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 nurture and support photographers, educate and engage collectors, promote diverse photography venues, and enrich Atlanta’s culture scene.
vellum
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King Plow Arts Center
887 West Marietta Street NW
Atlanta, GA 30318

Friday, September 25, 2009

SCHEDULE OF EVENTS
6:30 p.m. Cocktail Reception, Viewing & Silent Auction
7:30 p.m. Dinner and Live Auction
Auctioneer
Auctioneering services donated by Denise Bethel of Sotheby's Inc.

Photographers
Peter Bahouth
Édouard Boubat
Chris Bucklow
Lucinda Bunnen
Danny Clinch
Susan Derges
Jody Fausett
Birney Imes
Bob Kolbrener
Danny Lyon
Todd Murphy
Richard Pare
Chip Simone
Vee Speers
Angela West

Event Chair
Kristen Cahill

Framing
Myott Studios

Catering
Bold American Catering

Technical
Lighting & Production Equipment, Inc.

Installation
Solo Installation and Design

Furnishings
Room & Board

Event Consultant
Corporate Community Outsourcing
Table Host
Sarah & Malon Courts
Louis Corrigan
Hagedorn Foundation Gallery
Jackson Fine Art
Lumière

Patrons
Charlotte Dixon
Elizabeth Feichter & Frank White
Andrew Ghertner
Elizabeth & David Golden
Susan & Chris Hadorn
Barbara Pyle
Phyllis & Sidney Rodbell
Angela West & Phil Sanford

Host Committee
Corinne & Jeff Adams, Chair
Lucinda Bunnen
Jane Cofer & David Roper
Louis Corrigan
Sarah & Malon Courts
Betty Jo & Andy Currie
Melanie Davis
Anne Dennington
Charlotte Dixon
Elizabeth Feichter & Frank White
Susan & Chris Hadorn
Ashley Waldron Hope & John Hope
Dominique Love & Mike Greto
Kelley & Wright Ledbetter
Myott & Anne
Kelli Spencer & Andy Heyman
Mary & Drew Stanley
Murphy Townsend & Gregor Turk
Anna Walker Skillman & Ben Skillman
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 except photographs by Angela West and Chris Bucklow. Values reflect current retail values plus framing.

Special thanks to Arnall Golden Gregory, LLP for hosting the Patron Party and Preview Exhibition.
During the six years I photographed Mississippi juke joints, I probably visited and photographed the Riverside Lounge in Shaw half a dozen times. With each visit, I'd see new things and make more pictures. This image was almost an afterthought I made on the way out the door after a several-hours-long session. Years later I was startled and pleased when I realized the composition is almost a mirror image of van Gogh’s Night Cafe, one of my favorite paintings.

**Artist Bio**

Birney Imes was born in 1951. A life-long resident of Columbus, Mississippi, Birney Imes has been photographing the region for nearly thirty years. Imes received a degree in history in 1973 from the University of Tennessee. Birney Imes documents the deep South, and has a particular interest in the juke joints from the Mississippi Delta. Birney Imes' work can be found in the public collections of The Mississippi Museum of Art in Jackson, MS, The Los Angeles County Museum of Art and The Museum of Photographic Arts in San Diego, CA.
Danny Lyon
*Racer, Griffin Georgia, 1964*

**Date:** 1964, printed later  
**Size:** 8 x 10 inches  
**Medium:** gelatin silver print  
**Value:** $3,400  
**Courtesy of:** Danny Lyon

“This is one of the earliest pictures of what would become *The Bikeriders* (1968). Made in Georgia in 1964. (This image is on page 16 of the Chronicle Edition of *The Bikeriders*).”

**Artist Bio**
Danny Lyon 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 *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*. Lyon also creates film documentaries and received the Guggenheim Foundation fellowship for photography and filmmaking. 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.
Vee Speers
*Untitled #45, The Birthday Party*

Date: 2008  
Edition: 1 of 10  
Size: 24 x 20 inches  
Medium: Cibachrome Print  
Value: $3,850  
Courtesy of: Vee Speers and Jackson Fine Art

*The Birthday Party* is a collection of short stories woven together by the theme of a birthday party, a reminder of our own childhood when dressing up and adventures were only limited by our own imagination. This particular little girl actually likes to dress in retro clothes all the time, so when I gave her a choice about who she could be, we both agreed she reminded me of a perfectly coiffed air hostess ready to board her imaginary plane.

**Artist Bio**
Vee Speers was born in Australia and studied Fine Art and Photography at Queensland College of Art. Her timeless portraits have been exhibited and published world-wide and are part of many private and museum collections including the CB Collection, Tokyo, Elton John Collection, Michael Wilson Collection, George Eastman House, and Clerici Collection, Italy. Vee Speers’ recent solo exhibitions were at Galerie Acte2 in Paris, Jackson Fine Art in Atlanta, and Singapore International Photography Festival.
Bob Kolbrener
*Stratus Clouds, Yosemite*

Date: 1975, printed later
Edition: 3 of 50
Size: 16 x 20 inches
Medium: Gelatin Silver Print
Value: $1,800
Courtesy of: Bob Kolbrener

This photograph was made at the most popular overlook in Yosemite National Park. Inspiration Point or Tunnel View is visited by thousands of tourists every year. Ironically this photograph is made facing in the opposite direction! With my back to the ‘Great View’, I must have looked strange to those park visitors stopping to make a “snap” of Yosemite Valley.

Artist Bio
Starting in 1969, Bob Kolbrener attended Ansel Adams workshops in Yosemite, as well as his workshop in Carmel, California where instructors included Imogen Cunningham and Wynn Bulloch. In 1973, Mr. Kolbrener was hired by the Ansel Adams Gallery for a summer of teaching photography in Yosemite. In 1977, Ansel Adams invited Kolbrener to join him as an instructor, along with Yousuf Karsh at his spring workshop. Mr. Kolbrener has continued in the Ansel Adams tradition of “straight” photography for over 30 years. All of his photographs are made in the Great American West using medium format and 8 x 10 cameras. No computers are involved. He makes his own prints the “old fashioned way” using fiber based paper, tray processing and selenium toner. His work is exhibited internationally, and is in numerous corporate and private collections.
While making photographs in the summer, I walked by the house where Miss Mamie used to live. An awareness of the time that had passed occurred in a flash, like a bolt of lighting illuminating the world around me and revealing all the spaces in between. I was struck. Not so much by a memory, but by a palpable passing of time. I shifted from a place of belonging to namelessness. Not knowing who lived here and having no reason to stop by for a visit, to walk up and ring the doorbell.

**Artist Bio**

Angela West grew up in Dahlonega, Georgia, and received her MFA in photography from Yale University. Much of Angela's work is a series of varied photographic projects relating to her hometown and the chronology of its inhabitants. Employing the traditional academic genres of art to explore the nature and place of community, Angela's projects include portrait studies of small-town teenage girls, landscape explorations of neighborhoods, and still lifes that represent the passing of time. Her richly realized color photographs balance affection for her subjects with precise and unsentimental observation. Ms. West's work is included in the collections of the High Museum of Art, The Ogden Museum of Southern Art and The Hirshhorn Museum in Washington D.C. Ms. West was the recipient of a 2009 Artadia Award.
Unlike conventional photography, each image by Christopher Bucklow is unique and unrepeatable. Using a large homemade camera loaded with color photo paper, Bucklow uses foil he has pierced thousands of times as a lens. Sunlight is then allowed to shine through, recording many images of the sun and sky simultaneously on the photo paper. Variations are achieved based on the quality of available light and duration of the exposure.

Artist Bio
Christopher Bucklow is a British photographer who was born in Manchester, England in 1957. He attended the Banff Centre for the Arts, Alberta, Canada and was an Artist in Residence at The British Museum, London. Unlike conventional photography, each Bucklow image is unique and unrepeatable. The process he uses creates an unusually intense quality of light. The images are formed using sunlight with a technique similar to the pinhole photography which was developed in the late nineteenth century. Bucklow’s work is included in the public collections of The Museum of Modern Art, The Metropolitan Museum of Art, The Victoria and Albert Museum, The High Museum, and the Museum of Fine Arts, Boston. Christopher Bucklow’s most recent solo exhibitions include Mssohkan Gallery, Kobe, Japan and Arteréal, Sydney.
Taking full advantage of a spectacular hilltop site on the coast at Sochi, this sanatorium is one of the most innovative and finely achieved of all the Modernist works of the Soviet era. In 1945, Miron Merzhanov became Stalin’s personal architect, perhaps a contributing factor in the exceptionally well-maintained state of the complex. Additional Technical Information: Image shot with 8x10 view camera on color negative film. Publication: The Lost Vanguard, Russian Modernist Architecture 1922-1932, 2007 Monacelli Press, page 198. Previously Exhibited at Museum of Modern Art, New York, from July - October 2007.
I shot this photo on the roof of the Met in NYC. I loved the tree forms that Roxy Paine created in his sculpture and how interesting the relationship was to the city with almost no trees.
Known for his photo based paintings, Todd Murphy is using new technology combining photography, sculpture and painting to create this new series of Dress Forms.

**Artist Bio**
Todd Murphy was born in Chicago in 1962 and studied art at the University of Georgia. His work can be described as having "underlying artistic themes of metamorphosis, allusion, and life-in-the moment." Murphy's work can be found in public and private collections such as the High Museum of Art, in Georgia; New Orleans Museum, in Louisiana; Mint Museum, in North Carolina; The Georgia Museum; and the University of Georgia.

**Todd Murphy**
*Untitled, 2009 (Humming Bird Dress)*

*Date:* 2009  
*Edition:* 1 of 10  
*Size:* 40 x 25 inches  
*Medium:* C-Print mounted to dibond  
*Value:* $5,400  
*Courtesy of:* Todd Murphy and Jackson Fine Art
Susan Derges
River Taw Ivy 17.7.97
River Taw Willow 19.1.99
River Taw Rowan 22.7.97

Date: (printed) 2000
Edition: each print is from an edition of 100
Size: 30 x 11 inches each
Medium: Ilfochrome Print
Value: $3,750 set; $1,250 each
Courtesy of: Susan Derges

These are reproductions that were made of original unique photograms. They were copied onto transparency and printed onto Ilfochrome paper in editions of 100 in 2000 as an exploration into making the work available to a wider audience who may not be able to acquire works of the scale and pricing structure of the originals.

Artist Bio
The image of the midway in the rain (done around 2003-2004) was made across from Turner Field after a rainstorm forced the annual SE Fair to close. It was nearly dark and I was heading to my car escaping the rain when I came across this very dramatically lit scene set against the brooding sky. Shot on film with a Leica and fast film, it was one of my last images done on film. Close inspection will show some rain drops on the lens. It all happened very quickly which is just the way I like it.

Artist Bio
Chip Simone has been making photographs for more than four decades. Educated at the Rhode Island School of Design from 1964-67, Mr. Simone studied with world-renowned photographer Harry Callahan. A recipient of both a grant and a fellowship from the National Endowment for the Arts, his work has been exhibited throughout the United States and in France. In 1996, he published On Common Ground, Photographs from the Crossroads of the New South. Mr. Simone's photographs are included in the permanent collections of the High Museum of Art, The Museum of Modern Art, The Corcoran Gallery of Art, Worcester Historical Museum, The Houston Museum of Fine Art, The Museum of Contemporary Art of Georgia, and the collection of Sir Elton John among others.
After an ongoing personal series dealing with familiar domestic spaces, I decided to step outside and capture images without borders, images of infinity. An oil leak, which had altered the surface of my grandmother’s carport for over fifty years, provided a welcomed set for this narrative. The image of the fox has consistently appeared as the focal point in my previous work. This is the fox’s epilogue. Soon he will be out of the frame, and the fog will clear.

Artist Bio
Jody Fausett was born in 1973 in Dawsonville, Georgia. He studied photography at the Art Institute of Atlanta and later moved to New York, returning to Georgia in 2004. Fausett’s photographs have been in group shows throughout the United States. His work has appeared in numerous publications including Surface, Tokion, Oxford American, and Photo District News. His first book, Second Place, was released in 2007 through GHava Press and, that same year, Creative Loafing chose him for Critic’s Pick as Atlanta’s Best Photographer. Most recently he was chosen by Atlanta Homes and Lifestyles as one of Atlanta’s top ten tastemakers of 2009. Fausett’s photograph “Baby Powder” is the cover of Contemporary Annual, a British journal surveying photography around the world. Jody Fausett is currently represented by Whitespace Gallery in Atlanta, Georgia.
Édouard Boubat

Hommage au
Douanier Rousseau, Paris

Date: 1980
Size: 12 x 16 inches
Medium: Gelatin Silver Print
Value: $7,500
Courtesy of: Jane Jackson

This rare photograph beautifully and humorously continues the conversation between photography and painting as an homage to the famous painting The Dream by Henri (Douanier) Rousseau (note the little lion's face to the right). This image has been published in the following texts: Edouard Boubat, The Monograph, pg. 269, Edouard Boubat: Comme avec une femme, pg. 12, and Vues de dos, unpaginated.

Artist Bio

Édouard Boubat, one of France's most famous photographers, was born in Paris in 1923. Boubat's celebration of beauty and simplicity was a direct response to World War II. At the age of 24, Boubat was awarded the Kodak Prize. He later became a staff photographer for Réalités magazine and traveled the world. A recipient of the Octavious Hill Prize and the Hasselblad Foundation Prize, Boubat's 50 year career as a photographer was made possible by the confident eye of a true master. Boubat died in 1999 in Paris, leaving behind a remarkable collection of photography which is exhibited internationally and is included in countless prestigious public and private collections.
Peter Bahouth

*Boone*

Date: 2007  
Size: 8 x 8 x 54 inches  
Medium: Stereoscopic Photograph with Viewing Stand  
Value: $1,600  
Courtesy of: Peter Bahouth & Marcia Wood Gallery

“Boone” is a portrait of Coco Cucumber, a 75 year old stuffed animal that accompanied me on an East Coast road trip. We drove down from NY City where Coco lives with my sister Lisa. On our last day, I brought Coco up a trail to see the view outside of Boone, NC where I took this photograph. The next day he went back to NY in a Fed Ex box.

**Artist Bio**

Peter Bahouth works with stereoscopic 3-dimensional photography, a process that was developed in the 1830s. Bahouth designs his own viewers that require the active choice and participation of the viewer. He is represented by Marcia Wood Gallery in Atlanta and has also exhibited at Pulse Art Fair NY, 2007 (Marcia Wood Gallery) and Flow Art Fair, Miami, 2006 (Marcia Wood Gallery), FSU Contemporary Art Museum, Tampa, 2007, (with Chuck Close, Carrie Mae Weems, William Kentridge, and others), Kenise Barnes Fine Art, Larchmont, NY, 2007, Jackson Fine Art, Spruill Gallery, ShedSpace, and the Atlanta Photography Group Gallery. His exhibition Post No Bills consisting of 30 viewers placed in pedestrian areas of Midtown, Atlanta, and 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.
Danny Clinch

Bruce Springsteen

Date: 2007
Size: 16 x 18 inches
Medium: Archival Inkjet Print
Value: $1,200
Courtesy of: Danny Clinch

This was shot during the recording of the “Magic” album. It was shot against the Airstream belonging to producer Brendan O’Brien that was parked outside the studio.

Artist Bio
While trends in his field can lean towards over-produced and under-valued, Danny Clinch’s work is about the purity of the music and those who create it. Moments of passion stripped down to the basics like a cappella. To look at the photographs in Danny’s repertoire, it looks less like a portfolio of press shots and more like an enormous family photo album. That is, if your family includes Bob Dylan, Bruce Springsteen and Johnny Cash. He repeatedly proves the old myth right—you can capture souls with a camera. His subjects do so willingly and without reservation. Danny’s work has appeared in publications such as Vanity Fair, Spin, Rolling Stone, GQ, Esquire, The New Yorker, and The New York Times Magazine, and his photographs have appeared on hundreds of album covers.
Absence 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 are can be found at acpinfo.org or by calling the ACP Office 404-634-8664.
Absentee bids must be received by 1:00pm EST on Thursday, September 24th, 2009.

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The property offered in this sale will be offered and sold by Atlanta Celebrates Photography (the “Non-profit”). Any questions should be directed to the Non-profit and not to Sotheby’s, Inc., (“Sotheby’s”), which serves merely as auctioneer for the Non-profit in conducting the auction sale and participates on the following terms and conditions, as amended by any posted notices or oral announcements during the sale, which govern the sale of all the property offered at the auction: 1. (a) Neither Sotheby’s nor the Non-profit assume any risk, liability or responsibility for the authenticity of the authorship of any property offered at this auction (that is, the identity of the creator or the period, culture, source or origin, as the case may be, with which the creation of any property is identified). (b) ALL PROPERTY IS SOLD “AS IS” AND NEITHER SOtheBY’S nor THE NONprofit makes ANY REPRESENTATIONS OR WARRANTIES OF ANY KIND OR NATURE, EXPRESSED OR IMPLIED, WITH RESPECT TO THE PROPERTY, AND IN NO EVENT SHALL EITHER OF THEM BE RESPONSIBLE FOR THE CORRECTNESS OF ANY CATALOGUE OR NOTICES OR DESCRIPTIONS OF PROPERTY, NOR BE DEEMED TO HAVE MADE, ANY REPRESENTATIONS OR WARRANTY OF PHYSICAL CONDITION, SIZE, QUALITY, RARITY, IMPORTANCE, GENUINENESS, ATTRIBUTION, AUTHENTICITY, PROVENANCE OR HISTORICAL RELEVANCE OF THE PROPERTY. No statement in any catalogue, notice or description or made at the sale, in any bill of sale invoice or elsewhere, shall be deemed such a representation or warranty or any assumption of liability. Neither Sotheby’s nor the Non-profit makes any representation or warranty, expressed or implied, as to whether the purchaser acquires any reproduction rights in the property. Prospective bidders should inspect the property before bidding to determine its condition, size and whether or not it has been repaired or restored. 2. Any property may be withdrawn by Sotheby’s or the Non-profit at any time before the actual sale without any liability therefore. 3. Sotheby’s and the Non-profit reserve the right to reject a bid from any bidder. The highest bidder acknowledged by the auctioneer shall be the purchaser. In the event of any dispute between bidders, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, the Non-profit’s sale records shall be conclusive in all respects. 4. If the auctioneer determines that any opening bid is not commensurate with the value of the article offered, s/he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, s/he decides that any advance thereafter is insufficient, s/he may reject the advance. 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, or (b) resell the property on three days notice to the purchaser and for the account and risk of the purchaser, either publicly or privately, and in such event the purchaser shall be liable for payment of any deficiency, all other charges due hereunder and incidental damages. 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 connection with such bids. [(b) All lots ([marked with [ ]]) are offered for sale subject to a reserve, which is the confidential minimum price below which such lot will not be sold. Sotheby’s may implement such reserve by bidding up to the reserve on behalf of the Non-profit.]

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.
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