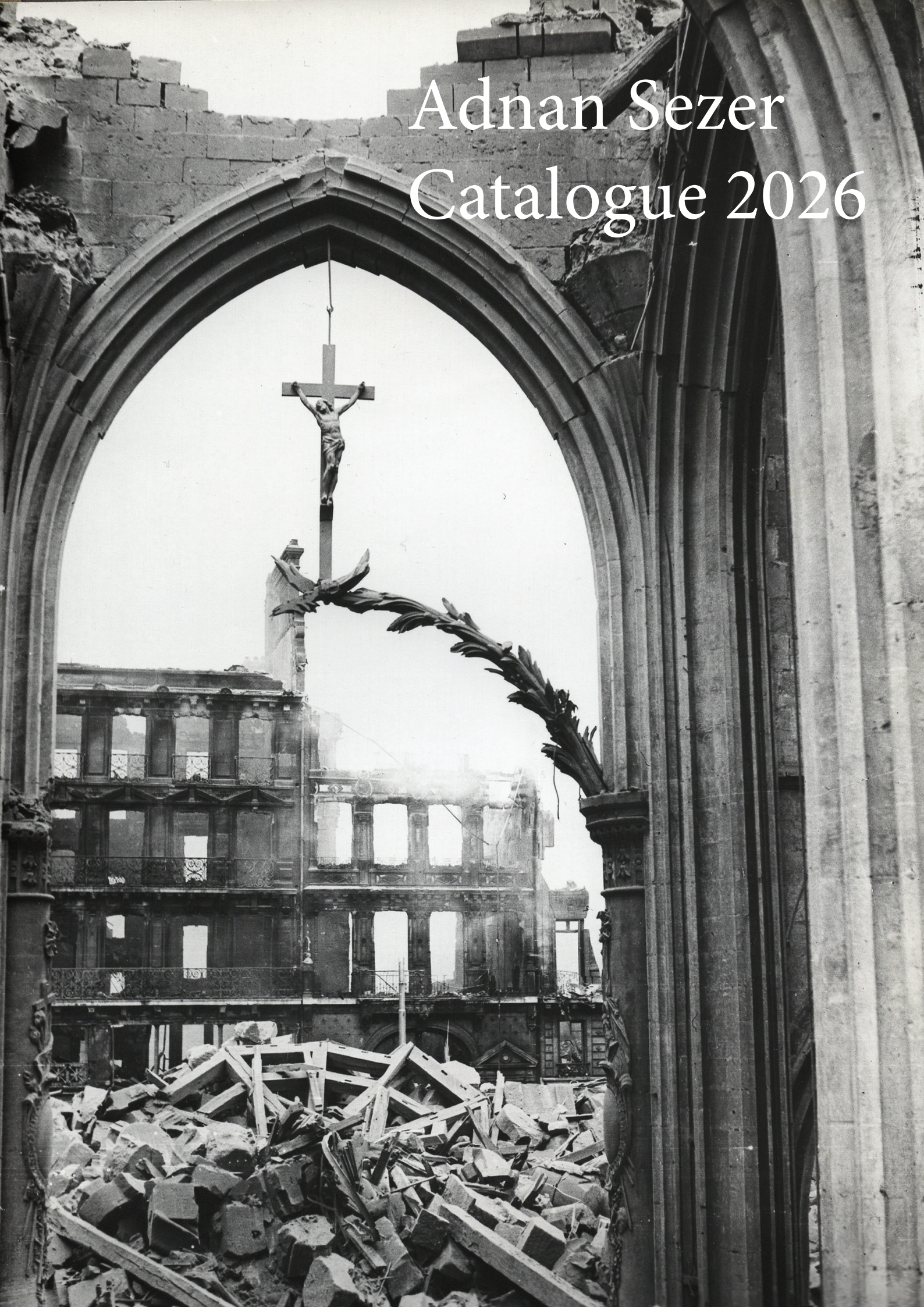


Adnan Sezer
Catalogue 2026





1. Portrait of Stanislas Ratel and His Father, c. 1845

Quarter-plate daguerreotype depicting photographer Stanislas Ratel seated beside his father, Louis Omer Ratel. Stanislas Ratel produced daguerreotypes from 1841 to 1849, working primarily with Charles Marie Choiselat. Together they produced several masterpieces in 1845, including panoramic views of the city of Die and the harbor of Toulon. After 1849, Ratel devoted himself in Tours to his new passion: archaeology. Manuscript caption on the verso of the mount.



2. HENRI JACQUART AND ÉMILE DERAMOND

Death Mask, c. 1850

Quarter-plate daguerreotype of a death mask made of plaster. The two creators of this image were at the time assistants to the French anatomist Étienne Serres, who held the chair of anthropology at the Muséum national d'histoire naturelle from 1839 to 1855. Under the business name Jacquart & Deramond, they produced various daguerreotypes of ethnic groups, in some cases using human casts. Beautiful condition.



3. Sleeping Woman, c. 1850

Hand-colored stereoscopic daguerreotype. This image of a reclining woman reprises the motif of Sleeping Beauty, a recurring theme in Western art since the Renaissance, which inspired such famous works as Giorgione's *Venus of Dresden*. An image of heightened sensuality or, conversely, of chastity, the sleeping woman also embodies artistic inspiration. Good condition.



4. ATTRIBUTED TO HIPPOLYTE BAYARD

Three Portraits of Women, 1850s

3 salt paper prints from paper negatives depicting portraits of women. In one image, a ceramic vase can be identified as a creation by Jules Ziegler, a disciple of Bayard and one of the co-founders, with the renowned photographer, of the Société héliographique in 1851.

150 × 125 mm



5. Post-Mortem Photograph, 1850s

Salt paper print mounted on cardboard. A remarkable image of a woman's body laid out on a mourning bed. The expression of the face - closed eyes and slightly parted mouth - suggests the moment of the final breath.

120 × 170 mm



6. LUIGI PESCE

Photographs of Persia, c. 1852–1855

6 original albumen prints by the Italian soldier and photographer Luigi Pesce (1827–1864), produced during travels through Iran that began in 1848, when he was summoned by the new Shah to modernize the army's infantry troops. These images depict buildings in Tehran and major Persian cities: the mausoleum of Imam Reza in Mashhad, the courtyard of a large mosque, and Persian houses. Very good condition. In 1858 the photographer presented Shah Qajar Naser al-Din with an album of his various views of the country, including those taken in Tehran.
160 × 210 mm



7. Palace of the Popes, Avignon, 1850s or early 1860s

Albumen print from a paper negative. A fine view of the façades of the Palais des Papes by an unidentified early photographer. Fine condition.

190 × 245 mm



8. HENRI DE FERRON DE L'ÉCHAPT (1823-1894)

Temple de Louxor, 1853

Salt print from an albumen negative, mounted on cardboard. Beautiful balance of composition, between the flow of the river and the majesty of the ancient architecture.

190 × 245 mm



9. PIERRE PETIT

Portrait of Alexandre Dumas fils, c. 1860

Carte-de-visite portrait of novelist Alexandre Dumas fils (1824–1895), author of *La Dame aux camélias* (1848). The photograph was taken by Pierre Petit, who produced several studio portraits of the playwright.

65 x 11mm



10. FRANCESCO ADRIANO DE BONIS

San Pietro, Rome, c. 1865

Albumen print from a glass negative. This photograph of a detail of St. Peter's Basilica is by Francesco Adriano De Bonis (1820–1884), active from 1850 to the 1870s and one of the leading photographers of Rome. Fine condition.

240 × 183 mm



11. HENRI SAUVAIRE

Portrait of a Bedouin, 1866

Albumen print with a caption on the verso: Henri Sauvaire (1831–1896), *Portrait of Sheikh Mosleh, son of Mohammed Midjaly*, 1866. Fine portrait of the young sheikh in front of his tent.

194 x 250 mm



12. PIERRE-AMBROISE RICHEBOURG

“Fille Bars, 21 years old, rachitic,” after 24 July 1867

Large albumen print from a glass negative by Pierre-Ambroise Richebourg, a student of Daguerre and author of *Nouveau Manuel de photographie sur collodion* (1853). Studio photograph of Fille Bars, nude. The ink inscription describes her as “rachitic” and notes an *artificially induced premature delivery on 24 July 1867 - extraction using forceps; prolonged efforts by two practitioners - living male child bearing a depression of the right coronal bone - acute metritis lasting 36 hours.*

Armorial dry stamp in the lower margin: RICHEBOURG PHOT. DE LA COURONNE PARIS QUAI DE L’HORLOGE 29.

235 x 155 mm



13. Russian Turkestan, Portrait of a Dignitary, c. 1870

An original albumen print. A fine three-quarter portrait of a Central Asian dignitary posing in a studio. Wearing a papakha, with a *pesh-kabz* dagger and prominently holds a *shamshir* sword.
215 x 165 mm



14. Painter's Study, Portraits of a Woman, c. 1870

3 albumen prints from a glass negative. Triple portrait of a woman with bare chest, posing languidly reclining in an armchair (two images) and standing in a statuary pose.
250 x 145 mm and 243 x 183 mm.



15. Woman with Book, Female Nude Study, 1870s

Albumen print from a glass negative, depicting a nude study, possibly a painter's study, by an unidentified photographer. The young woman is shown seated on a chair, holding a book in her hand.

210 x 140 mm



16. Woman Posing, Female Nude Study, c. 1875

A photographic print mounted on cardboard, fully hand-painted. The photograph is by Jacques Edmond Lecadre (1840–1908), who succeeded Robert Bingham in 1870 in association with Alexandre Ferrier, before working independently from 1875 onward. The painted retouching was done by E. Zulzer, and the print was issued by Lecadre & Cie. Recto of the mount: manuscript inscription "E. Zulzer" and printed mention: "E. Lecadre & Cie Phot. Edit. - déposé - Rue de La Rochefoucauld, 56, Paris."

273 x 205 mm



17. FÉLIX BONFILS

Portrait of a Rabbi, c. 1875

A very fine portrait of a rabbi in Jerusalem, original albumen print from a glass negative. Bonfils's stay in the Holy City provided the Orientalist photographer with some of his most inspired images. 273 x 204 mm



18. Pomors, Russia, c. 1875

4 albumen prints. Beautiful group photographs of members of the Pomor ethnic group, known as “people of the seashore,” established on the shores of the White Sea since the Middle Ages. Two groups pose outdoors before houses and a lake (very good condition), one in a studio (print creased with a small paper loss at the bottom). A final image shows a boat on the lake.
160 x 225 mm



19. Various Scenes and Ethnic Groups, Russia, c. 1880

6 citrate prints: hurdy-gurdy player photographed by I. van Raoult in 1878 (later print), Tatar dockworkers, encampments on the shores of Lake Baikal, group of peasants, Tatar family, indigenous family.

145 x 100 mm and 113 x 210mm



20. Cloud Study, 1880s

Interesting composition by an unidentified photographer. Albumen print.
138 x 210 mm

VUES ET TYPES
DE LA
MONGOLIE OCCIDENTALE.



Photographie par A. Adrianoff.

№ 8...

EXPÉDITION
DE LA
SOCIÉTÉ IMPÉRIALE RUSSE DE GÉOGRAPHIE
DANS LA MONGOLIE OCCIDENTALE
par G. Potanine et A. Adrianoff.

21. Views and Types of Western Mongolia, 1881-1883

6 very good albumen prints mounted on high-quality paper, documenting an expedition conducted in Western Mongolia by the Imperial Russian Geographical Society between 1876 and 1883. The Society's primary aim was to explore and describe the vast homeland at a time when large parts of the Empire remained *terra incognita* even to Russians themselves (Eastern Siberia, Mongolia, Manchuria). This Mongolian expedition was led by explorer Grigory Potanin and documented photographically by A. Adrianoff, both named in printed captions beneath the mounts. The sepia-toned prints were produced between 1881 and 1883 for publication in the four-volume account of this major expedition, undertaken by a pioneering society seeking to accompany the government in its "civilizing" mission in Asia.

100 x 155 mm, mount 240 x 325 mm



22. "Bal des Folles – Salpêtrière," 1884 - 1885

17 albumen prints from glass negatives, various formats: 13 studio portraits of women wearing costumes, 2 group photos in the courtyard of the Salpêtrière hospital, and 2 images of the parade of the "madwomen" in the courtyard without an audience.

From 100 x 70 mm to 135 x 205 mm

By the late 19th century, the "Bal des Folles" had become a popular attraction centered on institutionalized women suffering from mental illnesses or weakened by harsh living conditions. While Paris abounded in dance halls and masked balls attended by all social classes, the "Bal des Folles," held on Mardi Gras, welcomed the highest levels of Parisian society at the invitation of Professor Charcot. The neurologist presented the event as a therapeutic exercise intended to make the patients feel like any other women. Wearing costumes, they danced in the hospice courtyard before this select audience. Among the portraits is Blanche Wittman, diagnosed as hysterical, who later appears hypnotized by Charcot at the center of André Brouillet's famous painting *A Clinical Lesson at the Salpêtrière* (1887), completed two or three years after these photographs. Very interesting lot from the photographic collection of G. Gimon (stamp on verso), in very good condition.

Bal des Folles



Wittman



Barie

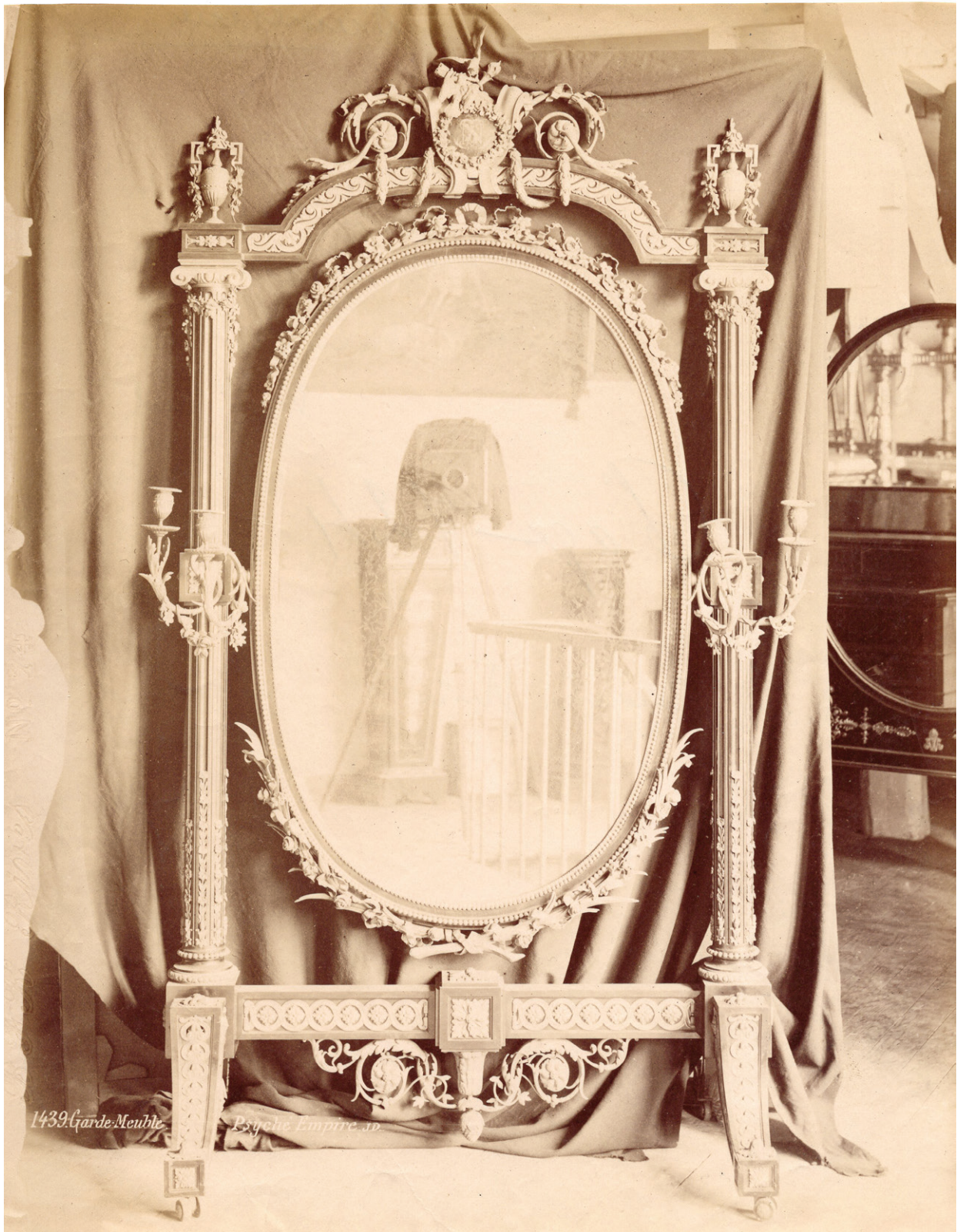
1884



23. Bièvre Collectors, c. 1886

2 albumen prints from glass negatives, numbered and captioned in pencil on the verso:
Bièvre Collector. First section. Sojferino site. Connection of the new collector with the old one -
Bièvre Collector. First section. Ministry site. Roadway repairs on Boulevard Saint-Germain near Rue
du Bac. The 2 prints show an engineer underground and workers on the boulevard. In the mid-19th century, a report by the Public Health Council denounced the condition of the Bièvre, a river that shaped the valleys around Paris. From 1840 onward, both the Bièvre vive and the Bièvre morte were gradually covered in Paris. In 1880, the Bièvre morte was integrated into the Bièvre collector, and in 1886 the Bièvre vive was redirected toward the Colonie collector gallery. These developments are documented by these two images.

175 x 235 mm



24. Psyché of Empress Eugénie, Imperial Furniture, c. 1890

Albumen print from a glass negative. Representation of a Psyché, or large freestanding mirror, belonging to Empress Eugénie de Montijo, formerly located at the Château de Saint-Cloud until 1870. It had been commissioned by the Empress from cabinetmaker Alexandre-Georges Fourdenois, Grand Prize winner at the Paris Universal Exposition of 1867. The photograph was probably taken at the Mobilier national, where artworks from the château were transferred (along with others to the Louvre) in the weeks following the declaration of war against Prussia on 18 July 1870. The reflection of the camera can be seen in the mirror.

290 x 220 mm



Totem pole Sitka

25. Americana, Travel in USA, c. 1890

A collection of 65 original albumen prints mounted on cards. The photographs were taken by naval engineer Jack Meerkison during an extensive journey across the United States. The collection includes views of vast uninhabited landscapes, rural dwellings, Yellowstone and Yosemite parks, Alaska, Douglas Island, New Mexico, and the cities of San Francisco and San Diego in California. An interesting photographic record of travel across the United States at the end of the 19th century, in very good print quality.

90 x 110 mm





26. Blackface, A Stereoscopic Farce, late 19th century

11 stereoscopic silver prints depicting a domestic scene in which a wife threatens her idle husband with a broom. The comedy unfolds inside a modest dwelling: the husband warms himself by a stove, ignoring his wife's reproaches, until she finally drives him out into the courtyard. This photographed skit reproduces the Blackface caricature common in the United States at the time, a form of humiliation linked to the condition of enslaved people.

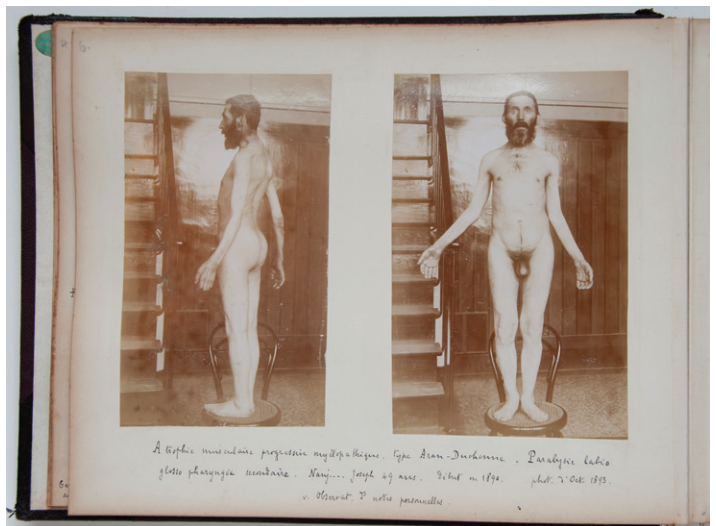
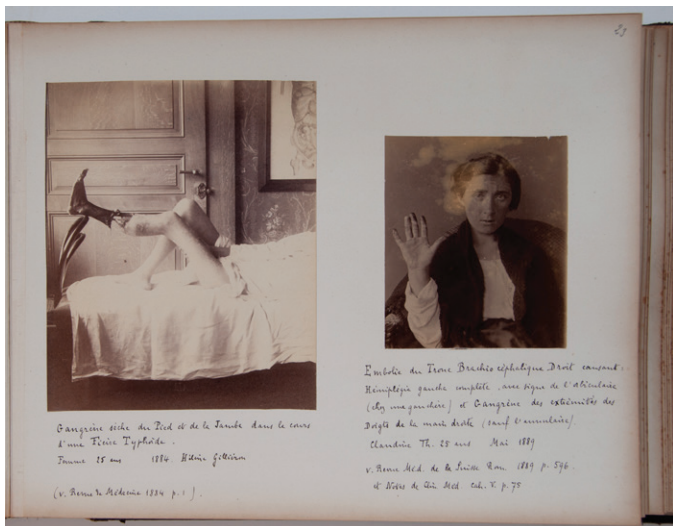
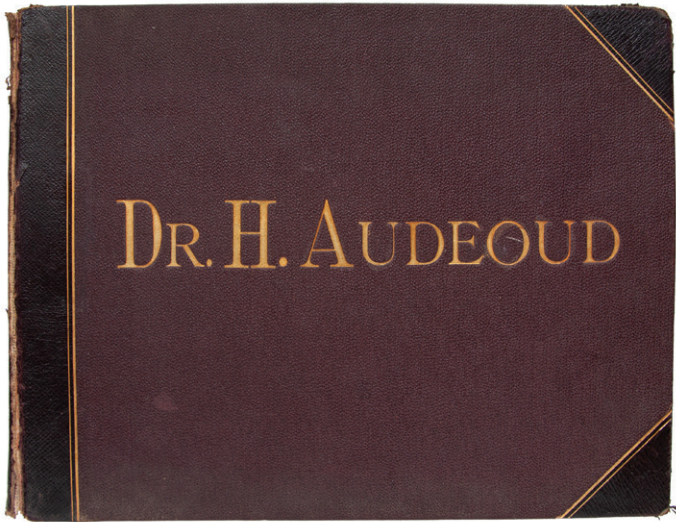
75 x 155 mm



27. Indigenous People of Siberia, Russia, late 19th century

8 albumen prints depicting portraits and scenes of daily life among an indigenous Siberian population, likely the Evenks (or Tungus). These reindeer herders (*Orochon*) occupied vast territories in Tsarist Russia between Lake Baikal and the Amur River.

125 x 180 mm



28. DR. H. AUDEOUD

Album of Photographs of Malformations, late 19th century

Album of 57 cardboard leaves with 97 original albumen prints and several citrate prints produced between 1884 and 1900, plus four additional silver prints dated 1925 and 1938. Compiled by a Swiss physician, the album gathers photographs of men and women affected by severe physical malformations. Each image is captioned in black ink: paralysis, hemiplegia, osteosarcoma, hypertrophic angioma, elephantiasis, and other conditions, each deformity precisely recorded. The album evokes a cabinet of medical curiosities devoted to pathological anomalies. Brown morocco binding with corner pieces. Prints in very good condition.



29. EUGÈNE BRUSSAUX

Moundan Woman, 1906

Silver print mounted on cardboard with black ink caption. The image was produced by photographer, ethnographer, and explorer Eugène Brussaax (1858–1909) during the boundary demarcation mission between French Congo and German Cameroon (1905–1907) led by Commander Henri Moll. A companion of Savorgnan de Brazza, Brussaax conducted ethnographic studies among the Gbaya, Laka, and Moundang peoples of Central Africa. This famous image, later titled *Mil Winnower at Léré* (1906), was published in *L'illustration* in 1907 under the title "The African Venus."

Excellent condition.

275 x 183 mm



30. Russian Peasants, 1917

silver print depicting a family gathered around a fire while fleeing the advance of the German army during 1917. Very good condition.
165 x 210 mm

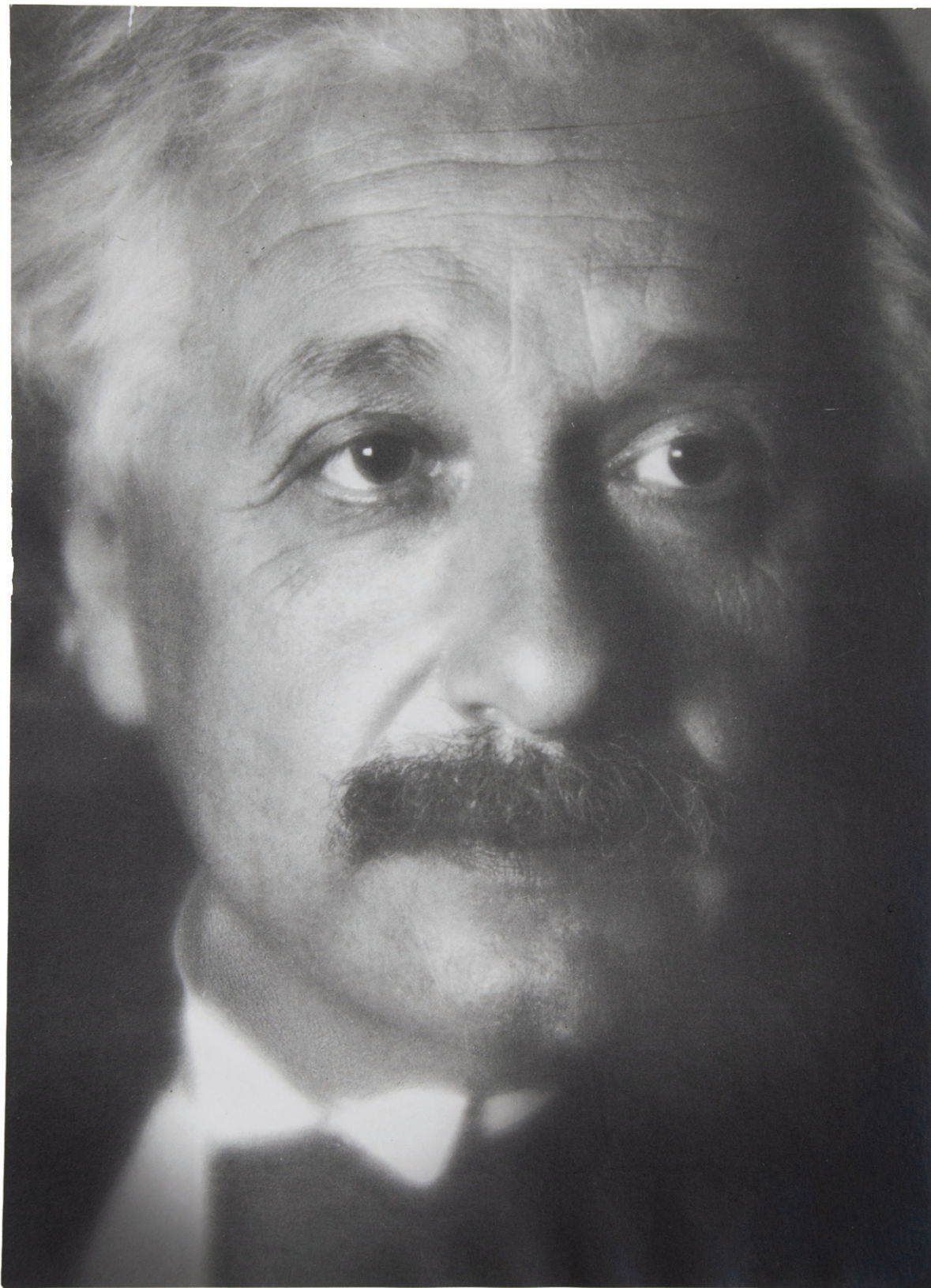


31. "Parisian Unleavened Bread", Jewish Shop, 1932

Press silver print showing the storefront of a Jewish shop in Paris in the early 1930s, with two men in the foreground, one delivering sacks from his cargo tricycle. A visually striking image, notable for its composition, Hebrew lettering, and carefully arranged shop display.

"Photo Keystone" wet stamp on the verso.

240 x 180 mm



32. AARON TYCKO

Portrait of Albert Einstein, c. 1933

Portrait of the scientist and 1922 Nobel Prize laureate in physics, recently exiled to the United States. Taken in 1933 or 1934 and presented here in a later silver print, the photograph is by Aaron Tycko, a photographer who was highly appreciated by Einstein.

290 x 210 mm







33. Arab Revolt in Palestine, 1936

Album of 172 silver prints mounted in a cardboard album with green faux-leather covers (worn binding). The photographs document both the British military presence in the Near East in the 1930s and the early stages of the Arab Revolt in Palestine, then under British Mandate. The insurgents demanded the end of the mandate, the creation of an independent Arab state, and an end to Jewish immigration. The album includes views of barracks, numerous military portraits, several photographs of the Dome of the Rock, images of Bedouins, one photograph of Orthodox Jews, military convoys, street demonstrations, and scenes of confrontations. A printed caption at the bottom of one leaf reads: *British Police. 263 B/Const. Bird RA is struck off strength with effect from the 29th May 1936. Killed in the gallant execution of his duty.* Images in good condition. Protective tissue guards browned and creased. Various formats: 70 × 105 mm, 90 × 60 mm, 110 × 130 mm





34. Second World War, Eastern Front, Summer 1941

25 silver prints documenting the advance of the German army during Operation Barbarossa, launched on 22 June 1941: villages in flames, troops in movement, encampments, fleeing villagers, and columns of Russian prisoners. Very good condition.

85 x 115 mm



35. Album of Bombed Rouen,

April - June 1944 and 30 - 31 August 1944

A remarkable album of 140 silver prints with protective tissue guards, in various formats, including 33 unusually large prints (330 × 240 mm), produced by Photo-Comptoir in Rouen (stamp on verso). The photographs document the Allied bombings of Rouen between April and June 1944 and the devastation they caused. They show the extent of the ruins, with particular attention to the damage to the cathedral, the destruction of bridges over the Seine, the annihilation of German military equipment (tanks, artillery, troop transports), and the disappearance of entire neighbourhoods. Some images depict daily life amid the ruins: residents searching for belongings or materials, others gathering in small groups before the destruction. The partially devastated cathedral, sometimes photographed from elevated viewpoints, reveals what might be described as “beauty of ruins.” The images of destroyed bridges demonstrate a strong visual sensibility on the part of the photographer.

60 x 85 mm, 115 x 85 mm, 240 x 180 mm







36. ALBAN MALHERBE

Liberation of Avignon, 25 August 1944

An enlarged silver print of a spontaneous portrait of men and women celebrating the definitive liberation of Avignon by American troops and the French Forces of the Interior, which took place the previous day, 24 August 1944. Manuscript caption in pencil on the verso.

245 x 222 mm



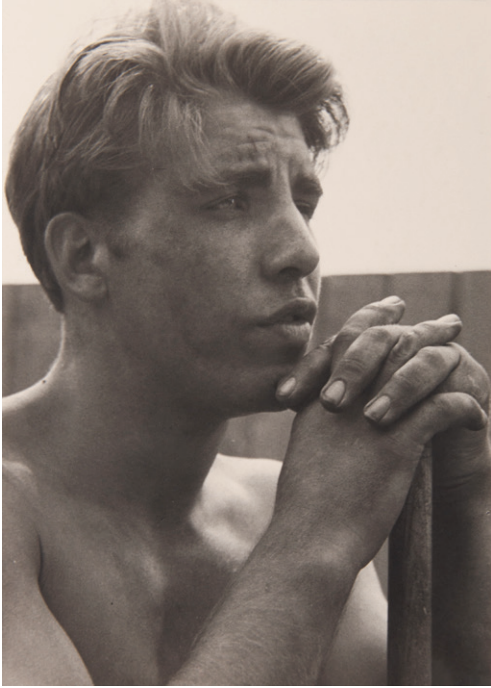
37. Album of Occupied and Liberated Paris

June 1940 - early 1945

A substantial album containing 215 silver prints (various formats) with protective tissue guards, documenting the Occupation and Liberation of Paris during the Second World War. Produced by Studio Georges in Clichy (two images show the shop window decorated at the time of Liberation), the prints depict destruction resulting from the German offensive as it reached towns around Paris and then the capital itself; a German army parade on the Champs-Élysées, crowds in Parisian streets and squares during the days of Liberation, women with shaved heads escorted through processions, and crowds under sniper fire on Rue de Rivoli near the Louvre. At the end of the album are ten later prints of photographs showing harrowing scenes from a Nazi death camp.

60 x 85 mm, 65 x 110mm





38. Second World War, Prisoner of War, c. 1945–1947

3 silver prints depicting a German prisoner of war, bare-chested, working on a French farm.
Fine condition.

156 x 116 mm



A Hoffi: chérif
Latrèche -

12-10-58

39. Algerian War, Portrait and Weapons, 12 October 1958

3 silver prints: portrait of two men inside a room, one with a swollen face. Caption on the verso: *A Hoffi [?] chérif Latrèche*. 2 photographs of a machine gun with caption: *Mechta Aïn Beïda*. The prints are dated by hand 10.12.58.
90 x 90 mm



40. UNIDENTIFIED PHOTOGRAPHER

"Skater in Motion," 1950s

A nice silver print depicting an ice skater in action.
284 x 215 mm

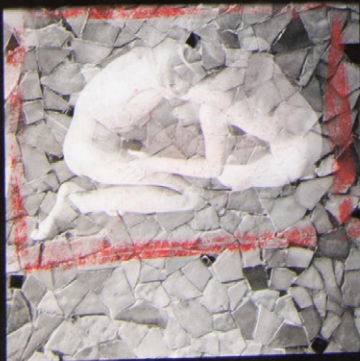
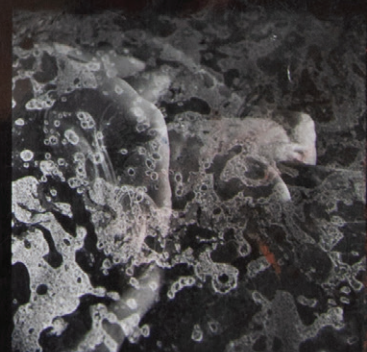
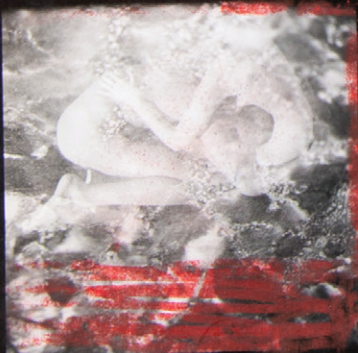
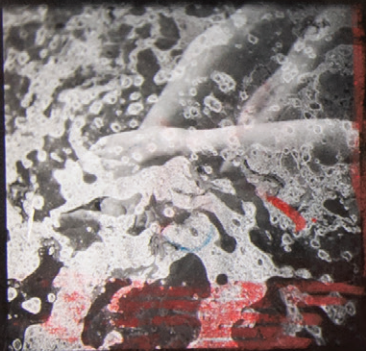


41. DENISE COLOMB

Portrait of Alberto Giacometti, 1954

Vintage silver print. One of the well-known portraits of sculptor Alberto Giacometti in his studio by Denise Colomb, a photographer renowned for her portraits of artists.

305 x 240 mm



42. EMIL CADOO

Contact sheets for the Illustration of *Sexus*, 1963

5 original contact sheets used for the production of photomontages intended for an illustrated edition of Henry Miller's autobiographical book *Sexus*, published in 1963. First published in 1949, *Sexus*, the first volume of *The Rosy Crucifixion*, which also includes *Plexus* and *Nexus*, reflects the writer's tumultuous life. The contact sheets are the work of Emil Cadoo (1926–2002), one of the most representative photographers of the Swinging Sixties. An African American and openly homosexual artist, he emigrated to Paris in 1960, where he lived for much of his life. He is known for his photojournalism for *Life*, his portraits of Beat Generation writers, and his erotically charged photographs marked by ambiguous sexuality. His photographs for *Sexus* reveal his use of double-exposure photomontage, combining intertwined bodies or human figures and statues against floral backgrounds, creating a strong sense of abstraction. Some contact sheets are cropped with red felt-tip marks, while others are crossed out.

280 x 226 mm

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