



41

WOMEN'S VISION



TIMED
AUCTION
DAY-3



ENDS 27 NOVEMBER

41



PHOTOGRAPHY AUCTION

WOMEN'S VISION

TIMED AUCTION DAY-3

ENDS 27 NOVEMBRE 2025

Drouot Timed Auctions

ORGANIZED BY
CONSIGNED IT / ATELIER 41

SENIGALLIA
ITALY

NOTE TO THE READER

Welcome to Day-3 of our auction. This catalog is devoted to women photographers, whose artistic voices emerged in force after World War I—a turning point still being studied for its dramatic social upheaval. Following the war, new professions suddenly opened to women and to those displaced by global conflict. In this catalog, we present approximately 150 photographs or photo sets: about one hundred are created and signed by women, followed by portraits of celebrated women, as well as a selection of academic studies open to female artists. The earliest photos date from the wartime period.

Intriguingly, our Day-1 catalog included a striking image retlated to a woman—Mme Disdéri, born Elisabeth Francart—whose life and work only came to light after extensive re-search. The work is featured below in an updated identification. The main section and table of contents follow.

Atelier photographique de l’arsenal de Brest -Élisabeth Francart (Mme Disdéri)
The Louis XIV assigned to the Naval Academy as a training ship for gunnery, Brest, 1861

Albumen print, 147x185 mm, old credit, pencil: “Madame Disderi”

In 1843, Élisabeth Francart married Adolphe Disdéri. They had six children, but only one, Jules, born in 1851, survived.

In 1845, financial proceedings were initiated by Geneviève-Élisabeth Francart against her husband Disdéri, then listed as a lingerie manufacturer in Paris. The couple had been legally separated by a court judgment dated July 18, 1845. Despite this, the well-known Disdéri later turned again to his wife for support during his financial highs and lows.

In 1847, the family settled in Brest, where they opened the first photography studio with financial assistance from Élisabeth’s family. Their first daguerreotypes were signed “Mr. and Mrs. Disdéri.”

After the separation and Eugène Disdéri’s departure for Paris in 1852 for political and financial reasons, Élisabeth continued to run the Brest studio on her own. But in 1857, Élisabeth took part in the creation of the company Disdéri & Cie, together with her Brest companion.

Renewed research in the 2020s has brought new attention to her work. Some prints are preserved at the BnF and others at the George Eastman House in Rochester. A complete album has been reproduced: 28 Views of Brest and its Surroundings, published in 1856 under the title Brest et ses environs. This albumen print differs in size from the plates in the album. Being smaller, it may represent a cropping decision. Please have a look also to lot 510.

Provenance : Daniel Blau, Munich, ref. 152

estimate EUR 2.500/3.000
starting price EUR 200



DAY-3

WOMEN'S VISION

I. Modernist Women Photographers

n° 401-505

Georgette Floriet	n° 401-415
Germaine Krull	n° 423-429
Juliette Lasserre	n° 430-431
Reine Briac	n° 432-435
Laure Albin-Guillot	n° 436-437
Leni Riefenstahl	n° 438-439
Margaret Bourke-White	n° 440-445
Georgette Chadourne	n° 454-461
Miriam Schwarz	n° 462-483
Eve Arnold	n° 484-485
Denise Colomb	n° 488-491

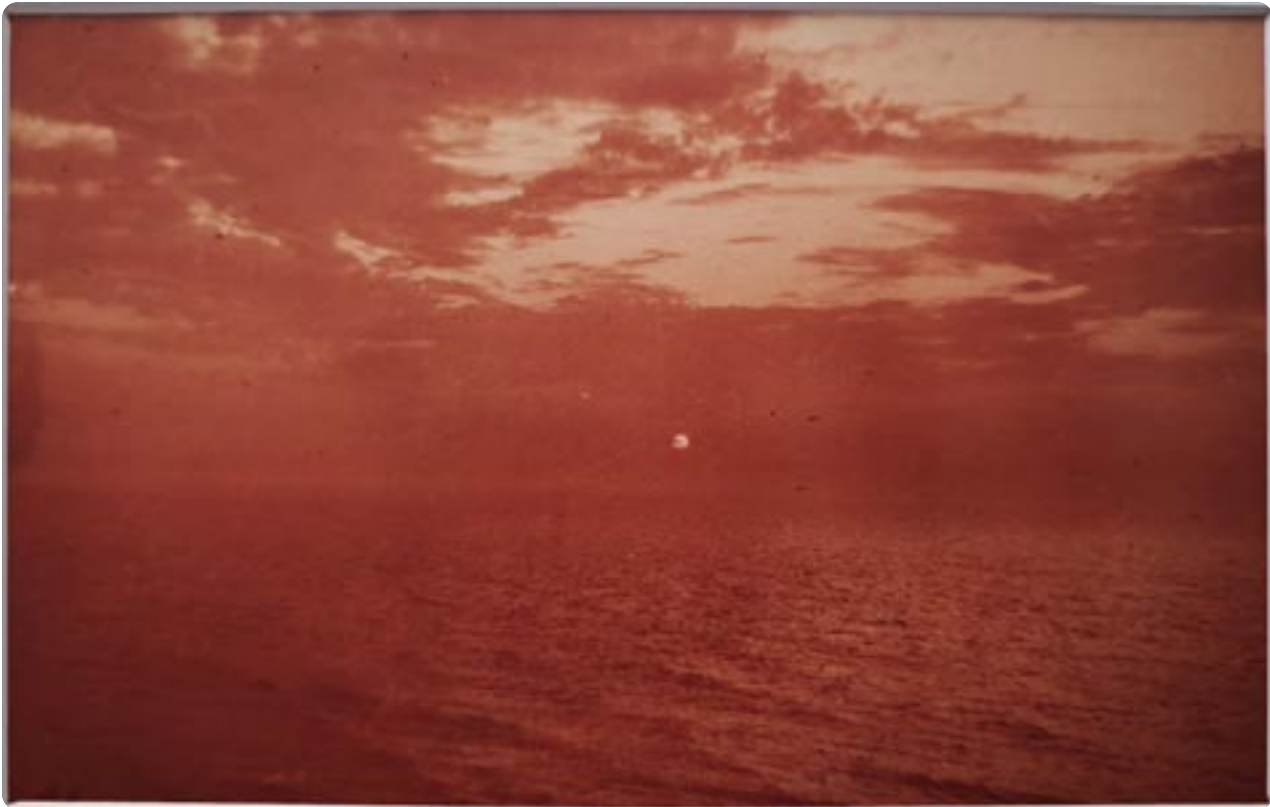
II. Portraits of Famous Women

n° 506-541

George Sand, Jane Valor	n° 512-515
Mata-Hari	n° 518-522
Simone de Beauvoir	n° 538-539

III. Art Academies and Models

n° 542-555



Georgette Floriet (*later* Chadourne, 1899-1983)
Coucher de soleil sur le Lac Léman, ca. 1918

Vintage tinted carbon print, 150x235 mm, estate stamp verso

estimate EUR 300/400
starting price EUR 50





Georgette Floriet (*later* Chadourne, 1899-1983)
 Montreux at Sunset, ca. 1918

Vintage tinted carbon print, 150x235 mm, estate stamp verso

Elegant tourism developed only slowly in Montreux in the early 20th century, and it wasn't until 1934 that the first famous event took place: the International Fascist Congress in December 1934.

estimate EUR 400/500
starting price EUR 100



Georgette Floriet (*later* Chadourne, 1899-1983)
 Montreux at Sunset, one minute later, ca. 1918

Vintage tinted carbon print, 150x225 mm, estate stamp verso

estimate EUR 400/500
starting price EUR 100





Georgette Floriet (*later* Chadourne, 1899-1983)
 Baltic Sea, 1914

Vintage tinted carbon print, 170x215 mm, estate stamp verso

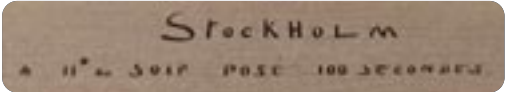
estimate EUR 300/400
starting price EUR 50



Georgette Floriet (*later* Chadourne, 1899-1983)
 White Nights, Stockholm at 11 p.m., June 1914

*Vintage silver print on matte paper, 140x235 mm, title, ink: "Stockholm
 à 11 h du soir posé 100 secondes", estate stamp verso*

estimate EUR 300/400
starting price EUR 50





Georgette Floriet (*later Chadourne*)
Cruising Ship in Stockholm, 1914
Cruising Ship leaving Stockholm, 1914

Two (2) vintage carbon prints, 160x230 and 130x170 mm, estate stamp verso

estimate (2) EUR 500/600
starting price EUR 100



406



Georgette Floriet (*later Chadourne*)
Norway, Summer 1914

Nine (9) vintage carbon prints, 150x235 mm, except one smaller 125x170 mm, sepia tonality, estate stamp verso

estimate (9) EUR 600/800
starting price EUR 200



407



Georgette Floriet (*later Chadourne*, 1899-1983)
A Polar Bear Skin, Northern Town Street, Norway, 1914

Vintage carbon print on matte paper, 140x235 mm, estate stamp verso

Norway banned the hunting and trade of polar bears in 1973, following the International Agreement on the Conservation of Polar Bears, signed by the five range states (Canada, Denmark/Greenland, Norway, Russia, and the United States).

Since 1973, hunting has been completely prohibited in Svalbard, and Norway no longer commercializes polar bear skins. Any activity—trade or hunting—involving polar bears has thus been banned in Norway since that date. Only Canada continues to allow commercialization

estimate EUR 300/400
starting price EUR 50



Georgette Floriet (*later Chadourne*, 1899-1983)
Reindeer Herders, Norway, 1914

Vintage carbon print on matte paper, 145x230 mm, estate stamp verso

estimate EUR 300/400
starting price EUR 50



Georgette Floriet (*later* Chadourne, 1899-1983)
Reindeer Herders Family I, 1914

Vintage carbon print on matte paper, ca. 170x235 mm, estate stamp verso

estimate EUR 400/500
starting price EUR 100



Georgette Floriet (*later* Chadourne, 1899-1983)
Reindeer Herders Family II, 1914

Vintage carbon print on matte paper, 120x235 mm, estate stamp verso

estimate EUR 400/500
starting price EUR 100



Georgette Floriet (*later* Chadourne, 1899-1983)
Self Portrait on the Beach, Nice, ca. 1915

Vintage carbon print on matte paper, tondo shape, 170x230 mm, estate stamp recto, three titled photographs, Eze, Montreuil, Nice, verso

estimate EUR 400/500
starting price EUR 100

412



Georgette Floriet
Self Portrait as tondo, ca. 1915

Vintage carbon print on matte paper, tondo shape, diameter 165 mm, estate stamp verso

estimate EUR 400/500
starting price EUR 100

413



Georgette Floriet (1899-1983)
Triptych, Fun with Hats, ca. 1915

Three vintage carbon print on matte paper, 240x180 mm, estate stamp verso

estimate (3) EUR 600/800
starting price EUR 100

414



Georgette Floriet
Smiling Self Portrait as tondo, 1915

Vintage carbon print on matte paper, tonda shape, diameter 120 mm, estate stamp verso

estimate EUR 300/400
starting price EUR 50

415



Frida Gertrud Riess (1899-1983)

Lady Ashley, Berlin, ca. 1928

Vintage silver print, 156x210 mm, address stamp "Riess Berlin W. 50 Kurfürstendamm 14/15", verso

Sylvia, Lady Ashley (born Edith Louisa Hawkes, 1 April 1904 – 29 June 1977) was an English model, actress, and socialite who was best known for her numerous marriages to British and Georgian noblemen and American movie stars.

estimate EUR 400/500
starting price EUR 50

416



Gertrude Fehr (1895-1996)

"Transposition," Children, Paris, 1936

Vintage silver print, 245x307mm, captioned and dated on the back: "Kinder, 31.3.1936."

In 1918, after an apprenticeship in the Munich studio of Eduard Wasow, Gertrude Fehr opened her own studio, employing six people. In 1933, she fled with Jules Fehr, her future Swiss husband, to Paris. In 1934, the two of them opened the Publiphot school. In the end of the 1930s she and her husband moved to Switzerland where they opened a photography school in Lausanne. This is a photomontage from the French period of the German photographer. Another transposition in the Helmut Gernsheim Collection, Mannheim.

estimate EUR 400/500
starting price EUR 50

417



Ergy Landau (1896-1967)
 Siesta Time, 1932

Vintage silver print, 167x223 mm, signed in ink

An artist proof from the little-known early photographic publishing venture: the 1932 Paris Librairie du Luxembourg portfolio *10 Photographies originales*.

estimate EUR 600/800
 starting price EUR 100



Nora Dumas (Nóra Telkes, 1890-1979)
 The Gypsy Family, 1932

Vintage silver print, 187x170 mm, signed in ink, numbered 27/50, pencil, on mount

A rare example from the little-known early photographic publishing venture: the 1932 Paris Librairie du Luxembourg portfolio *10 Photographies originales*.

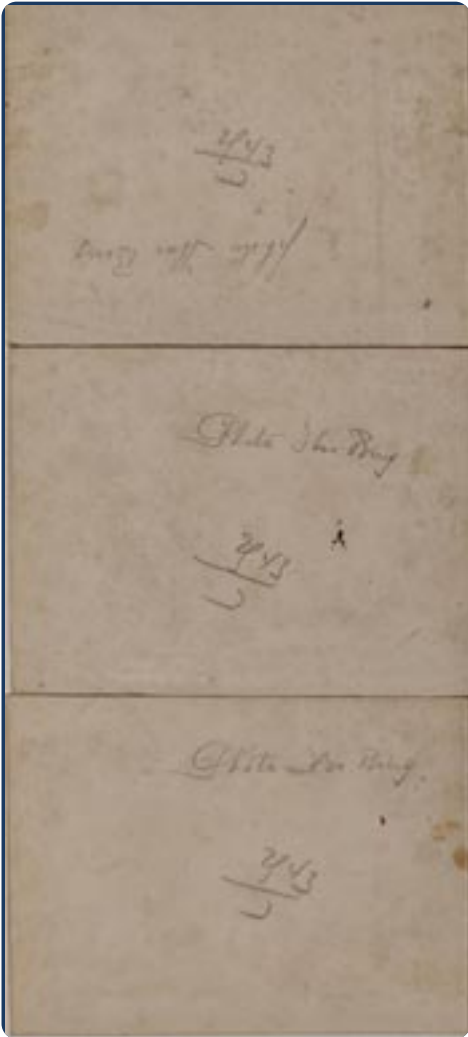
estimate EUR 600/800
 starting price EUR 100

Ilse Bing (1879-1985)
Gymnastic exercises, ca. 1932

Three vintage silver prints, ca. 85x140 mm,
signed, pencil: «Photo Ilse Bing», versos

These prints are signed on the versos in pencil
by the artist, with negative references also
inscribed in the same handwriting.

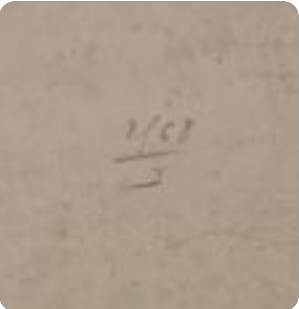
estimate (3) EUR 600/800
starting price EUR 100



Ilse Bing (1879-1985)
Détente (Gymnastic exercises), Paris, ca. 1932

Two vintage silver prints, ca. 88x205 mm, editor's note on first mount: "refaire épreuve de cette photo mêmes dimensions, la retouche est affreuse", on second, ink: La Photo, réduire à 155 mm de largeur", one negative reference on verso in pencil by the artist, in the same handwriting as the previous lot.

estimate (2) EUR 600/800
starting price EUR 100





Thérèse Bonney (1894 -1978)
Augusta Viktoria von Schleswig-Holstein-Sonderburg-Augustenburg (1858-1921)

Enlargement silver print, 400x300 mm, annotations, title, pencil, Bonney's iconographic agency stamp, verso

An ardent self-publicist, Bonney acquired images from the Salon exhibitions, stores, manufacturers, architects, and designers of furniture, ceramics, jewelry, and other applied arts as well as architecture. She reproduced, enlarged, printed and credited the documentation then sold the photographic prints to various client-subscribers primarily in the U.S. (a small-effort precursor to today's illustrated news agency).

estimate EUR 400/500
starting price EUR 50

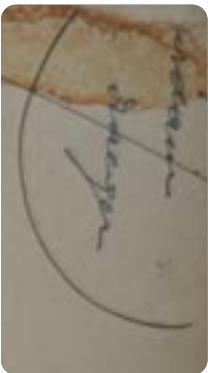


Germaine Krull (attr.)
Modern Interiors: Dining Room by Francis Jourdain, Paris, ca. 1928

Vintage silver print on double weight paper, 155x215 mm, annotations, verso

A mention of the renowned Draeger printing house supports the possible attribution to Germaine Krull and reveals the provenance of this print, which ultimately entered the Cossira photo agency collections.

estimate EUR 800/1.000
starting price EUR 100





Germaine Krull (1879-1985)
Nu (Suzy Solidor), Paris, ca. 1928

Exhibition silver print on matte paper, 400x300 mm, exhibition label: «Juan-les-pins, 1939, “67”» on verso

Suzy Solidor (1900-1983) was a French singer, actress, and writer. With her blonde hair and androgynous appearance, she embodied an unprecedented freedom of manners in Parisian song and nightlife. She posed for numerous photographers and major modernist artists, including Germaine Krull in her series of nudes and portraits of women, which were explicitly queer for the era.

estimate EUR 8.000/10.000
starting price EUR 1.000



Germaine Krull (1879-1985)
Nu (Dirty Feet), Paris, 1939

Exhibition silver print on matte paper, 400x300 mm, exhibition label: «Juan-les-pins, 1939, “67b”» on verso

An extremely rare vintage exhibition print by Germaine Krull. Most of her original material was lost during the Second World War.

estimate EUR 8.000/10.000
starting price EUR 1.000



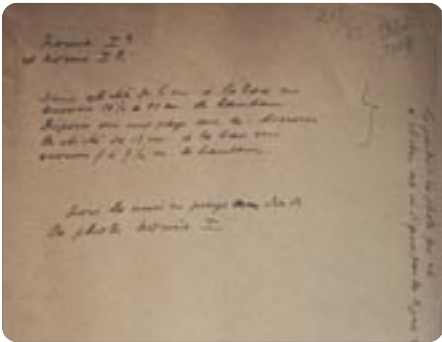


Germaine Krull
Evening gown by Jean Patou,
Paris, ca. 1928

*Vintage silver print, signed on mount,
pencil, long annotations, verso*

Long dress in satin or silk with a shiny
effect, typical of the designs by Madeleine
Vionnet, Lanvin, or Patou in the late 1920s.

estimate EUR 800/1.000
starting price EUR 200



Germaine Krull (attr.)
Fitting at Jean Patou, Paris, ca. 1928

Vintage silver print, no credit

Attributed to Germaine Krull, as the print was found together with the
preceding photograph, on identical paper and mounting. Both share the same
technical and stylistic characteristics, clearly indicating the same author.

estimate EUR 800/1.000
starting price EUR 200



Germaine Krull (1879-1985)
Film editing, Paris, ca. 1928

Original glass negative, 180x240 mm

Germaine Krull's pre-war archives were destroyed during the Second World War. This negative was preserved by her friend and publisher Florent Fels, who may have been assisting in operating the camera in this scene depicting the photographer herself.

estimate EUR 1.500/2.000
starting price EUR 200

428



Germaine Krull (1879-1985)
Self Portrait with Cigarette, Paris, ca. 1927

Original glass negative, 240x180 mm

This is the original negative for an iconic self-portrait. Here, Germaine Krull presents a striking image of modern womanhood. Much of Krull's early work was lost during the Second World War, making surviving negatives like this a significant testament to her experimental vision within the photographic avant-garde of 1920s Paris.

estimate EUR 6.000/8.000
starting price EUR 1.000



429



Juliette Lasserre (Ilse Juliette Ziegert, 1907-2007)
Trois jeunes femmes venues de Bitola, Macédoine, 1938

Vintage silver print, 300x240 mm, photographer stamp, "Alliance Photo" agency stamp, mimographed caption, verso

Juliette found a job as an assistant to Germaine Krull in 1929 and married in 1933. On September 26, 1939, the French Communist Party, to which the Lasserres were loyal, was banned. After a stay in Germany, the couple was placed under surveillance by the security police and eventually arrested in early April 1940, after military documents were discovered on Rue de Seine. Before Paris was occupied by German troops on June 14, 1940, the couple was transferred to Toulon...

estimate EUR 200/300
starting price EUR 50



Juliette Lasserre (Ilse Juliette Ziegert, 1907-2007)
Femmes du Monténégro au marché de Kotor, 1938

Vintage silver print, 300x240 mm, purple ink photographer stamp, blue ink "Alliance Photo" agency stamp, mimographed caption, Montenegro is misspelled Montenejov, verso

... On March 10, 1941, both Juliette and her Swiss husband were sentenced to death. Thanks to the intervention of Juliette's brother, Hellmuth Ziegert, a captain in the Wehrmacht, the couple was released and took refuge in Potsdam with Juliette's other brother, Erich Ziegert, an art dealer and member of the Nazi Party. Her photographic archives are believed to be lost.

estimate EUR 200/300
starting price EUR 50





Reine Briac (Reine Celly, 1898-1964)
Three Medieval Town Views, 1938–1939

Vintage silver prints, 235x175 mm, titled, pencil, versos, strong contrast

Increasing research highlights Reine Briac's contributions as an author and photographer, notably for her publications of the 1930s. She is known for her photographic illustrations in *Canaille* by Gabriel Audisio (1951) and in the magazine *Le Voyage en Grèce* (1938), dedicated to "La Mer Grecque."

estimate (3) EUR 400/500
starting price EUR 100

432



Reine Briac (Reine Celly, 1898-1964)
Young Englishmen Exercizing, Venice, 3 September 1937

Vintage silver print, 175x235 mm, caption, pencil, verso: "Venise, jeunes marins d'un navire anglais s'exerçant à l'aviron"

Taken by Reine Briac during her journey to Greece. She is known for her photographic illustrations in the magazine *Le Voyage en Grèce* (1938), dedicated to "La Mer Grecque."

Her images, alongside those of Herbert List, accompanied texts by Hesiod, Theocritus, Aesop, Aeschylus, Homer, and Meleager in one of the era's most accomplished publishing projects, directed by Heracles Joannides.

estimate EUR 400/500
starting price EUR 50

433



Reine Briac (Reine Celly, 1898-1964)
Market in Kruja (Krujë), Albania, 6 sept 1937

Vintage silver prints, 235x175 mm, strong contrast

Increasing research highlights Reine Briac's contributions as an author and photographer, notably for her publications of the 1930s.

She is known for her photographic illustrations in the magazine *Le Voyage en Grèce* (1938), dedicated to "La Mer Grecque." Kruja (Krujë) is on the road to Greece, Mr Celly is present.

estimate (3) EUR 400/500
starting price EUR 100



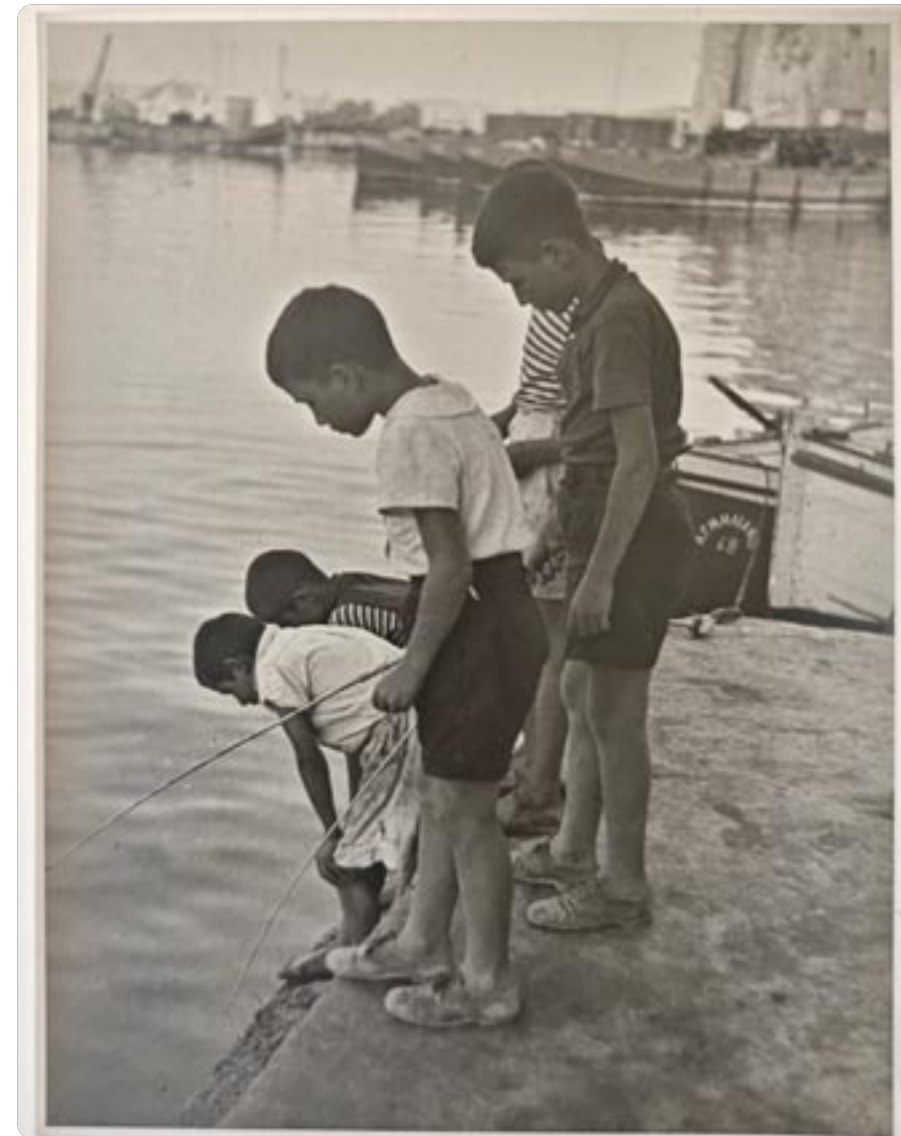
434

Reine Briac (Reine Celly, 1898-1964)
Fishing Boys, Greece, 16 September 1937

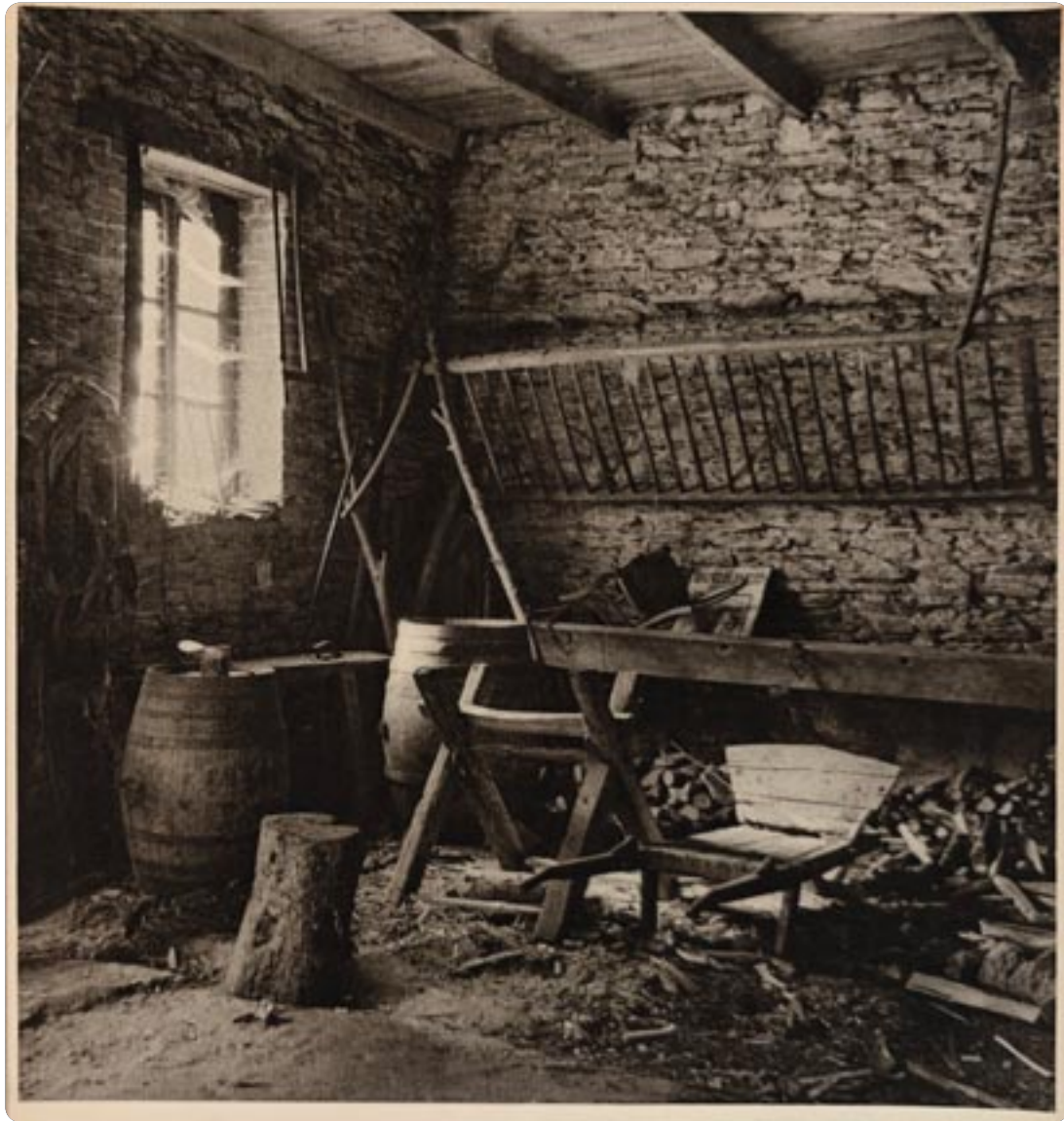
Vintage silver print, 180x240 mm, caption, pencil, verso: "16 09 1937, Jeunes pêcheurs"

Photographed upon Reine Briac's arrival in Greece as part of her photographic travel diary.

estimate EUR 400/500
starting price EUR 50



435



Laure Albin-Guillot (1879-1962)
A Barn in Berry (Aspect de la France), 1938

Vintage Fresson print, 400x300 mm, uncredited

An extra plate when Laure Albin Guillot was preparing, Aspects of France, an album of 13 heliogravures published and distributed on the occasion of the gala evening at the Paris Opera in honor of King George VI and Queen Elizabeth II visiting France, July 20, 1938.

estimate EUR 800/1.000
starting price EUR 100

436



Laure Albin-Guillot (1879-1962)
A Traditional Berry Bagpiper (*cornemuseux*), 1938

Vintage Fresson print, 400x300 mm, uncredited

An extra plate when Laure Albin Guillot was preparing, Aspects of France, an album of 13 heliogravures published and distributed on the occasion of the gala evening at the Paris Opera in honor of King George VI and Queen Elizabeth II visiting France, July 20, 1938.

estimate EUR 800/1.000
starting price EUR 100

437



Leni Riefenstahl (1902-2003)

Tiefland, Spanish Village of Roccabruno, near Mittenwald , ca. 1943

Vintage silver print, 175x235 mm, mounted on grey paper

After the beginning of World War II, and disturbed by atrocities she witnessed, she had herself dispensed from shooting war documentaries. Using her influence as Hitler's favorite film maker she managed her own production company, Riefenstahl Film, GmbH, independently of the control of Joseph Goebbels who oversaw cultural and propaganda activities. After the war, the film was confiscated and kept by French authorities for several years, but eventually returned to her. Four reels of film were missing when Riefenstahl received the film, notably the scenes shot in Spain. Personal print, from the artist's archive.

estimate EUR 2.000/3.000
starting price EUR 200

438



Leni Riefenstahl (1902-2003)

A Scene from Tiefland, Roccabruno, reconstructed near Mittenwald, ca. 1943

Vintage silver print, 175x235 mm, mounted on grey paper

This Mittenwald set is well documented as one of the most ambitious open-air reconstructions of its era—chosen for its mountainous surroundings and the logistical possibilities it offered during wartime, when filming in Spain became untenable. *"The story is bland and characters stiff, but Riefenstahl's direction at least provides fleeting interest."*

Jean Cocteau, then chairman of the 1954 Cannes Film Festival, was struck by its *"Breughel-like intensity"* and *"the poetry of the camera"*. He offered to provide French subtitles himself and attempted to persuade the West German government to make the film its official entry. From the artist's archive.

estimate EUR 2.000/3.000
starting price EUR 200

439



Margaret Bourke-White (1904-1971)
German Airfield Blasted, Capua, Italy, 5 February 1944

Vintage silver press print on glossy paper, 207x253 mm, various annotations, pencil, date stamp and printed caption, verso

The Capua airfield was used during World War II, initially built as an auxiliary landing ground in 1938-40 by the Italian government and later occupied by German forces in 1943.

Provenance : Daniel Blau, Munich, ref. 75

estimate EUR 1.500/2.000
starting price EUR 100

440



Margaret Bourke-White (1904-1971)
Nazi Field Blasted, Capua, Italy, February 1944

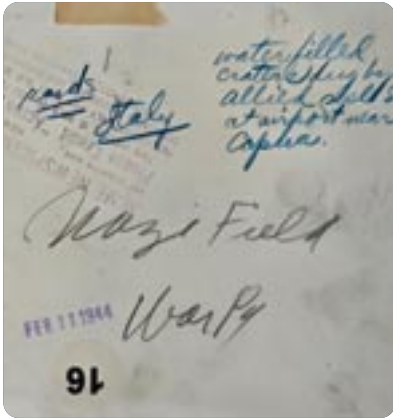
Vintage silver press print on glossy paper, 207x253 mm, various annotations, pencil, date stamp and printed caption, verso

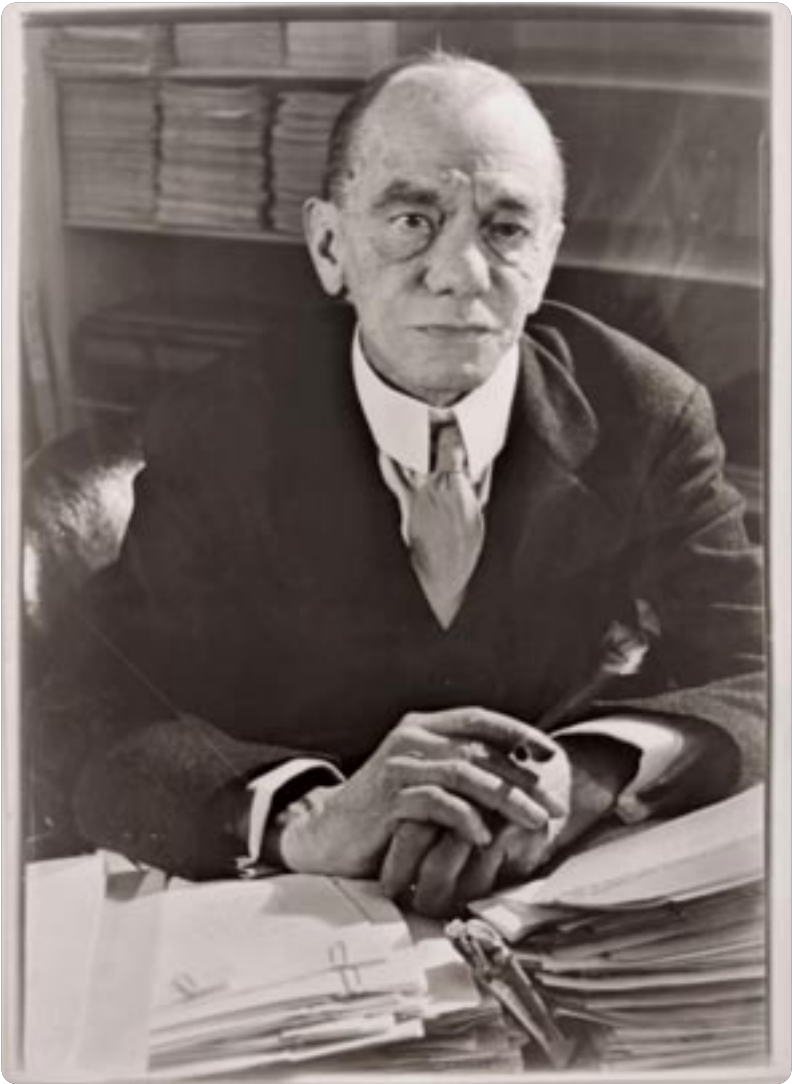
The Capua airfield was initially built as an auxiliary landing ground in 1938-40 by the Italian government. It served as a base for the Luftwaffe and was heavily targeted and bombed by Allied forces in 1944 to disrupt German air operations.

Provenance : Daniel Blau, Munich, ref. 82

estimate EUR 1.500/2.000
starting price EUR 100

441





Margaret Bourke-White (1904-1971)
Colonel McHenry Howe, December 1934

Vintage silver press print, 206x254 mm, credit and date stamp, verso

Louis McHenry Howe (1871-1936) was an American reporter for the *New York Herald* best known for acting as political advisor during 27 years to President Franklin D. Roosevelt.

Provenance : Daniel Blau, Munich, ref. 87

estimate EUR 600/800
starting price EUR 100



Margaret Bourke-White (1904-1971)
America's Cup, Crew of the Endeavour, 1934

Vintage silver press print, 206x254 mm, annotations, title and date stamp, verso

Endeavour is a J-class yacht built for the 1934 America's Cup by Camper and Nicholson in Gosport, England. She was built for Thomas Sopwith who used his aviation design expertise to ensure the yacht was the most advanced of its day with a steel hull and mast. She was launched in 1934 and won many races in her first season

Provenance : Daniel Blau, Munich, ref. 90

estimate EUR 1.500/2.000
starting price EUR 100



Marianne Breslauer (1909-2001)
View from the Boat during a Short Stop in Alexandria, Egypt, 1931

Two vintage silver prints, 300x240 mm, photographer's credit and caption in ink, verso, "Alliance Photo" agency label added hiding the earlier mention "ANGLO CONTINENTAL", pencil, one print slightly stained

In 1929, Marianne participated in the German "Film and Photo" exhibition in Stuttgart and fulfilled her dream of living in Paris. In 1931, she traveled to Palestine, where she captured some of her most famous photographs. In 1936, fleeing Nazism, she emigrated to Amsterdam and married the art dealer Walter Feilchenfeldt. One year later, she joined him in the art business, explaining, "If I had kept working in the field, I would have moved on to film. I was finished with photography."

estimate (2) EUR 400/500
 starting price EUR 100

446



Frances Mortimer Rice (No date)
Entrance of an historic caravanserail, Karachi, ca. 1960

Vintage silver print, 240x180 mm, blue ink photographer's stamp, bicolor agency stamp and Newspaper archival stamp

Little info on Frances Mortimer except she illustrated a reference book, *Art in Afghanistan: objects from the Kabul Museum*, 1971.

estimate EUR 400/500
 starting price EUR 100

447





Marcelle d'Heilly (1907-1998)
 The seven deadly sins embodied
 Roger-Gallet shop windows, ca. 1938

Vintage silver print, 180x130 mm, photographer stamp verso

Marcelle d'Heilly was awarded the Medal of the Resistance for her role during World War II.

<i>estimate</i> (4)	EUR 200/300
starting price	EUR 50



Marcelle d'Heilly (1907-1998)
 Torchlight procession, Nice, ca. 1938

Vintage silver print, 180x130 mm, photographer stamp verso

Active from the 1930s to the 1950s, Marcelle d'Heilly produced lively, optimistic photographs *à la* Doisneau, capturing scenes of daily life, popular festivities, and children at play.

<i>estimate</i>	EUR 200/300
starting price	EUR 50



Marcelle d'Heilly (1907-1998)
 Les Sables d'Olonnes, ca. 1938

Vintage silver print, 180x130 mm, photographer stamp verso

D'Heilly developed numerous travel photo reportages, highlighting the picturesque and joyful sides of French destinations.

estimate EUR 200/300
starting price EUR 50



Marcelle d'Heilly (1907-1998)
 Marché de Libourne, ca. 1938

Vintage silver print, 180x130 mm, photographer stamp verso

D'Heilly produced lively, optimistic photographs *à la* Doisneau, capturing scenes of daily life, popular festivities, and children at play.

estimate EUR 200/300
starting price EUR 50



Marcelle d'Heilly (1907-1998)
Still Life with Tomatoes, ca. 1938

Vintage silver print, 165x230 mm, photographer stamp verso

estimate EUR 200/300
starting price EUR 50



Marcelle d'Heilly (1907-1998)
Still Life with Onions, ca. 1938

Vintage silver print, 165x230 mm, photographer stamp verso

estimate EUR 200/300
starting price EUR 50

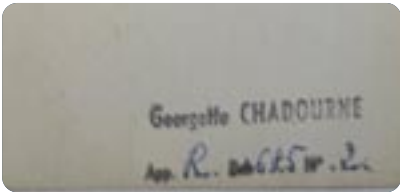


Georgette Chadourne (1899-1983)
La Tour Eiffel, Paris, ca. 1948

Vintage silver print, 200x150 mm, reference stamp, mount verso

Georgette Chadourne chose a rather original viewpoint by photographing the Eiffel Tower through the branches of a grove.

estimate EUR 400/500
starting price EUR 50



Georgette Chadourne (1899-1983)
Promenade sur la Seine, ca. 1952

Eleven vintage silver prints, 200x150 or 150x200 mm, reference stamp, mount verso

The Seine familiar to passersby and also the one seen only by boatmen and their passengers.

estimate (11) EUR 800/1.200
starting price EUR 100





Georgette Chadourne (1899-1983)
The booksellers on the banks of the Seine,
The Surroundings of Notre Dame, ca. 1950

Seven vintage silver prints, 200x150 or 150x200 mm, reference stamp, mount verso

The Seine familiar to bibliophiles and book lovers.

estimate (7) EUR 800/1.200
 starting price EUR 100



456



Georgette Chadourne (1899-1983)
The Flâneur of the Pont des Arts, Paris, ca. 1950

Vintage silver print, 200x150 mm, reference stamp, mount verso

Successful surimposition.

estimate EUR 600/800
 starting price EUR 100

457



Georgette Chadourne (1899-1983)
Parc Monceau, Paris, ca. 1952

Four vintage silver prints, 200x150 or 150x200 mm, reference stamp, mount verso

estimate (4) EUR 800/1.200
starting price EUR 100

458



Georgette Chadourne (1899-1983)
Jacqueline de Contades and Other Portraits, 1960's

12 vintage silver prints, 160x110 mm up to 300x240 mm, several signatures, several model identification, ink, verso

Twelve portraits of women and children.

estimate (12) EUR 800/1.200
starting price EUR 100

459





Georgette Chadourne (1899-1983)
Portraits of Three Parisiennes, ca. 1960

*Three vintage silver prints, 300x240 mm, reference stamp,
 mount verso, signatures*

estimate (3) EUR 400/500
starting price EUR 100



Georgette Chadourne (1899-1983)
Three Portraits of a Parisienne, ca. 1960

*Three vintage silver prints, 300x240 mm, reference stamp,
 mount verso*

Portraits in a sequence.

estimate (3) EUR 800/1.200
starting price EUR 100





Miriam Schwarz (active 1948-1951)
Selfie, 1950

Small vintage silver print, 70x90 mm, mention: «Ansichtskarte» on mount verso

During her years as an architecture student at the time of Europe's reconstruction, Myriam Schwartz traveled throughout France and the Netherlands, experimenting with different forms of graphic expression, photography, collage, watercolor, and drawing in the company of two traveling companions. They went to Paris to attend Le Corbusier's lectures.

estimate *EUR* 600/800
starting price **EUR** 100

462



Miriam Schwarz (active 1948-1951)
Selfie, Albi, 1950

Vintage silver print, 185x115 mm, on original mount

During her years as an architecture student at the time of Europe's reconstruction, Myriam Schwartz traveled throughout France and the Netherlands, experimenting with different forms of graphic expression, photography, collage, watercolor, and drawing in the company of two traveling companions.

estimate *EUR* 600/800
starting price **EUR** 100

463



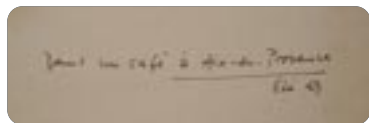


Miriam Schwarz
 Dans un café, Aix-en-Provence, Summer 1948

Vintage silver print, 160x170 mm, date and title «Dans un café à Aix-en-Provence, été 48», mount verso

estimate EUR 400/500
 starting price EUR 100

464



Miriam Schwarz
 Sonne, Marseille, 1948

Vintage silver print, 180x180 mm, initials, date and title «Sonne, Marseille, 1948, Chantier MMI», mount verso

estimate EUR 400/500
 starting price EUR 100

465

Miriam Schwarz (active 1948-1951)
Pebble beach, Normandy, Easter 1949

Two vintage silver prints, 190x180 and one smaller (contact print) 55x55 mm, initials, date and title «Paques 49, Miriam S.», mount verso

estimate (2) EUR 600/800
starting price EUR 100



466

Miriam Schwarz
Strand, Saint-Malo, 1949

Four vintage silver prints, 190x170 and three smaller (contact prints) 55x55 mm, initials, date and title «Strand, St-Malo, 1949, M.S.», mount verso

estimate (4) EUR 600/800
starting price EUR 100



467

Miriam Schwarz
Dieppe, Etretat, Normandy,
Easter 1949

Three vintage silver prints, 185x185,
185x187 and 55x55 m, initials, date and
title «Strand, St-Malo, 1949, M.S.»,
mount verso

estimate (3) EUR 400/500
starting price EUR 100



468

Miriam Schwarz
Solarisation, Fishmarket, Normandy, Easter 1949

Eight vintage silver prints, 180x240, 140x130 and six small contact prints, 27x27 mm, mounted

During her years as an architecture student at the time of Europe's reconstruction, Myriam Schwartz traveled throughout France and the Netherlands, experimenting with different forms of graphic expression, photography, collage, watercolor, and drawing in the company of two traveling companions.

estimate (8) EUR 600/800
starting price EUR 100



469



Miriam Schwarz
Parisian Meat Market, rue de la Convention, 1948

Three vintage silver prints, 185x185 mm, 120x100 and 55x100 mm, initials, date and title «Marché au viande, Convention, 1948, M.S.», mount verso

estimate EUR 400/500
starting price EUR 100

470

Miriam Schwarz
Promenade in Montmartre, 1949

Five vintage silver prinst, 185x185, 182x182, 110x90, 100x50 and 90x30 mm, initials, date and title «Cimetière Montmartre, 1948», one mount verso

During her years as an architecture student at the time of Europe's reconstruction, Myriam Schwarz traveled throughout France and the Netherlands, experimenting with different forms of graphic expression, photography, collage, watercolor, and drawing in the company of two traveling companions.

estimate (5) EUR 400/500
starting price EUR 100



471



Miriam Schwarz
Parisian Market, rue Mouffetard, 1949

Two vintage silver print, 205x180 and 80x75 mm, initials, date and title «Im einem Sonntagmorgen, I, Paris 1949, Miriam S.», mount verso

estimate EUR 400/500
starting price EUR 100

472



Miriam Schwarz
Parisian Market, rue Mouffetard, 1949

Six vintage silver prints, 230x170 and five smaller ca. 80x80 mm, initials, date and title «Im einem Sonntagmorgen, Montagne sainte Geneviève, 1949, M.S.», mount verso

estimate (6) EUR 400/500
starting price EUR 100

473



Miriam Schwarz (active 1948-1951)
The Eiffel Towers, Paris, 1949

Vintage silver print, 180x175 mm, date in ink: "1949", signed in pencil "Miriam S." mount verso

estimate EUR 400/500
starting price EUR 100

474



Miriam Schwarz (active 1948-1951)
The Streetlamp Lighter, Paris, 1948

Vintage silver print, 220x160 mm, caption in ink: «Paris, Ohl 1948"», mount verso

estimate EUR 400/500
starting price EUR 100

475

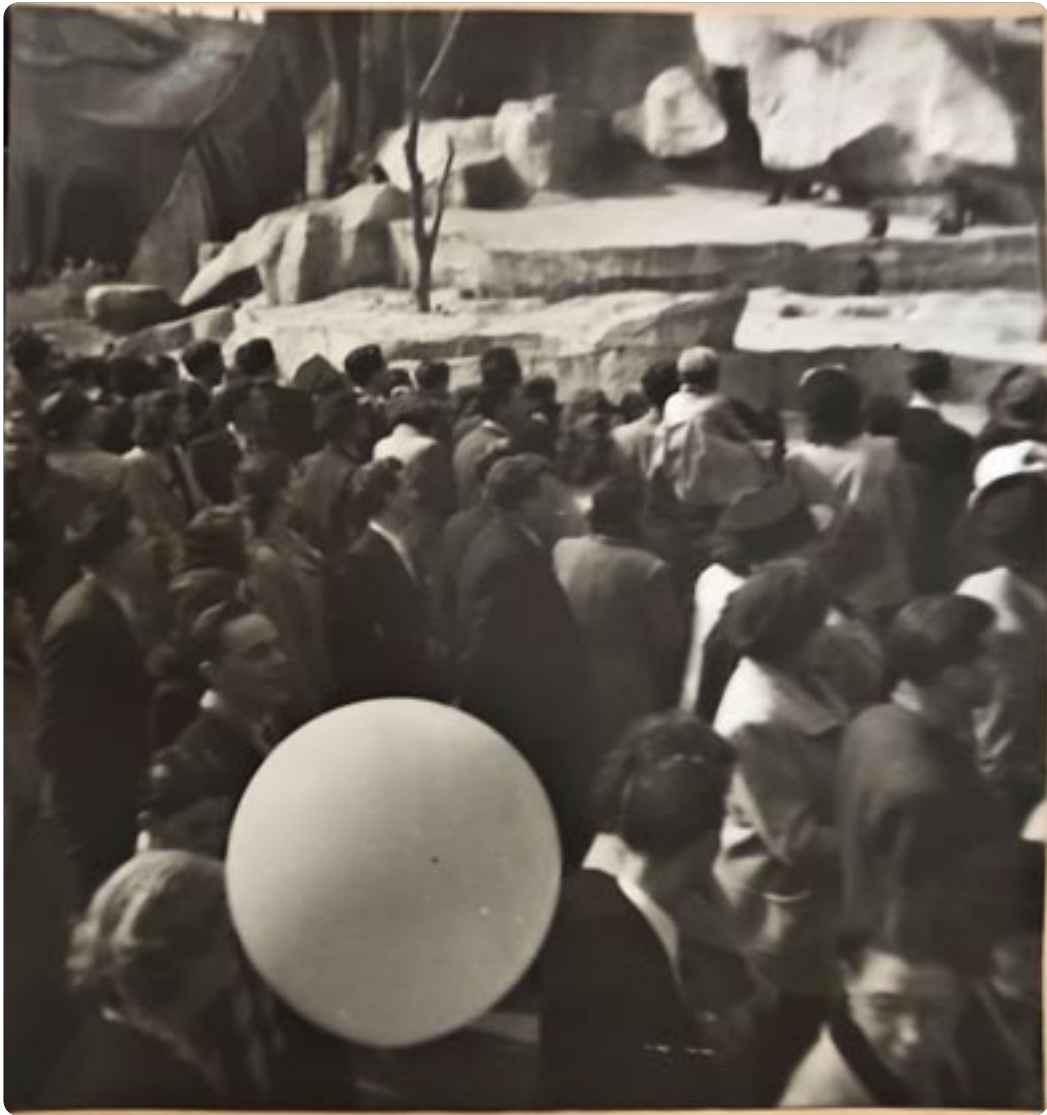


Miriam Schwarz (active 1948-1951)
Zoological Park under the snow, Vincennes, 1948

Four vintage silver prints, 185x175 mm and several contact prints, titled, dated, signed in pencil "Miriam S." mount verso

During her years as an architecture student at the time of Europe's reconstruction, Myriam Schwartz traveled throughout France and the Netherlands, experimenting with different forms of graphic expression, photography, collage, watercolor, and drawing.

estimate (4) EUR 600/800
starting price EUR 100



Miriam Schwarz (active 1948-1951)
Rock at the Vincennes Zoo, 1948

Three vintage silver prints, 185x175 mm and two contact prints, 55x55 mm, titled, dated, signed in pencil "Miriam S." mount verso

estimate (3) EUR 400/500
starting price EUR 100



Miriam Schwarz (active 1948-1951)
In the Paris subway, Paris, 1950

Vintage silver print, 175x175 mm

estimate EUR 400/500
starting price EUR 100

478



Miriam Schwarz (active 1948-1951)
In the Paris subway, Paris, 1950

Vintage silver print, 175x175 mm, titled, dated, signed, mount verso

estimate EUR 400/500
starting price EUR 100

479



— La ferme de Bois de Boulogne —
70% Guido (non imprimé)

Miriam Schwarz *editing her brother* Guido Schwarz
The Farm at Bois de Boulogne, Paris, 1950

Vintage silver print, 175x235 mm, credited and titled, mount verso

estimate EUR 400/500
starting price EUR 50

480



— La ferme de Bois de Boulogne —
70% Guido (non imprimé)

Miriam Schwarz *editing* Guido Schwarz
Chair at the Bois de Boulogne, Paris, 1950

Vintage silver print, 235x175 mm, credited and titled, mount verso

estimate EUR 400/500
starting price EUR 50

481

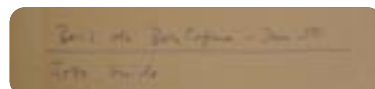


Miriam Schwarz *editing her brother* Guido Schwarz
Chair Trapped in Ice, Bois de Boulogne, Paris, 1950

Vintage silver print, 175x235 mm, credited and titled, mount verso

estimate EUR 400/500
starting price EUR 50

482

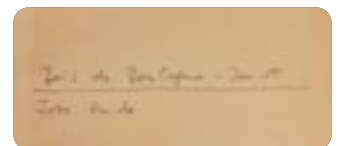


Miriam Schwarz *editing* Guido Schwarz
Chaise du Bois de Boulogne, Paris, 1950

Vintage silver print, 235x175 mm, credited and titled, mount verso

estimate EUR 400/500
starting price EUR 50

483



Eve Arnold (1912-2012)
John Houston, Misfits, Nevada, 1960

Vintage silver print, 240x305 mm, caption, pencil, verso

By all accounts, The Misfits was a troubled production. Directed by John Huston from a script by Arthur Miller, it was shot in the blistering 107-degree heat of the Nevada desert.

estimate EUR 1.500/2.000
starting price EUR 200



Eve Arnold (1912-2012)
Lady in Front of Baskin Sculpture, MoMA, NYC, 1959

Vintage silver print, 238x305 mm, caption, pencil, verso

estimate EUR 1.500/2.000
starting price EUR 200



Thérèse Leprat (1895-1966) attr.
L'Exode by André Obey, 1946

Vintage silver print, 400x300 mm, annotation: «*L'exode d'A. Obey, interprété par la compagnie de Jean Dasté*»

"Jacques Lecoq discovered... the famous noble mask, inspired by the Noh mask that Jacques Copeau admired. He gave his first mime class at the Grenoble School for Young Actors... The book features the legendary photo, well known to theater professionals, of André Obey's *L'Exode* with eight masked characters. This is one of the treasures of this book..."

estimate (3) EUR 400/500
 starting price EUR 100



Thérèse Leprat (1895-1966) attr.
 Four scenes from *Man for Man*, Paris, 1954

Four large vintage silver print, 210x210 mm, caption: «*Homme pour Homme*», verso

Bertolt Brecht's "*Man for Man*" ("*Mann ist Mann*") was first performed in Darmstadt in 1926, and Brecht himself revised the text in 1938 after the rise of Nazism.

The first recognized French-language production was staged by Jean-Marie Serreau in Lausanne in 1954, with a translation by Geneviève Serreau and Benno Besson, and was then performed in Paris the same year.



estimate (4) EUR 400/500
 starting price EUR 100



Denise Colomb (Denise Loeb, 1902-2004)
Pilgrims, Nuns, Landscapes, Sein Island, 1952

Four vintage silver prints, 180x240 and 240x180 mm, numerous printing house annotations, verso

estimate (4) EUR 600/800
starting price EUR 100



Denise Colomb (1902-2004)
Nuns, Sein Island, 1952

Large vintage silver print, 300x240 mm, credit and working annotations, verso

estimate EUR 600/800
starting price EUR 100



Denise Colomb (Denise Loeb, 1902-2004)
 Silence, Sein Island, 1952

Vintage silver print, 300x240 mm, credit and working annotations, verso

estimate EUR 400/500
 starting price EUR 50



Denise Colomb (Denise Loeb, 1902-2004)
 Houses, Lanscapes, Sein Island, 1952

Four vintage silver prints, 300x240 mm, credit and working annotations, verso

estimate (4) EUR 600/800
 starting price EUR 100



Marcelle Vallet (1909-2000)
Coin de rue, Villeurbanne, ca. 1955

Vintage silver print, 300x240 mm, red ink stamp, caption in pencil: «Coin de rue» on verso

Since the late 1940s, every Sunday, Marcelle goes to the Puces du Canal in Villeurbanne and meets both buyers and antique dealers for candid, spontaneous photographs.

estimate EUR 200/300
starting price EUR 50

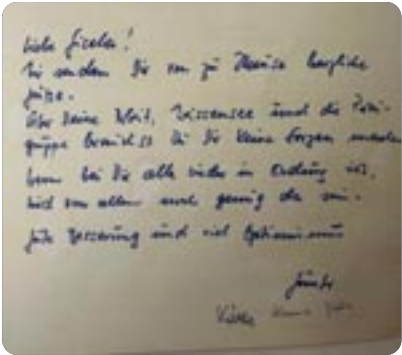


Waltraud Schönholz (active 1970s)
25th anniversary of the DDR (GDR), October 7, 1974

42 vintage color prints, 200x250 mm, several stamps, long dedication, ink

We found only little mentions of this East German woman photographer: she was very active on October 7, 1974, when the German Democratic Republic (GDR) celebrated the 25th anniversary of its founding with great pomp and circumstance.

estimate (42) EUR 600/800
starting price EUR 100





Yvette Troispoux (1914-2007)
Just Television, Argenton-sur-Creuse, Christmas 1975

Vintage silver print, 270x395 mm, stamp, verso

It was not until December 20, 1975, that TF1 began operating its very first color transmitter in the Paris region. At 8 p.m., Jean-Claude Bourret announced at the start of the TF1 Actualités television news program that the channel was switching to color in Île-de-France.

estimate EUR 400/500
starting price EUR 100



Yvette Troispoux (1914-2007)
François Reichenbach, ca. 1978

Vintage silver print, 400x260 mm, signed in ink, stamp, verso

François Reichenbach, the man "born with an eye for detail"... was a guest on the program "Etoile Palace" presented by Frédéric Mitterrand on France 2 (formerly A2). He said of Yvette: "With this photographer, you perceived exactly what I could be in my way of being absent while still listening. I seem to be listening to nothing, but I know everything. I must be one of the only filmmakers to abandon a shoot with the great Paul Sarer for this little woman photographer you introduced me to. After two minutes, I know who has talent. Ah, really, your photographer has a face."

estimate EUR 400/500
starting price EUR 100





Yvette Troispoux (1914-2007)
Guy Le Guerrec, ca. 1976

Vintage silver print, 400x300 mm, signature, caption in ink

In 1971 Le Guerrec gave his archives to *Agence Vu*, founded by Pierre de Fenoyl, then co-founded *Viva* with Martine Franck, Hervé Gloaguen, and others. In 1976, he joined *Magnum Photos*.

estimate EUR 400/500
starting price EUR 100



Claude Batho (née Claude Louise Bodier, 1935-1981)
Autoportrait, Paris, 1980

Vintage silver print, 130x180 mm, titled in ink: «autoportrait 1980» on verso

Batho's black-and-white photographs, published in *Le Moment des Choses*, document details of the inside of her home: a broom leaning against a wall, a fading bunch of flowers, her little daughter asleep on the couch, all evoking a feeling of nostalgia and sadness.

estimate EUR 400/500
starting price EUR 100





Raquel Welsh (1904-1971) - Piero Portalupi (attr.)
The Biggest Bundle of Them All, Cinecittà, 1968

Vintage silver press print, 240x180 mm, caption and stamp, verso

The photographer of the set (photographe de plateau) for the 1968 film “*The Biggest Bundle of Them All*,” filmed at Cinecittà, was Piero Portalupi.

Provenance : Daniel Blau, Munich, ref. 547

estimate EUR 300/400
starting price EUR 50

498



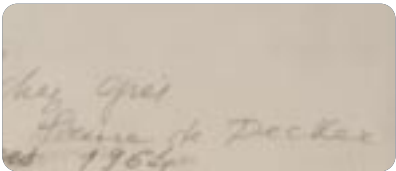
Marie-Laure de Decker (1947-2023)
Karyn Baillie, mannequin chez Grès, Paris, ca. 1964

Later silver print (1980s), 390x280 mm, caption and signature, pencil, verso

Portrait made by the photographer then a teenager. De Decker started soon working in war photography when she joined *Newsweek's* team in Saigon to document the Vietnam War. She then covered conflicts in Yemen, Chad, and South Africa.

estimate EUR 300/400
starting price EUR 50

499





Sarah Louise Lordan (born 1997)
Pain is Beauty, April 2021

Four digital pigment prints, 297x210 mm, label, verso

Provenance : Daniel Blau, ref. 243-244-245-246

estimate	EUR 600/800
starting price	EUR 100



Sarah Louise Lordan (born 1997)
Not Mad, just Disapointed, April 2021

Four digital pigment prints, 297x210 mm, label, verso

Provenance : Daniel Blau, ref. 247-248-249-250

estimate	EUR 600/800
starting price	EUR 100



Manon Martsch (born 1999)
 Tunnel, 2021

Cyanotype, 140x170 mm

Provenance : Daniel Blau, Munich, project "Blau und Starr", ref. 275

estimate EUR 200/300
 starting price EUR 50



Manon Martsch (born 1999)
 "Urbanlieue", 2021

Cyanotype, 142x152 mm

Provenance : Daniel Blau, Munich, project "Blau und Starr", ref. 274

estimate EUR 200/300
 starting price EUR 50



Manon Martsch (born 1999)
 “Mehr Ecken als Kanten”, 2021

Cyanotype, 218x114 mm

Provenance : Daniel Blau, Munich, project "Blau und Starr", ref. 276

estimate EUR 200/300
starting price EUR 50



Manon Martsch (born 1999)
 “Lederne Lust”, 2021

Cyanotype, 161x114 mm, “7”» on verso

Provenance : Daniel Blau, Munich, project "Blau und Starr", ref 278

estimate EUR 200/300
starting price EUR 50



La Barucci (Giulia Beneni, 1837-1870)
Carte-de-visite, Paris, ca. 1858

Albumen print, 90x55 mm, on carte-de-visite mount, famous collection stamp: «Collection Maurice Levert» verso

La Barucci was renowned for her elegance, beauty, taste for jewelry, and luxurious, spectacular lifestyle. She was part of an elite group of courtesans and demi-mondaines who frequented the aristocracy and wealthy circles of Paris between 1840 and 1870. The literature of the time mentions her in the list of the great courtesans who reigned over the Faubourg Saint-Germain of the demi-monde.

estimate EUR 400/500
starting price EUR 50



Caroline Barbot (1830-1893)
Giuseppe Verdi)
Pierre Petit (1840-no date)

Albumen print, 90x55 mm, on carte-de-visite mount, (1860)

Caroline Barbot sang the role of Valentine in Giacomo Meyerbeer's *Les Huguenots* at the Paris Opera, where she was engaged until 1860 and where Giuseppe Verdi heard her in *Norma*. She also sang Verdi's *Les Vêpres siciliennes* at the Opera in 1859 and offered her the role of Amelia in *Un ballo in maschera* for her debut at the Imperial Theater in Saint Petersburg, where she triumphed. So, in 1862, despite initial opposition from the theater by Constance Nantier-Didiée, who was scheduled to play the role of Preziosilla, Verdi offered her the role of Leonora in *La forza del destino* at the same theater, in which she was once again a huge success.

estimate EUR 100/200
starting price EUR 30

506

506b



Gisèle Morisini ()
Numa fils (André Blanc de Labarthe, 1849-no date)

Albumen print, 90x55 mm, on carte-de-visite mount, date stamp "1867"

Little information is available on Morosini, but she sang at the *Théâtre des Variétés*, in *Janot chez les Sauvages*, a one-act vaudeville by Paul Bocage, in 1867. She sang at the *Théâtre Lyrique* in 1872, where her name appears among the petitioners confirming the theater's declaration of bankruptcy.

estimate EUR 100/200
starting price EUR 30



Sophie Croizette (1847-1901)
Alphonse Liébert (1826-1913)

Albumen print, 90x55 mm, on carte-de-visite mount

Sophie Croizette was considered the main rival to Sarah Bernhardt, and performed alongside her in major productions such as Octave Feuillet's *Le Sphinx* (1873), Alexandre Dumas fils's *L'Étrangère*, and Beaumarchais's *The Marriage of Figaro* (1873).

On October 13, 1881, at her final appearance with the Comédie-Française in *La Princesse de Bagdad*, she announced her resignation and left the stage in 1882 to devote herself to her family.

She had had a long relationship with Jacques Stern, founder of Banque de Paris et des Pays-Bas; together they had a son, Michel, born February 24, 1877.

On August 15, 1885, Jacques and Sophie married at Stern's château in Fitz-James, where they renovated the property and established a hunting estate.

estimate EUR 100/200
starting price EUR 30

507

507b



Mme Kessler or Kesler (no date)
Johann Schäfer (1822-1904)
Carte-de-visite, Francfort, ca. 1858

Albumen print, 90x55 mm, on carte-de-visite mount

Among Schäfer's regular clients was Arthur Schopenhauer, who had his portrait taken by him three times—in 1855, 1856, and 1859.

The precise identity of Mrs. Kessler (or Kesler) remains unknown, but she most likely belonged to the high society of Frankfurt Jewish bankers. Her beautiful dress and confident pose evoke the attitude of Countess Castiglione.

estimate EUR 100/200
starting price EUR 30



Marie Villiers (no date)
Two carte-de-visite, Paris, ca. 1858

Two albumen prints, 90x55 mm, on carte-de-visite mounts

Marie Villiers has posterity through several carte-de-vistes present in inventories or reproduced on internet but resist to simple reserach under her name .

estimate (2) EUR 100/200
starting price EUR 30

508

508 b



Rose Mignon (Clémentine, dite)
Emile Zola (1840-1902)
Anatole Pougnet (1840-no date)

Albumen print, 90x55 mm, on carte-de-visite mount, date stamp "1876"

Portrait de Clémentine, dite Rose Mignon, Théâtre des Folies-Motholon, Théâtre des Variétés et Théâtre des Menus-Plaisirs. — Star of the Variétés, fine actress and adorable singer. Thin and dark, she has the charming ugliness of a Parisian street urchin. The money she earns at the theater and in the city is strictly managed by her husband, a level-headed man who knows how to calm her resentments as a woman and an actress when necessary. Somewhat embittered by the rivalry of Nana, a streetwalker who takes her roles and her lovers, she, in a fit of anger, denounced the countess's love affair with Fauchery to Count Muffat]. But deep down, Rose is not malicious; it is she who, taking pity on Nana when she contracts smallpox, takes the initiative to have her transported to the Grand Hotel, where she cares for her devotedly]. (Nana, rougon-macquart.com).

estimate EUR 100/200
starting price EUR 30



Blanche Pierson (1842-1919)
Léon Crémère (1831-1913)

Albumen print, 90x55 mm, on carte-de-visite mount (1860)

Blanche Pierson began her acting career at the age of 11. As a young girl, she played ingenue roles in provincial theatres and in Brussels. At 14, she moved to Paris and joined the Théâtre de l'Ambigu, soon after moving to the Théâtre du Vaudeville. She was noted for her charm and beauty...

Her career further blossomed with roles like Madame de Termonde in "La Princesse Georges" by Alexandre Dumas fils (1871). In 1872, Pierson's portrayal of Marguerite Gautier in "La Dame aux Camellias" was critically acclaimed.

estimate EUR 100/200
starting price EUR 30

509

509 b



Élisabeth Francart (M^{me} Disdéri, 1817-1878)
Grand Duchess Maria of Russia (1819-1876)
Disdéri & Co

Albumen print, 90x55 mm, on Disdéri & Co carte-de-visite mount (ca. 1860)

Grand Duchess Maria Nikolaevna of Russia (1819–1876) ? . She was the daughter of Tsar Nicholas I of Russia and became Duchess of Leuchtenberg through her marriage to Maximilian de Beauharnais, 3rd Duke of Leuchtenberg. This made her both a Russian grand duchess by birth and by marriage part of the Leuchtenberg family, a title inherited from the step-son of Napoleon I.

1865: In the Brest directory, Elisabeth Francart declared that the Disdéri House and Company of Paris was photographer to their Majesties the Emperor, the Prince Napoléon, and Her Imperial Highness the Grand Duchess Maria of Russia.

Provenance: collection Levert *estimate* EUR 500/800
starting price EUR 50



510



Noémi Reclus (1828-1905)
Élie Reclus (1827-1904)

Albumen print (ca. 1890), 170x115 mm, recent caption in pencil, verso

The two cousins got married in 1855; they had two sons. During the 1860s, Élie earned his living by the pen, writing for a number of journals, in particular for the cooperative movement, of which he was a pioneer in France. With his brother, he joined Bakunin's Social Democratic Alliance, later affiliated to the First International.

Noémie and Élie had joined since the creation in 1869 a feminist group called the *Société pour la Revendication du Droit des Femmes* [Society for Demanding Women's Rights], members of which included "André Léo" (1832-1900), Louise Michel (1830-1905), Paule Minck (1839-1901) and Eliska Vincent (1841-1914), women known for their radical views.

In April 1871, Élie was asked by the Commune leaders to become the diversor of the Bibliothèque Nationale, in the centre of Paris, but had little time to implement any change there, both because of hostility from the librarians in situ, and because the Commune was defeated at the end of May. For their participation in the insurrection, both the Reclus brothers were sentenced to deportation; Élie was sentenced in his absence, having left France for Italy and Switzerland, later travelling to the United States, where he made contact with the American anarchist Benjamin Tucker. He returned, after receiving an official pardon in 1879, to Paris.

estimate EUR 300/400
starting price. EUR 50



511



Georges Sand (1804-1876)
Atelier Nadar, 1864, published 1880

Photoglyptic print, published in the Galerie Contemporaine by Goupil & Co, early 1880s, 226x184 mm, surimpression of letters affecting the image

More George Sand-related lots : 513, 514 and 524

estimate EUR 400/500
starting price EUR 20

512



Georges Sand
Atelier Nadar, 1874

Albumen carte-de-visite, 95x65 mm, large crease in lower margin

Rare vintage Nadar 1874 portrait.

estimate (3) EUR 400/500
starting price EUR 20

513



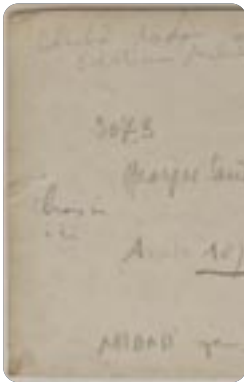
Georges Sand (1804-1876)
Atelier Nadar, 1874

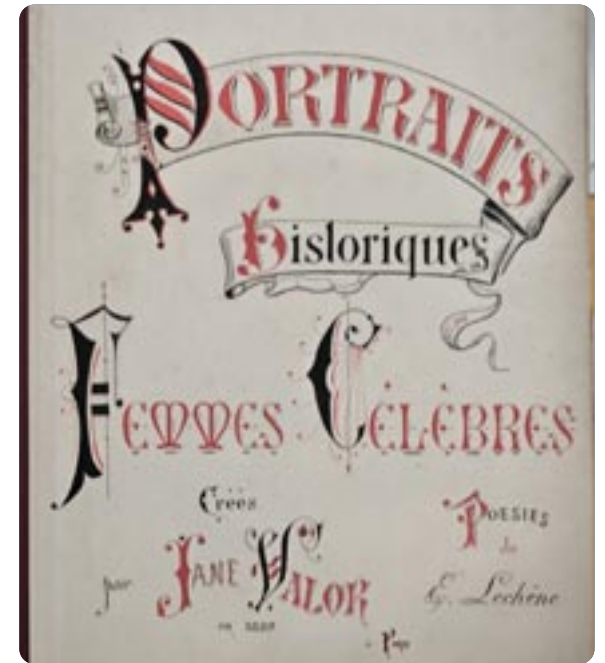
Silver prints, contact print of full glass negative printed by Paul Nadar, early 1900s, 180x230 mm, caption in pencil on verso

Double exposure, the former cdv (n°513) is a cropping of the right exposure.

estimate (2) EUR 400/500
starting price EUR 50

514





Jane Valor (no date) - Paul Sescou (1858-1926) Portraits historiques de femmes célèbres, 1899

Twelve vintage citrate prints, 140x100 mm, on cabinet-card mounts, various contrasts, photographer's red signature stamp on mounts, all in an album, spine defective, tapuscript texts on album leaves facing respective costumes: Jane Valor (Young actress), Velléda (seeress of the Bructeri), Geneviève (patron saint of Paris), Jeanne Hachette (Joan the Hatchet), Jeanne d'Arc (Joan of Arc, patron saint of France), Agnès Sorel (Lady of Beauty), Mary Stuart (Queen of Scots), Marie de Rabutin-Chantal (Madame de Sévigné), Marie-Antoinette, Charlotte Corday (French assassin).

Provenance : collection Gimon (with collector's stamp)

estimate (12) EUR 2.000/2.500
starting price EUR 300

Enfin seuls ! fantaisie-revue en un acte, de MM. Maurice Froyez et Jean Mongerolles, avec Mlle Sidley et M. Garbagni.
Mercredi, à 3 heures, matinée pour les familles : représentation de Paris-Smart, fantaisie-revue en vers libres, de M. Victor Meusy, musique arrangée par M. Ad. Ray, jouée par Mlle Lise Berty et M. Fernand Depas. — A 4 h. 1/2 : « les Portraits vivants de femmes célèbres » ; tableaux animés et récités par Mlle Jane Valor ; causerie par M. Jean-Bernard.
Jeudi, à 3 heures : conférence de M. Jules Gaillard, « l'Œuvre du colonel de Rochas », « l'Extériorisation de la sensibilité et de la

Paul Sescou was famous as a friend of Toulouse-Lautrec his vintage prints are amazingly rare. *“It was probably while frequenting the café La Nouvelle Athènes and through Maurice Guibert, an amateur photographer, that Sescou met the painter. He took photographs of his paintings to show to gallery owners, and maintained a very friendly relationship with his client. Toulouse-Lautrec is said to have used Sescou's studio for romantic trysts and to sleep off the occasional night of heavy drinking. Like Sescou, Lautrec had his photograph taken in disguise by Maurice Guibert or François Gauzi, and the four friends used photography in a humorous way. Also photographs of Sescou served as models for Lautrec's compositions... He died in 1926 and his photographic archives disappeared. Only one album containing 35 photographs was donated to the BNF.*



Séverine (Caroline Rémy de Guebhard, 1855-1929)
André Taponier, 12 rue de la Paix, Paris, 1905

Vintage citrate print, 120x120 mm, stamp, signed, pencil, on mount verso

"Abortion is a misfortune, a tragedy—not a crime. The law has no right to punish what is its own doing, its own doing alone. As long as there are starving people in the world, the flag of Malthus, stained with the blood of infanticides before the term existed, will fly over this herd of rebellious Amazons who, forced by your laws to keep their breasts dry, have the right to keep their wombs barren!" *The right to abortion*, *Gil Blas*, November 4, 1890.

estimate EUR 400/500
starting price EUR 100

516



Maria Alexandrovna Spiridonova (1884-1941)
Election portrait and ballots for General Elections, Petrograd, November 1917

Vintage silver print on postcard paper, 140x90 mm, with six original printed ballots for the November 1917 election

Very rare electoral material—discovery of this portrait and these ballots among a Russian citizen's personal papers by the police could have had tragic consequences after 1919. The party led by Spiridonova won a sweeping majority in the 1917 elections, but the Bolsheviks refused to accept their defeat and stormed the parliament just fifteen minutes after the first session began. This disregard for electoral results was not the last such episode in history. It would not bring much personal luck to Lenin, who was the target of an assassination attempt by a Socialist Revolutionary the following summer.

estimate EUR 800/900
starting price EUR 100

517



Mata-Hari (Margaretha Geertruida Zelle, 1876-1917)
Douze portraits en danseuse orientale, Paris, ca. 1910

Twelve photographic postcards, vintage silver prints and "emailographies", 100x150 mm, six of them with text, addresses and sometimes postage stamps

Suzy Solidor (1900-1983) was a French singer, actress, and writer. With her blonde hair and androgynous appearance, shding Germaine Krull in her series of nudes and portraits of women, which were explicitly queer for the era.

estimate (12) EUR 400/500
starting price EUR 100



Mata-Hari (Margaretha Geertruida Zelle, 1876-1917)
The Execution, Vincennes, 15 October 1917

Vintage silver print, 240X300 mm, caption in pencil. "Le 15 8^{bre} 1917", verso

Zelle was executed by a firing squad consisting of 12 French soldiers just before dawn on 15 October 1917. According to an eyewitness account by British reporter Henry Wales, she was not bound and refused a blindfold. She defiantly blew a kiss to the firing squad.

Provenance: Collection Romi, collection Pierre Apraxine

estimate EUR 4.000/5.000
starting price. EUR 500



**Mata-Hari (1876-1917)
Greta Garbo (1905-1990)
Pre-code Hollywood, 1931**

*Seventeen photographic postcards, vintage silver prints,
100x150 mm, eight of them with addition of colors*

Mata Hari is a 1931 American pre-Code drama film directed by George Fitzmaurice loosely based on the life of Mata Hari, starring Greta Garbo in the title rol. and Ramon Novarro as Lieutenant Alexis Rosanoff. Only a censored version of the film is currently available.

estimate (17) EUR 400/500
starting price EUR 100



520

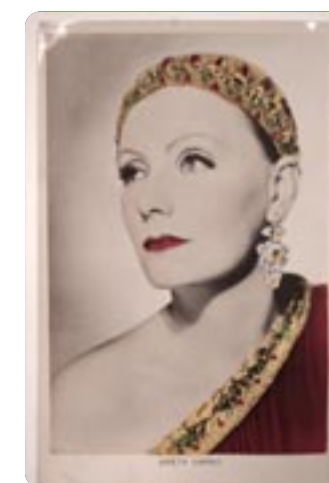


**Mata-Hari (Margaretha Geertruida Zelle, 1876-1983)
Greta Garbo (born Greta Lovisa Gustafsson, 1905-1990)
Pre-code Hollywood, 1931**

*Twelve photographic postcards, vintage silver prints, 100x150 mm, four of them
with addition of colors*

Garbo played the World War I German spy in the lavish production of Mata Hari (1931), opposite Ramón Novarro. When the film was released, it "caused panic, with police reserves required to keep the waiting mob in order."

estimate (12) EUR 400/500
starting price EUR 100



521



Mata-Hari (Margaretha Geertruida Zelle, 1876-1983)
Greta Garbo (born Greta Lovisa Gustafsson, 1905-1990)
Pre-code Hollywood, 1931

Six photographic large format postcards, three vintage silver prints, 115x155 mm, and three photogravures

When the film was released, it "caused panic, with police reserves required to keep the waiting mob in order."

estimate (6) EUR 200/300
starting price EUR 50



522



Suzy Detsy (Suzanne Chevalier)
Procès pour espionnage, Paris, 1918

Dossier, newspaper cuts, 4 vintage silver prints, including two elegant portraits, ca. 210x160 mm, stamp "M. Sautier, rue des Mathurins"

Suzy and her husband, Émile Guillier (a manager of young boxers), were convicted of collaboration with the enemy in 1918. They lived in an elegant building on Avenue Charles-Floquet, known for its wartime parties. They were accused of inviting American and British aviators and, under the pretext of sending parcels, asking them to indicate on a map where they were stationed.

Provenance : dossier de Me Lucien Leduc, avocat de Suzy Detsy.

estimate EUR 400/500
starting price EUR 100

523



Musidora (Jeanne Roques, 1889-1957)
Portraits and Documents, Paris, 1910-1922

Three vintage silver prints, ca. 225x175 mm, 5 post-cards and one lithographic cover

Jeanne Roques, known as Musidora, was a French actress and director, famous for her role as Irma Vep in Louis Feuillade's series Les Vampires. Irma Vep (an anagram of "vampire") is a cabaret singer affiliated with the secret society "Les Vampires," which is actually a band of brigands fought by journalist Philippe Guérande, played by Édouard Mathé. In the third episode, Musidora appears as a hooded hotel maid dressed in a tight-fitting black jumpsuit and, like an angel of evil, provokes a disturbing fascination in the audience. For an entire generation, with her black eyes outlined in kohl, her pale skin, her slightly disturbing makeup, and her exotic wardrobe, she was considered a "vamp," a "fatal beauty." The Surrealists adopted her as one of their many muses.

estimate (9) EUR 600/800
starting price EUR 100



Musidora - Georges Sand - Béla Bernand (1911-1967)
La Vie Sentimentale de George Sand, Théâtre de l'Humour, 1946

Vintage silver print, 200x150 mm, Bernand's red stamp, caption, verso

Musidora plays George Sand. *La Vie Sentimentale de George Sand* is the most ambitious play Musidora ever wrote. In the works since 1941, she reworked the text for six years (and what years those were, with the Occupation and the Liberation!) until the final version in 1946, which was the one presented on stage at the Théâtre de l'Humour.

estimate EUR 200/300
starting price EUR 30



Réjane (Gabrielle Charlotte Réju dite, 1856-1920)
The Card Reader in *The Thirteenth Chair*, 1918

Vintage silver print, 400x300 mm, Auguste Bert’s stamp on mount

Réjane was a pioneering figure for women’s causes in the theater. Renowned for her portrayal of Nora in Ibsen’s *A Doll’s House*, she helped pave the way for independent, outspoken female characters and challenged societal norms on stage. Through her choice of roles, her leadership as director of the Théâtre Réjane, and her public advocacy—including support for Dreyfus—she championed women’s rights and increased the visibility of women in the arts and public life. Her performances as strong, modern women—from Nora in Ibsen to *Madame Sans-Gêne*—embodied the aspirations of women seeking independence during the Belle Époque. Réjane remains an icon for women’s empowerment and the development of feminist theater in France. In the English detective play called *The Thirteenth Chair*, Réjane played an unlikely old fortune teller and created a mind-boggling character.

estimate EUR 200/300
starting price EUR 30



Alys Murrell (1897-1988)
She Sues Movie Producer for Lost Love, 28 July 1928

Vintage silver print, 200x150 mm, mimographed caption

“A suit for \$1,847,500 was filed by Miss Alys Murrell, motion picture actress, against one of the most prominent of Hollywood’s producers, Charles H. Christie. The actress charged Mr. Christie with “seduction, breach of promise to marry and breach of promise to employ.” Counsel for Mr. Christie and representatives termed it a “simple case of blackmail.” In August, 1927, Miss Murrell’s complaint said, the producer, who is a brother of Al Christie, the film comedian, asked her to marry him. The actress agreed and quit her position in Hollywood. She informed friends of the forthcoming nuptials and prepared for the wedding, which was to have been held in January, 1928. She asked for \$1,000,000 damages for what she termed Christie’s subsequent refusal to marry her.

A second claim asked for \$97,500 on the ground that the film man had signed a contract to employ the actress at a salary of \$150 a week for a period of five years, but failed to do so.

Mr. Christie business representatives insisted they did not know Miss Murrell.” (New York Times, July 1928)

estimate EUR 200/300
starting price EUR 30



Roberte Cusey (1899-1983)
Miss France en route to Miss Universe Competition, 1927

Two vintage silver prints on matte paper, 225x175 mm, captioned on recto

Roberte Cusey became Miss France 1927 after a five-year break in the competition; the previous titleholder was Pauline Pô, crowned in 1921. In April 1927, she competed at the 2nd International Beauty Contest in Galveston, Texas, placing as seventh runner-up at the Miss Universe pageant.

The title “Miss France” was officially established in 1927 by Robert and Jean Cousin. Roberte Cusey Brassens was thus the first to be officially named “Miss France” rather than “*The Most Beautiful Woman in France*.”

estimate (2) EUR 400/500
starting price EUR 50



Vladimir Lebedev (1899-1983)
Athletes, Summer Spartakiad, Moscow, 1928

Vintage silver prints, 210x175 mm, collection stamp, verso

Five international Spartakiades were held from 1928 to 1937. The name, derived from the name of the slave rebel leader, Spartacus,[4] was intended to symbolize proletarian internationalism. As a classical figure, Spartacus also stood directly in contrast to the aristocratic nature of the Ancient Olympic Games on which the modern "capitalist" Olympics were based. The first Winter Spartakiad was held in February 1928 in Oslo, and the first Summer Spartakiad was held in August 1928 in Moscow.

Provenance: collection of painter Vladimir Lebedev

estimate (2) EUR 600/800
starting price EUR 100



Jacques-Henri Lartigue (1894-1986)

Suzanne Lenglen, Coupe Davis, Deauville, August 1919 (printed 1970)

Later working silver print, printed ca. 1970, 240x300 mm, annotations on verso

During the winter of 1915, Lartigue discovered a "phenomenon," "a 14-year-old girl named Suzanne Lenglen." At the Nice Tennis Club, where she was continuing her training as a "tennis machine," he observed her: "She plays so well and so strongly that she could easily beat many real male champions in singles." At the time, she was already the French champion. Would she become the "world champion?" he wondered.

estimate EUR 800/1.000
starting price EUR 100



Jacques-Henri Lartigue (1894-1986)

Bibi à Marseille, 1928 (printed 1970)

Later working silver print, printed circa. 1970, 240x300 mm with margins, annotations on cristal paper preparing publication

“Bibi” was the nickname of Madeleine Messenger (1898–1985), who was the first wife of Jacques-Henri Lartigue, the renowned French photographer. Lartigue and Bibi married in December 1919 and she became a frequent subject—sometimes muse—of his photographs throughout the 1920s, including the image “Bibi à Marseille, 1928”: They separated in 1930.

estimate EUR 800/1.000
starting price EUR 100



Izis (Israëlis Bidermanas (1911-1980),
Flamenco Dancer, "La Argentina" (?), ca. 1948

Vintage silver print, 400x300 mm, photographer's address stamp " 223, rue St-Martin, Paris", verso

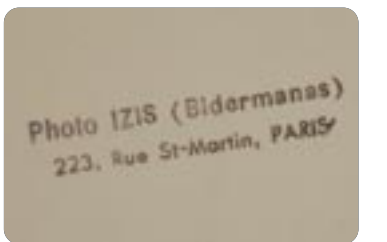
There was a famous flamenco and Spanish classical dancer known as "La Argentina." Her real name was Antonia Mercé y Luque (1890–1936). Her career did not extend into the 1940s, could the negatives be pre-war ?.

estimate EUR 400/500
starting price EUR 100

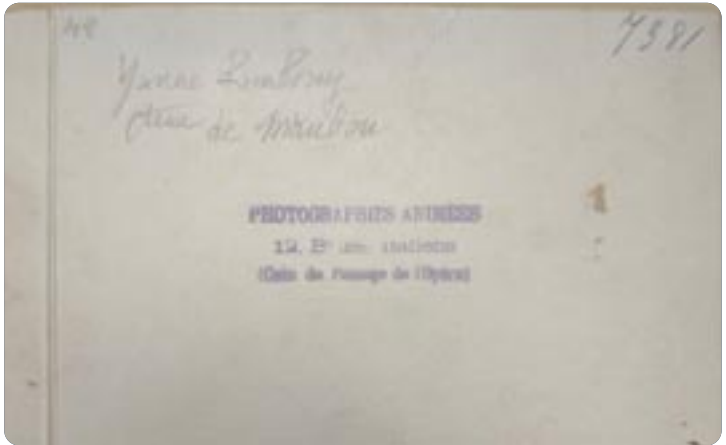


Izis (Israëlis Bidermanas (1911-1980),
Flamenco dancer, "La Argentina" (?), ca. 1948

Vintage silver print, 400x300 mm, photographer's address stamp " 223, rue St-Martin, Paris", verso



estimate EUR 400/500
starting price EUR 100



Yahne Lambray (Yvonne de Mauban, b. 1927)
Photographie animée, Bd des Italiens, ca. 1948

Vertical strips 42x68 mm, and a pull tab, 90x140 mm

“Animated photographs” refers to a lively street photography practice invented in postwar Paris. When a pull tab at the base or side was drawn (the “tirette”), the hidden photograph would appear to animate: by sliding the image behind the slotted front, parts of the photo were revealed or obscured in rapid sequence, creating a moving or blinking effect. Sometimes, comic expressions or a short smile transformation could be displayed as the tab was pulled.

estimate EUR 400/500
 starting price EUR 100



Nathalie Menigon (b. 1957)
Surveillance Photographs

Polaroid sequence, 180x92 mm

Nathalie Ménigon, a member of the far-left Action Directe group, was arrested with Jean-Marc Rouillan, Joëlle Aubron, and Georges Cipriani on February 21, 1987, in Vitry-aux-Loges. She was later convicted for the assassinations of Renault CEO Georges Besse and army engineer René Audran, receiving a life sentence.

estimate EUR 400/500
 starting price EUR 100



**Texas Police Department
Six Mugshots Portraits, 1942-1945**

*Six vintage silver prints, face-profile, 73x124 mm,
number and dates in negatives*

Mugshot photographs of women incarcerated in Texas jails during the 1940s, showing both profile and front-facing views along with intake dates and prisoner identification numbers (booking numbers)

estimate (6) EUR 400/500
starting price EUR 50

**Texas Police Department
Eighteen Mugshots Portraits, 1942-1946**

*Eighteen vintage silver prints, face-profile, 73x124 mm,
number and dates in negatives*

Mugshot photographs of women incarcerated in Texas jails during the 1940s, showing both profile and front-facing views along with intake dates and prisoner identification numbers (booking numbers)

estimate (18) EUR 1.200/1.500
starting price EUR 100





Simone de Beauvoir (1908-1986)
Studio Harcourt, Paris, ca. 1932

Modest vintage silver print, 120x80 mm, studio credit in negative

A modest vintage silver print of an iconic portrait

estimate EUR 200/300
starting price EUR 20



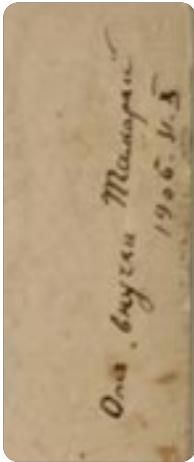
Simone de Beauvoir (1908-1986)
Studio des Grands Magasins du Louvre, June 1908

Vintage citrate print, 150x100 mm, on cabinet card mount, printed label of the Grands Magasins du Louvre, vintage identification: “Simone de Beauvoir, 6 mois, 1908”, mount stained

Simone is born de Beauvoir, January 9, 1908, in the 6th arrondissement of Paris, not far from the Grads Magasins du Louvre.

estimate EUR 2.000/3.000
starting price EUR 200





Tamara Vassilievna Tchirkovskaia (born 1906)
Ten Months Old, 31 October 1906

Collodion paper print, 140x100 mm, generic cabinet card mount, identification and date verso

estimate EUR 400/500
starting price EUR 50

540



Outdoor Portrait of a Girl, Rural Russia, ca. 1880

Vintage coated albumen print, 175x125 mm, no credit

estimate EUR 400/500
starting price EUR 50

541

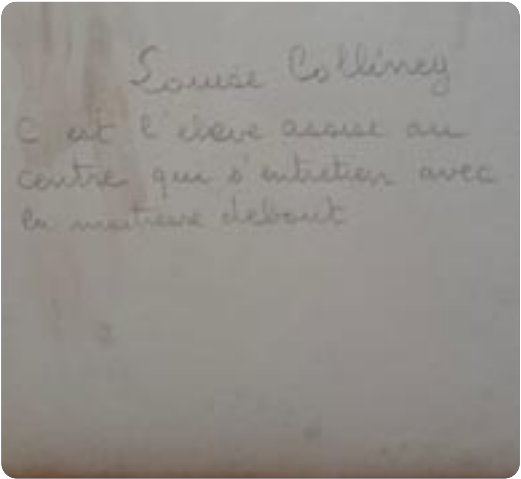


Louise Colliney (1894-1950)
Drawing Class, Paris or Clichy, ca. 1908

Vintage silver print on matte paper, 155x210 mm, French caption: «Louise Colliney, c'est l'élève assise au centre qui s'entretien (sic) avec la maitresse debout» on verso

Louise Emilie Colliney (1894-1950) was a French actress who performed during the golden years of silent cinema, between 1909 and 1922; her filmography includes such entertaining titles as 'La sonnette du diable,' 'La fiancée du spahi,' 'Vengeance Kabyle,' 'Le scarabée rouge,' 'Laquelle ?,' 'Papa Hulin,' 'Le jockey disparu,' and 'Les requins de Paris.'

estimate EUR 300/400
starting price EUR 50



Henriette Foigne (1878-1983)
The Artist With her Father's Portrait, Toulouse, ca. 1910

Vintage silver print, 95x100 mm, coloured with some pale blue dilution, French caption on verso : "Henriette Foigne peignant le portrait de son père"

This painter exhibited in Toulouse in 1897.

estimate EUR 300/400
starting price EUR 50



Institute for Young Women
Award Ceremony, France, ca. 1895

Vintage citrate print, 130x175 mm, on cabinet card mount, no credit

No place.

estimate EUR 100/200
starting price EUR 30

544



Atelier de dessin, atelier de couture,
école professionnelle, ca. 1910

Two vintage ferrotyped silver prints, 180x240 mm, no credit, no caption on mounts

Drawing classes, sewing classes.

estimate EUR 400/500
starting price EUR 100



545



Alfred Machin (1877-1929)
 Painting Workshop for Female Students, Paris, ca. 1912

Vintage silver print, 180x240 mm, photographer stamp: «A. Machin» on mount

Probably Mr. Humbert's class; the teacher in the front row could well resemble an older Ferdinand Humbert.

estimate EUR 400/500
 starting price EUR 100



Academies of Painting, Fine Arts, Passy,
 Colarossi, Models at the Rotonde, Paris, ca. 1920

4 postcard photogravures, 100x150 mm, printed captions

Suzy Solidor (19n song and nightlife. She posed for numerous photographers and major modernist artists, including Germaine Krull in her series of nudes and portraits of women, which were explicitly queer for the era.

estimate (4) EUR 100/200
 starting price EUR 30





Anna de Noailles (1876-1933)
Eugène Pirou ()
Portrait en tondo, ca. 1897

Matte albumen print, diameter 100 mm, from a Kodak negative

Anna de Noailles (1873-1933), born Anna Elisabeth Bassaraba de Brancovan, was a French poet and novelist. Her salon on Avenue Hoche attracted the artistic elite of the time, including Edmond Rostand, Paul Claudel, Colette, André Gide, Maurice Barrès, Robert de Montesquiou, Paul Valéry, Jean Cocteau, Pierre Loti, Max Jacob ...

estimate *EUR* 400/500
starting price **EUR** 100

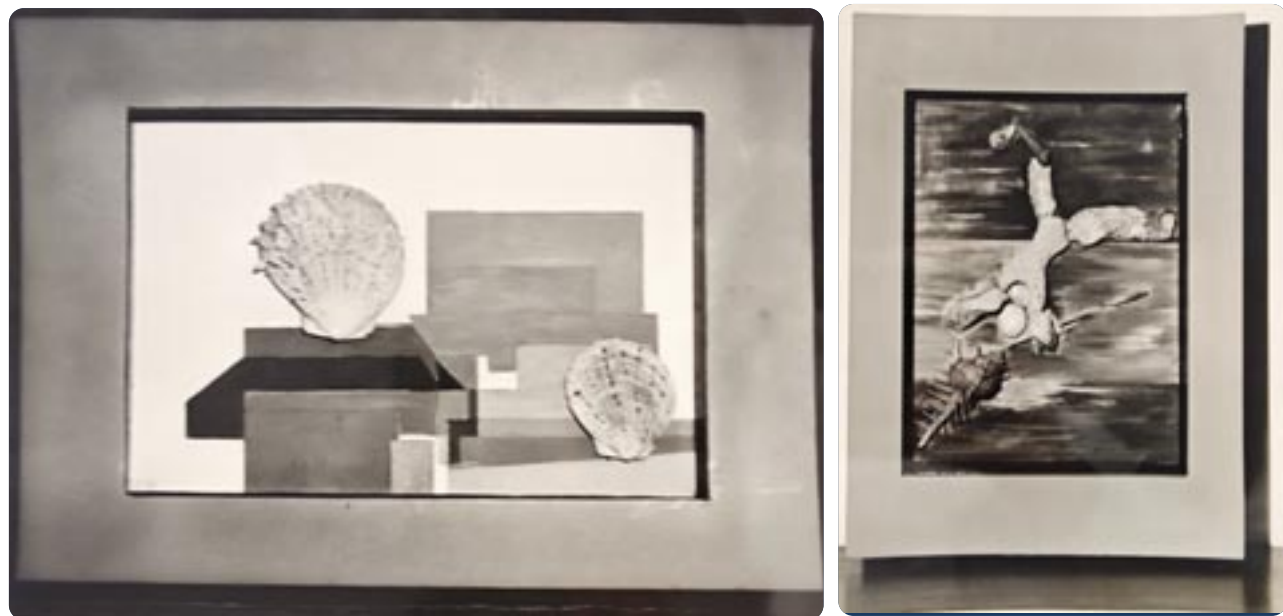
Albert Rudomine (1892-1975)
Torso of Aphrodite
Louvre Museum, ca. 1932

Elegant bichtomate gum, 400x280 mm, signed in red pencil

The title on the back reads "Venus of the Esquiline," but it is actually the second-century copy from the Louvre that resembles her.

estimate *EUR* 2.000/3.000
starting price **EUR** 300





Rose Adler (1890-1959) - Daniel Masclet (1892-1969)
 Three Rose Adler shell compositions, Paris, ca. 1960

Three vintage silver prints, 290x228 mm and 235x193 mm, annotations and credit, pencil, on one verso

Rose Adler's bindings combined refined materials and innovative design elements.

estimate (3) EUR 400/500
 starting price EUR 100



Gustave Moreau (1892-1969)
 Dans l'Atelier, Paris, ca. 1885

Large vintage silver print on matte paper, 310x285 mm

The painting in the center of the composition is "Les Licornes" achieved ca. 1885.

estimate EUR 400/500
 starting price EUR 100



Moïse Kisling (1891-1953)
Young Woman, Paris, ca. 1932

Vintage silver print, 280x190 mm, signed by the painter, ink, on print, photographer's stamp, Jacques Roseman, Bd Raspail, verso

Reproduced by Georges Charensol, *Kisling*, Editions de Clermont, 1948

estimate EUR 400/500
starting price EUR 100

Moïse Kisling (1891-1953)
The Young Flower Girl, ca. 1932

Vintage silver print, 280x190 mm, signed by Kisling on print, stamp, Roseman, verso

Reproduced by Georges Charensol, 1948

estimate EUR 400/500
starting price EUR 100





Moïse Kisling (1891-1953)
The Dancer, Paris, ca. 1932

Vintage silver print, 280x190 mm, signed by Kisling on print, Roseman's stamp, verso

Reproduit par Georges Charensol, 1948

estimate EUR 400/500
starting price EUR 100



Moïse Kisling (1891-1953)
Young Blonde, Paris, ca. 1932

Vintage silver print, 280x190 mm, signed by the painter, ink, on print, photographer's stamp, Jacques Roseman, Bd Raspail, verso

Reproduit par Georges Charensol, *Kisling*, Editions de Clermont, 1948

estimate EUR 400/500
starting price EUR 100

Terms and conditions of sale

The sale will be conducted in euros. In addition to the hammer price for each lot, buyers are required to pay a fee and applicable taxes totaling 30% (Italian IVA included; 28.55% excluding tax). The auction will proceed according to the catalogue order. Bidding online is simple: once registered, a user can either place direct bids or set an automatic maximum bid. The system will bid incrementally on their behalf, ensuring the bidder wins at the lowest possible price up to their stated maximum. The auction ends on 27 November 2025.

All dimensions and dates of the prints have been verified using available resources. The condition of each item is further documented with a reproduction, and an exhibition allows for prior inspection. The English version of the catalogue includes detailed descriptions of all inscriptions on the reverse of the prints.

Estimates provided in both the PDF and printed versions of the catalogue are not guarantees that items will sell at the estimated price or within the estimate range. The final value of each artist's prints will be determined by the bidders and may evolve accordingly.

There is no reserve price. The minimum bid equals the starting price.

If a new bid is placed in the final minutes before the scheduled closing time, the auction clock is automatically reset and extended. Specifically, whenever a bid is entered during the last 3 minutes, the timer restarts for another 3 minutes from that bid. This extension process continues for each new bid, ensuring that all interested bidders have a fair chance to respond, and preventing "sniping" by last-second offers.

The Day-3 auction ending begins on 27 November 2025 at 3:15 pm and only closes once there have been no new bidder's maximum during the final 3-minute window.