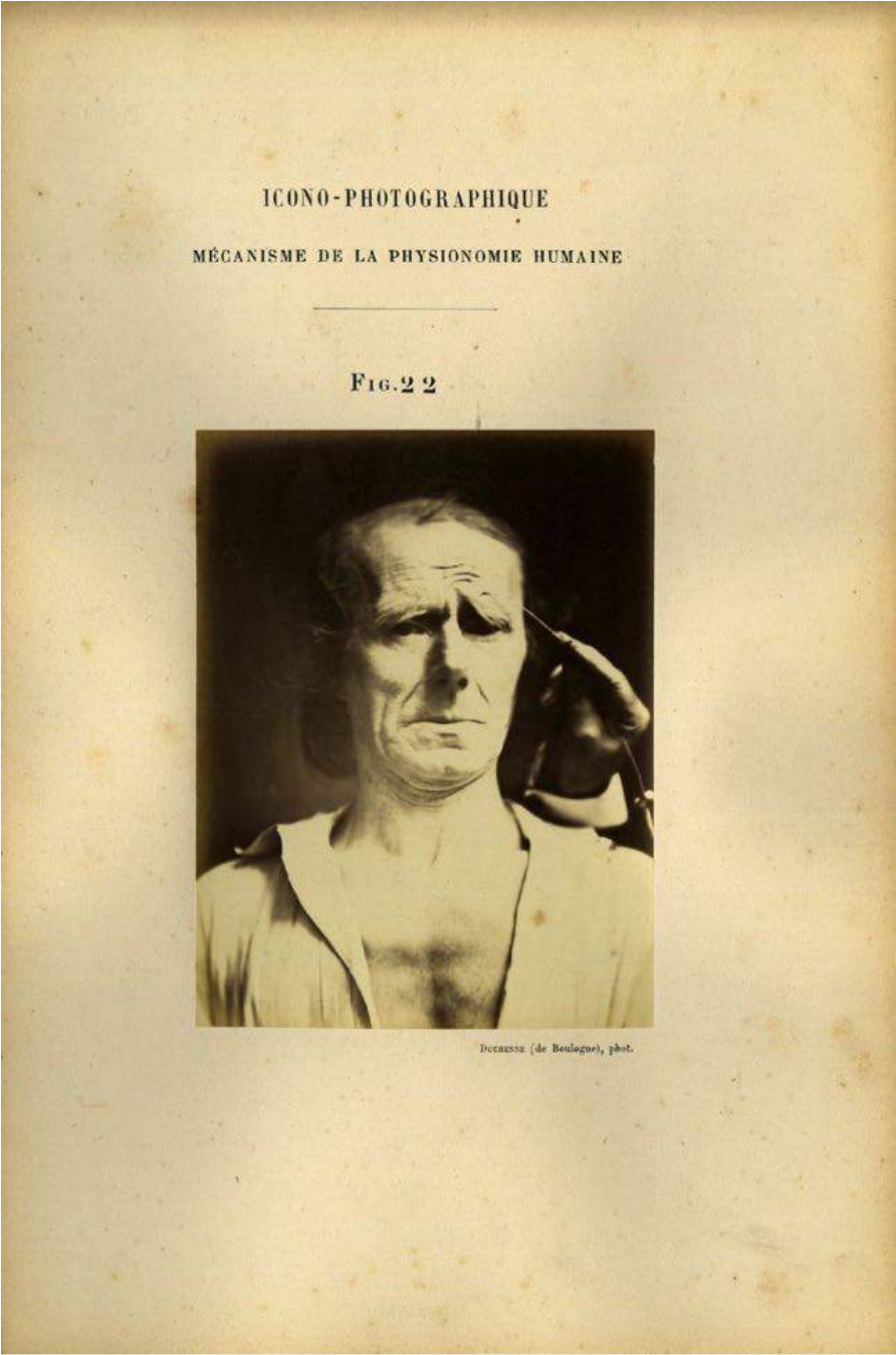


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**Lot 9. TWO PAGES FROM
“THE MECHANISM OF HUMAN
FACIAL EXPRESSION,” 1862.**

4 ½ x 3 ½ - inch albumen
prints on 10 7/8 x 9 1/8 – inch
pages. Duchenne is considered
the father of modern
neurology, who developed
electrophysiology, the subject
of this book. He applied an
electric current to areas of the
face to uncover the impulses
behind the expressions of
emotions. Figure 22 shows the
application of the device to the
subject’s face. Figure 34 shows
the expression of a subject.
Both are [4-], the second a little
richer.

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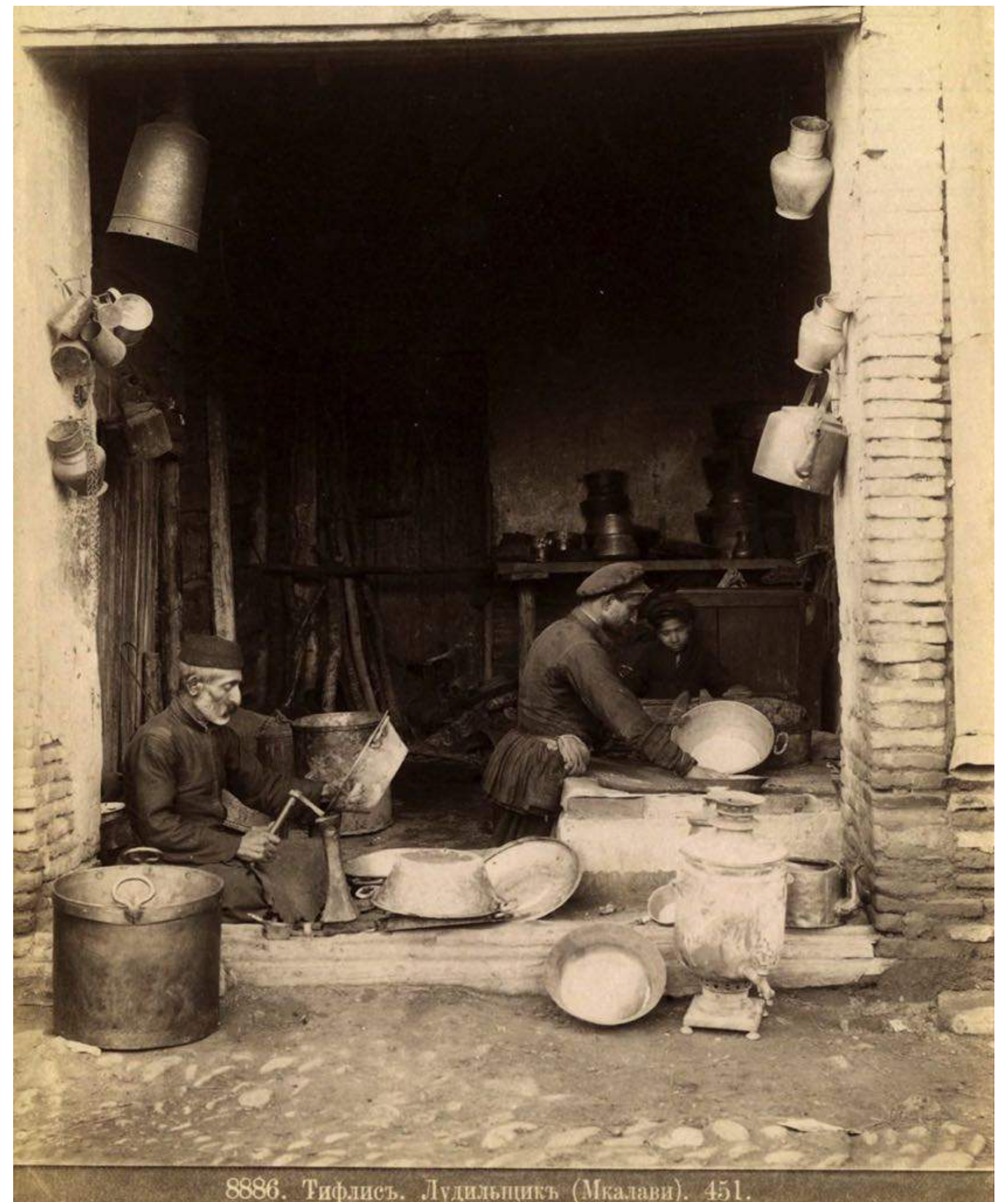


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**Lot 10. TINSMITH SHOP IN TBLISI (NOW TIFLIS),
GEORGIA. By DMITRI ERMAKOV (1846 - 1916).**

8 x 6 ¾ - inch albumen print. There is a caption in Russian at the bottom of the print. Ermakov was a very active photographer in Georgia, the Caucus region, and neighboring countries. His vast collection deals with aspects of city and town scenes but especially ethnographic subjects. Most of his vast output is in the Tblisi State Museum, but also in other institutions in Europe and the US. Clean undamaged [3+]

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Lot 11. AN ARMENIAN WOMAN SPINNER. By DMITRI ERMAKOV.

8 x 6 ½ - inch albumen print. There is a caption in Russian at the bottom of the print indicating this was taken in the Erevan district Noraduz. She is posed outside, with a good view of the apparatus. Clean undamaged [3+]

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**Lot 12. LANDSCAPE IN INDIA (1848 - 1852). By
DR. JOHN MURRAY.**

This is a waxed calotype negative, 14 3/4 x 18 3/5 inches. Murray was a Scottish physician who practiced in India. Along with his medical work he took up photography and produced a strong body of photographs. This scene may be in Nainital, at the foothills of the Himalayas. Paper negatives have a special beauty, and nowhere more than in landscapes. Here the crisp edge of the mountain tops against the dark sky seem enhanced by some hand work on the print. This contrasts with the soft character of the foreground foliage. A house or other structure is seen on the far side of the lake. There is a small triangular loss at the very top that has been repaired during Murray's lifetime, possibly by him. [D3+].

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**Lot 13. LANDSCAPE IN
INDIA. By DR. JOHN
MURRAY.**

Waxed calotype negative 14 ½
x 18 ½ inches. This is the same
scene as the previous lot, but
from a different angle. The
building across the lake is
more visible. The upper right
corner has been torn and
repaired, possibly by Murray.
[D3]

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Lot 14. STANDING NUDE.

By JOSEF VETROVSKY.

Josef Vetrovsky (Czech, 1887-1944). Ca. 1930, printed later, possibly posthumously in 1947 according to a pencil inscription on the verso, under his name. It is not a signature. 14 ½ x 11-inch gold toned gelatin silver print, with Vetrovsky's embossed stamp in the lower right. Vetrovsky was a student of Drtikol. He continued to use his studio and photographed nudes in the style of his teacher. Here the cloth draped behind her like a shadow echoes the curves of her body that contrast with the geometric forms of the boxes behind. [4]

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Lot 15. PORTRAIT OF VACLAV TALICH. By FRANTISEK DRTIKOL, ca. 1925.

10 x 6 7/8 – inch “bromogrrafia” print with the artist’s logo and title in the print. Talich’s birth and death dates, 1881 –1961, exactly coincide with Drtikol’s; Talich was the conductor of the Czech Philharmonic who brought it to prominence as one of the world’s great orchestras. He conducted other orchestras and was also a great violinist, a member of the Bohemian Quartet. This is one of Drtikol’s early portraits of important Czech cultural figures. [4]

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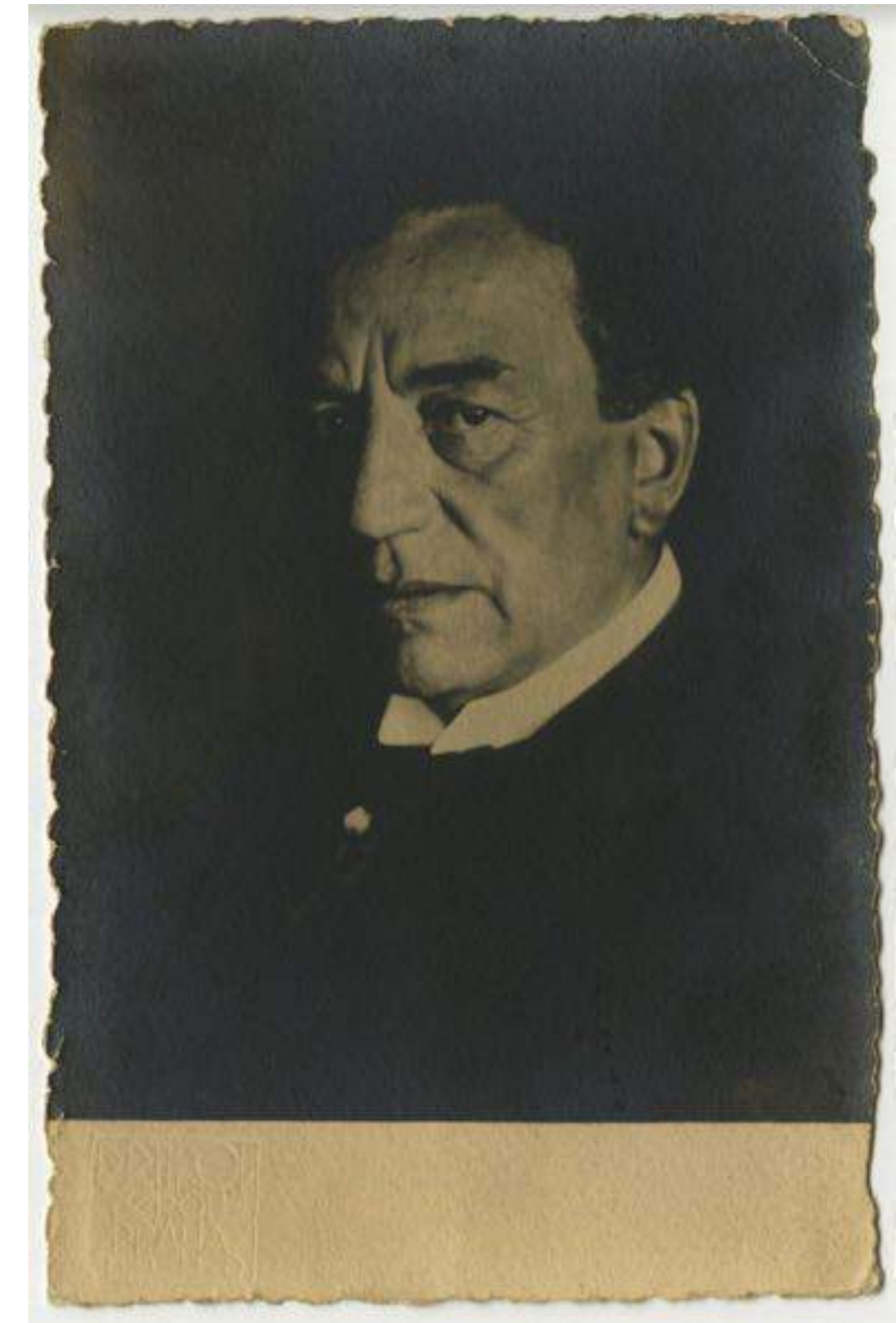


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**Lot 16. TWO PORTRAITS OF
EDUARD VOJAN. By FRANTISEK
DRTIKOL.**

Both “bromografia” Cartes Postale, ca. 1910. In one he smokes a cigar. This has the subject’s name and Drtikol’s logo in the print. The other, deckle edged, has an embossed stamp on the left of the bottom margin. A website devoted to Czech cultural figures calls him the “greatest Czech actor at the turn of the 19th and 20th centuries, an excellent representative of the so-called realistic psychological-analytical method, based on deeply physiologically experiencing the interpreted character” This element is clearly present in these portraits. [4-]

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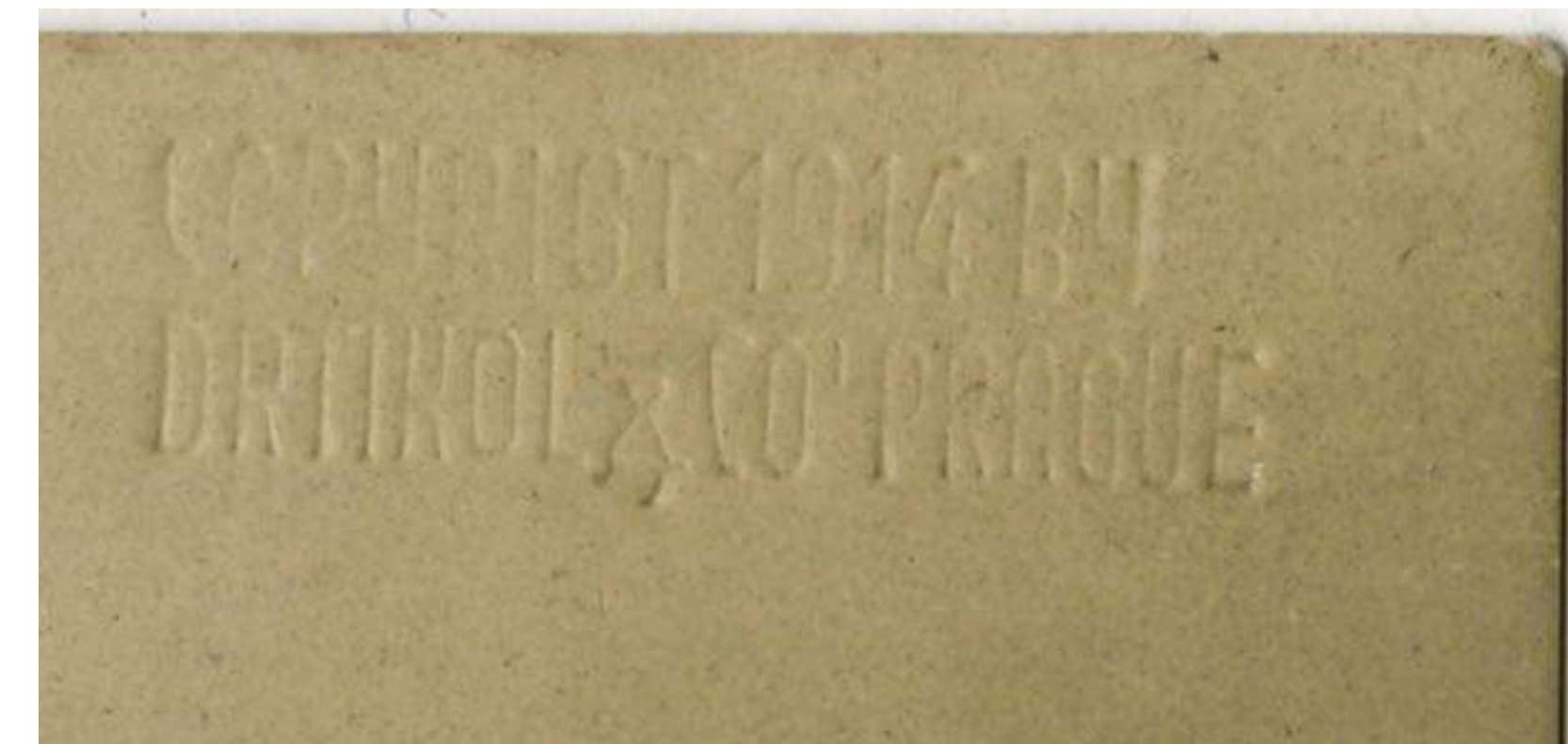


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**Lot 17. PORTRAIT OF
DANCER OLGA
GZOVSKA. By
FRANTISEK DRTIKOL**

Gelatin silver carte postale, with Drtikol's blindstamp in the upper right, ca. 1912. Signed in pen recto. Gzovska's dance in "Salomé" was instrumental in the development of modern dance. She is holding some object. Clean [3+]

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**Lot 18. PORTRAIT OF THEA HERMANN,
1916. By FRANK EUGENE (1865 - 1936)**

9 x 5 5/8-inch platinum print on tissue, mounted. "1916" is written in pen on the very top left of the sheet. Born in the US, Eugene studied art in Germany. After returning to New York he was active as a photographer. He was one of the founding members of the Photo Secession. He returned to Germany in 1906 but his photographs continued to be exhibited in the US and were published in Camera Work and elsewhere. His photographs are notable for having the qualities of some paintings, and this is a good example. He is said to have originated making platinum prints on tissue. The subject was the daughter of artist Frank Simon Herrmann. This is an excellent example of Eugene's work. A circular album portrait of an unknown maker and subject is on the verso of the paper. [4-]

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Lot 19. GIRL AND SUNFLOWER. By ARNOLD GENTHE

Autochrome, 6 x 8 – inches, in a diascope, ca. 1910 – 1920. This is the final plate in John Wood's great book "The Art of the Autochrome: The Birth of Color Photography" [University of Iowa Press, 1993.] At the time of writing the maker was unknown, but Wood afterwards discovered a variant in the Library of Congress Genthe Collection. Wood's note includes, "There are few portraits in this book any more beautiful than this one. It is a masterful work, a great autochrome in every respect." You can find this illustrated on line along with a number of other beautiful ones in the Luminous Lint theme of autochromes –

http://www.luminous-lint.com/app/vexhibit/_THEME_Autochromes_Art_01/6/10/30241089826830053729/

The diascope is a wonderful cased viewer in which to see a back-lit autochrome reflected in a mirror. Like daguerreotypes, each autochrome is unique. This is a wonderful example. [4] \$8200 (Est. \$8500 - \$9000)

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**Lot 20. “L’HEURE DU THÉ.” By
JEAN-BAPTISTE TOURNASSOUD
(1866 - 1951)**

**Ca. 1907 - 1910. Autochrome on an
“Autochromes Lumière” plate, 4 1/8
x 6 1/2 - inches. Tournassoud had a
position as official military
photographer during WWI. He made
many beautiful autochromes. The
woman wears a masculine-style hat,
shows her knee and flaunts her
liberal modernity by smoking a
cigarette. This is Tournassoud’s
wife. He posed her like this. Sold
Artcurial auction, May, 2006. [4].**



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**Lot 21. WOMAN WITH A MEDIEVAL
HEADDRESS BEFORE A GOTHIC- LOOKING
FIREPLACE.**

6 ½ x 5 – inch autochrome, maker unknown, ca.
1910. She wears a fashionable contemporary gown
and pearls but this appears to be a costume.
Published Art and Antiques, December, 2007. [4]

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**Lot 22. “LA ROUTE-BORNE.
19 JULY 1936.”**

3 x 4 –inch autochrome.
Bicycle is parked on the road
in front of this location
marker. The photographer has
masked the plate so that only
the bicycle wheel circling the
marker is placed in a circular
opening $1\frac{7}{8}$ – in diameter.
The title and date is written
on the tape verso. Sold
Artcurial auction, May, 2006.
[4].

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**Lot 23. HAWAII. LOOKING
OUT AT A LANDSCAPE.**

**4 1/8 x 6 1/2 - inch autochrome
on an “Autochromes Lumière”
plate, maker unknown. A
magical picture. These don’t
appear to be Hawaiians, but
this came from a large group of
Hawaiian autochromes. [4].**

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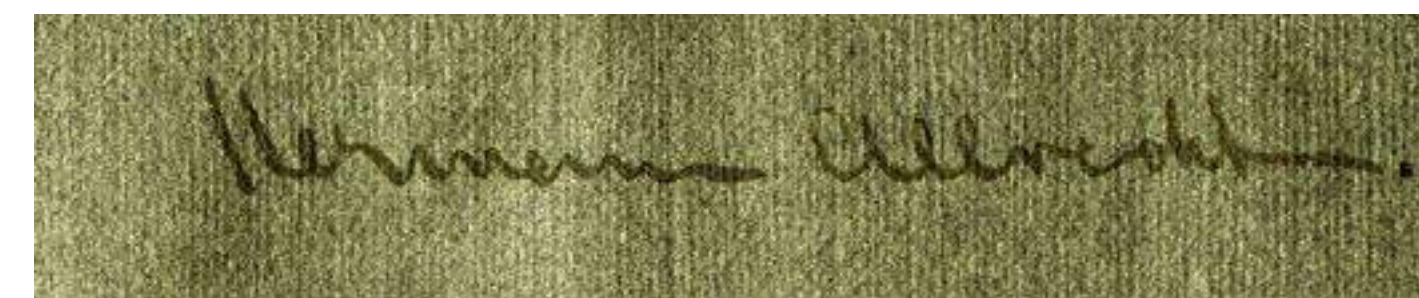
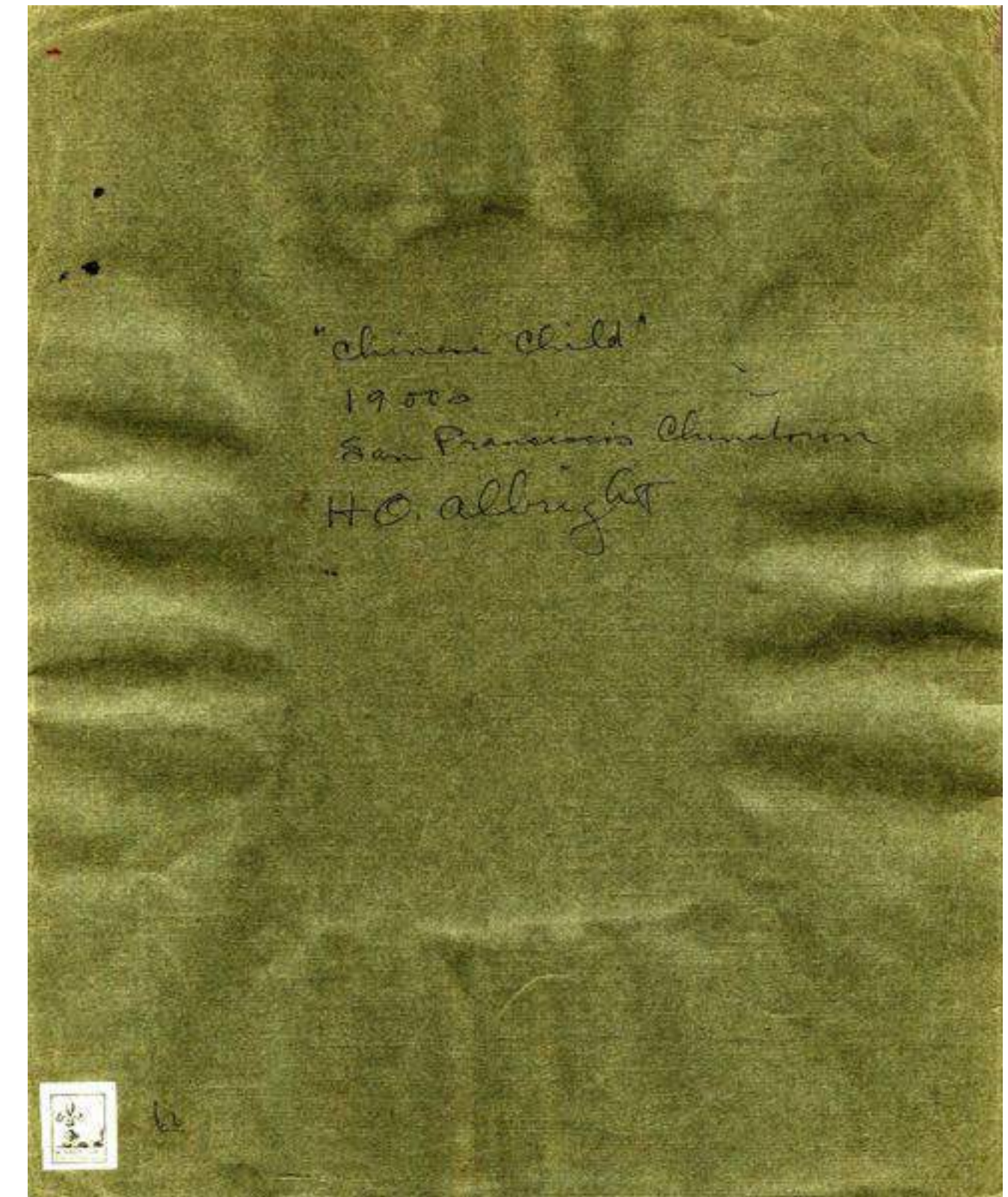
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**Lot 24. FATHER AND CHILD,
SAN FRANCISCO CHINATOWN.**

By H. OLIVER ALBRIGHT.

Vintage early 1900's. It is a 1/2 x 4 3/4 gelatin silver print, signed beneath the print, with title, date and credit in ink in an unknown hand and with Albright's stamp pasted on the mount verso. This and the following lots are very similar to Arnold Genthe's Chinatown photographs. Albright (1876 – 1944) studied as a painter and devoted himself to painting from 1915 on. [3+]

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**Lot 25. "CHINATOWN
LIT UP WHEN FLEET
CAME IN." By H.
OLIVER ALBRIGHT.**

6 1/4 x 6 1/4 - vintage
matte gelatin silver
print tipped onto a
gray paper, early
1900's, with title, date
and credit in ink in an
unknown hand verso.
An unusual attempt to
capture the
illumination. [2]



S.F. Chinatown lighted
up when the fleet came in
1900's
H. Oliver Albright
4

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**Lot 26. "VEGETABLE
VENDOR, GRANT
AVENUE, SAN
FRANCISCO." By H.
OLIVER ALBRIGHT**

Vintage 6 ¼ x 8 ⅜ –
inch glossy gelatin
silver print tipped
onto gray paper, early
1900's. Title, date and
credit in ink written
on the mount verso.
[3+]



"Vegetable Vendor"
Grant Ave. San Francisco 1900's
H. Oliver Albright

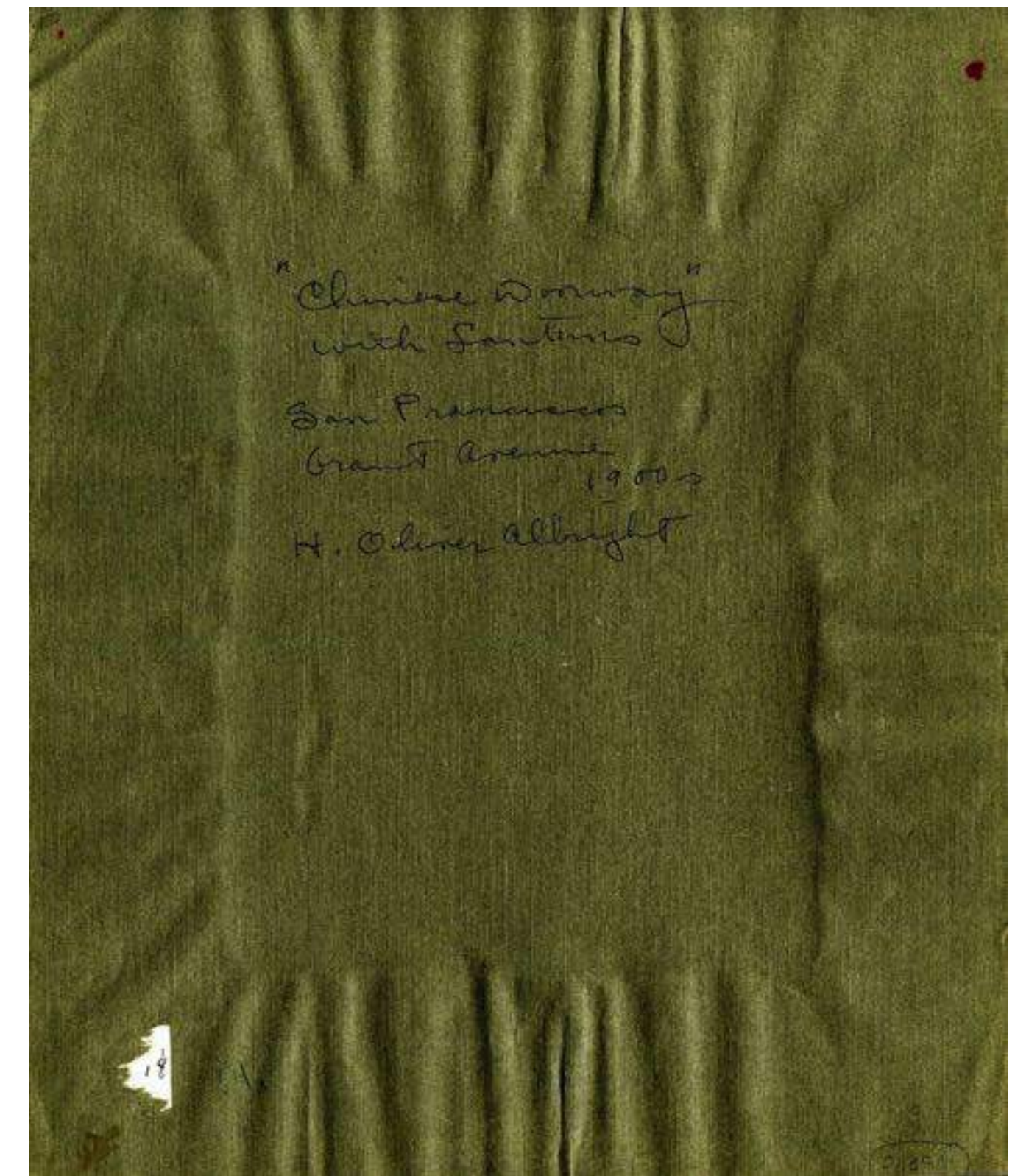
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**Lot 27. "CHINESE
DOORWAY WITH
LANTERNS." By H.
OLIVER ALBRIGHT**

Vintage 8 1/4 x 6 1/4 gelatin
silver print, early 1900's.
Signed in ink on the
mount recto. Signed
titled and dated on the
mount verso.

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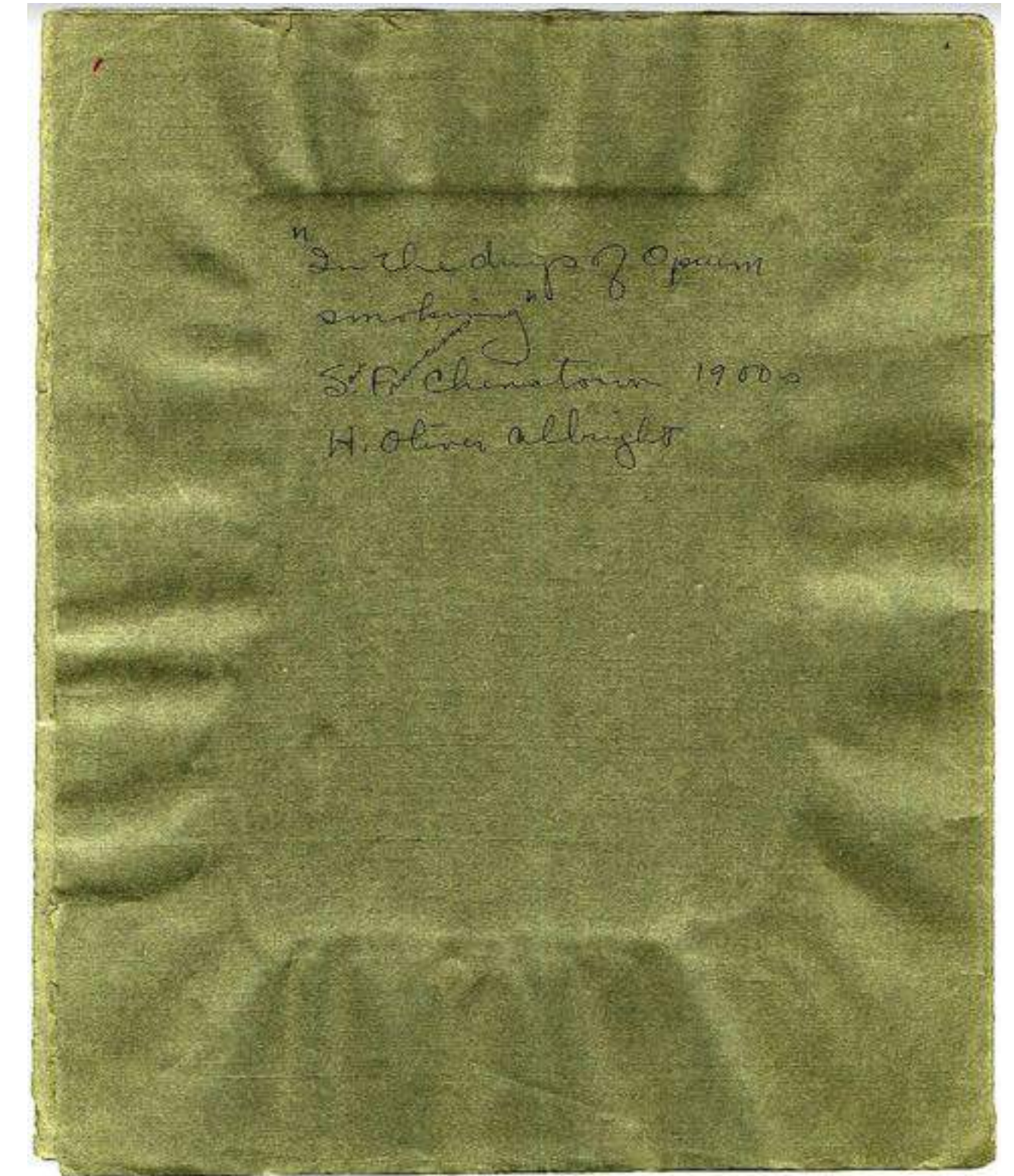


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**Lot 28. "IN THE DAYS OF
OPIUM SMOKING." By H.
OLIVER ALBRIGHT.**

Vintage 8 ¼ x 6 ¼ - inch
glossy gelatin silver print
mounted onto a 2 page gray
folded paper with the title
and credit on the verso. This
is a street scene with a man
smoking a long pipe.
Slightly dark. [4-].

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Lot 29. STREET SCENE IN SAN FRANCISCO CHINATOWN. By H. OLIVER ALBRIGHT.

No notations on verso. Vintage 4 5/8 x 7 3/4 - inch gelatin silver print, mounted on gray paper. A man and boy at work at a fruit stand and other details. Nice play of light and shadow. [3+]



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Lot 30. “BACKS TO THE LITTLE BLACK BOX.” By H. OLIVER ALBRIGHT

Vintage 6 ½ x 8 ⅛ – inch gelatin silver print, signed beneath the print. Titled, dated and credited on the mount verso, with the notation “they believed you captured their spirits when you photographed them.” The mount is wrinkled from the gluing, but the print is fine. [4-]



"Backs to 'The little black box'"
San Francisco's Chinatown
1900
H. Oliver Albright
They believed you captured
their spirits when you
photographed them!

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**Lot 31. WORKER WITH
WHEELS. By JOSEF
SUDEK.**

6 ³/₄ x 7 ³/₈ – inch gelatin
silver print, 1920's. Dry
mounted to a modern gray
paper so the verso is not
visible. A nice example of
Sudek's early work. There
is a superficial scratch on
the workman's right lower
leg. [D3]

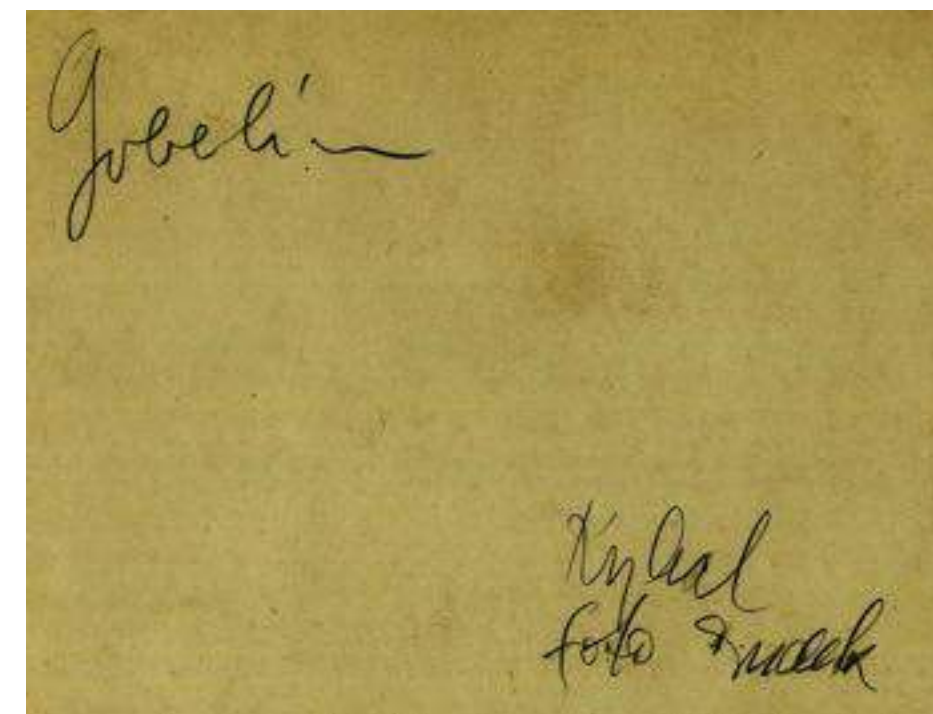
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**Lot 32. ARRANGEMENT
OF DESIGNS ON FABRIC.
By JOSEF SUDEK.**

1920's – 1930's. Glossy
gelatin silver print on
heavy paper, 6 ½ x 8 7/8 –
inches. Written on the
verso in an unknown
hand is “Gobelin” and
“[?] foto Sudek.” [4-]



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**Lot 33. “STAVBA
DRUHÉ TŘETINY
PRAŽSKÉ OBECNÍ
PLYNÁRNY V
MICHLI, 1929 –
1930.”**

Prague, 1932. A very scarce book covered with red board dealing with Josef Sudek's industrial photographs.

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**Lot 34. TWO
LANDSCAPE
PANORAMAS, 1950s.
BY JOSEF SUDEK.**

Gelatin silver prints
on heavy paper, 4 x
11 ½ - inches. One
shows fields with
hills against the sky.
The other is a distant
view of farmhouses
with clouds. These
are not illustrated in
the book presented
in the following lot.
[3+]

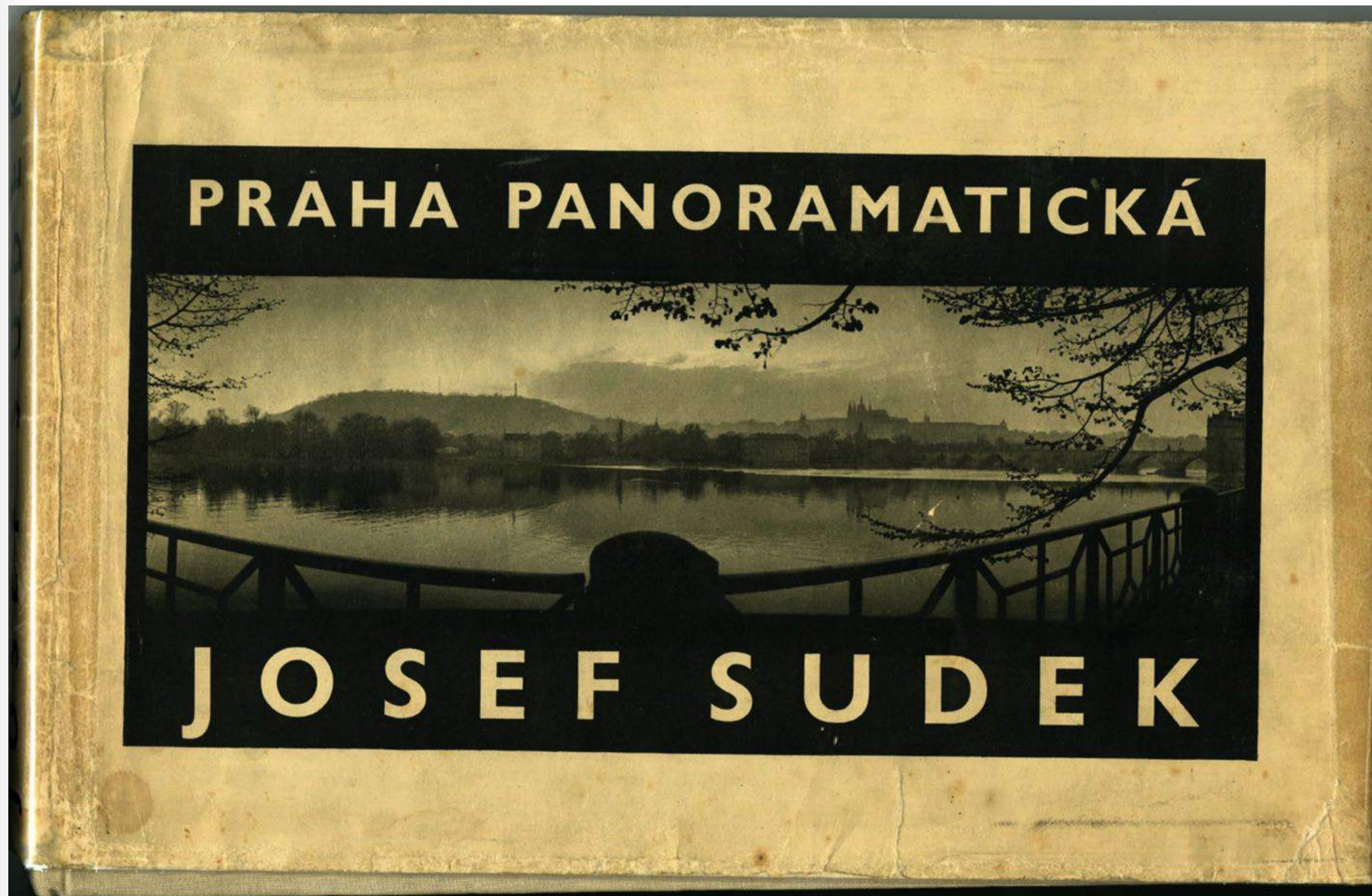
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**Lot 35. PRAHA
PANORAMATICKÁ.
1959.**

The book is 8 ⁷/₉ x 14 ¹/₈ – inches, with over 300 illustrations. This is a good copy with dustjacket intact but lightly soiled. The contents are fine with no damage. [3]



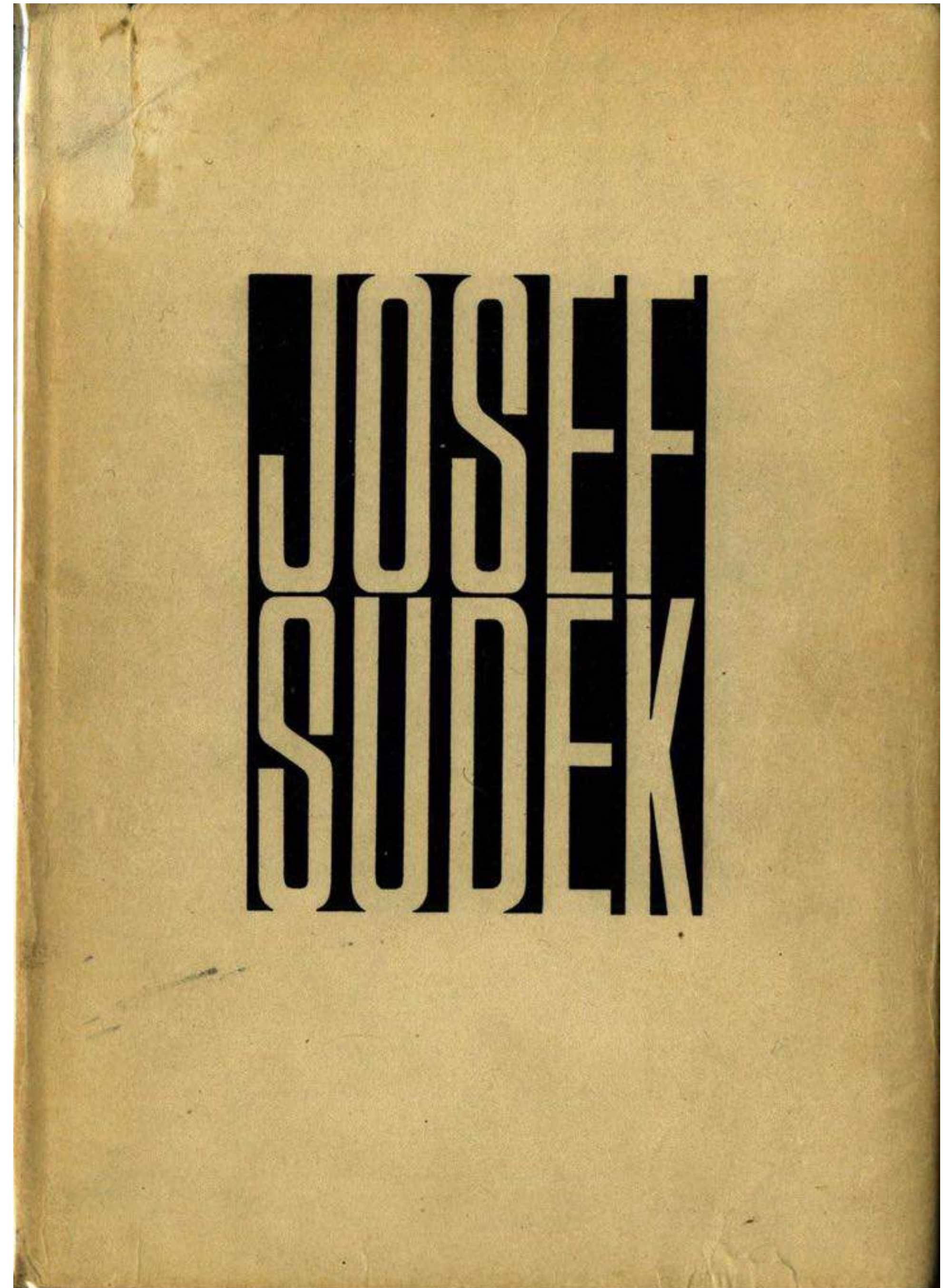
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Lot 36. JOSEF SUDEK FOTOGRAFIE.

Prague, 1956. Text in Czech, with 232 full page illustrations. In original dust jacket whose spine is complete but some transparent tape at the top. The contents are fine. [3+]

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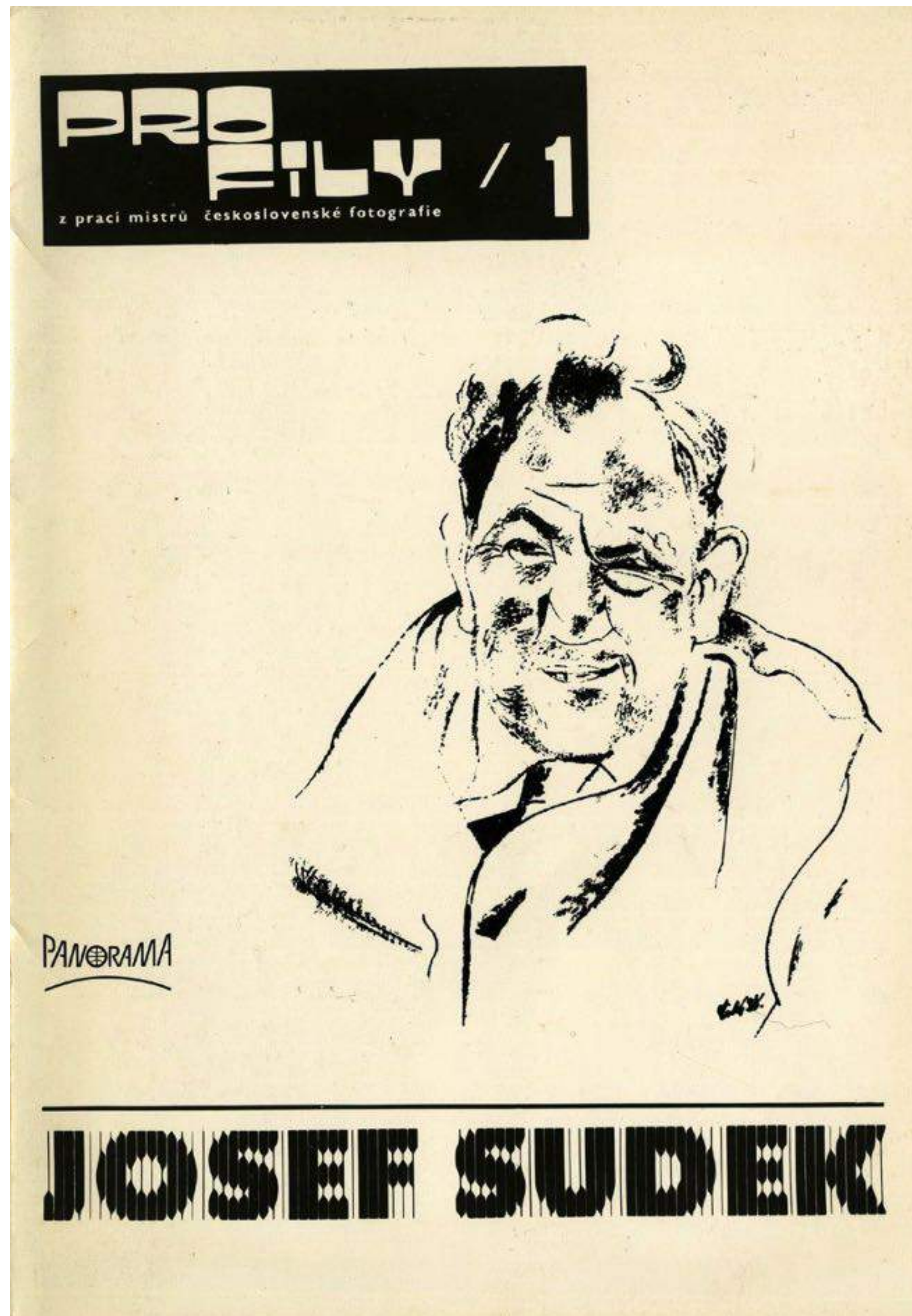


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**Lot 37. JOSEF SUDEK
PROFILY / 1.**

Prague, 1980. A fine portfolio that contains all the 18 loose prints, 11 7/8 inches x 8 1/2 inches, plus a same-size pamphlet with text in Czeck, German, English, Russian and French. The cover is intact but shows some handling. The prints are all [4].

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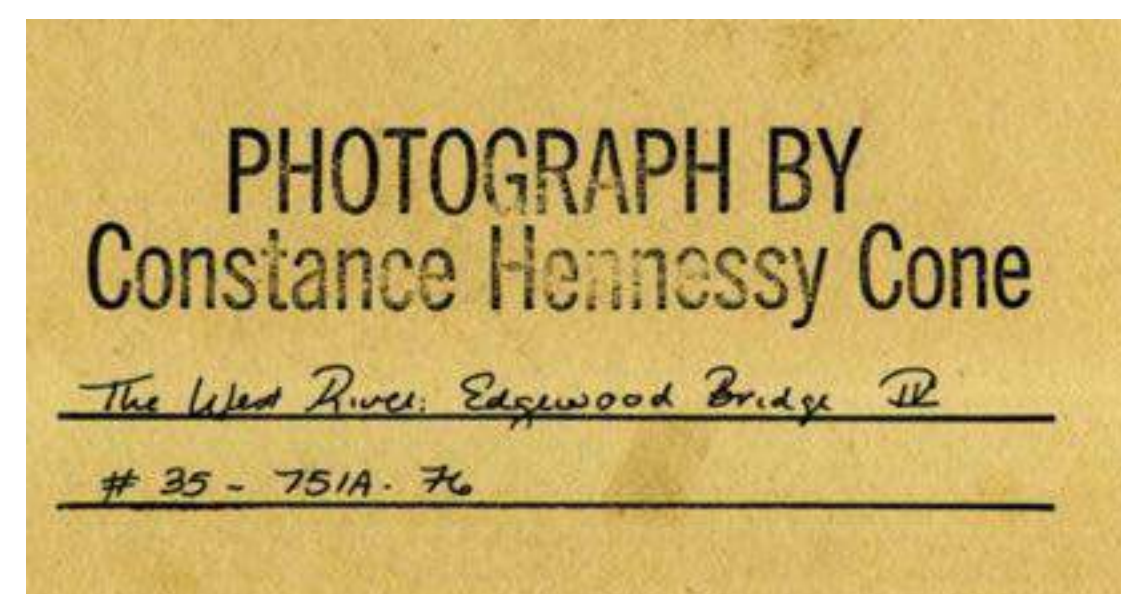


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**Lot 38. "THE WEST RIVER
EDGEWOOD BRIDGE." By
CONSTANCE HENNESSY CONE.**

10 x 13 – inch platinum print on a gray mount that is in turn mounted on a 16 x 20 – inch board. Cone's stamp is on the verso with the title and numbers in her hand. This is a dramatic composition of this bridge in New Haven, Connecticut. I found one obscure reference to Cone in Google, but it didn't give real information. This looks like 1930's but I can't be sure. [4-]

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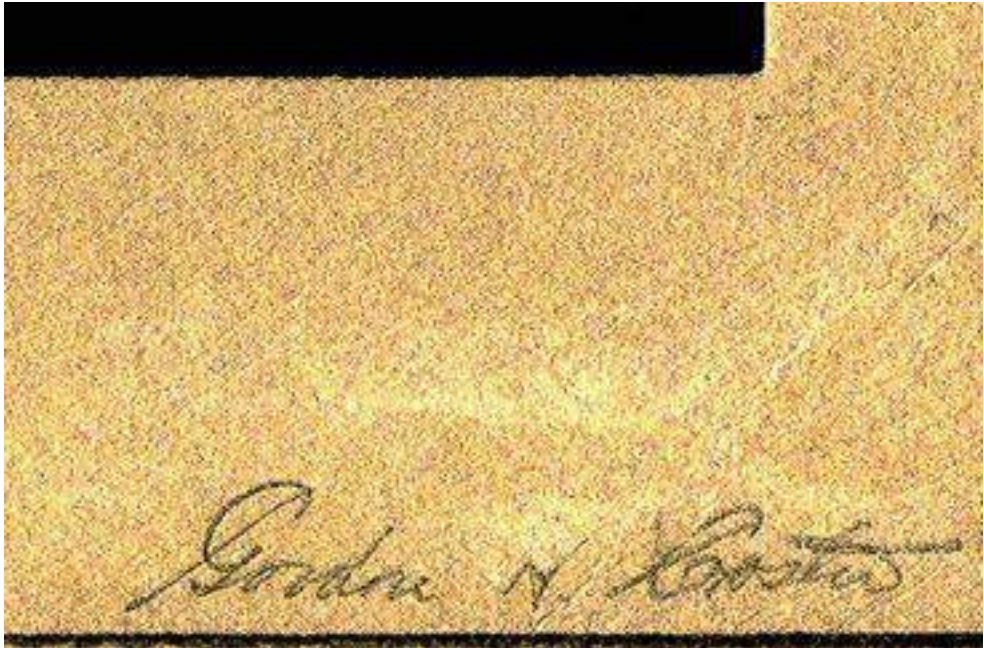
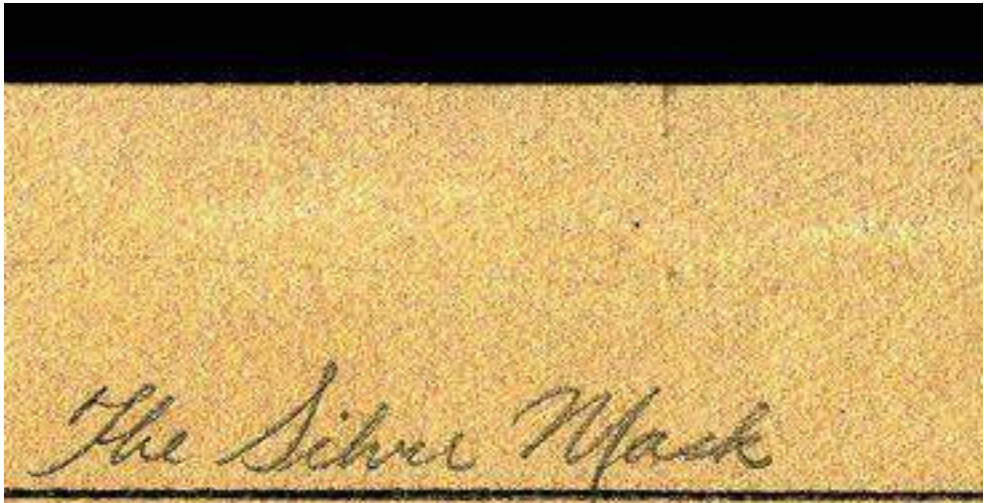


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**Lot 39. “THE SILVER MASK,”
1929. By GORDON COSTER.**

Vintage 13 x 10 ¼ - inch bromide print mounted on artist’s paper. Signed and titled in pencil on mount recto. Nine exhibition labels and two exhibition stamps verso. This is a striking enigmatic picture. It is not clear whether this is a man or a woman.

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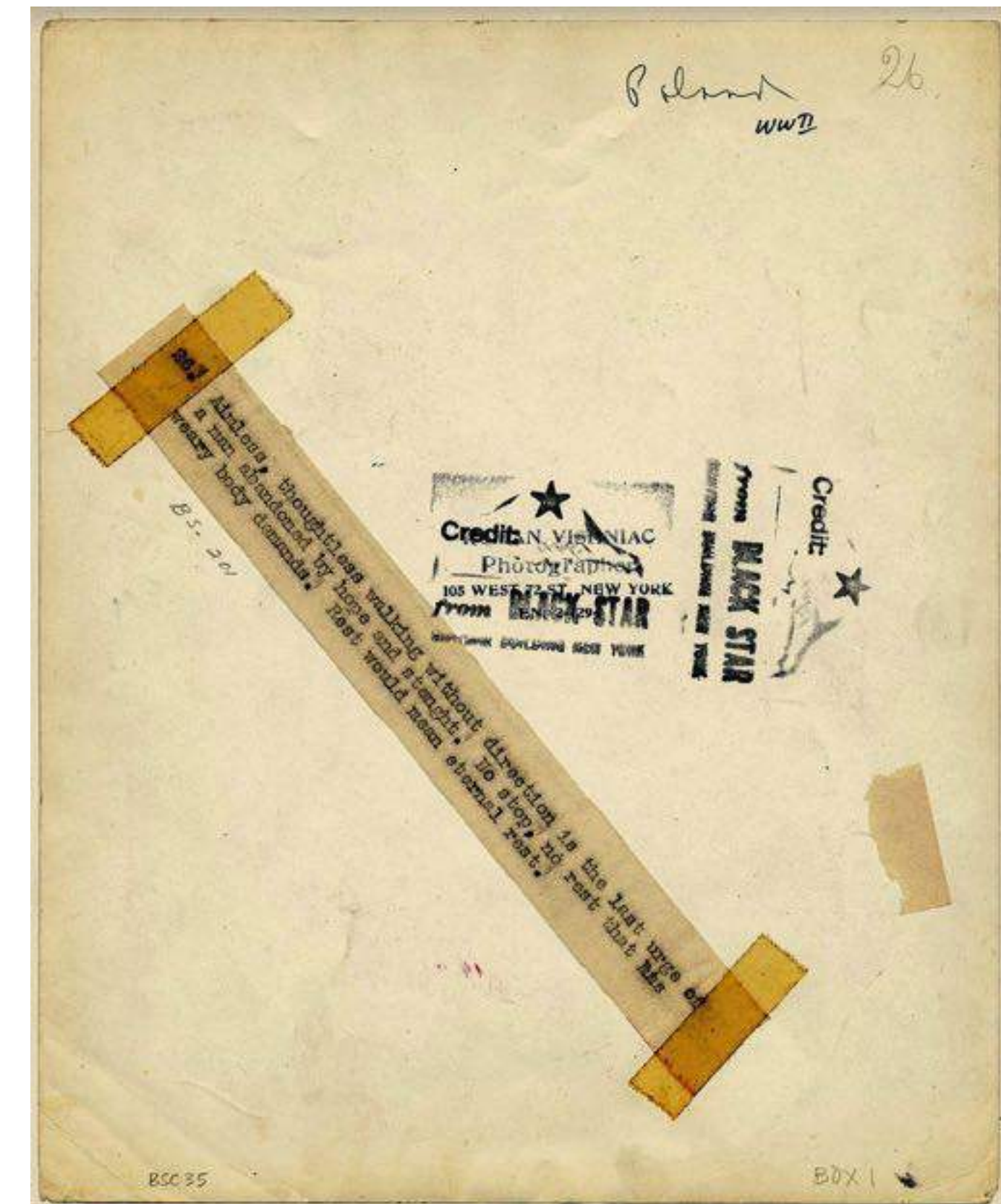


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**Lot 40. A FOOL OF
NOVGOROD, 1936. By
ROMAN VISHNIAC.**

10 x 8 – inch gelatin silver print with Vishniac's address stamp, two credit stamps for the Black Star agency on the verso. A typed information sheet affixed verso reads "26. Aimless, thoughtless walking without direction is the last urge of a man abandoned by hope and strength. No stop, no rest that his weary body demands. Rest would mean eternal rest." Slight soft folds in the lower right and corner of lower left. [D3]

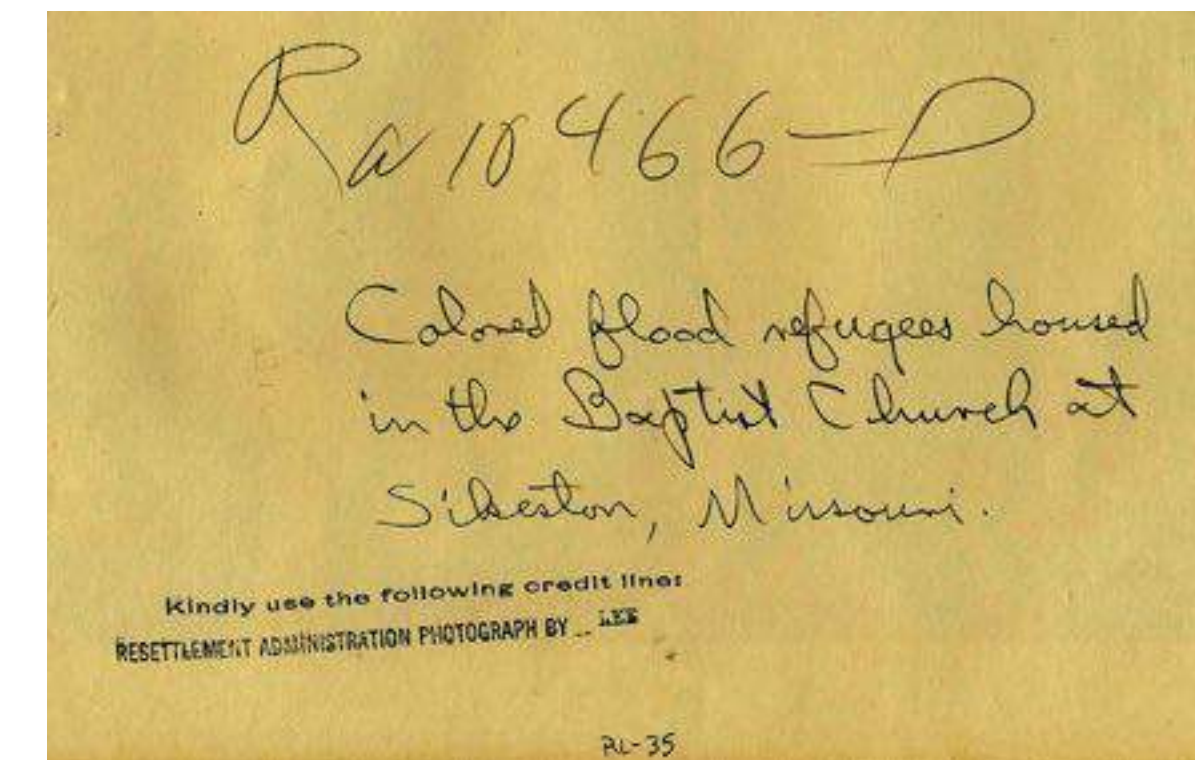
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**Lot 41. BLACK
FLOOD REFUGEES,
1936. By RUSSELL
LEE.**

8 x 10 - inch gelatin silver print with Lee's "Resettlement Administration" stamp and pencil inscription on the verso: it reads, "Colored flood refugees housed in the Baptist Church at Sikeston Missouri." Number "Ra 10466-D" also written in pencil on the verso. This is a very rare vintage print of a grim subject. Provenance: the estate of Doris Lee to the present owner. [4].



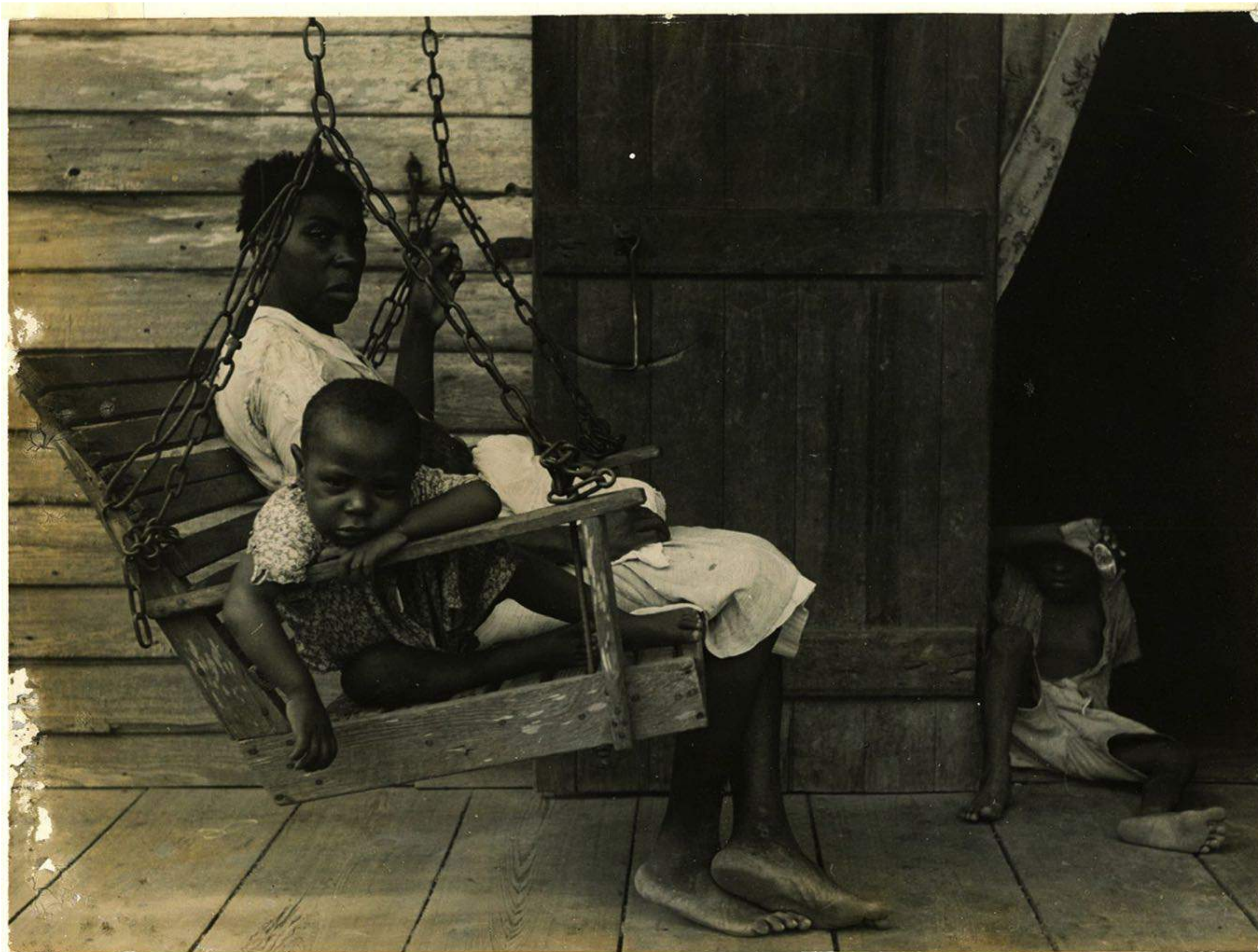
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**Lot 42. BLACK MOTHER
AND CHILD ON PORCH.
By RUSSELL LEE.**

**10 x 13 1/2 vintage matte
gelatin silver print on
heavy paper, 1936. A
boy is sitting in the
doorway. No credit but
number "11804-MI" in
pencil on the verso.
Some scrapes along the
left edge. [D4-]
Provenance: the estate
of Doris Lee to the
present owner. [D4-]**

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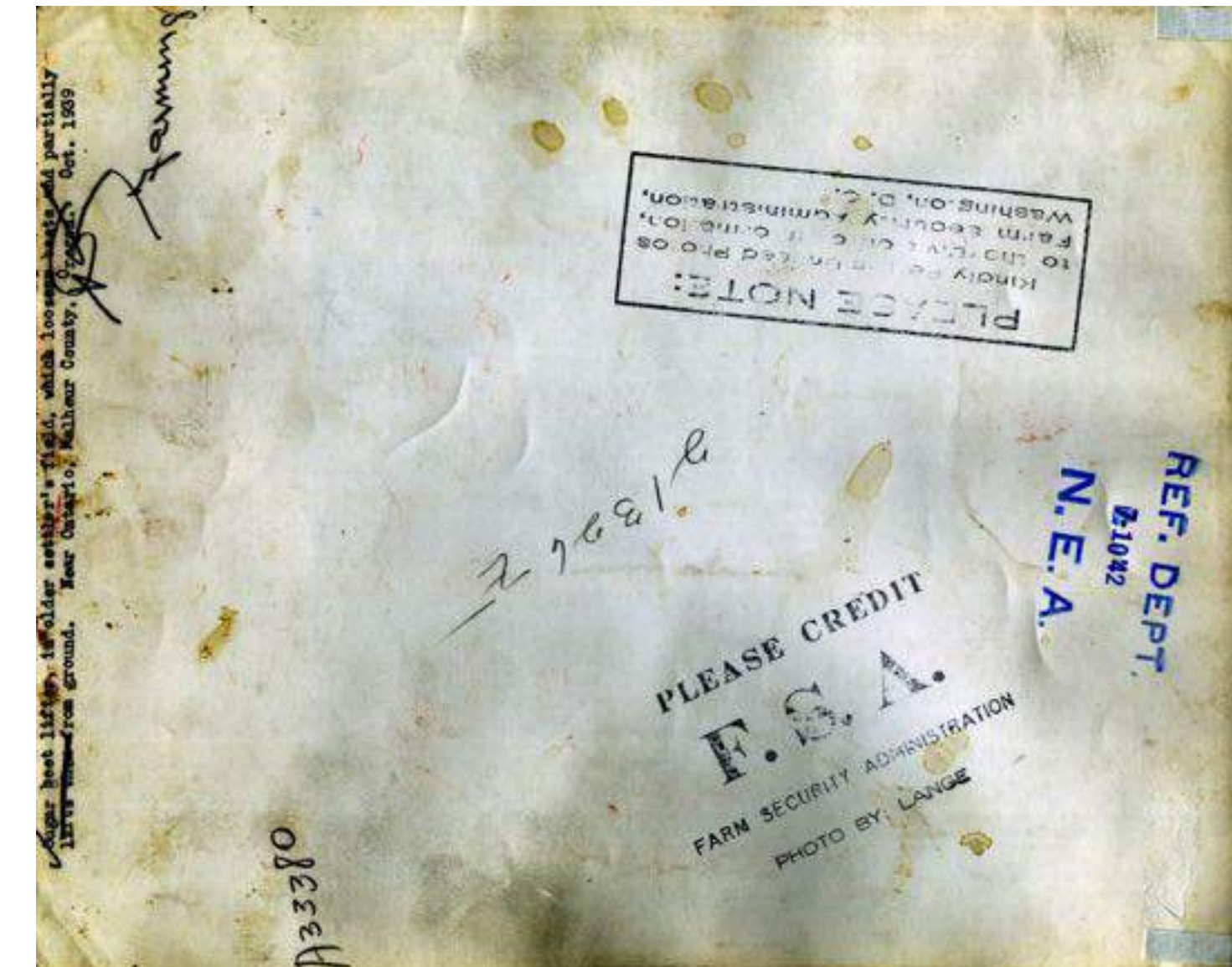


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**Lot 43. FARM MACHINE,
OREGON. By DOROTHEA
LANGE.**

10 x 8 - inch ferrotyped
gelatin silver print, vintage
1939. Various stamps on
the verso include two F.S.A.
credit stamps and a "Ref.
Dept. N.E.A." stamp dated 7
- 10 - 42. Original typed slug
at the top verso, indicates
the function of the machine
was to loosen beets "in
older settler's field." There
are some pencil notations
on the verso and
measurements in red on the
bottom margin. Lange
squarely centers the image
on the horse-driven
machine. This is a very rich
print. [4-]

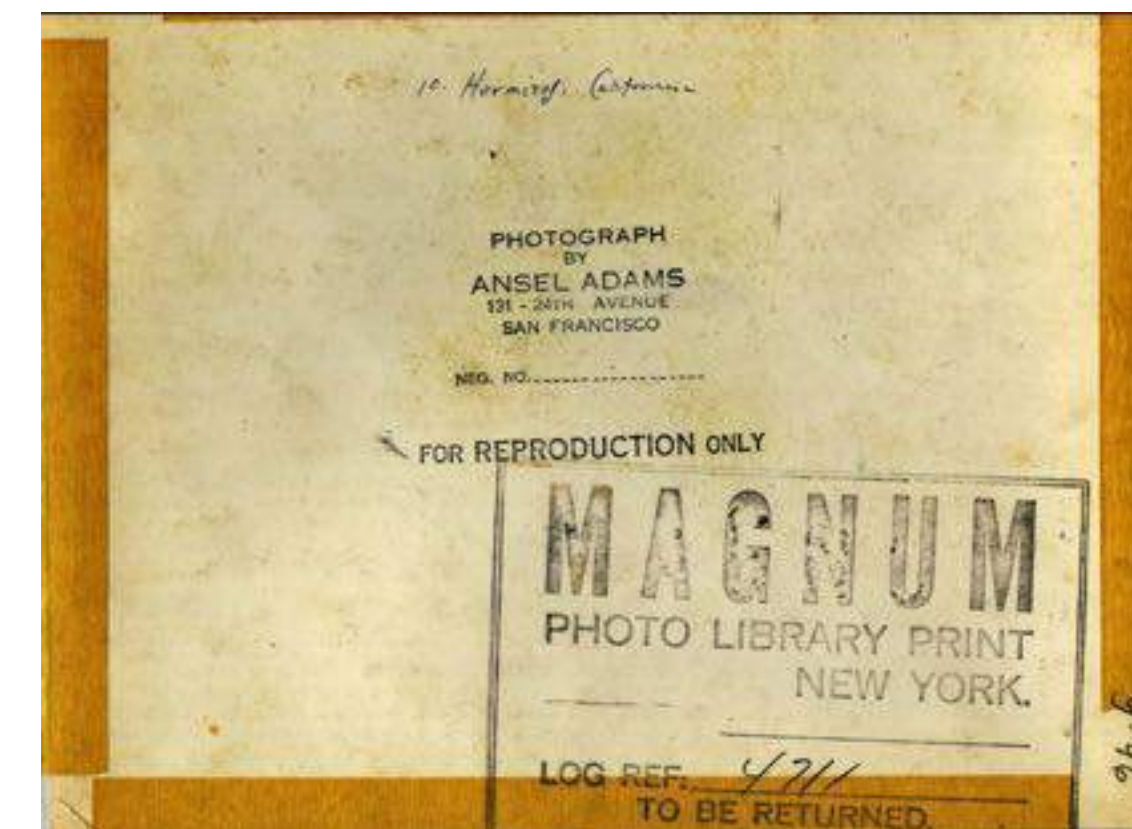
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**Lot 44. “10, HORNITOS
CALIFORNIA.” By ANSEL ADAMS.**

Grave markers in a field. 8 x 9 ½- inch gelatin silver print, in an early mat with an inner border. The title is written in pencil on the verso, in an unknown hand. Adams’ “131 – 24th Street SF” stamp is on the verso. The numbers “: 9-46” written sideways in the bottom right may be the date of the negative. Also “Magnum Photo Library Print” stamp has “Log Ref “47/1” filled in. That may be the date of the print. The Magnum stamp may have been added later, as Adams became associated with Magnum in 1955. This was likely printed 1947 or earlier. It does not fluoresce. [4-]



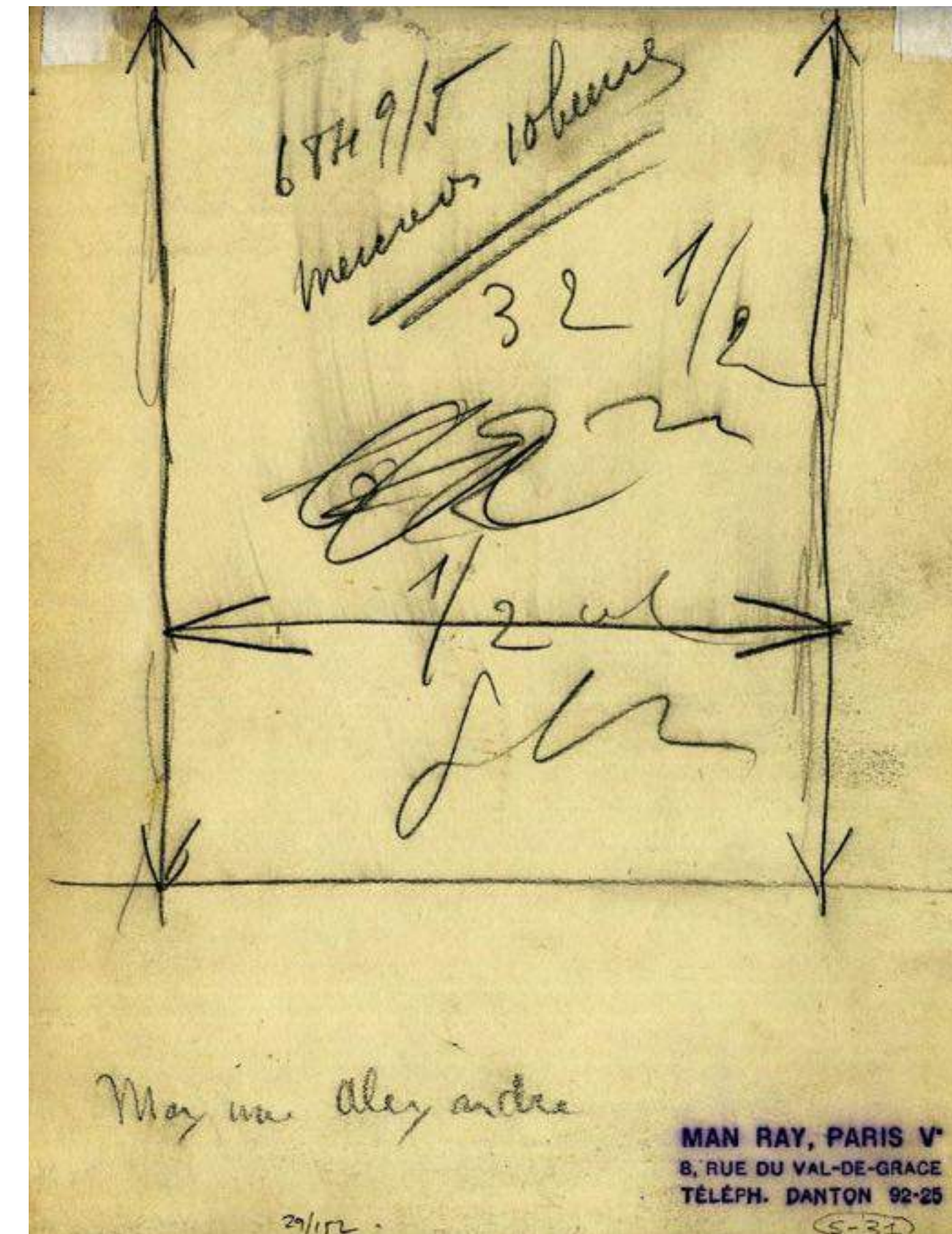
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Lot 45. PORTRAIT OF MAXIME ALEXANDRE. By MAN RAY.

Alexandre (1899 – 1976) was a French poet, a member of the surrealist circle. 9 x 7 – inch gelatin silver print, 1920's. The subject's name is written in pencil verso, with Man Ray's "PARIS V" stamp and cropping measurements in pencil. There is very slight silvering in the dark areas. [3]

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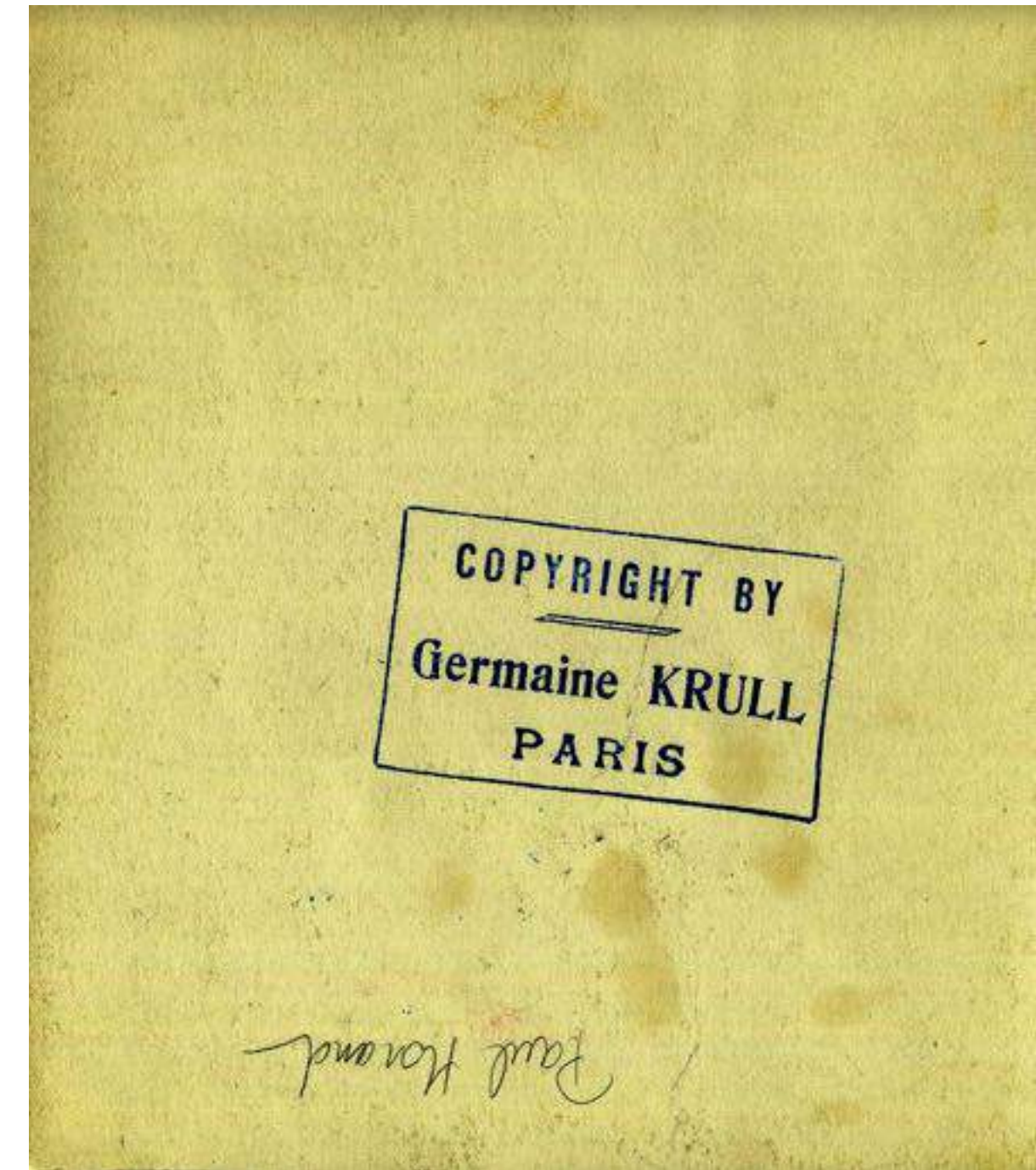
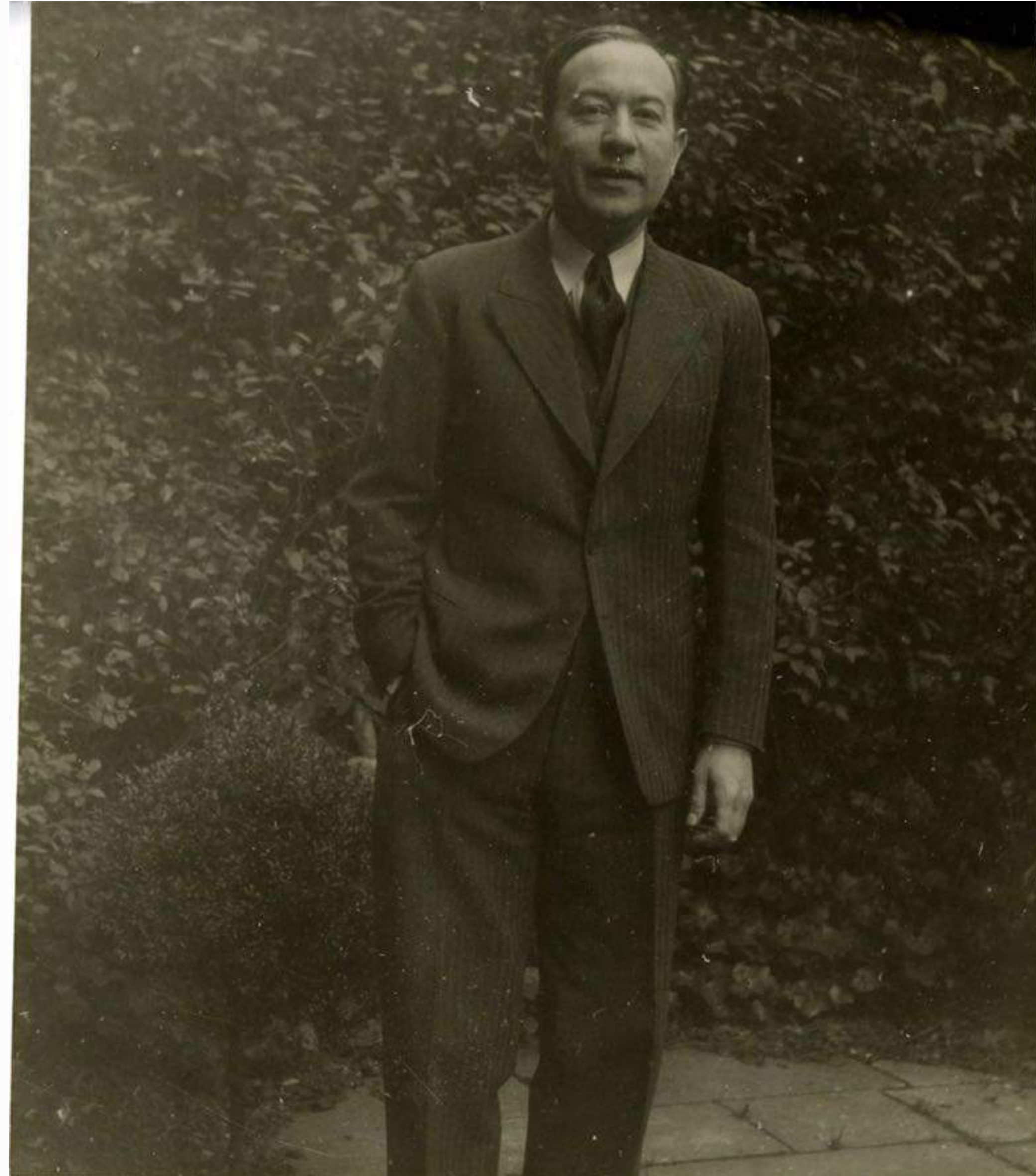


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Lot 46. "PAUL MORAND," 1920's - '30's. By GERMAINE KRULL.

5 1/4 x 4 5/8 – inch vintage gelatin silver print, with Krull's Paris copyright stamp on the verso. Morand (1888 – 1976) was a writer whose major works were in the period of this portrait. He socialized with many literary and artistic figures such as Proust, Pound, Cocteau, André Breton, F. Scott Fitzgerald. He was a fervent voice for fascist, racist, anti- Semitic ideologies. He was part of the Vichy government during WWII. In contrast, Krull had joined the Communist Party and her ideology was the opposite of Morand's. This then is an interesting instance of opposing forces having connected at the occasion of this portrait. The photograph may have been trimmed to this size. Low contrast. [2]

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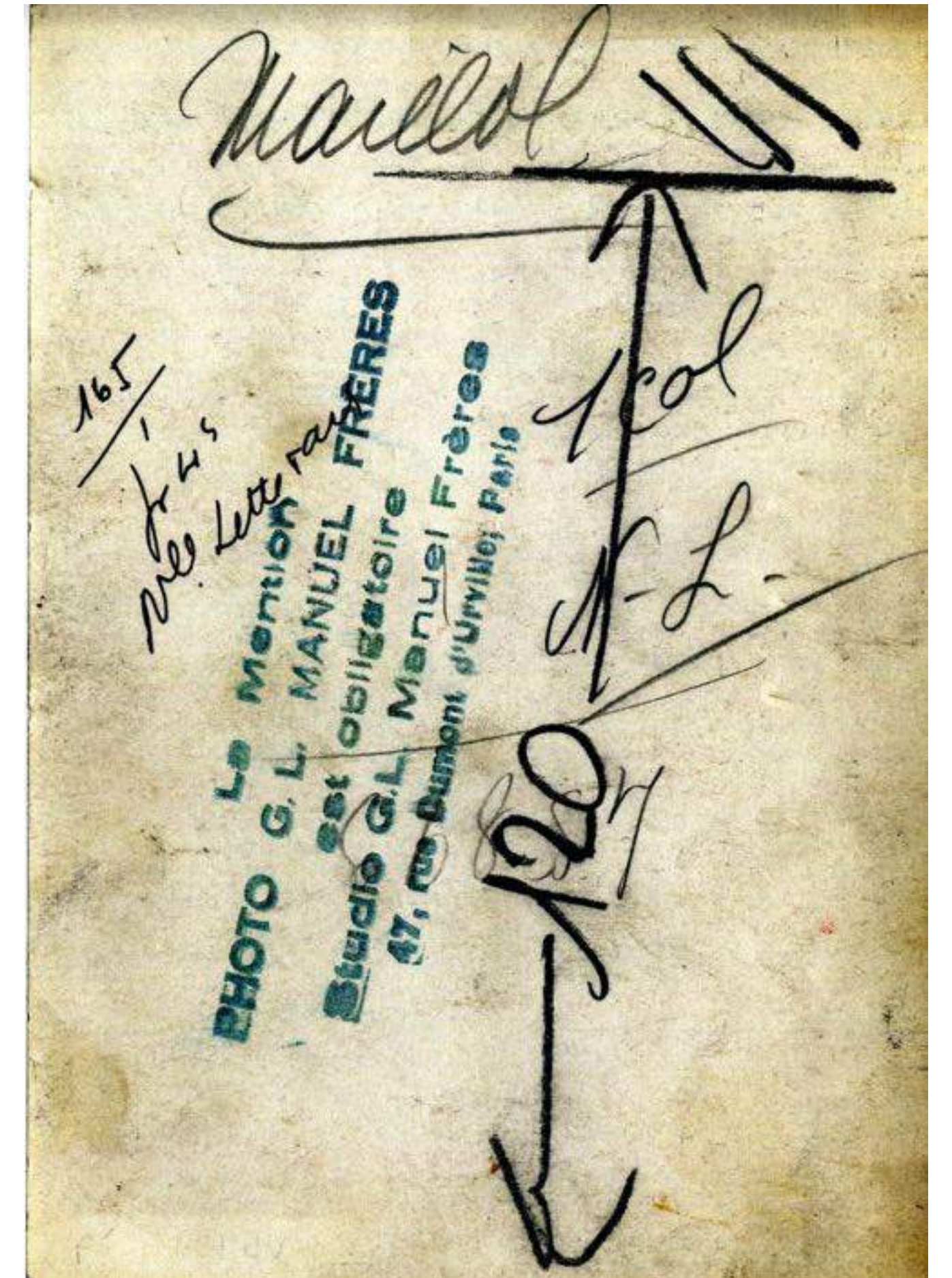
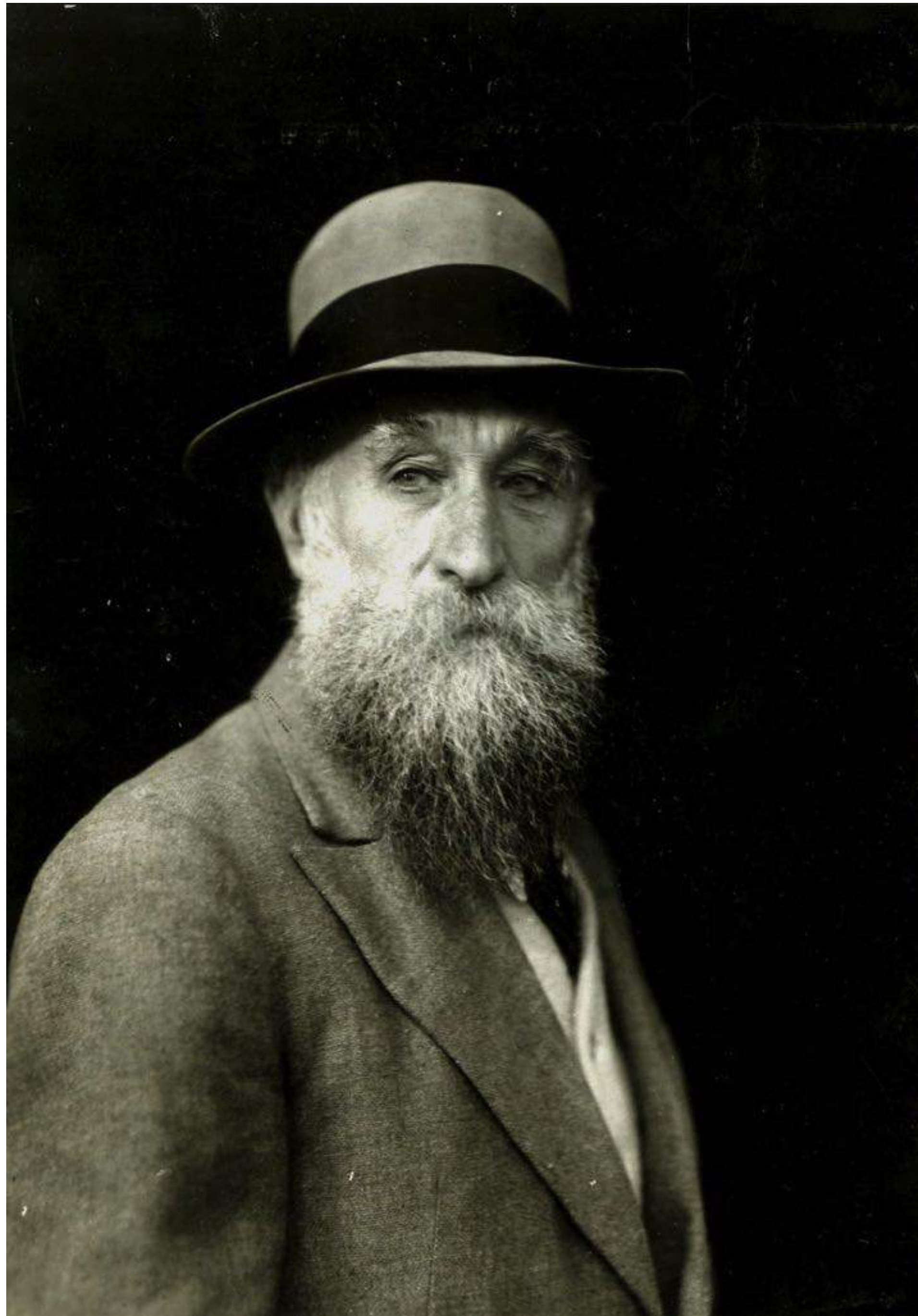


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**Lot 47. PORTRAIT OF
ARISTIDE MAILLOL, CA.
1940. By MANUEL FRÈRES.**

6 3/4 x 4 3/4 - inch gelatin
silver print. Maillol (1861 –
1944) was a sculptor
primarily of female nudes.
There is a studio and a
credit stamp, with the
subject's name in pencil
and various notations in
pencil on the verso. There
are light signs of handling
on the left. [3-]

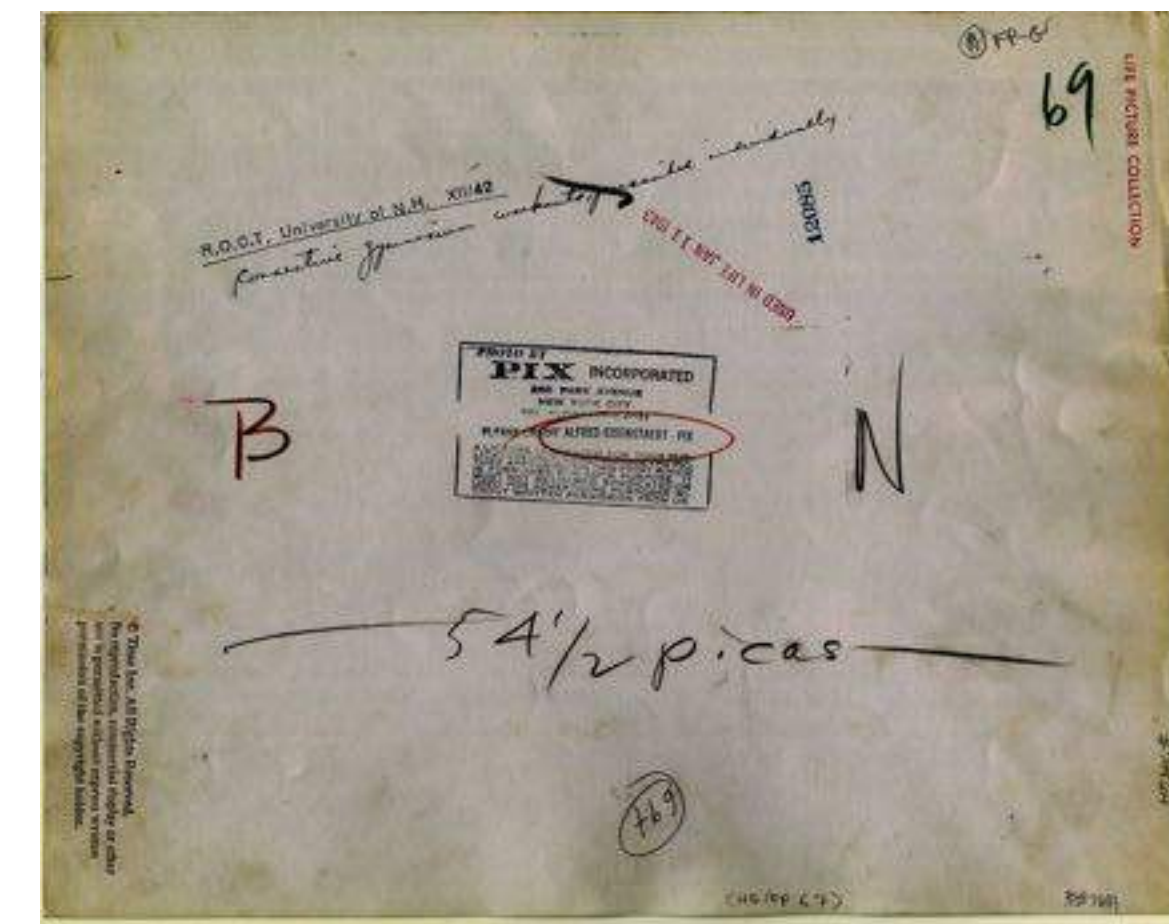
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**Lot 48. FIRST COLLEGE
WOMEN UNDERGOING
TRAINING LIKE MEN'S ROTC
AT THE UNIVERSITY OF NEW
HAMPSHIRE, DURHAM, 1942.
By ALFRED EISENSTAEDT.**

10 ½ x 13 1/8 – inch ferrotyped
gelatin silver print on single
weight paper, vintage 1942. PIX
corporation, LIFE Picture
Collection , and Time Inc.
copyright stamps. “Used in LIFE”
stamp dated Jan. 11, 1943.
“ROTC University of New
Hampshire XII/42” stamp,
notations in pencil, colored
pencil and ink are on the verso.
[3+]

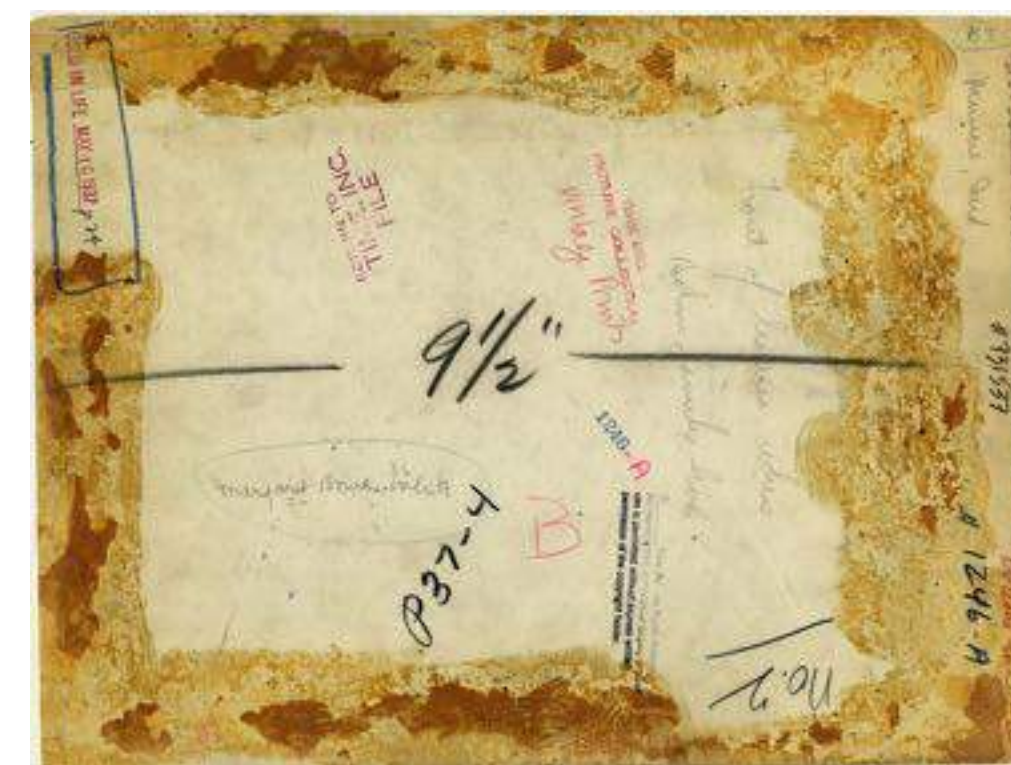


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**Lot 49. DEPRESSION
HOUSES. By MARGARET
BOURKE-WHITE.**

“Row of houses which the Depression years have rendered shabbier in this poor section of Muncie Indiana.” 10 x 13 ¼ - inch gelatin silver print on double weight paper, vintage 1937, signed twice. “Used in LIFE” stamp dated May “10, 1937.” “Time Picture Collection” stamp and other Time Inc. stamps, notations in pencil and colored pencil include “Front of houses where Holm family live” written in her hand. There are strong residues of glue on margins verso that don’t affect the recto. [3]

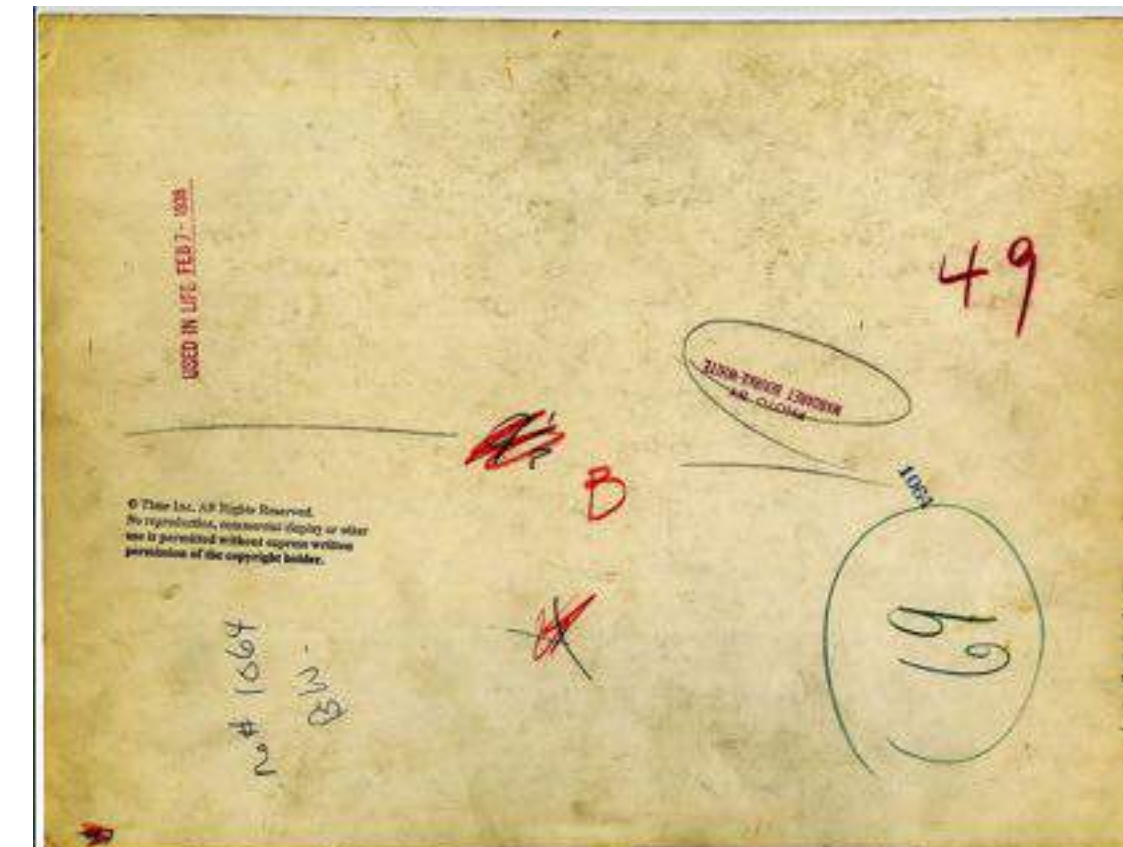


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**Lot 50. JERSEY CITY
FAMILY. By MARGARET
BOURKE-WHITE.**

Jersey City family working
at home to assemble
lampshades for the Idealite
Company, NJ, 1938 10 x 13
1/8 – inch vintage 1937,
1938 matte gelatin silver
print, with Bourke- White's
red stamp verso. "Used in
LIFE" stamp dated Feb 28,
1938 and Time Inc.
copyright stamp, and
notations in pen and pencil
verso. [3]



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Lot 51. RUSSIAN BOMB SHELTER. By MARGARET BOURKE-WHITE.

Russian men and women in their apartment house basement bomb shelter during air raid, Moscow 1941. Vintage 10 x 13 ¼ glossy gelatin silver print. Bourke-White's LIFE credit stamp. "Used in LIFE" stamp dated "Oct. 2, 1941" Numerous stamps and notations on the verso include "Fatigue" and "Basement shelter during raid. Woman in beret in center is supervisor of shelter on duty in House 28" in Bourke- White's hand in pencil. There is a Soviet poster on the wall. There are slight handling signs but this is still in remarkable condition considering all the writing and stamps on the verso. [3]



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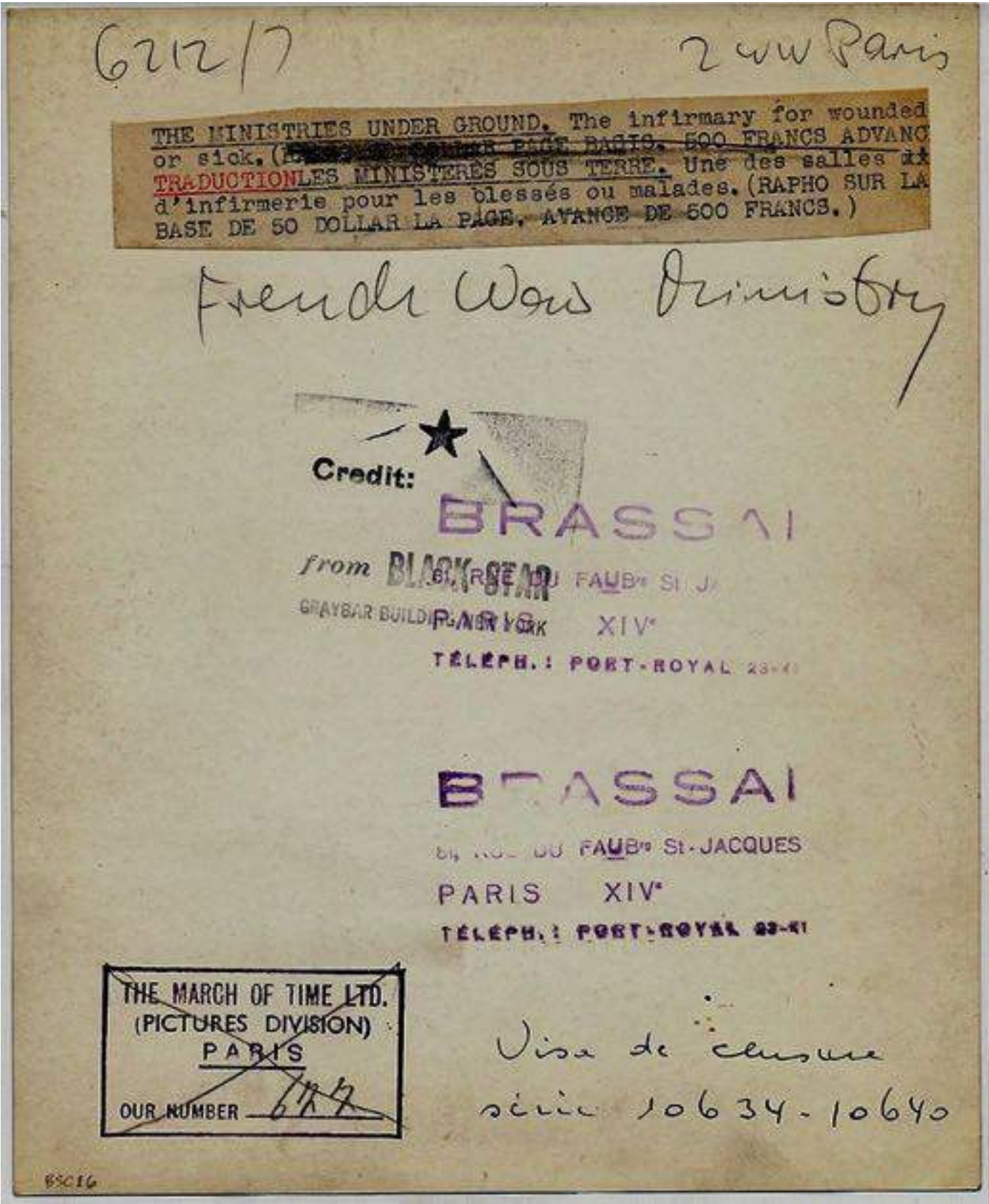
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Lot 52. “MINISTRIES UNDER GROUND.” By BRASSAI.

8 3/8 x 6 7/8 – vintage gelatin silver print, ca. 1944. The snipe pasted on the verso continues “The infirmary for wounded or sick” in English and French. There is a Black Star credit stamp and two Brassai credit stamps “The March of Time” stamp is crossed out, Other notations are in pen and pencil. The extreme tip of the lower left corner is weak. [3].

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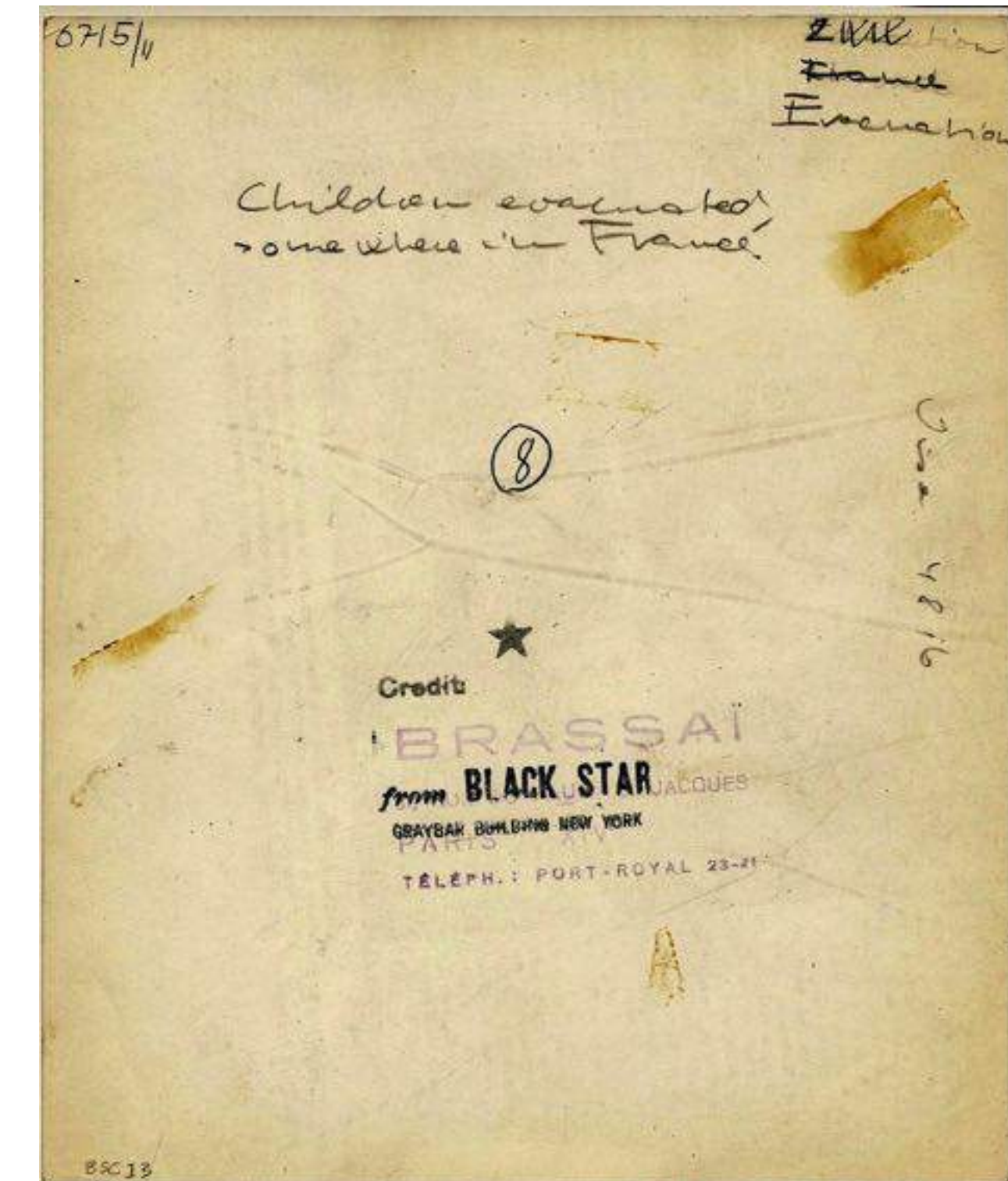


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**Lot 53. "CHILDREN
EVACUATED SOMEWHERE
IN FRANCE." By BRASSAI.**

8 1/2 x 7 - inch vintage gelatin
silver print on single weight
paper. A Black Star credit stamp
covers Brassai's Paris stamp.
The title annotations in pencil
are also on the verso. There's a
small "dig" to the left of the
child's waist. [D3]

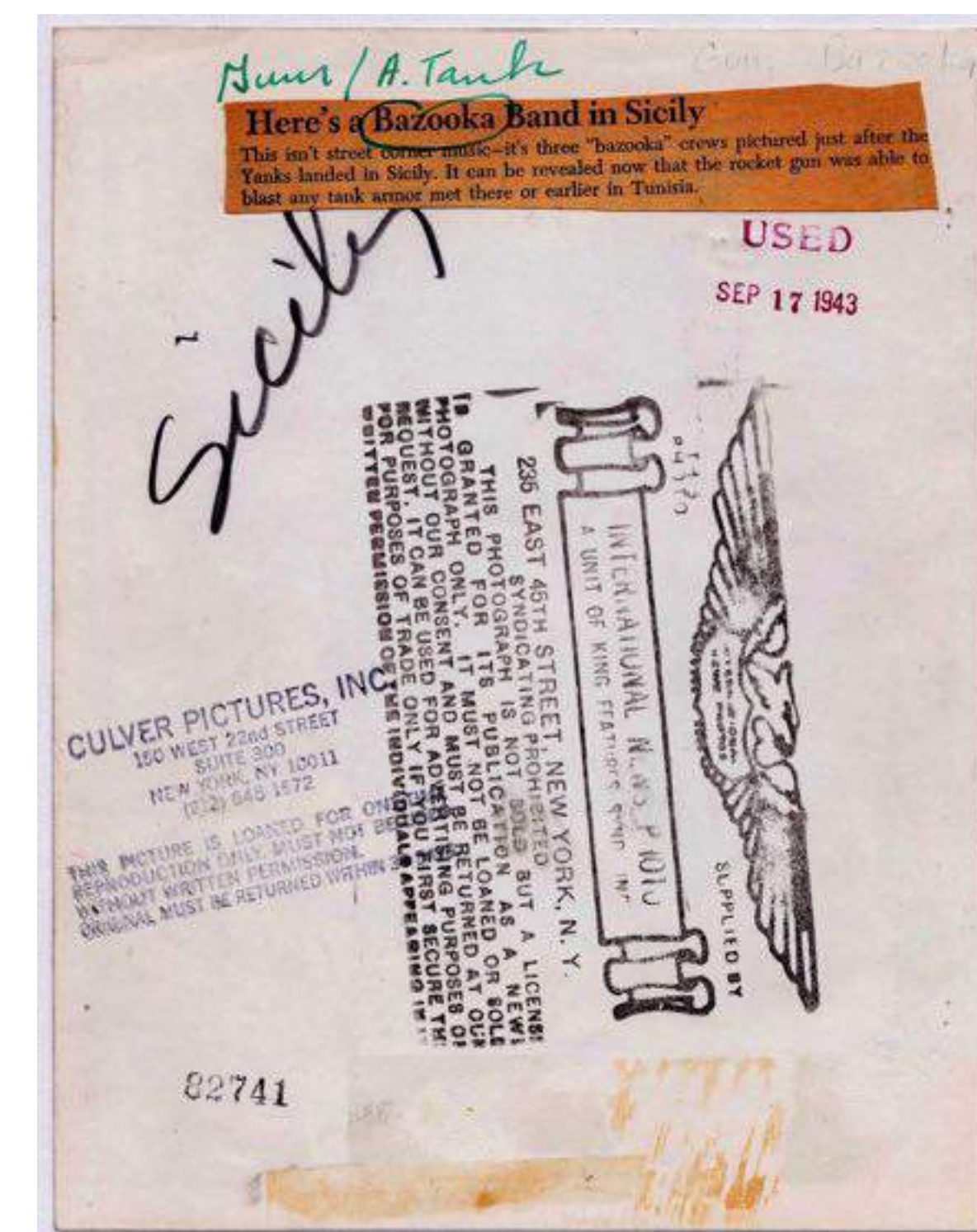
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Lot 54. U.S. BAZOOKA CREW IN SICILY, 1943. By ROBERT CAPA.

6 7/8 x 8 1/2 - inch ferrotyped gelatin silver print on single weight paper with International News Photo stamp and a newspaper clipping, plus notations and "Used Sep 17 1943" stamp on the verso. This weapon that was capable of penetrating a tank's armor was first introduced the year before. This was published in the September 23, 1943 issue of LIEE. Capa is not credited on this print. There are very minor soft corners at the upper right and lower left.[3]



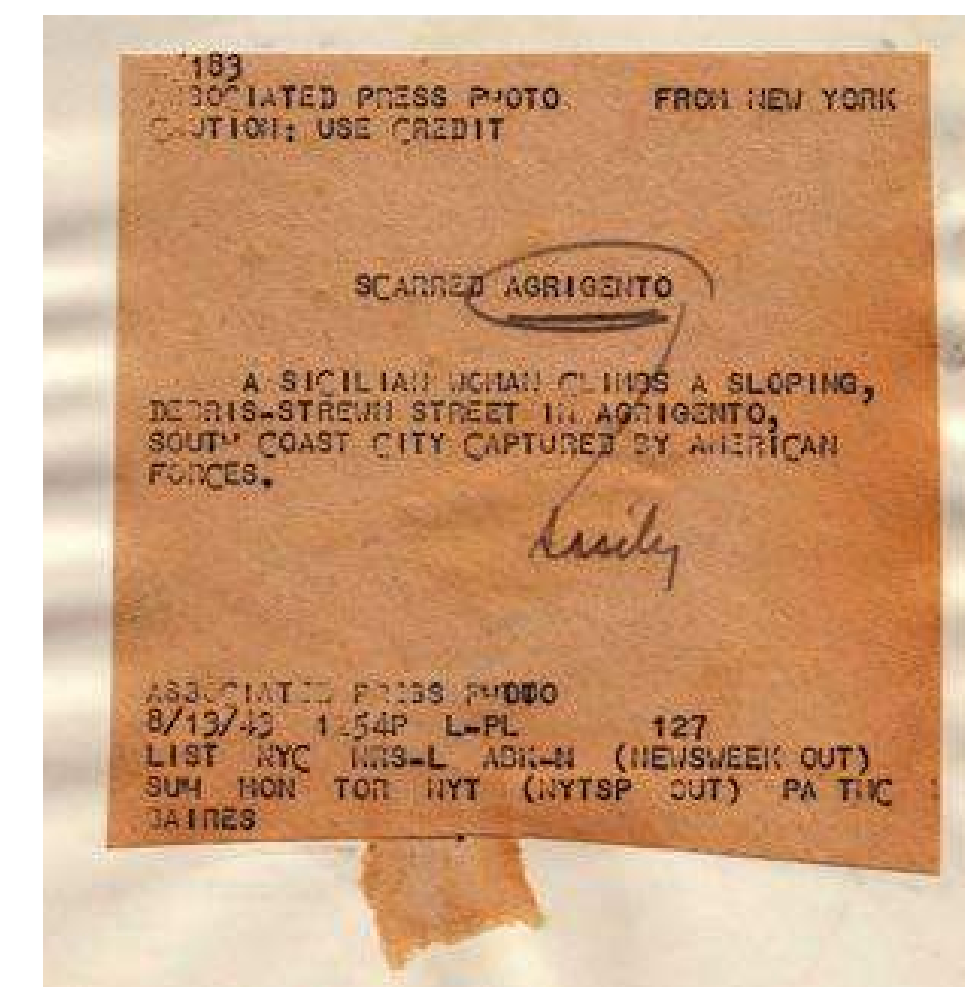
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**Lot 55. "SCARRED AGRIGENTO,"
1943. By ROBERT CAPA.**

7 x 6 1/2-inch image on 8 1/2 x 7-inch ferrotyped gelatin silver print. A snipe on the verso credits Associated Press with other indications of publishers such as Newsweek, NY Times, L-PL (LIFE Pool). Capa is not credited on this print. It was published in LIFE August 23, 1943. The snipe reads, "A Sicilian woman climbs a sloping, debris-strewn street in Agrigento." There's waviness caused by the gluing of the snipe, and a surface cut from the left margin into the woman's waist that does not break the surface. [D3-]

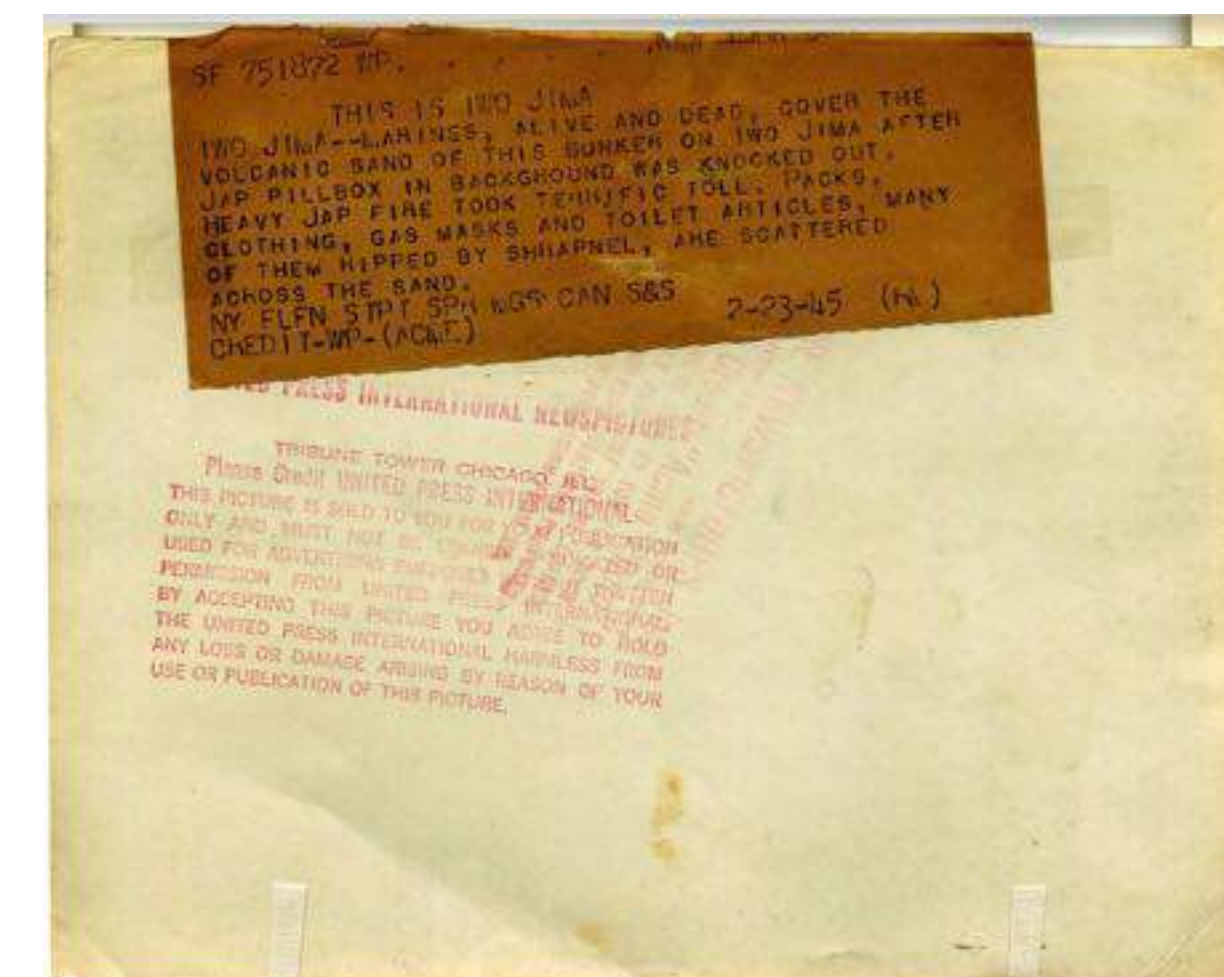
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**Lot 56. IWO JIMA
BATTLEFIELD. By
JOE ROSENTHAL.**

7 x 9 – inch toned gelatin
silver print, There is an
International News stamp on
the verso. An attached snipe
dated 2 – 23 – 45 reads
“Marines, alive and dead
cover the volcanic sand...
Heavy Jap fire took terrible
toll. Packs, clothing, gas
masks...are scattered across
the sand.” I find this a very
moving photograph even if
not an important icon as
Rosenthal’s flag raising one.
There is light waviness at the
center of the bottom margin
and weak tips of corners. [2+]



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Lot 57. “RAISING THE FLAG ON MOUNT SURIBACHI,” 1945. By JOE ROSENTHAL.

10 x 8 – inch gelatin silver print, printed 1945 or 1946. . This is a “Defense Department” photo from the Marine Corps via Associated Press. What is notable is the snipe printed in blue on the verso that credits Rosenthal but also gives the names and rank of six soldiers, 3 of which are listed as KIA (Killed in Action.), and must have died after the photograph was taken. Only four men can clearly be seen; the other two are obscured. [4]

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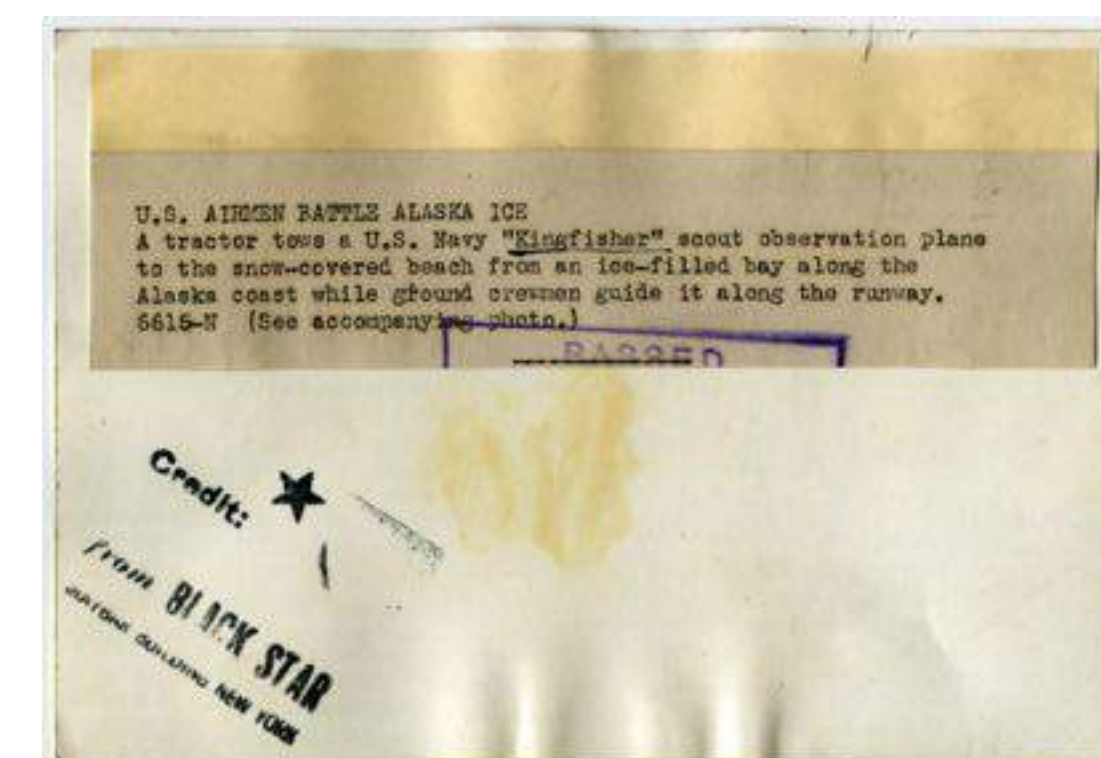
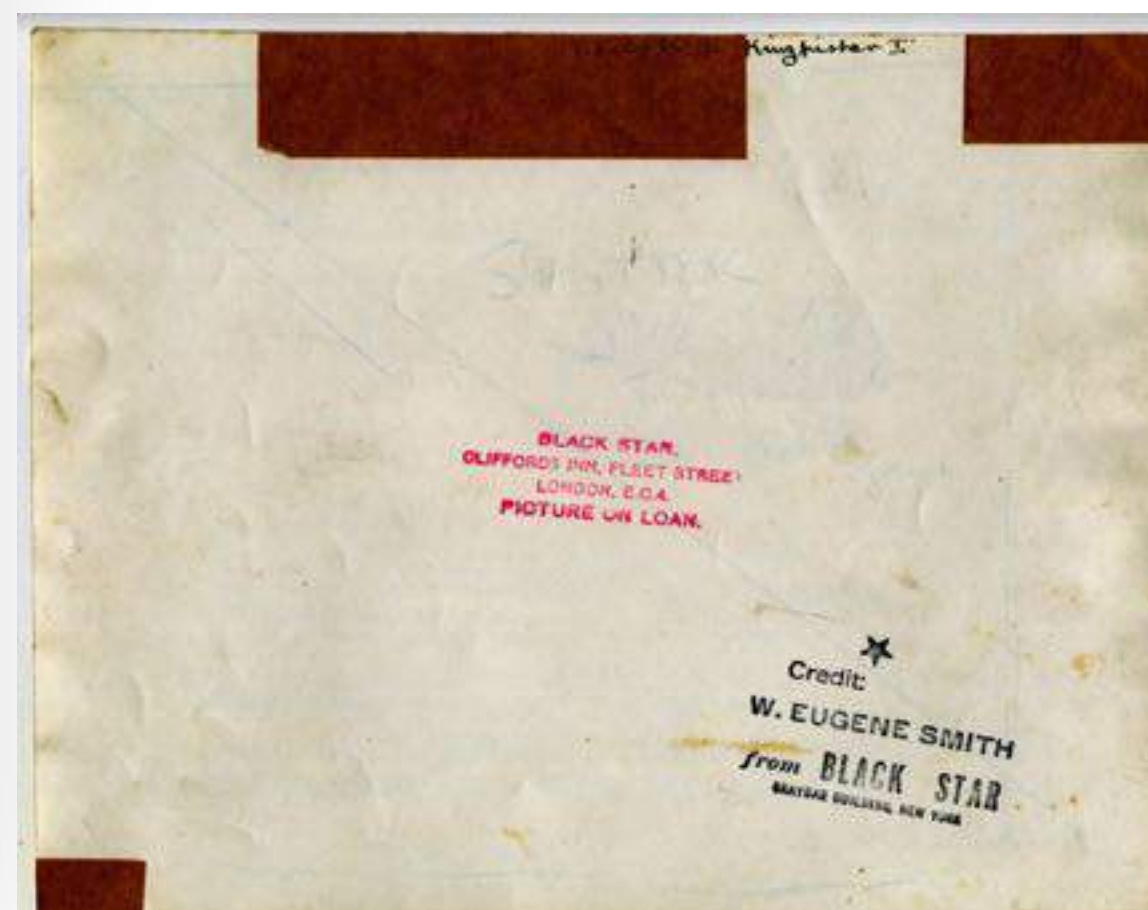


WW II
Iwo Jima
23Feb45 Photog By: Rosenthal
RAISING FLAG ON MOUNT SURIBACHI
Left to right: Private First Class
Ira H. Hayes; Private First Class
Franklin R. Sousley, (KIA); Sergeant
Michael Strauk, (KIA); Pharmacist
Mate 2/c John H. Bradley; Private
First Class Rene A. Gagnon; and
Corporal Harlon H. Block (KIA).
Photograph courtesy Associated
Press. All rights reserved by
Associated Press.
DEFENSE DEPT. PHOTO (MARINE CORPS)
jld 113061

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Lot 58. FORMATION OF KINGFISHER AIRPLANES. By W. EUGENE SMITH

7 ½ x 9 ½- inch gelatin silver print, 1940's. "Kingfisher I" in pen verso. Smith's Black Star credit stamp and London Black Star stamp on the verso. This was before Smith joined Magnum in the 1950's. According to the Smithsonian National Air and Space Museum "The Kingfisher was the U.S. Navy's primary ship-based, scout and observation aircraft during World War II... Most OS2Us operated in the Pacific, where they rescued many downed airmen." The ferrotyped print has a soft fold in the upper left corner and some other signs of handling. [D3]. Accompanied by a smaller 4 1/2 x 6 ½- inch print of a Kingfisher scout observation plane being towed on the Alaska ice. That brown-toned print may be earlier. It has an attached snipe and Black Star stamp, but no credit is given. [2]



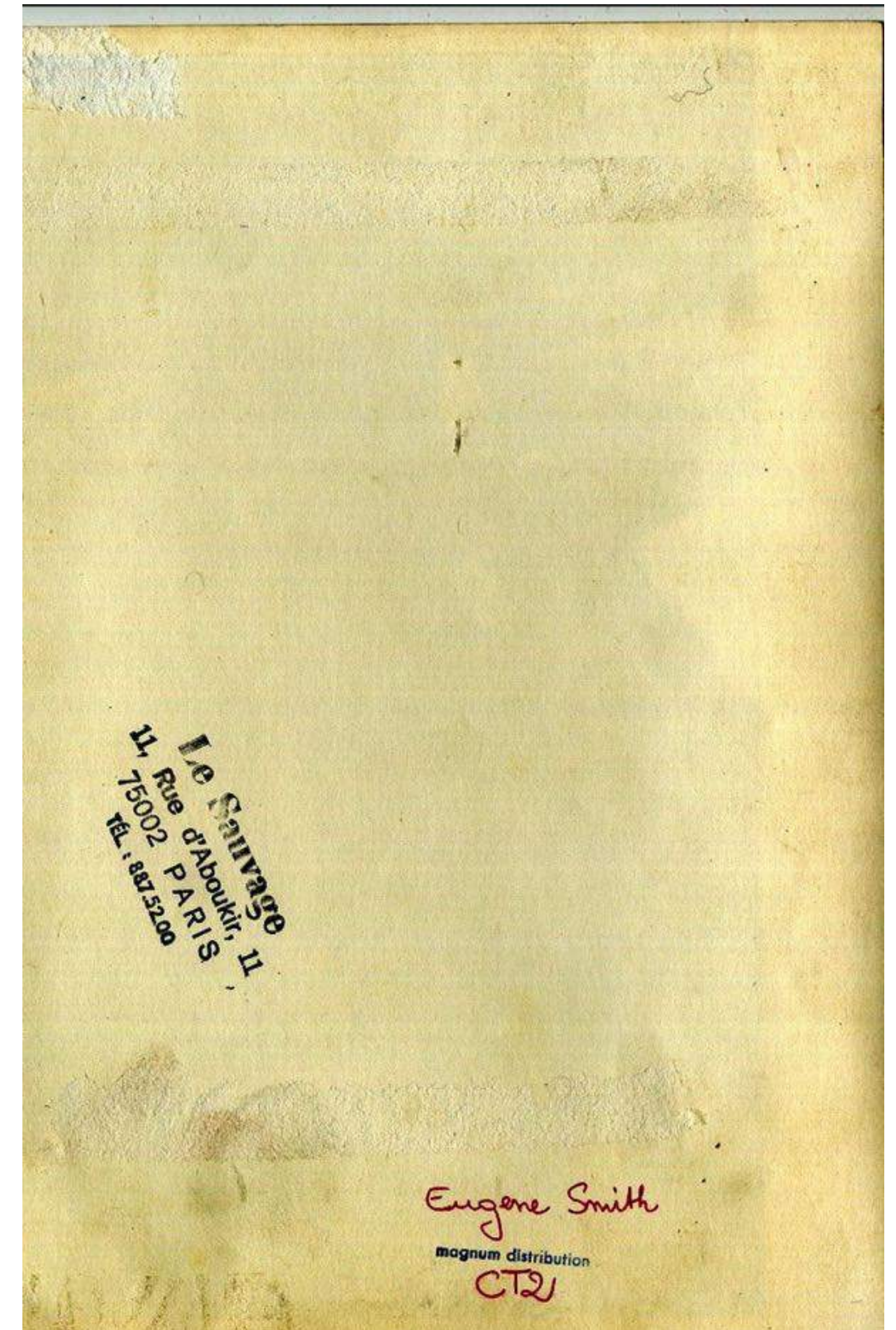
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**Lot 59. TOXIC CHEMICALS
FLOWING INTO THE BAY,
1971. By W. EUGENE SMITH.**

9 ¼ x 7 ¼ - inch gelatin silver print, 1971 or soon after. This is from Smith's great photo essay on Minimata, published in LIFE in June 1972, and as a book in 1975. There is a small Magnum stamp on the bottom, verso, with Smith's name and "CT2" in red pen and a stamp for Le Sauvage Paris, a Journal started in 1973. Smith has very powerfully represented the force of the chemicals that poisoned the community. This has the power of an iconic photograph without any people in it.

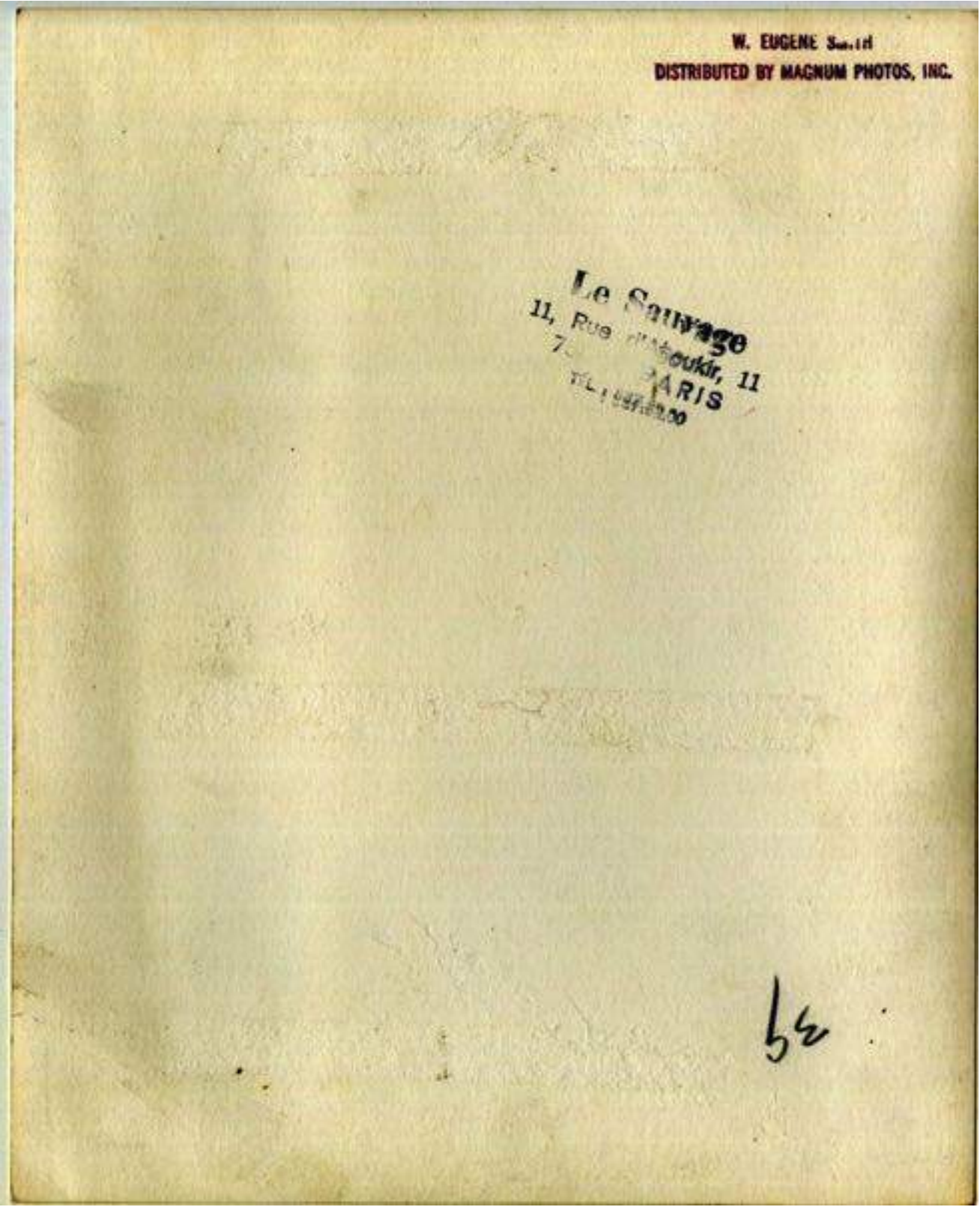
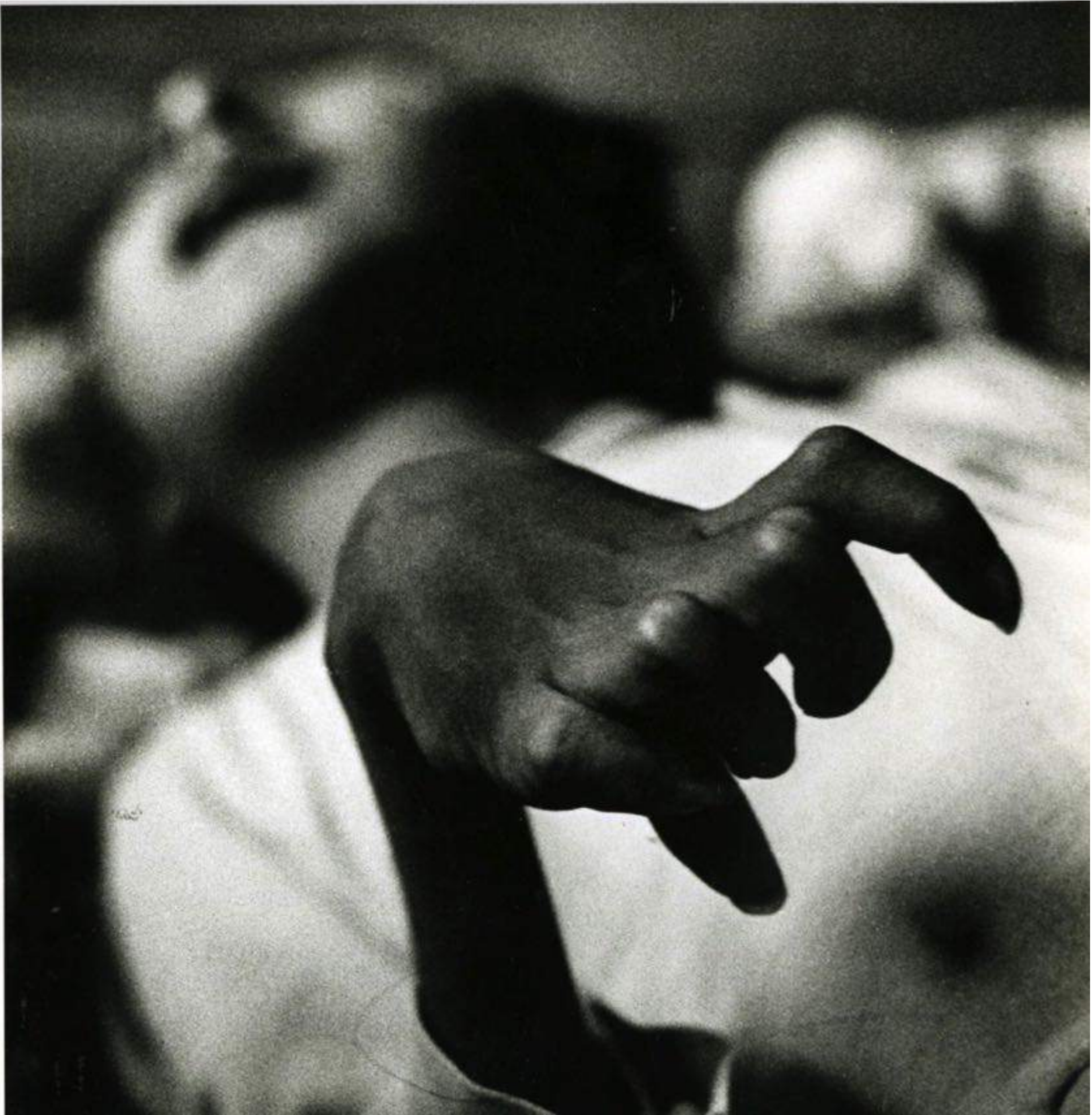
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**Lot 60. “IWAZU FUNABA’S
CRIPPLED HAND. VICTIM
OF THE DISEASE” By W.
EUGENE SMITH.**

10 x 8- inch gelatin silver
print, 1971. It has Smith’s
Magnum distribution stamp
and La Sauvage stamp. Like
the previous lot this was
from Smith’s great photo
essay published in LIFE in
1972 and in a book in 1973.
This is a moving indication
of the suffering endured by
the people of Minimata,
represented by this one
element. [4]



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**Lot 61. JFK RALLY IN
HOLLYWOOD. By
CORNELL CAPA.**

1960, printed later. 8 x 13
– inch image on an 11 x
14 sheet with Capa's
stamp verso. A close view
of Kennedy's hand as
adoring admirers reach
up to grasp it. [4]



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**Lot 62. DEATH OF
ROBERT KENNEDY,
1969, printed later.
By BORIS YARO.**

1969, printed later. 11 x
14 inch gelatin silver
print with "G 17 - 5" in
pencil and date stamp
"5 - 1985" on verso.
The close cropping
gives this a grotesque
as well as tragic aspect.
[4]

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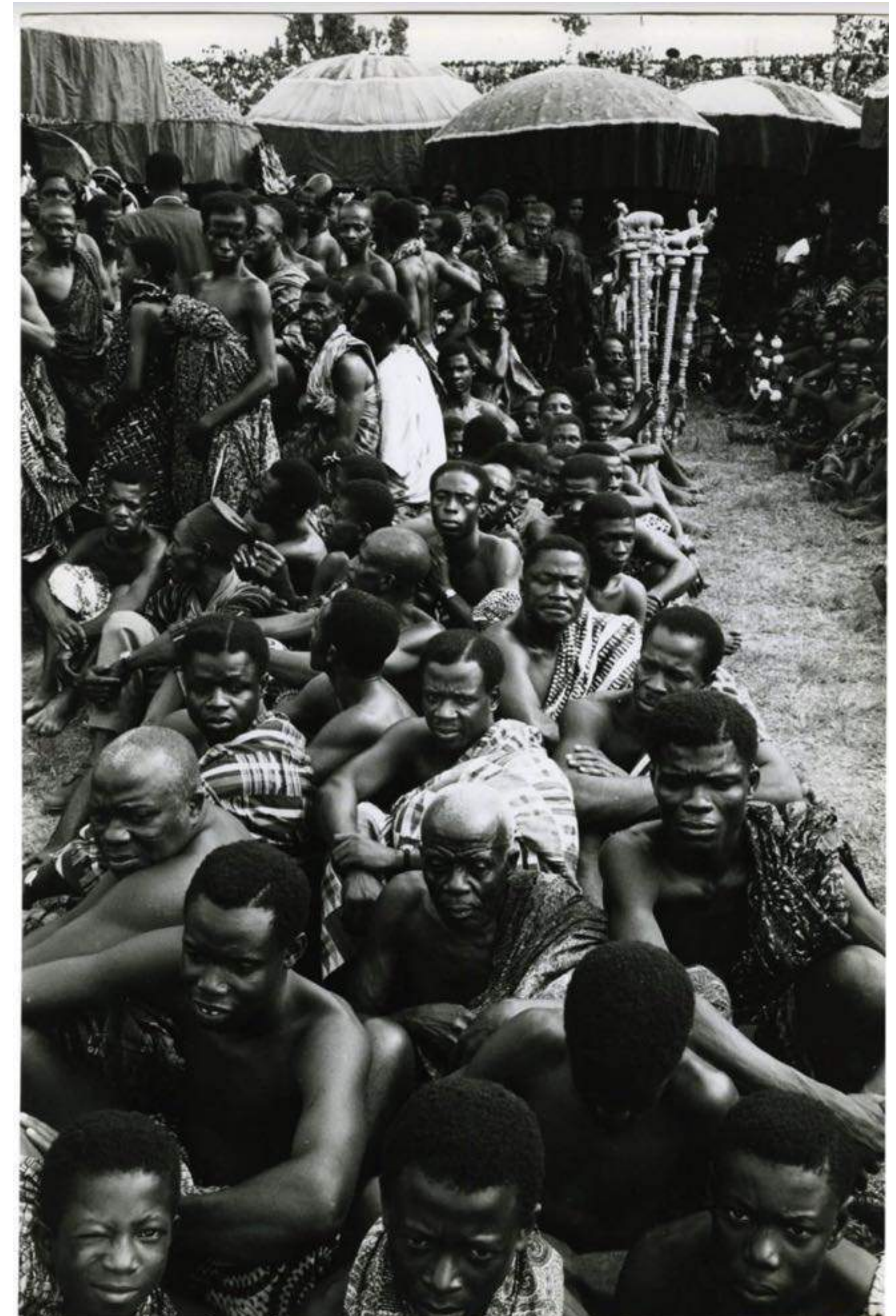


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Lot 63. LARGE GATHERING OF AFRICAN MEN. By IAN BERRY.

12 x 8 - inch gelatin silver print with Berry's "Visa" agency stamp verso. Probably made when Berry was in Ghana in 1962. He was there in connection with the visit of Queen Elizabeth. The covers of the tents in the background seem to be for an official occasion, not native dwellings. The Visa stamp indicates a date before 1962 when Berry joined Magnum. The men have very sad, troubled expressions. There are some cultural objects in the upper right. [4]

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**Lot 64. BLACK
WOMAN SITTING
BY OUTDOOR
FIREPLACE.**

Maker and place
unkown. 6 x 8 ¼ -
inch gelatin silver
print, “202569” on
the bottom of the
print. Is she a
servant or is this
at her home? [3]

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Lot 65. BLACK MAN HELD.

8 x 10 – inch ferrotyped gelatin silver print, ca. 1940's. I no longer have time to issue as many little essays on photography as I used to. It was a kind of interactive blog, and these are still available on the be-hold.com website and you can still comment on them. This one generated the greatest number of comments.

If you have time you can still read the extensive newsletter and the many interesting comments at:

<https://www.be-hold.com/themes/vernacular/black-man-held-interesting-composition-what-is-it/>

There are some wrinkles and signs of handling. [D3]

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**Lot 66. NEWBORN
PUPPY HELD IN A
HAND**

6 1/2 x 12 inch
ferrotyped print with
the Brunell Pressbild,
Zurich stamp on the
verso and a label.
There are crop marks
on the verso and one
vertical one at the
very right edge has
left its trace. It really
can't be seen so I'll
still grade this [4].



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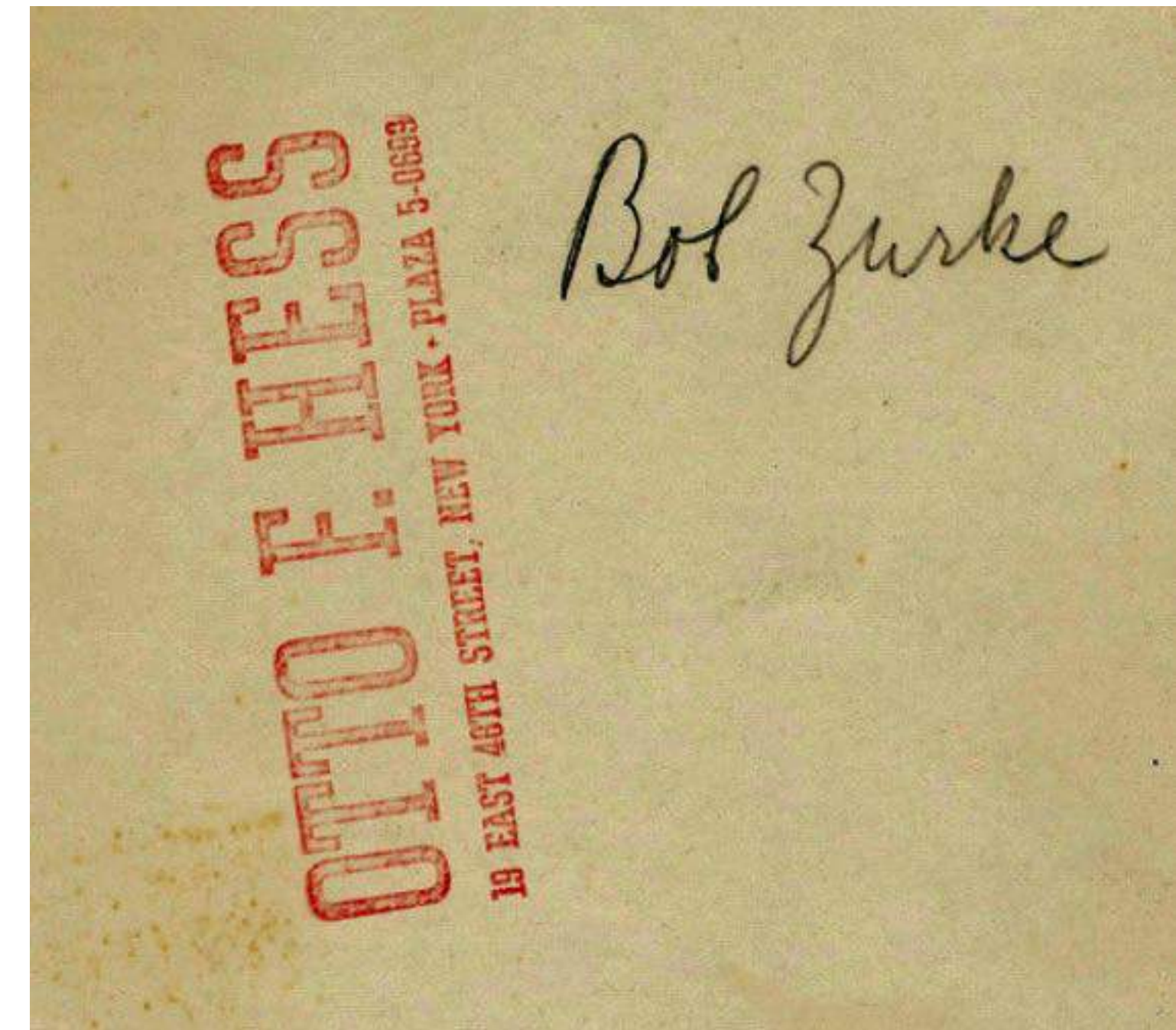
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**Lot 67. BOB ZURKE
AT THE PIANO. By
OTTO F. HESS, NEW
YORK.**

8 x 10 – inch gelatin
silver print with Hess’s
stamp verso. Zurke
(1912 – 1944) was the
leader of the popular
swing era band “Bob
Zurke and his Delta
Rhythm Boys,”

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**Lot 68. PORTRAIT OF THE DANCER
MICHIO ITO. By BEN M. RABINOVITCH
(1905 - 1940)**

1920's, printed 1930. 9 x 6 - inch on 18 x 14
- inch paper with decorative framing
around the image. Signed "Rabinovitch."
Probably from a 1930 portfolio.

There is an ample biography on the
website "Broadway Photographs":

[https://www.broadway.cas.sc.edu/
content/ben-m-rabinovitch](https://www.broadway.cas.sc.edu/content/ben-m-rabinovitch)

Ito was a major figure in modern dance
who associated with leading dance and
cultural figures. He was interned during
WWII and deported. [4]

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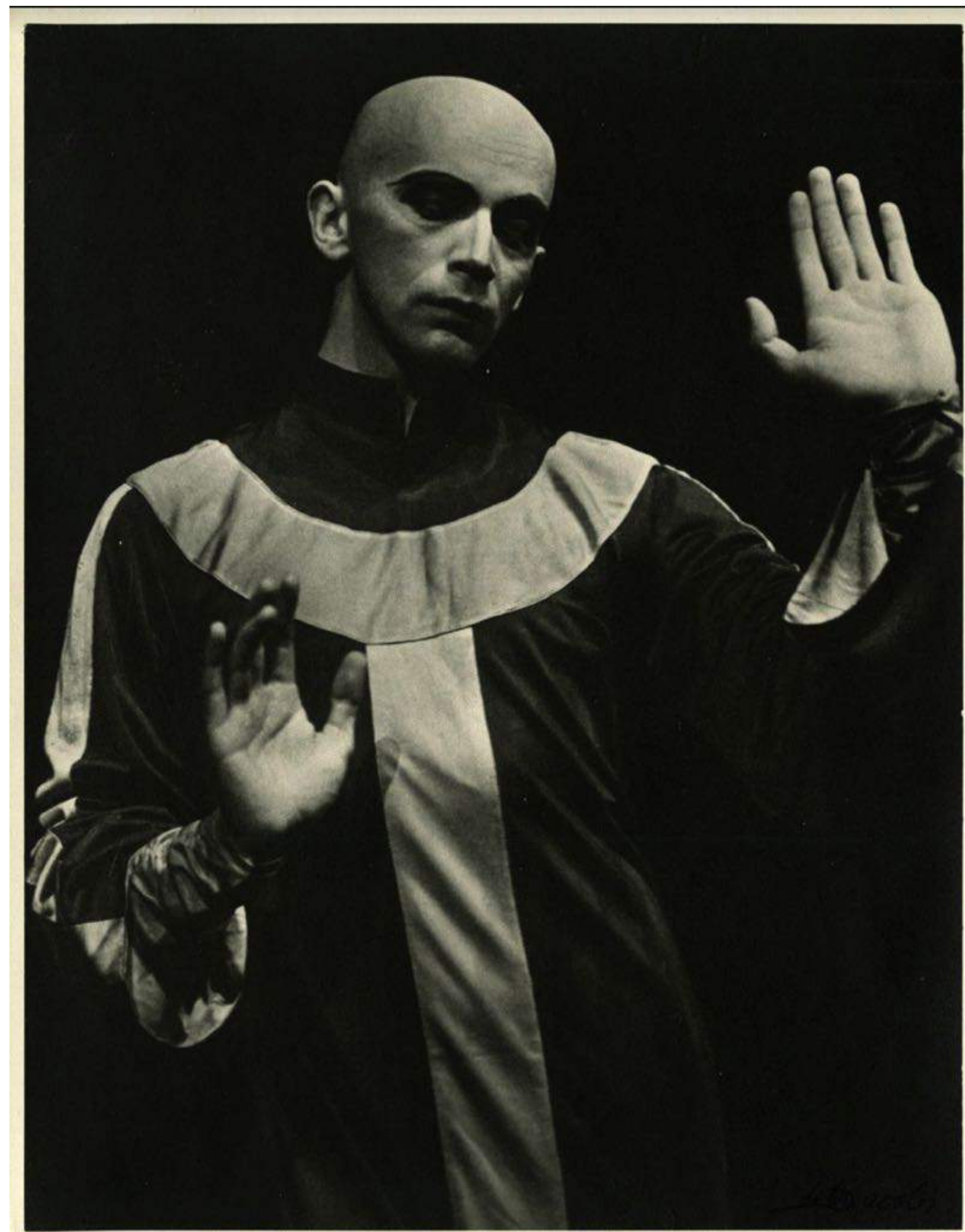
Michio Ito

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**Lot 69. PORTRAIT OF
DANCER HARALD
KREUZBERG. By
LOTTE JACOBI.**

1934, printed 1970's. 10
x 8 – inch gelatin silver
print signed by Jacobi
on the right side of the
very bottom of the
image, Kreuzberg was a
major German actor
and dancer who
appeared in plays
directed by Max
Reinhardt and traveled
with him.

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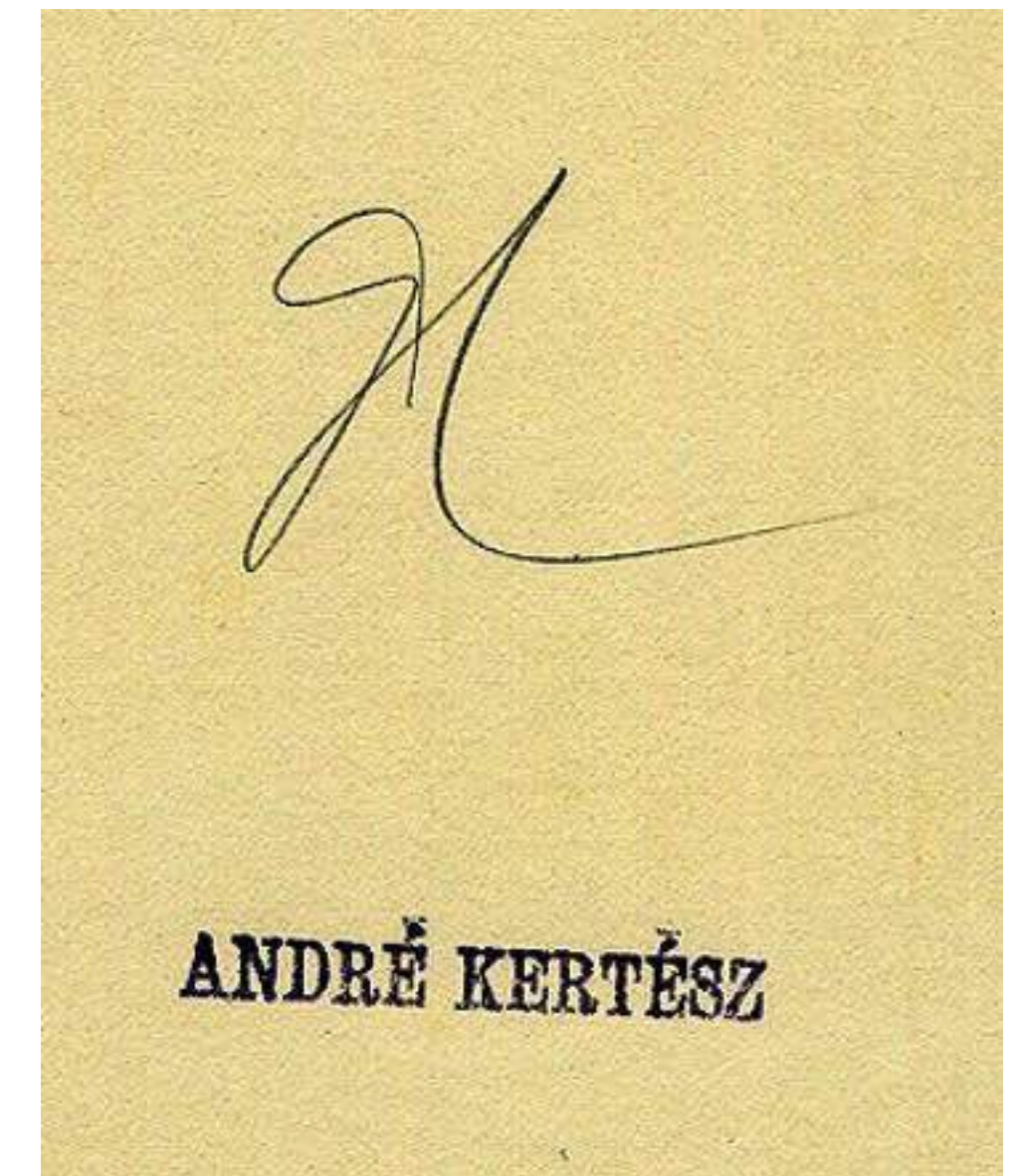
Harald Kreuzberg

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**Lot 70. INTERIOR WITH
OBJECTS ON A CABINET
AND WALL BEHIND. By
ANDRE KERTESZ.**

1960's. 14 x 11 ferrotyped
gelatin silver print with
Kertesz stamp on the verso.
The birdcages are flat objects
or paintings representing
something three-
dimensional. The cracks in
the wall paint are a central
feature. A very superficial
crack just at the top of the
right edge does not show in
normal viewing. There are
two small ones even more
superficial. [D3+]

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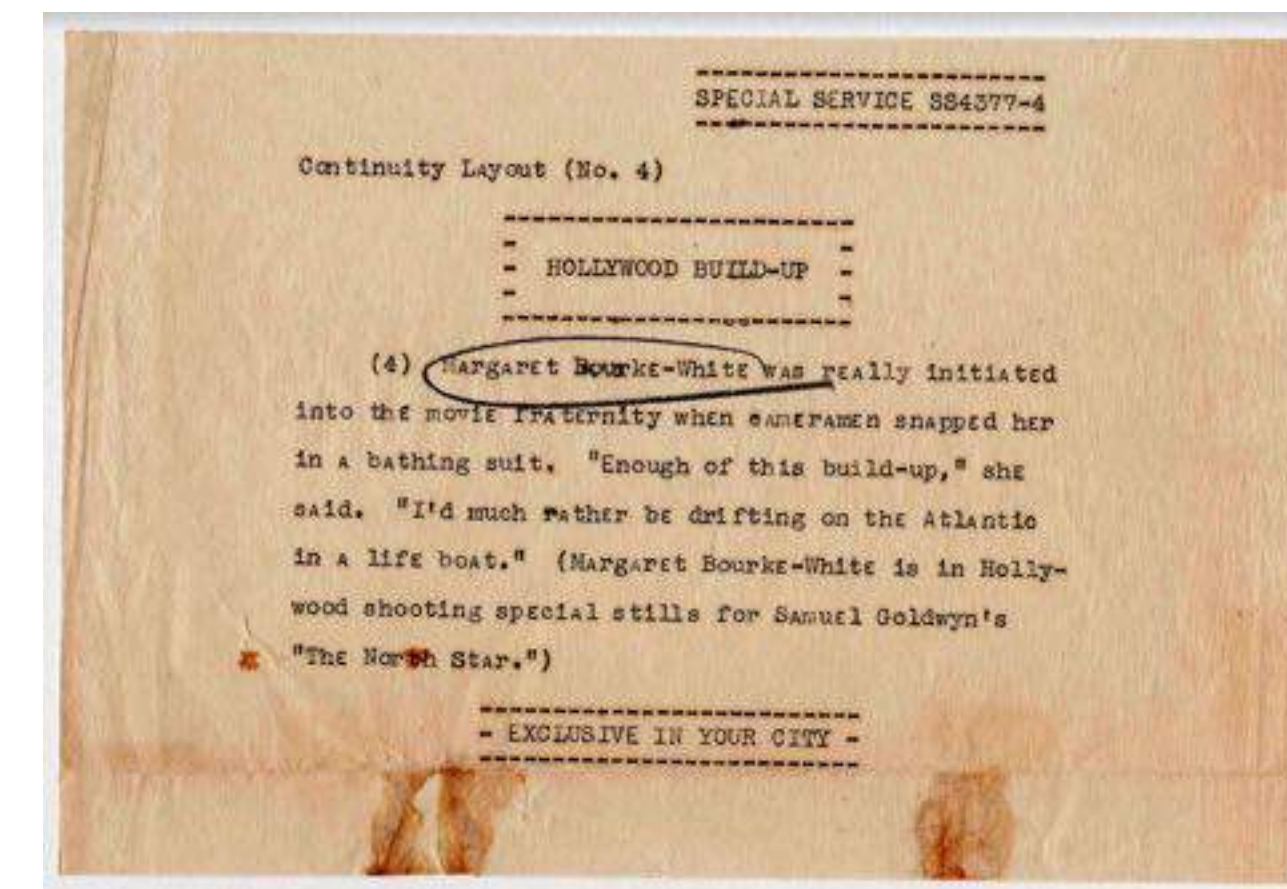
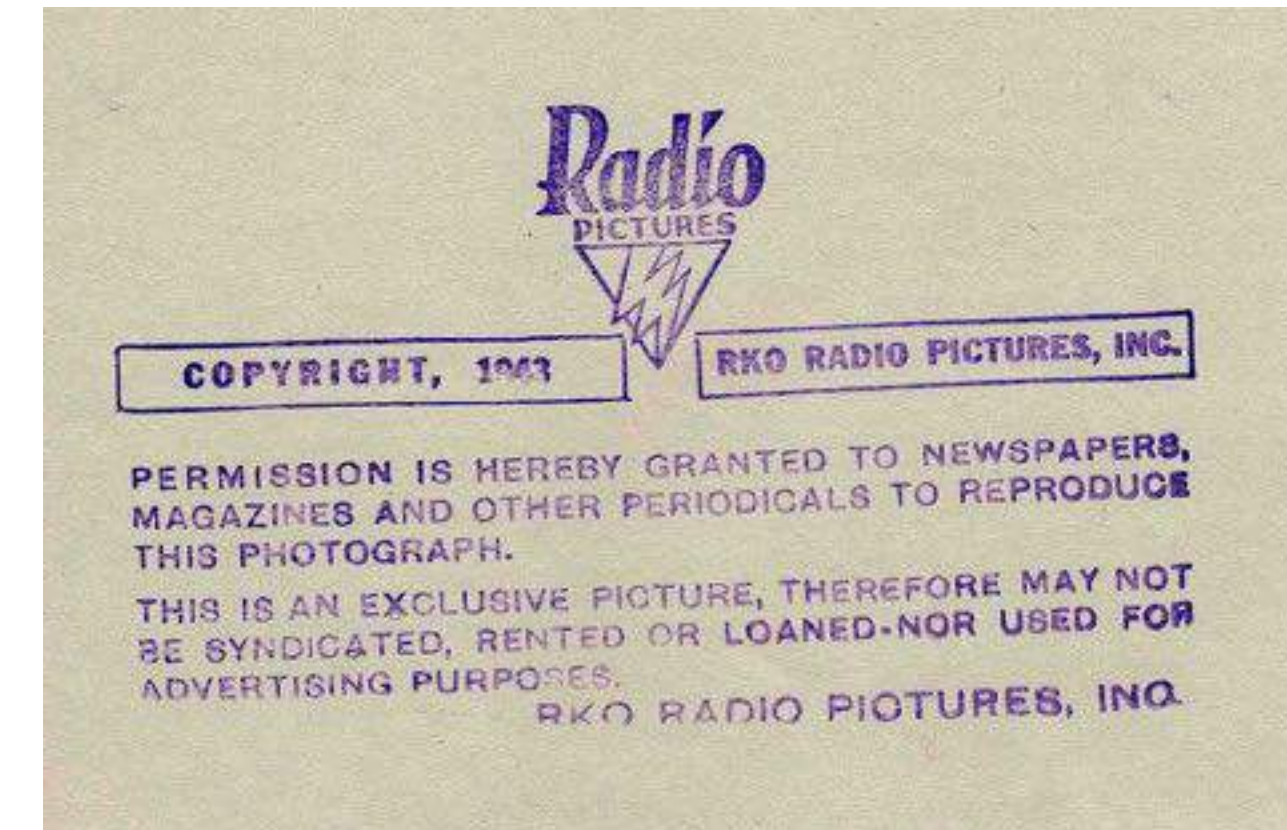


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**Lot 71. MARGARET
BOURKE-WHITE
CHEESECAKE PHOTO.**

9 x 7 ½ - inch vintage
gelatin silver print, 1943.
Backstamp for RKO Radio
Pictures. A large paper that
has come loose has an
interesting text. She was in
Hollywood taking
promotional stills. She is
quoted as saying “Enough
of this build-up... I’d much
rather be drifting on the
Atlantic in a lifeboat.” The
negative has been worked
on to enhance the effect.
There are two glue residues
on the verso from where
the large label had been
attached. Very minor signs
of handling. [2+]

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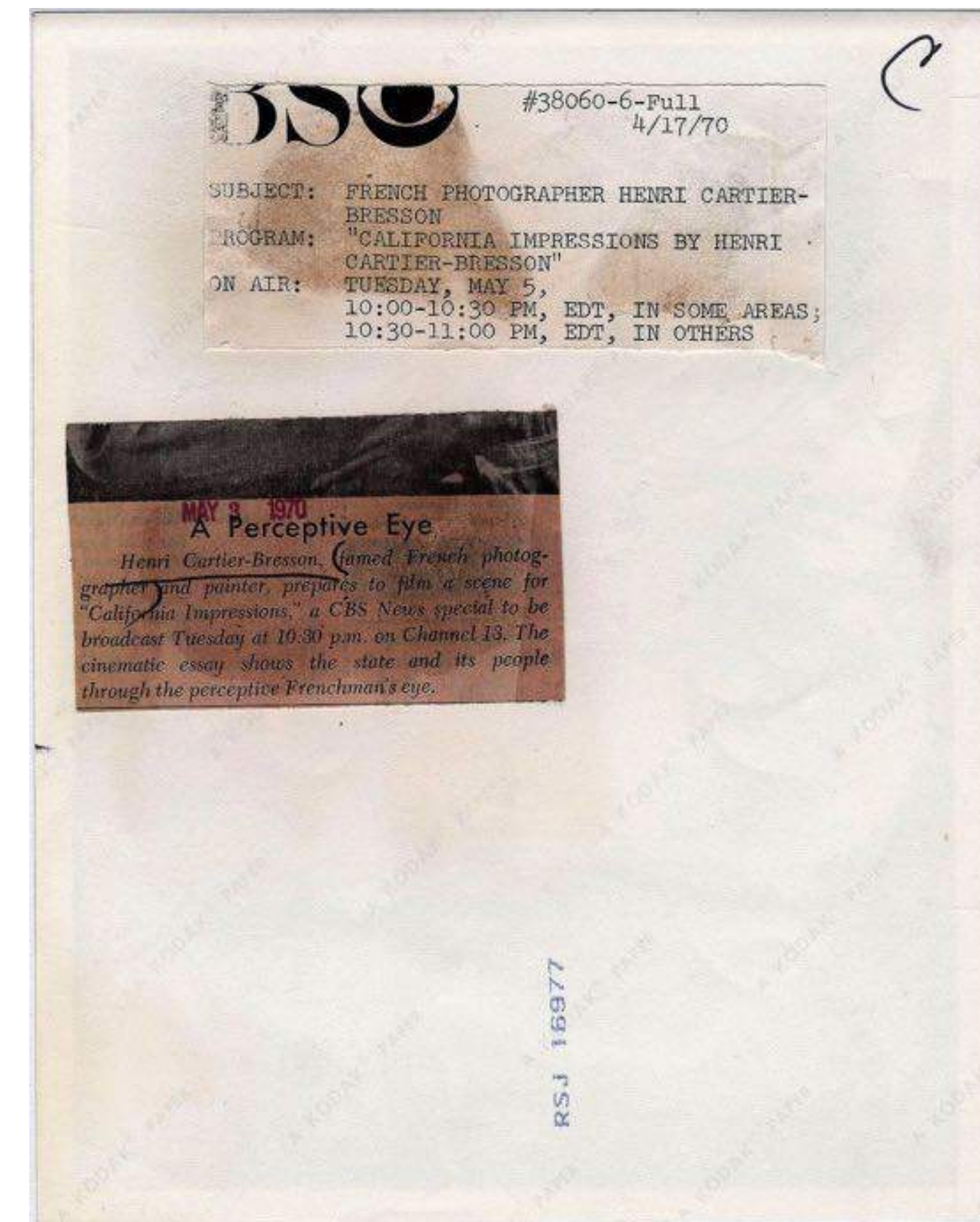


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**Lot 72. HENRI
CARTIER-BRESSON
SHOOTING A FILM
SCENE, 1970.**

9 x 7 – inch gelatin
silver print, a publicity
photograph for a CBS
program “California
Impressions by Henri
Cartier-Bresson.” A
label giving broadcast
times and a small
newspaper clipping is
attached verso. [3]

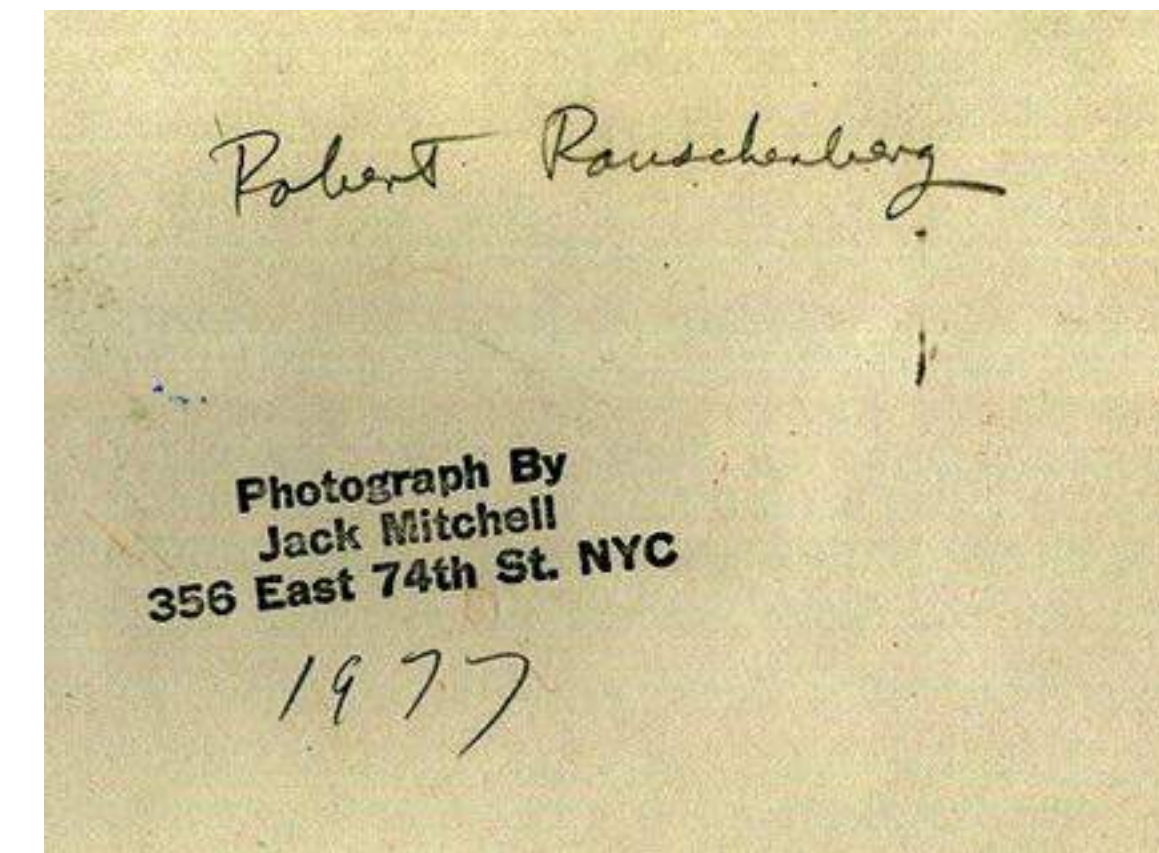
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**Lot 73. "ROBERT RAUSCHENBERG," 1977.
By JACK MITCHELL.**

Gelatin silver print, 10 5/8 x 14 – inches. This is an interesting composition in which the artist, looking idealistically upwards, is positioned behind a glass-framed image of a three dimensional sculpture in front of what may be one of his works. This creates a complex image that reflects some of Rauschenberg's own interests. Mitchell was a photographer for the New York Times and other NYC cultural institutions. [4]



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**Lot 74. NAT
FINKELSTEIN, ANDY
WARHOL AND
GERARD MALANGE.**

13 ½ x 9 – inch image
on 15 ¾ - inch sheet,
1960's, printed 1989.
Finkelstein was a very
frequent habitue of
the Factory in the
1960's. [4]



Handwritten signature and number 84

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**Lot 75. ROBERT FRANK,
PERU, 1948.**

Frank photographed extensively in Peru during his travels to Central America, and created a book of photographs of which this is the cover. This 7 x 13 ½ - inch vintage gelatin silver print is signed by Mary Frank on the verso. Provenance: Mary Frank to owner. A fold in the lower left corner just grazes the tip of the image, There is very small bend at the extreme lower left tip of margin. [D3]



Mary Frank

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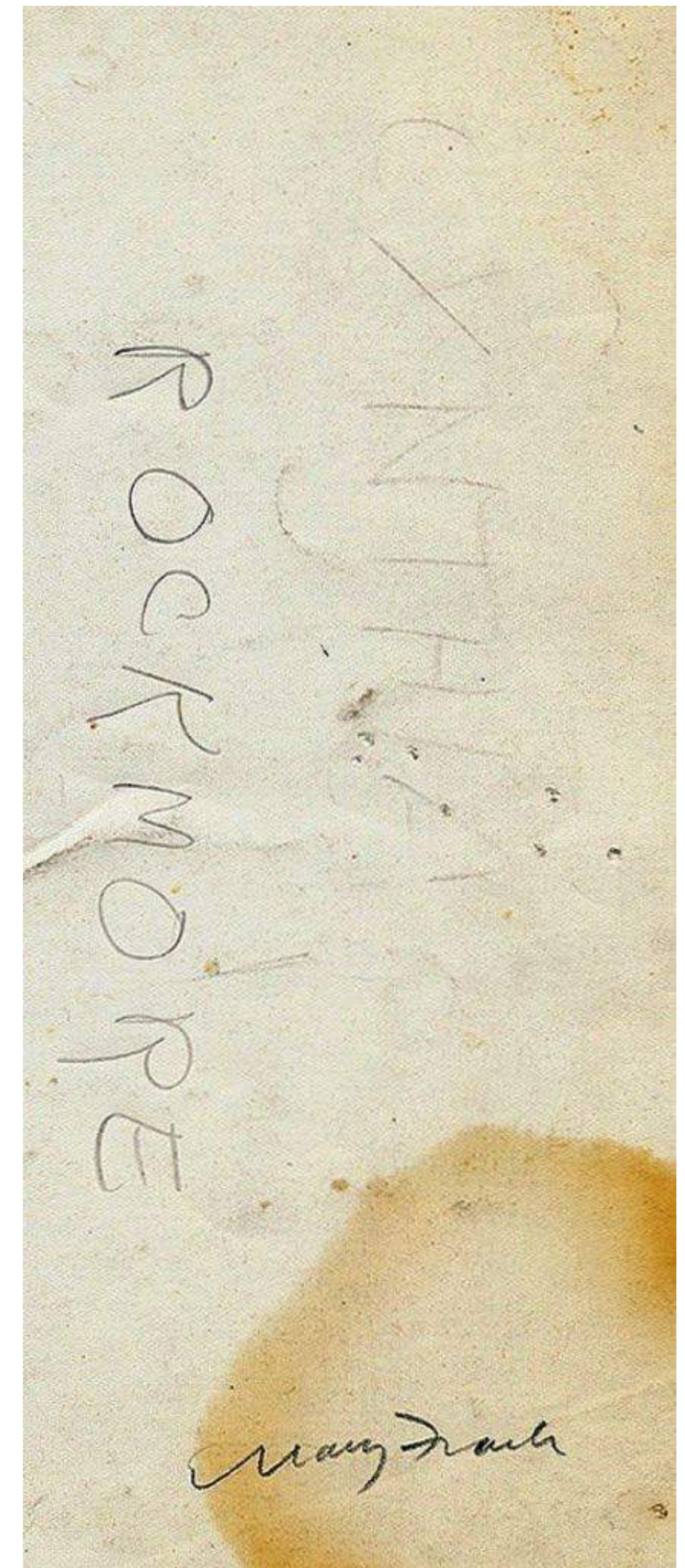
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**Lot 76. MARY AND PABLO,
1951. By ROBERT FRANK.**

9 ¼ x 9 – inch gelatin silver print, signed by Mary Frank and “ROCKMORE” [Cynthia Rockmore] written in block letters in pencil on verso.

Provenance: Mary Frank to the owner. This is moving because it is so intimate, a personal document, not an exhibition photograph. Various bends, folds, stains and marks. [D2]

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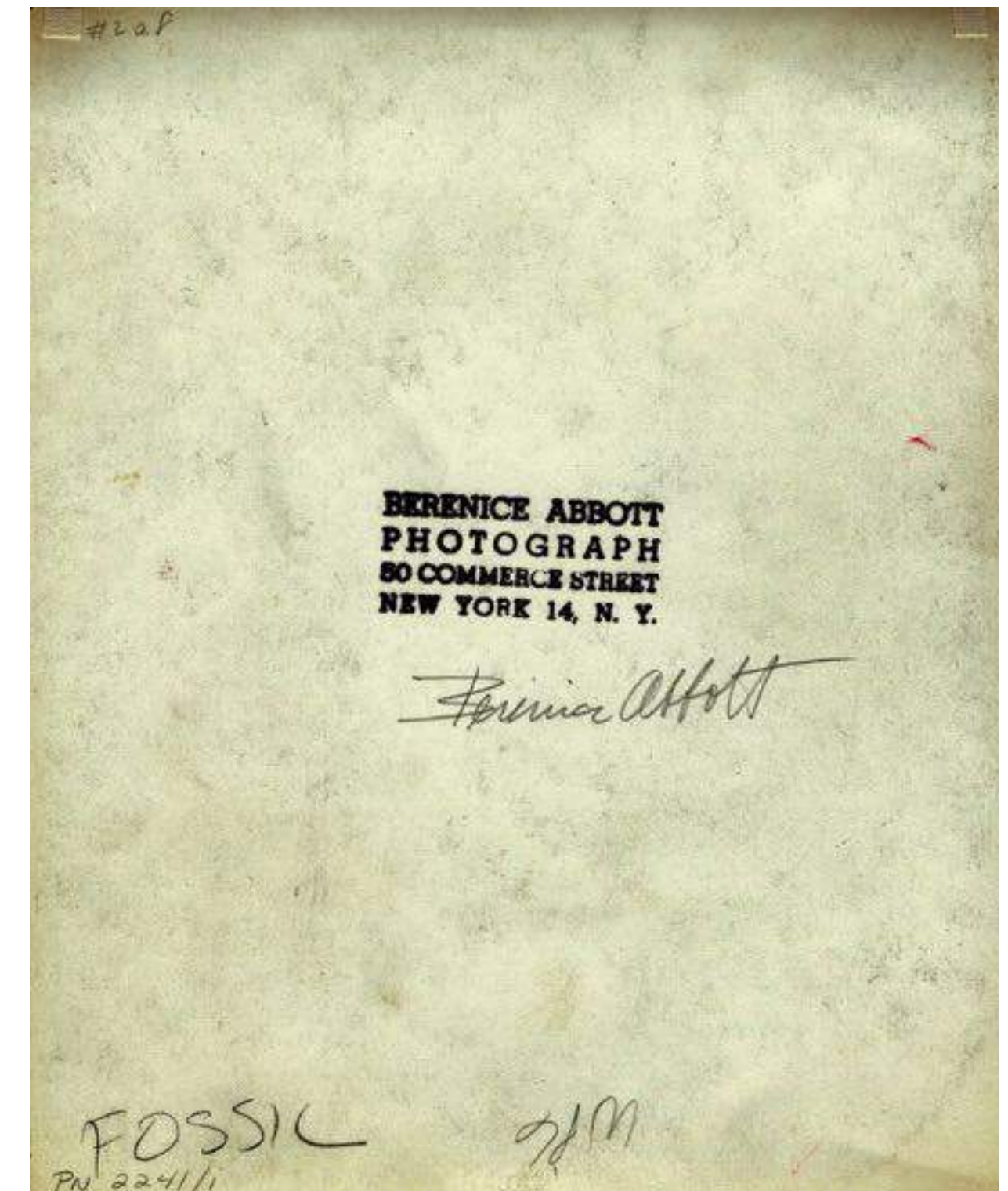


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Lot 77. FERN FOSSIL, c. late 1940's. By BERENICE ABBOTT

Vintage 8 ½ x 7 gelatin silver print, signed with notations in pencil and Abbott's 50 Commerce Street stamp on the verso. Abbott was very active in promoting the use of photography in science education. She developed "Super Sight," a method of enlargement to make photographs of very small objects. Three of her prints were included in the First International Photography in Science salon. In 1949 Steichen included "Bud Leaf" and "Penicillin Mold" in his first exhibition at the Museum of Modern Art, "In and Out of Focus." [4].

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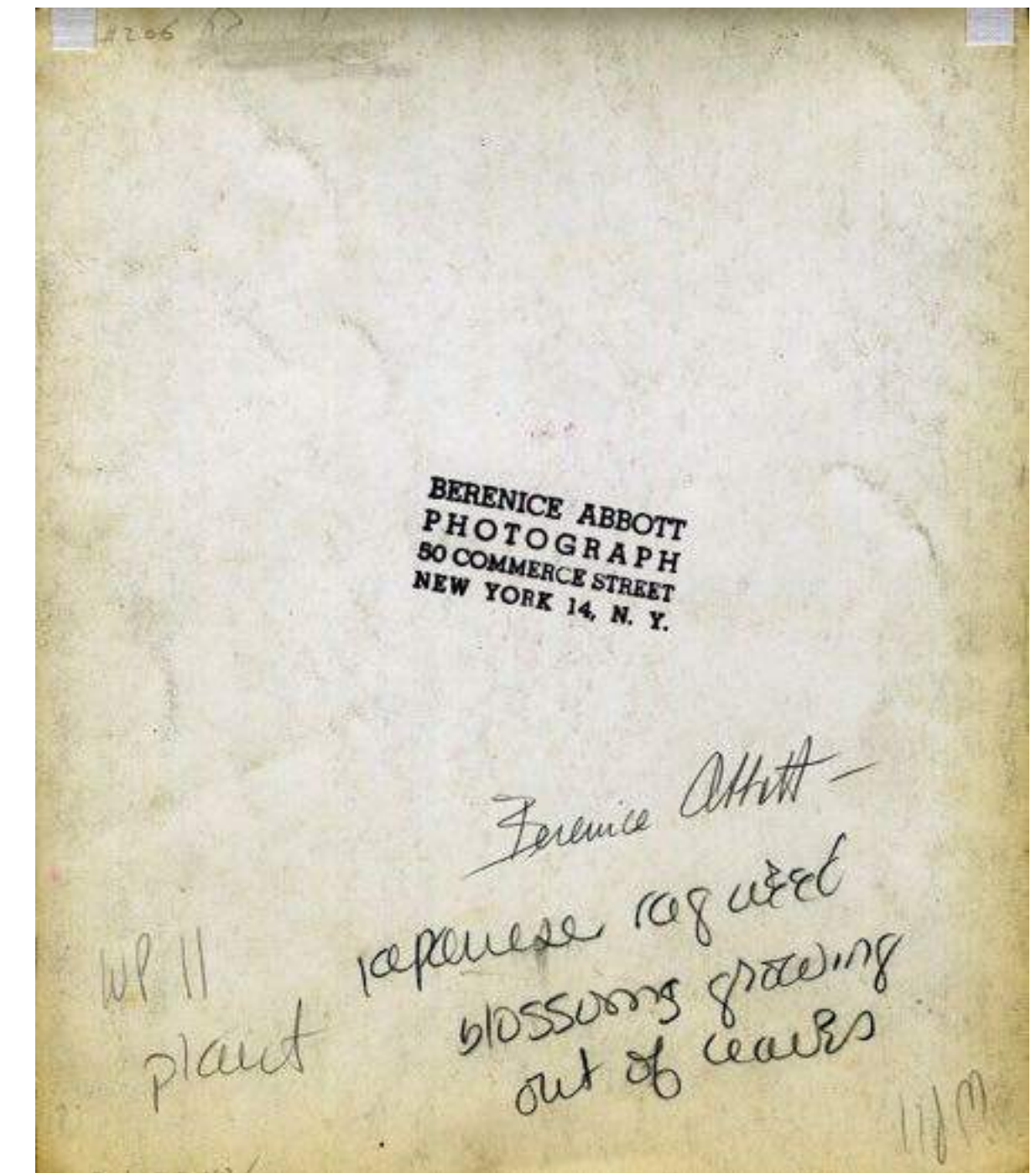


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**Lot 78. RAGWEED
BLOSSOM, c. 1950. By
BERENICE ABBOTT.**

Vintage 9 x 7 ⁷/₈ – inch
gelatin silver print,
signed and with
“Japanese ragweed
blossoms growing out
of leaves” and “plant”
in her hand and with
Abbott’s 50 Commerce
Street stamp on the
verso. See the
description in Lot 92.
[4].

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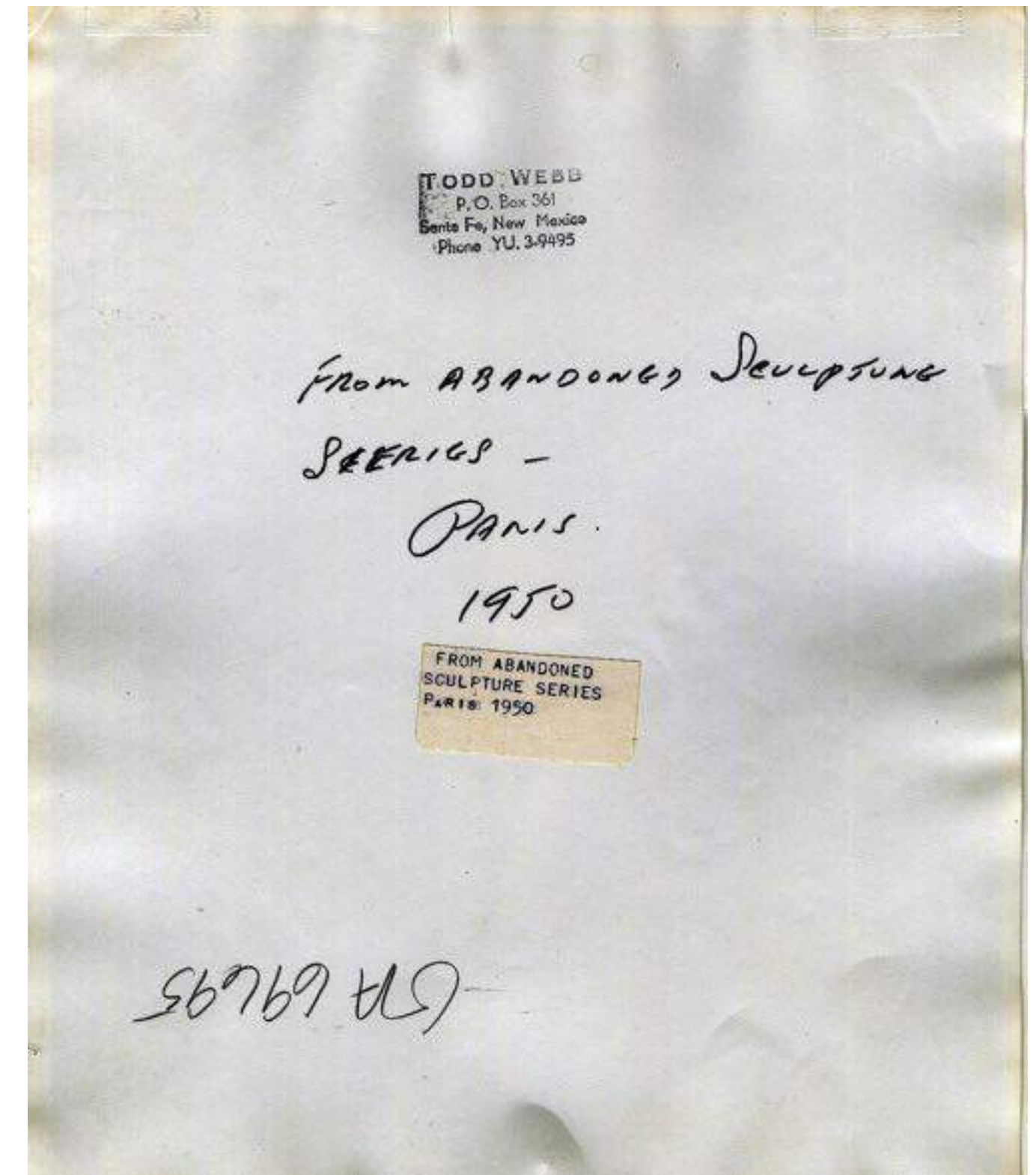


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**Lot 79. NUDE SCULPTURE
IN A PARIS STREET. By
TODD WEBB.**

Something is over the sculpture's head for protection from the elements. Webb's Santa Fe N.M. stamp on the verso. From his "Abandoned Sculptures" Series, "Paris, 1950" in pencil verso probably in Webb's hand, plus the same information on a small stamp. 9 1/2 x 7 5/8 - inch vintage gelatin silver print. Illustrated in Colin Westerbrook's "A Democracy of Imagery" (Steidl), 2015, Plate 58. Slight waviness on the top and bottom. [D2+]

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**Lot 80. PALM READING
ESTABLISHMENT,
1970. By LEON
LEVINSTEIN.**

10 ¼ x 13 ½ - inch
vintage gelatin silver
print dry mounted on
board flush with the
print, with Levinstein's
Estate Stamp label
affixed to the verso of
the mount. The seated
proprietor balances the
sign with the hand with
its text above. [4]



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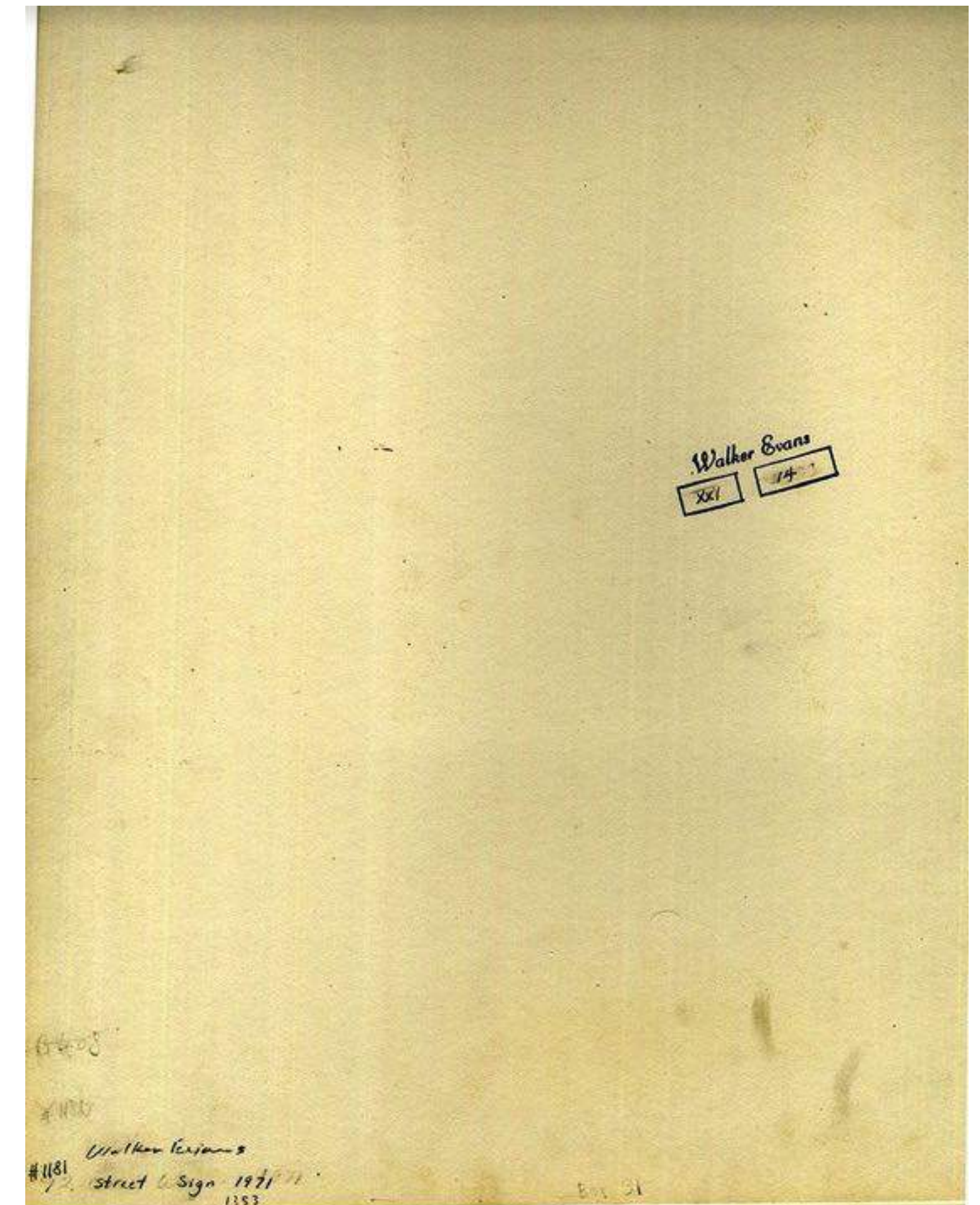
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**Lot 81. STREET SIGN,
1971. By WALKER
EVANS.**

Gelatin silver print, 7 ½ x
5 ½ inch image dry
mounted on a 17 ½ x 14 –
inch board, signed and
dated beneath the print,
with Evans' stamp on the
verso. Evans loved
photographs of signs.
This is a late example
that shows his pictorial
and verbal wit. [4]



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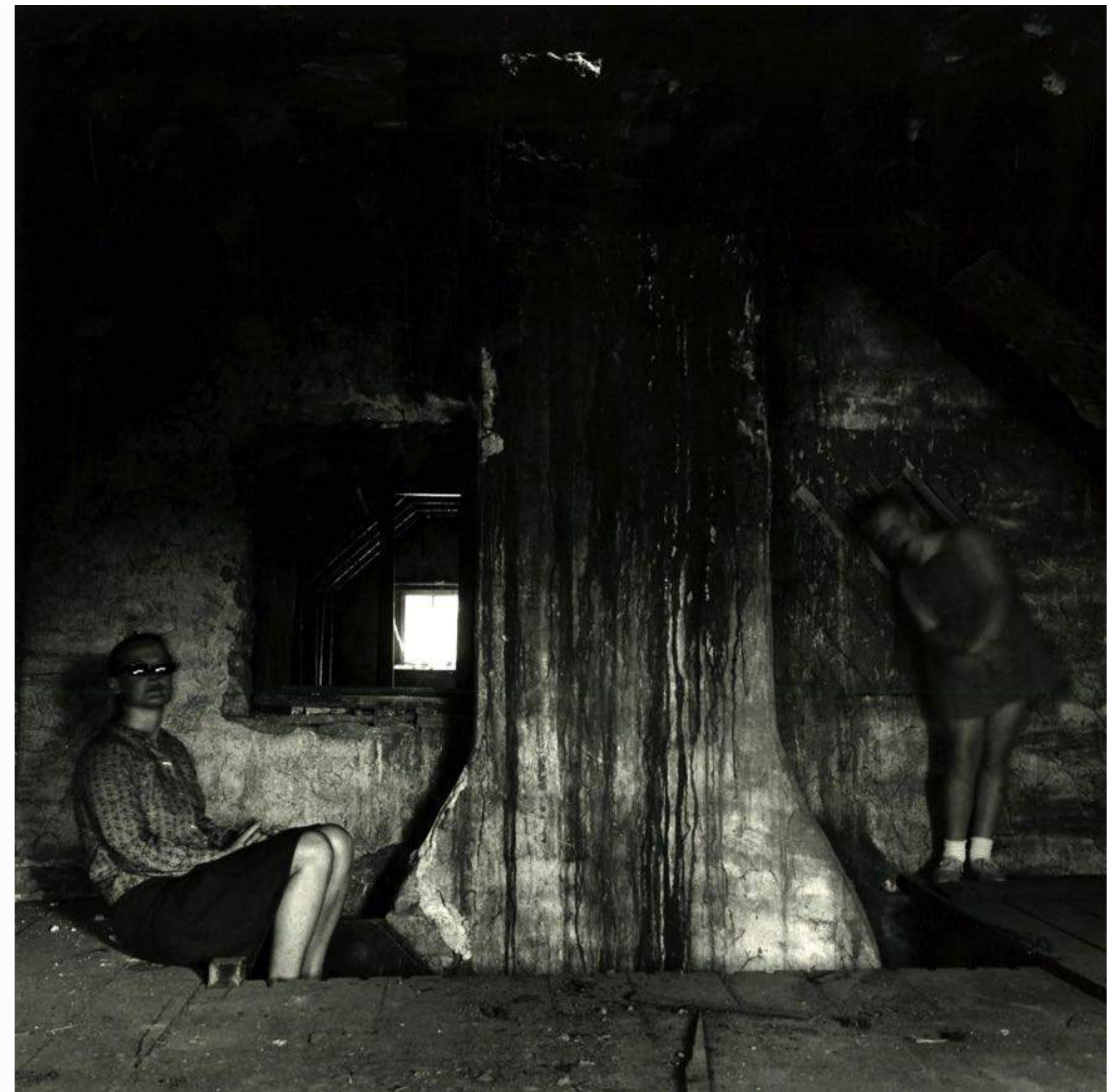


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Lot 82. UNTITLED SCENE IN A DARK INTERIOR, 1977. By RALPH EUGENE MEATYARD (1925 - 1972).

10 x 10 – inch image on an 11 x 13 ¼ - inch sheet. A stamp on the verso indicates this is “one of two prints made from original negatives printed in December 1977 for Madelyn Meatyard by John Deeks and James Baker Hall.” A woman sits at the left and a girl leans on the right of what may be a tree trunk. This is an outstanding print where elements of bright white — the window in back, the girl’s sock, a glint on the woman’s glasses — stand out from the gradations of darkness. There are black vertical bands at the sides away from the primary picture that may reflect what was on the negative. A label on the back of the mat is from the Duke University Museum of Art. [4]

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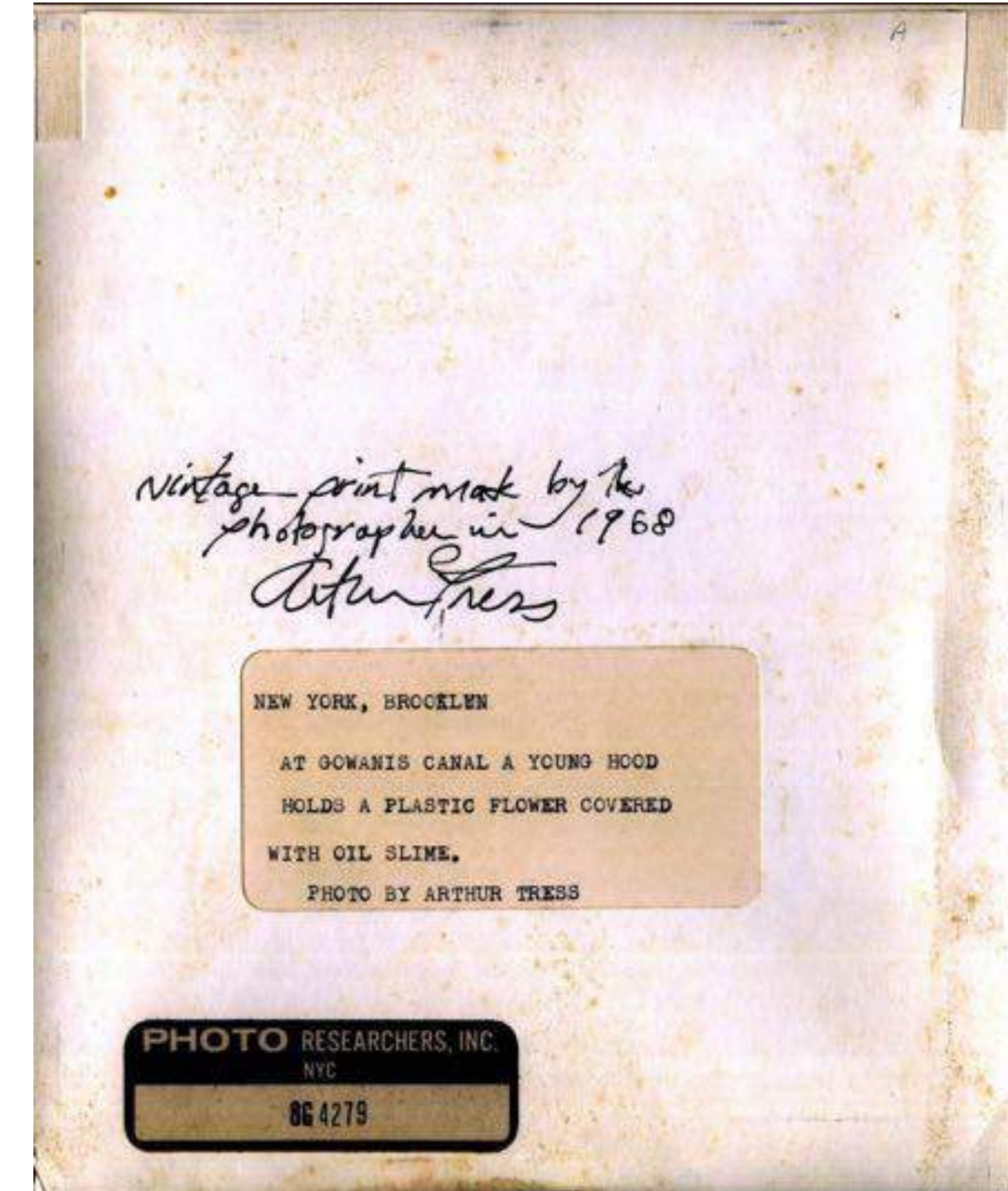
RALPH EUGENE MEATYARD
ONE OF TWO PRINTS MADE
FROM ORIGINAL NEGATIVES.
PRINTED IN DECEMBER 1977 FOR
MADELYN MEATYARD BY
JOHN DEEKS AND JAMES BAKER HALL.

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Lot 83. AT GOWANIS CANAL, BROOKLYN. By ARTHUR TRESS.

9 x 7 ½ - inch gelatin silver print on heavy paper, 1968. There is a typed credit label that reads “At Gowanis Canal a young hood holds a plastic flower covered with oil slick.” Tress has written in pen on the verso above his signature “vintage print made by photographer in 1968.” This is a rare vintage early example of Tress’s photography. There is a 1 ½ - inch surface scratch along the edge of the upper arm at the left. [D4-]

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Lot 84. “NORTHERN VISTA - GEORGE MOSCONE CENTER,” 1980. By CATHERINE WAGNER.

Signed in pencil on the bottom of the bottom margin, dated 1980, and again on the verso. 14 1/2 x 18 1/2 - inch gelatin silver print. This huge construction project was an early stage in the re-development of San Francisco that accelerated in recent years. The photograph anticipates some recent very large digital sweeping views. [4]

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Catherine I. Wagner
1980

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