

LEAD APRON



SPRING ECATALOGUE 2011

LEADAPRON

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Saturday, 12:00 - 5:00pm

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Cover illustration:

Item 37 - Guy Bourdin; Sighs and Whispers

LEADAPRON

SPRING ECATALOGUE 2011

BOOKS
PRINTS
PHOTOGRAPHS
ADDENDUM

Item 31 - Koen Wessing; Chili September 1973



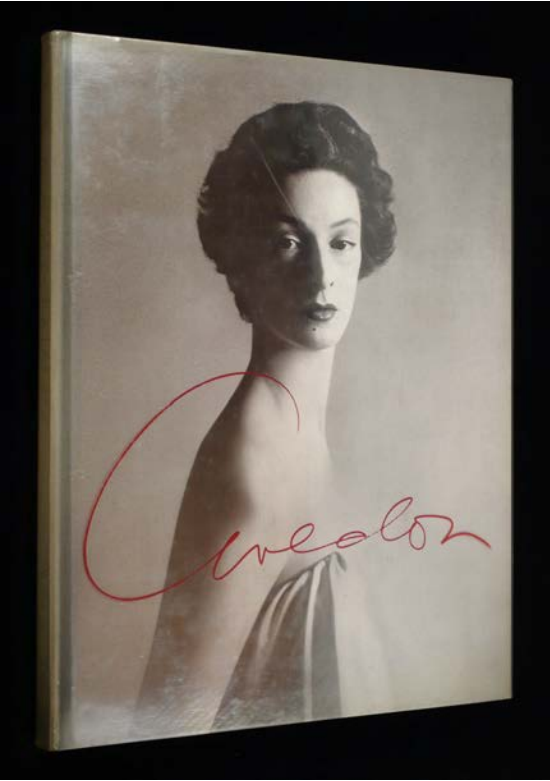
1)
Asahi Sonorama History of Japanese Photography

Asahi Sonorama, Tokyo, 1977 - 1980. First Edition. Octavo 8.5 x 8.25". Each book is hardbound with an illustrated dust jacket. *Condition report on request.*

Published between 1977 and 1980, the Asahi Sonorama series aimed to create facsimile editions of important Japanese photobooks. It eventually grew to include original works by some of the most important Japanese photographers of the twentieth century. About half of the books in the series are the result of influential editor Akira Hasegawa's involvement and of his relationship to the photographers featured. A complete set of all 27 books is quite rare. Above is a list of all the titles and their respective photographers. Numbers represent book's place in the set and each corresponds to a cover in the image above; going down and left to right .

# - Photographer.....	Title
1 - Hiroshi Hamaya.....	Snow Land
2 - Takeji Iwamiya.....	Sado
3 - Yoichi Midorikawa.....	Scenic Beauty of Japan
4 - Eikoh Hosoe.....	Embrace
5 - Hajime Sawatari.....	Nadia
6 - Daido Moriyama.....	Japan, a Photo Theater II
7 - Nobuyoshi Araki.....	Yoko My Love
8 - Masahisa Fukase.....	Yohko
9 - Ikko Narahara.....	Domains
10 - Shigeichi Nagano.....	Japan's Dream Age
11 - Shoji Ueda.....	Sand Dunes/Seasons of the Children
12 - Shomei Tomatsu.....	Kingdom of Mud
13 - Masaya Nakamura.....	Ema Nude in Africa
14 - Takamasa Inamura.....	Dancing Girls
15 - Kineo Kuwabara.....	Tokyo Days
16 - Issei Suda.....	Fushi Kaden
17 - Ihei Kimura.....	Sixth Generation Kikugoro
18 - Shoji Otake.....	Musicians of the World
19 - Katsuji Fukuda.....	Psalm
20 - Yukichi Watabe.....	Alaska Eskimo
21 - Kiyoshi Nishiyama.....	Seasonal Aspects of Japan
22 - Hiromi Tsuchida.....	1945-1979 Hiroshima
23 - Shotaro Akiyama.....	Naked Portraits
24 - Kikuji Kawada.....	Cosmos of the Dream King
25 - Masatoshi Naito.....	Baba
26 - Shin Yanagisawa.....	Tracks of the City
27 - Takeyoshi Tanuma.....	Old Town...the Tokyo of Yesteryear

12,500

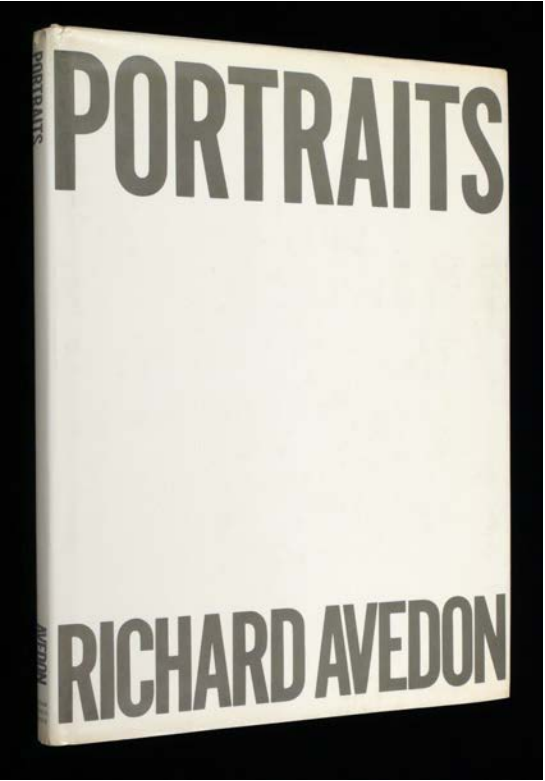


2)
Photographs 1947-1977 (with ephemera)
Richard Avedon
Essay by Harold Brodkey

SIGNED by Richard Avedon.

Farrar, Straus, & Giroux, New York, 1978. First Edition. Folio 14.25 x 10.75". Hardbound in pictorial paper covered boards with original acetate jacket. Includes the original softcover exhibition catalogue from the show at the Metropolitan Museum of Art, Sept. 13 - Nov. 5, 1978 with an essay by Rosamond Bernier. *Condition: Acetate jacket has a touch of toning to the spine, Book and exhibition catalogue are Fine. Rare is such beautiful condition.*

1000



3)
Portraits
Richard Avedon
Essay by Harold Rosenberg

SIGNED by Richard Avedon.

Farrar, Straus and Giroux, New York, 1976. First Edition. Quarto 12 x 9". Hardbound with dust jacket. *Portraits* is, in its design, edit and sequencing, one of the cleanest collections of Avedon's work. The selection focuses on artist, writers, and other cultural luminaries from the late 1950s to the 1970s. *Condition: Fine.*

850

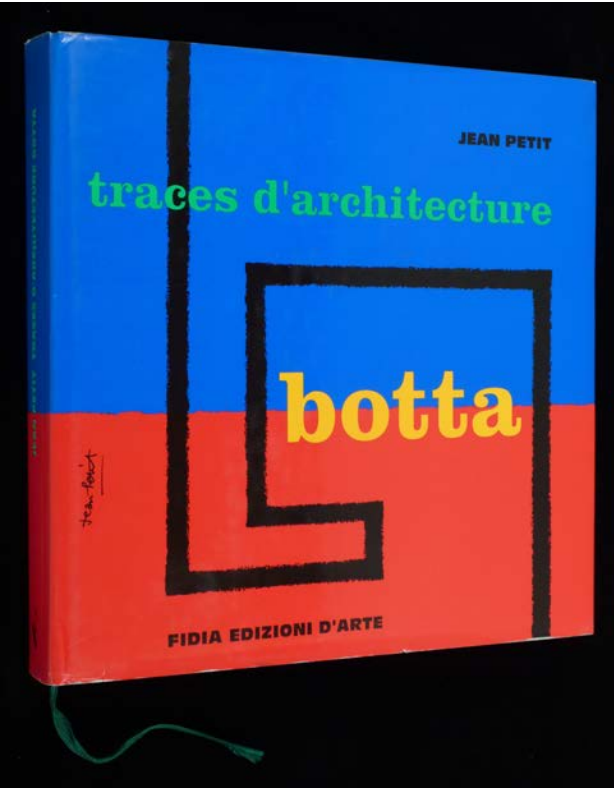


4)
Fifty Years of Portraits
Peter Beard
Curated by Peter T. Tunney
Introduction by David Fahey
Essay by Anthony Haden-Guest

Elaborately INSCRIBED in the year of publication with Beard’s hand print in green paint on the half title page; inscription reads- “Salaame / in ecology-green to Robert Forrest / from Peter (Beard) / Hog Ranch / Box 47616 / Nairobi / Dec. 25, 99”. Additionally Beard has smeared the same green paint across his portrait on the cover.

Arena Editions, Santa Fe, 1999. First and only edition. Quarto 8.25 x 10. Hard-bound in leatherette boards photographic plate tipped into upper panel. *Condition: Fine.*

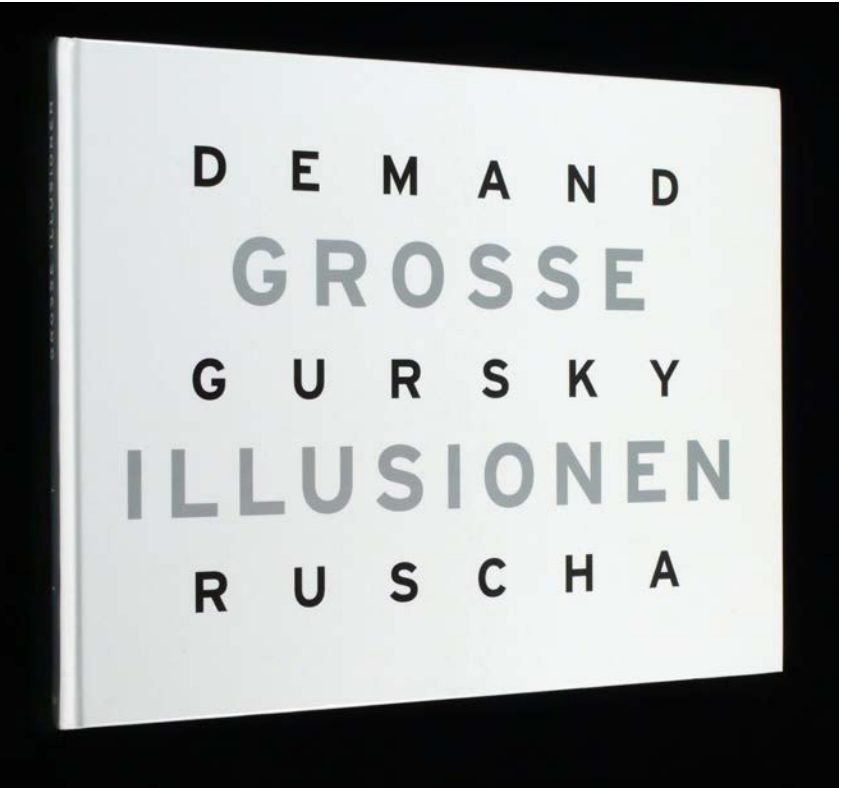
From the publisher: “Throughout his remarkable life, photographer, naturalist, and raconteur Peter Beard has befriended and photographed some of the most prominent figures of our times. Portraiture is woven into the fabric of all of Beard’s work, yet to date this relationship has never been carved out and explored. From his earliest attempts at expression as a child to the mania for travel and adventure that overtook Beard as a young man, and onward to Beard’s most recent work on assignment, portraiture is a central thread of Beard’s career. Beard’s “portraits,” however, rarely conform to the traditional format of this genre. Instead, they embody spontaneity, the moments shared with intimate friends, and the adventurous lives and experiences to which he has long been attracted. A vital chronicler of our times, he has created memorable images of such icons as Picasso, Francis Bacon, Karen Blixen, Andy Warhol, Truman Capote, Jacqueline Kennedy Onassis, Salvador Dali, and Mick Jagger, along with the last great safari hunters, such as J.A. Hunter, Phillip Percival, and Cape-to-Cairo Grogan.”



5)
Mario Botta: Traces d’architecture
Jean Petit

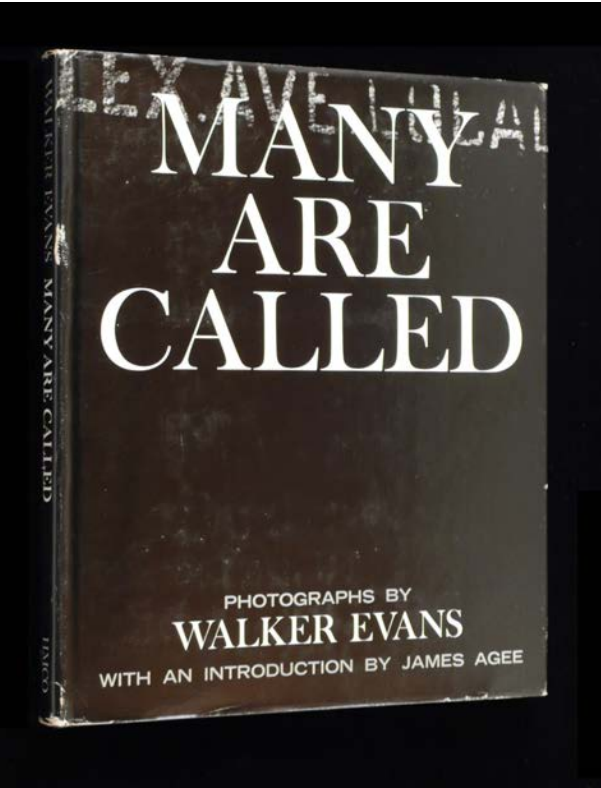
SIGNED / Inscribed by Mario Botta in the year of publication.

Fidia Edizioni D’Arte, 1994. First Edition. Square Quarto 10.75”. Hardbound with jacket. All text in French. *Condition: Rear fold of jacket has small slit, light shelf wear else a very nice copy.*



6)
Demand, Gursky, Ruscha: Grosse Illusionen
Thomas Demand, Andreas Gursky, Ed Ruscha
Essays in German by Stefan Gronert, Diedrich Diederichsen, Ralph Rugoff

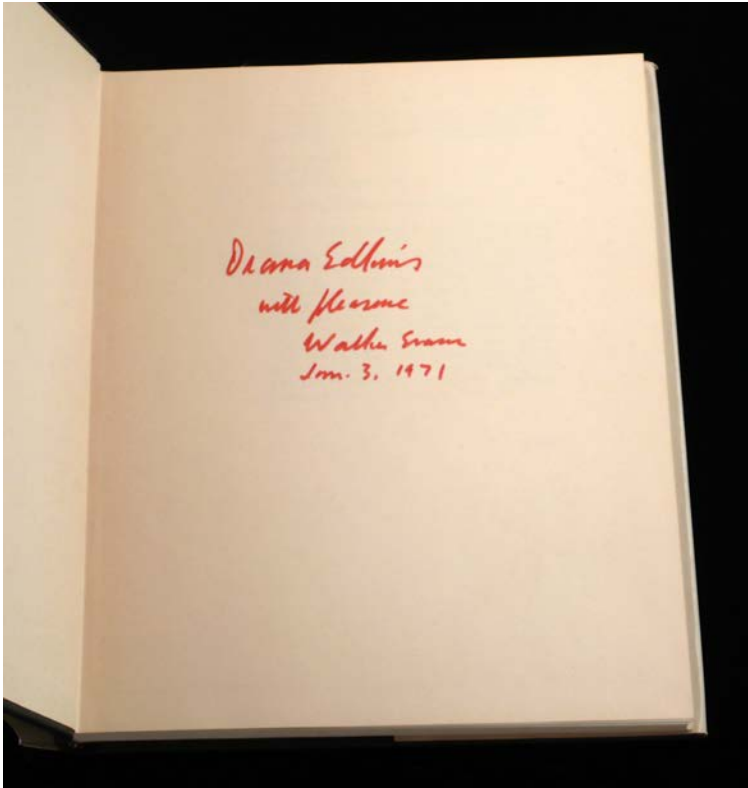
Bonn Kunstmuseum and North Miami Museum of Contemporary Art, 1999. First Edition. Oblong Quarto 9.5 x 12”. Hardbound no jacket as issued. *Condition: Fine.*



7)
Many are Called
Walker Evans
Introduction by James Agee

SIGNED / Inscribed by Walker Evans.

Houghton Mifflin Company, Boston, and The Riverside Press, Cambridge, 1966. First Edition. Octavo 8.75 x 7.25". Hardbound with jacket. *Condition: Touch of rubbing and edge wear to jacket else a very nice copy.*



“Though not published until 1966, the photographs in *Many are Called* were taken beginning in the winter of 1938. Accompanied by Helen Levitt, Walker Evans rode the Lexington Avenue local subway in New York City, taking surreptitious portraits of other passengers. The images were made at one-fiftieth of a second with the lens of Evans’s 35mm Contax sticking out between the buttons of his coat. This tactic was part of Evan’s search for the real, the truth behind appearances. Other titles considered included *Lexington Ave. Local* and *The Passengers*. It was Alice Morris (who had typed James Agee’s manuscript for *Let Us Now Praise Famous Men*), who suggested the phrase from the book of Matthew: ‘Many are called, but few are chosen.’ ” – David Levi-Strauss, *The Book of 101 Books*, pg. 180-1



8)
JH Engström’s first six books.

*I’m always looking for presence.
Whenever I try, my doubts get unmasked.
Easier then to stick with absence.
I’m not trying to prove anything.
I don’t have that many memories yet.
--JH Engström, 2004*

TOP ROW

Härbärge (INSCRIBED)
Bokförlaget DN, 1997. First Edition. Quarto. Hardbound with dust jacket.

Trying to Dance
Journal, Stockholm, 2003. First Edition. Quarto. Hardbound with plate tipped into front board, no jacket as issued. Cited Parr & Badger, *The Photobook: A History* vol. 2, pg. 322-3

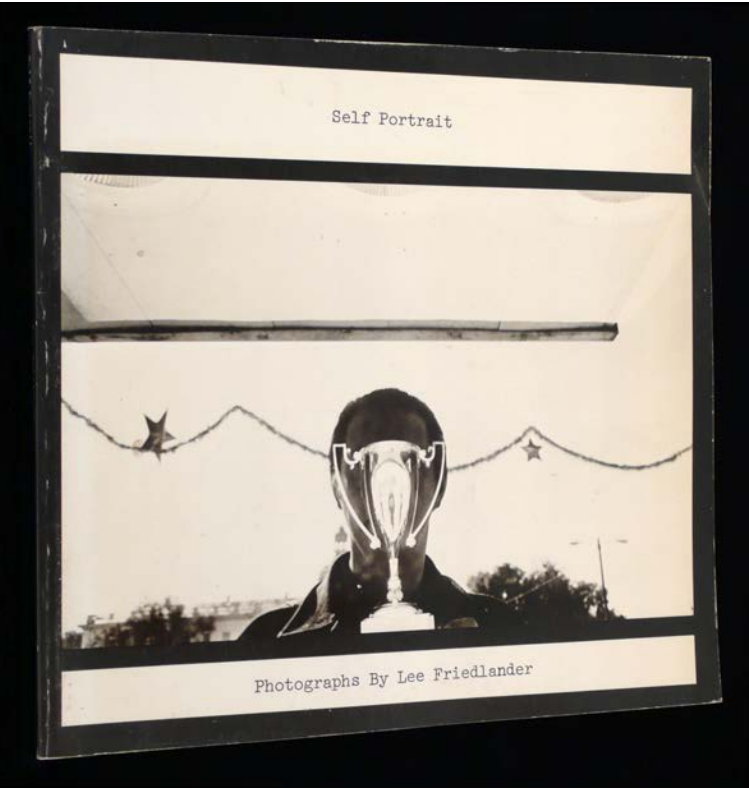
Haunts
Steidl, Göttingen, 2006. First Edition. Quarto. Hardbound with illustrated dust jacket.

BOTTOM ROW

CDG / JHE (SIGNED)
Steidl, Göttingen, 2008. First Edition. Quarto. Hardbound with plate tipped into front board, no jacket as issued.

Sketch of Home (SIGNED)
GunGallery, Stockholm, 2008. First Edition limited to 250 numbered and signed copies. Quarto. Hardbound in embossed boards no jacket as issued.

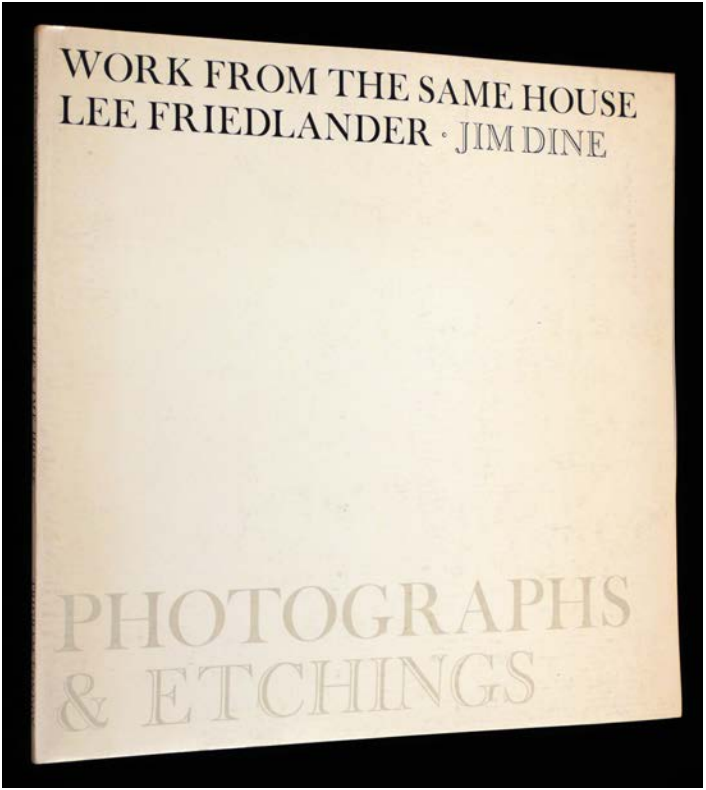
From Back Home (SIGNED by Engström and Petersen)
JH Engström & Anders Petersen
Bokforlaget Max Strom, 2009. First Edition. Quarto. Hardbound with illustrated dust jacket.



9)
Self Portrait
Lee Friedlander

Haywire Press, New City, NY, 1970. First Edition, First Printing. Quarto 8.5 x 9". Softcover stiff illustrated wrappers. "Despite its title, *Self Portrait* is essentially a landscape work, full of those menacing urban and suburban photographs by which [Friedlander] changed the vocabulary of late twentieth century photography. ... he critiques the act of photographing, laying bare the process, and emphasizing that it is about personal point of view. *Self Portrait* is a complex, subtle work that functions as an oblique document of contemporary experience." -- Parr & Badger, *The Photobook: A History* vol. 1 pg. 258. *Condition: Faint crease to top corner of book affects covers and pages, light edge wear to wraps, else a very nice copy.*

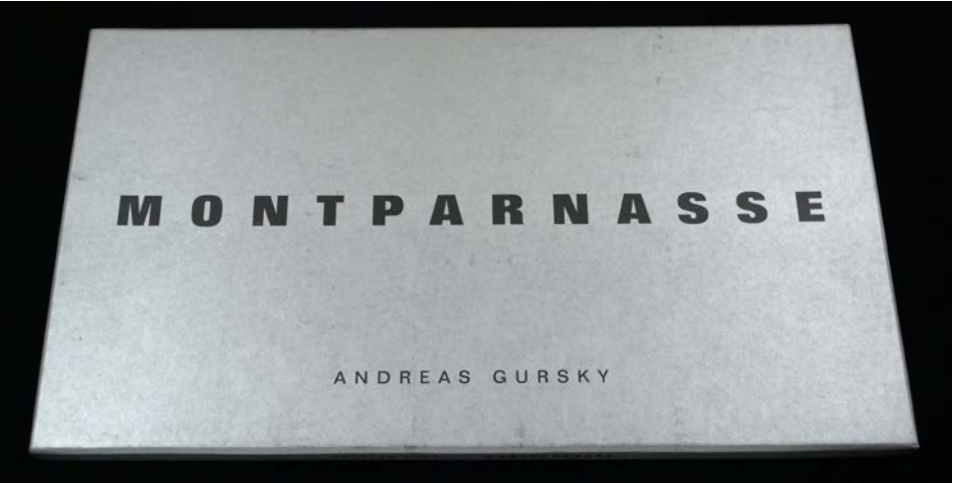
595



10)
Work from the Same House: Photographs & Etchings
Photographs by Lee Friedlander; Etchings by Jim Dine

Trigram Press, London, 1969. First Edition. Square Quarto 9.75 x 9.75". Softcover stiff illustrated wraps. This artist's book was the result of a seven year collaboration by Friedlander and Dine, in which they showcased some of their now classic material. *Condition: Moderate toning and soiling to wraps, internally Fine. Very nice copy, rare in condition.*

495



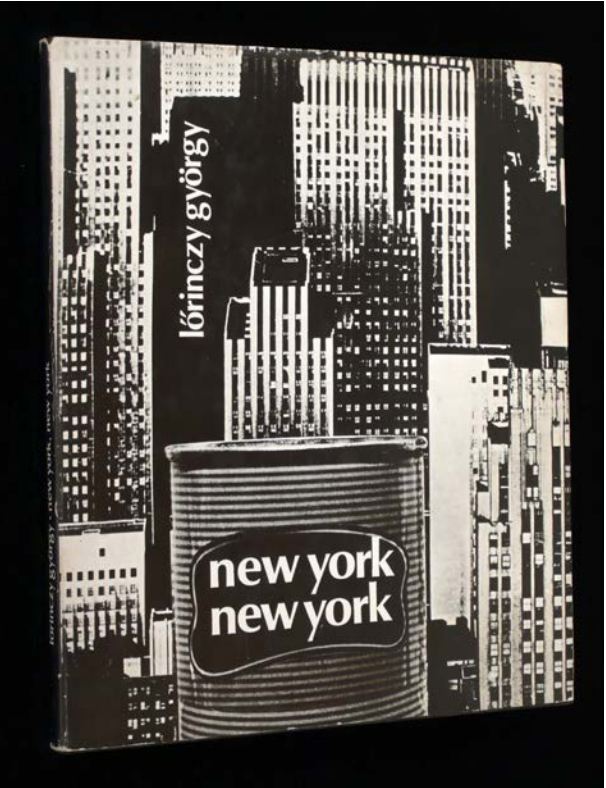
11)
Montparnasse
Andreas Gursky
Essay by Han Irrek; Interviews by Ursula Trübenbach and Hans Irrek.

Portikus, Frankfurt, 1995. First Edition. Quarto 10.5 x 9.5". 2 softcover books stiff grey printed wrappers and 1 loose-leaf color photograph (printed in offset, 18.75 x 10.25) in card portfolio, all contained in grey card box. *Condition: Touch of shelf wear to box, interior contents Fine.*



"By the very nature of his work Gursky is primarily a gallery artist, but he has made one body of work that succeeds as a photobook whilst still replicating the essential qualities of his vision. *Montparnasse* is a 'one-picture' book, a rigorously elevational view of a giant housing block in Paris, itself a relentless gridded structure some 18 stories high and over a quarter of a mile long." (Parr & Badger, vol. II, Pg.275) Every page in the *image* book consist of a portion of the photograph that has been blow up, so that one may see all the details of the windows, from the color of the drapes to what the person inside is doing. A fascinating approach to book design and a very unusual way of seeing a photograph.

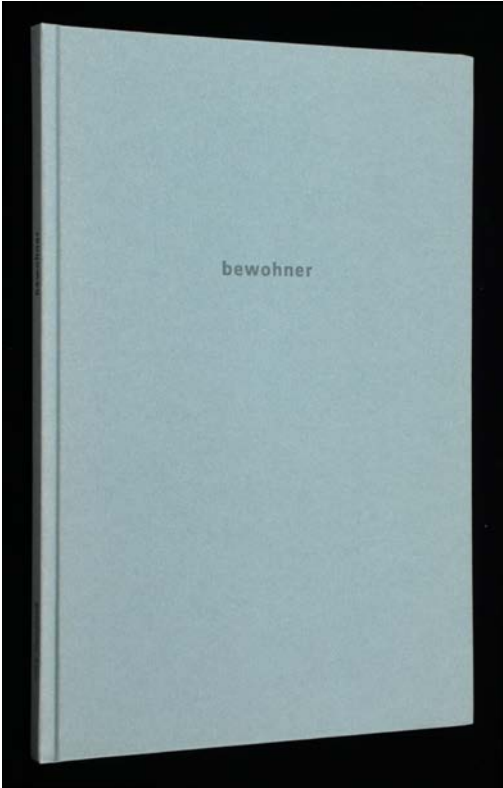
3995



12)
New York, New York
Lorinczy György

Magyar helicon, Budapest, 1972. First Edition. Quarto 10 x 8". Hardbound with illustrated jacket. "György's style is rough, raw and uninhibited, in the best stream-of-consciousness manner. György clearly had a whale of a time in the headquarters of consumer capitalism, catching up on the 1960s and tasting some of the forbidden fruits, such as rock bands and experimental theatre groups. This excited, carefree, though not naïve view of New York makes a refreshing change from the inbred cynicism of the streetwise native." --Parr & Badger, The Photobook: A History, vol. 1, pg. 262-3. *Condition: Touch of rubbing and edge wear to jacket else a very nice copy.*

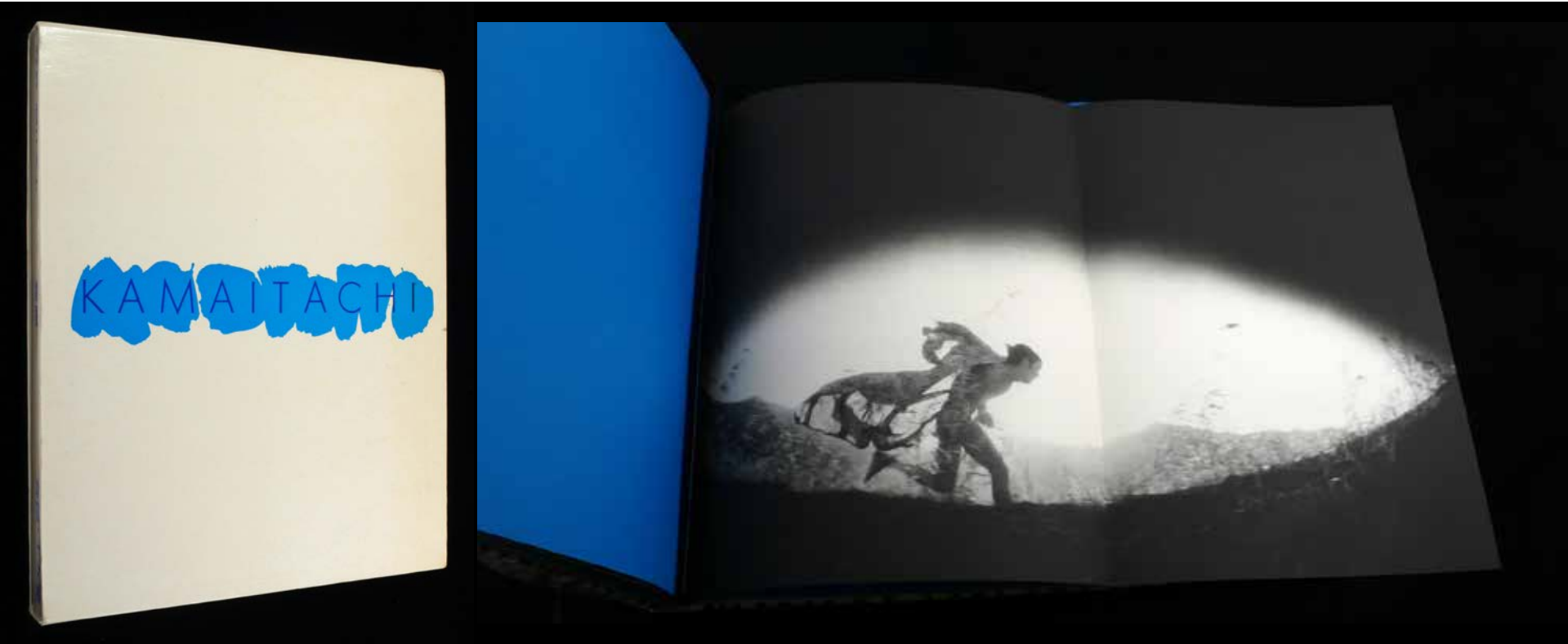
3500



13)
Bewohner (The Inhabitants)
Jitka Hanzlová
Text by Italo Calvino & Gertrud Peters

Frankfuter Kunstverein, 1996. First Edition, First Printing limited to 700 copies to coincide with Hanzlová's exhibition at the Frankfurter Kunstverein. Octavo 9.75 x 6.5". Hardbound in paper covered boards no jacket as issued. *Bewohner*, the photographer's first book, is soft-spoken study of a European city and its inhabitants. *Condition: Faint dent to top rear corner, else a very nice copy.*

650



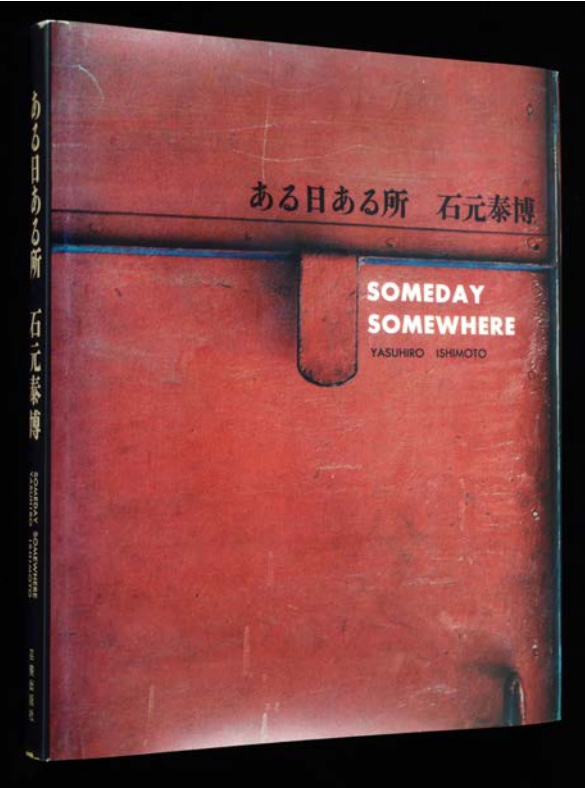
14)
Kamaitachi
Photographs by Eikoh Hosoe
Preface by Shuzo Takiguchi; poem by Toyoichiro Miyoshi; dance by Tatsumi Hijikata

SIGNED by Eikoh Hosoe in kanji to the first free end paper.

Gendaishicho-sha, Tokyo, 1969. First Edition. Folio 14.75 x 12.25". Hardbound in cloth, clear acetate jacket, and white card slipcase. *Condition: Very tiny nick to front of slipcase, two 3" chips to acetate jacket one to front and one to rear, else very nice copy of this scarce Japanese classic.*

"As a young boy in the north [of Japan], Hosoe had heard of the *Kamaitachi*, a weasel-like demon who purportedly haunted the area's rice fields and would slash any person he encountered. [Hosoe and Hijikata] came upon a great plain of rice fields that triggered Hosoe's memory, and he conceived the idea of shooting Hijikata in a series of tableaux that recreated the *Kamaitachi* legend. The *Kamaitachi* functions as a wild free spirit in a land restricted by tradition. As such, the demon (Hijikata) is at once beguiling and dangerous, representing such impulses as earthiness and sexuality. He seduces women and carries off small children, like a Pied Piper. Such unruliness is seen throughout the series but most clearly in one of the signature images, of a tiny Hijikata leaping gleefully through a great landscape of paddy fields. That there might be a price to pay for such abandon is abundantly clear in the menacing sky, which hangs over the scene like a shroud." Parr & Badger, The Photobook: A History, vol. 1 pg. 284-5.

7500



15)
Someday, Somewhere
Yasuhiro Ishimoto

Geibi Shuppansha, Tokyo, 1958. First Edition. Quarto 11 x 9". Hardbound in black cloth panels and yellow cloth spine with facsimile dust jacket (missing publisher's original jacket). "*Someday, Somewhere* is a photobook of truly international stature, providing Japanese photographers with a model of expression that transcended both the parochial and the purely documentary tendency dominating Japanese photography at the time." Parr & Badger, *The History of the Photobook* vol. 1 pg. 272-3. *Condition: Book is in Very Good condition, front end papers have been replaced, first blank page has some wrinkling with evidence of label removal, a few pages have faint ink transference common with this title, touch of rubbing to extreme edge of boards, else a nice copy of this very rare book.*

2995



16)
Best (photo poem)
Kazou Kenmochi

Sakuhinsha, Tokyo, Japan 1971. First Edition. Quarto 10 x 7.25". Softcover stiff wraps with illustrated jacket. In *Best* Kenmochi uses a plethora of creative and experimental darkroom techniques in his photographs of two young lovers. A beautiful and artfully crafted artist's book that is quite rare. Kenmochi is best known for his book *A Narcotic Photographic Document* (1963). *Condition: Edge wear and light creasing to jacket, faint foxing to wraps and verso of jacket, else a nice copy of this rare title.*

1500

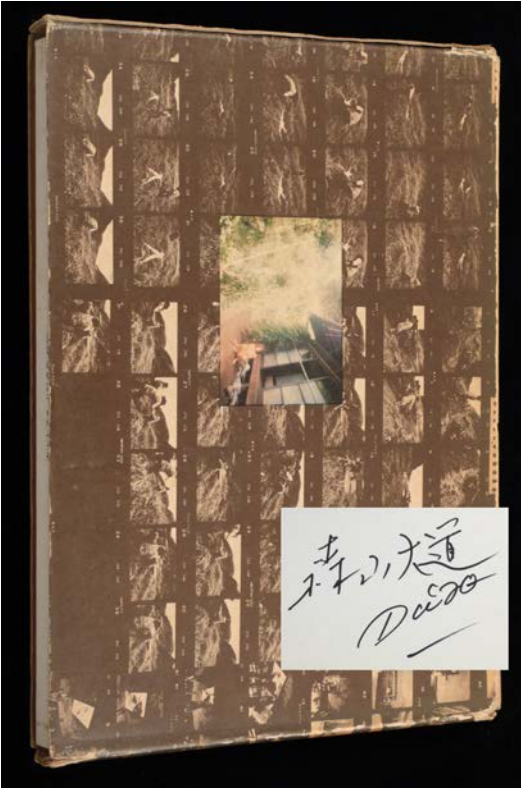


17)
Sol LeWitt: A Retrospective
Edited and with an introduction by Gary Garrels
with essays by Martin Friedman, Andrea Miller-Keller, Brenda Richardson, Anne Rorimer, John S. Weber, Adam Weinberg

SIGNED / INSCRIBED by Sol LeWitt.

San Francisco Museum of Modern Art and Yale University Press, New Haven, 2000. First Edition. Quarto 11.75 x 9.75". Softcover stiff illustrated wrappers. Published for the exhibition at SF MoMA from February 19 to May 30, 2000, traveled to Museum of Contemporary Art, Chicago July 22 to October 22, 2000 and to the Whitney Museum of American Art, November 30, 2000 to February 25, 2001. *Condition: A few faint creases and shelf wear to wraps, else very nice copy.*

950



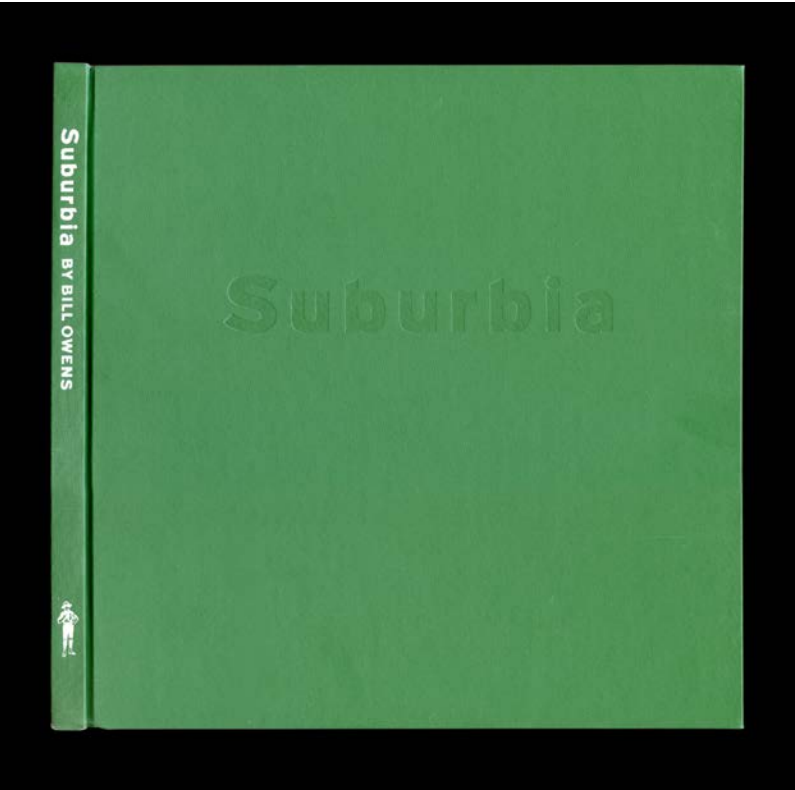
18)
Kagerou - Dayfly
Daido Moriyama

SIGNED by Daido Moriyama.

Haga, Tokyo, 1972. First Edition. Quarto 10.25 x 7.25". Softcover with paper covered board slipcase. *Condition: Touch of foxing to wraps, spine lightly crease with a little lean; Slipcase has some rubbing and edge wear, creasing and loss of image layer to back-strip, else a nice copy. Signed copies are scarce.*

"*Kagerou - Dayfly* carries further the artistic revolt Moriyama began with *Provoke 2: Eros*. At the book's center, the photographs show the photographer and his assistants tying up girls. At the beginning and end, there are full-page photos of the girls, tied up in white string, which constricts their bodies in humiliating poses. Moriyama intended this to represent the sadism of men, who pretend to have an inferiority complex with regard to women, and to highlight the correlations among the sex drive, death and madness." – Alessandro Bertolotti, *Books of Nudes* pg. 164-5

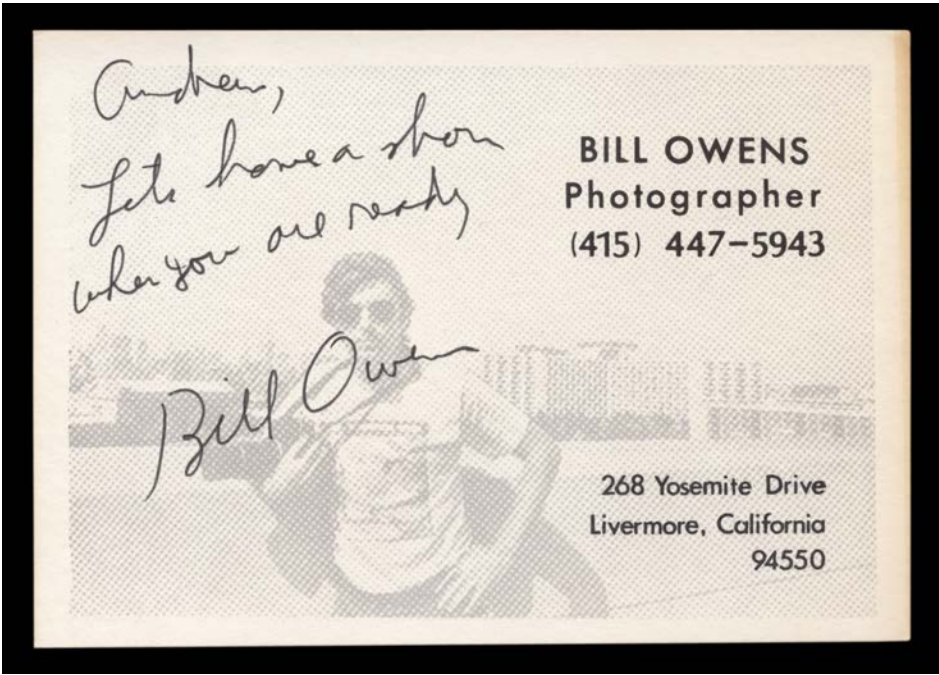
3500



19)
Suburbia
Bill Owens

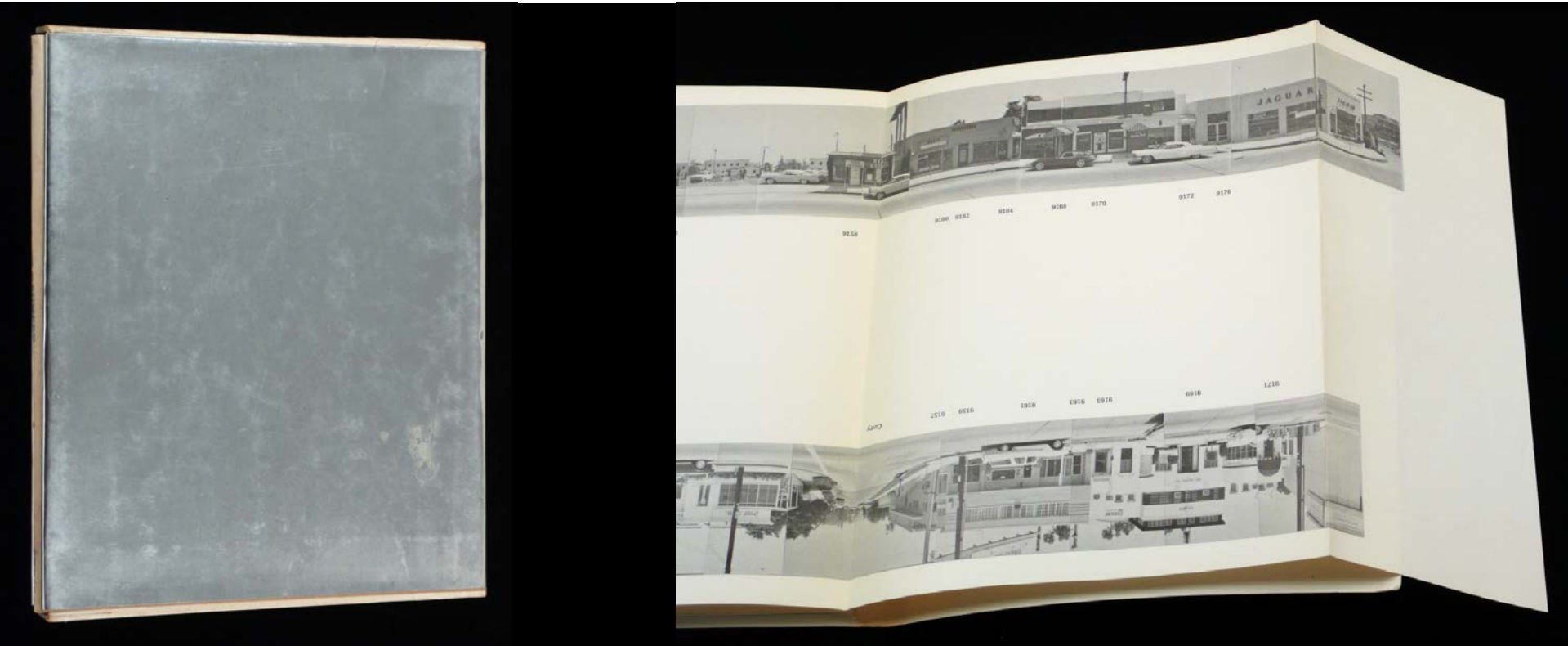
Postcard SIGNED / Inscribed by Bill Owens laid in.

Straight Arrow Books, San Francisco, 1973. The very Scarce Hardcover edition, printed in an unknown limitation. Square Quarto 10 x 10". Hardbound in green cloth title embossed to upper panel, stamped in white on the spine with matching slipcase. *Condition: Near Fine.*



“*Suburbia* was one of the most popular and successful photobooks of the 1970s. At a time when the prevailing mode in photography of the ‘social landscape’ was the poetic or personal document, Owens turned the clock back to a documentary photography that spoke directly about society and, further more allowed society to comment on itself. [Owens] photographed his own community, and he allowed his subjects to speak for themselves, in the form of caption quotations which manage to say much in a few words: ‘We’re really happy. Our kids are healthy, we eat good food, and have a really nice home.’ ...- there is often an ironic gap between photograph and caption- but Owens proves once and for all that, if socio-cultural commentary is the aim, pictures and text generally work better than pictures alone.” –Parr & Badger, *The Photobook: A History*, Vol. 2, pg. 24.

3550



20)
Every Building on the Sunset Strip
Edward Ruscha

SIGNED / Inscribed by Edward Ruscha to Geoff Miller, one of the founders of Los Angeles Magazine. **Note Ruscha has mistakenly written Jeff Miller instead of Geoff Miller.

Self Published, Los Angeles, 1966. First Edition, First Printing (includes the 2 in. flap at the tail of the book, the result of a miscalculation by the printer). Octavo 7 x 5.5". Softcover stiff wrappers, pages are one continuous accordion fold 27 feet long, silver slipcase. *Condition: Some light surface wear to slipcase, a small crease to tip edge, spine of book toned, wraps have some light soiling, crease to bottom rear corner, else a very nice example of the rare First Printing.*

Made with a motorized Nikon mounted to the back of a pickup truck, the *Sunset Strip* photos resemble nothing so much as real-estate ads and they’re butted up against one another with no attempt to disguise their seams or discontinuity. The book’s subject matter – a ragged progression of gas stations, motels, apartment houses, parking lots, strip malls, and honky-tonk signage – and its simple typography are consistent with the imagery and the typefaces in the Ruscha paintings that helped define Pop art for the masses. But, perhaps because they straddle documentary and conceptual photo work so effortlessly, perhaps because they make his deadpan wit even more accessible, Ruscha’s books and the photos in them have had a greater influence on younger artist and photographers than his paintings.” – Vince Aletti, *The Book of 101 Books*, pg. 182-5

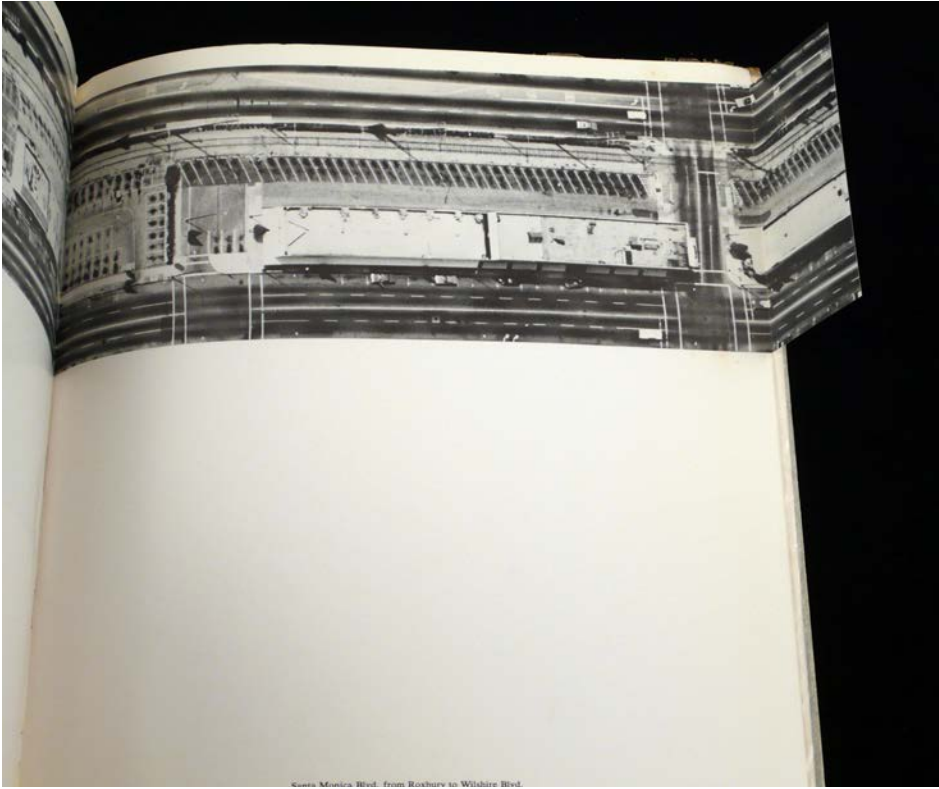
12,995



21)
Thirtyfour Parking Lots in Los Angeles
Edward Ruscha
Photography by Art Alanis

SIGNED / Inscribed by Edward Ruscha to Geoff Miller, one of the founders of Los Angeles Magazine.

Edward Ruscha, Los Angeles, 1967. First Edition, First Printing. Quarto 10 x 8". Softcover stiff printed wrappers with the scarce original glassine jacket. Ephemera from a Ruscha show at Ace Gallery in 1973 laid in. *Condition: Book has a light touch of foxing to first free end paper else Near Fine; Glassine jacket is toned with a few stains, chip to one corner, closed tear to rear, overall Very Good condition.*



For *Parking Lots* Ruscha hired commercial photographer Art Alanis and the two flew above downtown Los Angeles in a helicopter. Ruscha told Alanis which sites to photograph. Ruscha said of this book," Those patterns and their abstract design quality mean nothing to me. I'll tell you what is more interesting: the oil droppings on the ground." The size of the oil drips marking the most desirable parking spaces, thus *Parking Lots* is a sociological approach to the urban landscape. Sylvia Wolf, Ed Ruscha and Photography, pg.144

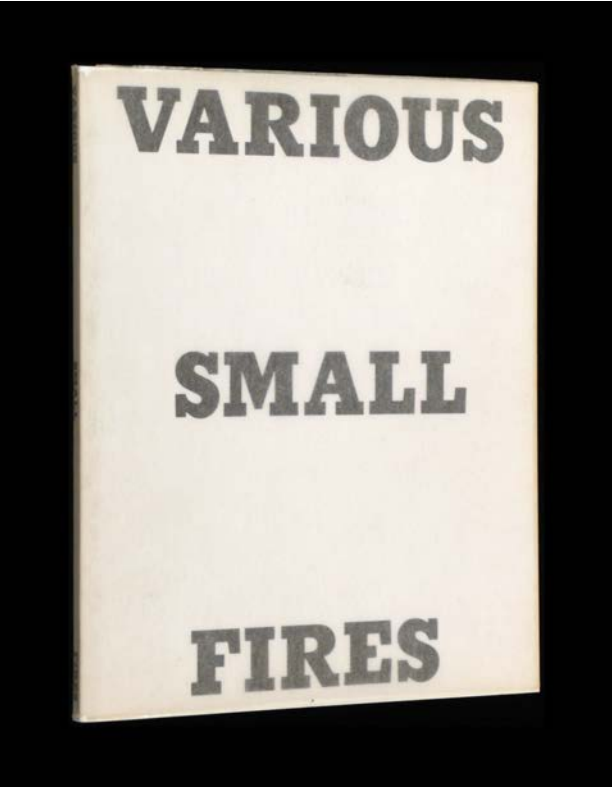
4995



22)
Nine Swimming Pools and a Broken Glass
Ed Ruscha

Self Published, Los Angeles, 1976. Second Edition (True First Published in 1968). Octavo 7 x 5.5". Softcover stiff wraps no jacket as issued. *Condition: Two very faint blue smear to rear wrapper, one pin head size brown stain to cover else a Fine copy.*

650



23)
Various Small Fires and Milk
Edward Ruscha

Self Published, Los Angeles, 1970. Second Edition (True First published in 1964 and limited to 400 copies). Octavo 7 x 5.5". Softcover stiff wraps with original glassine jacket as issued. *Condition: Fine in Near Fine Glassine.*

650



24)
The Complete Artist Books of Edward Ruscha, 1963-1978
All sixteen volumes in First Edition.

Twentysix Gasoline Stations

SIGNED by Edward Ruscha.

The Cunningham Press, Alahambra, CA, 1963. First Edition limited to 400 copies. Octavo 7 x 5.5". Softcover stiff wrappers with glassine jacket.

Various Small Fires and Milk

SIGNED by Edward Ruscha.

Anderson, Ritchie and Simon, Los Angeles, 1964. First Edition limited to 400 copies. Octavo 7 x 5.5". Softcover stiff wrappers with glassine jacket.

Some Los Angeles Apartments

Anderson, Ritchie and Simon, Los Angeles, 1964. First Edition limited to 700 copies. Octavo 7 x 5.5". Softcover stiff wrappers with glassine jacket.

Every Building on the Sunset Strip

Self Published, Los Angeles, 1966. First Edition, First Printing (includes the 2 in. flap at the tail of the book, the result of a miscalculation by the printer). Octavo 7 x 5.5". Softcover stiff wrappers, pages are one continuous accordion fold 27 feet long, silver slipcase.

Thirtyfour Parking Lots in Los Angeles

Edward Ruscha, Los Angeles, 1967. First Edition limited to 2500. Quarto 10 x 8". Softcover stiff printed wrappers with the scarce original glassine jacket. Photographs by Art Alanis.

Royal Road Test

Edward Ruscha and Mason Williams, Los Angeles, 1967. First Edition limited to 1000 copies. Octavo 9.25 x 6.5". Softcover stiff wrappers, spiral bound.

Business Cards

SIGNED by Edward Ruscha and Billy Al Bengston on the cover.

Billy Al Bengston and Edward Ruscha, Los Angeles, 1968. First Edition limited to 1000 copies. Softcover stiff wrappers bound with raw hide tie, photograph mounted to cover.

Nine Swimming Pools and a Broken Glass

Edward Ruscha, Los Angeles, 1968. First Edition limited to 2500 copies. Octavo 7 x 5.5". Softcover stiff wrappers.

Crackers

Heavy Industry Publications, Hollywood, 1969. First Edition. Octavo 8.75 x 5.75". Softcover stiff wrappers with printed jacket.

Babycakes with Weights

Edward Ruscha, Los Angeles, 1970. First Edition 1200 copies. Octavo 7.5 x 6". Softcover stiff wraps felt letters mounted to cover, bound with pink ribbon.

Real Estate Opportunities

Edward Ruscha, Los Angeles, 1970. First Edition. Octavo 7 x 5.5". Softcover stiff wrappers.

A Few Palm Trees

Heavy Industry Publications, Hollywood, 1971. First Edition. Octavo 7 x 5.5". Softcover stiff wrappers.

Records

Heavy Industry Publications, Hollywood, 1971. First Edition. Octavo 7 x 5.5". Softcover stiff wrappers.

Dutch Details

The Octopus Foundation, The Netherlands, 1971. First Edition limited to 3000 copies of which it is believed only 200 survived, most of the edition was accidentally discarded by the warehouse where it was stored. Oblong folio 15 x 4.5". Softcover stiff printed wrappers.

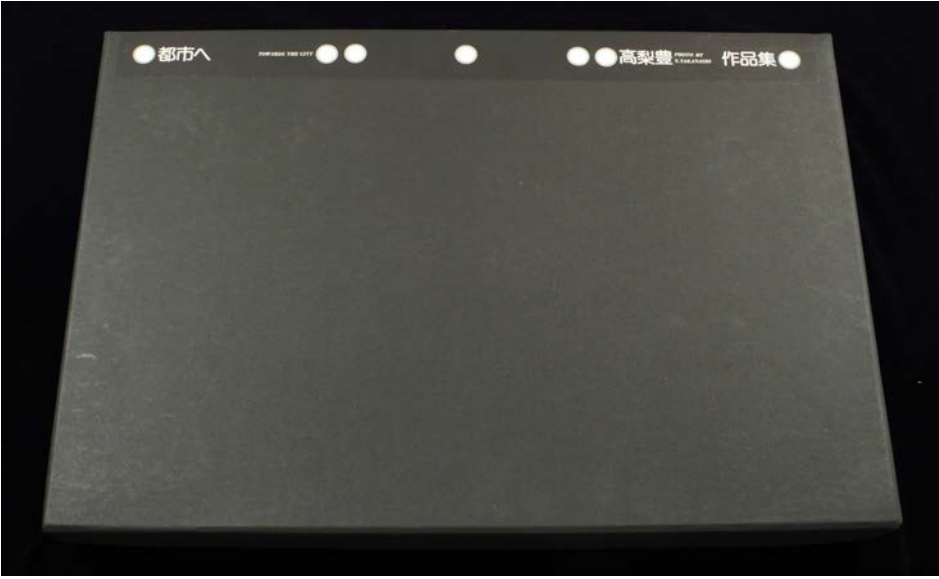
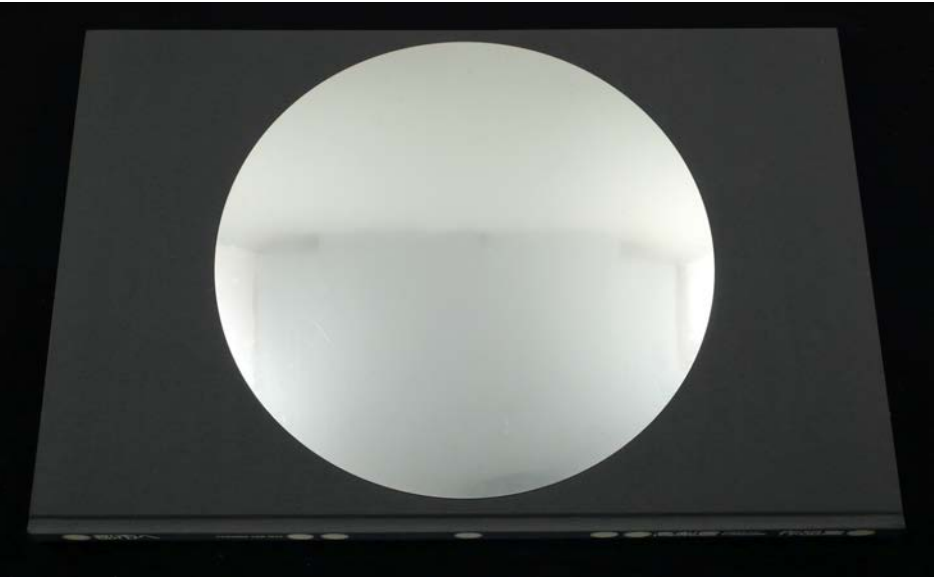
Colored People

Edward Ruscha, Los Angeles, 1972. First Edition. Octavo 7 x 5.5". Softcover stiff wrappers.

Hard Light

Edward Ruscha, Los Angeles, 1978. First Edition. Octavo 7 x 5.5". Softcover stiff wrappers.

Condition report on request.
125,000



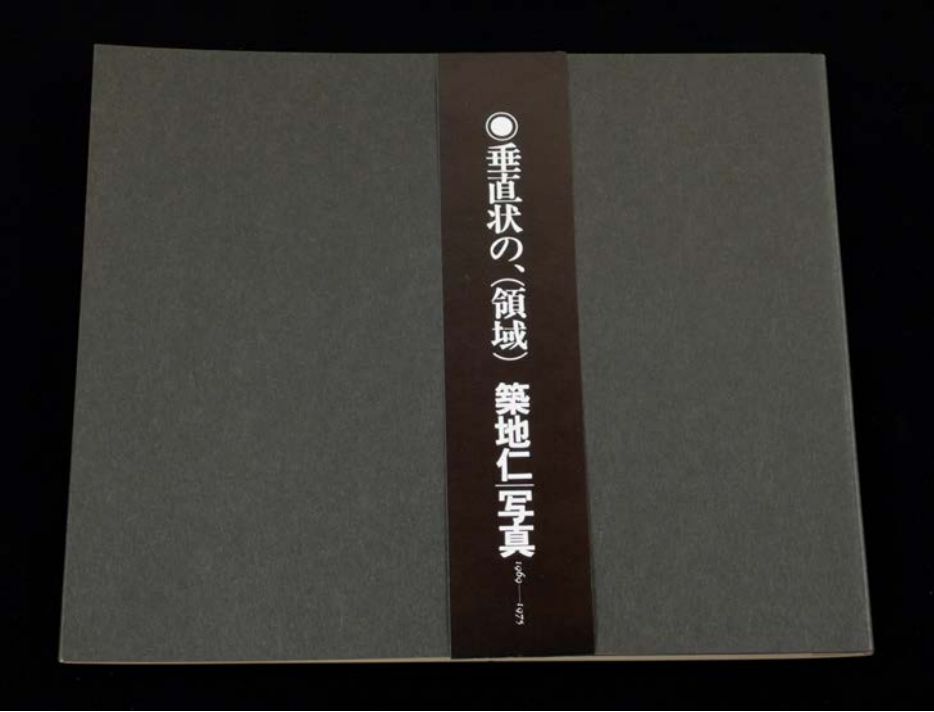
25)
Toshi-e (Towards the City)
Yutaka Takanashi

Self-Published, Tokyo, 1974. First Edition. Oblong folio 16.75 x 11.25". Hard-bound in full black cloth with metal disc pasted to the cover, black paper over board portfolio box and 126 pgs. paperback booklet titled 'Tokyo-Jin' (10 x 7") 62 b&w photographs in book and 54 b&w photographs in booklet, with the original plain cardboard shipping box. *Condition: Beautiful copy... NO foxing, pages clean throughout; the disk has a few faint spots of what looks like tarnish but NONE of the usual scratching or surface wear, the portfolio box that contains the books is very fresh; the scarce SHIPPING BOX is in good condition as to be expected with some fraying and separation to edges with very light soiling. An exceptional copy of a book that is extremely scarce signed.*

SIGNED by Yutaka Takanashi and dated 1978 with a brief inscription to Kazuo Takeda, a well-known music producer. This copy includes the extremely scarce original plain cardboard shipping box.

"*Toshi-e* is the last and most luxurious of the Provoke books, the group founded by Daido Moriyama, Takuma Nakahira, and Yutaka Takanashi. The book's images exhibit the familiar Provoke gestural aesthetic; many of them look as if they were shot out of car windows, either speeding away from or towards the eponymous city, which may read as Tokyo, or the modern Japan. *Towards the City* is a book about economics, consumption and the inevitable price paid for the economic boom in polluted skies and a land strewn with waste and detritus." -Parr & Badger, *The Photobook: A History*, vol. 1 pg. 302

12,500

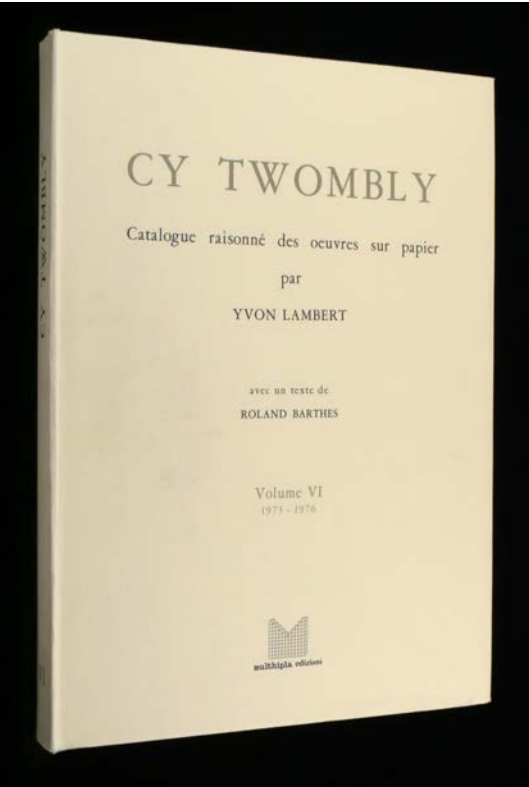


26)
Perpendicularly, [Territory] 1969- 1973
Hitoshi Tsukiji

Self Published, Tokyo, 1975. First Edition. Oblong Quarto 7.5 x 8.75". Softcover stiff wrappers with belly-band, 2 interleaved volumes of 24 pages each. *Condition: Fine.*

"*Perpendicularly, [Territory]* is as self aware in its construction as in its title. Its pages, an interleaved sequence bound on two edges, open up into a triptych of panels, which present the photographs as modular entities and multiple combinations. Tsukiji's style of photography tends toward the naïve, but at the same time his work is highly evocative of the 1970s - quite in keeping with the work commonly seen at the time. This style also evokes Tsukiji's ideas of what photography meant to him. The photographs have a snapshot feel, suggesting that anything can be a subject of photography." –Kaneko, *Japanese Photobooks of the 1960s and 1970s*, pg. 196-9

4500

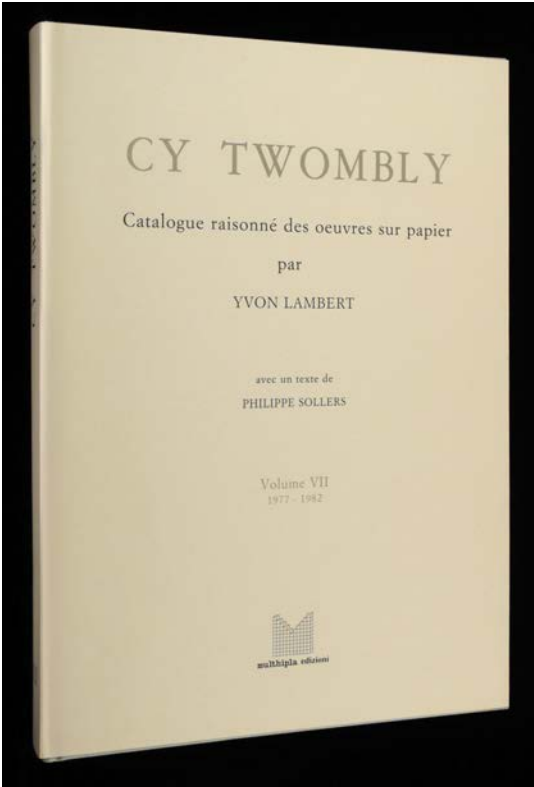


27)
Cy Twombly: Catalogue Raisonné des oeuvres sur papier, Volume VI: 1973-1976

Catalogue by Yvon Lambert
Essay by Roland Barthes in Italian, French and English

Edizioni Multipla, Milano, 1979. First Edition. Tall Quarto 13.75 x 9.75". Hardbound in gray cloth with jacket and cloth slipcase. Limited to 1500 numbered copies this being no. 347. Despite being labeled volume 6 this is actually the first volume that was produced in the series that was never completed. Profusely illustrated with numerous illustrations and tipped-in plates. *Condition: Jacket has a few tiny nicks, else a Fine copy.*

2000



28)
Cy Twombly: Catalogue Raisonné des oeuvres sur papier, Volume VII: 1977-1982

Catalogue by Yvon Lambert
With text by Phillippe Sollers in Italian, French and English

Multipla Edizioni, Milano, 1991. First Edition. Limited to 1500 numbered copies this being no. 943. Tall Quarto 13.75 x 9.75". Hardbound in gray cloth with jacket and cloth slipcase. Though labeled Vol. VII this is actually the second and final volume in the unfinished series. Profusely illustrated with black & white and color plates. *Condition: Fine.*

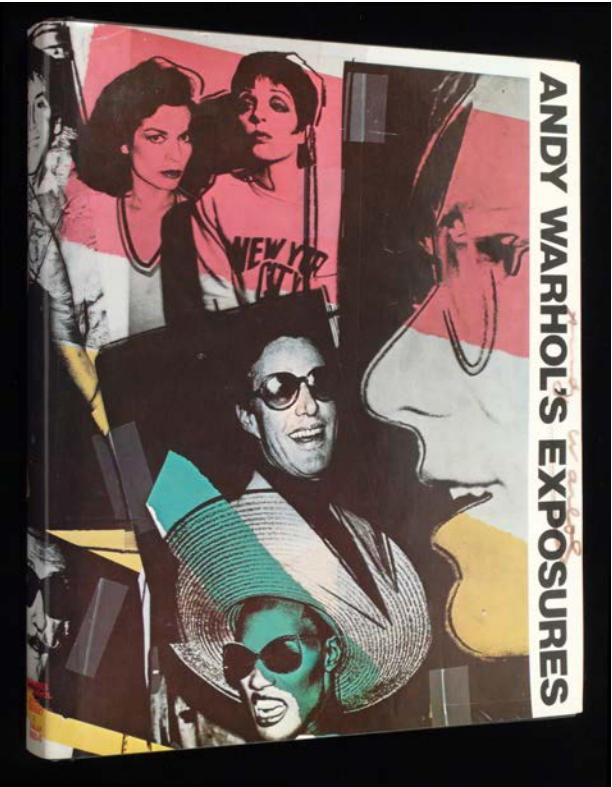
600



29)
Kara Walker
Kara Walker

The Renaissance Society at the University of Chicago, Chicago, 1997. First Edition limited Edition of 1000. Quarto 12 x 9". Hardbound cloth boards with no dust jacket as issued, inlaid gold foil oval to cover. Exhibition catalogue cum artist's book, published for the show January 12 to February 23, 1997. *Condition: Touch of rubbing to boards, front board has a negligibile dent to bottom edge else a very nice copy.*

550

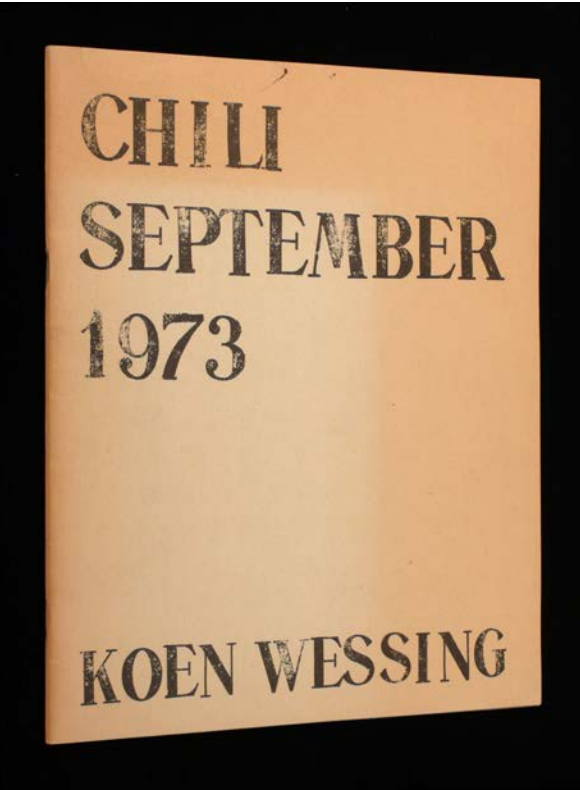


30)
Andy Warhol's Exposures
Andy Warhol
Text by Andy Warhol and Bob Colacello

SIGNED by Andy Warhol on the dust jacket; additionally INSCRIBED by Warhol to the title page with two heart drawings.

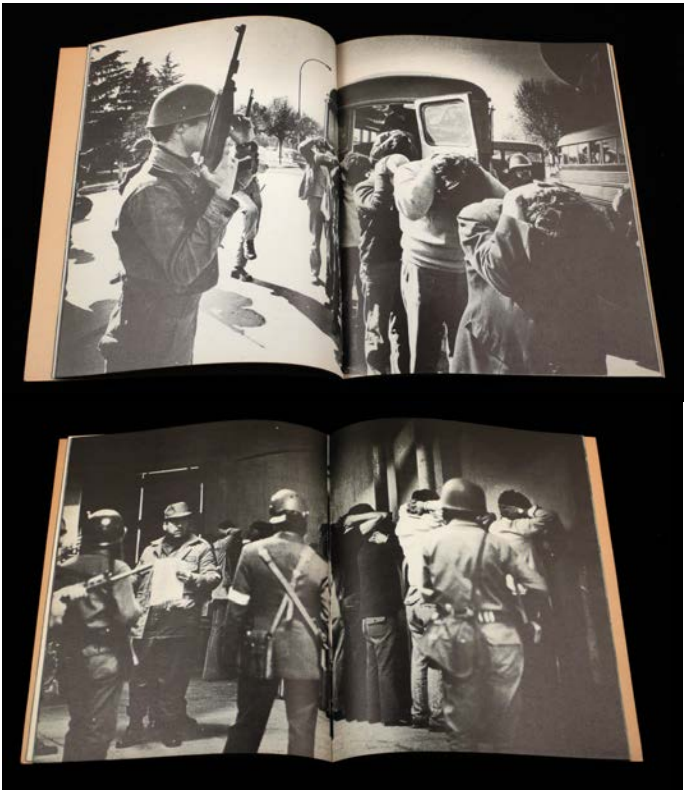
Andy Warhol Books / Grosset & Dunlap, New York, 1979. First Edition, First Printing. Quarto 11.5 x 9.5". Hardbound in black cloth with illustrated dust jacket. Candid photographs of the New York social scene in the late 1970s, all shot by Andy Warhol. The endpapers and paste-downs serve as an index to the photographs. *Condition: Some pages toward the middle of the book have a faint crease to lower corner, shelf wear to boards, else a very nice copy.*

2000



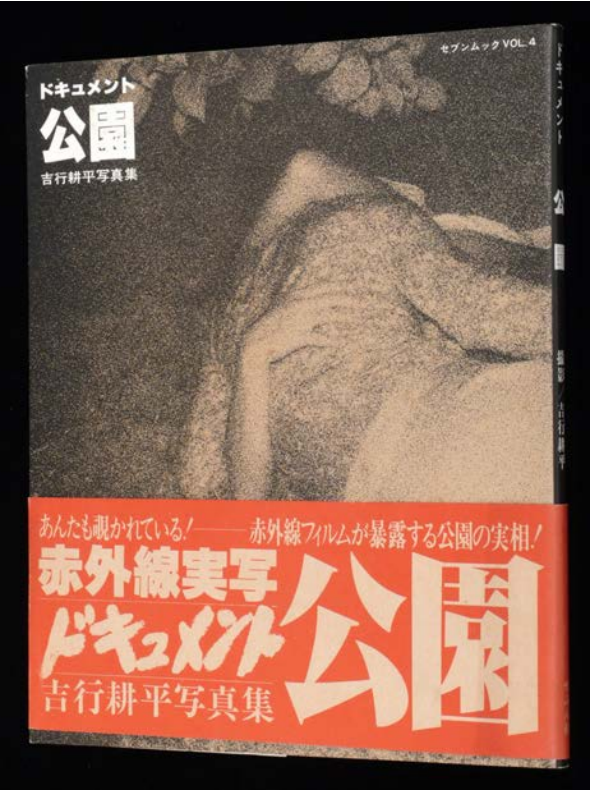
31)
Chili September 1973
Koen Wessing

De Bezige Bij, Amsterdam, 1973. First Edition. Quarto 10 x 8". Softcover stiff wraps. *Condition: Some dis-coloration to wraps, small stain to cover, else a very nice copy.*



"Wessing's first book features 24 black and white photos taken during the military revolt against president Allende of Chile during 1973. Wessing was on the streets of Santiago immediately after the coup happened. Through the carefully composed pictures, one clearly senses the shock and grief of the Chileans during the coup's aftermath. The book's two-page climax captures the subsequent rounding up and executions of alleged Allende supporters in the National Stadium in Santiago. Cited in The Photobook: A History Vol. 1, pg. 229.

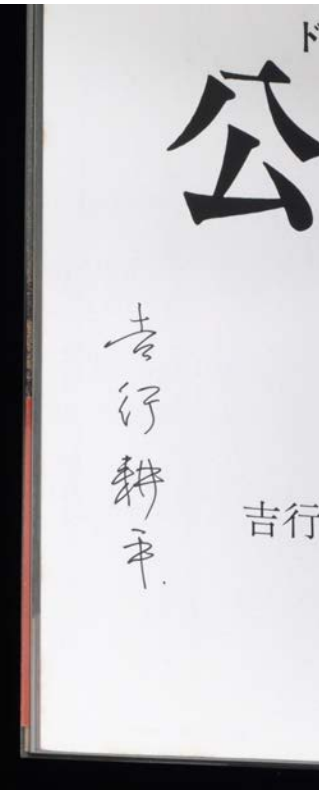
3000



32)
Document Kouen (Document Park)
Photographs by Kohei Yoshiyuki.
Introduction by Nobuyoshi Araki.

SIGNED by Kohei Yoshiyuki in Kanji.

Seven Sha, Tokyo, 1980. First Edition, First Printing. Quarto 10 x 8.5". Stiff printed wrappers with illustrated dust jacket and printed belly-band. *Condition: A touch of negligible rubbing to very extreme edges, else a Fine copy. Extremely rare in condition, especially Signed.*



To make the book, Yoshiyuki trawled the Shinjuku and Yoyogi parks in Tokyo, both notorious for nocturnal sexual activity, and photographed the 'goings-on' with infrared flash, which enabled him to get images in the dark without the flash being visible. One suspects that this was done less for reasons of concealment and more for the rather brittle, indeterminate aesthetic produced, for these seem to be semi-public events, with more voyeuristic spectators than people actually taking part in the various sexual activities, something that has recently come to be termed 'dogging'. *Document Kouen* is somewhat short on titillation. It is, however, a brilliant piece of social documentation, catching perfectly the loneliness, sadness and desperation that so often accompany sexual or human relationships in a big, hard metropolis like Tokyo. --Parr & Badger, The Photobook: A History, vol. 2 pg. 296-7.



3995



33)
Fruit-Metrecal Hollywood, 1971
Edward Ruscha

Published by Cirrus Editions, Los Angeles
No. 7 of 85
Screenprint on Copperplate Deluxe paper (Fruit-Metrecal soda was used in lieu of ink)
Signature, date and edition lower left
Sheet 14.5” x 41.5”; frame 15.75” x 43”

Condition: Exceptional condition, due to the impermanent nature of the medium, prints from this edition are usually very faded and discolored, subject to foxing and other signs of deterioration. This print shows none of that tho’ in the middle there is slightest touch of fading, visible in the picture, else a fine example of this rare print.

22,000



34)
Sin, 1970
Edward Ruscha

Published by Cirrus Editions, Los Angeles
Serigraph print (screen print) on paper
No. 4 of 150
Image 13 x 21.25 (33 x 54 cm); Sheet 19 x 26.5 in. (48 x 26 cm); framed 19.5 x 27 (50 x 69 cm)
Signed, numbered and dated 1970 recto bottom margin
Condition: Touch of waviness to left edge margin, tiny pinhead size stain to top margin else Fine.

12,500



35)
Leg, Straw, Diver, 1986
John Baldessari

Etching / aquatint, spit-bite aquatint, photogravure and sanding on torn Rives BFK paper with deckle, printed almost to edges
26.19 x 19.5 in (66.5 x 49.5 cm) Framed: 35.5 x 28.5 in (90.2 x 72.4 cm)
Edition 35; plus 10 AP, 1 BAT, 1 PP, 1 Exhibition proof
SIGNED on the verso (BALDESSARI) in pencil lower right; numbered in pencil, lower left
from Hegel’s Cellar portfolio of ten prints
Publisher: Multiples, Inc., New York, 1986.
Printer: Sally Mara Sturman and Mark Sofield, New York; Iris Editions, New York (photogravure)
Condition: Fine.

4500



36)
Trying to Dance
Original photographs by JH Engström

Print size 19 x 23 in. (48.3 x 58.4 cm)
Silver Gelatin or Type-C prints
Edition: 20
Signature, title, date and edition on verso

Other prints from the series are available please inquire. Price is for one print unframed.

4500



Sighs and Whispers
Lingerie catalogue
Bloomingdale's, New York, 1976.

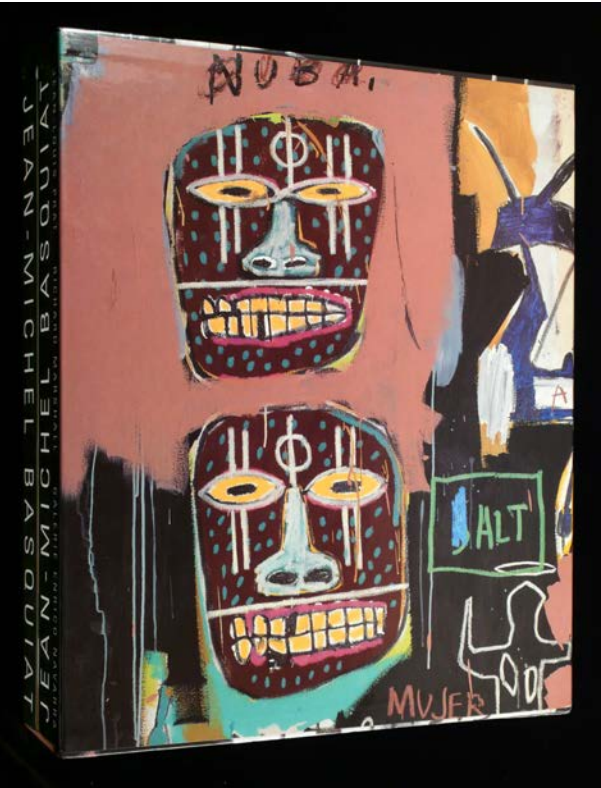


37)
Untitled (Sighs and Whispers, 1976)
Guy Bourdin

Print size 23.75 x 30 in. (60 x 76 cm); image size 19.75 x 29.75 in. (50 x 75.5 cm)
Chromogenic color print
Writing in black pen to verso of print.
Edition size unknown tho' it is believed that only one or two prints of any particular image were ever made.
Condition: Print shows a little discoloration typical of color photographs from the time period.

Vintage color photograph with the scarce Bloomingdale's catalogue 'Sighs and Whispers'. The catalogue was published in 1976 and is the only 'book' of Bourdin's work to be published during his lifetime. It was given away as an insert with the New York Times surviving copies are very scarce, selling for \$1200 to \$1500 when they do surface on the market. The image appears on the fourth page of the catalogue. Photographs produced during Bourdin's life are extremely scarce as he never exhibited or promoted his work.

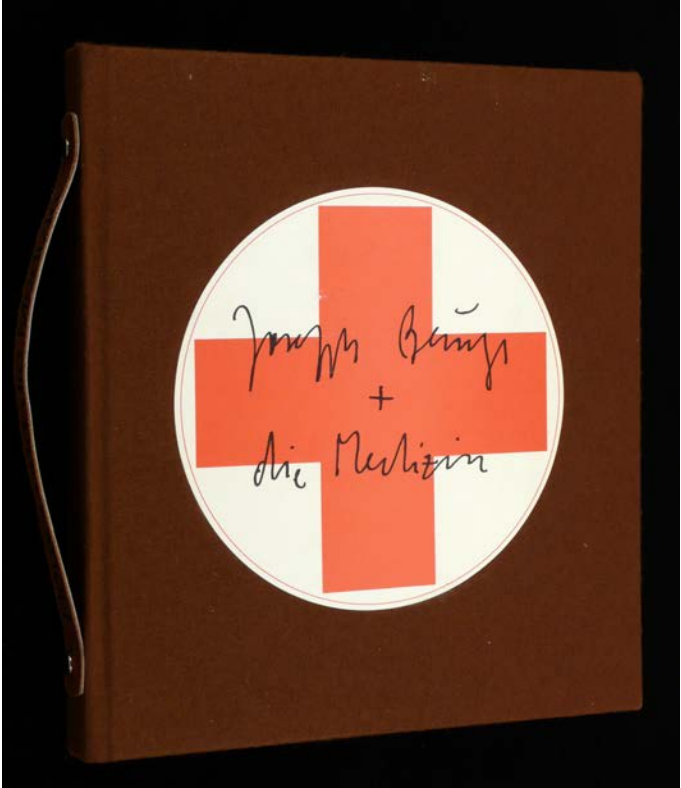
25,000



38)
Jean-Michel Basquiat: Catalogue Raisonné Paintings (2 vol. set)
Introduction by Enrico Navarra
Numerous other contributors including Richard D. Marshall, Tony Shafrazi, Bruno Bischofberger, Diego Cortez, etc.

Galerie Enrico Navarra, Paris, 1996. First Edition. Thick Quarto 11.75 x 10". Two hardbound volumes in pictorial wrapped boards with original slipcase. The first volume includes the introduction, essays, stories, a glossary of the paintings, the biography and a selected bibliography; the second volume includes the catalogue of the paintings from 1980 to 1988, an essay by Bischofberger and a complete list of works. *Condition: Slipcase has closed tear of the paper that is wrapped over the board, along part of the bottom edge, small dent to crown of 2nd volume with touch of crazing to the covers, else a very nice copy.*

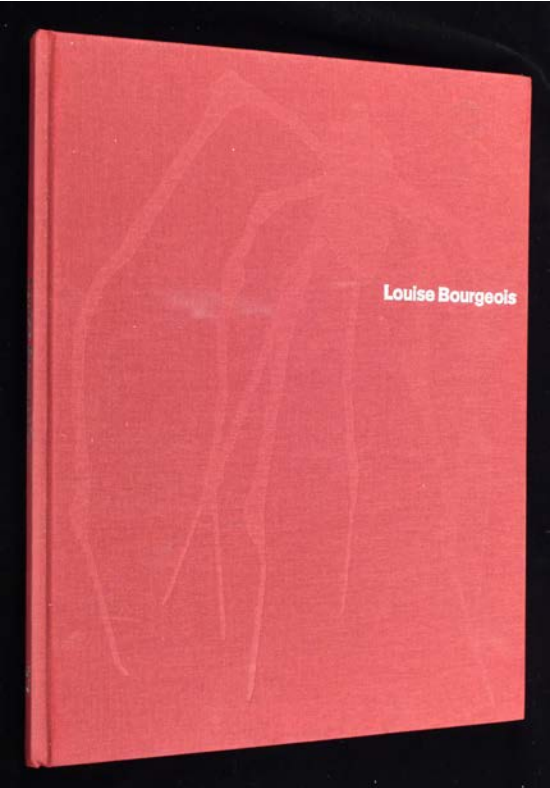
2750



39)
Joseph Beuys und die Medizin (Joseph Beuys and Medicine)
Axel Hinrich Murken

F. Copenrath Verlag Munster, Munster, 1979. First Edition. Square quarto 9.5 x 9.5". Hardbound in brown felt, leather strap to spine, plate tipped into front board. German/English text. *Condition: Very light scuff to plate on cover else a Fine copy, rare condition.*

850

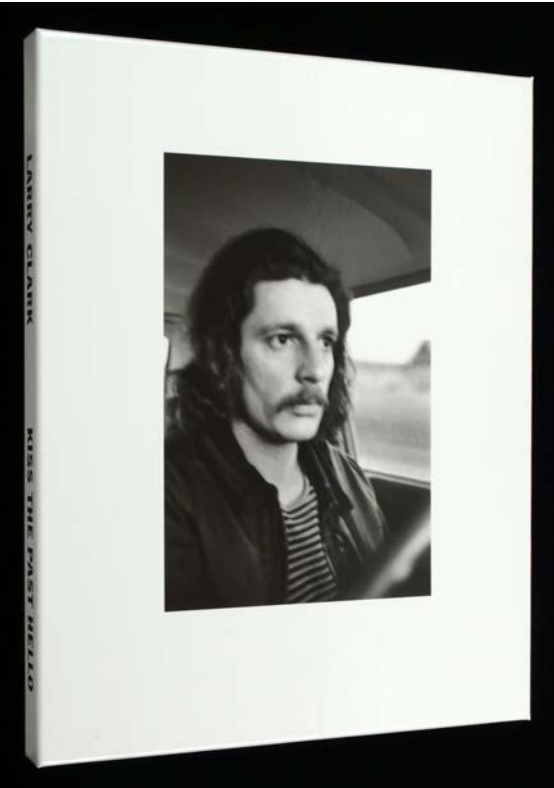


40)
Louise Bourgeois
Text by Frances Morris, Marina Warner and Louise Bourgeois

SIGNED by Louise Bourgeois.

Tate Gallery Publishing, London, 2000. First Edition. Hardbound cloth boards no dust jacket as issued. Quarto 12.9 x 11.1". Catalogue published to accompany the exhibition at Tate Modern 12 May to 17 December, 2000. *Condition: A few very faint marks to rear board else a very nice copy.*

750



41)
Kiss the Past Hello
Larry Clark

SIGNED by Larry Clark.

Luhning Augustine Gallery, NY, and Simon Lee Gallery, London, 2010. First Edition. Quarto 12 x 9.75" Softcover book with text booklet and poster contained in illustrated box. From the publisher: The book is a selection of images from Clark's oeuvre, including images from his seminal publications *Tulsa* and *Teen-age Lust*, as well as his books *The Perfect Childhood*, *punk Picasso*, and recent photographs from *Los Angeles 2003-2006 Vol. 1*. In addition, the publication features images by his mother, Frances Clark, as well as never before seen out-takes and new work. *Condition: Fine.*

500



42)
Teenage Lust
Larry Clark

SIGNED by Larry Clark.

Self published, 1983. First Edition, First Printing. Quarto 11.5 x 9". Softcover stiff illustrated wrappers. "Clark returned to Oklahoma to as he has said photograph the past or more exactly re-capture and re-invent his own teen years, he escaped into a fantasy of the past that soon became all too real. He has said of this time that he 'merged all the lives together and became one of the characters from Tulsa. I started acting out the lives of my subjects. The next thing I know I'm shooting and stabbing people.' " -Vince Aletti, The Book of 101 Books, pg. 244-5. *Condition: Near Fine.*

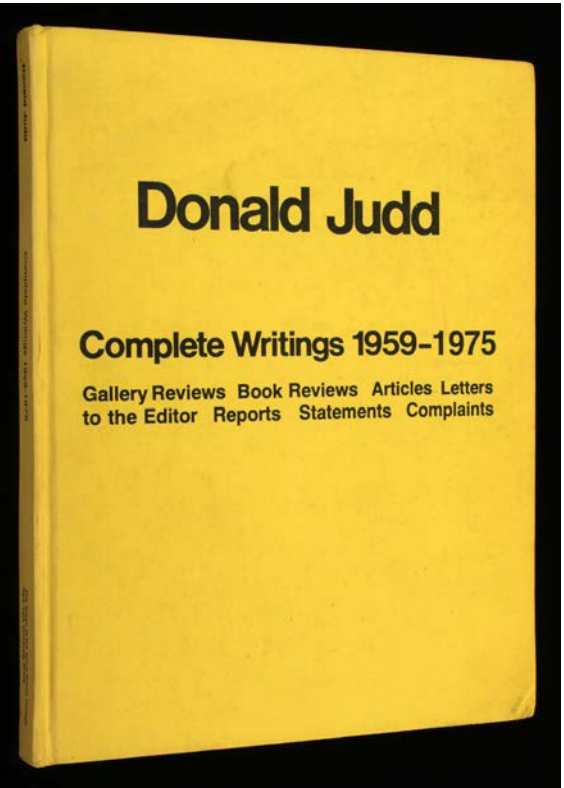
1500



43)
Mask
Adam Fuss
Text by Peter Lamborn Wilson

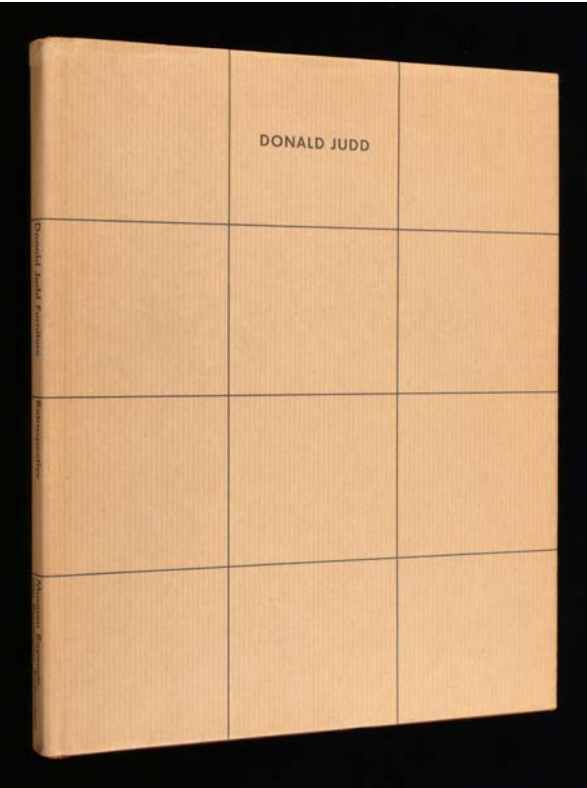
Baldwin Gallery, Aspen, 2005. First Edition. Limited edition of 1000 copies. Quarto to 12 x 9.75". Hardbound with plain cardboard slipcase. Artist's book published to accompany the exhibition at Balwin Gallery, Aspen, July 29 - September, 2005. *Condition: Fine.*

575



44)
Complete Writings 1959-1975
Donald Judd

The Press of the Nova Scotia College and New York University Press, NY, 1975. First Edition. Quarto 11.25 x 9". Hardbound in yellow cloth. *Condition: Heel tips bumped, faint soiling to boards, else a nice copy.*

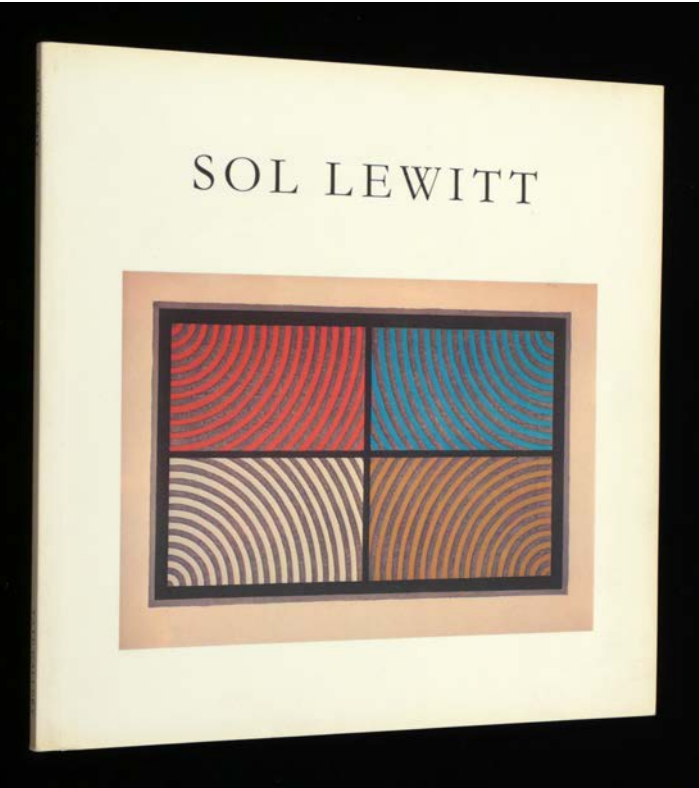


45)
Donald Judd: Furniture Retrospective
Foreword by Wim Crouwel & Jo-Anne Birnie Danzker
Text by Brigitte Huck & Donald Judd

Museum Boymans-van Beuningen, Rotterdam, 1993. First Edition. Quarto 8.3 x 5.2". Limited Edition of 2750. Hardbound with paper dust jacket. Published for the exhibitions at Museum Boymans-van Beuningen, Rotterdam, 25 April – 20 June, 1993 & Villa Stuck, Munich, 29 July – 3 October, 1993. *Condition: Wrinkle and neat tape repair to crown of jacket, heel is very lightly tapped, else a very nice copy.*

550

2000



46)
Prints 1970-86
Sol LeWitt
Foreword by Alan Bowness
Essay by Jeremy Lewison

SIGNED by Sol Lewitt and dated March 2 1990 / CHICAGO.

Tate Gallery, London, 1986. First Edition. Square Octavo 8.25". Softcover stiff wraps. *Condition: Near Fine.*

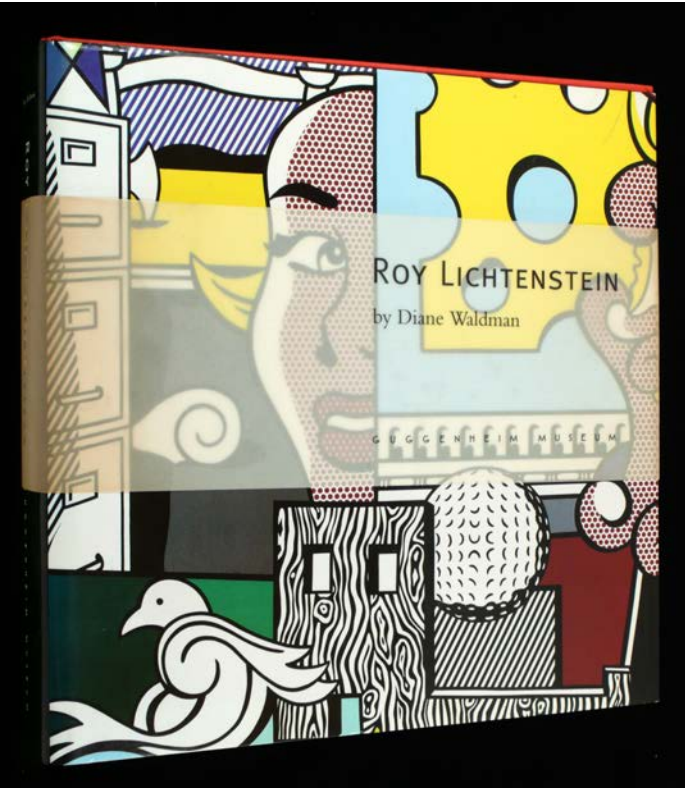
650



47)
Cock Fight Dance
Sol Lewitt

Rizzoli International Publications & Multiples, New York, 1980. First Edition. Small square octavo 4.25 x 4.25". Softcover stiff wraps. *Condition: Small tear to crown, light rubbing and shelf wear to wraps.*

295

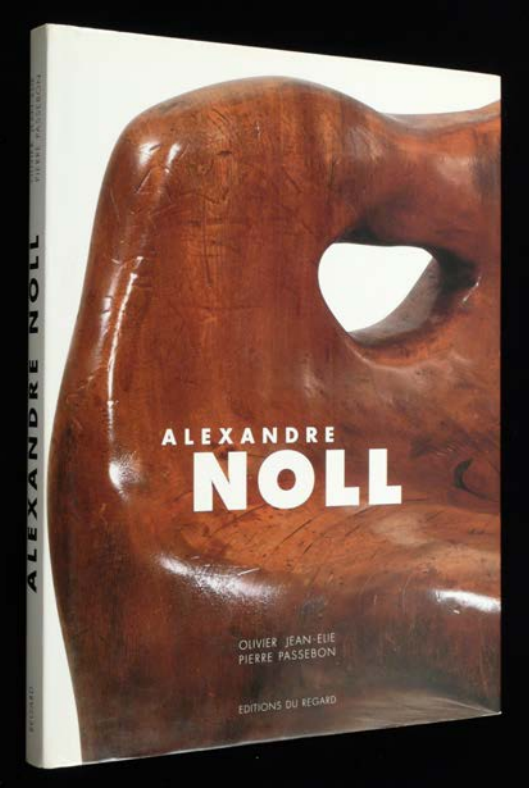


48)
Roy Lichtenstein
Diane Waldman

SIGNED / INSCRIBED by Roy Lichtenstein to Claes Oldenburg. Excellent association copy linking two giants of the 1960s Pop Art movement. Additionally Signed by Diane Waldman.

Guggenheim Museum, NY, 1993. First Edition. Hardcover with dust jacket and belly band. Quarto 11.25 x 9.25". *Condition: Some toning to belly-band, shelf wear to jacket else a very nice copy.*

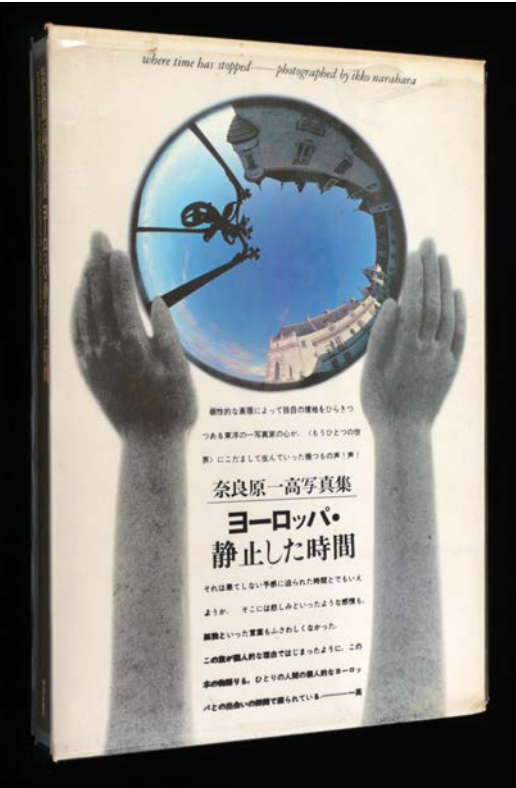
2500



49)
Alexandre Noll
Olivier Jean-Elle and Pierre Passebon

Editions du Regard, Paris, 1999. First Edition. Quarto 12.1 x 9.1". Hardcover with dust jacket. *Condition: Small area of laminate separation to back bottom edge of jacket, touch of shelf wear else a very nice copy.*

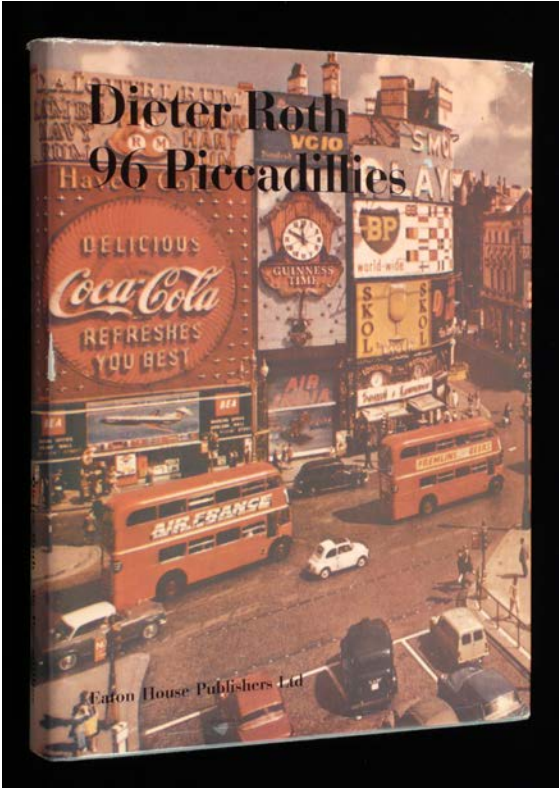
750



50)
Europe: Where Time Has Stopped
Ikko Narahara
Text by Jun Eto and Ikko Narahara

Kajima Kenkyujo Shuppan-Kai, Tokyo, 1967. First Edition. Quarto 12 x 8.25". Hardbound in blue cloth with illustrated slipcase and printed acetate cover. In this, the photographers first book, Narahara used a myriad of styles and techniques to photograph the Europe he saw in his mind's eye as a Japanese rather than the reality that was before him. - Kaneko & Vartanian, Japanese Photo-books of the 60s and 70s. *Condition: Faint yellowing to paper inlay on spine, touch of foxing to cloth boards, slipcase lightly bumped at heel, chips to acetate cover, else a very nice copy.*

1850

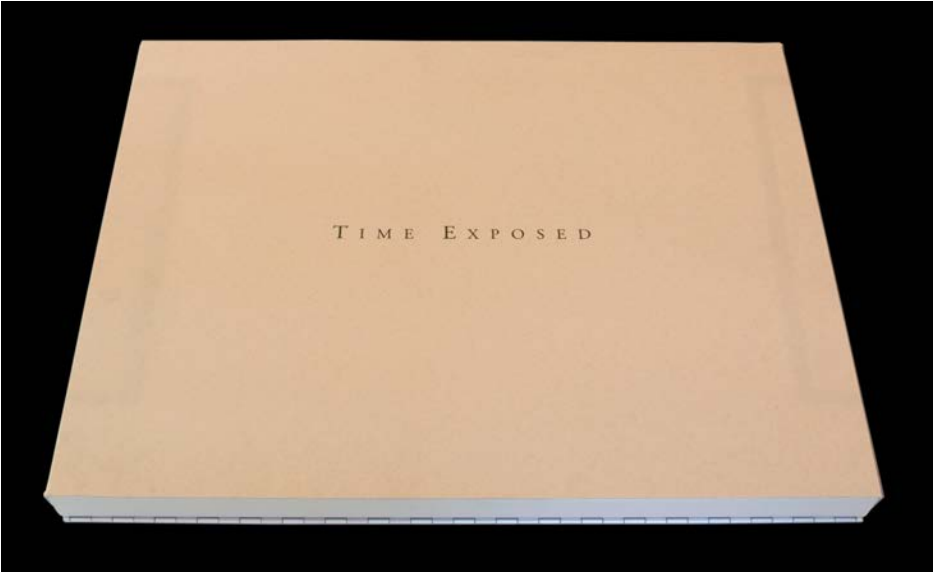


51)
96 Piccadillies
Dieter Roth

SIGNED by Dieter Roth “DR 48” and includes Original Speedy Drawing.

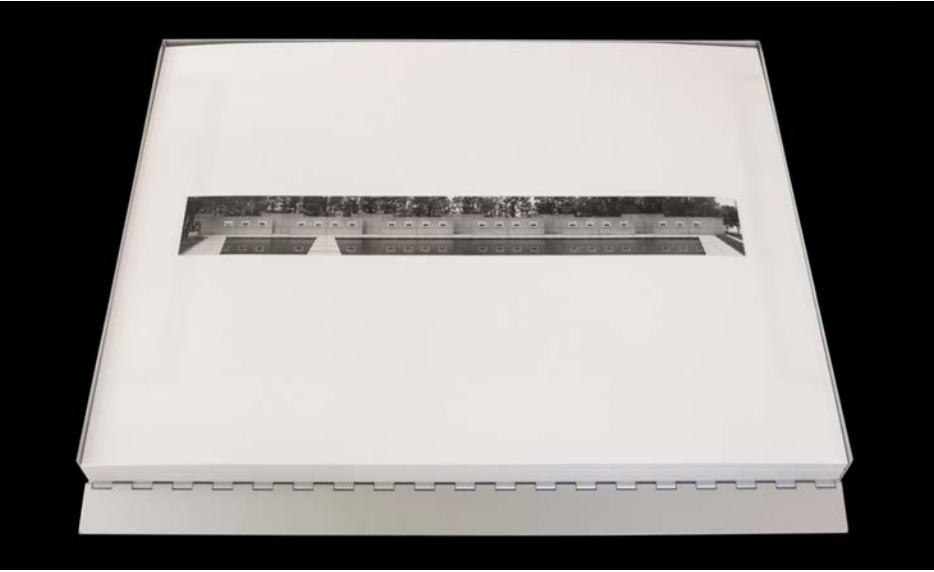
Eaton House Publishers, and Edition Hansjorg Mayer, London, 1977. Deluxe Edition limited to 200 copies with an *Original Speedy drawing* by Dieter Roth, Signed and numbered, issued with slipcase. Quarto 9 x 6.8". Hardbound with TWO dust jackets and encased in gray cloth slipcase. *Condition: One of the jackets has a touch of edge wear, the other is Fine, slipcase has touch of rubbing and soiling else a Fine copy.*

1750



52)
Time Exposed
Hiroshi Sugimoto

Kyoto Shoin International Co. Ltd, Kyoto, 1991. First Edition limited to 500 copies. Portfolio of 56 loose leaf plates housed in brushed aluminum box with lid, printed card slipcase. Title page & four text pages; 50 tritone seascape photographs and 1 photograph of the installation view of the IBM Courtyard, Tokyo. All the prints are mounted on 1 ply board with blind-stamped title, date and number on the mount. *Condition: Fine.*



“The first of Sugimoto’s notable publications, *Time Exposed*, features his mesmeric seascapes. Here, time is the primary leitmotif - not so much the effects of the long exposures used in making many of the images - but historical time. Sugimoto was looking to record a scene that has remained more or less unchanged since man first appeared on the planet, a primal scene.” - Parr & Badger, The Photobook: A History, vol. 1 pg. 308-9

22,500