

SFC

SAN FRANCISCO
CAMERAWORK



SAN FRANCISCO CAMERAWORK



1011 Market Street, 2nd Floor
San Francisco, CA 94103
415.487.1011
info@sfcamerawork.org
www.sfcamerawork.org

San Francisco's space for provocative new ideas
and directions in photography since 1974.

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LOT 35 CHRISTOPHER COLVILLE

2019 BENEFIT AUCTION

SATURDAY, SEPTEMBER 21, 2019

4:00 - 5:00 p.m. VIP Hour with early access to the silent auction
5:00 - 6:00 p.m. General admission
6:00 - 7:30 p.m. Live auction with Rick Wester
7:30 - 8:00 p.m. Last chance to bid on the silent auction

AUCTIONEER

Rick Wester,
Rick Wester Fine Art, NY

ADMISSION

\$125 VIP Admission (\$150 after September 15th)
\$75 General Admission (\$100 after September 15th)
Purchase tickets at:
sfcamerawork.org/auction

AUCTION EXHIBITION

September 7 – 20, 2019

VIP PREVIEW RECEPTION

For VIP ticket holders and current SF Camerawork members only
Hosted by Wes and Kate Mitchell with special guest
Sandra S. Phillips, curator emerita of photography at SFMOMA
Wednesday, September 11, 2019, 6 - 8 p.m.

LOCATION

SF Camerawork
1011 Market St, 2nd Floor, San Francisco, CA 94103
Valet parking available Sep. 21st, Market Street between 6th and 7th
Public transportation: sfcamerawork.org/visit

ONLINE BIDDING

Auction powered by



Open for bidding on Friday, September 6, 2019, to register visit:
artsy.net/sfcamerawork

ABSENTEE BIDS

Absentee bid forms can be found at sfcamerawork.org/auction
or by calling the gallery at 415-487-1011.

Catalog Design:

Hyphen-Hyphen.com

The auction catalog can be viewed online at:
sfcamerawork.org/auction



LOT 17 HENRY HOLMES SMITH

This year marks SF Camerawork's 40th Annual Benefit Auction. Since the late 1970s, artists and collectors have come together to support new and innovative photography at our signature event. The Benefit Auction is more than just a fundraiser; it underlines the value of collecting to sustain a thriving arts culture in the San Francisco Bay Area and the generosity of artists giving back to the community.

Our first ever auction was led by artist Hal Fischer, one of SF Camerawork's founding members. Hal's role in San Francisco's groundbreaking indigenous Photo-Language movement will be showcased in January 2020 at the San Francisco Museum of Modern Art. The spirit of our founding artists remains at the core of SF Camerawork: exploring and illuminating new photography, welcoming the full cultural diversity of San Francisco, and championing artists who take risks and create provocative photography. As an organization we are proud to continue our forward momentum while also cherishing a rich history.

SF Camerawork's history is the story of a scrappy artist-founded organization that has not only survived, but also remained relevant for 45 years, supporting artists and building a photography community in San Francisco. The medium of photography, which has transformed as much as our city itself, is an evolving art form with a complex relationship to history, technology, and politics. SF Camerawork's perseverance demonstrates how the arts can successfully communicate and incorporate change.

This year's sale presents a stellar selection of work by national and international, emerging and established artists. SF Camerawork's Benefit Auction is unique in offering historical work alongside contemporary, presenting opportunities to acquire works by artists who have contributed to the rich history of the medium as well as those who are pushing the boundaries of the medium today. We hope you will discover new work and be inspired to learn more about the artists and works you find intriguing. All of the artwork has been generously donated to SF Camerawork by artists, galleries, and dealers from around the country. 100% of the proceeds will support the growth of photographers' careers, innovation and equity in the field of photography, and newly commissioned works by SF Camerawork.

Amongst our community of supporters, we would like to thank Sandra S. Phillips for leading the VIP Preview Reception walkthrough, generously hosted by Wes and Kate Mitchell. We also extend our gratitude to auctioneer Rick Wester, who has donated his time and expertise. And we could not have produced this event without all of our incredible sponsors (listed on page 7). Please consider these partners for your future art services and event planning.

We look forward to seeing you on September 21st!

Heather Snider
Executive Director

Michelle Branch
President, Board of Directors

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Alexis Gordon, Chair
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LOT 22 HERB RITTS

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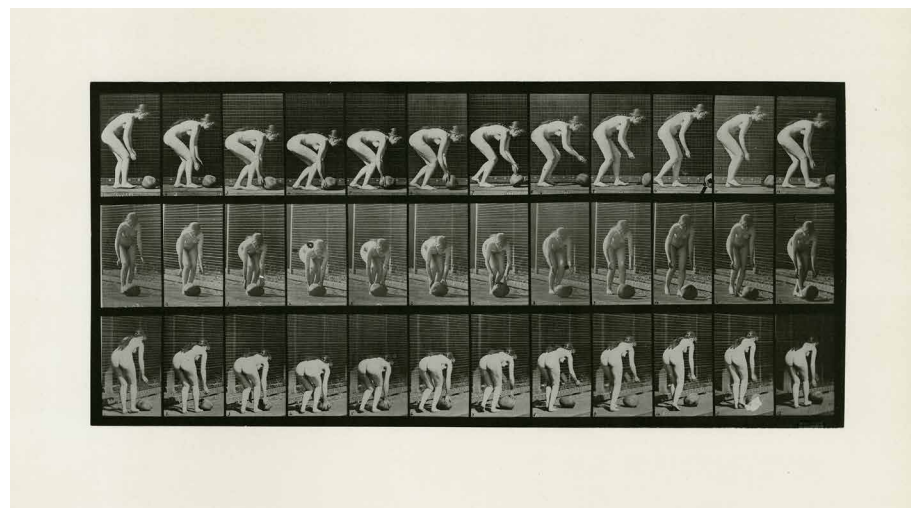
LIVE AUCTION

LOT 3 KRIS GRAVES



Carolyn Drake's photography pushes across the traditional boundaries drawn between documentary, journalistic and fine art photography. As exemplified in her recent exhibition *Wild Pigeon* at San Francisco Museum of Modern Art, Drake's work combines an acute vision with a collaborative impulse, resulting in a powerfully unique style of visual storytelling. *Megan and Hazel at Creekmore House* is part of her newest body of work, titled *Knit Club* (to be published by TBW Books in 2020). For this project Drake collaborated with local women to create photographs in the Faulkner-esque landscape of their rural Mississippi town, while also exploring her own ambivalence towards activities traditionally seen as women's work. Drake is a member of Magnum Photos and is the recipient of a Guggenheim fellowship, the Lange Taylor Prize, a Fulbright fellowship, and the Anamorphosis prize, among other awards. Her work is in the collections of the San Francisco Museum of Modern Art, the Soros Foundation, the Library of Congress, the Do Good Fund, and the Ogden Museum of Southern Art.

LOT 1 CAROLYN DRAKE
Megan and Hazel at Creekmore House, 2018/2019;
 inkjet print; 30 x 22 1/2 inches;
 edition of 5 + 2 AP; signed verso.
 [\$3,000]
 Donated by the artist.



LOT 2 EADWEARD MUYBRIDGE
Animal Locomotion Plate 442, 1887;
 vintage collotype; 8 x 16 1/2 inches;
 credited on print.
 \$2,500
 Donated by Joseph Bellows Gallery.



LOT 3 KRIS GRAVES
Olivia, 2019;
 archival pigment print; 20 x 16 inches;
 edition 1/5; signed verso.
 \$2,000

Donated by the artist, courtesy of Sasha Wolf Projects.

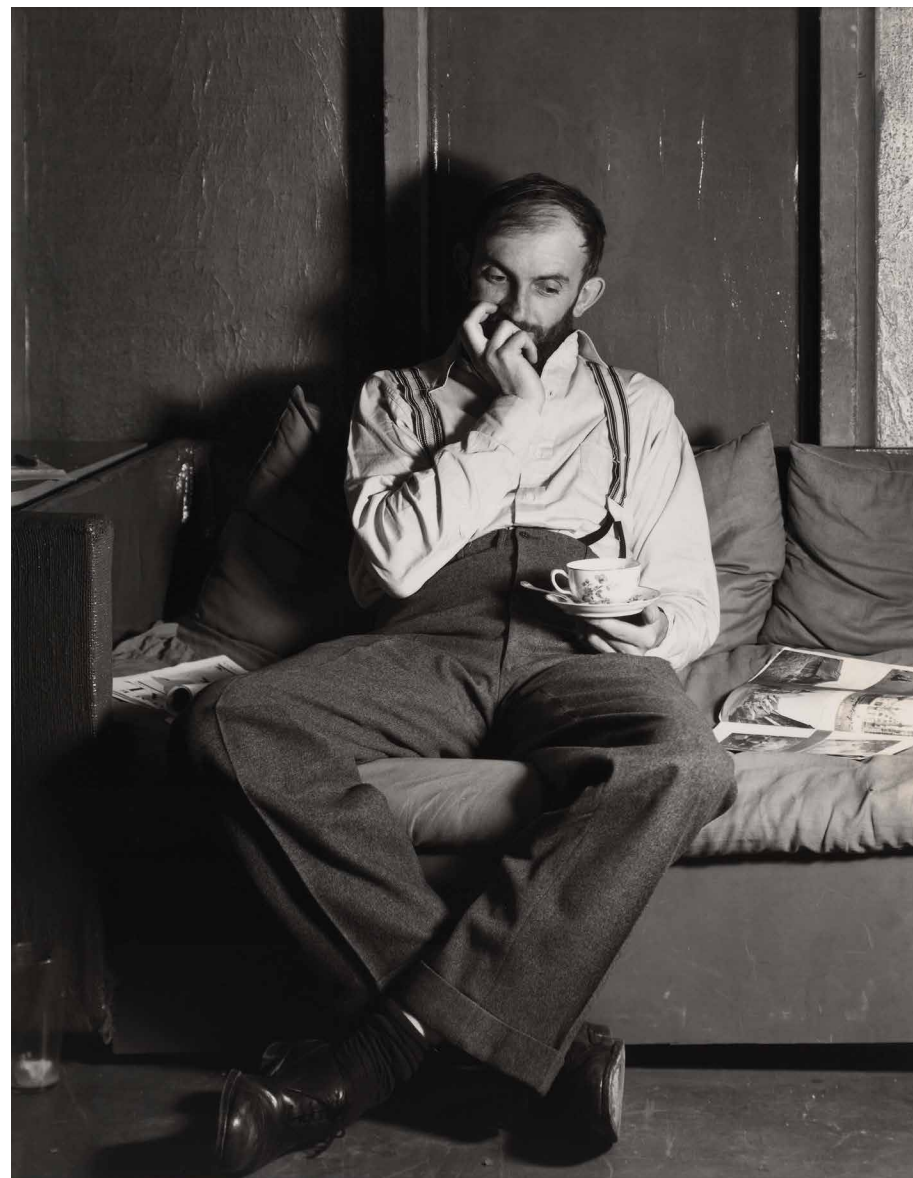


LOT 4 SCOTT B DAVIS
5856 Adams Boulevard, Los Angeles, 13 January 2012/15 May 2012;
 platinum palladium print; 20 1/2 x 25 1/2 inches;
 edition 1/5; signed verso.
 [\$3,500]

Donated by the artist, courtesy of EUQINOM Gallery.



LOT 5 LEWIS WATTS
Senegalese Photographer Omar Victor Diop, Florence, 2015/2019;
 archival pigment print; 36 x 24 inches;
 edition 2/10; signed verso.
 \$2,000
 Donated by the artist, courtesy of Rena Bransten Gallery.

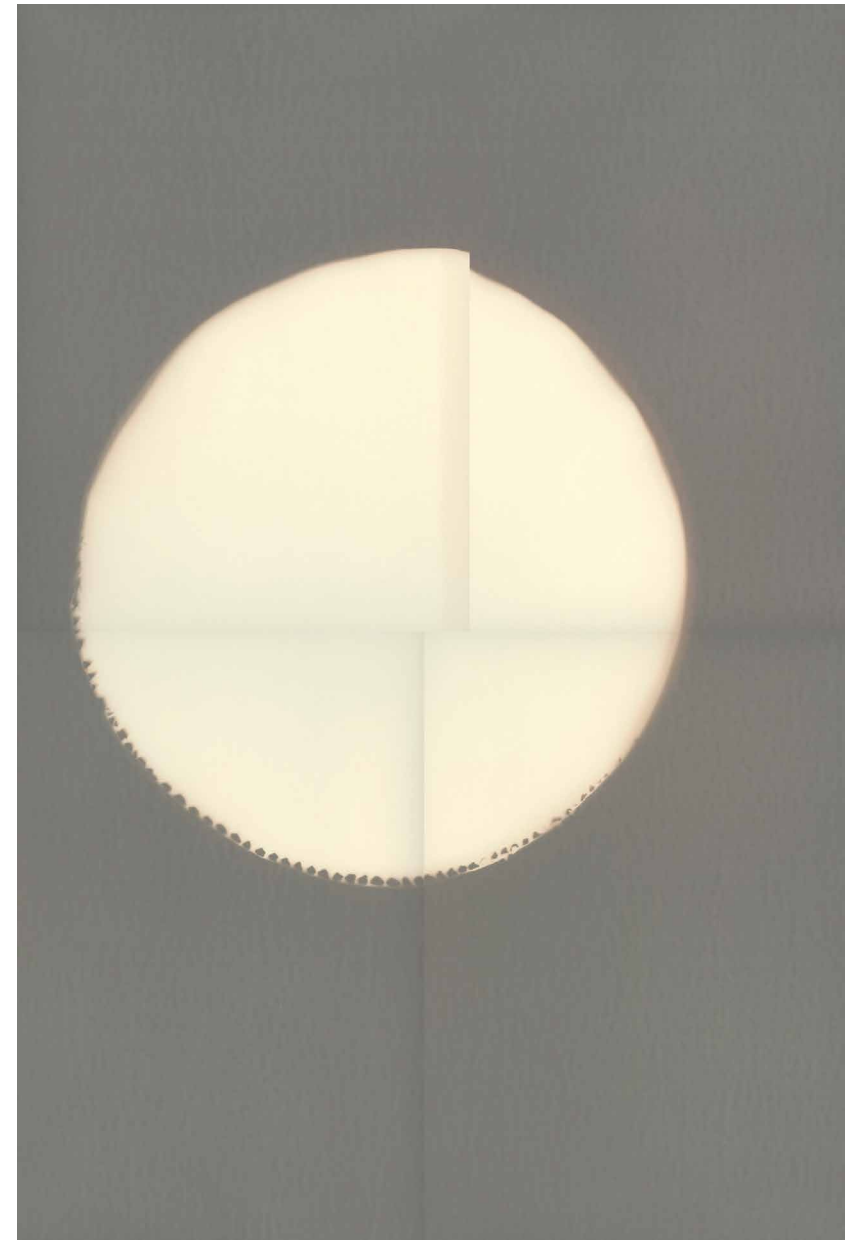


LOT 6 WILLARD VAN DYKE
Ansel Adams at 683 Brockhurst, 1932/1970s
 gelatin silver print; 9 3/8 x 7 1/4 inches;
 signed verso.
 \$1,500
 Donated by Susan Herzig & Paul Hertzmann, Paul M. Hertzmann, Inc.



Through digital animation, paper cut-outs, drawing, and collage, Kota Ezawa breaks down pop culture images drawn from sources including cinema, television, and art history. His keen eye for the iconic draws upon the profound symbolic and psychological power images have in shaping both individual and collective memory. *Phoenix Lights* is based on a photograph of a reported UFO sighting over Phoenix, Arizona. This lightbox duratrans drawing was first shown at *Untitled* art fair in San Francisco in January 2018 by Galerie Anita Beckers. Ezawa's work has been widely exhibited including at the San Francisco Museum of Modern Art; Smithsonian American Art Museum, and in the 2019 Whitney Biennial. His work can be found in the permanent collections of the Metropolitan Museum of Art and the Museum of Modern Art, New York; Albright-Knox Gallery, Buffalo, NY, and the Berkeley Art Museum/Pacific Film Archive. Ezawa will have a solo exhibition at Haines Gallery, San Francisco, opening in November 2019.

LOT 7 KOTA EZAWA
Phoenix Lights, 2016;
 Duratrans transparency and lightbox; 20 x 27 inches;
 edition 1/5; signature label.
 [\$11,000]
 Donated by the artist, courtesy of Haines Gallery.



LOT 8 DIANE PIERCE
Untitled, from the series *Thinking About Drawing*, 2016;
 archival digital print; 24 x 16 inches;
 edition 5/5; signed verso.
 [\$1,800]
 Donated by the artist.



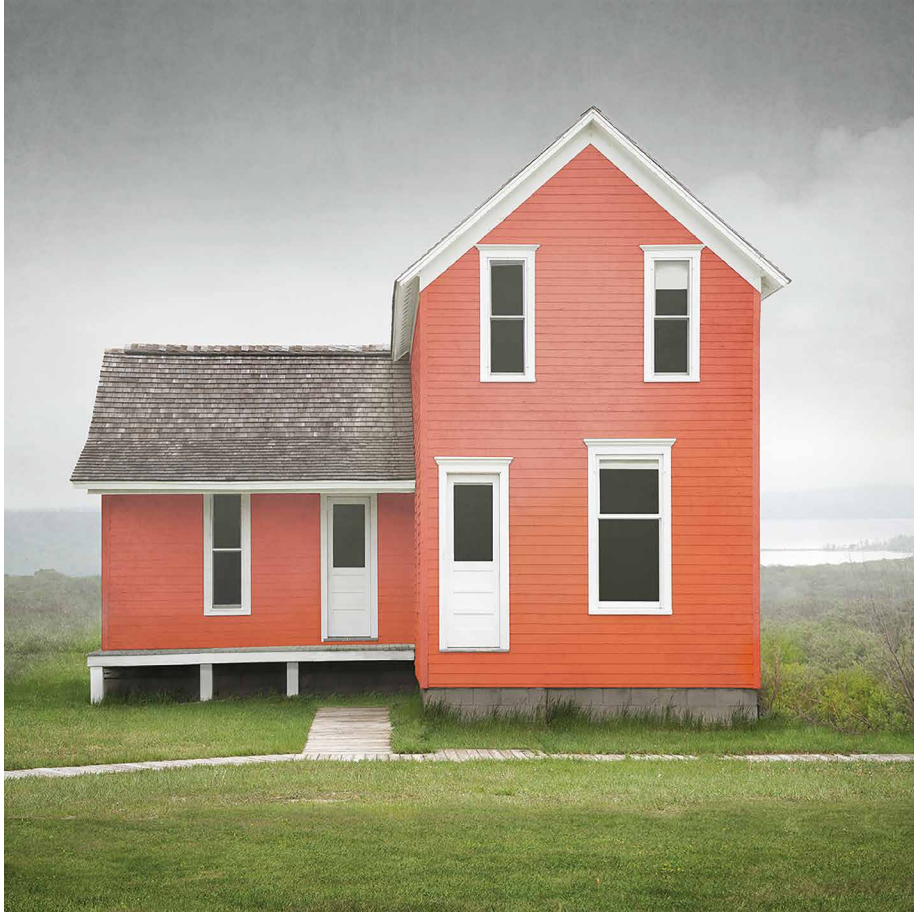
LOT 9 EIRIK JOHNSON
Ready-made Sculpture, 2016;
 pigment print; 24 x 16 inches;
 edition 1/7; signed verso.
 \$2,200

Donated by the artist, courtesy of Rena Bransten Gallery.



LOT 10 LYNN HERSHMAN LEESON
SHOWER, 2002;
 archival digital print; 18 1/2 x 24 inches;
 edition 2/5; signed recto.
 \$7,500

Donated by the artist, courtesy of Anglim Gilbert Gallery.



LOT 11 CAROL ERB
Red House, 2019;
 archival pigment print, 16 x 16 inches;
 edition 1/10; signed verso.
 \$1,200
 Donated by the artist.



LOT 12 JOHNNA ARNOLD
1989 Toyota Land Cruiser #03, 2018;
 unique chromogenic print; 25 x 30 inches;
 signed verso.
 \$3,800
 Donated by the artist, courtesy of Sarah Shepard Gallery.
 Custom framing donated by Spot Design.



Klea McKenna explores photography's potential to capture more than light. Creating what she terms photographic "rubbings" and "reliefs," the artist explores the medium's haptic potential, amplifying what is felt rather than what is simply seen. For the *Generation* series, McKenna applies fraying fibers and unraveling embroidery to photo-sensitive paper to create photograms that capture minute details with vivid clarity. The fabrics she uses serve as surrogates for the bodies that made them and wore them, gracing the image surface with corporeal memory. Through this innovative process, McKenna surpasses the confines of camera and negative, pushing photography into the realm of mark making. McKenna's work has been shown and published internationally at venues including San Francisco Museum Of Modern Art; Datz Museum of Art, Korea; the Museum of Photographic Arts, San Diego; and Heckscher Museum, New York. Her photograms are held in the collection of the San Francisco Museum Of Modern Art, Los Angeles County Museum of Art, Santa Barbara Museum of Art, the US Embassy collection, the Mead Museum of Art, and the Victoria & Albert Museum. McKenna has a solo exhibition at EUQINOM Gallery, San Francisco, September 7 - October 26, 2019.

LOT 13 KLEA MCKENNA

Indra's Net (3), 2019;

unique photogram/photographic relief print, toned gelatin silver paper print;
51 X 41 inches; signed verso.

[\$10,000]

Donated by the artist, courtesy of EUQINOM Gallery.
Custom framing donated by Sterling Art Services.



Lewis Baltz (1945-2014) came to international attention when the groundbreaking exhibition *New Topographics: Photographs of a Man-Altered Landscape* debuted at the George Eastman House in 1975. Baltz and the artist cohort to which he belonged - Robert Adams, Bernd and Hilla Becher, Joe Deal, Frank Golke, Nicholas Nixon, John Schott, Steven Shore, and Henry Wessel, Jr. - resisted romantic or transcendental notions of landscape that had shaped such visual portrayals for centuries. Instead, through images of urban sprawl, they addressed the impact of post-World War II human intervention upon the landscape. Baltz captured geometric features of the spaces he photographed throughout the American west, centering on sharp angles or errant curves formed by bundled electrical wires as seen in this composition. Baltz often photographed sites over time, visually noting the march of urbanization and the marks left in its wake. Lewis Baltz was awarded numerous fellowships, including a John Simon Guggenheim Memorial Fellowship in 1977. He had solo exhibitions at Centre Georges Pompidou, Paris; Canadian Centre for Architecture, Montreal; California Museum of Photography, UC Riverside; and Kunstmuseum, Bonn.

LOT 14 LEWIS BALTZ

Near Reno to Near Wellington; 1979;
vintage silver print; 6 3/8 x 9 1/2 inches;
signed and inscribed in ink verso.

\$4,500

Donated by Susan Herzig & Paul Hertzmann, Paul M. Hertzmann, Inc.



LOT 15 MATT LIPPS
Nebula, 2019;
 gelatin silver print; 17 x 13 1/2;
 edition 1/5 + 2 AP; signed letter of authenticity.
 [\$6,500]

Donated by the artist, courtesy of Jessica Silverman Gallery.
 Custom framing donated by Sterling Art Services.



LOT 16 MICHAEL LUNDGREN
Lion's Kill, 2005;
 gelatin silver print; 20 x 24 inches;
 edition 2/15; signed verso.
 \$4,200

Donated by the artist, courtesy of EUQINOM Gallery.



Henry Holmes Smith (1929-2014) was an innovative photographer and an influential writer and teacher. He was instrumental in establishing the photography program for László Moholy-Nagy at the New Bauhaus in 1937 and went on to teach for 30 years at Indiana University where he worked with both Minor White and Aaron Siskind and founded the first MFA program in photography. Throughout his career, Smith was transfixed by color and its expressive potential. Dye-transfer printing, a 3-color separation process, was integral to Smith's artistic expression as it allowed him to layer glass plate color photograms and color in a free and intuitive manner. Two books about his work were published in the 1980s: *Henry Holmes Smith: Man of Light* (UMI Research Press, 1984), and *Henry Holmes Smith: Collected Writings, 1935-1985* (Center for Creative Photography, 1986). Smith's work is included in the collections of many institutions including the Art Institute of Chicago; Bauhaus Archive, Berlin; Metropolitan Museum of Art, New York; Museum of Fine Arts, Houston; San Francisco Museum of Modern Art; Oakland Museum of California; and the Victoria and Albert Museum, London.

LOT 17 HENRY HOLMES SMITH
Blood Brothers, 1959/1977;
 dye transfer print; 12 1/2 x 9 1/4 inches;
 signed verso.

[\$5,500]

Donated by the Smith Family Trust and Gitterman Gallery.
 Custom framing donated by Spot Design.



LOT 18 SOFÍA CORDÓVA
Echoes of a Tumbling Throne (Odas al fin de los tiempos)
Livel 8: COERPOH A COERPOH, 2017;

video, color, original sound composition (in collaboration with Matthew Gonzalez Kirkland);
 21:58; edition 1/5 + 1 AP.

[\$1,300]

Donated by the artist.



David Taylor's photographs, multimedia installations, and artist's books examine issues of place, territory, history and politics. Based in Arizona, Taylor has focused on both the beauty and complexities of the US Mexico border for over a decade. His photographs challenge the stereotypical representation of the borderline, reconsider the nature of territorial demarcations, and illuminate mechanisms of surveillance and control. The border monument pictured here was positioned by the International Boundary Commission following the Mexican-American War. Located in highly populated urban areas and some of the most remote expanses of Chihuahuan and Sonoran desert, the obelisks function as sample points across 690 miles of land boundary. Originally photographed by D. R. Payne in the 1890s, Taylor produced a contemporary resurvey revealing a border in transition. Taylor's examination of the U.S. – Mexico border was supported by a fellowship from the John Simon Guggenheim Memorial Foundation in 2008. Radius Books has published two books of Taylor's work on this subject, *Monuments* (2015) and *Working the Line* (2010). Taylor's work has been collected by museums and institutions including the Museum of Contemporary Photography, Chicago; Museum of Fine Arts, Houston; The Nevada Museum of Art, Reno; Library of Congress; and the Nelson-Atkins Museum of Art.

LOT 19 DAVID TAYLOR

Border Monument No. 122A, from the series
Monuments: 276 Views of the United States – Mexico Border, 2006/2015;
inkjet mounted on dibond; 22 x 29 inches;
edition 2/10; signed verso.
\$2,800

Donated by the artist, courtesy of Rick Wester Fine Art.



Norwegian artist Anja Niemi has received international attention for her distinctive, conceptual self-portraiture. Working as a photographer, director, and lead, she creates multilayered, cinematic explorations of identity and gender roles. In her most recent series, *She Could Have Been A Cowboy*, Niemi addresses the constraints of female conformity through lyrical scenes in which her main character(s) struggle with the Sisyphean effort of embodying both femininity and the glorified wildness of the American West. Niemi's first retrospective museum exhibition was presented at Fotografiska, Stockholm in February 2019, together with her first monograph *In Character* (Thames & Hudson, 2019). She has had solo exhibitions at Galerie XII, Los Angeles, The Little Black Gallery, London; Ravestijn Gallery, Amsterdam; Photo London, and Steven Kasher Gallery, New York.

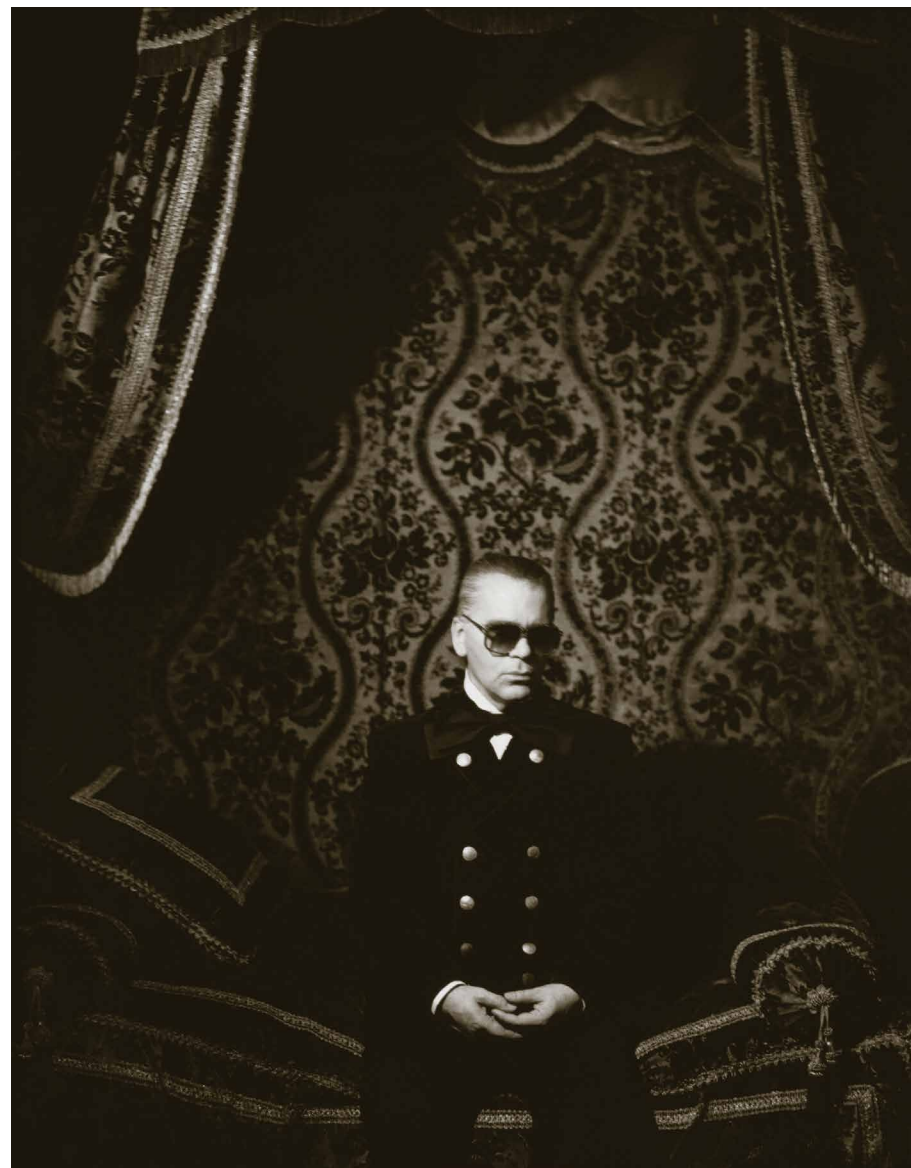
LOT 20 ANJA NIEMI

The Duel, from the series *She Could Have Been A Cowboy*, 2018;
chromogenic print; 44 x 59 inches;
edition 2/7 + 2 AP; signed verso on mount.
[\$8,900]

Donated by the artist, courtesy of Galerie XII.



LOT 21 LINDSEY FILOWITZ
Untitled, 2016/2018;
 pigment print; 14 1/4 x 9 5/8 inches;
 edition 1/7; signed verso.
 \$1,100
 Donated by the artist.



LOT 22 HERB RITTS
Karl Lagerfeld, Paris, 1991;
 gelatin silver print; 14 x 11 inches;
 edition 11/25; signed verso.
 \$4,000
 Donated by the Herb Ritts Foundation.



Ken Gonzales-Day's current series *Constellations* draws our attention to how, from the nineteenth century to the present moment, museums categorize and display objects, cultures, and races. Working within esteemed collections in Los Angeles, Philadelphia, Paris, and Copenhagen, Gonzales-Day photographs objects from non-western collections (African, Egyptian, Latin American, Art of the Americas primarily) and encourages the viewer to pose critical questions: who makes these objects, who exhibits them, and how does that duality influence notions of race, gender, sexual orientation, and physical ability. Gonzales-Day regards and records these objects as opportunities to deconstruct the institutional narratives that enfold them and to understand both the objects and the cultures from which they are drawn from a wider perspective. Ken Gonzales-Day's work has been exhibited at the Los Angeles County Museum of Art, Los Angeles; Tamayo Museum, Mexico City; Palais de Tokyo, Paris; The New Museum, New York City; and the Generali Foundation, Vienna, among others. In 2017, he was awarded a Guggenheim Fellowship in photography.

LOT 23 KEN GONZALES-DAY

Five Sculptures with Snakes: Roman, The Landsdowne Athlete, The Hope Herakles, The Hope Hygieia, The Bateman Mercury, Jean-Antoine Houdon, Seated Voltaire; with snakes (all LACMA), 2019;
archival ink on Carson PhotoSatin Paper; 40 x 50 inches;
edition 1/5; signature on label.

[\$8,500]

Donated by the artist, courtesy of Luis De Jesus Los Angeles.
Custom framing donated by Sterling Art Services.



LOT 24 LUCAS FOGLIA

Morning after a Spring Storm, Siems Ranch, Wyoming, 2011;
chromogenic print; 23 1/2 x 30 inches;
edition 6/8; signed label verso.

[\$4,000]

Donated by the artist, courtesy of Michael Hoppen Gallery and Fredericks & Freiser Gallery.



LOT 25 WEEGEE (Arthur Fellig)
On Duty in Winter (Three Firefighters), 1944;
 gelatin silver print; 8 7/8 x 12 3/4 inches.
 \$4,000
 Donated by John and Kelly Close.



Valenzuela borrowed the title for this series from Clement Greenberg's 1955 essay *American Type*, a seminal discussion of the Abstract Expressionist movement and its emphasis on form and process. Valenzuela's work references the highly graphic works of artists such as De Kooning, Pollock, and Kline, with an additional insistence on the socio-political possibilities within abstraction. Combining a sculptural presence with a flattened, photographic picture space, Valenzuela's complex, handmade structures pay tribute to the labor and oppression of the working class within the ideology of the American Dream. Valenzuela's video work was recently featured in the New Museum's *Screen Series*, and he has exhibitions in fall 2019 at Museum of Contemporary Art, Tampa, FL; Museum of Art and History, Lancaster, CA; and Upfor Gallery, Portland, OR. His work is in the permanent collections of Los Angeles County Museum of Art, J. Paul Getty Museum, Frye Art Museum, and The Museum of Fine Arts, Houston, among others.

LOT 26 RODRIGO VALENZUELA
American Type #9, 2019;
 inkjet print; 44 x 36 inches;
 edition 1 / 1 + 1 AP; signed on mount.
 \$5,500
 Donated by the artist, courtesy of Laurence Miller Gallery.



LOT 27 LIZ NIELSEN
New Build, 2019;
 analog chromogenic photogram on Fujiflex; 17 x 21 inches;
 unique; signature on label.
 \$4,500
 Donated by the artist.



John Goodman has spent several decades immersing himself in the vibrancy of the street with its energy and layers of time and texture. This intensive study produced three bodies of work: *Combat Zone*, *The Times Square Gym*, and *Not Recent Color*. Mark Feeney's Boston Globe review of Goodman's solo *not recent color* exhibition at the Addison Gallery of American Art in 2019 states, "It looks a little William Eggleston. It looks a little more David Lynch. Most of all, it looks completely John Goodman." Goodman's work resides in the permanent collections of the Art Institute of Chicago, the Harvard University Art Museums, the Metropolitan Museum of Art, the Museum of Fine Arts, Boston; the Museum of Fine Arts, Houston; and the San Francisco Museum of Modern Art. Goodman has a solo exhibition entitled *not recent* at Howard Yezerski Gallery, Boston, September 6 - October 15, 2019.

LOT 28 JOHN GOODMAN
Siegel Eggs / Boston, 1973/2019;
 archival inkjet print; 15 x 22 inches;
 edition 8/12; signed verso.
 \$4,000

Donated by the artist, courtesy of Howard Yezerski Gallery and Scott Nichols Gallery.



LOT 29 SUSAN BARNETT
Boston Common; Popeye; Lone Wolf, 2014;
 3 Fuji archival matte inkjet prints; 18 x 12 inches each;
 edition 2/10, 4/10, 2/10; signed verso.
 \$3,000
 Donated by the artist.



LOT 30 CHRISTOPHER WOODCOCK
Desert Prophet, Lanfair Valley #7779-10, 2018;
 archival pigment print; 20 x 16 inches;
 edition 1/6; signed on mount.
 \$1,200
 Donated by the artist, courtesy of Benrubi Gallery.
 Custom framing donated by Spot Design.



LOT 31 ASPEN MAYS
Window 5, 2016;
 gelatin silver photogram with dye; 24 x 20 inches;
 unique; signed verso.
 \$2,500
 Donated by the artist, courtesy of Higher Pictures.



LOT 32 RANIA MATAR
Sara and Samira, Bourj El Barajneh Refugee Camp, Beirut, Lebanon, 2018;
 archival pigment print; 12 4/5 x 16 inches;
 signed verso.
 [\$2,000]
 Donated by the artist, courtesy of Robert Klein Gallery.



Josef Sudek (1896-1976) was an apprentice bookbinder and soldier who turned to photography after losing an arm during World War I. Sudek's early work was influenced by Pictorialist photographers, particularly Clarence White, and the painterly aesthetic they pursued. His series contrasting the architectural details of Saint Vitus Cathedral and workmen's tools earned adoration from the residents of Prague, who named him the city's official photographer in 1928. For *Remembrances*, the series to which this photograph belongs, Sudek photographed objects in architect Otto Rothmayer's garden. The minimal metal lawn chairs lend a modernist edge to the otherwise pastoral setting, and a provocative note of presence and absence. Josef Sudek's work is held in public collections including the Museum of Modern Art (NY), San Francisco Museum of Modern Art, J. Paul Getty Museum, International Center of Photography, Museum of Fine Arts Boston, Metropolitan Museum of Art, and George Eastman Museum among others. Solo exhibitions of Sudek's work have been presented at the George Eastman House, International Center of Photography, and the Musée National d'Art Moderne in Paris.

LOT 33 JOSEF SUDEK

Untitled from the series *Remembrances*, 1954-59/ 1970s;
gelatin silver print; 6 1/2 x 5 inches;
signed with stylus lower print margin.

\$3,000

Donated by Susan Herzig & Paul Hertzmann, Paul M. Hertzmann, Inc.



LOT 34 MAX KELLENBERGER

Untitled #2, from the series *Gravity*, 2011/2018;
toned gelatin silver print; 8 x 10 inches;
AP 2 edition of 3; signed verso.

[\$3,500]

Donated by the artist, courtesy of CordeniPotts and Rick Wester Fine Art.



LOT 35 CHRISTOPHER COLVILLE
Untitled Work of Fire 4 – 17, Variant #1, 2017;
 gunpowder generated gelatin silver print; 13 1/2 x 10 1/2 inches;
 unique; signed verso.
 \$2,800

Donated by the artist, courtesy of Rick Wester Fine Art, Etherton Gallery, and Photo Eye Gallery.

Tammy Rae Carland utilizes photography, video and sculpture to explore questions of memory, affect, and objecthood. *Film* is part of Carland's series, *An Archive of Feelings*, the title referring to a seminal text on queer identity by Ann Cvetkovich. Carland's emotive archive assembles photographs of objects affiliated with language such as manual typewriters and well-read hardback books. In the the case of *Film*, the viewer is confronted with both the immediacy and ambiguity of a written word that embodies object, idea, nostalgia, and a reflexive gesture to the camera itself. The intentionally nebulous significance of this isolated word/object echoes the incoherence of memory and the attempt to bridge the artist's personal experience with the public domain. *Film* was included in Carland's first solo exhibition at Jessica Silverman Gallery (2008) and *An Archive of Feelings* was part of the traveling exhibition *Alien She* (2013-2016). Tammy Rae Carland's work is in the collections of the Kadist Foundation, San Francisco, and the Pennsylvania Academy of the Fine Arts, Philadelphia. Carland will have work in an upcoming group show *Sense of Self* on view November 9, 2019 - March 15, 2020 at the San Jose Institute of Contemporary Art.

LOT 36 TAMMY RAE CARLAND
Film, 2008;
 digital chromogenic print; 16 x 20 inches;
 edition 1/3.
 [\$6,000]

Donated by the artist, courtesy of Jessica Silverman Gallery.



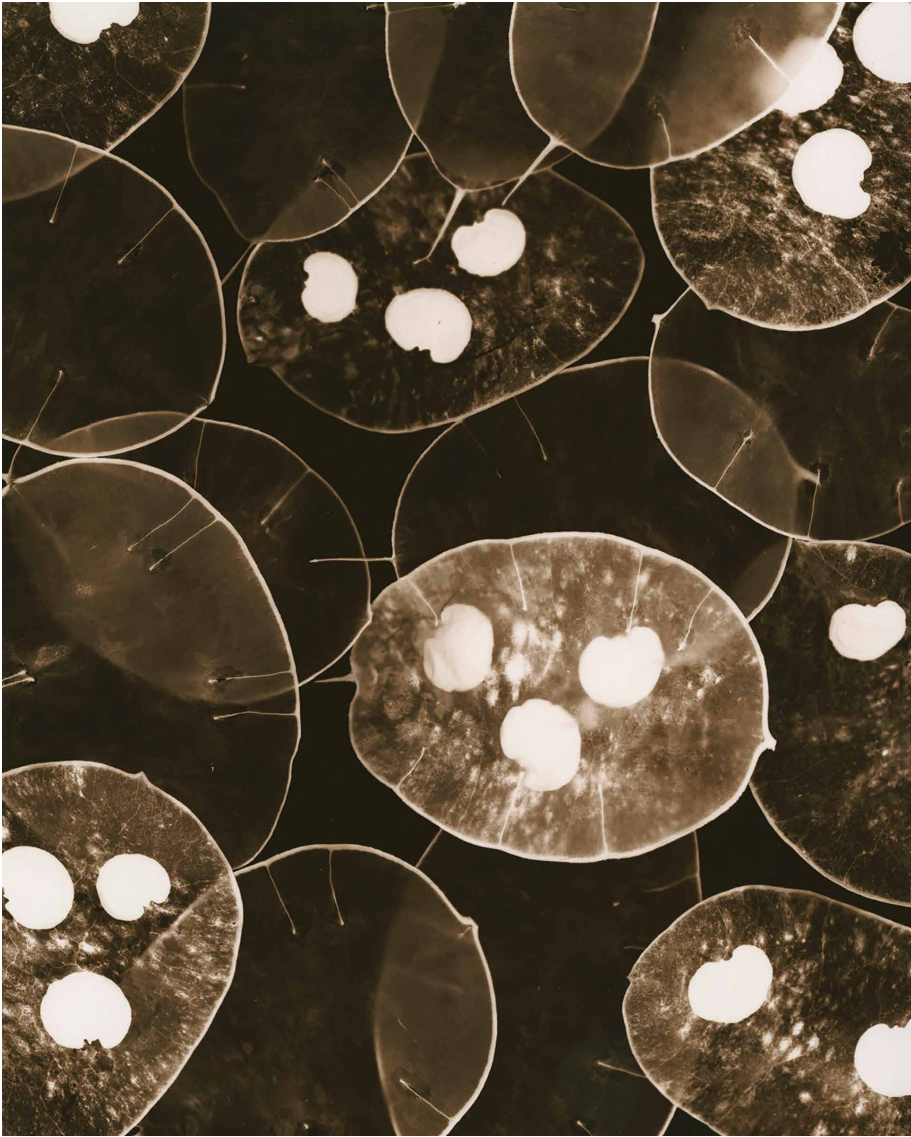
LOT 37 MIMI PLUMB
Girl On Rocks, Oaxaca, 1993/2019;
 archival digital print; 10 x 8 inches;
 edition 1/12; signed verso.
 \$1,600

Donated by the artist, courtesy of Robert Koch Gallery.



LOT 38 GENE DOMINIQUE
Farming in Cuba's Vinales Valley, 2017/2019;
 archival pigment print; 19 x 15 inches;
 edition 1/5; signed verso on print.
 \$1,000

Donated by the artist.



LOT 39 RON MOULTRIE SAUNDERS
Lunaria from the series *The Secret Life of Plants*, 2015;
 photogram, sepia and selenium toned gelatin silver print, 10 x 8 inches;
 unique; signed verso.
 \$700
 Donated by the artist.



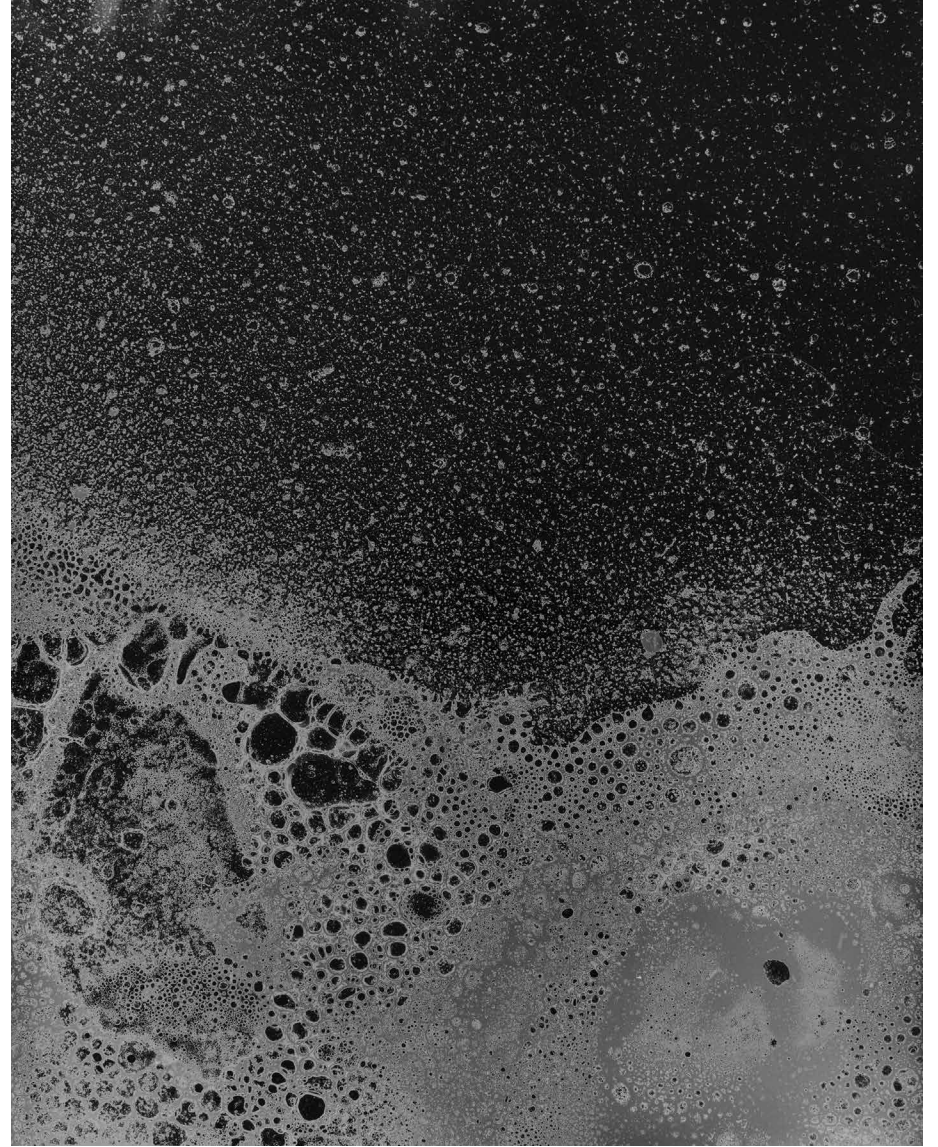
LOT 40 ALICE SHAW
Stand, 2013;
 pigment print with 22k gold leaf; 17 x 22 inches;
 unique; signed verso.
 \$3,000
 Donated by the artist, courtesy of Gallery 16.



SILENT AUCTION



LOT 41 ANDREA MODICA
Treadwell, NY, 1990;
toned gelatin silver print; 10 3/8 x 8 inches;
edition 11/25; signed verso.
\$1, 500
Donated by Richard C. and Robin M. Edwards.



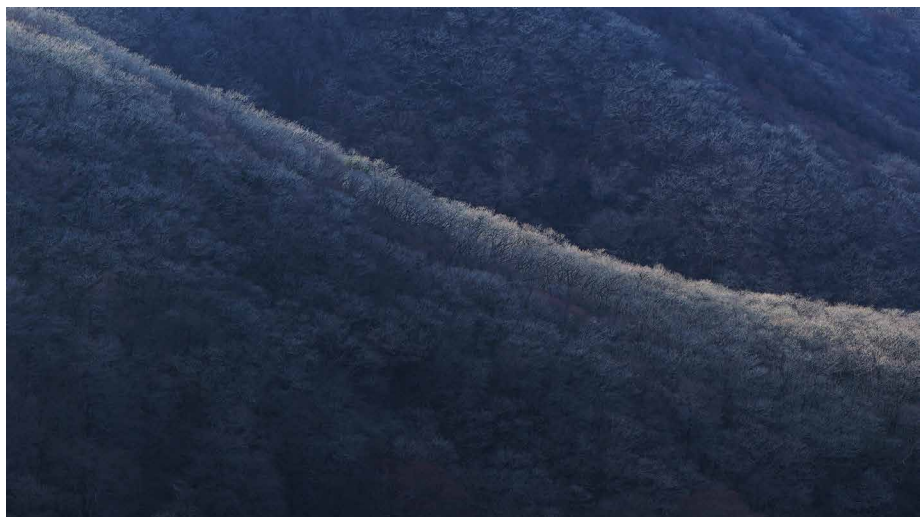
LOT 42 JENNIFER BRANDON
Dilation I, 2019;
gelatin silver print; 19 1/4 x 15 1/4 inches;
variation 1 of 3; signed on mount.
\$1,750
Donated by the artist.



LOT 43 JOSHUA SMITH
Thomas Tent, 2017/2019;
silver gelatin print; 12 x 8 inches;
edition 1/7; signed verso.
\$750
Donated by the artist.



LOT 44 STEVE GOLDBAND & ELLEN KONAR
551 Duncan 12:06, 2019;
archival pigment print on Japanese Kozo with hand wax; 16 x 16 inches;
edition 2/10; signed verso.
\$750
Donated by the artists.



LOT 45 MOTOKO SATO
La Resonancia, 2019;
archival pigment print; 24 1/5 x 43 inches;
AP; signed on front.
\$800
Donated by the artist.



Images in Transition is a unique collaboration between artist David Pace and collector Stephen Wirtz. Working with Wirtz' extensive collection of archival wirephotos, they created a provocative series of new images that evoke contemporary issues of authorship, veracity, and visual storytelling. Using original wirephotos -- a nearly 100-year-old technology used to transmit photographs by telegraph, telephone, or radio -- as source material, Pace and Wirtz re-crop, re-frame, and creatively re-interpret the originals to expose the irregularities and retouchings of these World War II artifacts. With an eye for both humor and poignancy, Pace and Wirtz' hybrid photographs illuminate the politics, propaganda, and artistry of an early generation of image making technology. Pace and Wirtz presented *Images in Transition* as a public lecture and book signing event at SF Camerawork in May 2019, and the series has been exhibited at Aperture Gallery, Festfoto Brazil, and Schilt Gallery Amsterdam.

LOT 46 PACE/WIRTZ
Refugee, June 30, 1941, 2018;
archival pigment print, 25 x 20 inches;
edition 1/1; signed verso.
\$2,500
Donated by the artists.



LOT 47 MINOR WHITE
Untitled [Toilet, Broken Window], 1960;
vintage polaroid print; 4 1/2 x 3 1/2 inches;
unique; signed verso.
\$2,500

Donated by Susan Herzig & Paul Hertzmann, Paul M. Hertzmann, Inc.



LOT 48 RUTH BERNHARD
Shell and Driftwood, 1942/ printed later;
gelatin silver print; 8 1/2 x 11 inches;
signed verso.
\$1,000
Donated by Richard C. and Robin M. Edwards.



LOT 49 CARRIE MAE WEEMS
In the Halls of Justice, 2002;
archival digital print; 16 x 15 inches;
edition 10/25; signed verso.
\$750

Donated by PhotoAlliance, courtesy of Jack Shainman Gallery.



LOT 50 ALEX RAMOS
ATSF Boxcar, Altamont Pass, California, 2009/2019;
pigment print; 20 x 30 inches;
edition 1/10; signed verso.
\$1,000

Donated by the artist.



LOT 51 TERRI WEIFENBACH
Untitled from the *Lana* series, 2002;
chromogenic development print; 15 3/4 x 10 5/8 inches;
signed verso.
\$750
Donated by PhotoAlliance.



LOT 52 ANDRÉANNE MICHON
Index 10, 2018/2019;
archival pigment print; 11 x 14 inches;
AP; signed verso.
\$1,250
Donated by the artist.
Custom framing donated by Spot Design.



LOT 53 NICÓLO SERTORIO
10S 646391mE 4014819mN, 2014
archival pigment print on Japanese Kozo paper; 18 x 29 inches;
edition 1/9 + 2 AP; signed front.
\$1,900
Donated by the artist, courtesy of CordenPotts Gallery.



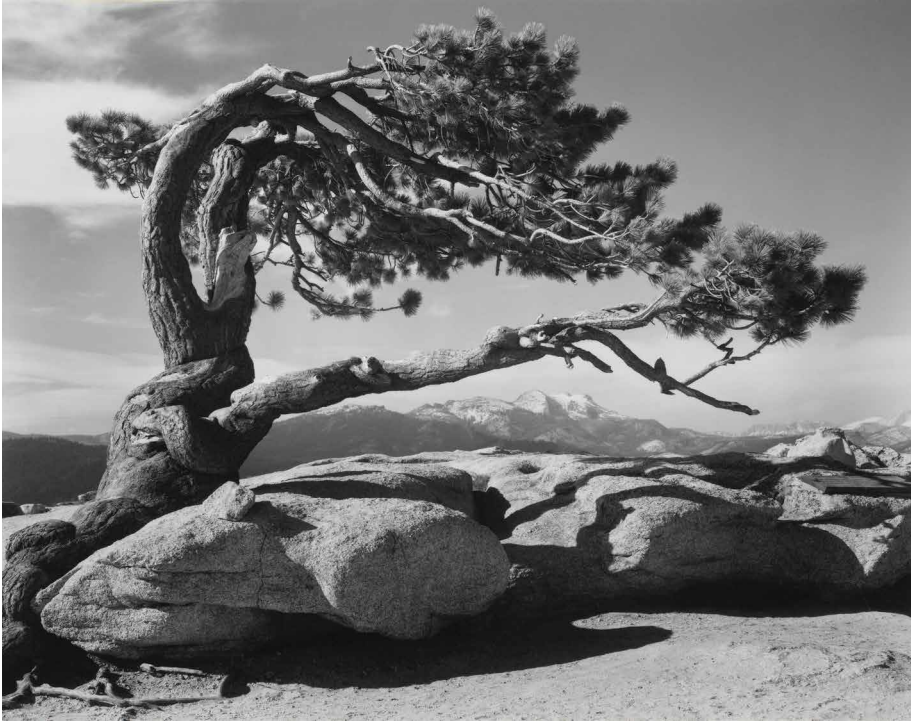
LOT 54 WILLIAM WEGMAN
Two Dogs, 1993;
gelatin silver print; 3 7/8 x 4 7/8 inches;
edition of 12.
\$2,500
Donated by John and Kelly Close.



LOT 55 MICHAEL KENNA
Ten and a Half Trees, 2000;
toned gelatin silver print; 7 5/8 x 7 5/8 inches;
edition 27/45; signed verso.
\$2,500
Donated by John and Kelly Close.



LOT 56 CLAIRE A. WARDEN
No. 24 (White Passing), 2018;
Piezo pigment print; 20 x 16 inches;
edition 1/12; signed verso.
\$600
Donated by the artist.



LOT 57 ANSEL ADAMS
Jeffrey Pine, Sentinel Dome, 1940/ printed later;
gelatin silver print; 7 1/2 x 9 1/2 inches;
printed by Alan Ross from the original negative.
\$400
Donated by Karen Panicali Ward.



LOT 58 MADOKA TAKAGI
Central Park, West 74th Street, 1990;
platinum palladium print on tissue; 9 1/2 x 7 5/8 inches;
signed, titled, and dated in pencil verso.
\$1,000
Donated by John and Kelly Close.



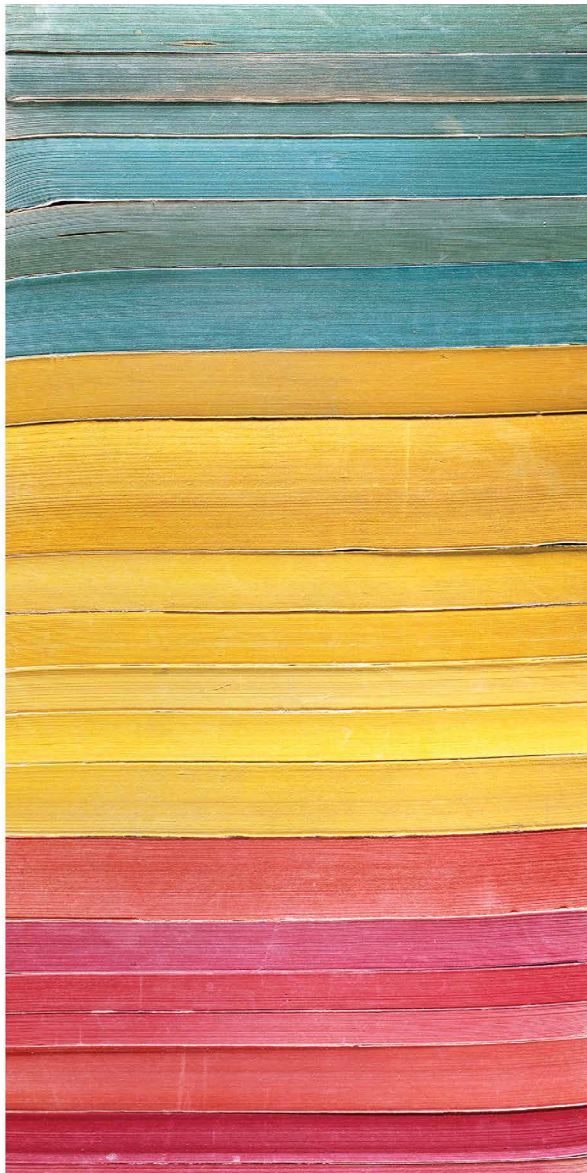
LOT 59 WRIGHT MORRIS
Central City, Nebraska, ca. 1940/1995;
gelatin silver print; 12 1/2 x 9 1/2 inches;
signed verso.

\$1,300
Donated by Richard C. and Robin M. Edwards.



LOT 60 WYATT HALL
Sponge Diver, Tarpon Springs, Florida, 2018/2019;
archival pigment print; 30 x 20 inches;
edition 2/6 + 2AP; signed verso on mount.

\$1,000
Donated by the artist.



LOT 61 JULIA BRADSHAW
Red, Yellow, Green, 2012/2019;
archival pigment print; 30 x 15 inches;
edition 7/7; signed certificate of authenticity.
\$850
Donated by the artist.



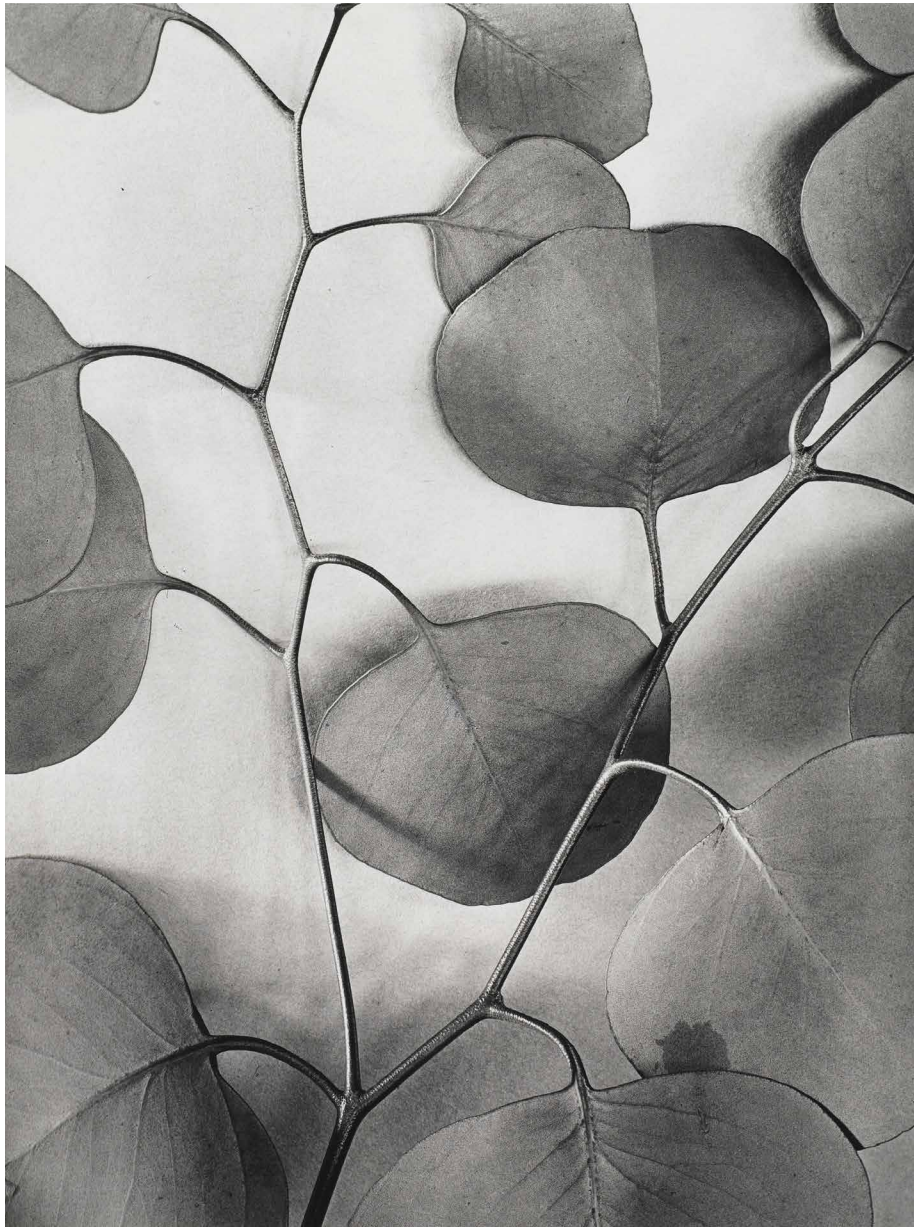
LOT 62 CARL CHIARENZA
Untitled (Doors), 1958;
vintage silver print; 7 x 4 3/8 inches;
signed in pencil on mount, recto.
\$1,500
Donated by Susan Herzig & Paul Hertzmann, Paul M. Hertzmann, Inc.



LOT 63 GEORGE SEELEY
No. 347, 1910;
photogravure; 5 1/2 x 6 1/2 inches;
signed verso on mount.
\$600
Donated by Erika Gentry.



LOT 64 JENNY SAMPSON
lemons, black II, 2015;
varnished tintype; 4 1/2 x 3 1/2 inches;
variation 2; signed verso.
\$500
Donated by the artist.
Custom framing donated by Spot Design.



LOT 65 ALMA LAVENSON
Eucalyptus Leaves, 1933/ printed later;
gelatin silver print; 12 x 9 inches;
signed verso.

\$700

Donated by Richard C. and Robin M. Edwards



LOT 66 NICOLE WHITE
Shadow (Four Beakers), 2016/2017;
gelatin silver photograph on 20-year-old fiber paper; 20 x 16 inches;
unique; signed verso.

\$400

Donated by the artist.



LOT 67 SARAH CHRISTIANSON
Christianson Farm, 2017/2018;
archival pigment print; 20 x 24 inches;
edition 1/4; signed recto.
\$1,200
Donated by the artist.



LOT 68 KIJA LUCAS
In Search of Home, Bay Area 530, 2017/2019;
archival pigment print; 18 x 24 inches;
edition 1/5; signed on label verso.
\$1,500
Donated by the artist.



LeRoy Robbins' (1904-1987) professional life began as a commercial photographer in St. Louis. After the Great Depression decimated his business, he moved to California in 1932 and found work shooting film stills in Hollywood. In 1937, he joined a Federal Arts Project (FAP) group that included Edward Weston, Sonya Noskowiak, Nacho Bravo, and Sybil Anikeyev. Robbins and his cohort distinguished themselves from other FAP photographers through images that balanced aesthetics - line and composition - and urgent social concerns. The classic composition of *Coast Highway - Near Oxnard* conveys tropes associated with California - car culture, scenic coastal views, and abundant sunshine. Balancing those aspects, is the knowledge that California welcomed millions of Americans who fled the Dust Bowl, settling on the coast in hopes of a sustainable existence. Robbins' work is held in collections including the Museum of Modern Art, New York; Minneapolis Institute of Art, San Francisco Museum of Modern Art, Oakland Museum of California, National Museum of American Art, Center for Creative Photography, Tucson; and the St. Louis Museum of Art.

LOT 69 LEROY ROBBINS
Coast Highway - Near Oxnard, 1936;
vintage silver print; 6 1/4 x 8 3/8 inches;
Signed in pencil on mount.
\$3,000

Donated by Susan Herzig & Paul Hertzmann, Paul M. Hertzmann, Inc.

LOT 70 IMOGEN CUNNINGHAM
The Unmade Bed, 1957;
ink in paper print on Arches watercolor paper; 12 x 15 1/2 inches;
embossed signature label verso.
\$750

Donated by Thomas V. Meyer - Fine Art.



LOT 13. KLEA MCKENNA

CONDITIONS OF SALE

1. The live auction will begin at 6 p.m. on Saturday, September 21, 2019 and will continue until all available prints have been presented for bidding; the silent auction will be available for bidding starting at 4 p.m. and will close 30 minutes after the live auction ends. Photographs will be offered for sale in the same order in which they are listed here. Lots offered in the silent auction are subject to a Buy It Now option, at 200% of the asking price, available on the day of the sale only.
2. Any artwork received after press time will be listed in an addendum available at the Auction. Likewise, an erratum will be produced, if needed, and made available at the Auction.
3. Any property may be withdrawn by SF Camerawork at any time before the actual sale without any liability therefor.
4. During the evening of the sale, bids will be accepted from registered, online, and absentee bidders. Bid numbers for registered bidders will be available at the registration desk.
5. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has the right to reject any bid and to advance the bidding at his/her absolute discretion and, in the event of any dispute between bidders, to determine the successful bidder or to re-offer and resell the article in dispute. Should there be any dispute after the sale, the auctioneer's record of final sale shall be conclusive.
6. Absentee bids will be accepted by mail, telephone, email, or in person. The Absentee Bid Form is an online form available at sfcamerawork.org/auction and may be used to submit bids until 4 p.m. September 20, 2019. Such bids will be executed at the lowest possible price, subject to the reserve price and other bids. If matching bids have been entered by two or more parties, the first bid received will take preference.
7. We make no representation as to the condition of any lot sold and no reference to imperfection is made in the catalog description. All lots are sold "AS IS." Prospective purchasers should inspect the property before bidding to determine its condition.
8. Final bids for each item will be recorded by bid number and the print held at the cashier's desk until called for by the buyer. All purchases must be paid in full on the day of the auction.
9. Payment may be cash, personal check (with proper identification), or credit card. California state sales tax of 8.5 % will be added to all purchases in state. Purchases can be shipped for additional charges at the purchaser's request. If packing and handling of purchased lots is done by SF Camerawork, it is done at the entire risk of the purchaser.

ONLINE BIDDING

ARTSY

Auction powered by

Open for bidding Friday, September 6, 2019, to register visit: artsy.net/sfcamerawork

ABSENTEE BIDDING

As a service to the bidders who are unable to attend the sale, the auctioneer will enter their "absentee bids," subject to the Conditions of Sale in this catalogue. SF Camerawork offers this service at no charge and without responsibility for error or failure to execute bids. All lots will be purchased at the lowest possible price subject to other bids. Absentee bid forms can be found at sfcamerawork.org/auction or by calling the gallery at 415-487-1011

Absentee bids must be received no later than 4 p.m. PST on Friday, September 20, 2019.

INFORMATION FOR BUYERS

The catalog description includes an estimated price for each lot. These estimates are the approximate prices we expect to be realized. They are not definitive. The bidding begins below the listed prices.

The Auctioneer will use the following increments during the live sale:

\$200-1,000	\$50 increments
\$1,000-2,000	\$100 increments
\$2,000-5,000	\$200 increments
\$5,000 and above	\$500 increments

The name listed at the top of each lot indicates the artist who, in our best judgment, is the author of the work. (No unqualified statement regarding authorship is made or intended.)

When one date is given it refers to the date of the negative from which the print was made in the same year or soon thereafter. Some prints show two dates, the first referring to the negative and the second to the print. When the print date is unknown, but assumed later, "printed later" appears following the negative date.

Measurements generally refer to image size (sometimes paper size) and are given in inches. The height appears first, followed by the width.

All lots with estimated retail values marked by [] are offered for sale subject to a reserve, which is the confidential minimum price below which such lot will not be sold.

Please note that all statements and terms in this catalog are subject to the provisions of the Conditions of Sale and San Francisco Camerawork makes no warranties or representations with any lot.

2019 SF CAMERAWORK CONTRIBUTORS

We extend our deepest appreciation to the following individuals and organizations for their generous contributions to SF Camerawork over the past year.

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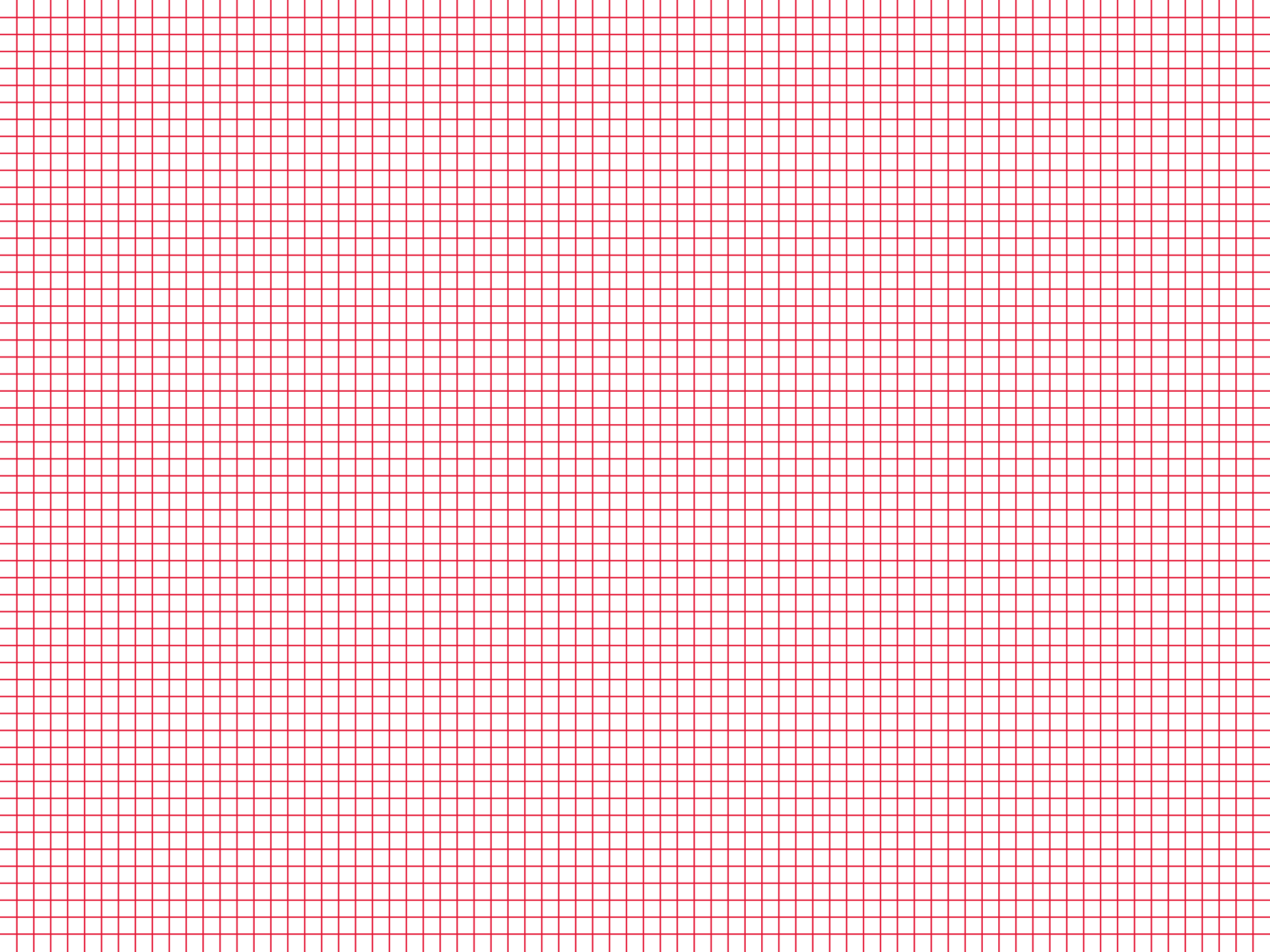
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2019 BENEFIT AUCTION

SATURDAY, SEPTEMBER 21, 2019

