



FINE  
ART  
AUCTION  
HOUSE

**Heffel**

**STEPHEN BULGER GALLERY  
ONLINE AUCTION  
PARTNERSHIP (HO2)**

**SALE** MAY 19, 2020 – JUNE 2, 2020



**h001**

**WILLIAM JAMES TOPLEY**

1845 - 1930 Canadian

**Sir John A. MacDonalD, circa 1885**

albumen print on board

inscribed "Sir John A. MacDonalD" faintly and on verso inscribed with the gallery inventory "SBG-WT-0005-CF"

8 1/2 x 7 1/4 inches 21.6 x 18.4 centimeters

Provenance: Private Collection, Ontario  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTKE&feature=youtu.be).  
Please click [here](https://www.youtube.com/watch?v=koJkIffUJi8&feature=youtu.be) to view a guided tour of this Lot.

William James Topley is well known for his portraiture of Canadian politicians and high society. He was also a business partner of the acclaimed photographer William Notman, and eventually took over Notman's Ottawa studio in 1872. Topley's studio attracted many leading figures of his day, including the sitter of this photograph, Canadian Prime Minister John A. Macdonald. Topley's photographs are an important record of Canadian history and its major players.

This work was printed circa 1885. The albumen print is mounted on a board which measures 10 x 8 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

**Starting Bid: \$600 CDN**

**Estimate: \$1,200 ~ \$1,600 CDN**

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h002**

GEORGE BARKER

1844 - 1894 Canadian

**Niagara Falls, American and Horseshoe Falls, circa 1870**

albumen print

on verso inscribed "25" (circled)/ "Terapin Tower, Canadian Falls (summer)" and indistinctly 11 3/4 x 16 inches 29.8 x 40.6 centimeters

Provenance: Private Collection, Australia  
Josef Lebovic Gallery, Sydney  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be).  
Please click [here](https://www.youtube.com/watch?v=koJkIffUji8&feature=youtu.be) to view a guided tour of this Lot.

George Barker began his photographic career under the employment of Platt D. Babbitt in 1862, and by the end of the decade he operated successful studios in Niagara Falls and London. Celebrated for his large-format photographs, he used glass plate negatives and produced many famous views of Niagara Falls that were, and remain, treasured souvenir items. This image shows the controversial attraction Terrapin Tower, constructed in 1833 by brothers Peter and Augustus Porter. Ultimately, the brothers destroyed their tower with dynamite in 1873.

This work was printed circa 1870.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$1,000 CDN

Estimate: \$1,500 ~ \$2,500 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h003**

**JOHN VANDERPANT**  
RPS 1884 - 1939 Canadian

**Angles of Quebec, 1929**

silver bromide print

on verso dated 1929 and inscribed "80-2XF-143" / "PF83526-111" and with the gallery inventory "SBG-JV-0034-C"

14 x 11 inches 35.6 x 27.9 centimeters

Provenance: Collection of the Family of John Vanderpant  
Private Collection  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be).  
Please click [here](https://www.youtube.com/watch?v=ll6-pXJrZvc&feature=youtu.be) to view a guided tour of this Lot.

John Vanderpant was a major influence on Canadian photography in the 1920s and 1930s. He established a distinctive style that emphasized light and form, and generally shunned popular manipulative processes. After working as a photojournalist for a Dutch magazine, he came to Canada in 1911. He opened a studio in Okotoks, Alberta, and then moved to British Columbia after World War II, eventually settling in Vancouver where he set up a commercial portrait studio. He began exhibiting in international salons, quickly achieving acclaim and winning awards around the world. His solo exhibitions toured the US, Great Britain and Europe. He was a fellow of the Royal Photographic Society of Great Britain, and also wrote and lectured widely. Vanderpant and Harold Mortimer-Lamb together opened Vanderpant Galleries in 1926, which soon after became a centre for music, poetry and painting. Vanderpant practiced photography primarily on the west coast, however a few images exist from his time spent in New York City, as well as in Quebec. His prints are quite rare; few copies of most of his images are known to exist.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$6,000 CDN

Estimate: \$7,000 ~ \$9,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h004**

**RICHARD HARRINGTON**

1911 - 2005 Canadian

**Kalaut with seal he has shot near Igloolik, N.W.T., 1952**

gelatin silver print

on verso signed, titled, editioned 2/5, dated 1952 and inscribed "Print by R. Harrington 1979 Negatives with Archives of Canada" and gallery inventory "SBG-RHA-PL-0018-C"

20 x 16 inches 50.8 x 40.6 centimeters

Provenance: The Burton Gallery, Toronto  
Private Collection, Canada  
Sold sale of Fine Prints & Photography, Waddington's, April 12, 2018, lot 138  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [https://www.youtube.com/watch?v=\\_23Ajb5kTkE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be) here. <https://www.youtube.com/watch?v=wgvtKrEp3w&feature=youtu.be> here to view a guided tour of this Lot.

Richard Harrington was a freelance photographer whose tireless travel over five decades enabled him to build a massive archive of documentary photographs from more than 120 countries. Harrington travelled 3,500 miles on six separate dog-sled journeys from 1948 to 1953 documenting the Inuit way of life in the Canadian Arctic. The Inuit called him "Adderiorli" – the man with a box. The hunter in this photograph is kneeling beside his catch, waiting for it to freeze, in order to strategically position it upright and make it easier to spot at the end of the day. The close crop and balance of this composition is not only attractive, but also serves to delineate a clear narrative based on three key elements; weapon, hunter and prey. It also mirrors the act of photography itself – camera, photographer, and subject – with both the hunter and photographer aiming for the perfect "shot."

This work was printed in 1979. The full sheet size is 16 x 20 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$1,500 CDN

Estimate: \$2,000 ~ \$3,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h005**

**ANDRÉ SIMA**

20th century Canadian

## **Terrorist Bomb Blast**

gelatin silver print

6 1/2 x 7 inches 16.5 x 17.8 centimeters

Provenance: Estate of the Artist  
Private Collection  
Stephen Bulger Gallery, Toronto

Exhibited: The Hague, Holland, World Press Photo Annual Contest for the Best Press Pictures of the World, December 14, 1963 - January 27, 1964

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be).  
Please click [here](https://www.youtube.com/watch?v=EPeleCfAqTk&feature=youtu.be) to view a guided tour of this Lot.

André Sima was a Hungarian photographer who settled in Canada in the late 1950s. From 1957 to 1980, Sima worked as a commercial photographer in Montreal. This series of six photographs was taken on May 17, 1963. The photographs show Canadian Army sergeant major, Walter Leja, attempting to defuse one of the 10 explosive devices that the Front de libération du Québec (FLQ) had placed in 10 residential mailboxes in the Westmount district of Montreal. Walter Leja was injured in the process. Sima won first place in the 1964 Picture of the Year competition sponsored by National Press Photographers Association University of Missouri School of Journalism. This Lot includes the original first prize award for this competition and the certificate of merit, as well as a clipping of an article reporting Sima's receipt of the award.

This work is comprised of six gelatin silver prints, printed in 1963 and mounted on a board. Each print is 6 1/2 x 7 inches. The full board with the six prints measures 14 x 19 3/4 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$2,500 CDN

Estimate: \$3,000 ~ \$4,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h006**

**ANDRÉ SIMA**

20th century Canadian

**FLQ Mailbox, Montreal (Fallen Mailbox)**

gelatin silver print

on verso titled and dated 1963

9 1/2 x 13 1/2 inches 24.1 x 34.3 centimeters

Provenance: Estate of the Artist  
Private Collection  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be).  
Please click [here](https://www.youtube.com/watch?v=EPeleCfAqTk&feature=youtu.be) to view a guided tour of this Lot. André Sima was a Hungarian photographer who settled in Canada in the late 1950s. From 1957 to 1980, Sima worked as a commercial photographer in Montreal. This photograph was taken on May 17, 1963, and depicts a site of a successful bomb diffusing, after the Front de libération du Québec (FLQ) placed 10 bombs in 10 residential mailboxes in the Westmount district of Montreal. This work portrays an important moment in Canadian history. Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$800 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h007**

**ANDRÉ SIMA**

20th century Canadian

**FLQ Mailbox, Montreal (Crane Lifting Mailbox)**

gelatin silver print

on verso titled and dated 1963

10 1/2 x 13 1/2 inches 26.7 x 34.3 centimeters

Provenance: Estate of the Artist  
Private Collection  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be).  
Please click [here](https://www.youtube.com/watch?v=EPeleCfAqTk&feature=youtu.be) to view a guided tour of this Lot.

André Sima was a Hungarian photographer who settled in Canada in the late 1950s. From 1957 to 1980, Sima worked as a commercial photographer in Montreal. This photograph was taken on May 17, 1963, and depicts a site of a successful bomb diffusing, after the Front de libération du Québec (FLQ) placed 10 bombs in 10 residential mailboxes in the Westmount district of Montréal. This work portrays an important moment in Canadian history. Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$800 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro





**h008**

**HENRI CARTIER-BRESSON**

1908 - 2004 French

**FLQ Mailbox, Quebec, Canada, 1965**

gelatin silver print

on verso inscribed with the artist's reference number "9400/28A29" and the gallery inventory "SBG-HCB-Q-0020-O" and stamped with the artist's reproduction instructions, "Canada Regions Villes le Quebec no.5" and "1967"

6 1/2 x 9 3/4 inches 16.5 x 24.8 centimeters

Provenance: Acquired directly from the Artist by a Private Collection, Europe, circa 1975  
Private Collection, USA, 2005  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature: Henri Cartier-Bresson: The Exhibition, 2014, page 3 and 37

An introduction to this sale by Stephen Bulger can be viewed <a href="

[https://www.youtube.com/watch?v=\\_23Ajb5kTkE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be)">here.</a>

Please click <a href=" <https://www.youtube.com/watch?v=EPeCfAqTk&feature=youtu.be>">here</a>  
to view a guided tour of this Lot.

Often called the "eye of the century," Henri Cartier-Bresson is one of the most celebrated photographers of all time. He was regarded as the embodiment of the modern photojournalist and was renowned for his acute visual perception of the significant moments of the century. The Canadian National Film Board commissioned him to photograph Québec in 1965 for a Centennial film project, titled *Le Québec vu par Cartier-Bresson*.

While in Montreal, he witnessed rallies for Québec sovereignty and signs forewarning the Front de libération du Québec (FLQ) Crisis. This photograph exemplifies Cartier-Bresson's approach that "reportage represents the unique photo, the shortcut that succeeds in summing up a situation. To achieve that, you need to be constantly alert, to get out on the streets, to be on hand the whole time, to observe [...]The anecdote, the shocking image, the explanatory documentary photo serve no useful purpose. We're not explaining anything. Simply suggesting."

This work was printed circa 1965.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$6,000 CDN

Estimate: \$7,000 ~ \$9,000 CDN

Preview at: Stephen Bulger Gallery, Toronto - by appointment only Toro





**h009**

**HENRI CARTIER-BRESSON**

1908 - 2004 French

**Dick Duff and Jean-Guy Talbot, Game 7, NHL Finals, May 1, 1965**

gelatin silver print

on verso inscribed with the artist's reference number "9381 No.23" and the gallery inventory "SBG-HCB-Q-0010-0" and stamped with the artist's reproduction instructions, "Canada Regions Villes le Quebec no.2" and "1967"

9 3/4 x 6 3/4 inches 24.8 x 17.1 centimeters

Provenance: Acquired directly from the Artist by a Private Collection, Europe, circa 1975  
Private Collection, USA, 2005  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature: Henri Cartier-Bresson: The Exhibitio Centre Pompidou, 2014, page 3

An introduction to this sale by Stephen Bulger can be viewed <a href="

[https://www.youtube.com/watch?v=\\_23Ajb5kTKE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTKE&feature=youtu.be)">here.</a>

Please click <a href=" [https://www.youtube.com/watch?v=-3roCANff\\_A&feature=youtu.be](https://www.youtube.com/watch?v=-3roCANff_A&feature=youtu.be)">here</a> to view a guided tour of this Lot.

Often called the "eye of the century," Henri Cartier-Bresson is one of the most celebrated photographers of all time. He was regarded as the embodiment of the modern photojournalist and was renowned for his acute visual perception of the significant moments of the century. The Canadian National Film Board commissioned him to photograph Québec in 1965 for a Centennial film project, titled *Le Québec vu par Cartier-Bresson*.

While in Montreal, Cartier-Bresson discovered that his schedule overlapped with game seven of the Stanley Cup finals, between the Chicago Blackhawks and the Montreal Canadiens, and he requested a press pass for the event. This photograph was taken at that game, and captures an exciting moment of national pride.

This work was printed circa 1965.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$10,000 CDN

Estimate: \$12,000 ~ \$16,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h010**

**SAM FALK**

1901 - 1999 American

**A Fair Way to Celebrate Canada's Centennial, Expo '67,  
Montreal, 1967**

gelatin silver print

inscribed with reproduction instructions in pencil, with retouching fluid and adhesive tape and on verso inscribed variously and stamped with the New York Times copyright stamps

6 3/4 x 10 inches 17.1 x 25.4 centimeters

Provenance: New York Times Archives, New York  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [https://www.youtube.com/watch?v=\\_23Ajb5kTkE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be) here. Please click <https://www.youtube.com/watch?v=EPeleCfAqTk&feature=youtu.be> here to view a guided tour of this Lot.

The 1967 International and Universal Exposition, most commonly referred to as "Expo 67" was an unprecedented event in Canada. It launched the country, as well as the City of Montréal, onto the global stage. At the time, Sam Falk had been a staff photographer with the New York Times since 1925 and enjoyed his pick of assignments. This print was used as a header image for a New York Times photo spread, and was printed in 1967. On the front of this work there are reproduction instructions in pencil, with retouching fluid and adhesive tape. Prior to digital tools and images, photographic images were manipulated and edited manually. This print is a unique souvenir of an important event and its representation in the media.

The full sheet size is 9 1/2 x 11 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$1,800 CDN

Estimate: \$2,000 ~ \$3,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h011**

JOSEPH ROSETTIS

1909 - 1965 Scottish

**Calgary Stampede, circa 1960 (Set of Four Gelatin Silver Prints)**

gelatin silver prints

3 1/2 x 5 1/2 inches 8.9 x 14 centimeters

Provenance: Private Collection, Toronto  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be).  
Please click [here](https://www.youtube.com/watch?v=0NuiSjhIWOU&feature=youtu.be) to view a guided tour of this Lot.

These photographic postcards by Joseph L. Rosettis, of Rosettis Studio, depict the dynamism of the Calgary Stampede. High-quality photographic postcards of this nature were produced through gravure and offset printing for a souvenir market.

This Lot is comprised of four postcards. On the verso, each postcard is signed and titled in the negative and inscribed with the film negative number.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$250 CDN

Estimate: \$300 ~ \$500 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h012**

**FRANZ ROSENBAUM**

1929 - 2012 German

**Oscar Peterson Trio, Massey Hall, May 1968**

gelatin silver print

on verso signed by Bob Carnie at time of printing in 2019, editioned 8/25 with the Massey Hall Special Edition Print stamp, inscribed with gallery inventory "SBG-FJR-MH-0008-O" and certified by Stephen Bulger with the Franz Rosenbaum Copyright stamp

17 x 13 5/8 inches 43.2 x 34.6 centimeters

Provenance: Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTtE&feature=youtu.be).  
Please click [here](https://www.youtube.com/watch?v=ApMc8MiqWtk&feature=youtu.be) to view a guided tour of this Lot.

In 1952, Franz Rosenbaum joined the German Diplomatic Service. His postings included Singapore (Attaché) from 1953 to 1956, Cyprus (Commercial Secretary) from 1958 to 1963 and Toronto (Trade Commissioner) from 1964 to 1975. The years 1964 to 1968 were considered Rosenbaum's photographic jazz period. While his interest in the genre began in the mid-1940s, he became heavily involved in the jazz scene during his time in Toronto, then a hotbed for jazz. During this productive time he developed a method that enabled him to increase the light sensitivity of his black and white negatives. This allowed him to photograph performances without the use of artificial light. As a result, he became a highly sought after photographer for musical performances. In each photograph, Rosenbaum sought to capture the artist consumed in the act of music making. Rosenbaum's photographs have been featured in international publications as well as on CD and record covers.

This photograph of the Oscar Peterson Trio performing on stage at Toronto's Massey Hall was recently selected for a fundraiser for the Massey Hall Revitalization, in a special edition of 25 silver gelatin photographs. Partial proceeds from the sale of this work will go to the Massey Hall Revitalization campaign.

Please note: this work is unframed.

This work was printed in 2019. The full sheet size is 19 5/8 x 15 7/8 inches.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$900 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h013**

JOAN LATCHFORD

1926 - 2017 Canadian

**Neil Young with step-mother Astrid, and half-sister Astrid,  
backstage at Massey Hall, January 19, 1971**

gelatin silver print

on verso signed by Bob Carnie at time of printing in 2019, editioned 5/25 with the Massey Hall Special Edition Print stamp, inscribed with gallery inventory "SBG-JLA-MH-0005-C" and certified by Benjamin Latchford with the Joan Latchford Copyright stamp

11 7/8 x 17 3/4 inches 30.2 x 45.1 centimeters

Provenance: Acquired directly from the Estate of the Artist by Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be).

Please click [here](https://www.youtube.com/watch?v=ApMc8MiqWtk&feature=youtu.be) to view a guided tour of this Lot.

The Neil Young concert at the famed Massey Hall on January 19, 1971 was an important homecoming for Toronto fans, and the recording of that solo performance, released years later, has become a favourite record for many.

This photograph of Young backstage at Massey Hall was recently selected as a fundraising print for the Massey Hall Revitalization in a special edition of 25 silver gelatin photographs. Partial proceeds from the sale of this work will go to the Massey Hall Revitalization campaign

This work was printed in 2019. The full sheet size is 15 7/8 x 19 3/4 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$900 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h014**

**JOHN MAX**

1936 - 2011 Canadian

**Janis Joplin at Montreal Forum, Montreal, November 4, 1969**

gelatin silver print

signed and inscribed "From the exhibition, 'Open Passport'" / "[N.F.B. Stills-Ottawa, 1972]" / "1st ed. printing" and "9C" and on verso initialed with gallery inventory "5/SBG-JM-0023-O"

13 1/2 x 20 inches 34.3 x 50.8 centimeters

Provenance: Acquired directly from the Artist by Stephen Bulger Gallery, Toronto, 1999

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be)

[https://www.youtube.com/watch?v=\\_23Ajb5kTkE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be)

Please click [here](https://www.youtube.com/watch?v=ApMc8MiqWtk&feature=youtu.be) to view a guided tour of this Lot.

John Max is most noteworthy for his photographs of the Montreal scene between 1950 and 1960. His work captures the energy of the time, and has come to define that generation of cultural glitterati. Max was particularly interested in the power of photographic narrative sequences. Open Passport is his best known work. In it, Max combined 160 photographs from diverse sources, shot from 1965 to 1972 into a unified narrative. This image of Janis Joplin performing at the Montreal Forum is from this celebrated project and was printed circa 1971. The National Film Board of Canada commissioned a country-wide tour of the series, which ran from 1972 to 1976.

The full sheet size is 16 x 20 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$3,500 CDN

Estimate: \$4,000 ~ \$6,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h015**

PETER BREGG

Canadian

**John Lennon and his wife Yoko Ono, in Canada as part of their crusade for peace, meet with Prime Minister Pierre Trudeau, December 23 1969 in Ottawa**

gelatin silver print

on verso signed, editioned 15/75, dated December 1969 and inscribed with the gallery inventory "CP-PB-1-0004-C"

8 3/4 x 12 1/2 inches 22.2 x 31.8 centimeters

Provenance: Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed <a href="

[https://www.youtube.com/watch?v=\\_23Ajb5kTkE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be)">here.</a>

Please click <a href="https://www.youtube.com/watch?v=jJw8m9KTeBI&feature=youtu.be">here</a> to view a guided tour of this Lot.

John Lennon and Yoko Ono's 1969 peace campaign came to a close in December 1969 following a meeting with Prime Minister Pierre Elliot Trudeau. It was the only time Lennon and Ono were able to take their peace campaign directly to a world leader. When they emerged from their meeting, Lennon noted to a reporter, "If all politicians were like Mr. Trudeau, there would be world peace."

This photograph is part of a limited edition, each printed one at a time, signed by the photographer and numbered sequentially once printed.

This work was printed in 2004. The full sheet size is 11 x 14 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$900 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Stephen Bulger Gallery, Toronto - by appointment only Toro





**h016**

**DOUG BALL**

1953 - Canadian

**Prime Minister Pierre Trudeau, shown performing his famous pirouette during a May 7, 1977, picture session at Buckingham Palace in London**

gelatin silver print

on verso signed, editioned 33/75, dated May 7, 1977 and inscribed with gallery inventory "SBG-DBA-0011-C"

12 1/2 x 17 3/4 inches 31.8 x 45.1 centimeters

Provenance: Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [https://www.youtube.com/watch?v=\\_23Ajb5kTkE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be) here. Please click <https://www.youtube.com/watch?v=jJw8m9KTeBI&feature=youtu.be> here to view a guided tour of this Lot.

Prime Minister Pierre Elliott Trudeau, recently separated from his wife in 1977, was reportedly miffed that protocol forbade him from bringing a date to a G7 dinner at Buckingham Palace that May. After the formal group portrait had been taken and the dignitaries dispersed, Doug Ball saw Trudeau remain in place. Surprisingly, he did a single pirouette behind their backs, and Ball was the only witness. That night, Ball processed the negative and made a small print, which he circulated amongst those on the government plane the next morning. Eventually it made its way into Trudeau's hands, who chuckled at the sight of it, and slipped the photograph into his belongings. This photograph is part of a limited edition, each printed one at a time, signed by the photographer and numbered sequentially once printed. This work was printed circa 2010. The full sheet size is 16 x 20 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$1,500 CDN

Estimate: \$2,000 ~ \$3,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h017**

DOUG BALL

1953 - Canadian

**The Queen waves to children from the back of her train as she and the Duke of Edinburgh depart Fort Qu'Appelle, Saskatchewan, July 29, 1978**

gelatin silver print

on verso signed, editioned 8/75 and dated July 29, 1978

14 1/4 x 16 3/4 inches 36.2 x 42.5 centimeters

Provenance: Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed <a href="

[https://www.youtube.com/watch?v=\\_23Ajb5kTkE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be)">here.</a>

Please click <a href="https://www.youtube.com/watch?v=0NuiSjhiWOU&feature=youtu.be">here</a> to view a guided tour of this Lot.

This photograph, of Queen Elizabeth during her visit to Saskatchewan in 1978 captures a quick snapshot of time, yet points to a complex history. The work is part of a limited edition, each printed one at a time, signed by the photographer and numbered sequentially once printed.

This work was printed in 2002. The full sheet size is 16 x 20 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$900 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h018**

RON POLING

1950 - Canadian

**The Queen signs Canada's constitutional proclamation in Ottawa on April 17, 1982 as Prime Minister Pierre Trudeau looks on**

gelatin silver print

on verso signed, titled, editioned 13/75, dated April 17, 1982 and inscribed with gallery inventory "SBG-RPO-0002-0001-C"

9 1/2 x 12 3/4 inches 24.1 x 32.4 centimeters

Provenance: Acquired directly from the Canadian Press Archive by Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed <a href="

[https://www.youtube.com/watch?v=\\_23Ajb5kTkE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be)">here.</a>

Please click <a href="https://www.youtube.com/watch?v=jJw8m9KTeBI&feature=youtu.be">here</a> to view a guided tour of this Lot.

This iconic image records a pivotal moment in Canada's history. With the smiling Prime Minister Pierre Trudeau seated to her right, Queen Elizabeth II signs the Proclamation of the Constitution Act, 1982. Poling's head-on composition and tight crop draws attention to the document at the centre of the moment, and the composition itself.

This photograph is part of a limited edition each printed one at a time, signed by the photographer and numbered sequentially as printed.

This work was printed in 2013. The full sheet size is 11 x 14 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$900 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Stephen Bulger Gallery, Toronto - by appointment only Toro



**h019**

**SHANEY KOMULAINEN**

1970 - Canadian

## **Oka Standoff, September 1, 1990**

chromogenic print

on verso signed, editioned 10/75, dated September 1, 1990 and inscribed "Oka, Quebec"

11 x 14 inches 27.9 x 35.6 centimeters

Provenance: Acquired directly from the Canadian Press Archive by Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed <a href="

[https://www.youtube.com/watch?v=\\_23Ajb5kTKE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTKE&feature=youtu.be)>here.</a>

Please click <a href="https://www.youtube.com/watch?v=0NuiSjhIWOU&feature=youtu.be">here</a> to view a guided tour of this Lot.

The tense standoff between government forces and indigenous citizens in Oka, Quebec held Canada's attention during the summer of 1990. The dispute shocked the nation and was epitomized in this famous photograph by Shaney Komulainen. The confrontation between soldier Patrick Cloutier and Brad Laroque symbolized this important moment. This controversial photograph also caused unexpected ramifications; the photojournalist was forced to testify about her role in the situation and was badly injured in a car crash on her way to court.

This photograph is part of a limited edition, each printed one at a time, signed by the photographer and numbered sequentially once printed.

This work was printed circa 2006.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$1,500 CDN

Estimate: \$2,000 ~ \$3,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h020**

FRED CHARTRAND

Canadian

**Hockey great Wayne Gretzky waves to the crowd as he makes his exit from the rink at the Corel Centre, in Kanata, Ontario after his last NHL game in Canada, April 15, 1999**

pigment print on watercolour paper

on verso signed, editioned 7/75, dated April 15, 1999 and inscribed with the gallery inventory "SBG-CP-FC-0002-C"

13 1/2 x 8 7/8 inches 34.3 x 22.5 centimeters

Provenance: Acquired directly from the Canadian Press Archive by Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed <a href="

[https://www.youtube.com/watch?v=\\_23Ajb5kTkE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be)">here.</a>

Please click <a href=" [https://www.youtube.com/watch?v=-3roCANff\\_A&feature=youtu.be](https://www.youtube.com/watch?v=-3roCANff_A&feature=youtu.be)">here</a> to view a guided tour of this Lot.

This photograph captures a quintessential Canadian sports moment. Wayne Gretzky, "The Great One," receiving cheers from an excited Ottawa crowd after playing his final NHL game in Canada.

This photograph is part of a limited edition, each printed one at a time, signed by the photographer and numbered sequentially once printed.

This work was printed in 2002. The full sheet size is 15 x 11 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$900 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h101**

**HENRY PEACH ROBINSON**

1830 - 1901 British

**Portfolio of Thirteen Photographic Images, 1862-1887**

prints

on verso signed by the printer Howard Grey, editioned 2/45, inscribed in Roman Numerals with the image number and stamped with the Photographic Collections LTD blindstamp  
30 x 46 inches 76.2 x 116.8 centimeters

Provenance: Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [https://www.youtube.com/watch?v=\\_23Ajb5kTkE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be) here. Please click <https://www.youtube.com/watch?v=HN4uAy5t-YI&feature=youtu.be> here to view a guided tour of this Lot.

In the 1970s, Photographic Collections Limited was formed with the intent of producing high quality photographic portfolios that highlighted the work of British photography for an international market. This portfolio was released in 1975. 19th Century photographer Henry Peach Robinson was a pictorialist, and a leading pioneer in the production of composite photographs - a precursor to photomontage. His work offered an alternative vision of what photography was. This was in sharp contrast to the popular understanding of the photograph as unmediated truth captured in an instant. Robinson's photographs portray scenes which were heavily mediated, and composed, and which most importantly never actually happened.

This portfolio of Henry Peach Robinson's work was an ambitious project produced in conjunction with The Royal Photographic Society, using the original large glass plate negatives and the superior printing skills of Howard Grey. To mimic the tonality of the original combination prints, Printing out Paper was special-ordered from Kodak. The prints were gold-toned for permanence and mounted to museum board for display. Complete with a handmade booklet including essays by Professor Margaret Harker and noted historian Ian Jeffries, the intention was to produce 45 numbered portfolio sets, as well as six Artist Proofs. The exacting standards of the production proved more difficult than imagined, and only 30 sets were created before the paper supply ran out. A few prestigious institutions such as the Victoria and Albert Museum in London managed to purchase portfolios for their permanent collections. Records indicate that fewer than 30 portfolios were created, which remained in fine art storage until recently. This portfolio is comprised of thirteen gold-toned contact prints made on Kodak Studio Proof paper, one Collotype print, and one handmade booklet, housed together in a custom four-flap case. The portfolio is editioned 2/45 and was published by Photographic Collections Ltd. in 1975. The contacts were printed by Howard Grey using Robinson's original negatives. The prints are mounted individually or as a group to 30 x 46 inch Bainbridge four-ply all rag white museum board. Each board is signed by the printer, stamped with the blindstamp and annotated with the portfolio image number in pencil on verso. The ten page booklet contains a letter-pressed image list, biographical notes by Professor Margaret Harker and critical notes by Iain Jeffrey.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$12,000 CDN

Estimate: \$15,000 ~ \$20,000 CDN

Preview at: Stephen Bulger Gallery, Toronto - by appointment only Toro



**h102**

**GEORGE SEELEY**

1880 - 1955 American

## **The Artist**

photogravure

on verso inscribed "11975-L5"

7 7/8 x 6 1/4 inches 20 x 15.9 centimeters

Provenance: Lee Gallery, Winchester, MA  
Private Collection, USA  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature: Camera Work, Issue 29, January 1911

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be).  
Please click [here](https://www.youtube.com/watch?v=oKDVUcywAls&feature=youtu.be) to view a guided tour of this Lot.

George Seeley was an American photographer primarily associated with the pictorialist movement, which promoted photography as an art form equal to other, traditional fine art practices. Originally a student of painting, Seeley became interested in photography after meeting F. Holland Day. In 1904, his photographs were included in the First American Photographic Salon in New York, which led to Alfred Stieglitz inviting him to join the Photo-Secession. He was a member from 1906 to 1910. This lithographic photograph was printed as a photogravure, and included in Camera Work Issue 29, in January 1911. Given Seeley's involvement in the pictorialism movement, his portrayal of an artist at work with a palette in-hand suggests an equality between the artistic practice depicted and the medium in which the scene was rendered. This work is symbolic of the pictorialist aims to elevate photography as an art form equal to other fine arts, such as painting.

The full sheet size is 8 1/8 x 6 3/8 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$1,000 CDN

Estimate: \$2,000 ~ \$3,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro





**h103**

**ADOLPH DE MEYER**

1868 - 1946 French

**Still Life (Hydrangeas in Glass), 1908**

photogravure

7 1/2 x 6 1/8 inches 19.1 x 15.6 centimeters

Provenance: Lee Gallery, Winchester, MA  
Private Collection, USA  
Stephen Bulger Gallery, Toronto

Exhibited: Camera Work, Issue 24, October 1908

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5KtE&feature=youtu.be).  
Please click [here](https://www.youtube.com/watch?v=oKDVUcywAls&feature=youtu.be) to view a guided tour of this Lot.

Photographer Cecil Beaton dubbed Adolph de Meyer "the Debussy of photography." At the start of World War I, de Meyer moved to New York City where he became a photographer for Vogue and Vanity Fair. In 1922, de Meyer accepted an offer to become the chief photographer for Harper's Bazaar in Paris, where he spent the next 16 years. In 1938, de Meyer returned to the United States. Few of his prints survive today, as most were destroyed during World War II.

This lithe photograph has rich tonal qualities and was printed as a photogravure and included in issue 24 of Camera Work, in October 1908. This quarterly was available by subscription and was renowned for exquisite photogravures, made under the supervision of Alfred Stieglitz himself. Steiglitz had improved the quality of this type of laborious photomechanical printing process. These gravures have long been considered an excellent starting point for those interested in early 20th Century photography. The photogravures within Camera Work were of such high quality, and a favourite printing technique of many photographers, that collectors detached these images to frame and enjoy on the wall.

This photogravure is trimmed flush to the image edge and loosely mounted to a piece of 1 ply paper which measures 7 3/4 x 6 3/8 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$1,500 CDN

Estimate: \$2,000 ~ \$3,000 CDN

Preview at: Stephen Bulger Gallery, Toronto - by appointment only Toro



## **h104**

**HORST P. HORST**

1906 - 1999 German

### **Still Life, New York, 1949**

platinum palladium print on watercolour paper

signed and on verso signed, titled, editioned 2/25, dated 1949, inscribed with the gallery inventory "SBG-HPH-0002-O" and stamped with the artist's copyright stamp

7 1/4 x 9 1/2 inches 18.4 x 24.1 centimeters

Provenance: Jane Corkin Gallery, Toronto  
Private Collection, Toronto  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed <a href="

[https://www.youtube.com/watch?v=\\_23Ajb5kTtE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTtE&feature=youtu.be)">here.</a>

Please click <a href=" <https://www.youtube.com/watch?v=oKDVUcywAls&feature=youtu.be>">here</a>  
to view a guided tour of this Lot.

Horst P. Horst lived in a golden age and is best known for his photographs of fashion and women. In 1930, he moved from his native Germany to Paris in order to study architecture under Le Corbusier. There he met the well-heeled photographer Baron George Hoyningen-Huene, and became his photographic assistant, occasional model and lover. Horst soon broke off on his own and enjoyed a charmed life and career. Horst believed that photography was equal to other forms of visual arts, and he explored different genres and printing processes.

This is a well-known still life by Horst, printed in 1988 in a limited edition in platinum by famed printer Sal Lopes.

The full sheet size is 11 x 13 1/2 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$1,500 CDN

Estimate: \$2,500 ~ \$3,500 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



## **h105**

**PAUL STRAND**

1890 - 1976 American

### **From the Viaduct, N.Y., 1916**

photogravure

on verso titled, dated 1916 and inscribed with gallery inventory "SBG-PST-0003-O"  
signed

9 1/2 x 6 3/4 inches 24.1 x 17.1 centimeters

Provenance: Private Collection, Toronto  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature: Camera Work, Issue 49/50, June 1917

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be).  
Please click [here](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be) to view a guided tour of this Lot.

Considered by Alfred Stieglitz to have ushered photography away from the romantic tentacles of pictorialism into a new age and vocabulary, Paul Strand's contribution to the medium is difficult to overestimate. Strand's work is an example of the "straight" photographic technique. He photographed subjects such as street portraits, city scenes, machine forms, and plants, with a distinctive clarity, precision, and attention to geometric forms. This photogravure was included in the special double issue of Camera Work, issue 49/50 - the final edition of the renowned publication.

The full sheet size is 11 3/4 x 8 inches.  
Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

**Starting Bid: \$3,500 CDN**

**Estimate: \$4,000 ~ \$6,000 CDN**

**Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro**



**h106**

**EDWARD WESTON**

1886 - 1958 American

**Shell, 1927**

gelatin silver print

on verso signed by Cole Weston, titled, dated 1927, inscribed "14s" and with the gallery inventory "SBG-EWE-0005-CF" and stamped with the Edward Weston facsimile signature stamp  
9 1/4 x 7 3/8 inches 23.5 x 18.7 centimeters

Provenance: Weston Gallery, California  
Yarlow Saltzman Gallery, Toronto  
Private Collection, Toronto  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be).

Please click [here](https://www.youtube.com/watch?v=1B_dxnkjMwo&feature=youtu.be)

to view a guided tour of this Lot.

Edward Weston is considered one of the most influential photographers of the 20th Century. Over the course of his 40-year career Weston photographed an expansive variety of subjects, including landscapes, still lifes, nudes, portraits, genre scenes and even whimsical parodies. Shell represents a nautilus shell positioned within an abalone shell. Their sculptural curves fuse into one abstract form. Shell is an important example of the 'pure' or 'straight' photographic style that characterized Weston's still lifes, which emphasized formal qualities as well as high contrast and sharp focus.

Weston was diagnosed with Parkinson's disease in 1947, and stopped photographing soon after. He spent the remaining 10 years of his life overseeing the printing of more than 1,000 of his most famous images, by his sons Brett and Cole. Cole Weston continued to make prints from Weston's negatives to that same standard for more than 30 years following the photographer's death.

This work was printed circa 1972 by the artist's son, Cole Weston. The gelatin silver print is mounted on board which measures 15 x 13 1/4 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$10,000 CDN

Estimate: \$12,000 ~ \$16,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h107**

**EDWARD WESTON**

1886 - 1958 American

**Oceano, 1936**

gelatin silver print

on verso signed by Cole Weston, titled, dated 1936, inscribed "4MSO" and with the gallery inventory "SBG-EWE-0006-CF" and stamped with the Edward Weston facsimile signature stamp  
7 1/2 x 9 1/2 inches 19.1 x 24.1 centimeters

Provenance: Weston Gallery, California  
Yarlow Saltzman Gallery, Toronto  
Private Collection, Toronto  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature: Edward Weston, *The Daybooks Of Edward Weston*, 2005, page 282

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be).

Please click [here](https://www.youtube.com/watch?v=1B_dxnkjMwo&feature=youtu.be)

to view a guided tour of this Lot.

Edward Weston is considered one of the most influential photographers of the 20th Century. Over the course of his 40-year career Weston photographed an expansive variety of subjects, including landscapes, still lifes, nudes, portraits, genre scenes and even whimsical parodies. In 1934, Weston began his well-known series of studies of the massive dunes at Oceano. He noted his daybook entry for April 20, "I made several dune negatives that mark a new epoch in my work. I must go back there, - the material made for me!" The dunes, in a perpetual state of change, continuously reshaped by the elements, captivated Weston. Weston was diagnosed with Parkinson's disease in 1947, and stopped photographing soon after. He spent the remaining 10 years of his life overseeing the printing of more than 1,000 of his most famous images, by his sons Brett and Cole. Cole Weston continued to make prints from Weston's negatives to that same standard for more than 30 years following the photographer's death.

This work was printed circa 1972 by the artist's son, Cole Weston. The gelatin silver print is mounted on board which measures 13 1/4 x 15 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$6,500 CDN

Estimate: \$7,000 ~ \$9,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h108**

**WALKER EVANS**

1903 - 1975 American

**Folk Victorian Houses, Ocean Grove, New Jersey, circa 1931-1933**

gelatin silver print

on verso inscribed "19th C Gingerbread, Oak Bluffs, New Jersey, 1931"/"#3"/ "used in 1933 MOMA show" / "used in Walker Evans First and Last" and with the gallery inventory "SBG-WEV-0004-C" and stamped with the Lunn Archive credit stamp and inscribed in the stamp "1X" and "37"

6 3/8 x 8 inches 16.2 x 20.3 centimeters

Provenance: Private Collection, USA  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature: Barnaby Haran, *Homeless Houses: Classifying Walker Evans's Photographs of Victorian Architecture*, 2010, pages 191, 192 and 193

An introduction to this sale by Stephen Bulger can be viewed [here](#)

[https://www.youtube.com/watch?v=\\_23Ajb5kTkE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be)

Please click [here](#)

[https://www.youtube.com/watch?v=1B\\_dxnkjMwo&feature=youtu.be](https://www.youtube.com/watch?v=1B_dxnkjMwo&feature=youtu.be) to view a guided tour of this Lot.

Walker Evans is an icon of modern photography. This photograph is a later print of an image that was taken between 1931-1933, commissioned by Lincoln Kirstein and Jack Wheelwright. Scholar Barnaby Haran explains that during this period, Kirstein was the editor of the modernism forum "Hound and Horn" and was the lynchpin of the Harvard Society of Contemporary Art. In partnership with Wheelwright, he planned to hold a survey exhibition of Victorian architecture. Wheelwright was working on producing a book on New England and New York State buildings dating from the Civil War to the turn of the century. The initiative was born out of a desire to document an era of architecture that was in a state of degradation and would not survive. Kirstein noted, "In his series of American Federal and Victorian architecture... he [Evans] is providing illustrations for a monumental history of the American art of building in its most imaginative and impermanent state. These wooden houses disintegrate almost, between snaps of the lens. Many shown in these photographs no longer stand."

As neither the book or exhibition came to fruition, the legacy of the project was Evans's extensive photographic work, which was pared down to a concise and impactful series of 39 photographs for a 1933 MoMA show of Victorian architecture, assembled by Kirstein. This show is considered an important embryonic moment for Evans, who later became renowned for a photographic practice which documented the stresses and fissures of American society, most famously through his work with the Farm Security Administration (FSA) between 1935-1938. Haran notes, "the Victorian houses indicated an architectural mindscape and functioned as both metonymic and synecdochic portraits of a damaged nation." Five years later, in 1938 Evans went on to hold another exhibition at the MoMa, *Walker Evans: American Photographs*, which was the first exhibition in the museum devoted to the work of a single photographer.

This work was printed circa 1965. The full sheet size is 8 x 10 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

**Starting Bid: \$6,000 CDN**

**Estimate: \$7,000 ~ \$9,000 CDN**

**Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro**



**h109**

**ANDRÉ KERTÉSZ**

1894 - 1985 American

**The Luxembourg Garden in the afternoon, 1928**

gelatin silver print

on verso signed, inscribed "Jardin de Luxembourg printemps" and with the gallery inventory "SBG-AKE-2-0162-C" and stamped with artist's stamp, portions of which have been crossed out  
9 1/2 x 7 1/2 inches 24.1 x 19.1 centimeters

Provenance: Acquired directly from the Estate of the Artist by Stephen Bulger Gallery, Toronto

Exhibited:

Literature: André Kertész, *J'aime Paris: Photographs Since the Twenties*, 1974, reproduced page 96

An introduction to this sale by Stephen Bulger can be viewed [https://www.youtube.com/watch?v=\\_23Ajb5KTkE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5KTkE&feature=youtu.be) here. <https://www.youtube.com/watch?v=594cvk6jJCU&feature=youtu.be> here to view a guided tour of this Lot.

When André Kertész arrived in Paris, he was deeply attracted to the cosmopolitan lifestyle there, and especially drawn to the lively Parisian parks and town squares. This aligned with his personal desire to explore nature everywhere he went. He began recording how urban dwellers adapted to cosmopolitan life by incorporating nature in their cities. Influenced by Mondrian and a number of Eastern European artists that he interacted with, Kertész also became fascinated with shadows and the negative spaces created by late afternoon light.

Here we find a strong Parisian image, a portrait of an Irish Terrier glistening in the late afternoon sun, standing strong and proud, as if posing in a dog show. However, it is clear that the dog is acutely aware and riveted by some activity off to the side, outside of the image. Combined with people on park benches and their long beautiful shadows, this classic Kerteszian photograph is one you feel you could walk right into. This is a great example of Kertész's innate ability to invite the viewer to explore, wander and find their own place of comfort within the photograph. Although this stunning warm-tone vintage print depicts a scene close to 100 years ago, one can almost hear the conversations and activities taking place, as if it were yesterday.

This is one of only two known vintage prints of this image.

This work was printed circa 1930.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$15,000 CDN

Estimate: \$20,000 ~ \$25,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro





**h110**

**ANDRÉ KERTÉSZ**

1894 - 1985 American

**A Portfolio of Ten Prints, 1981**

gelatin silver prints

signed on the Japanese paper on which the photograph is mounted

9 1/2 x 7 1/2 inches 24.1 x 19.1 centimeters

Provenance: Acquired directly from the Estate of the Artist by Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTKE&feature=youtu.be).

Please click [here](https://www.youtube.com/watch?v=pjq1Eg0fdTM&feature=youtu.be)

to view a guided tour of this Lot.

André Kertész is an undisputed master of photography, widely regarded as the father of photojournalism and street photography. From his pioneering work in Hungary (1912 -1925), through his influential work during Paris's artistic heyday (1925 - 1936), and up to his final days in New York (1936 -1985), his photographs display an ability to infuse personal narrative and design into a documentary style that was uniquely his own. In a body of work that spans much of the 20th Century, Kertész created deceptively simple images of everyday life that reflected his own state of mind and questioned his very existence and his relationship to the world around him.

One of the most highlighted periods of his oeuvre relates to his early days in Paris and New York, between 1925 and 1939. Although he worked in many different formats, he is best known for contact prints, printed on postcard stock from 4 x 5 inch negatives created during this period. The Art Institute of Chicago is currently preparing an exhibition of prints from this period. These contact prints were often mounted on vellum for exhibition. Mounted vintage prints from this period have been highly sought after since artist's passing.

In 1982, Kertész released a limited edition portfolio of his most iconic images from this period. Contact printed from the original negatives and hand tipped onto a handmade vellum paper, the concept was to produce a contemporary portfolio that was in keeping with how he originally envisioned the images when the negatives were created. The portfolio includes some of his most highly prized images. These are some of the most delicate and highly sensitive interpretations available as later prints.

This set of ten gelatin silver prints was printed in 1981 and released in 1982 as a portfolio by Ormindia Corporation. The works were printed by Igor Bakht from Kertész's original negatives which date from 1925 to 1939. Each work is signed in pencil on the Japanese paper on which the photograph is mounted. The Japanese paper measures 11 x1 4 inches and the print sizes vary. The original portfolio was released with a printed title, plate list and colophon bearing the edition number in a small folio white cloth folding box with gilt-lettered leather spine label. Please note this Lot does not include those items that the original portfolio was released with.

Although the colophon states that the portfolio was produced in a limited edition of 50 with 10 Artist's Proofs, it is not clear if these numbers were realized as Kertész passed away while these portfolios were still being sold. Acquired directly from his Estate and editioned 20/50, this is one of the last complete sets available today.

A Letter of Authentication from the Estate of André Kertész is included with this Lot.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$45,000 CDN

Estimate: \$50,000 ~ \$70,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h111**

**ANDRÉ KERTÉSZ**

1894 - 1985 American

**New York (Glass Bust and World Trade Towers), 1979**

gelatin silver print

on verso signed, dated February 1979, inscribed "130" / "This photograph by André Kertész was exhibited at the Susan Spiritus Gallery from June 1, 1985 - July 6, 1985" and numbered with the estate number "7-0563-05-2-147" and the gallery inventory "SBG-AKE-7-0116-CO"

9 3/4 x 6 1/2 inches 24.8 x 16.5 centimeters

Provenance: Acquired directly from the Estate of the Artist by a Private Collection, USA  
Stephen Bulger Gallery, Toronto

Exhibited: Susan Spiritus Gallery, Irvine, California, June 1 - July 6, 1985  
National Gallery of Art, Washington, D.C., André Kertész, February 6 - May 15, 2005,  
traveling to the Los Angeles County Museum of Art, June 12 - September 5, 2005

Literature: André Kertész: New York State of Mind, Stephen Daiter Gallery, 2001, reproduced  
front cover  
André Kertész et. al, André Kertész, National Gallery of Art, 2005, reproduced page  
235, plate 109

An introduction to this sale by Stephen Bulger can be viewed <a href="

[https://www.youtube.com/watch?v=\\_23Ajb5kTkE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be)>here.</a>

Please click <a href="https://www.youtube.com/watch?v=594cvk6jJCU&feature=youtu.be">here</a>  
to view a guided tour of this Lot.

Known for his ability to construct beautifully designed images that celebrate the simplicity of everyday life, André Kertész struggled to remain true to his vision after the loss of his wife Elizabeth in 1977. It was Elizabeth's emotional and financial support that had sustained him through some very dark and tumultuous periods. His success, achieved late in life, was bittersweet as he was unable to share it with his lifelong companion. Kertész could not bring himself to continue photographing after Elizabeth's passing, until he discovered a small Murano glass bust in the window of a local Greenwich Village bookstore. According to Kertész, the bust bore a striking resemblance to Elizabeth. He would say: "The nape of the neck, the slope of the shoulders ... it was her... it was Elizabeth." At first, he resisted the urge to purchase the small figure. Yet he was haunted by its presence and often crossed the street in order to avoid passing it by as he ran errands in his neighborhood. When he noticed it had been removed from the window, he was compelled to rush in and purchase it once and for all. This luminous feminine figure became the obsessive object of his attention, his muse, and enabled him to photograph again. Trying to capture his deeply emotional response to his loss, Kertész would organize small still life arrangements with the bust and photograph them as the playful and dancing light changed forms from the vantage of their twelfth-floor apartment. It was through this process that Kertész was able to mourn and start anew. This project captivated Kertész completely. He noticed that, "Slowly, slowly, the sadness was gone." Elizabeth had fostered his work many times throughout his long career, and this time, with the glass figure as a surrogate, Elizabeth was once again the driving force behind Kertész. He would go on to photograph and work for another eight years before his own death. In this photograph we find the glass bust supported by a glass vase, placed on a windowsill facing lower Manhattan. For more than 25 years, he and Elizabeth had watched the city grow before their eyes. Evenly lit in late-afternoon winter sun, we find the figure is juxtaposed to, and in scale with lower Manhattan. Kertész photographed from this perch thousands of times, but never before was the moment packed with this much emotion. Perhaps Kertész was reflecting on the fact that Elizabeth had been a causality of progress (represented by the new and constantly changing skyline outside). Kertész had always blamed living in New York for many of the difficulties he endured. However, after the tragic loss of the World Trade Center in 2001, this photograph has taken on different implications. Rendered softly by his masterful use of depth of field, these lean and once youthful buildings now imbue the same sense of sadness and loss that the forlorn figure in the foreground represents. The photograph became whole with the passing of time. Kertész could never have anticipated the events to come, but this is an example of how great works of art can evolve and change over the course of time.

The Estate of the Artist is aware of approximately only 8-12 prints of this image printed during Kertész's lifetime. No posthumous prints have been authorized for sale.

The full sheet size is 10 x 8 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$18,000 CDN

Estimate: \$20,000 ~ \$25,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h112**

**CHARLES CONLON**

1868 - 1945 American

**Babe Ruth, NY, circa 1930**

silver gelatin print

on verso inscribed "Babe Ruth by Charles M. Conlon ©The Sporting News"

9 1/2 x 11 3/4 inches 24.1 x 29.8 centimeters

Provenance: The Sporting News, USA  
Patti Cooke Gallery, USA  
Private Collection, Toronto  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [https://www.youtube.com/watch?v=\\_23Ajb5kTkE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be)">here.</a>  
Please click <https://www.youtube.com/watch?v=A8ejwS3zEYw&feature=youtu.be>">here</a>

to view a guided tour of this Lot.

Charles Conlon was a New York photographer who is considered to have produced the first sports "action" photo in 1910. Before switching to film, he originally used a Graflex View camera with a large-format glass plate negatives and he produced more than 30,000 images over the course of his 1904-1941 career.

This silver gelatin photograph was made directly from the original glass plate negative from The Sporting News archive. It was produced in a limited number and in conjunction with a touring exhibition celebrating the 1993 publication Baseball's Golden Age: The Photographs of Charles M. Conlon.

This work was printed circa 1994. The full sheet size is 11 x 14 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$1,000 CDN

Estimate: \$2,000 ~ \$3,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h113**

**YOUSUF KARSH**

ARCA 1908 - 2002 Canadian

**Winston Churchill, 1941**

gelatin silver print

signed and inscribed "Ottawa" and on verso inscribed with the gallery inventory "SBG-YK-0007-O"  
13 1/2 x 10 1/2 inches 34.3 x 26.7 centimeters

Provenance: Mirvish Gallery, Toronto  
Private Collection, Toronto  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature: Yousuf Karsh, Portraits of Greatness, 1959, reproduced page 45  
Yousuf Karsh, In Search of Greatness, 1962, reproduced page 20  
Yousuf Karsh, A Fifty-Year Retrospective, 1983, reproduced page 38  
Yousuf Karsh, Dieter Vorsteher et al, Yousuf Karsh: Heroes of Light and Shadow, 2001, reproduced page 47  
Yousuf Karsh and Jerry Field, Karsh: A Biography in Images, 2003, reproduced page 71  
Yousuf Karsh and David Travis, Yousuf Karsh: Regarding Heroes, 2009, reproduced page 21 and 53  
Yousuf Karsh and David Travis, Karsh: Beyond the Camera, 2012, reproduced page 25 and front cover

An introduction to this sale by Stephen Bulger can be viewed <a href="https://www.youtube.com/watch?v=\_23Ajb5kTKE&feature=youtu.be">here.</a>  
Please click <a href="https://www.youtube.com/watch?v=ApMc8MiqWtk&feature=youtu.be">here</a> to view a guided tour of this Lot.

On December 30, 1941, following Winston Churchill's address to the Canadian Parliament in Ottawa, Yousuf Karsh was given a two-minute window to take Churchill's photograph. Churchill left the House of Commons Chamber and marched into the anteroom where his portrait was to be taken. Karsh describes how Churchill's expression was perfect for the photograph, except for the cigar dangling from his mouth. Karsh spontaneously pulled the cigar from Churchill's lips, which only strengthened Churchill's grimace; in that moment Karsh captured this image, which is regarded as one of his most iconic works. The gravitas of Churchill's personality was immortalized in this photograph. Recently, The Bank of England chose this photograph of Churchill to appear on the front of its all-new polymer banknote, which is now in circulation across the United Kingdom.

This work was printed circa 1955. This work is mounted to a board which measures 22 x 15 3/4 inches. Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$3,500 CDN

Estimate: \$4,000 ~ \$6,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



## **h114**

DENNIS STOCK

1928 - 2010 American

### **James Dean in midtown, New York City, 1955**

gelatin silver print

on verso signed and inscribed with gallery inventory "SBG-DST-0002-C"

9 1/4 x 13 1/4 inches 23.5 x 33.7 centimeters

Provenance: Acquired from Magnum Photos, New York by Stephen Bulger Gallery, Toronto, 2000

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be).

Please click [here](https://www.youtube.com/watch?v=A8ejwS3zEYw&feature=youtu.be)

to view a guided tour of this Lot.

Magnum photographer Dennis Stock met actor James Dean at the Château Marmont in Hollywood in 1954, and they became fast friends. Stock was also a writer, director and producer for television and film. His photographs are in the collections of many major museums and galleries.

This work was printed circa 2000. The full sheet size is 11 x 14 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$3,500 CDN

Estimate: \$4,000 ~ \$6,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



## **h115**

RENÉ BURRI

1933 - 2014 Swiss

### **Ernesto Che Guevara, Havana, Cuba, 1963**

gelatin silver print

on verso signed, titled, editioned III/VI, dated 1963/1997 and inscribed with the gallery inventory "RB5/1005"

9 1/2 x 14 inches 24.1 x 35.6 centimeters

Provenance: Acquired directly from Magnum Photos, New York by Stephen Bulger Gallery, Toronto, 2000

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be).

Please click [here](https://www.youtube.com/watch?v=ApMc8MiqWtk&feature=youtu.be) to view a guided tour of this Lot.

René Burri, a renowned member of the prestigious international photographic cooperative Magnum Photos, is best known for photographing major 20th Century events and their key players. This photograph of the revolutionary Che Guevara smoking a cigar was taken during Burri's 1963 visit to Cuba. It is an iconic image in the photographer's body of work.

This work was printed in 1997. The full sheet size is 13 x 16 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$3,000 CDN

Estimate: \$4,000 ~ \$6,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h116**

YOUSUF KARSH

ARCA 1908 - 2002 Canadian

**Ray Bradbury and Kurt Vonnegut, circa 1990**

gelatin silver print

signed and signed by Kurt Vonnegut and Ray Bradbury and on verso stamped with the Karsh studio stamp

22 1/2 x 19 1/4 inches 57.2 x 48.9 centimeters

Provenance: Private Collection, Toronto  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5KtE&feature=youtu.be).  
Please click [here](https://www.youtube.com/watch?v=A8ejwS3zEYw&feature=youtu.be) to view a guided tour

of this Lot.

Canada's most famous photographer, Yousuf Karsh was commissioned in 1990 to photograph the meeting of acclaimed writers Kurt Vonnegut and Ray Bradbury. At the time, the two authors were involved in a TV production being shot in Toronto. This portrait was used in promotional material for the production, and appeared in a 1991 cable TV guide. One of the producers ordered prints from the Karsh studio, which were signed by the photographer as well as Bradbury and Vonnegut. It is the only known photograph of Vonnegut and Bradbury together.

This work was printed circa 1990. This work is mounted to archival board. The board measures 29 x 24 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$15,000 CDN

Estimate: \$20,000 ~ \$25,000 CDN

Preview at: Stephen Bulger Gallery, Toronto - by appointment only Toro



**h117**

**DAVE HEATH**

1931 - 2016 American

**Metropolitan Museum of Art, NYC, 1958**

gelatin silver print

on verso signed, titled, dated 1958 and inscribed "LP 231.3" and with the gallery inventory "SBG-DH-231-0003-CO"

7 1/2 x 8 inches 19.1 x 20.3 centimeters

Provenance: Stephen Bulger Gallery, Toronto

Exhibited:

Literature: James Adams, "Dave Heath: A haunted genius behind the camera," *The Globe and Mail*, July 22, 2016

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTKE&feature=youtu.be).  
Please click [here](https://www.youtube.com/watch?v=drHFh4fBo3I&feature=youtu.be) to view a guided tour of this Lot.

Dave Heath was an American humanist, documentary and street photographer, and was lauded as "one of the greats." "Heath saw his work, heavily oriented to superbly printed images of human faces and bodies in urban spaces, as being neither documentary nor photojournalism but rather a manner of poetry or even of drawing." He called it "lightness underlined with disquietude." His work is included in the collections of the J. Paul Getty Museum, Los Angeles, Metropolitan Museum of Art, New York, Museum of Fine Arts, Houston, and Museum of Modern Art, New York.

Prints by Dave Heath were all made close to the time the negative was made, and he usually kept only one or two copies. The exceptions to this are many of the prints from *A Dialogue With Solitude*, due to his abandoned attempt at a limited edition of 10 of that sequence of 80 photographs, as well as some images from the mid-1960s that he intended to release in small portfolios. He never returned to old negatives to make new prints. He used a darkroom technique of exposing the paper for maximum darkness, then applied bleaches in select areas to reduce density, thus creating prints with wide, almost sculptural tonality. Prints mounted to board indicate a final print, ready for exhibition.

This gelatin silver print is mounted on a board which measures 14 x 11 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$8,000 CDN

Estimate: \$10,000 ~ \$15,000 CDN

Preview at: Stephen Bulger Gallery, Toronto - by appointment only Toro





**h118**

DAVID GOLDBLATT  
1930 - 2018 South African

**A Gang of Saxons, later known as the Damaras, Under Damarus Koppie Orlando West**

gelatin silver print

on verso inscribed with the gallery inventory "SBG-DG-0081-O" and variously and stamped with a 1976 South Africa customs stamp

7 1/2 x 7 1/2 inches 19.1 x 19.1 centimeters

Provenance: A gift from the Artist to Barry Callaghan  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature: EXILE: A Journal Of Canadian and International Writing, Volume 4, Number 1, 1976, reproduced  
San Francisco Museum of Modern Art, David Goldblatt Interview, December 10, 2012, [https://www.youtube.com/watch?v=\\_dNpInTeB18](https://www.youtube.com/watch?v=_dNpInTeB18), accessed May 14, 2020

An introduction to this sale by Stephen Bulger can be viewed [https://www.youtube.com/watch?v=\\_23Ajb5kTkE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be) here. <https://www.youtube.com/watch?v=drHFh4fBo3I&feature=youtu.be> here to view a guided tour of this Lot.

Photographer David Goldblatt dedicated his long career to chronicling South Africa from the rise of Afrikaner Nationalism, the apartheid regime to the democratic era which followed. Goldblatt's photographs record the South African land and its inhabitants, and in turn, the social and political conditions which shaped and influenced each. Through photography, he sought to draw attention to the situation in South Africa and called into question standards, which despite their normalization were, in his view, abnormal and unjust.

Goldblatt explained, "Photography is the means through which I have come to deal with being South African. Making photographs demands on the one hand that you see reality with a kind of coherence and on the other hand it provides the opportunity, the license, to look at reality in ways which are not normally permitted to us...I was opening up my own life, my own background and looking at it microscopically, it was painful."

Barry Callaghan was an early promoter of Goldblatt's work. Callaghan's publication EXILE, A Journal of Canadian and International Writing, often published Goldblatt's work, most notably as a 39-page spread in Volume 4, Number 1, 1976. This is an original ferrotyped silver gelatin photograph, which was published in that spread and printed between 1972 and 1976. Vintage prints by David Goldblatt are considered rare.

This work was printed circa 1972. The full sheet size is 12 x 12 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$5,000 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Stephen Bulger Gallery, Toronto - by appointment only Toro





**h119**

**DAVID GOLDBLATT**

1930 - 2018 South African

**Housekeeper on Dog Walk, Hillbrow, June 1972**

gelatin silver print

on verso inscribed "2-9833"/ "11"/"14"/"2"/ with the gallery inventory "SBG-DG-0042-OF" and stamped with a 1976 South Africa customs stamp

9 1/2 x 10 3/4 inches 24.1 x 27.3 centimeters

Provenance: A gift from the Artist to Barry Callaghan  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature: EXILE: A Journal Of Canadian and International Writing, Volume 4, Number 1, 1976, reproduced  
San Francisco Museum of Modern Art, David Goldblatt Interview, December 10, 2012, [https://www.youtube.com/watch?v=\\_dNpInTeBI8](https://www.youtube.com/watch?v=_dNpInTeBI8), accessed May 14, 2020

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTKE&feature=youtu.be).  
Please click [here](https://www.youtube.com/watch?v=drHFh4fBo3I&feature=youtu.be) to view a guided tour of this Lot.

Photographer David Goldblatt dedicated his long career to chronicling South Africa from the rise of Afrikaner Nationalism, the apartheid regime, to the democratic era which followed. Goldblatt's photographs record the South African land and its inhabitants, and in turn, the social and political conditions which shaped and influenced each. Through photography, he sought to draw attention to the situation in South Africa and called into question standards, which despite their normalization were, in his view, abnormal and unjust.

Goldblatt explained, "Photography is the means through which I have come to deal with being South African. Making photographs demands on the one hand that you see reality with a kind of coherence and on the other hand it provides the opportunity, the license, to look at reality in ways which are not normally permitted to us...I was opening up my own life, my own background and looking at it microscopically, it was painful."

Barry Callaghan was an early promoter of Goldblatt's work. Callaghan's publication EXILE, A Journal of Canadian and International Writing, often published Goldblatt's work, most notably as a 39-page spread in Volume 4, Number 1, 1976. This is an original ferrotyped silver gelatin photograph, which was published in that spread and printed between 1972 and 1976. Vintage prints by David Goldblatt are considered rare.

This work was printed circa 1972. The full sheet size is 12 x 15 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$5,000 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h120**

**TONY RAY-JONES**

1941 - 1972 British

**A Portfolio of Fifteen Photographs, 1967-1969**

gelatin silver prints

on verso editioned 42/125 and inscribed in Roman Numerals with the image number and stamped with the artist estate blindstamp and the Photographic Collections LTD stamp

9 1/2 x 10 3/4 inches 24.1 x 27.3 centimeters

Provenance: Private Collection, United Kingdom  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [https://www.youtube.com/watch?v=\\_23Ajb5kTKE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTKE&feature=youtu.be) here.

Please click <https://www.youtube.com/watch?v=MtvRqLvx-mU&feature=youtu.be> here to view a guided tour of this Lot.

In the 1970s, Photographic Collections Limited was formed with the intent of producing high quality photographic portfolios that celebrated British photography. In 1975 they released a portfolio of photographs by Tony Ray-Jones. His work exemplified the kitchen sink realism that pervaded British culture in the late 1950s. His brilliant photographs of British life are brim with irony, insight and a keen eye for composition.

Ray-Jones died from leukemia at the young age of 30. While his career spanned only one decade, he was highly influential in the development of British documentary photography. The 15 photographs in this posthumously produced portfolio were made in collaboration with his widow, Anna Ray-Jones, as well as friends Peter Turner and John Benton-Harris. Due to his early passing, most prints that have appeared on the market originated from these portfolios.

This portfolio includes a biographical essay and artist's chronology by Peter Turner, image list and colophon, printed in ink, hand-bound as a booklet. Each print is editioned 42/125, annotated with image numbers and stamped with the artist estate blindstamp and Photographic Collections LTD stamp on the mount. Each gelatin silver print is mounted to four-ply acid-free all-rag board which measures 14 x 18 inches using Ademco dry mounting tissue interleaved with archival paper and housed in natural-toned, linen-bound clamshell box which measures 19 3/4 x 15 1/4 x 2 1/4 inches. Each print measures 8 x 5 1/4 inches.

Portfolios from the edition of 125 are numbered 1 to 125 in Arabic numerals, and the photographs are numbered in Roman numerals I to XV. Additionally there were 12 Artist's Proofs produced, lettered A-L. Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$12,000 CDN

Estimate: \$15,000 ~ \$20,000 CDN

Preview at: Stephen Bulger Gallery, Toronto - by appointment only Toro



**h121**

ROBERT FRANK

1924 - 2019 Swedish

**Isn't It Wonderful Just To Be Alive, 1971**

lithograph

signed and editioned 57/70 and on verso inscribed with the gallery inventory "SBG - RF-P3-0042-C"  
25 x 24 inches 63.5 x 61 centimeters

Provenance: Collection of Herzig Sommerville, Toronto  
Collection of Lorraine Monk, Toronto  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5KtE&feature=youtu.be).  
Please click [here](https://www.youtube.com/watch?v=PpdykLsMIaw&feature=youtu.be) to view a guided tour of this Lot.

Robert Frank's photographs, films and mixed-media works have consistently garnered critical praise while reaching a broad populous of art lovers, academics and collectors. Frank was born in Zurich in 1924, and moved to New York in 1947. He was awarded a Guggenheim fellowship in 1955, at a time when he was traveling by car across the United States, undertaking a photographic exploration of the nation. The result was a body of work of more than 20,000 images, and a book published in 1958 simply titled *The Americans*. This publication is recognized as a seminal point in the history of photography, a departure from the thematic and aesthetic norms of documentary photography at that time.

Beginning in 1970, Frank and his wife June Leaf divided their time between New York and Mabou, a small community on Cape Breton Island. This shift to a quieter lifestyle precipitated a period of introspective and extremely personal work that continued throughout his life. The big cities and diverse cultural landscapes were gone, and traded for seclusion amidst a rocky and rugged landscape. With few other places to turn, Frank frequently focused the camera on himself, his family and their lives. Frank started to experiment with a Lure Camera, an early type of disposable camera that created 3 ½ x 4 ½ inch colour prints. Combined with text and documents, the collages are often filmic, suggestive of the passage of time and a continual narrative, while at the same time reinforcing the subjectivity inherent to the medium. There is no decisive moment within this work, no single reality.

This work is originally from the Mabou Portfolio, which is comprised of six signed, limited edition photomechanical reproductions of collages created in Mabou during the 1970s. The six separate collages were reproduced with a 250 line screen, the colour images with a range of six to eight different-coloured lightfast inks on acid-free Rives cover stock. The black and white images were reproduced with a tritone (three-colour) process, also using lightfast inks on acid-free Rives cover stock. Each print was hand-pulled on a Malibander flatbed press one colour at a time. The edition consists of 70 signed and numbered sets of six prints and 30 signed artist's proofs, printed in 1980. The original collages are in the collection of the National Gallery of Canada, Ottawa.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$2,000 CDN

Estimate: \$2,500 ~ \$3,500 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



## **h122**

ROBERT FRANK

1924 - 2019 Swedish

### **Mabou Portfolio, 1971-1977**

lithograph

signed and editioned 22/70

25 x 24 inches 63.5 x 61 centimeters

Provenance: Collection of Herzig Sommerville, Toronto  
Collection of Lorraine Monk, Toronto  
Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be).  
Please click [here](https://www.youtube.com/watch?v=PpdykLsMIaw&feature=youtu.be) to view a guided tour of this Lot.

Robert Frank's photographs, films and mixed-media works have consistently garnered critical praise while reaching a broad populous of art lovers, academics and collectors. Frank was born in Zurich in 1924, and moved to New York in 1947. He was awarded a Guggenheim fellowship in 1955, at a time when he was traveling by car across the United States, undertaking a photographic exploration of the nation. The result was a body of work of more than 20,000 images, and a book published in 1958 simply titled *The Americans*. This publication is recognized as a seminal point in the history of photography, a departure from the thematic and aesthetic norms of documentary photography at that time.

Beginning in 1970, Frank and his wife June Leaf divided their time between New York and Mabou, a small community on Cape Breton Island. This shift to a quieter lifestyle precipitated a period of introspective and extremely personal work that continued throughout his life. The big cities and diverse cultural landscapes were gone, and traded for seclusion amidst a rocky and rugged landscape. With few other places to turn, Frank frequently focused the camera on himself, his family and their lives. Frank started to experiment with a Lure Camera, an early type of disposable camera that created 3 ½ x 4 ½ inch colour prints. Combined with text and documents, the collages are often filmic, suggestive of the passage of time and a continual narrative, while at the same time reinforcing the subjectivity inherent to the medium. There is no decisive moment within this work, no single reality.

This Lot is comprised of six signed, limited edition photomechanical reproductions of collages created in Mabou during the 1970s. The six separate collages were reproduced with a 250 line screen, the colour images with a range of six to eight different-coloured lightfast inks on acid-free Rives cover stock. The black and white images were reproduced with a tritone (three-colour) process, also using lightfast inks on acid-free Rives cover stock. Each print was hand-pulled on a Malibander flatbed press one colour at a time. The edition consists of 70 signed and numbered sets of six prints and 30 signed artist's proofs, printed in 1980. Each print is signed and editioned 22/70. The original collages are in the collection of the National Gallery of Canada, Ottawa.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$12,000 CDN

Estimate: \$15,000 ~ \$20,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h123**

**MARTIN PARR**

1952 - British

**New Brighton, 1985**

chromogenic print

on verso signed, titled and inscribed "Printed 1987"

17 x 20 1/2 inches 43.2 x 52.1 centimeters

Provenance: Acquired directly from Magnum Photos, New York by Stephen Bulger Gallery, Toronto

Exhibited:

Literature: Louis Kaplan, *Photography and Humour*, 2017, pages 31 and 32

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTKE&feature=youtu.be)

[https://www.youtube.com/watch?v=\\_23Ajb5kTKE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTKE&feature=youtu.be)

Please click [here](https://www.youtube.com/watch?v=smfY9YsBcRc&feature=youtu.be) to view a guided tour of this Lot.

The prolific Martin Parr has had an extraordinary career as a satirical documentary photographer. Art historian Louis Kaplan explains, "Parr forged a career out of making the most ordinary things appear comically extraordinary and mocking the foibles of people from all states in his rather class-conscious country-not to mention everywhere else. Parr's piercing and ironic look at the British working class as crass 'white trash' on holiday in the seaside town of New Brighton in Merseyside in *The Last Resort* (1983-1985) was a breakthrough and controversial project that rankled with many people for its unflattering views." While some view Parr's work as elitist, in numerous projects over the years Parr has demonstrated a rather egalitarian approach to criticism, taking aim at middle and upper classes as well, positioning himself as a social satirist. Parr notes, "I am looking for the vulnerability in society. I'm putting my finger on society's vulnerabilities."

This work was printed in 1987. The full sheet size is 20 x 24 inches.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$1,500 CDN

Estimate: \$2,500 ~ \$3,500 CDN

Preview at: Stephen Bulger Gallery, Toronto - by appointment only Toro



**h124**

**PHIL BERGERSON**

1947 - Canadian

**Springfield, Missouri [Welcome/Life]**

chromogenic print on board

on verso signed, editioned 5/10, dated 1998 on an archival signature label to be adhered to the work once purchased and inscribed "688"

40 x 39 inches 101.6 x 99.1 centimeters

Provenance: Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [https://www.youtube.com/watch?v=\\_23Ajb5kTkE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be)>here.</a>

Please click <https://www.youtube.com/watch?v=WXR0naR1tsw&feature=youtu.be>>here</a>

to view a guided tour of this Lot.

This auction coincides with the release of Phil Bergerson's third monograph, *A Retrospective*, published by Daylight Books. The publication is a survey of his career, which started in the early 1970s when he was exploring drawing, painting, and printmaking before embracing photography exclusively. Over the past 30 years, Bergerson has travelled North America extensively, searching for remnants of a recent, yet bygone era, capturing them in tightly composed photographs that harness his mastery of colour and light, and an engaging sense of humour. Although many photographers have pointed a chastising eye at the detritus that populates the urban landscape, Bergerson's wonderment with what he frames permeates scenes of desolation, neglect, and a sense of human striving. His work can be found in significant public and private collections, including the National Gallery of Canada, the Bibliothèque Nationale in Paris, and the Harry Ransom Center in Texas. His photographs have been published in major publications, including *The New Yorker*, *New York Times Magazine*, *Toronto Life* and *The Walrus*. This work was printed circa 2006.

Please note: this work is unframed.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$2,500 CDN

Estimate: \$3,000 ~ \$5,000 CDN

Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro



**h125**

**GUILLAUME SIMONEAU**

1978 - Canadian

**Untitled (after the fight 01), Takeo city, Saga prefecture, Japan, 2016**

pigment print on archival paper

on verso signed, titled and editioned 1/5 on a label

32 x 24 inches 81.3 x 61 centimeters

Provenance: Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed <a href="

[https://www.youtube.com/watch?v=\\_23Ajb5kTkE&feature=youtu.be](https://www.youtube.com/watch?v=_23Ajb5kTkE&feature=youtu.be)">here.</a>

Please click <a href=" <https://www.youtube.com/watch?v=EuBBbXufdXc&feature=youtu.be>">here</a> to view a guided tour of this Lot.

When Simoneau was about four years old, his father chopped down a tree that housed a nest full of baby crows. He was about 15 metres from the crash site and still remembers the plaintive cawing. This is how his family became, in spite of itself, the foster parents to four young mischievous corvids. Simoneau's mother, armed with a Japanese Mamiya/Sekor camera, documented the newly found experimental relationship. The memory of these events and the series of work by his mother prompted Simoneau to develop his own improbable dialogue of works almost 35 years later. According to the artist, this work is a response to the work of his mother, Jeanne d'Arc Fournier, as well as an homage to the acclaimed Ravens series by Japanese photographer Masahisa Fukase.

This work was printed in 2019 in an edition of 5 and 2 Artist Proofs. An archival signature label with the artist's signature, title, and the edition number will be placed on the verso of the work once sold.

This auction coincides with the artist's second solo exhibition, "Murder," which was planned to be held at the Stephen Bulger Gallery. This work is from the "Murder" series.

Please note: this work is unframed

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

Starting Bid: \$4,000 CDN

Estimate: \$5,000 ~ \$7,000 CDN

Preview at: Stephen Bulger Gallery, Toronto - by appointment only Toro



**h126**

**ADAM MAGYAR**

1972 - Hungarian

**Stainless - Gare du Nord, Paris, 2015**

video installation

32 x 24 inches 81.3 x 61 centimeters

Provenance: Acquired directly from the Artist by Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

An introduction to this sale by Stephen Bulger can be viewed [here](https://www.youtube.com/watch?v=_23Ajb5kTKE&feature=youtu.be).  
Please click [here](https://www.youtube.com/watch?v=UYcz11stsb4&feature=youtu.be) to view a guided tour of this Lot.

14 minutes 17 seconds, 720p 50fps video; Variable Display Size

This work was produced in an edition of 3 plus 1 Artist Proof. This work is editioned 1/3.

Adam Magyar is a Berlin-based Hungarian photographer. His works will be the subject of a solo exhibition at the Contemporary Art Museum in Raleigh, North Carolina in the fall of 2021. His works have been exhibited in various solo and group shows internationally, including the Helsinki Photography Biennial. Magyar's work explores the synergies of humanity and the high tech city. With each of his series, he observes time flowing by and life pulsating in front of his eyes. He scrutinizes the transience of life and humanity's inherent urge to leave some trace behind.

For this video series, Magyar positioned the camera at the front of a subway train to capture, in slow motion, the activities of a crowd waiting on the platform, from the time the car entered the station until it came to a complete halt.

His video works are filmed using a high-speed quality control camera, typically employed for capturing fast-moving objects. Magyar utilizes this technology in a new context – to explore the urban world and its inhabitants. This video is filmed using the high-speed industrial camera, which he reprogrammed to change the exposure time from 12 seconds to 12 minutes. This process creates the illusion of the viewer being on the subway platform, weaving between individuals who appear to be at a complete standstill. This Lot is comprised of: Bluray disk containing the original QuickTime file, playable on computers, disc for player on request; Media Player for exhibition and viewing purposes; Contract stipulating the terms of agreement.

Please [click here](https://vimeo.com/239425336) to view an excerpt of the video.

Please note: the display hardware is not included with this Lot.

The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including our Stephen Bulger Gallery HO2 Sale Notice and any Addendum or Erratum specific to the Stephen Bulger Gallery HO2 auction.

**Starting Bid: \$13,000 CDN**

**Estimate: \$15,000 ~ \$20,000 CDN**

**Preview at: Stephen Bulger Gallery, Toronto – by appointment only Toro**