

NEW YORK SPRING PHOTO SALES



PHILLIPS DE PURY & COMPANY

APRIL 4: PHOTOGRAPHS INCLUDING THE FACE OF MODERNISM
193 LOTS SOLD FOR \$6,101,400
TOP LOT: Cindy Sherman's *Untitled Film Still #49*, 1979 (est. \$300–400,000), featuring the artist as a distracted hostess paused at a wet bar, achieved \$626,500, the week's highest price, cementing Phillips's lock on the contemporary category. The gelatin silver print is from an edition of 3 printed in 1999 and is larger than the version that was on view a few blocks away in Sherman's MOMA retrospective when Simon de Pury's gavel fell. Andreas Gursky's hotel-lobby panorama *Taipei*, 1999 (est. \$120–180,000), took second place with a final price of \$302,500. Some of the most notable results were for

women. Sally Mann's *Candy Cigarette*, 1989 (est. \$40–60,000), a portrait of the artist's eldest daughter, Jessie, from the "Immediate Family" series, brought in a whopping \$266,500—nearly four times the previous record for that image and a new auction high for the Virginia-based photographer. An artist record was also notched for the late Francesca Woodman, honored posthumously with an exhibition at New York's Guggenheim Museum this spring. Her *Untitled, Rome, 1977–78* (est. \$15–20,000), one of two known lifetime prints, fetched \$170,500. A private West-Coast collection with a focus on modern masters saw success for iconic images by Edward Weston and Alfred Stieglitz, as well as new records for Brassai, Carl Van Vechten, and Eleanor Parke Custis.

CHRISTIE'S

APRIL 5: PHOTOGRAPHS
283 LOTS SOLD FOR \$6,882,950
TOP LOT: In a strong sale that represented a cross section of photographic masters from the 1800s to the 1970s, the two works that tied for the top price of \$434,500 reveal the competing strains of documentation and artistry: Robert Frank's gelatin silver print *Trolley—New Orleans*, 1955 (est. \$100–150,000), the iconic cover image for his seminal book *The Americans*, and Irving Penn's *Black and White Vogue Cover*, 1950 (est. \$200–300,000), a 1968 platinum-palladium print and one of 25 Penns in the sale. Moving forward in time, William Eggleston's *Untitled*, 1973—a dye-transfer print of a roof sign advertising "Peaches!"—raced



past its high estimate of \$90,000 to rest at \$242,500, while the cover lot, Christian Schad's rare photogram *Untitled, Schadographie Nr. 17*, 1919 (est. \$200–300,000), reached a satisfactory \$218,500. Here as elsewhere, lots in the \$30,000-to-\$60,000 range were more hotly contested than those at

the top end, leading to strong showings by Richard Avedon, Edward Steichen, Horst P. Horst, and Eugène Atget—whose album *Documents pour l'histoire de vieux Paris*, circa 1910 (est. \$30–50,000), achieved \$158,500—helping boost the house's sold-by-value rate to 92 percent.

SOTHEBY'S

APRIL 3: PHOTOGRAPHS
140 LOTS SOLD FOR \$3,783,253
TOP LOT: Ansel Adams's majestic *Mount McKinley and Wonder Lake, Denali National Park*, 1947 (est. \$200–300,000), coasted to a mid-estimate \$266,500.



Another Adams, *White House Ruin, Canyon de Chelly National Monument, Arizona* (est. \$100–150,000), shot in 1942 and printed between 1947 and 1954, fetched \$122,500. Both works went to the Gualala, California dealer Alinder Gallery, owned by Adams's former chief assistant and biographer. Robert Mapplethorpe's *Calla Lily*, 1984, printed in 1985 and numbered 2/3 (est. \$100–150,000), was also plucked for \$122,500, the same price achieved for Ray Metzker's acrylic-mounted *Composites: Tall Grove of Nudes*,

1966 (est. \$30–50,000), which is headed for the Nelson-Atkins Museum of Art, in Kansas City. New York dealer Hans P. Kraus took a historical tack, pursuing two mid-19th-century photographic drawings: the minuscule *View Through Latticed Window*, by William Henry Fox Talbot, for \$122,500 and *Leaves*, attributed to Talbot's assistant Nicolaas Henneman, for \$116,500. Both carried estimates of \$20,000 to \$30,000. The projected top lot, Diane Arbus's *Box of Ten Photographs*—her only portfolio, begun shortly before her death in 1971 and printed by her estate—failed to find a taker in the room with a tag of \$400,000 to \$600,000, though it later sold.



DENVER

LESLIE HINDMAN
MARCH 11: THE ANNE S. AND ROBERT E. CLAY COLLECTION OF NATIVE AMERICAN ART
299 LOTS SOLD FOR \$306,603
TOP LOT: Kicking off Hindman's first sale west of the Mississippi River, an undated 10-inch San Ildefonso Pueblo plate by Hopi artist Tony Da (est. \$12–15,000) was chased by bidders on the phones, online, and in the room before finally falling to the Olson-Brandelle North

American Indian Art Collection at Augustana College in Illinois for \$29,280. Among the sale's other treasures, sourced by the Clays in New Mexico since the 1960s, were an undated Santa Clara olla, or storage jar, with a matte gunmetal finish by noted potter Margaret Tafoya (est. \$8,000–10,000), which fetched \$14,640, and Ruby Manuelito's Navajo weaving of a Whirling Log sand painting (est. \$4,000–6,000), which brought \$7,930.

DUBAI

CHRISTIE'S
APRIL 17: MODERN AND CONTEMPORARY ARAB, IRANIAN, AND TURKISH ART, PART 1
34 LOTS SOLD FOR \$4 MILLION
TOP LOT: The nod went to Mahmoud Said's oil-on-Masonite painting of the North African coastline, *Marsa Matrouh—Vers le bain de Cléopâtre*, 1959 (est. \$250–300,000), which realized \$602,500, paid by a Middle Eastern collector. Egyptian works captured 3 of the top 10 slots: aside from another Said, a record

was set for Adel El-Siwi for the mixed-media canvas *The Red & the Blue*, 2011 (est. \$60–80,000), which rose to \$158,500. The young Iraq-born artist Ahmed Alsoudani's 2008 oil, acrylic, and charcoal portrait of a nameless despot (est. \$300–500,000) achieved \$386,500. Demand was split between bankable names and fresh pieces by younger artists (6 of the top 10 lots bore post-2000 dates). Although the sale was half the size of last April's, careful editing allowed the house to maintain a proportional total.



STOCKHOLM

BUKOWSKIS
APRIL 25–27: SPRING MODERN
836 LOTS SOLD FOR SKR 83,916,000 (\$12.4 MILLION)
TOP LOT: A green and blue Josef Albers, *Study for Homage to the Square: "Star Blue"*, 1958 (est. SKr6–8 million; \$893,000–1.2 million), was carried off for SKr6,550,000 (\$975,000) at this sale of modernist art, furni-



ture, and decorative objects. An international pool of bidders turned out for Marc Chagall's *La mariée à la lune*, 1948–50 (est. SKr4.5–5 million; \$670–744,000), which brought in SKr5,367,000 (\$799,000). Olle Baertling's monumental, hard-edged *Mithra*, 1955 (est. SKr3–4 million; \$447–595,000), landed at SKr3,440,000 (\$512,000). Above-estimate prices were not confined to paintings; a circa-1934 inlaid ebony and pearwood table (est. SKr50–75,000; \$7,400–11,200) and easy chair (est. SKr 8,000–10,000; \$1,200–1,500) by Stockholm carpenter Hjalmar Jackson shot up to SKr428,000 and SKr190,000 (\$64,000 and \$28,300), respectively. Prints by Chagall and Picasso also performed strongly.



LONDON

BONHAM'S
APRIL 17: THE GROSVENOR SCHOOL AND AVANT-GARDE BRITISH PRINTMAKING
75 LOTS SOLD FOR £1,200,500 (\$1.9 MILLION)

TOP LOT: A dynamic linocut by Australian practitioner Ethel Spowers, *The Gust of Wind*, 1931 (est. £15–20,000; \$24–32,000), rose to £114,050 (\$181,000), a record for a work by an artist of the Grosvenor School. Founded

VIENNA

DOROTHEUM
APRIL 18: OLD MASTERS
165 LOTS SOLD FOR €7,643,197 (\$10 MILLION)
TOP LOT: *The Triumph of David*, a Caravaggio-esque canvas by the 17th-century Florentine artist Lorenzo Lippi (est. €120–150,000; \$158–197,000), shot up to a jaw-dropping €869,800 (\$1.1 million) at the Austrian house's strongest sale in the category in two years. Buyers battled for Giuliano Bugiardini's breathtakingly contemporary *Portrait of a Lady* (est. €150–200,000; \$197–263,000), which achieved €329,300 (\$432,000); for Jan Brueghel the Younger's oil-on-copper *An Allegory of Taste*



PARIS

AGUTTES
APRIL 4: TABLEAUX IMPRESSIONISTES ET MODERNES
112 LOTS SOLD FOR €1,303,540 (\$1.7 MILLION)
TOP LOT: Alphonse Etienne Dinet's oil *Fandole des jeunes filles*, 1885 (est. €160–200,000; \$213–

est. €80,000–120,000; \$105–158,000), which brought €274,670 (\$361,000); and especially for Martino Rota's *Portrait of Emperor Rudolf II* (est. €50–70,000; \$66–92,000), which earned an artist-record €260,300 (\$342,000). Enthusiasm dampened slightly at the upper end of estimates, but Josse de Momper and Brueghel the Younger's 17th-century landscape, *Village Scene at the Well*, nearly cleared its €400,000 (\$525,000) high estimate with a final price of €389,300 (\$511,000). Canvases by Juan de Espinosa, Peter Paul Rubens, Sofonisba Anguissola, Lucas Cranach, and Angelika Kauffmann rounded out the top 10.

266,000), was chased to a final price of €325,397 (\$433,000), the high point of this uneven sale. Painted during an extended trip through Algeria, the canvas shows Dinet applying to plein-air portraiture the academic techniques he learned from Bouguereau at the Académie Julian; it is returning to North Africa. Behind the Dinet, the next-highest prices were for a pair of circa-1930 wood impala sculptures (est. €50–60,000; \$67–80,000) by George Artemov; each earned €60,379 (\$80,000). The two

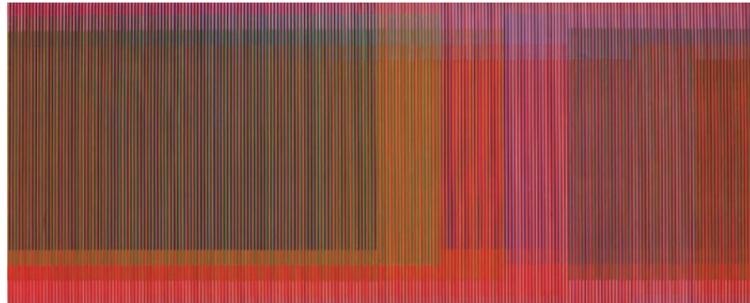
in 1925 in Pimlico, the school gave rise in the 1930s to a coterie of printmakers led by Claude Flight, who advanced the bold linocut technique preferred by the German Expressionists by adopting separate blocks for each color layer. The movement petered out by 1939, only to be rediscovered in the 1970s as an avatar of modernism. Here, contemporary enthusiasm pushed the prints to prices unseen before, with Sybil Andrews's *Speedway*, 1934 (est. £50–70,000; \$79,000–111,000), fetching £82,850 (\$131,000). With this work Andrews beat out her mentor, Flight, who garnered a new record of £49,250 (\$78,000) for *Speed*, 1922 (est. £20–30,000; \$32–48,000), depicting buses on a London street. Elsewhere in the sale, a World War I lithograph by Christopher Nevinson, *Bomber*, 1918 (est. £20–30,000; \$32–48,000), with allusions to the Italian Futurists as well as to current events, sold for £109,250 (\$173,000). Overall, the auction was 86 percent sold by lot and nearly 100 percent by value.



HONG KONG

SOTHEBY'S
APRIL 3: FINE CHINESE PAINTINGS
316 LOTS SOLD FOR HK\$468,274,750 (\$60.3 MILLION)
TOP LOT: *Willows at the Riverside and Begonias*, 1922, a rare pair of large gold folding screens by reigning master Qi Baishi (est. HK\$15–20 million; \$1.9–2.6 million), long hidden in

a private Japanese collection, took top honors, igniting a battle among three bidders who pursued them to a triple-estimate HK\$70,100,000 (\$9 million). Fu Baoshi's *Mount Lu*, 1964 (est. HK\$5–7 million; \$644–901,000), a semiabstract landscape scroll, achieved HK\$24,180,000 (\$3.1 million), while Zhang Daqian's simple yet sophisticated ink-on-silk rendering of the goddess of compassion and mercy, *Guan Yin*, 1942 (est. HK\$15–20 million; \$1.9–2.6 million), brought HK\$15,780,000 (\$2 million). With sell-through rates of 93 percent by lot and 92 percent by value, the results were the highest among the house's fine-art categories during a week of spring Hong Kong sales that netted more than HK\$2.4 billion (\$316 million) and demonstrated the Asian market's continued thirst for prime property.



DALLAS
DALLAS AUCTION GALLERY
APRIL 25: MODERN ART AND ANTIQUES
172 LOTS SOLD FOR \$1,400,542
TOP LOT: Carlos Cruz-Diez's *Physchromie no. 511*, an eight-foot-long composition in PVC, casein, and acrylic on plywood (est. \$150–250,000), signed and dated 1970 and exhibited at the Venice Biennale that year, soared to a new artist record of \$537,750, overtaking the \$518,500 that his

Physchromie 88, 1962, brought at Sotheby's New York last November. Other hotly pursued artworks were an undated Henry Moore bronze, *Standing Man* (est. \$15–20,000), which bowed at \$35,850; an abstract oil by Paul Jenkins, *Phenomena Bedouin Chant*, 1961 (est. \$8,000–12,000), chased to \$19,120; and a 1526 oil portrait by a pupil of Frans Pourbus the Elder, formerly in the collection of the Dallas

Museum of Art (est. \$10–15,000), which sold for \$50,788. Royal Worcester china by George Owen proved especially strong, as did signed French furniture, with two Louis XVI-style pieces from an Oklahoma City estate far exceeding expectations: A kidney-shaped desk by E. Kahn (est. \$8,000–12,000) fetched \$65,725, and a marble-topped ormolu commode à vantaux by H. Conquet (est. \$20–30,000) sold for \$59,750.