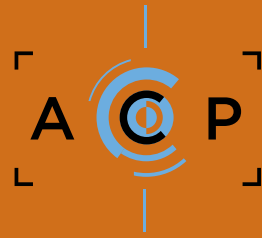


A stylized graphic of a camera lens, composed of several concentric, semi-circular arcs in shades of light blue and white, set against a dark teal background. The arcs are arranged to suggest the depth and structure of a lens element.

**PHOTOGRAPHY**  
**2010 AUCTION**  
ATLANTA CELEBRATES PHOTOGRAPHY



**Atlanta Celebrates Photography (ACP)**

supports Atlanta's emergence as an international center for photography. Through an annual, October festival and year-round programs, ACP seeks to support photographers, educate and engage collectors, promote diverse photography venues, and enrich Atlanta's culture scene.



**King Plow Arts Center**

887 West Mariette Street NW  
Atlanta, GA 30318

**Friday, October 8, 2010**

**Schedule of Events**

6:30 p.m. Cocktail Reception, Viewing & Silent Auction  
7:30 p.m. Dinner and Live Auction

## SPONSORS



**Bold American Catering Co. King Plow Arts Center Solo Installation and Design**

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Services donated by  
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Birney Imes  
Bob Kolbrener  
Danny Lyon  
Todd Murphy  
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Mary & Drew Stanley  
Anne Williams & Myott  
Marcia Wood

All artwork is framed by Myott Studios in an archival manner with acid free mounts and mats as well as UV protection glass or UV protection plexiglass. Values reflect current retail values plus framing. Special thanks to Arnall Golden Gregory, LLP for hosting the Patron Party and Preview Exhibition.



**Lisa Kereszi**  
*No Cameras Sign, Show World,  
 Times Square*

**Date:** 2000  
**Edition:** 1 of 5  
**Size:** 20 x 24 inches  
**Medium:** Chromogenic print back mounted to Sintra  
**Value:** \$2,100  
**Courtesy of:** Lisa Kereszi and Hagedorn Foundation Gallery

*Lisa Kereszi's "Fantasy" series documents thrill seeking and fantasy that are part of contemporary life, in this case, strip clubs. With mirrored tiles on every surface, the "No Cameras" image promises to show everything, yet it is cacophony of reflective angles, and we see nothing. The sign is missing letters and cannot be read without the viewer using imagination to fill in the blanks. It is about our inability to differentiate fantasy from reality.*

**Artist Bio**  
 Lisa Kereszi earned a Bachelor of Arts from Bard College in 2000 and a Master of Fine Arts from Yale University School of Art in 1995. Daughter of a junkyard proprietor and an antique dealer, Kereszi finds treasure in the detritus, the cast off, and the left behind.

In 2008, Kereszi was awarded the Connecticut State Arts Council Grant. In 2005, she was awarded the Baum Award for the Best Emerging American Photographer and was featured on the cover of Artnews magazine in March 2006. In 2003, the Public Art Fund of New York commissioned her to photograph Governor's Island, resulting in a show at Mayor Bloomberg's offices. Kereszi's photographs have been exhibited at the Whitney Museum of American Art, the Berkeley Art Museum, the New Museum, the Aldrich Museum and the Brooklyn Museum of Art. Kereszi now serves on the faculty of the Yale School of Art.

**Mario DiGirolamo**  
*Taxi Driver's Caucus*



**Date:** 1957  
**Edition:** 7 of 18  
**Size:** 20 x 16 inches  
**Medium:** Gelatin Silver Print  
**Value:** \$1,500  
**Courtesy of:** Mario DiGirolamo

*"This photograph was taken in Rome, across the river from Vatican City. I woke up one morning, in my father's house, to the sound of a heated discussion by Roman taxi drivers. I saw the circle of drivers and the light reflected on the roofs of the taxis and the little round tables. When the garbage sweeper entered the scene, I grabbed my Rolleiflex and shot this picture."*

**Artist Bio**  
 Mario DiGirolamo, a native of Rome has lived in the USA for the past 50 years, pursuing a career as a physician and scientist. In his younger days in Italy, and later in numerous trips back to his native land, he persistently collected images of people and places that sparked his imagination. Since 1994, Mario's work has been exhibited in numerous solo and group shows. He has received the Francis Wu Award for Creative Photographer of the Year and was represented by Fay Gold Gallery in Atlanta. His work has been shown numerous times at the AIPAD art fair in New York with great success and is in numerous public and private collections. Mario has published a book of his photographs entitled Sole e Ombra/Sun and Shadow.

**Martin Parr**

*The Last Resort, GB. England.  
New Brighton*



**Date:** 1983-1985

**Size:** 20 x 24 inches

**Medium:** Traditional C-Type Print

**Value:** \$3,400

**Courtesy of:** Martin Parr

**Artist's Bio**

Martin Parr studied photography at Manchester Polytechnic, from 1970 to 1973. Since then, he has developed an international reputation for his innovative imagery, oblique approach to social documentary, and input to photographic culture within the UK and abroad. In 1994, Parr became a full member of Magnum Photographic Corporation. Recently, he has developed an interest in filmmaking and has started to use his photography within different conventions, such as fashion and advertising. In 2002, the Barbican Art Gallery and the National Media Museum initiated a retrospective of Parr's work. He was appointed Professor of Photography in 2004 at The University of Wales Newport campus. In 2006, Parr was awarded the Erich Salomon Prize and the resulting Assorted Cocktail show opens at Photokina. In 2008 at PhotoEspaña, Parr won the Baume et Mercier award in recognition of his professional career and contributions to contemporary photography.

**Paul Hagedorn**

*Drop Zone*



**Date:** 2010

**Size:** 16 x 24 inches

**Edition:** Artist's Proof

**Medium:** Digital photograph on Hahnemuhle

**Value:** \$2,000

**Courtesy of:** Paul Hagedorn and Hagedorn Foundation Gallery

*The animated diorama of "Drop Zone," is based on memories of combat play and images from heroic World War II 40s and 50s "B" movies. We are led through childhood visions of toy land to amusement and joy at a neon bright, viscerally exciting picture of enemy fire. The disturbance of the shot is softened by sightings of real blades of grass in the foreground, evidencing the tension between the reality pictured and our knowledge of it, or of any reality.*

**Artist Bio**

Paul Hagedorn, b. 1956, came to photography from years in advertising graphics: the stuff of visceral, immediate effect. His pictures follow his early career training and always consist of a singular, sweet spot subject. He built a career on a foundation of classical documentary works indexing American and Western European cultural icons: the Eiffel Tower, Italian street scenes, and southern landscapes reminiscent of the Hudson River School, to name a few. These are places in which he found himself and which he could annex, like an image consumer.

With the Peachtree Battle, Play War series, he has now reinvented his approach to documentary photography and created a fantasy culture in his yard-cum-studio. Still cinematic in scale, Hagedorn's new reality is based on models he has made, backdrops he has painted and installations he has arranged to promote his concept of the infamous boy's release: imaginary war games.

**Jeannette Montgomery Barron**  
*Summer of 1970*



**Date:** 2006  
**Edition:** of 7  
**Size:** 28 x 28 inches  
**Medium:** Pigment print on Hahnemuhle cotton paper  
**Value:** \$3,800  
**Courtesy of:** Jeannette Montgomery Barron and Jackson Fine Art

*Jeannette Montgomery Barron began this project when her mother, prominent Atlanta socialite Eleanor Morgan Montgomery Atuk, was diagnosed with Alzheimer's. Finding that the images had an extraordinary effect in stimulating Elie's memory, Jeannette began experimenting with the form, carefully selecting significant background patterns to create a multi-layered snapshot of the past.*

**Artist Bio**  
Jeannette Montgomery Barron studied at the International School of Photography in New York City. In the 1980's, she began making portraits of the New York art world, later published in the collections Jeannette Montgomery Barron (1989) and Sessions with Keith Haring (2006). Her 2004 book Mirrors was accompanied by text from acclaimed author Edmund White. She has worked for numerous publications, including the New Yorker, Vanity Fair, and Interview. Her work is in many public and corporate collections, including The Museum of Fine Arts, Houston; The High Museum of Art, Atlanta; Kunsthau, Zurich; and The Andy Warhol Museum, Pittsburgh. She has shown internationally at Galerie Bruno Bischofberger, Zurich; Scalo, New York and Zurich; ClampArt, New York; Magazzino D'Arte Moderna, Rome; and our gallery in Atlanta. Montgomery Barron currently lives and works part-time in Connecticut and resides most of the year in Rome, Italy with her husband and their two children.

**Peter Essick**  
*White Rock Mountain*

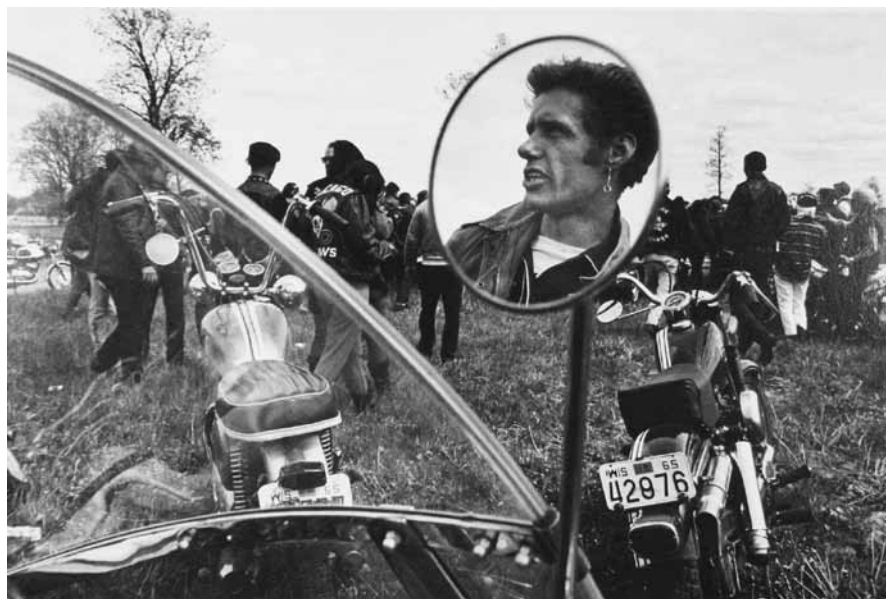


**Date:** 2008  
**Edition:** 3 of 15  
**Size:** 18.75 x 28 w, 24 x 36 paper  
**Medium:** Color pigment print  
**Value:** \$1,800  
**Courtesy of:** Lumière

*"Winter scenes on Arkansas' Ozark Highland Trail have been particularly difficult due to the lack of snow in recent years. Learning that a storm was headed for Arkansas, I packed quickly and drove all night. I arrived at the highest point on the Trail, White Rock Mountain, in mid-afternoon in time for the snowstorm, and the resulting image."*

**Artist Bio**  
For the past 23 years, Peter Essick has worked as a freelance photojournalist with clients such as National Geographic Magazine.. His 2002 story on nuclear waste won first prize at World Press Photos in Amsterdam. Away from the magazine world, Essick's photographs have been included in the "Photography, Man and the Environment" exhibition at Viterbo, Italy, and in the "Thy Brothers' Keeper" exhibition at the Flint Institute of the Arts, Michigan. In April 2005, Outdoor Photographer magazine did a feature story about Essick's efforts to photograph the effects of global warming. These photos were also seen on The Oprah Winfrey Show, This Week With George Stephanopoulos, and in the movie An Inconvenient Truth. His photographs have been in Time magazine's "Great Images of the 20th Century" and in 100 Best Photographs of National Geographic.

**Danny Lyon**  
*Cal, Elkhorn, Wisconsin*



**Date:** 1966, printed 2005  
**Size:** 5 x 7 inches on 8 x 10 inch paper  
**Medium:** Gelatin Silver Print  
**Value:** \$4,200  
**Courtesy of:** Danny Lyon

*This photograph appears on page 52 of Danny Lyon's monumental photo essay *The Bikeriders*. Recently reissued in a third, expanded edition from Chronicle Books, *The Bikeriders* was the first of a dozen influential photo books on various subjects for which Lyon has garnered two Guggenheims, a Rockefeller Fellowship, and NEA fellowships for both photography and film.*

**Artist Bio**

Danny Lyon is a legendary photographer, writer and filmmaker. He published his first photographs in the 1960's while working for the Student Non-Violent Coordinating Committee (SNCC). Lyon's photographs appeared in *The Movement*, a documentary book about the Southern Civil Rights Movement. He later began creating his own books, beginning in 1967 with his study of the lives of outlaw motorcyclists called *The Bikeriders*. Other works include *Conversations with the Dead* 1971, a look at prison life in Texas and *I Like to Eat Right on the Dirt*. His work is in many important public institutions and collections including, The George Eastman House, The Museum of Modern Art, the J. Paul Getty Museum, and The High Museum of Art among others.

**Harry Callahan**  
*Untitled*  
*(North Ga. Mountains)*



**Date:** late 1980's  
**Size:** 8 x 10 inches  
**Medium:** Gelatin Silver Print  
**Value:** \$2,700  
**Courtesy of:** Joe Massey

*This piece was generously donated by Dr. Joe Massey who states: "Later in life, Harry continued his interest in nature photography and found pictures of interest no matter where he went. He once said, "I always take the same pictures no matter where I am." He was a good friend for the last couple of years of his life. We rediscovered this photo while going through boxes of non-commercial pieces he had stashed away."*

**Artist Bio**

Callahan began as an amateur photographer in 1938. In 1941, he met Ansel Adams and within two years of meeting him, Callahan developed the themes and techniques that would characterize his 50 year career. Callahan explored a range of subjects including landscapes and city streets as well as portraits of his wife Eleanor and daughter Barbara.

In 1961 he began to teach at the Rhode Island School of Design, retiring in 1977. In 1983, the Callahans moved to Atlanta where Harry developed his Peachtree series. He passed away in Atlanta on March 15, 1999.

Harry Callahan's archive is in the Center for Creative Photography; and his work is in several museum and private collections, including the Metropolitan Museum of Art, The Museum of Modern Art, The High Museum, the George Eastman House, and the Corcoran Gallery of Art.



**Vincent Laforet**  
*River to River (Manhattan)*

**Date:** 2007  
**Edition:** 28 of 50  
**Size:** 24 x 28 inches  
**Medium:** Archival Digital Print  
**Value:** \$2,000  
**Courtesy of:** Matre Gallery

**Artist Bio**  
Vincent Laforet's work has been published in most major publications around the world. He has been sent on assignment by Vanity Fair, The New York Times Magazine, National Geographic, Sports Illustrated, Time, Newsweek, and Life Magazine, and his fine art prints are internationally exhibited and are part of numerous private collections. His approach to aerial photography has been singled out as one of the most unique and interpretive amongst photographers today.

Vincent was recognized as one of the "100 Most Influential People in Photography" by American Photo Magazine in 2005 and was named one of the "30 photographers to watch under 30" by PDN in 2002. He and four other photographers were awarded the Pulitzer Prize in Feature Photography for their post-9/11 coverage overseas in 2002.

**Julie Blackmon**  
*Vintage Wallpaper*

**Date:** 2007  
**Edition:** 1 of 25  
**Size:** 22 x 22 inches  
**Medium:** Archival digital print  
**Value:** \$2,700  
**Courtesy of:** Julie Blackmon and Catherine Edelman Gallery

*The Dutch proverb "a Jan Steen household" is used to refer to a home in disarray, full of rowdy children and boisterous gatherings, and Steen's paintings helped inspire this body of work. As Steen's narratives depicted, the conflation of art and life is an area I have also explored. These images are both fictional and autobiographical, reflecting not only our lives today, but also moving beyond the documentary to explore the fantastic elements of our everyday lives.*



**Artist Bio**  
Julie Blackmon was born in Springfield, Missouri in 1966. She has been exhibiting her photography since 2005 in such places as Blue Sky Gallery in Portland, OR; G. Gibson Gallery in Seattle, WA; Fahey Klein in Los Angeles and Catherine Edelman Gallery in Chicago, IL. In 2006, she won first place in the Santa Fe Center for Photography's Project Competition. In 2007, she was named Photo District News's 30 Photographers to Watch, and in 2008 she was awarded American Photo's Emerging Photographer of the Year award. Her work is in the permanent collections of the Cleveland Museum of Art, the Museum of Fine Arts Houston, and the Museum of Contemporary Photography in Chicago among others.

**Brian Oglesbee**  
*Water Series # 65*



**Date:** 2001  
**Edition:** 4 of 15  
**Size:** 20 x 24 inches  
**Medium:** Gelatin silver print  
**Value:** \$2,800  
**Courtesy of:** Brian Oglesbee

*Brian Oglesbee's work has been exhibited in galleries and featured in magazine articles globally in recent years. In 2009, he was Artistic Consultant for director Julie Taymor's new film "The Tempest." He says of this image: "It's the one that caught Julie Taymor's eye in Entertainment Weekly and directly led to my involvement in the Tempest. It even graced the cover of the screenplay. She has a print of it at her home in Manhattan."*

**Artist Bio**

After a career as a commercial photographer in Chicago, Oglesbee moved to New York to teach photography and printmaking at Alfred University. In 1993, Oglesbee was granted a U.S. patent for the invention of his Photographic Studio System, an array of modular components for set-building, camera support, and lighting control. Oglesbee has exhibited in shows throughout the United States, Europe, and Japan, and is in the collections of the George Eastman House (Rochester, NY), the International Center of Photography (New York, NY), the Musée de l'Élysée (Lausanne, Switzerland), the Museum of Fine Arts (Houston, TX), and many private collections, including the Sir Elton John Collection. Oglesbee's *Aquatique*, a coffee table book with over 120 reproductions of photographs, was published Oct. 2007. It has won two national book awards including the Gold Medal in Photography from ForeWord Magazine's Book of the Year Awards (the book is included with this photo).

**Andrew Moore**  
*Palace Square St. Petersburg*



**Date:** 2000  
**Size:** 24 x 30 inches  
**Medium:** Chromogenic Dye Coupler Print  
**Value:** \$4,300  
**Courtesy of:** Andrew Moore and Jackson Fine Art

*Designed by the Italian architect Bartolomeo Rastrelli, the General Staff Arch has a view that perfectly incorporates Alexander's Column and the Winter Palace. Although one of Russia's most beautiful and articulate public spaces, the square has been the setting for such violence as 1905's Bloody Sunday-- when a worker protest for improved labor conditions was violently suppressed, touching off the 1905 Revolution-- and the Bolshevik coup of 1917.*

**Artist Bio**

Andrew Moore is best known for his complex and painterly images of Cuba, Russia, and New York City. He has had eight solo shows in New York as well as numerous exhibitions in the U.S. and internationally. His photographs are represented in the collections of the Whitney Museum of American Art, the Yale University Art Gallery, the Library of Congress, the Israel Museum, the High Museum, the Eastman House and the Canadian Centre for Architecture. Moore has been the recipient of grants from the National Endowment for the Humanities, The New York State Council on the Arts, and several private foundations. His photographs have been published by *Wired*, *The New York Times Magazine*, *Departures*, *Conde Nast Traveler*, *Art and Auction*, *Geo*, *Vogue*, *Rolling Stone*, *Harpers*, *Esquire*, *Fortune*, *New York Magazine*, and *The New Yorker*.



**Tom Murphy**  
*Bison at 35 Below Zero*

**Date:** 2003  
**Edition:** 4 of 15  
**Size:** 24 x 36 inches  
**Medium:** Color Pigment Print  
**Value:** \$2,000  
**Courtesy of:** *Lumière*

*This image of raw power set against the subtle background speaks with an artistic perspective often lacking in the public narrative on the environment. The photographer's knowledge of subject and photographic experience combine to produce this elegant visual statement. It was featured in the Booth Museum of Western Art's 2010 exhibition of Murphy's work. It is also on the cover of the newly published book, *The Spirit of Winter* (included with the print).*

**Artist Bio**  
Tom Murphy has traveled extensively within Montana's 3,400 square miles of wilderness backcountry to photograph the behaviors of free roaming wildlife as well as the colors, shapes, and textures of the land. Through Wilderness Photography Expeditions, which he established in 1986, Tom built an internationally respected photography seminar series teaching natural history photography. He was the first person licensed to lead photography tours in Yellowstone Park. Murphy's proactive stance in support of the preservation of wildlife and wild lands is widely recognized. His work has been published in five books and featured in two PBS specials, and his photographic clients include the New York Times, National Geographic, Time, Newsweek, Life and Architectural Digest.

**Maggie Taylor**  
*magnolia charmer*

**Date:** 2009  
**Size:** 15 x 15 inches  
**Medium:** Inkjet Print  
**Value:** \$2,600  
**Courtesy of:** *Maggie Taylor*

*"When I take a break from my computer I like to work in my garden, and I am often inspired by things that I find out there. My little gem magnolia tree has been particularly beautiful for the past two years, and I started collecting the flowers to photograph with my little digital point-and-shoot camera."*



**Artist's Bio**  
Maggie Taylor received her BA degree in philosophy from Yale University in 1983 and her MFA degree in photography from the University of Florida in 1987. Her work is featured in Adobe Photoshop Master Class: Maggie Taylor's Landscape of Dreams, published by Adobe Press in 2005, Solutions Beginning with A, and Alice's Adventures in Wonderland. Taylor's images have been exhibited in one-person exhibitions throughout the U.S. and abroad and are in numerous public and private collections including The Art Museum, Princeton University, Princeton, NJ; The Fogg Art Museum, Harvard University, Cambridge, MA; Harn Museum of Art, University of Florida, Gainesville, FL; Museum of Fine Arts, Houston, TX; and The Museum of Photography, Seoul, Korea. In 1996 and 2001 she received State of Florida Individual Artist's Fellowships. In 2004 she won the Santa Fe Center for Photography's Project Competition. She lives in Gainesville, Florida with her husband artist Jerry Uelsmann.

**Jack Welpott**  
*Sabine (Paris)*



**Date:** 1973  
**Size:** 11.5 x 9 inches  
**Medium:** Gelatin Silver Print  
**Value:** \$3,200  
**Courtesy of:** Joeseeph Williams and Teresa Fleming

*"Jack Welpott took this photograph of Sabine when he was invited to attend one of the earliest Photography Festivals in Arles, France, in the summer of 1973. Jack was with Judy Dater at the time, and a number of other American photographers, such as Lee Friedlander and Jerry Uelsmann were there. Henri Cartier-Bresson looked in briefly, refused to shake hands with Ansel Adams on artistic principal, and disappeared."*

**Artist Bio**

Jack Welpott was born in Kansas City, Kansas in 1923. He studied photography under Henry Holmes Smith, painting under Leon Golub and Harry Engle, and design with George Rickey. Jack completed his MFA in 1959 and began his long teaching career at San Francisco State College as he pursued his career as a professional photographer. In 1973 he was the recipient of the Medal of Arles, France; later a grant from the National Endowment for the Arts in 1973; and, in 1983, a Polaroid grant in association with the Museum of Photographic Arts, San Diego. Jack's photographs are in the collections of the Museum of Modern Art, New York; Whitney Museum, New York; International Museum of Photography, George Eastman House, Rochester, New York; Art Institute of Chicago; San Francisco Museum of Modern Art; Bibliothèque Nationale, Paris and many others.

**Jerry Uelsmann**  
*Untitled*



**Date:** 2008  
**Size:** 16 x 20 inches  
**Medium:** Gelatin Silver Print  
**Value:** \$6,300  
**Donated by:** Jerry Uelsmann

*"This image created in 2008 alludes to the poetics of nature. Trees have played a significant role in my visual quest for over 50 years."*

**Artist Bio**

Born in Detroit on June 11, 1943, Jerry Uelsmann received his B.F.A. degree at the Rochester Institute of Technology in 1957 and his M.S. and M.F.A. at Indiana University in 1960. He began teaching photography at the University of Florida in Gainesville in 1960. He became a graduate research professor of art at the university in 1974, and is now retired from teaching. He lives in Gainesville, Florida, with his wife, the artist Maggie Taylor. Uelsmann received a Guggenheim Fellowship in 1967 and a National Endowment for the Arts Fellowship in 1972. He is a Fellow of the Royal Photographic Society of Great Britain, a founding member of the Society of Photographic Education and a former trustee of the Friends of Photography. Uelsmann's work has been exhibited in more than 100 individual shows in the United States and abroad over the past forty years. Uelsmann continues to work in the dark.



## Peter Bahouth

*Fang*

**Date:** 2006

**Edition:** 6 of 10

**Size:** 8 x 8 inches

**Medium:** Stereoscopic photograph with viewing stand

**Value:** \$1,800

**Courtesy of:** Peter Bahouth and Marcia Wood gallery

*3D Photography is both old and new. The technology has been around for a long time, but it continues to show us things in new ways. Three dimensional images mimic the way we see - they immerse us into the world we are viewing. There is an alignment with reality. This picture of Daisy biting at bubbles is a lot of things: cute and terrifying, fun and ominous, edgy and dynamic. All of which are better in 3D.*

### Artist Bio

Peter Bahouth works with stereoscopic 3-dimensional photography, a process that was developed in the 1830s, popular throughout the first half of the 20th century and is now rarely seen in contemporary art. His images are displayed in a way that requires the active choice and participation of the viewer, and that, when viewed, accentuate the intimacy of the three dimensional perspective.

Bahouth is represented by Marcia Wood Gallery in Atlanta, GA. Selected exhibitions include the Pulse Art Fair New York, NY, 2007; Flow Art Fair, Miami, FL, 2006; FSU Contemporary Art Museum, Tampa, FL, 2007; Kenise Barnes Fine Art, Larchmont, NY, 2007; Jackson Fine Art, Atlanta, GA and Spruill Gallery, Atlanta, GA. His exhibition Post No Bills--consisting of 30 viewers placed in pedestrian areas of Midtown, Atlanta, and Downtown, Decatur--was the 2004 Public Art Project for Atlanta Celebrates Photography.

Formerly The Executive Director of Greenpeace USA and the Turner Foundation, Peter is currently the Executive Director of US Climate Action Network.

## Jonathan Torgovnik

*Bollywood Dreams, Buying*

**Date:** 2000

**Size:** 20 x 24

**Medium:** C-Print

**Value:** \$1,800

**Courtesy of:** Jonathan Torgovnik and Alan Klotz Gallery

*This photograph is from the Bollywood Dreams Project, and exploration of the motion picture industry and its culture in India. It is published in the book Bollywood Dreams by Jonathan Torgovnik, Phaidon Press.*



### Artist Bio

Jonathan Torgovnik was born in Israel, and received his BFA from the School of Visual Arts in New York. His work has been published in numerous International publications including Newsweek, Aperture, GEO, The Sunday Times Magazine, Stern, Paris Match, and Mother Jones among others. Torgovnik has been a contract photographer for Newsweek magazine since 2005, and is on the faculty of the International Center of Photography School in New York. He is the author of two books: Bollywood Dreams (Phaidon, 2003), and Intended Consequences: Rwanda Children Born of Rape (Aperture, 2009). Torgovnik's award-winning photographs have been included in numerous solo and group exhibitions around the world and are in the permanent collections of museums and institutions such as The Museum of Fine Arts, Houston, the Bibliotheque National De France in Paris, and the Library of congress, Washington, DC.

## ABSENTEE BIDDING

As a service to bidders who are unable to attend the sale, the auctioneer will enter their "absentee bids", subject to the Conditions of Sale in this catalogue.

ACP 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 [acpinfo.org](http://acpinfo.org) or by calling the ACP Office 404-634-8664.

Absentee bids must be received by 1:00pm EST on Thursday, October 7, 2010.

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5. On the fall of the auctioneer's hammer, the highest bidder shall be deemed to have purchased the offered lot subject to all of the conditions set forth herein and thereupon (a) assumes the risk and responsibility thereof (including without limitation damage to frames or glass the covering prints), (b) will sign a confirmation of purchase thereof and (c) will pay the full purchase price therefore or such part as the Non-profit may require. All property shall be removed from the Non-profit's premises by the purchaser at his/her expense no later than five days following its sale and, if not so removed, will be sent by the Non-profit at the expense of the purchaser to a public warehouse for the account, risk, and expense of the purchaser and such added charges will then be added to the purchase price of the object. If the foregoing conditions and other applicable conditions are not complied with, in addition to other remedies available to the Non-profit by law, including, without limitation, the right to hold the purchaser liable for the bid price, the Non-profit at their option, may either (a) cancel the sale,

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6. Any checks should be payable to Atlanta Celebrates Photography, and not to Sotheby's. 7. (a) In the case of order bids or bids transmitted by telephone, Sotheby's and the Non-profit are not responsible for any errors or omissions in

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**PAYMENT**  
All payments are due the evening of the event. Checks and major credit cards will be accepted. Works can be shipped for an additional cost; shipping arrangements must be made at the time of payment. If works are not collected the evening of the auction, all work must be picked-up no later than October 3 at 5 p.m. unless other arrangements are made the evening of the auction.



The quality and timeless style of *Myott Studio* has gained them a reputation as one of the Southeast's leaders in framing and art care. Their focus is on frame designs by Myott as well as, custom mirrors, frame restoration & conservation of fine art for collectors, art consultants, interior designers, galleries, artists, museums & residential clients. Years of experience allow them to tailor a look, budget & overall unique quality product for each particular order while preserving the artwork's value for years to come.

*Myott Studio* believes that ACP is a vital part of Atlanta's art community. ACP has done a wonderful job of bringing together various venues, groups, individuals and institutions to enrich and educate the local art scene. For that reason, the studio has donated 100% of the framing services for the ACP Annual Auction this year as well as in previous years.



*Arnall Golden Gregory LLP* is one of Atlanta's largest law firms, and for 61 years, has represented corporate and individual clients in a variety of legal areas, including corporate, real estate, litigation, bankruptcy and creditors' rights, commercial lending, private wealth, tax, intellectual property and healthcare.

Since the early 1980s, the quality of legal representation provided by AGG's attorneys has been reflected in the firm's collection of fine art photography and works on paper, which has been recognized by *ArtReview* magazine as among the 50 best corporate art collections in the world. AGG supports ACP not only because of the wealth of resources and support that the organization provides to the local photography community - from artists and galleries, to students and collectors - but also because ACP is leading the effort to make Atlanta an internationally recognized city for photography.

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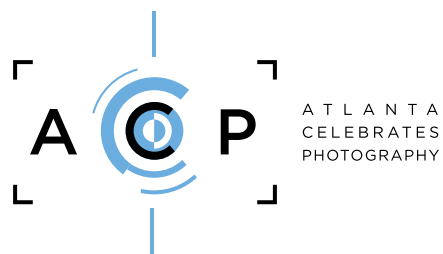
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