



Australian and International Photography

Josef Lebovic Gallery

34 Paddington Street (PO Box 453)

Paddington (Sydney) NSW 2021

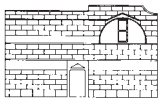
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JOSEF LEBOVIC GALLERY

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Open Tues to Fri by appointment, Sat 11-5pm • ABN 15 800 737 094

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COLLECTORS' LIST No. 144, 2010

Australian & International Photography

Compiled by Josef & Jeanne Lebovic, Lenka Miklos, Mariela Brozky, Alex Montagnese

On exhibition from Saturday, 24 July to Saturday, 28 August and on our website from 30 July.

All items have been illustrated in this catalogue. Prices are in Australian dollars and include GST. Exch. rates as at time of printing:
AUD \$1.00 = USD \$0.87¢; UK £0.57p

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Josef Lebovic Gallery will be relocating

We will be moving our gallery from Paddington to our new premises in Kensington at the end of July, and will be available only by appointment from Wednesday, 11 August. During this time we will be situated on the first floor in temporary offices until the completion of the renovation of the new gallery space on the ground floor.

Our new address and phone from **Wednesday, 11 August**:

Physical: 103a Anzac Parade (cnr of Duke St), Kensington

Postal: PO Box 93, Kensington NSW 2033

Phone number: (02) 9663 4848



1. **Ansel Adams** (American, 1902-1984). *Moon And Half Dome, Yosemite National Park, California, 1960/*later printing. Silver gelatin photograph, Yosemite National Park authentication stamp and initialed in ink by printer Alan Ross verso, 24.1 x 18cm. *Laid down on slightly foxed original presentation backing.*

\$3,800

Stamp includes "Special edition photographs of Yosemite by Ansel Adams. Printed by Alan Ross from Ansel Adams' original negative under his supervision. Sold only through The Ansel Adams Gallery. Yosemite National Park, CA."

In speaking of this image Adams stated "I have made many of my well-known photographs with the Hasselblad, but to single one out, a favourite is *Moon and Half Dome, Yosemite National Park, 1960*. I was driving a bit aimlessly around the valley one winter afternoon, when I clearly saw an image in my mind's eye of Half Dome as the moon rose over its right shoulder. . . . I used my 250mm telephoto to compress the space relationship, making the moon appear somewhat larger in relation to Half Dome than it was in reality." (Ref. SW Texas State University)



2. **Anon.** [*George Finney*], c1950s. Vintage silver gelatin photograph, 30.7 x 38.2cm. *Slight crinkles, minor chips to edges of image.*

\$990

Shows Australian cartoonist George Finney with his self portrait composed of old boots.



3. **Sid Avery** (American, 1918-2002). *Rock Hudson Speaking On The Telephone, 1952/1990s*. Silver gelatin photograph, titled, annotated and signed in pencil, photographer's copyright stamp with negative number "6721" and editioned 11/70 in ink verso, 47.1 x 36.9cm.

\$4,400

Annotation reads "Taken 1952 for *The Saturday Evening Post*."



4. **Greg Barrett** (Australian, b.1943). *Janet Vernon*, 1993/2000. Silver gelatin photograph, titled, signed and dated in pencil verso, 46.8 x 37.6cm.

\$1,650

Illustrated in Barrett, *Danceshots: Portraits in Dance*, 1993, p60.



6. **Greg Barrett** (Australian, b.1943). *Marc Cassidy, Timothy Harbour*, 1998/2000. Silver gelatin photograph, titled, signed and dated in pencil verso, 46.6 x 37.5cm.

\$1,650

Illustrated in Barrett, *Tutu*, 1999, p17.

Held in the National Library of Australia collection.



5. **Greg Barrett** (Australian, b.1943). *Steve Woodgate*, 1998/2000. Silver gelatin photograph, signed, titled and dated in pencil verso, 46.7 x 37.5cm.

\$1,650

Illustrated in Barrett, *Tutu*, 1999, p94.



7. **Greg Barrett** (Australian, b.1943). *Geon Van Der Wyst [Back]*, 1998/2000. Silver gelatin photograph, titled, signed and dated in pencil verso, 46.5 x 37.7cm.

\$1,650

Illustrated in Barrett, *Tutu*, 1999, p105.



9. **Mervyn Bishop** (Australian, b.1945). *World Champion Bantam Weight Boxer Lionel Rose At His Press Conference, Mascot Airport, Sydney*, 1968/2009. Silver gelatin photograph, signed in pencil in lower margin, titled and dated in pencil verso, 40.6 x 35.3cm.

\$1,100



8. **Mervyn Bishop** (Australian, b.1945). *Last Drinks, Pub Closing At Glebe, NSW*, 1967/1990. Silver gelatin photograph, titled, dated and signed in pencil verso, 30.5 x 30.4cm. *Minor handling crinkles, slight chips to edges of image and missing portion to lower margin.*

\$2,650



10. **Mervyn Bishop** (Aus., b.1945). *Women Attend Home Management Course At Yuendumu, NT*, 1974/1990. Silver gelatin photograph, titled, dated and signed in pencil verso, 36.9 x 27cm. *Minor scuffs and mould to lower portion of image.*

\$3,300

The lighting and composition in this image is reminiscent of a Vermeer.

11. **Mervyn Bishop** (Aus., b.1945). *Women And Cakes, Mungindi, NSW*, 1976/1990. Silver gelatin photograph, titled, dated and signed in ink in lower margin, 30.2 x 30.2cm. *Minor handling crinkles.*

\$2,650



12. **Anthony Browell** (Australian, b.1945). *Rose Lindsay*, 1971/2004. C-type photograph, titled, dated and signed in ink verso, 43 x 30.1cm.

\$1,650



14. **Keast Burke** (Aus., 1896-1974). *Past Glory*, c1930s. Vintage silver gelatin photograph, titled and signed in pencil on accompanying slips of original backing, 31.4 x 30cm. *Minor silvering to edges of image.*

\$1,650

Provenance: Keast Burke estate.

Burke was a distinguished photographic historian credited as the re-discoverer of the Holtermann collection of photography from the 19th century. He was editor of Kodak's *Australasian Photo-Review*, later becoming the first Australian editor of *Australasian Photography* (1961-69). As photographic consultant to the National Library of Australia from 1964 Burke contributed greatly to the preservation of Australian historic photography.



13. **Anthony Browell** (Aus., b.1945). *The Kiss*, 1975/2004. C-type photograph, titled, signed and dated in ink verso, 34.4 x 22.4cm.

\$1,350



15. **Jeff Carter** (Australian, b.1928). *Tobacco Road*, 1956/1995. Silver gelatin photograph, titled, dated and signed in pencil in lower margin, 27.9 x 27.7cm.

\$3,300

Held in the National Gallery of Australia collection, under the title *Tobacco Road, Ovens Valley*. Also held in the National Library of Australia.

This image is considered to be one of Carter's iconic photographs. Carter now prints his photographs using a digital process.





16. **Henri Cartier-Bresson** (French, 1908-2004). *Henri Matisse, Vence, France*, 1944/later printing. Silver gelatin photograph, signed in ink in lower margin, 24.1 x 36.1cm. *Small dent to centre of image, minor cockling to upper margin.*

Illustrated in *Henri Cartier-Bresson, Photographer*, 1992, plate 125.

\$16,500



17. **Henri Cartier-Bresson** (French, 1908-2004). *Hungary [Winter Scene With Three Trees]*, 1965/ later printing. Silver gelatin photograph, signed in ink with photographer's blind stamp in lower margin, 24.2 x 35.8cm.

\$9,900

Illustrated in *Henri Cartier-Bresson, Photographer*, 1992, plate 108.



18. **Harold Cazneaux** (Aus., 1878-1953). *[Norman C. Deck]*, c1905. Vintage silver gelatin photograph, titled and signed in pencil on backing below image, 14.8 x 10.8cm. *Laid down on original backing.*

\$4,400

Deck holds a special issue of *Studio* magazine entitled *Art in Photography*, 1905.



19. **Harold Cazneaux** (Aus., 1878-1953). *The Mighty Gum*, c1920s. Vintage silver gelatin photograph, titled, signed and annotated in pencil on original backing below image, 28.1 x 20.5cm. *Retouching to left edge. Laid down on original backing.*

\$3,900

Annotation reads "London Salon." Cazneaux often exhibited overseas.



20. **Harold Cazneaux** (Aus., 1878-1953). *The Stockman*, c1925. Vintage silver gelatin photograph, titled and signed in pencil on original backing below image, 16 x 19.8cm.

\$4,400



21. **Harold Cazneaux** (Aus., 1878-1953). *Sydney Fruit Stall [Kings Cross]*, c1925. Vintage brown-toned silver gelatin photograph, titled and signed in pencil on original backing below image, 18.3 x 15.1cm. *Tipped to original backing.*

\$5,500

Possibly showing Darlinghurst Road. Illustrated in an issue of *Home* magazine.



22. **Harold Cazneaux** (Aus., 1878-1953). *Sydney Harbour Bridge (From The North Side)*, 1933. Vintage silver gelatin photograph, titled, annotated "latest view", dated and signed in pencil verso, 18.5 x 30.1cm. *Minor chips to edges of image, tape remnants verso.*

\$5,500

Two books were published on Cazneaux's photographs of the Sydney Harbour Bridge during the 1930s.



25. **Olive Cotton** (Aus., 1911-2003). *Smoke Through The Trees*, c1940/1990. Silver gelatin photograph, titled, dated "c1940", editioned 1/10 and signed in pencil in lower margin, 32.5 x 30.7cm.

\$9,900

Provenance: Olive Cotton estate.



26. **Olive Cotton** (Aus., 1911-2003). *Clarence Street, Sydney*, c1942/1990. Silver gelatin photograph, titled, dated "c1942" and signed in pencil in lower margin, 31.4 x 30.4cm. *Slight retouching to centre of image.*

\$9,900

Provenance: Olive Cotton estate.



23. **Chapresto** (Spanish, active 1950s). *[Ernest Hemingway At A Bull Fight]*, c1955. Silver gelatin photograph, signed in white ink on image lower right, photographer's copyright stamps in Spanish verso, 23.7 x 18cm. *Creases to upper right corner, chips to edges of image.*

\$2,200

One of the stamps includes "Chapresto. Longroño [a town near Pamplona, Spain]."

Chapresto's photographs appeared in a book on bullfighting in Pamplona, *Guerre à la Tristesse*, by Dominique Aubier, published in 1955 in Paris by Robert Delpire. The book was listed in the inventory of Ernest Hemingway's library.



24. **Olive Cotton** (Aus., 1911-2003). *Sea's Awakening*, 1937. Vintage silver gelatin photograph, titled, signed and dated in ink in lower margin, 29 x 24.7cm. *Laid down on original backing.*

\$16,500

Illustrated in *Olive Cotton*, AGNSW, 2000, p11, and *Olive Cotton: Photographer*, NLA, 1995, p26.

Provenance: Olive Cotton estate.



27. **Olive Cotton** (Aus., 1911-2003). *Agapanthus*, 1955/1990. Silver gelatin photograph, titled, dated and signed in pencil in lower margin, titled in pencil verso, 33 x 30.7cm.

\$9,900

Illustrated in *Olive Cotton: Photographer*, National Library of Australia, 1995, p67.

Provenance: Olive Cotton estate.



28. **Olive Cotton** (Australian, 1911-2003). *Dead Sunflowers*, 1984/1991. Silver gelatin photograph, titled, dated, annotated and signed in pencil in lower margin, 31.7 x 30.8cm.

\$9,900

Annotation reads "In the collection of the Australian National Gallery."

Illustrated in *Olive Cotton*, Art Gallery of NSW, 2000, p58, and *Olive Cotton: Photographer*, National Library of Australia, 1995, p53.

Provenance: Olive Cotton estate.



29. **Judy Dater** (American, b.1941). *Imogen And Twinka At Yosemite*, 1974/2003. Silver gelatin photograph, editioned 3/20, titled, signed, dated "1974" in pencil verso, 32.8 x 24.9cm.

\$6,900

A key image by Dater, depicting the elderly photographer Imogen Cunningham with one of her favourite models.

Dater is highly regarded internationally for her perceptive portraits of women and confrontational photographs of the nude. Born in Hollywood, Dater studied art and photography in Los Angeles and San Francisco. In 1964 she met Imogen Cunningham whose life and work greatly inspired her.

30. **Neil Duncan** (Aus., b.1951). *[Whack Out Whitlam]*, 1975. Vintage silver gelatin photograph, 20.2 x 25.3cm.

\$2,800



31. **Neil Duncan** (Australian, b.1951). *Gough*, 1975/2006. Silver gelatin photograph, titled, dated "Dec '75" and signed in pencil verso, 35 x 23.3cm.

\$1,100

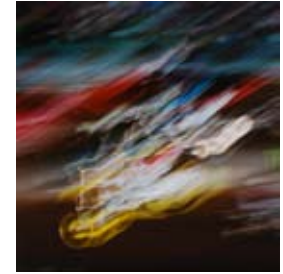
Taken at a rally just four weeks after the dismissal of Whitlam.



33. **Neil Duncan** (Australian, b.1951). *Australian Swimming, Commonwealth Games Trials*, 2010. Colour digital photograph, titled, dated and signed in ink verso, 39.8 x 50.1cm. *Pinholes to corners*.

\$1,650

From the *Moving Pictures* series.



32. **Neil Duncan** (Australian, b.1951). *Australian Super Cross Championships*, 2009/2010. Colour digital photograph, titled, dated and signed in ink verso, 50 x 50.1cm. *Pinholes to corners*.

\$1,650

From the *Moving Pictures* series.



34. **Neil Duncan** (Australian, b.1951). *Super 14 Rugby Union. Waratahs (Blue) vs Cheetahs*, 2010. Colour digital photograph, titled, dated and signed in ink verso, 49.9 x 46.2cm. *Pinholes to corners*.

\$1,650

From the *Moving Pictures* series.



35. **Kerry Dundas** (Aus., b.1931). *Godfrey Miller*, c1948/later printing. Silver gelatin photograph, signed in pencil on image lower right, 25 x 28cm.

\$1,650



36. **Kerry Dundas** (Aus., b.1931). *Last Bus*, 1950. Vintage silver gelatin photograph, titled, signed and dated in ink and pencil with photographer's stamp verso, 25.3 x 25.1cm. *Small missing portion to upper right corner of image, slight handling crinkles and scuffs, minor chips to edges.*

\$2,200

Stamp reads "Copyright photograph. Kerry Dundas, 56 Chepstow Villas, London, W11, Bayswater 6300."

39. **Kerry Dundas** (Aus., b1931). *John Olsen*, 1964. Vintage silver gelatin photograph, signed in ink on image lower left, titled, dated and signed in ink and pencil with two photographer's stamps verso, 30.5 x 21.5cm. *Minor cockling to edges of image.*

\$2,200

Stamps read "Kerry Dundas, Photographer, 198 Prices Circuit, Woronora River, NSW 2232 Australia. Telephone (02) 521-3283" and "Kerry Dundas, Photographer, Max Dupain and Associates, 49 Clarence St, Sydney, 29-4910."



37. **Kerry Dundas** (Aus., b.1931). [*Women Against The Bomb*], *Ruislip, NATO/USAF*, 1952. Vintage silver gelatin photograph, titled, dated and signed in pencil with photographer's stamp verso, 24.3 x 20.3cm.

\$2,200

Stamp includes "Kerry Dundas, 56 Chepstow Villas, London, W11, Bayswater, 6300."



38. **Kerry Dundas** (Australian, b.1931). *Immigrants Arriving In Australia*, c1955. Vintage silver gelatin photograph, titled, dated "c1955" and signed in pencil verso, 29 x 18.5cm.

\$2,200



40. **Kerry Dundas** (Aus., b.1931). *John Passmore*, c1970. Vintage silver gelatin photograph, signed in pencil on image lower left, titled, dated "c1970" and signed in pencil verso, 24.7 x 18.5cm.

\$2,200



41. **Max Dupain** (Aus., 1911-1992). [*Photomontage*], c1930s. Vintage silver gelatin photograph, signed and dated "30s" in pencil on image lower right, 49.1 x 29.1cm. *Laid down on backing.*

\$11,000



42. **Max Dupain** (Aus., 1911-1992). *[Nude With Mesh]*, 1937/later printing. Silver gelatin photograph, signed and dated in pencil on image lower right, 43.8 x 39.5cm. *Framed.*

\$11,000



43. **Max Dupain** (Aus., 1911-1992). *[Nude On Sand, Olive Cotton]*, 1938/later printing. Silver gelatin photograph, signed in pencil on image lower right, signed in ink in estate authentication stamp by Dupain's wife, Diana Dupain verso, 39.3 x 39.4cm.

\$7,700

Renowned photographer Olive Cotton was Dupain's first wife.



44. **Max Dupain** (Aus., 1911-1992). *Meat Queue*, 1946/later printing. Silver gelatin photograph, signed and dated in pencil on image lower right, 48.7 x 60.7cm. *Crop marks in pencil to edges of image.*

\$13,500

Illustrated in *Max Dupain's Photographs*, Ure Smith, 1948, plate 42, *Dupain's Australians*, Chapter & Verse, 2003, p9, and Newton, *Max Dupain*, 1980, p92.



45. **Max Dupain** (Australian, 1911-1992). *Surf Race Start, Manly*, 1948/later printing. Silver gelatin photograph, signed and dated in ink on image lower right, 32.5 x 35cm. *Framed.*

\$11,500

Illustrated in *Max Dupain's Photographs*, Ure Smith, 1948, plate 43, and *Dupain's Beaches*, Chapter & Verse, 2000, p93.



46. **Max Dupain** (Australian, 1911-1992).

(a) *Newport*, 1952. Vintage silver gelatin photograph, signed and dated in ink on image lower right, photographer's stamp verso, 24.8 x 29cm. *Creases to upper left corner and right edges of image, slight handling crinkles.*

(b) *Newport Baths 1*, 1952. Vintage silver gelatin photograph, signed and dated in ink on image lower right, 23.5 x 25.4cm. *Crease to upper right corner and slight handling crinkles.*

The pair **\$38,500**

Stamp includes "Max Dupain, Clarence St, Sydney."

Newport is illustrated on the cover of Newton, *Max Dupain*, 1980 and p84. Both *Newport* and *Newport Baths 1* are illustrated in *Dupain's Beaches*, 2000, p18-19.

Unique pair of vintage photographs.





47. **Max Dupain** (Aus., 1911-1992). *Tas* [Russell] Drysdale, 1959/1980s. Silver gelatin photograph, signed and dated in pencil on image lower right, titled in pencil on backing below image, titled, signed and dated in pencil on backing verso, 37.7 x 28.1cm. *Laid down on original backing.*

\$3,900

Held in the National Portrait Gallery.

Drysdale's nickname of "Tas" originated when his younger sister, Micheline, was unable to pronounce Russell and called him "Tussell", which became Tas. (Ref: Hawley, "Man in Landscape", *SMH*, 1997.)

48. **Rex Dupain** (Australian, b.1954). *Morning Light*, 1997/2009. Digital print from negative-based image, signed, dated and editioned 2/30 in ink in lower margin, titled, signed and dated in ink verso, 63.3 x 58.5cm.

\$2,200



49. **Rex Dupain** (Australian, b.1954). *The Big Breaker*, 1998/2009. Digital print from negative-based image, signed, dated and editioned 2/30 in ink in lower margin, titled, signed and dated in ink verso, 64 x 58.5cm.

\$2,200



50. **Rex Dupain** (Australian, b.1954). *Bondi Brolly*, 2002/2009. Digital print from negative-based image, signed, dated and editioned 2/30 in ink in lower margin, titled, signed and dated in ink verso, 61 x 58.5cm.

\$2,200



51. **John B. Eaton** (Australian, 1881-1967). [*City Skyline*], c1930s. Vintage silver gelatin photograph, signed in pencil in lower margin, 30.5 x 40.6cm. *Slight glue remnants to upper margin.*

\$1,650

The Eaton family migrated to Australia in 1889, settling in Melbourne. From 1919 Eaton began exhibiting his work locally, as well as internationally from 1923 at the London Salon and other photographic societies. In 1925, Harold Cazneaux praised Eaton's solo exhibition in Sydney for its "poetry and technique." Ref: AGNSW.



52. **John B. Eaton** (Australian, 1881-1967). [*The Yarra*], c1930s. Vintage silver gelatin photograph, signed in pencil in lower margin, 22.7 x 30.1cm. *Minor foxing to upper portion of image.*

\$1,650



53. **Rennie Ellis** (Aus., 1940-2003). *US Serviceman With Girls, Kings Cross, 1970*. Vintage silver gelatin photograph, negative number "KX 43 5" in ink by Ellis in lower margin, titled, dated and signed in pencil by wife Kerry Oldfield Ellis in authentication stamp with facsimile signature verso, 23.1 x 15.3cm. *Slight crackles with cracking to left and right margins.*

\$4,400



54. **Rennie Ellis** (Australian, 1940-2003). *Hippie At El Alamein Fountain, Kings Cross, 1970/c1980*. Silver gelatin photograph, Scoopix label, titled, dated and signed in ink by wife Kerry Oldfield Ellis in authentication stamp verso, 24.1 x 16.2cm.

\$4,400



Caption reads "Anzac Day – the spirit of mateship – the naivety of youth."

\$4,400



55. **Rennie Ellis** (Aus., 1940-2003). *Alby Falzon, Yellow House, Kings Cross, 1971/2000*. Silver gelatin photograph, titled, dated and signed in pencil by wife Kerry Oldfield Ellis in authentication stamp verso, 36.9 x 23.8cm. *Minor stains to upper margin.*

\$2,400

Most of Rennie Ellis' work is available in a modern limited edition of 60 at a starting price of \$1,390.



57. **Elliott Erwit** (American, b.1928). *Ballycotton, Eire, 1968/later printing*. Silver gelatin photograph, signed in ink in lower margin, signed, titled and dated in pencil verso, 32.1 x 21.5cm.

\$6,900

Illustrated in *Elliott Erwit: To the Dogs*, 1992, p15.



58. **Elliott Erwit** (American, b.1928). *Athens, Greece, 1972/later printing*. Silver gelatin photograph, signed in ink in lower margin, signed, titled, and dated in pencil verso, 30.1 x 20.2cm.

\$6,900

Illustrated in *Elliott Erwit: To the Dogs*, 1992, p61.



59. **Jeremy Fletcher** (Brit., b.1942). *The Rolling Stones, Mod Ball, Wembley, 1964/1999*. Silver gelatin photograph, signed, titled and dated in pencil verso, 31 x 39.8cm.

\$1,350



60. **Juno Gemes** (Aus., b.1944). *David Gulpilil In Sydney, 1981/2002*. Colour digital photograph, editioned "A/P", signed, dated and titled in ink verso, 25.7 x 38.9cm.

\$1,650

Illustrated in Gemes, *Proof: Portraits from the Movement 1978-2003*, National Portrait Gallery, 2003, back cover.

61. **Juno Gemes** (Australian, b.1944). *Uluru Handback Ceremony, Sir Ninian Stephens, Hon. Barry Cohen With Traditional Owners And Their Children, 1985/1986*. Vintage silver gelatin photograph, initialled with exhibition date "88" in ink on image lower right, titled, signed, annotated with image and printing dates in pencil verso, 22.9 x 34.5cm. *Minor paper loss verso.*

\$1,950

Annotation reads "Date taken 5th Nov. 1985. Date printed 1986. *Under Another Sky.*" This photograph was included in an exhibition of photography by Juno Gemes shown in Paris and Budapest in 1988.

Illustrated in Gemes, *Proof: Portraits from the Movement 1978-2003*, NPG, 2003, p39.



62. **Milton Greene** (American, 1922-1985). [Marilyn Monroe, *Rock Sitting, R16*], 1958/1971. C-type photograph, photographer's copyright stamp with dates verso, 17.7 x 12.6cm. *Minor discolouration to edges of margins.*

\$2,650

Probably a working proof for publication.



63. **Philippe Halsman** (Amer., 1906-1979). *Kim Novak*, c1950. Vintage silver gelatin photograph, signed in blue crayon with stamped title verso, 29.4 x 23.3cm. *Minor handling crinkles, embossed mark to right edge of image.*

\$2,800



64. **Philippe Halsman** (Amer., 1906-1979). *Gina Lollobrigida*, c1950. Vintage silver gelatin photograph, stamped title verso, 29.4 x 23.3cm. *Slight chips and minor cockling to edges of image.*

\$2,800



65. **Philippe Halsman** (Amer., 1906-1979). *Groucho Marx*, c1950. Vintage silver gelatin photograph, stamped title verso, 29.6 x 23.5cm. *Minor creases to lower right corner of image.*

\$2,800



67. **Frank Hurley** (Australian, 1885-1962). *"Endurance" – A Spectre Ship Set In A World Of Rime Crystals*, 1915. Vintage silver gelatin photograph, signed in ink on backing below image, 32.5 x 25cm. *Slight silvering and minor chips to edges. Laid down on original backing, Framed.*

\$33,000

Rare, signed vintage photograph. One of Hurley's most famous images, taken using flares during an Antarctic night while on the Shackleton expedition. Illustrated in Millar, *From Snowdrift to Shellfire*, 1984, p35.



66. **Philippe Halsman** (Amer., 1906-1979). *Marilyn Monroe*, 1952/1981. Silver gelatin photograph, copyright stamp with date and editioned 139/250 in ink verso, 33 x 25.3cm.

\$3,800

Stamp includes "Halsman/Marilyn, Copyright Philippe Halsman, 1981."

This portrait appeared on the cover of *Life* magazine, 7 April 1952, referenced in the accompanying documentation.



68. **Yousuf Karsh** (Canadian, 1908-2002). *We Shall Never Surrender [Sir Winston Churchill]*, 1941/1960s. Silver gelatin photograph, press print, captioned in ink in an unknown hand on accompanying slip, annotated in pencil in an unknown hand with Camera Press stamp verso, 25.3 x 20.4cm. *Minor handling crinkles, slight glue remnants verso.*

\$4,400

Annotation reads "Mr Churchill by his desk during the war, 1939-1945. His favourite portrait." Stamp reads "Copyright Camera Press Ltd. Coram Street, London, WC1. Terminus 4488."

This image, taken on 30 December 1941 after Churchill gave a speech to Canadian House of Commons in Ottawa, is claimed to be the most reproduced photographic portrait in history. Also appeared on the 21 May 1945 cover of *Life* magazine.



69. **Laurence Le Guay** (Aus., 1917-1990). *[Future Fashion]*, 1960s. Vintage silver gelatin print, estate stamp verso, 44.6 x 40.1cm. *Laid down on original backing, slight stains to lower portion, crease to lower left corner, minor chips to edges of image.*

\$2,200



70. **Melanie Le Guay** (Aus., 1951-1975). *[Polo Riders On Horizon]*, c1970s. Vintage silver gelatin photograph, 16.5 x 27.8cm. *Minor handling crinkles.*

\$1,650

Provenance: Laurence Le Guay estate.

Melanie Le Guay, daughter of Laurence Le Guay, was a rising star in Australian photography before her untimely passing in 1975.



71. **Jon Lewis** (Australian, b.1950). *Beach Christmas*, 1984/1985. Vintage silver gelatin photograph, signed, titled and dated in ink verso, 30 x 36.4cm.

\$1,950



72. **Jon Lewis** (Australian, b.1950). *Boy With Hair Tail [Fish]*, 1985. Vintage silver gelatin photograph, signed, titled and dated in ink in lower margin, 30 x 36.2cm. *Minor stains to image upper and lower left.*

\$1,950



Last Steam Railroad. Photographs by O. Winston Link, 1998, p87, with a caption advising that the soft drink Dr. Pepper was first made in a drugstore behind the Rural Retreat Station depot.



74. **R. Ian Lloyd** (Canadian/Aus., b.1953). *Lucy Culliton In Her Studio In Hartley, NSW*, 2004/2010. Digital colour photograph, signed and dated in pencil in lower margin, signed, dated and annotated in pencil verso, signed with title in accompanying photographer's certificate of authenticity, 35.3 x 53cm.

\$1,650

Annotation includes "Printed by Warren Macris." The certificate includes text by John McDonald and NPG, Canberra. From Lloyd's series *STUDIO: Australian Painters on the Nature of Creativity* which toured Australia in 2007.



75. **R. Ian Lloyd** (Canadian/Aus., b.1953). *Garry Shead In His Studio At Bundeena, NSW*, 2004/2010. Digital colour photograph, signed and dated in pencil in lower margin, signed, dated and annotated in pencil verso, signed with title in accompanying photographer's certificate of authenticity, 35.3 x 53cm.

\$1,650

Annotation includes "Printed by Warren Macris." The certificate includes text by John McDonald and NPG, Canberra. From Lloyd's series *STUDIO: Australian Painters on the Nature of Creativity* which toured Australia in 2007.



76. **R. Ian Lloyd** (Canadian/Australian, b.1953). *Gloria Petyarre (From Utopia) Working In Her Studio At Mbantua Gallery In Alice Springs*, 2005/2010. Digital colour photograph, signed and dated in pencil in lower margin, signed, dated and annotated in pencil verso, signed with title in accompanying photographer's certificate of authenticity, 35.3 x 53cm.

\$1,650

Annotation includes "Printed by Warren Macris." The certificate includes text by John McDonald and NPG, Canberra. From Lloyd's *STUDIO* series.



77. **R. Ian Lloyd** (Canadian/Australian, b.1953). *John Olsen In His Studio In Bowral, NSW*, 2005/2010. Digital colour photograph, signed and dated in pencil in lower margin, signed, dated and annotated in pencil verso, signed with title in accompanying photographer's certificate of authenticity, 35.3 x 53cm.

\$1,650

Annotation includes "Printed by Warren Macris." The certificate includes text by John McDonald and NPG, Canberra. From Lloyd's *STUDIO* series.



78. **Monte Luke** (Aus., 1885-1962). *The Invitation To The Dance*, c1920s. Bromoil, titled and signed in pencil in lower margin, 23.6 x 17.5cm. *Old mount burn, glue remnants and slight surface loss to margins.*

\$1,900

Depicts Anna Pavlova performing during a visit to Sydney.



80. **Henri Mallard** (Australian, 1884-1967). *The French Doll*, 1932. Vintage silver gelatin photograph, titled, signed and dated in pencil on image lower left to right, 33.2 x 29.2cm. *Slight crease to upper right corner of image.*

\$2,850

Provenance: Mallard estate.



79. **Henri Mallard** (Australian, 1884-1967). *Landscape*, 1920. Bromoil, titled, annotated "bromoil", signed and dated in pencil in lower margin, 16.2 x 27.1cm. *Slight retouching to image centre right.*

\$2,200

Prov.: Mallard estate.



81. **Robert McFarlane** (Australian, b.1942). *Paul McCartney At Beatles Press Reception, Potts Point*, 1965. Vintage silver gelatin photograph, photographer's label, titled, dated, signed and annotated "vintage" in ink and pencil verso, 23 x 15.6cm.

\$2,650

Label includes "Robert McFarlane, PO Box 685, Darlinghurst, 2010, Australia, (02) 357-2280."



83. **Robert McFarlane** (Aus., b.1942). *Judy Davis*, 1981. Vintage c-type photograph, titled, signed and dated in pencil on mount below image, 35.2 x 27.8cm (paper). *Slight scuff to right side of image.*

\$2,650



82. **Robert McFarlane** (Aus., b.1942). *Tiny Tim Breaking World's Non-stop Singing Record, The Palace, Luna Park, Sydney*, 1979/1980s. Silver gelatin photograph, titled, dated, signed and annotated in pencil verso, 20.4 x 30.5cm. *Minor handling crinkle to upper centre of image.*

\$1,650



84. **Robert McFarlane** (Aus., b.1942). *David Moore During Filming Of David Perry Documentary*, 2002. Silver gelatin photograph, titled, dated "Nov. 2002", signed and annotated in pencil verso, 30.5 x 20.1cm.

Annotation reads "Middle Street, North Sydney."



87. **William H. Moffitt** (Australian, 1888-1948). *A Western Sky*, c1930s. Bromoil, titled and signed in pencil in lower margin, 19.5 x 28.8cm. *Slight scuffs to right portion, minor retouching to lower centre of image.*

\$1,350



85. **Sally McInerney** (Australian, b.1946). *Julia Lehmann Looking At A Lemon At Blackett's Creek*, 1972. Vintage silver gelatin photograph with hand-colouring, titled, dated and signed in ink in lower margin, 17.8 x 21cm. *Minor paper loss verso.*

\$1,100



86. **Sally McInerney** (Aus., b.1946). [*Poppies*], 1998. Vintage silver gelatin photograph, signed and dated in ink in lower margin, 20.6 x 28.4cm. *Minor dents to image.*

\$1,100



88. **William H. Moffitt** (Aus., 1888-1948). *A Richmond Farm*, 1934. Bromoil, titled, signed and dated in pencil in lower margin, 16.3 x 28.5cm.

\$1,350

Provenance: Moffitt estate.

A Sydney solicitor who took up photography in about 1920, Moffitt joined the Sydney Camera Club in 1927. He experimented with paper negatives in the 1930s, producing

landscape bromoils which have a distinctive graphic style. Always an advocate for pictorial photography, Moffitt wrote an article for the *Australian Photo-Review* in 1947, defending the techniques used in pictorial photography.



89. **Lucia Moholy** (British, 1894-1989). *Collage And Oil Paint [By Lazlo Moholy-Nagy]*, 1922. Vintage silver gelatin photograph, signed, titled and dated in ink in an unknown hand with photographer's stamp "Foto Lucia Moholy-Berlin" and publishing annotations verso, 12.1 x 15.2cm. *Minor chips and scuffs.*

\$5,500

An accomplished photographer Lucia Moholy was the first wife of Lazlo Moholy-Nagy. They collaborated on projects, and she assisted Lazlo by taking photographs of his work.



90. **David Moore** (Aus., 1927-2003). *Sydney Harbour Bridge 2*, 1947/2004. Silver gelatin photograph, posthumous estate blind stamp on image lower right, titled, dated, photographer's name, editioned 7/90 and signed in pencil by daughter Lisa Moore verso, 32.2 x 29.1cm.

\$1,650



91. **David Moore** (Australian, 1927-2003). *Sydney "Toast-Rack" Tram*, c1948. Vintage silver gelatin photograph, annotated in pencil, titled, dated and signed in pencil and photographer's stamp verso, 24.7 x 28.8cm. *Handling crinkles and minor chips to edges of image.*

\$9,900

Annotation reads "Sydney, Australia – 5pm tram home."

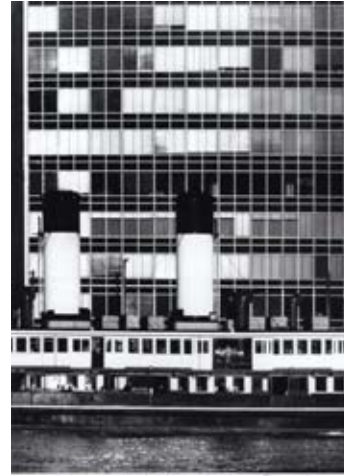


92. **David Moore** (Aus., 1927-2003). *Sisters Of Charity, Washington DC, USA*, 1956/2001. Silver gelatin photograph, signed in ink in lower margin, titled, dated and signed in pencil verso, 35.4 x 23.3cm.

\$16,500

Provenance: David Moore estate.

The *Sisters Of Charity* is one of Moore's most desirable and sought after images.



93. **David Moore** (Australian, 1927-2003). *Manly Ferry And Unilever Building, Circular Quay*, 1958/2001. Silver gelatin photograph, signed in ink in lower margin, titled, dated and signed in pencil verso, 35.2 x 25.3cm.

\$6,600

Provenance: David Moore estate.



94. **David Moore** (Australian, 1927-2003). *Ormond St, Paddington*, 1966/2005. C-type photograph, posthumous estate blind stamp on image lower right, titled, dated, editioned 2/90 and signed in pencil by daughter Lisa Moore verso, 26.9 x 39.5cm.

\$1,650



95. **David Moore** (Australian, 1927-2003). *Sydney Harbour From 20,000 Feet*, 1992/2004. Silver gelatin photograph, posthumous estate blind stamp on image lower right, titled, dated, editioned 4/90 and signed in pencil by daughter Lisa Moore verso, 36.3 x 26.4cm.

\$1,650



96. **David Moore** (Australian, 1927-2003). *Glebe Island Bridge With Full Moon*, 1997/2004. Silver gelatin photograph, posthumous estate blind stamp on image lower right, titled, dated, editioned 4/90 and signed in pencil by daughter Lisa Moore verso, 25.3 x 37.4cm.

\$1,650



97. **Barbara Morgan** (American, 1900-1992). *Martha Graham, Letter To The World (Kick)*, 1940/later printing. Silver gelatin photograph, titled, dated and signed in ink with photographer's stamp verso, 26.5 x 34.5cm.

\$11,900

Stamp includes "© Photograph by Barbara Morgan. Willard & Barbara Morgan Archives, 45 Dorchester Avenue, Hastings-on-Hudson, NY, 10706."



99. **Lewis Morley** (Brit./Australian, b.1925). *[Topless Bar]*, 1965/2007. Silver gelatin photograph, signed in ink in lower margin, dated, signed and annotated in ink verso, 18.4 x 24.5cm.

\$1,650

Annotation includes "Mid '60s. Printed by Lewis Morley." Illustrated in *Lewis Morley, Contemporary Photographers Australia*, No. 4, 1998, double-page spread in centre of book.



100. **Lewis Morley** (British/Aus., b.1925). *Peter O'Toole*, 1989. Vintage silver gelatin photograph, titled, signed and dated in pencil verso, 50.8 x 40.5cm. *Slight scuffs, crinkles and dent to image.*

\$2,200



98. **Lewis Morley** (British/Aus., b.1925). *Christine Keeler*, 1963/1996. Silver gelatin photograph on yellow Argenta paper, photographer's blind stamp on image lower right, titled, dated, signed, editioned 2/3 and annotated "yellow Argenta" in ink verso, 60.9 x 50.8cm.

\$33,000

Illustrated in *Lewis Morley: Photographer of the Sixties*, National Portrait Gallery, London, 1989, p16, and in Morley, *Black and White*

Lies, 1992. Held in the National Portrait Gallery (UK) collection.

Rare, large format version. Considered to be Morley's iconic image.



101. **William Mortensen** (Amer., (1897-1965). *Rope Dancer*, c1935. Vintage silver gelatin photograph, signed and titled in pencil in lower margin, 17.8 x 14.5cm. *Slight silvering to left edge of image, some stains to margins.*

\$2,200



102. **William Mortensen** (Amer., 1897-1965). *Ko-Ko*, c1935. Vintage silver gelatin photograph, titled in negative upper centre, signed in pencil in lower margin, 17.5 x 14.9cm. *Stains overall.*

\$2,200



103. **William Mortensen** (Amer., 1897-1965). *An Indian Lyric*, c1935. Vintage silver gelatin photograph, signed and titled in pencil in lower margin, 18.6 x 14.7cm. *Slight stains to edge of lower margin.*

\$2,200

105. **William Mortensen** (Amer., 1897-1965). *La Chatte*, c1935. Vintage silver gelatin photograph, titled in centre of negative, signed in pencil in lower margin, 13 x 16.8cm. *Stain to lower right corner of image and margin.*

\$2,650



106. **William Mortensen** (Amer., 1897-1965). *Tantric Sorcerer*, c1935. Vintage silver gelatin photograph, signed and titled in pencil in lower margin, 18.2 x 14cm. *Slight stains to margins.*

\$2,850

While Mortensen achieved success as a Californian Pictorialist, some of his work became darker and disturbing, causing Ansel Adams to comment that he was the "devil", and an "anti-Christ."

107. **Arnold Newman** (American, b.1918). *Igor Stravinsky, New York City*, 1946/later printing. Silver gelatin photograph, titled, dated and signed in pencil in lower margin, photographer's stamp verso, 17.6 x 32.8cm.

\$7,700



104. **William Mortensen** (Amer., 1897-1965). *Nicolò Paganini*. 1827, Genoa, c1935. Vintage silver gelatin photograph, titled in negative upper right and centre left, signed in pencil in lower margin, 17.9 x 14.6cm. *Stain to lower right corner of image and margin.*

\$2,200





108. **Charles Page** (Australian, b.1946). *[Nude]*, 1985. Vintage silver gelatin photograph, signed and dated in pencil verso, 28.4 x 24.2cm.

\$2,800



111. **Tim Page** (Brit./Aus., b.1944). *Prey Veng*, 1993/2004. Digital colour photograph, photographer's stamp, titled, dated "May '93" and signed in pencil verso, 30.9 x 46.7cm. *Minor handling crinkles.*

\$1,650



109. **Charles Page** (Aus., b.1946). *Mttaburra, QLD, [Woman With Four Cats]*, 1986. Vintage silver gelatin photograph, signed, dated and titled in pencil verso, 27.6 x 41cm.

\$2,800



112. **Max Pam** (Australian, b.1946). *On The Waterfront, Dar-es-Salaam*, 1996/2000. Silver gelatin photograph, signed, titled, dated and annotated in crayon with photographer's blind stamp in left and right margins, 51 x 52cm.

\$3,800

Annotation reads "Printed Perth 2000 by M.P."



110. **Tim Page** (British/Australian, b.1944). *Plaines Des Joncs [ARVN Rangers Heli-assault Into Plains Des Joncs]*, 1965/2000. Cibachrome, photographer's stamp, titled, dated and signed in pencil verso, 33.3 x 49.6cm. *Uneven left margin, minor handling crinkles.*

\$2,500



113. **Elaine Pelot-Syron** (Amer./Australian, b.1945). *Time For The Cabaret, Glebe, NSW*, 1984/1990. Silver gelatin photograph, editioned 2/50, titled, annotated, signed "Elaine Pelot Kitchener" and dated in ink in lower margin, 47.7 x 31.6cm.

\$1,650

Annotation reads "Barwoo Philip Lanley, Lena Basinaura."



114. **Herbert G. Ponting** (British, 1870-1935). *The "Terra Nova" At The Ice-foot*, 1911. Vintage blue-toned silver gelatin photograph, 30.5 x 20cm. *Some silvering to upper and lower edges. In original mount.*

\$12,500

Illustrated with caption in Arnold, *Herbert Ponting. Another World*, London, 1975, p51.

One of Ponting's well-known Antarctic images from the Scott expedition. Printed in a very desirable colour in a smaller format.



115. **David Potts** (Australian, b.1926). *Rabbit Trappers 2*, 1947/2007. Silver gelatin photograph, titled, annotated "Dorrigo, NSW", dated and signed in ink verso, 45.6 x 32.5cm. *Minor retouching to lower edge.*

\$1,450

116. **David Potts** (Australian, b.1926). *The Rabbit Trapper*, 1947/2007. Silver gelatin photograph, titled, annotated "Dorrigo, NSW", dated and signed in ink verso, 45.5 x 39.6cm.

\$1,650

"*The Rabbit Trapper* has become David Potts' iconic image of Australian bush life, taken in Dorrigo, on assignment for a magazine article." (Ref: Art Gallery of NSW)



117. **David Potts** (Australian, b.1926). *Spectators, Royal Henley, London*, 1953/2000. Silver gelatin photograph, photographer's stamp, titled, annotated "for *The Observer*", signed and dated in ink verso, 45.6 x 30.2cm.

\$1,650

Also known as *Henley Regatta, Henley-on-Thames, Oxfordshire, UK.*



118. **David Potts** (Aus., b.1926). *The Twins*, *The Royal Academy, London*, 1953/2000. Silver gelatin photograph, photographer's stamp, titled, annotated "for *The Observer*", signed and dated in ink verso, 45.5 x 35.7cm.

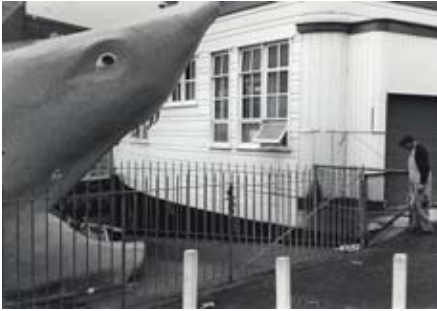
\$1,650

119. **Marc Riboud** (French, b.1923). *Paris [Painter On The Eiffel Tower]*, 1953/later printing. Silver gelatin photograph, titled, dated and signed in ink in lower margin, photographer's stamp verso, 37 x 24.4cm.

\$5,500

Stamp includes "Marc Riboud, 48 rue Monsieur le Prince, 75006 Paris."





120. **Roger Scott** (Australian, b.1944). *Manly*, 1970/1973. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, titled and dated in ink verso, 26.6 x 40cm. *Minor handling crinkles and scuffs to image.*

\$1,650

The large shark at the entrance to Manly Aquarium was a feature for many years.



122. **Roger Scott** (Australian, b.1944). *Carol Jerrems, Paddington*, 1976/2003. Silver gelatin photograph, titled, dated and signed in ink in lower margin, titled, dated and signed in pencil verso, 33 x 22.7cm.

\$1,250

Scott was Carol Jerrems' printer and friend during her short career.

Carol Jerrems (1949-1980) became famous for documenting the 1970s counter-culture in Melbourne with her iconic image *Vale Street*.



124. **Robin Smith** (NZ/Aus., b.1927). *On The Summit Of Observation Hill, Ross Island [Antarctica]*, 1958. Vintage silver gelatin photograph, captioned, signed and dated "October 1958" in pencil with cancelled photographer's stamp verso, 25 x 19.5cm. *Minor cracks and retouching to edges of image.*

\$1,850

Caption reads "On the summit...is this huge cross made of Australian jarrah timber in memory of Captain Scott and his men who died on their return from the South Pole at the end of March 1912, just 11 miles short of One Ton Depot. At the base, with the names of the men, is the inscription: 'Who died on their return from the Pole, March 1912. To strive, to seek, to find, and not to yield.'"



121. **Roger Scott** (Australian, b.1944). *Hippies, Circular Quay*, 1972/2000. Selenium toned silver gelatin photograph, titled, dated, signed and annotated "selenium toned" in pencil verso, 29.7 x 45.7cm.

\$1,250

Illustrated in *Roger Scott: From the Street*, 2001, p101.



123. **Heide Smith** (German/Australian, b.1937). *Harold Cazneaux's Daughters*, 1994/later printing. Toned silver gelatin photograph, titled, dated, annotated "Roseville" and signed in pencil verso, 40.4 x 49.2cm. *Minor retouching and dent to centre of image, slight chips to edges.*

\$2,200



125. **Robin Smith** (NZ/Aus., b.1927). *Hut Point, Ross Island [Antarctica]*, 1958. Vintage silver gelatin photograph, titled, captioned, signed and dated in pencil verso, 19.4 x 24.9cm.

\$1,850

Caption reads "The memorial cross to George Vince who slipped off an ice cliff near here in March 1902 on the first sledging expedition. His body was never recovered."



126. **Robin Smith** (NZ/Aus., b.1927). *Tribal Man Studying "Playboy"*, 1967/2005. Silver gelatin photograph, annotated, titled, dated and signed in ink verso, 24 x 19.2cm.

\$1,350

Annotation reads "Australian Aborigines '72. Northern Territory, Alice Springs area."

Playboy magazine, unavailable at the time in Australia, was purchased by Smith in New Guinea. The magazine intrigued a tribal man who had never seen people in photographs before.



128. **Robin Smith** (NZ/Aus., b.1927). *A Devil Man Grinding Axe Head. Kuafuri Kevan Of Sara Village, New Guinea, Lufa Area*, 1968. Vintage silver gelatin photograph, titled, annotated "East Highlands 206", dated, and signed in ink with publishing annotation in pencil on backing verso, 48.7 x 39.7cm. *Slight dents and chips to edges of image. Laid down on original board.*

\$1,850

Illustrated in Smith and Willey, *New Guinea*, 1969, p130.

127. **Robin Smith** (NZ/Australian, b.1927). *Salina And Esau Beside Canoe, New Guinea, Trobriand Islands*, 1968. Vintage silver gelatin photograph, titled, annotated, dated and signed in ink on backing verso, 39.6 x 49.9cm. *Some foxing and scratches to image. Laid down on original board.*

\$1,850

Annotation reads "Trobriands III."

Illustrated in Smith and Willey, *New Guinea*, 1969, p109.

129. **Robin Smith** (NZ/Australian, b.1927). *Waisiri Of Rapiakauena Village, Using Pig-hunting Arrow - Hollowed Blade, New Guinea, East Highlands, Lufa*, 1968. Vintage silver gelatin photograph, titled, annotated "East Highlands 263", dated and signed in ink on backing verso, 49.9 x 39.4cm. *Foxing and dents to image. Laid down on original board.*

\$1,850

A colour version of this image is illustrated in Smith and Willey, *New Guinea*, 1969, front of dust jacket and p157, with the caption "A Lufa man prepares to unleash a pig hunting arrow. These have a hollowed head to facilitate the flow of blood from the quarry."



130. **Lord Snowdon** (British,1930). *Nottingham Playhouse In Rehearsal [1]*, c1963. Vintage silver gelatin photograph, photographer's copyright stamp verso, printed caption on accompanying slip, 27.9 x 37cm. *Slight creases to corners, minor chips to edges of image.*

\$2,650

131. **Lord Snowdon** (British,1930). *Nottingham Playhouse In Rehearsal [2]*, c1963. Vintage silver gelatin photograph, photographer's stamp verso, printed caption on accompanying slip, 26.6 x 37.6cm. *Minor handling crinkles, slight creases with cracking to corners.*

\$2,650



132. **Henry Talbot** (Australian, 1920-1999). *Shirley*, 1952/1994. Silver gelatin photograph, signed in pencil on image lower right, titled and dated in pencil verso, 23.3 x 29cm. *Minor handling crinkles to lower left of image.*

\$3,800



134. **Henry Talbot** (Aus., 1920-1999). *Nude*, 1967. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 25.5 x 20.5cm. *Slight developing faults to right edge of image.*

\$2,200



136. **Mark Tedeschi** (Aus., b.1952). *Contemplating The Blue In Us All (Paris)*, 2009/2010. Colour digital photograph, signed and dated in ink in lower margin, titled in ink verso, 44.8 x 29.7cm.

\$770



138. **Patrick van Daele** (Aus., b.1960). *Chaz [Hayden Orpheum, Auditorium 3]*, 1996. Vintage c-type photograph with added hand-colouring, titled, signed and dated in ink verso, 24.4 x 18.6cm.

\$1,450

Illustrated in van Daele and Lumby, *A Spirit of Progress: Art Deco Architecture in Australia*, 1997, p218.



133. **Henry Talbot** (Australian, 1920-1999). *Fashion Illustration*, 1966. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 42.7 x 34.6cm. *Slight creases, embossed mark, ink stain and scratch to upper right and lower left corners of image.*

\$2,850



135. **Mark Tedeschi** (Aus., b.1952). *Entrée (Paris)*, 2009/2010. Colour digital photograph, signed and dated in ink in lower margin, titled in ink verso, 30 x 45.1cm.

\$770



137. **Mark Tedeschi** (Australian, b.1952). *Seine Promenade (Paris)*, 2009/2010. Colour digital photograph, signed and dated in ink in lower margin, titled in ink verso, 30.2 x 45.4cm.

\$770



139. **Patrick van Daele** (Australian, b.1960). *A Spirit Of Progress [Detail From Kings Cinema, Powerhouse Museum]*, 1996/1997. Vintage c-type photograph with added hand-colouring, titled, signed and dated in ink verso, 21.5 x 15.9cm. *Some foxing to margins, slight colour wash to lower margin.*

\$1,450

Illustrated in van Daele and Lumby, *A Spirit of Progress: Art Deco Architecture in Australia*, 1997, p198.



140. **Greg Weight** (Aus., b.1946). *Brett Whiteley At Gasworks Studio*, 1972. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, initialled in ink on image lower left, 35.5 x 24cm.

\$2,800



141. **Greg Weight** (Australian, b.1946). *Suzanne*, 1974. Vintage silver gelatin photograph, titled, dated and signed in pencil on backing below image and verso, 34.2 x 22.2cm. *Laid down on backing with some staining.*

\$2,800



142. **Greg Weight** (Australian, b.1946). *Lloyd Rees*, 1983. Vintage silver gelatin photograph, dated and signed in pencil in lower margin, titled, dated and signed in pencil verso, 40.7 x 27.3cm.

\$2,800



143. **Edward Weston** (Amer., 1886-1958). *Abandoned Shoes, Alabama Hills*, 1937/later printing. Silver gelatin photograph, titled and dated in pencil in an unknown hand, and signed in pencil by son and printer Cole Weston with stamped facsimile signature of Edward Weston verso, 18.7 x 23.8cm. *Laid down on acid-free backing.*

\$3,300



144. **Robert Whitaker** (British, b.1939). *Beatles, Tokyo*, 1966/1981. Silver gelatin photograph, titled, dated, annotated and signed in pencil verso, 25.6 x 35.2cm. *Slight re-touching to lower portion of image.*

\$2,650

Annotation includes "Negative No. 20."

145. **Ten Australian Photographs – Folio Two, 1952-1994.**

This is the first release of the second folio in the series, *Ten Australian Photographers*, which has taken over eight years to compile. The photographers were chosen because of their standing in the Australian photographic community, and each image selected as an outstanding example of their work. Some of these images have become Australian icons. Most of the photographers have exhibited internationally and all are represented in major Australian institutions.

Our first folio, released in 2000, was priced at \$9,900 and is currently retailing at \$39,000. This folio is limited to ten sets.

The folio **\$16,500.**



(a) **Robert Besanko** (b.1951).
(Back Skirt), 1976/2008. Kodalith paper print, signed, dated and annotated "Kodalith paper print" in pencil verso, 29.4 x 19.8cm.

Besanko has been working with the now obsolete Kodalith paper since the 1970s.

Originally intended for graphic art purposes, Kodalith paper was adopted by a number of photographers because of its ability to produce a wide range of grainy, high-contrast, and sepia tonal effects. Kodalith's unusual qualities required a high degree of skill from the photographers who had to remove the print at precisely the right moment from the developer and quickly get it into the stop bath, making each print unique.



(d) **Kerry Dundas** (b.1931).
Harbourside Life, 1952/2002. Silver gelatin photograph, titled, dated and signed in pencil verso, 22.2 x 30.3cm.



(b) **Mervyn Bishop** (b.1945).
Prime Minister Gough Whitlam Pours Soil Into The Hand Of Traditional Guringji Land Owner Vincent Lingiari, 1975/2010. Silver gelatin photograph, signed in ink in lower margin, titled, dated and signed in ink verso, 28.1 x 27.7cm.

Title continues "at Wattle Creek, NT, 16 Aug., 1975."

Bishop was commissioned by the Dept of Aboriginal Affairs to document the historic event of handing back the land to the Aboriginal people. This image was shot in colour and then converted to black and white for publishing. Only a few prints were made by Bishop before 1991 when he used his negatives again for his touring show *In Dreams*.



(c) **Jeff Carter** (b.1928).
Tobacco Road, Ovens Valley [Victoria], 1956/2003. Silver gelatin photograph, titled, dated and signed in pencil verso, 27.9 x 27.7cm.

Held in the National Gallery of Australia and the National Library of Australia collections.



(e) **Charles Page** (b.1946).
South Australia, 1971/2003. Silver gelatin photograph, signed, dated and titled in pencil verso, 25.9 x 35.8cm.



(f) **Max Pam** (b.1949).

Jack And The "Lusitania", 1991/2003. Silver gelatin photograph, titled, signed, annotated "London" and dated in pencil with two photographer's blind stamps in lower margin, 28.7 x 28.8cm.



(g) **Mark Strizic** (b.1928).

Flinders Way, [Melbourne], 1956/2004. Digital print from negative-based image, titled, dated and signed in ink in lower margin, 37 x 24.6cm.



(h) **Josef Vissel** (b.1935).

Jørn Utzon, 1965/2007. Silver gelatin photograph, photographer's stamp, dated, titled and signed in ink verso, 26.8 x 33.9cm.

Illustrated on the book cover of Drew, *Utzon and the Sydney Opera House: As It Happened 1918-2000*, and in Davies, *An Eye for Photography*, 2004, p166.

Utzon asked Vissel to photograph him moving his hands to emulate the style of the famous stroboscopic photograph of a golfer swinging a golf club by Harold Edgerton. Vissel achieved the effect by making single exposures of about 28 different hand positions. Utzon had to keep both hands symmetrical, remembering the previous hand position while his face was covered with black cloth.



(i) **Greg Weight** (b.1946).

Emily, 1994/2004. Silver gelatin photograph, titled, dated and signed in pencil verso, 37.9 x 25.8cm.

Emily Kame Kngwarreye (c1910-1996) "was a senior member of the Anmatyerre clan, and a custodian of the Dreaming sites in Alhalkere, her paternal clan country in Utopia, a tract of land 250 kilometres north-east of Alice Springs. Kngwarreye was about 70 when she began making art for public display, and she became prolific, producing an estimated 3,000 works in eight years. But her spectacular public career was not an overnight phenomenon; it had its roots in a lifetime of making art for ceremonial and everyday purposes. Her batik and acrylic paintings reveal her proficiency as a major traditional artist and custodian of the country of her birth, Alhalkere." (Ref: National Gallery of Australia)



(j) **John Williams** (b.1933).

In The Louvre, 1975/2003. Silver gelatin photograph, signed and dated in pencil in lower margin, titled, dated and signed in pencil verso, 20.3 x 30.3cm.

146. **Laurence Le Guay** (Australian, 1917-1990).

Fashion Photography Collection, 1950s-1960s. Collection of 80 vintage silver gelatin photographs, sizes ranging from 12 x 18cm to 26 x 30cm. *In good condition, except for minor handling creases on some photographs.*

A detailed, illustrated list is available upon request.

\$48,500

Provenance: Le Guay studio.

This collection appears to be the largest surviving group of Le Guay's fashion photographs. These photographs cover a range of Australian fashion from swimwear to evening wear, available at stores during the 1950s and 1960s.

Awarded the Commonwealth Medal for his contributions towards photography in 1963, prominent Australian photographer Le Guay commenced his career during the 1930s, with surrealist photography. He became a member of the prestigious Sydney Camera Circle and the Contemporary Camera Groupe. During WWII he was a war photographer for the RAAF. After opening his studio in George Street, Sydney he became a partner with John Nesbett in 1947 and began to focus on fashion photography and other advertising work until the closure of the studio during the early 1970s. Up to this time Le Guay was Sydney's leading fashion photographer. He then concentrated on publishing books on his photography, editing photographic books and magazines, and giving lectures. (Ref: Newton, *Shades of Light*, 1998)

