



PHOTOBAMA

Photography Exhibition and Auction
to support the re-election of
President Barack Obama

Auction Guide

Cassilhaus Gallery

Sunday 26 August 2012

3-6pm. Auction starts at 4pm sharp

On the cover:

Elizabeth Matheson
Old Bank Milton, NC, 2011
Archival Pigment Print

Hosts: Ellen Cassilly and Frank Konhaus Craven Allen Gallery Betsy and Kevin Dill Ilana Dubester and Gary Phillips Jim and Jane Finch Janet Kagan Helen and Jesse Kalisher Emily Kass and Charles Weinraub Cindy and Mark Kuhn Elizabeth Matheson Lisa McCarty Jill McCorkle and Tom Rankin Glen Medders and Paul Coggins Susan Harbage Page Diana Parrish and Max Wallace Huston Paschal Robin Rhatigan and John Gilreath Mary Jane Rivers and Grace Pilafian Diane Robertson Susan Rosenthal and Michael Hershfield Liz Shaw and Dan Gottlieb David Simonton Michelle Van Parys and Mark Sloan Caroline Hickman Vaughan Lori Vrba Stephanie and Jeff Whetstone

JOIN US FOR A SPECTACULAR EVENING OF PHOTOGRAPHY AND HELP TO RE-ELECT PRESIDENT BARACK OBAMA



Lot #30
Jesse Kalisher
The Candidate, 2008
Edition 13/50
Giclée on fiber paper
Donors: Helen and Jesse
Kalisher

On Sunday August 26th from 3 to 6 pm (auction starts 4 pm sharp) join Ellen Cassilly and Frank Konhaus and their fabulous co-hosts for a photography auction and an exclusive sneak preview of the fall photography show at Cassilhaus Gallery. Light refreshments will be served courtesy of Robin Rhatigan and John Gilreath of Lip Service Catering. Gary Phillips of Weaver Street Realty has kindly agreed to serve as our auctioneer.

We have had donations of 30 spectacular photographs from our generous hosts, and one of them (the photo—not the hosts) could go home with you. Artists with work in the auction include Jesse Kalisher, Elizabeth Matheson, John Menapace, John Rosenthal, Susan Harbage Page, Pentti Sammallahti, MJ Sharp, David Simonton, Caroline Vaughan, Lori Vrba, Jeff Whetstone, and many more. ALL of the proceeds will directly support the Obama Victory Fund 2012.

Whether you are a seasoned collector or brand new to the joy of owning and living with original works of art, this fundraiser and auction will be a fantastic opportunity to acquire world-class images at very reasonable prices—and support a crucial cause.

To attend, please sign up on our Obama Grassroots Fundraising page [here](#) or paste this link into your browser: <https://donate.barackobama.com/page/outreach/view/2012/PHOTOBAMA>. A minimum \$65 donation per person is all that is required to join us, but please give what you can. Donations are NOT tax deductible, but for this event only you get double Karma Points for each dollar donated. If you would like to make a donation of \$500 or more, you can join our host team.

We really hope you can join us but you may place absentee bids [here](#) or by sending an email to absenteebids@cassilhaus.com. We still ask that you make the minimum \$65 donation at the link above to absentee bid. Indicate the lot #, name of the artist, title of the work, and your maximum bid. Please call 919.403.6301 if you have any questions, or if you do not receive an email confirmation of your bid.

Special thanks to Huston Paschal for slaving over a hot keyboard for hours on end to help Frank put this catalog together.

Height precedes width in all measurements.

Lot #1



John Rosenthal
Tompkins Square, NYC, 1976
Open Edition, signed recto
Gelatin silver print
6 x 9 in. (image)
Matted and framed (11 ¼ x 14 ¼ in.)

Donors: Susan Rosenthal and Michael Hershfield

Estimate: \$250 Opening bid: \$100

Lot #2

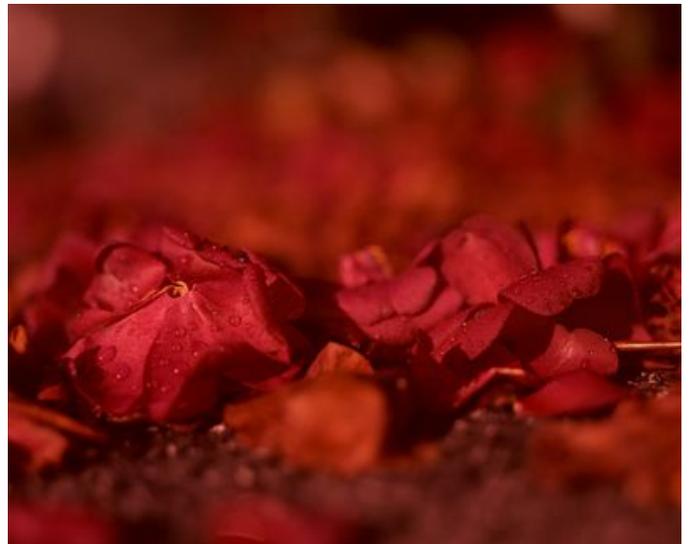


Rolfe Horn
Neptune Rising, 1998
Edition 7/45, signed recto
Toned gelatin silver print
10 x 10 in.
Framed

Donors: Betsy and Kevin Dill

Estimate: \$800 Opening bid: \$275

Lot #3



MJ Sharp
Camellias, 2004
Edition 1/20, signed verso
Metallic C-print
11 x 14 in.
Framed under UV glass

Donors: Ellen Cassilly and Frank Konhaus, The Cassilhaus Collection

Estimate: \$450 Opening bid: \$200

Lot #4



John Menapace
Untitled, mid-1980s
Gelatin silver print
Open Edition, signed recto
6 1/2 x 6 1/2 in. (image)
Drymounted and matted

Donor: Elizabeth Matheson

Note: John Menapace (1927–2010) did not spend much time in the corridors of the official art world. Early in his career, experience verified that gallery affiliation would make for a frustrating relationship and ever after he went his own way. Largely self-taught, Menapace's technical virtuosity in the darkroom remains undisputed. His gelatin silver prints, distinguished by their ineffably beautiful gray-scale tonalities and taut compositions are invariably small, insisting on a one-to-one dialogue between viewer and print. Menapace subtly draws attention to the play between two- and three-dimensions in photographs' flat surfaces. He exposes the geometries inherent in mundane street scenes and reveals unsuspected relationships in the rollings hills and variegated skies of the countryside. His style is further distinguished by quiet elegance and sly wit.

Estimate: \$1,000 Opening bid: \$400

Lot #5



Pentti Sammallahti
Shiroka Planina, Bulgaria, 2003
Open Edition, signed recto
Toned gelatin silver print
9 7/8 x 4 1/2 in.
Unframed

Donors: Ellen Cassilly and Frank Konhaus, The Cassilhaus Collection

Estimate: \$1,100 Opening bid: \$375

Lot #6



Jesse Kalisher
Mona Lisa at Mona Lisa, 2002
Edition 12/50, signed recto
Giclée on fiber paper
14 x 11 in.
Matted and framed

Donors: Helen and Jesse Kalisher

Note: Other prints from this edition are in the permanent collections of the Musée du Louvre, Paris, and the Boca Raton Museum of Art.

Estimate: \$3,000 Opening bid: \$1,000

Lot #7



Laura Bell
Blackford Forest, 2009
102/500, with signed certificate
Archival pigment print
11 x 14 in. (circular image);
Matted and framed (16 x 16 in.)

Donor: Deb Baldwin

Estimate: \$250 Opening bid: \$100

Lot #8



Jeff Whetstone
American Bison, Veblen, South Dakota, 2000
Edition 1/5, signed recto
Archival inkjet print
22 x 28 in.
Unmatted and unframed

Donor: Artist

Estimate: \$2,400 Opening bid: \$1,200

Lot #9



Dan Gottlieb
Winter Forest 5, 2012
Edition 2/5, signed recto
Archival pigment print on rag paper

15 x 15 in.
Matted

Donor: Artist

Estimate: \$650 Opening bid: \$300

Lot #10



John Rosenthal
Big Apple Circus, 1998
Archival Pigment Print
Open edition, signed recto
12 1/4 x 18 7/8 in. (image)
Framed (20 1/4 x 24 1/4 in.)

Donors: Susan Rosenthal and Michael Hershfield

Estimate: \$450 Opening bid: \$200

Lot #11



Photographer unknown
Canal Scene, Venice, late-nineteenth century
Albumen print
8 x 10 in.
Matted and framed in vintage frame

Donors: Jim and Jane Finch

Estimate: \$400 Opening bid: \$150

Lot #12



George Washington Wilson (Scottish, 1823-1893)

Durham Cathedral, late-nineteenth century

Albumen print

5 x 7 in.

Matted and framed in vintage frame

Note: Durham Cathedral is said to have been the model for Duke Chapel.

Donors: Jim and Jane Finch

Estimate: \$200 Opening Bid: \$75

Lot #13



MJ Sharp

Escaping the Family Reunion, 1988/2003

First edition 4/4, signed recto

Toned gelatin silver print

20 x 16 in.

Unmatted

Donor: Janet Kagan

Estimate: \$600 Opening bid: \$300

Lot #14



David Simonton

Duplin County, North Carolina, February 2009,
printed 2010

Edition 1/5, signed verso

Gelatin silver print

18 x 18 in. (image)

Matted and framed (29 x 28 in)

Donor: Artist

Note: This very photograph was featured on the title wall in *The North Carolina Arts Council Artist Fellowship Exhibition*, Green Hill Center for North Carolina Art, Greensboro, 4 June–22 August 2010.

Estimate: \$1,100 Opening bid: \$400

Lot #15



Maria Levitsky
The Ecstatic, 1999
Edition 1/15, signed recto
Sepia-toned gelatin silver monoprint
15 x 15 in.
Framed

Donors: Betsy and Kevin Dill

Estimate: \$1,200 Opening bid: \$400

Lot #16



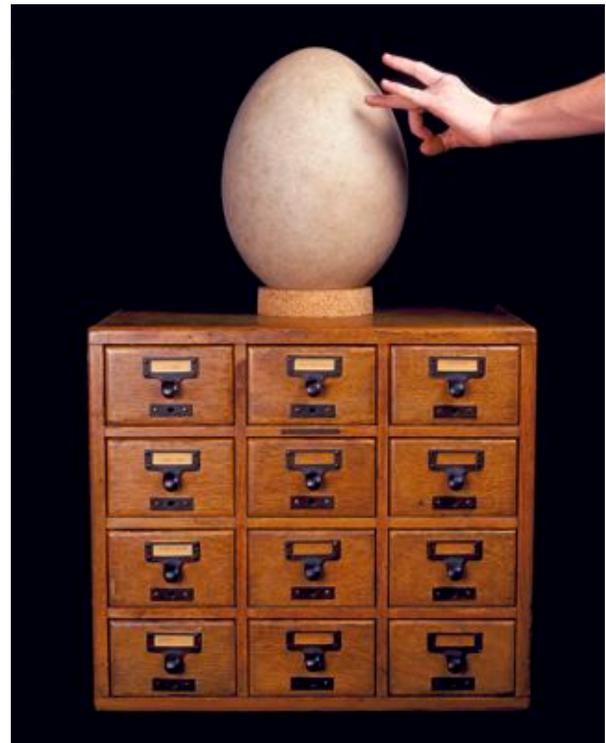
Michelle Van Parys
Icicles, from the series *Beyond the Plantation: Southern Landscapes*, 2011

Edition 4/20, signed verso
Toned gelatin silver print
14 x 17½ in. (image); 20 x 24 (mat)
Matted

Donor: Artist

Estimate: \$800 Opening bid: \$275

Lot #17



Mark Sloan
Elephant Bird Egg, *Harvard Museum of Natural History*, 2003

Edition 3/25, signed verso
Archival pigment print
20 x 16 in. (image)
Unmatted

Donor: Artist

Note: Reproduced in *Rarest of the Rare: Stories Behind the Treasures at the Harvard Museum of Natural History*, HarperCollins, 2004.

Elephant birds, which became extinct around 1700, were limited to the island of Madagascar. Skeletal remains suggest they grew to be 11 feet tall and weighed around 1,100 pounds. Whole elephant bird eggs are rare. The last world survey, conducted in 1933, found only nineteen extant. This specimen is believed to be among the largest intact eggs in the world. It is 12 ¼ inches tall and 8 ½ inches wide and holds almost 2 ½ gallons.

Estimate: \$750 Opening bid: \$250

Lot #18



John Rosenthal
Chapel Hill, NC, 1979
Edition 10/35, signed recto
Gelatin silver print
11 ¾ x 18 in. (image)
Mounted, matted, and framed (19 ¼ x 24 ¼ in.)

Donors: Susan Rosenthal and Michael Hershfield

Estimate: \$550 Opening bid: \$250

Lot #19



Elizabeth Matheson
Old Bank, Milton, NC, 2011
1/10, signed recto
Archival pigment print
18 x 18 in. (image)
Unmatted

Donor: Artist

Estimate: \$650 Opening bid: \$300

Lot #20



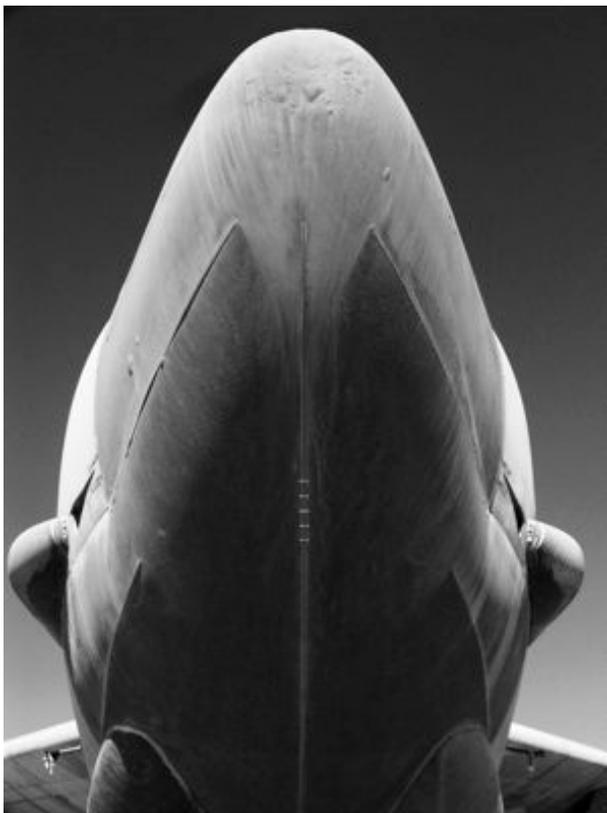
David M. Spear
Chica con Pescado, Puerto Angel, 1998
Edition 10/50, signed
Toned gelatin silver print
18 x 18 in.
Framed

Donors: Jim and Jane Finch

Note: Included with the photograph is a signed first edition of Spear's book, *Visible Spirits: Photographs of Mexico*.

Estimate: \$700 Opening bid: \$200

Lot #21



Max Wallace
Old Dog, 2006
Archival pigment print
14 x 10 1/2 in.
Framed (28 x 22 in.)

Donor: Artist

Estimate: \$400 Opening bid: \$125

Lot #22



Caroline Hickman Vaughan
Self-portrait, Father, Mother, © Caroline Hickman Vaughan 1977; printed 2012
Signed recto
Permanent pigment print
8 x 10 in. (image); 7 13/16 x 9 13/16 in.
Matted

Donor: Artist

Estimate: \$900 Opening bid: \$300

Lot #23



Diana Parrish
Tahiti Beach, 2009
Signed verso
Archival pigment print

10 ½ x 15 ¾ in.
Framed (28 x 22 in.)

Donor: Artist

Estimate: \$500 Opening bid: \$150

Lot #24



Susan Harbage Page
Untitled (Pink Veil), from *Postcards From Home*
series, 2007

Edition 3/15, signed verso

Archival digital print
30 x 30 in.
Framed under UV plexiglas

Donor: Artist

Note: This print was recently included in *Mirror Image: Women Portraying Women*, North Carolina Museum of Art, Raleigh, 1 May 2011–27 November 2011.

Estimate: \$3,000 Opening bid: \$900

Lot #25



Titus Brooks Heagins
Santeria Ceremony, Havana, Cuba, August 2003, from the series *Rainbow Over Havana*
Closed Edition; inscribed to donor verso

Giclée print
12 x 16 in. (image)
Matted (19 ½ x 23 in.)

Donor: Huston Paschal

Estimate: \$1,200 Opening bid: \$350

Lot #26



Tom Rankin
Bethlehem Missionary Baptist Church #2, Shaw, Mississippi, 1990

Edition of 5, signed verso
Gelatin silver print
20 x 24 in.
Matted

Donor: Artist

Estimate: \$1,000 Opening bid: \$300

Lot #27



Lisa McCarty
Oriel Window, Lacock Abbey, 2011

Edition 1/5, signed verso
Pigment print from color negative
18 x 18 in.
Framed

Donor: Artist

Estimate: \$750 Opening bid: \$275

Lot #28



Lori Vrba
Blindfold, 2012

Edition 1/20, signed verso
Toned gelatin silver print
15 x 15 in.
Framed

Donor: Artist

Estimate: \$950 Opening bid: \$400

Lot #29

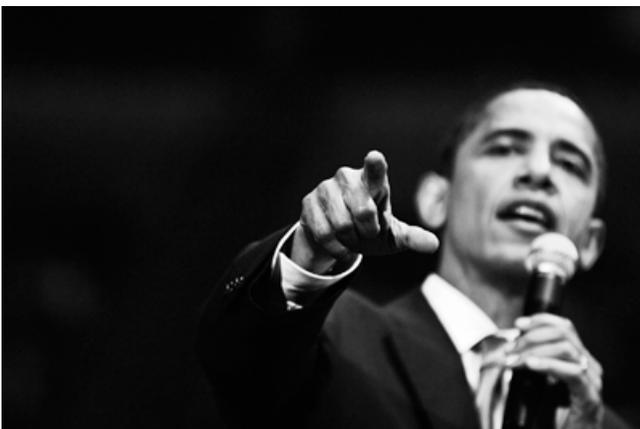


Dan Gottlieb
Winter Forest 4, 2012
Edition 2/5, signed recto
Archival pigment print on rag paper
15 x 15 in.
Matted

Donor: Artist

Estimate: \$650 Opening bid: \$300

Lot #30



Jesse Kalisher
The Candidate, 2008
Edition 13/50, signed recto

Giclée on fiber paper
16 x 20 in.
Matted and framed

Donors: Helen and Jesse Kalisher

Note: Other prints from this edition are in the permanent collections of the Smithsonian National Museum of American History, Washington, D.C., and the DuSable Museum of African American History, Chicago.

Estimate: \$2,500 Opening bid: \$850

Your Generous Hosts:

- Ellen Cassilly and Frank Konhaus**
- Craven Allen Gallery**
- Betsy and Kevin Dill**
- Ilana Dubester and Gary Phillips**
- Jim and Jane Finch**
- Janet Kagan**
- Helen and Jesse Kalisher**
- Emily Kass and Charles Weinraub**
- Cindy and Mark Kuhn**
- Elizabeth Matheson**
- Lisa McCarty**
- Jill McCorkle and Tom Rankin**
- Glen Medders and Paul Coggins**
- Susan Harbage Page**
- Diana Parrish and Max Wallace**
- Huston Paschal**
- Robin Rhatigan and John Gilreath**
- Mary Jane Rivers and Grace Pilafian**
- Diane Robertson**
- Susan Rosenthal and Michael Hershfield**
- Liz Shaw and Dan Gottlieb**
- David Simonton**
- Michelle Van Parys and Mark Sloan**
- Caroline Hickman Vaughan**
- Lori Vrba**
- Stephanie and Jeff Whetstone**

We are grateful to Craven Allen Gallery House of Frames for providing a \$100 gift certificate for custom framing for the first two bidders placing a \$1,000 bid.

About Photographic Print Editions

The practice of producing photographic prints in limited, numbered editions can be traced back hundreds of years, to when artist/printmakers printed multiple copies of a work of art from an inked plate usually made of wood or metal (and, in the nineteenth century, stone). As printmaking evolved, it became common practice, after a predetermined number of impressions had been made or the plate had become too worn to be of further use, to destroy the plate. This act ensured the integrity of the edition and confirmed the rarity of the prints.

Photographic prints are made from film negatives or digital files, and there is no similar practice of destroying negatives or files after a full edition is printed. This original source material is retained for producing publication images, special projects, and the artist's archive.

Typically, when a photographer releases an image for sale, he or she will indicate the physical size(s) of the prints that will be released and the number of prints of each image in any given size—this is said to be the edition. (The physical sizes offered are determined by both technical and artistic considerations.) Once all the prints in a given edition have been made and sold, the photographer is bound not to sell any more examples of that print in that size. Animated and speculative conversation among collectors and dealers about edition sizes rages on, but the important thing to remember is that it is a personal decision for each individual artist. Predictably, prints from smaller editions are more expensive than those from larger

editions as they are rarer. In today's contemporary photography world, editions larger than 25 or 30 are considered large editions.

It has become the norm today for the price of editioned photographs to escalate as the edition sells, often in price tiers. For example, in an edition of 10, prints 1-5 may be at one price, 6-8 at a higher price, and 9-10 at the highest. This system encourages collectors to acquire works by artists early in their careers or soon after the release of new work—and allows photographers to be justly compensated for exceptional work that is eagerly sought after. Many photographers reserve the last 1 or 2 images in an edition for institutions such as museums—being included in such collections carries prestige and helps advance their careers. The only way to obtain a photograph from a closed or sold-out edition is to purchase it on the secondary market from another collector or through an auction house.

It is worth noting that many photographers, particularly older ones who began their careers prior to the now-widespread use of editioning, do not edition their work. Lee Friedlander, one of the greatest living photographers, is a prime example. This is in no way a statement on the quality of the work. A photograph without established limits on quantity printed is said to come from an open edition.

Frank Konhaus

Thanks to everyone for their generosity.



FORWARD!