

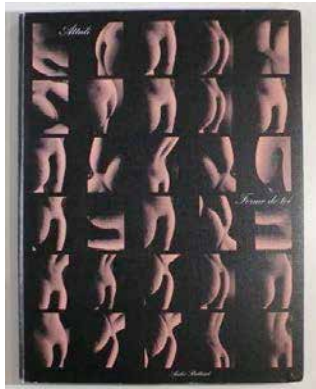
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Two Polaroids & Polaevacy Nobuyoshi Araki

Two original, unique color Polaroids (4.25 x 3.5") by Nobuyoshi Araki, both are SIGNED on the recto in the lower white border. Mounted as a set on white board, framed (13 x 16"). Both images are reproduced in the Polaevacy book, which is included. Shobunsha, Tokyo, 2000. First Edition. Octavo 8.5 x 6". Hardbound with illustrated dust jacket and printed Obi.

2500

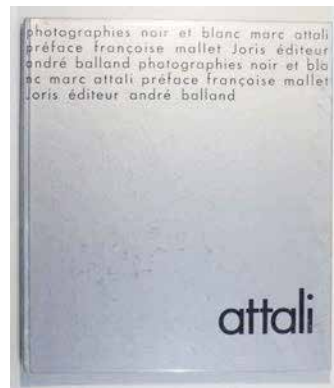


Forme de Toi Photographs by Marc Attali Design by Marc Attali & Pierre Faucheux

Editions André Balland, Paris, 1968. First edition. Folio 14 x 10.75". Hardbound in printed cloth with original acetate dust jacket. 390 heliogravure reproductions. "In France, the nude and eroticism has always been the pivot of cultural discourse. Marc Attali's book *Forme de Toi* (*Your Form*; 1968), for which he himself did the design and layout, combined various forms of popular artistic language in an original way. His fragments of the female body, repeated with tiny variations, were similar to Andy Warhol's pop art serigraphy. Anatomical details (breasts, buttocks, arms, and legs) were greatly enlarged to full-page size, and alternated with suggestive poses like those in the erotic strip cartoons of the time. The photographs always follow one another in an unexpected way, as in a suspense movie." Alessandro Bertolotti, *Books of Nudes*, pg. 206

500

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photographies noir et blanc
Photographs by Marc Attali
Preface by Francoise Mallet-Joris

André Balland, Paris, 1971. First Edition. Quarto 12 x 10.5". Hardbound in silver paper covered boards with matching slipcase. *Photographies noir et blanc* is an expansion on the formal themes of *Forme de Toi*. Attali is a playful innovator, forever seeking unusual ways to see and photograph the female form.

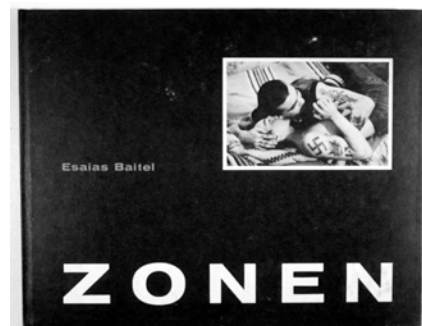
350



Les Erotiques du Regard (The Erotics of the Gaze)
Marc Attali & Jacques Delfau

Andre Balland, Paris, 1968. First Edition. Folio 13.75 x 10.75". Hardbound in pictorial wrapped boards with the scarce original acetate dust jacket. *Les Erotiques du Regard* (The Erotics of the Gaze) is a frank meditation on the male gaze, an essay in pictures and a kind of concrete poetry where the typography has equal status with the imagery. Unlike many of the so-called erotic books from the 1960s- the 'Free Love' era- *Les Erotiques* manages to examine the phenomenon of the male gaze, whilst at the same time doing the classically male act of gazing. Parr & Badger, *The Photobook: A History*, vol. 1, pg. 226

2500



ZONEN
Esaias Baitel

Bokomotiv Förlags AB, Stockholm, 1982. First Edition. Quarto 8.75 x 10.75". Hardbound in pictorial wrapped boards, no dust jacket as issued. In *Zonen* Esaias Baitel effectively disarms these skinheads by showing them, not as violent monsters, but as damaged people hiding behind symbols of hatred.

950



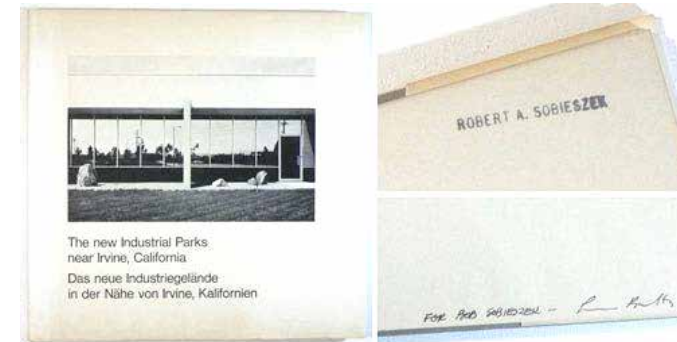
Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-Six Attempts).
John Baldessari

Edizioni Giampaolo Prearo / Galleria Toselli, Milano, 1973. First Edition. 14 loose offset plates contained in paper folio. 'The limitations of life can be stretched through fantasy, making it richer, while at the same time I bring in an element of reality, life as I understand it. And life being a continuous battle, I select the moment of the battle being waged. So you don't know the outcome, which is out of one's control anyway, when dumb chance comes along.' --John Baldessari

850

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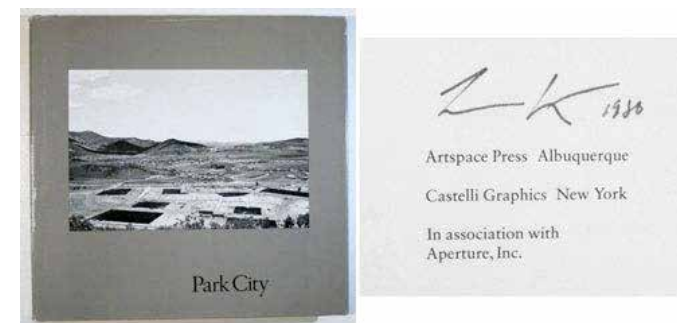
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The New Industrial Parks near Irvine, California
Lewis Baltz

Leo Castelli/Castelli Graphics, New York, 1974. First Edition. Quarto 10.8 x 11". Hardbound with photo-illustrated dust jacket. **INSCRIBED** to Robert Sobieszek by Lewis Baltz on the first free end paper, bears Sobieszek's stamp on the same page. "Baltz had honed in on that austere, unlikely beauty in his earlier series on tract homes, but he refined his vision for the Irvine series, which focuses on the facades of windowless office blocks and electronics factories, some still in construction on barren lots, others landscaped as perfunctory as a toll plaza." -- Vince Aletti, *The Book of 101 Books*, pg. 228

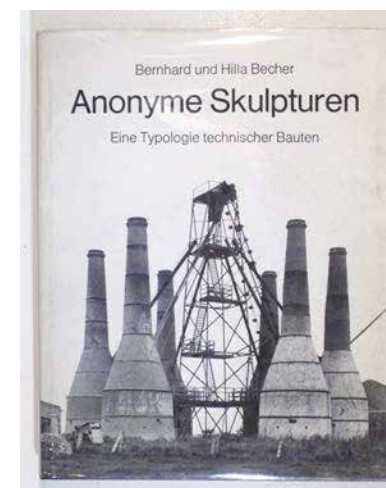
4500



Park City
Lewis Baltz
Essay by Gus Blaisdell.

Artspace Press, Albuquerque, N.M. & Castelli Graphics, N.Y. in association with Aperture, Millerton, NY, 1980. Quarto 10.75 x 11.5". Hardbound with illustrated dust jacket. **SIGNED** by Lewis Baltz in the year of publication. Ex-Libris Robert Sobieszek, former director of photography at LACMA. "Rigorous passionate, fiercely intelligent, Park City is one of the most important photobooks of the late twentieth century."--Parr & Badger, *The Photobook: A History*, vol. 2, pg. 34

2000



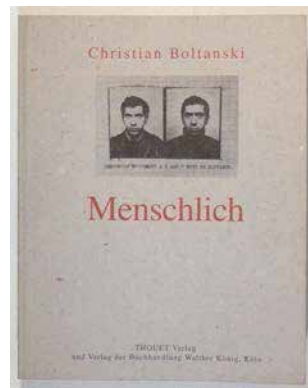
Anonyme Skulpturen
Bernhard and Hilla Becher

Art-Press Verlag, Düsseldorf, 1970. First German Edition. Quarto 11 x 9". Hardbound in blue cloth stamped in white on cover and spine, in photo-illustrated dust jacket. "The Bechers' first major book, *Anonyme Skulpturen*, has had an enormous impact. For those who are more interested in the Bechers as artists than as industrial archaeologists, this is the one to have on one's shelf. The serial nature of the Bechers' process rhymes with their mass-produced subjects so that method and subject are splendidly reciprocal, a meditation on identity and difference." --Parr & Badger, *The Photobook: A History*, vol. 2, pg. 266

5500

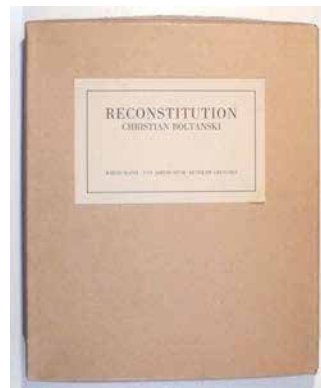
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Menschlich (Humanity)
Christian Boltanski

Thouet Verlag & Walther König, Köln, 1994. First Edition. Quarto 10.75 x 8". Softcover stiff illustrated wrappers. *Menschlich* consists of photographs used by Boltanski in his previous installations and artist's books. In these photographs, many of which are re-photographed from newspapers, albums, and similar sources, we see sixteen categories the guilty and the innocent side by side: Jews, Nazis, missing children, dead Swiss and many more. 'The atrocities of the twentieth century are evoked but not directly imaged. Instead these deliberately mixed and unidentified photographs come to stand in for people cut adrift from history and memory'. David Company, Art and Photography. Cited in The Book of 101 Books, Andrew Roth et al. pg. 272-3 1500



Reconstitution
Christian Boltanski

Whitechapel, Van Abbemuseum, Musee de Grenoble, 1990. First Edition. Box (12.5 x 10.25") containing various printed materials; catalog with an essay by Lynn Gumpert in English; a catalogue with chronology and bibliography; an interview with Georgia Marsh in English; and reprints of 5 artist's books by Christian Boltanski: Reconstitution de gestes effectues par C.B. entre 1948 et 1954; 10 portraits photographiques de C.B. 1946-1964; Recherche et presentation de tout ce qui reste de mon enfance 1969; Inventaire des objets ayant appartenu a une femme de bois-colombes; Saynetes Comiques; and reprints of 10 pieces of ephemera by Boltanski including a color poster, 3 color postcards, 2 letters, 2 photos, and 2 other items. List of contents pasted to the inside cover of the box. 500



Sighs and Whispers
Guy Bourdin

Bloomingdale's, New York, 1976. First Edition. Oblong Quarto 7 x 10" Saddle stitched softcover, illustrated wrappers. This copy has the original Bloomingdale's order form and envelope still attached, and is scarce thus. "Sighs and Whispers" lingerie catalogue for Bloomingdale's is in some sense the only "book" he published of his work in his lifetime, this eerie opus is an influential combination of commerce, fashion, and art--well, if not art, then photography as its unruly, promiscuous doppelganger." from a review in Artforum, 2001 by Bruce Hainley. 1250

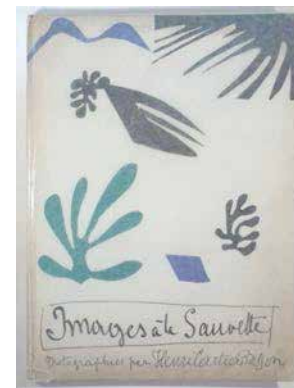


Die Deutschen (The Germans)
René Burri

Text edited by Hans Bender; text excerpts by Heinrich Böll, Bertolt Brecht, Max Frisch, Wolfgang Koeppen, Friedrich Sieburg, Diether Stolze and others

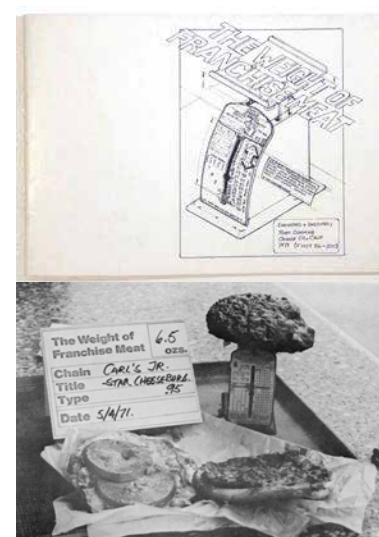
Fretz & Wasmuth Verlag, Zurich, 1962. First Edition. Octavo 7.25 x 8.25". Hardbound in beige cloth with illustrated dust jacket; includes postcard Signed by René Burri. In *Die Deutschen* Burri objectively examines the social and economic successes of post WWII West Germany. Cited in Parr & Badger, The Photobook: A History, vol. 1, pg. 218 1250

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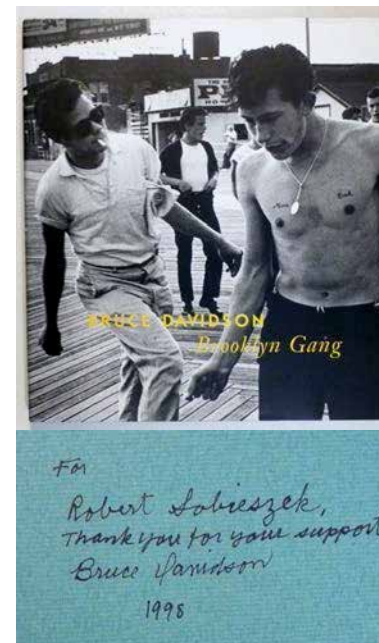
Images a la Sauvette (The Decisive Moment)
Photographs and text by Henri Cartier-Bresson.
Illustration by Henri Matisse.

Éditions Verve, Paris, 1952. First French Edition. Folio 14.5 x 10.75. Hardbound in illustrated boards. "...this renowned volume is more than a monograph...it has overriding unifying factors that elevate it into a great photobook. The first is the concept of the 'decisive moment' itself, which defines the elegance of Cartier-Bresson's imagery: the instant when all the elements in the picture-frame come together to make the perfect image--not the peak of action necessarily, but the formal peak.... The Decisive Moment is one of the greatest of all photobooks." Parr & Badger, The Photobook: A History, vol. 1, pg. 208-9 2500



The Weight of Franchise Meat
Robert Cumming

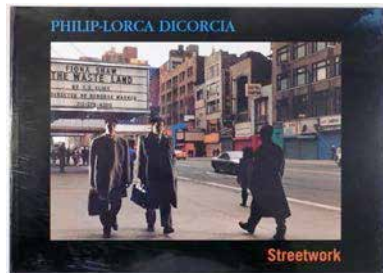
Privately Printed, Orange County, CA, 1971. First Edition, limited to 500 copies. Octavo 7 x 5". Softcover stiff illustrated wrappers. Much of Cumming's work is concerned with parodying popular science, often taking the form of methodically documented experiments. For this work Cumming took hamburgers from various chain restaurants; he then photographed each whilst on the scales alongside a card stating the weight, chain, name of burger, eat-in or take-out, price and the date photographed. Cited in Parr & Badger, The Photobook: A History, vol. 2, pg. 146-7 750



Brooklyn Gang
Bruce Davidson

Twin Palms, Santa Fe, 1998. First Edition. Quarto 11.25 x 10.25". Hardbound in black cloth with illustrated dust jacket. **INSCRIBED** to Robert Sobieszek by Bruce Davidson in the year of publication. Inscription reads 'For Robert Sobieszek, / Thank you for your support. / Bruce Davidson / 1998'. "In 1959, Bruce Davidson read about the teenage gangs of New York City. Connecting with a social worker to make initial contact with a gang in Brooklyn called The Jokers, Davidson became a daily observer and photographer of this alienated youth culture. The Fifties are often considered passive and pale by our standards of urban reality, but Davidson's photographs prove otherwise. Nearly 70 sheet-fed gravure plates show images of tough people, tough lives, tough lovers, all trying to be cool. They are followed by a short recollection by the photographer and a lengthier interview with Bengie, a surviving gang member, who is now a drug counselor." —Magnum Photo 1250

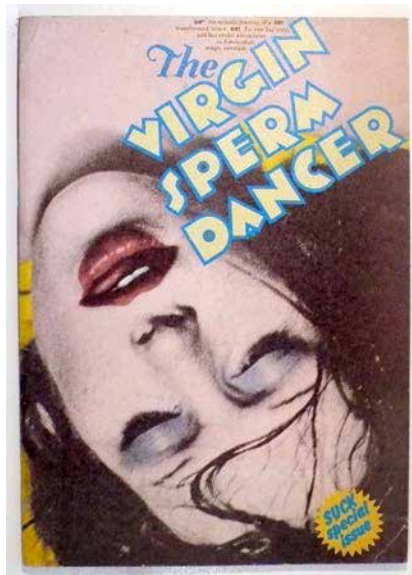
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STREETWORK 1993-1997
Philip-Lorca diCorcia

Ediciones Universidad Salamanca, 1998. First Edition. Oblong Quarto 13 x 9.25". Softcover stiff illustrated wrappers. Still sealed in publisher's shrink-wrap. diCorcia (1953) photographed the street life in eight big American, European and Asian cities between 1996 and 1998. On the pavement he placed hidden lights, which lit up passers-by in a special way. His photos elevate the accidental poses, the unintended movements and insignificant facial expressions of the passers-by into a certain meaning. The scenes are like stills from a film on daily life, the city acting as décor.

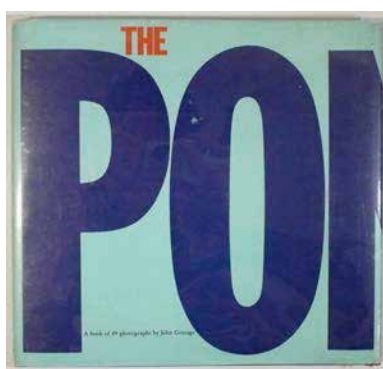
350



The Virgin Sperm Dancer
Photographs by Ginger Gordon
Written by William Levy

Uitgeverij Bert Bakker, The Netherlands, 1972. First Edition, First Printing. Folio 15 x 10.75". Softcover stiff illustrated wrappers. From the cover: "An ecstatic journey of a boy transformed into a girl for one day only, of her erotic adventures in Amsterdam, magic centrum." Cited in The Books of Nudes by Alessandro Bertolotti, pg. 213.

750

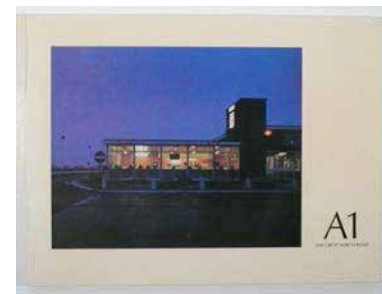


The Pond
John Gossage

Aperture, New York, 1985. First Edition. Square Quarto 11.25 x 11.25". Hardbound in blue cloth, original silver print tipped into front board, with illustrated dust jacket. **SIGNED** by John Gossage. "The Pond is one of the key books to concentrate on a territory that has become highly familiar over the last twenty-five years: the terrain vague. This is the scrofulous interface between the city and the country, or between the inner and outer, those uncared for and unkempt pieces of land for which few have a use, except to dump unwanted consumer durables and the victims of gangland murders... The tone is enigmatic, uncertain, hovering between a celebration of what we can gain even from such disregarded territories, and what they prove we have lost." Martin Parr & Gerry Badger, The Photobook: A History vol. II

650

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A1: The Great North Road
Photographs by Paul Graham
Foreword by Rupert Martin

Grey Editions, Bristol, 1983. First Edition. Oblong Quarto 11 x 8". Softcover stiff illustrated wrappers. Photographer Paul Graham spent two years completing this documentary on the life and landscape of the Great North Road. Throughout 1981 and 1982 he made numerous trips along the A1, crossing and re-crossing the length of the nation to record every aspect of life at the verge of this great road. The forty full colour photographs reproduced in this book build not only into a significant documentary of the A1, but also provide a thread along which we can travel the Great North Road, deep into the nation's heart, and weave a picture of England in the 1980's.

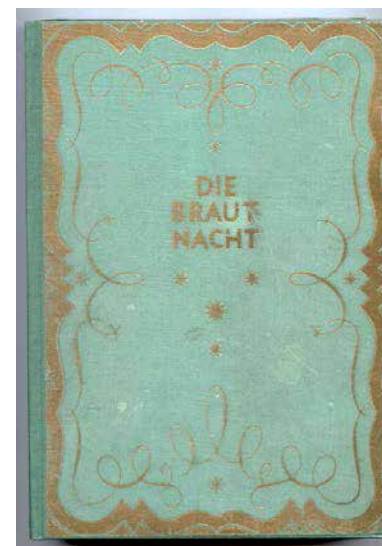
900



Against All Odds – 20 Drawings – October 3, 1989
Introduction and drawings by Keith Haring

Bébert Publishing, Rotterdam, 1990. Limited Edition 500 numbered copies, this being #98. Oblong Quarto 8.75 x 10.75". Hardbound in laminated orange boards, with matching slipcase. The limited edition was intended to be Signed by Keith Haring, but he died during production, thus it bears his artist stamp and is Signed by Julia Gruen of the Keith Haring estate. "These drawings were created one afternoon in October in my studio in New York City. As usual, they were created instantaneously, without a pre-determined plan or concept. -- All the drawings generate from what happens in the first drawing. It's very difficult (and against the basic principle of their existence) to explain the meaning of my drawings. – These drawings are about the Earth we inherited and the dismal task of trying to save it – *against all odds*." Keith Haring, Jan. 27, 1990

750

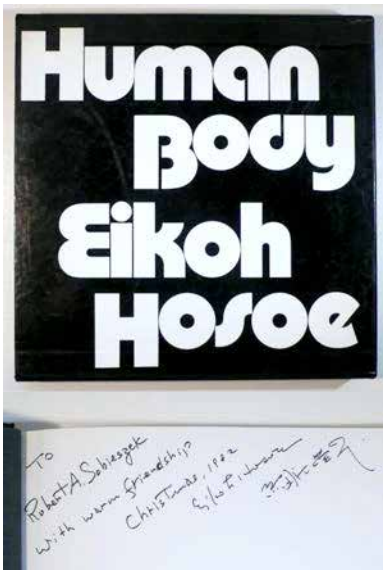


Die Brautnacht (The Wedding Night)
Alex Hartwich, Gina Kaus, Alfred Kind

Verlag fur Kulturforschung, Vienna, 1931. First edition. Quarto 9.25 x 6.5". Hardbound in blue-green cloth with gold stamping, no dust jacket as issued. 192 pages, 170 drawings and photographs in black & white, plus 8 plates in color, and 6 original tipped in photographs entitled Mein Album. "Of the countless Sittengeschichten (*Histories of Life and Customs*), one of the most beautiful from the photographic point of view is **Die Brautnacht** (The Wedding Night; 1931), subtitled *Ethnological, Historico-cultural and Sexual Explanation of its Significance*, and published in two volumes by Alex Hartwich, Gina Kaus, and Alfred Kind at the Verlag fur Kulturforschung ("Cultural Research Publications"). It contains numerous photographic compositions by the Manassés, Heinz von Perckhammer, and other professionals now forgotten, such as P. Schuppich, Margit Toth, and Atelier Willinger-Lechner. At the end of the first volume, presented separately under the title *Mein Album (My Album)*, are six photographs mounted on cardboard and unsigned, showing six naked young women after their wedding nights, in wealthy upper-class settings. One looks quite happy, while another is visibly disappointed and weeping." Alessandro Bertolotti, Books of Nudes, pg.116-7

1500

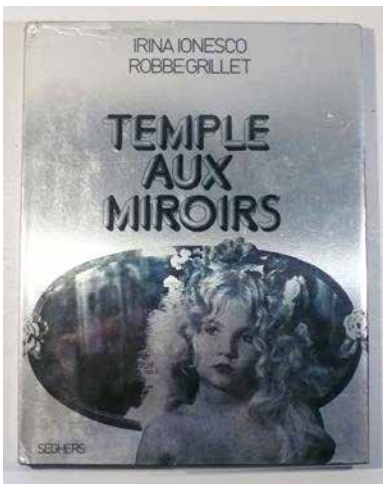
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Human Body
Eikoh Hosoe

Nippon Geijutsu Shuppansha, Tokyo, 1982. First Edition. Thick Squarish Quarto 12.5 x 12.25". Hardbound with dust jacket and slipcase. **INSCRIBED** to Robert Sobieszek by Eikoh Hosoe in the year of publication. Inscription: 'To Robert A. Sobieszek / with warm friendship / Christmas, 1982 / Eikoh Hosoe (Signed again in Kanji)'. Retrospective book of Eikoh Hosoe's nudes, with examples from his major bodies of work: 'Man and Woman' - 'Embrace' - 'Killed by Roses' - and later nudes done in Yosemite and Arizona.

2500



Temple aux Miroirs
Photographs by Irina Ionesco
Text by Robbe-Grillet

Editions Seghers, Paris, 1977. First Edition. Quarto 11.5 x 9". Hardbound in black cloth with illustrated dust jacket.

750



Found Photos
Dick Jewell

Privately Printed, London, 1981. Second revised edition. Octavo 6 x 5". Softcover stiff illustrated wrappers. *Postcard SIGNED by Dick Jewell, laid in.* In the 1960s and 1970s Dick Jewell obsessively collected examples of the humblest kind of photograph, the automatic photo-booth portrait. Jewell collected the discarded prints scattered in the vicinity of the booth, rejected presumably through disappointment at the machine's implacably objective results. Many thwarted customers angrily rejected the machine's efforts and threw them away, but not before tearing or defacing their own images in a curious form of self-mutilation, but [Jewell] lovingly stuck them back together again as best he could, and placed his collaged efforts in the larger collage of the book. Parr & Badger, The Photobook: A History, vol. 2, pg. 222

950

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Paris
Ihei Kimura

Nora-sha, Tokyo, 1974. First Edition. Quarto 10.5 x 7.25". Hardbound in cream cloth with original paper covered slipcase. The photographs for *Paris* were made in color, primarily in the 1950s, well ahead of its time. Parr & Badger note that it is remarkable for two things, its distinctive color palette, and Kimura's view, which teeters between conventional travel photographer and something much more original. [Kimura] appears to have discovered a residue of Atget's Paris...his Paris like Atget's, is a nostalgic one, a city of crumbling textures and decaying structures, autumnal mist and winter gloom. At times Kimura certainly photographs Paris as if the city were in terminal decay rather than, as so many see it, an open-air museum with some artfully distressed surfaces. Parr & Badger, The Photobook: A History, vol.1, pg. 297

2500



Document Tsukin Densha (Document Express Train)
Ikko Kagari

Hama Shobo, Tokyo, 1982. First Edition. Quarto 11.75 x 8.25". Softcover stiff printed wrappers with illustrated dust jacket and printed obi. Chikan is a Japanese vernacular term for men who grope women in crowded public places. The practice reached epidemic proportions in the early 2000s causing rail officials to have separate women only train cars during the rush hour. In *Document Express Train* Kagari uses infrared film and surveillance techniques to catch the Chikan in action. It is unclear whether the photographer is documenting a social trend or is simply a voyeur attempting to satisfy his own sexual frustration.

1250



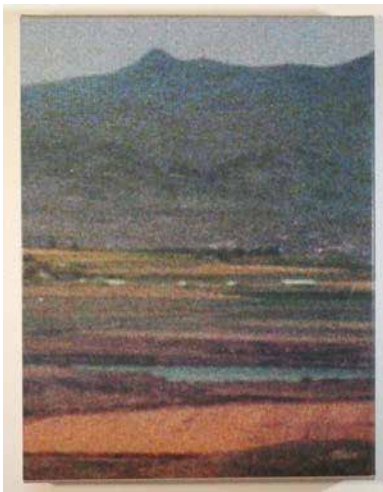
Flash Up: Street PhotoRandom, Tokyo 1975-1979
Seiji Kurata

Byakuyashobo, Tokyo, 1980. First Edition. Quarto 11.75 x 8.25". Softcover stiff wrappers with illustrated dust jacket, obi, and clear acetate outer jacket. "Flash up [Kurata's] first photobook is one of the best debut publications since Nobuyoshi Araki's in the 1970s. The plot is well worn – sex, drinking, gambling, and a dash of violence to spice the mix in the form of brawls, gang fights, and traffic accidents. Kurata makes telling photographs from the familiar mix. [His] full-on flash style and choice of subject matter has evoked easy comparisons with Weegee but he remains resolutely his own man and, despite that familiar walk down Shinjuku's mean streets, this remains one of Japan's best photobooks of the 1980s." Parr & Badger, The Photobook: A History, vol. 1, pg. 305

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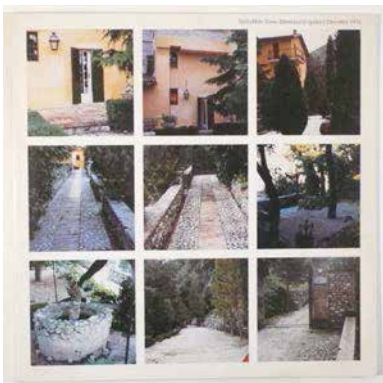
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Pretend You're Actually Alive Leigh Ledare

PPP Editions in association with Andrew Roth Inc., New York, 2008. First Edition limited to 1000 copies. Quarto 10.75 x 8.25". Softcover stiff printed wrappers with photo-illustrated cardboard slipcase. **SIGNED** by Leigh Ledare. From the publisher: Composed in its entirety of photographs, written anecdotes and ephemera, Leigh Ledare's first book, *Pretend You're Actually Alive*, is a searingly intimate investigation of the artist's relationship with his mother, a once-promising prodigy ballerina. Both a revealing family album, and an unfolding of the relationship between Ledare and his muse/mother, Ledare's photography and video work involves creating strategies to navigate the themes embodied within this extraordinarily complex relationship.

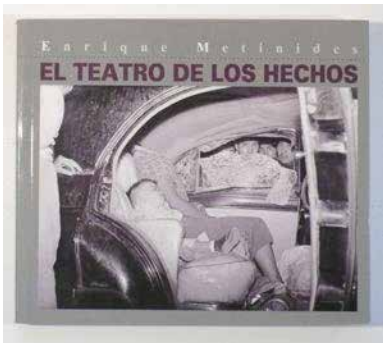
185



From Monteluco to Spoleto / December 1976 Sol LeWitt

Van Abbemuseum, Eindhoven & Openbaar Kunstbezit, Weesp, 1984. First Edition. Square Quarto 10 x 10". Softcover stiff illustrated wrappers. The title of this book is to be taken quite literally as the images (all square arranged in grid, nine to a page) appear to have been taken on a walk from Monteluco to the town Spoleto. Beginning with a house, a walkway, a road, then a path through the woods, and finally ending up at a chapel overlooking the mountains.

400



El Teatro de los Hechos Enrique Metinides

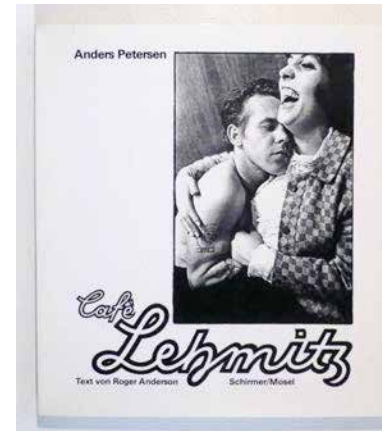
Ortega y Ortiz, Mexico City, 2000. First Edition. Quarto 7.75 x 8.75". Softcover stiff illustrated wrappers. **SIGNED** by Enrique Metinides. The Mexican government commissioned this book, but were so appalled by the imagery that they ordered the destruction of most of the print run. It is unknown how many copies survived.

750



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Café Lehmitz Anders Petersen

Schirmer/Mosel, München, 1978. First Edition. Quarto 9.5 x 8.5". Softcover stiff white wrappers with illustrated dust jacket. **SIGNED** by Anders Petersen. "Café Lehmitz was at the end of the Reeperbahn in Hamburg, by the harbor. It was, as the Swedish photographer Anders Petersen muses, the end of the road for many who congregated there. The clientele comprised mainly older prostitutes, pimps, drug dealers, transvestites, homosexuals and assorted hustlers. Parr & Badger, *The Photobook: A History*, vol. 1 pg. 230-1

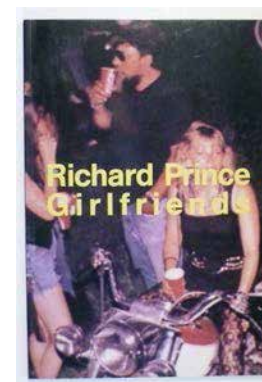
1500



Milano Giulia Pirelli & Carlo Orsi

Bruno Alfieri, Milano, 1965. First Edition. Folio 15.25 x 12". Hardbound in quarter black cloth with laminated pictorial boards. "Only a mere half-a-dozen years on from Mario Carrieri's *Milano*, the treatment of the same subject matter made by Giulia Pirelli and Carlo Orsi decisively reveals the influence of the "Swinging 60s". The book's whole emphasis has changed from that of the socialist inspired neo-realism of Carrieri, concentrating not on grim industrial pollution and grime, but on the dynamic, go-ahead character of Italy's economic hub and most cosmopolitan city. In only a few years the angst of the 1950s had been replaced by the buoyancy of the 1960s, though some might say the art suffered as a result." Parr & Badger, *The Photobook: A History*, vol. 1 pg. 224-5

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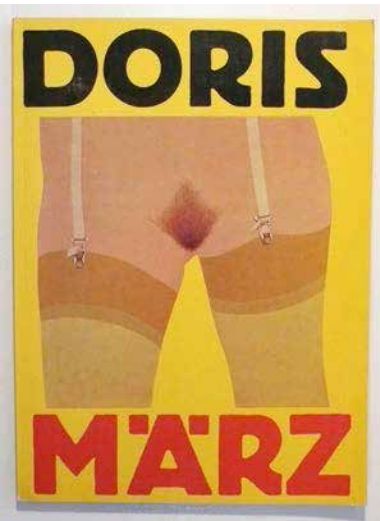
Girlfriends Richard Prince

Museum Boymans-van Beuningen, Rotterdam, 1993. First Edition. Thin Quarto 10.25 x 7". Softcover stiff illustrated wrappers. *Girlfriends* features Prince's re-photographs of images culled from biker magazines and newsletters.

950

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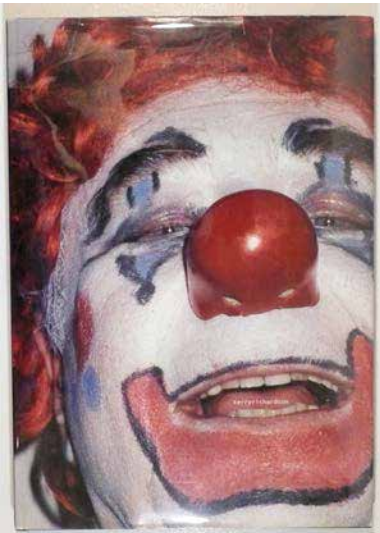
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Doris
Gunter Rambow

März Verlag, Frankfurt, 1970. First Edition. Tall Quarto 12.75 x 9.25". Softcover stiff illustrated wrappers. "[Doris] may be seen as a misogynist reaction against the Women's Movement or a blow against sexual repression, a critique of pornographic conventions or an astute piece of commercial pornography masquerading as art – or even as a work of groundbreaking photographic art." Parr & Badger, *The Photobook: A History*, vol. 1 pg. 227

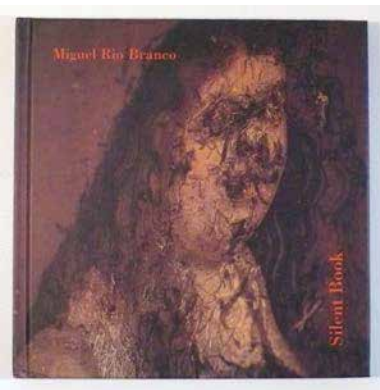
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Hysteric Glamour
Terry Richardson

Hysteric Glamour, Tokyo, 1998. First Edition. Folio 14 x 9.75". Hardbound with illustrated dust jacket. "Terry Richardson is one of a number of photographers trying hard to inherit the mantle of fashion's 'bad boy' left by the late Helmut Newton. This typical collection of Richardson imagery, published by the cult Japanese publishing house Hysteric Glamour, is therefore suitably lubricious in character... A variety of handsome young men and women, primarily up-and-coming celebrities and fashionistas, engage in a medley of activities that could be gathered together under the familiar rubric, sex 'n' drugs 'n' rock 'n' roll. There are open crotches and erect penises aplenty, but the presence of a fully painted clown at intervals throughout the book and on the cover assures us that these youthful high spirits should not be taken too seriously." Parr & Badger, *The Photobook: A History*, vol. 2, pg. 48.

1250



Silent Book
Miguel Rio Branco

Cosac & Naify, São Paulo, 1997. First Edition. Square Octavo 7.5 x 7.5". Hardbound in pictorial wrapped boards. "The recurring metaphors revolve around violence, death, religion, poverty. [Branco's] images of the gym, and also of a bullfight, suggest that the sacramental violence offered in sport is not, as some suggest, an incitement to violence outside, but a way to mitigate or break the cycle." Parr & Badger, *The Photobook: A History*, vol. 2, pg. 118

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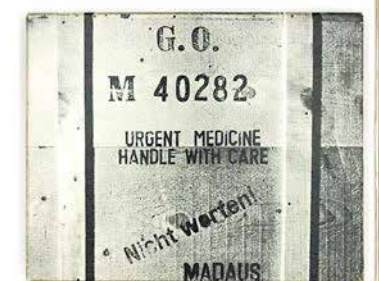
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Samaras Album
Photographs and text by Lucas Samaras.

Whitney Museum of American Art and Pace Editions Inc., New York, 1971. First edition. Quarto 12 x 9.25". Embossed decorative boards, no dust jacket as issued. Ex-Libris Robert Sobieszek, former director of the photography dept. at LACMA, stamped on the first free end paper. "Working alone, often late at night and almost always in the nude, Samaras turned his cluttered apartment into an impromptu Theater of the Ridiculous with himself as both willing cast and inspired crew...[in this book] images--usually antic, erotic variations on a theme--are reproduced in their original size in color and black-and-white, and arranged in grids, in rows, or singly on a page as if in a family snapshot album or a demented high school yearbook."--Vince Aletti, *The Book of 101 Books*, pg. 212

650



Madaus: Eine aufgeschlossene Firma
(Madaus: An Innovative Company)
Photographs by Barbara Schulten

Dr. Madaus & Co., Cologne, 1969. First Edition. Quarto 11.5 x 9.25". Softcover with printed cardboard slipcase, original text booklet laid in. "The habitués of Andy Warhol's Factory were known for their alleged use of recreational pharmaceuticals, so it is perhaps appropriate that when the Cologne drug company, Dr. Madaus, published a fiftieth anniversary photobook, it was designed as a 'Pop Art' extravaganza similar to Warhol's Index Book. Madaus, founded in 1919, is one of the world's leading producers of pharmaceuticals, particularly those produced from plants, and the book extols the virtues of homeopathy and the social role of developing new drugs to fight disease. Not only a cornucopia of design and layout ideas, it features several pop-up pages in the style of a children's book." Parr & Badger, *The Photobook: A History*, vol. 2, pg. 196-7

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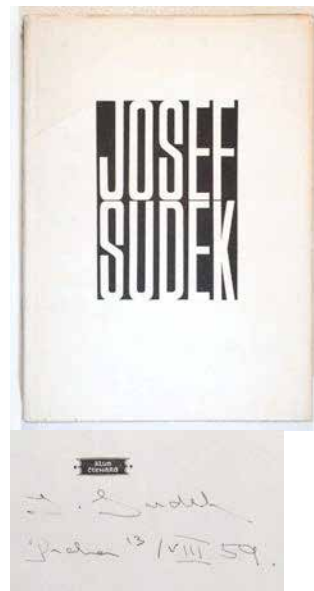


allevrythingthat isyou
Doug + Mike Starn

Baldwin Gallery, Aspen, 2006. First Edition limited to 1000 numbered copies. Quarto 12 x 9.25". Hardbound in plain cardboard covers with special unique inkjet dust jacket, and original printed acetate jacket. Dust jacket is printed, taped and numbered by the Starn brothers. From the publisher: Assembled with the Starns' trademark visual flair, this catalog brings together images from a portfolio of images of snowflakes, many of them isolated against stark backgrounds that reinforce the intricate structure of the flakes themselves. Exploring issues of individuality, memory, ephemeral experiences, and on some level the transitory nature of life itself, the Starn twins provide a framework for readers to ponder big questions while considering the tiny jewels of snow preserved in these pages. Each book is finished with a unique ink-jet cover featuring one of several different images of snowflakes, all of which were printed, taped and numbered at the Starns' studio in Brooklyn, NY. "The snowflakes are these weird, gorgeous, phenomenal, transitory bits of architecture. They are the pieces of everyone," The Starn Brothers.

500

LEAD APRON



Fotografie
Josef Sudek

Státní Nakladatelství Krásné Literatry, Hudby a Umení Praha, 1956. First Edition. Quarto 9.5 x 7". Hard bound in dust jacket. **SIGNED** by Josef Sudek. This copy has the additional presentation inscription from members of a factory's photo club to Bohuniru Krausovi, a book-binder, the profession Sudek initially embarked on at the age of twelve as an apprentice. "In its classic, clean design (by Frantisek Tichy), exquisite photogravure printing, and attention to detail (down to a white silk ribbon as bookmark), it is the perfect vehicle for the full range of Sudek's romantic, atmospheric work." David Levi-Strauss, *The Book of 101 Books*, pg. 144-5

1500



Document Miseinen (Document Teenager; Seven Mook Series Vol. 12)
Mikio Tobar

Seven-sha, Tokyo, 1980. First Edition. Quarto 10.25 x 8.25". Softcover stiff printed wrappers with illustrated dust jacket. *Document Miseinen* presents Tobar's off the cuff photographs of Tokyo teens in the late 1970's, printed in rich gravure.

850



Sweet Life
Ed van der Elsken

De Bezige Bij, Amsterdam, 1966. First Dutch Edition. Thick Quarto 11.5 x 11.5". Hardbound in black cloth with illustrated dust jacket. "Sweet Life is a sprawling, exuberant cornucopia, a preview of the pure stream-of-consciousness, machine-gun approach that would soon come with the Japanese Provoke aesthetic, Van der Elsken's work has its dark and pessimistic undertones, although in Sweet Life bold, frantic energies predominate." Parr & Badger, *The Photobook: A History*, vol. 1 pg. 254-5

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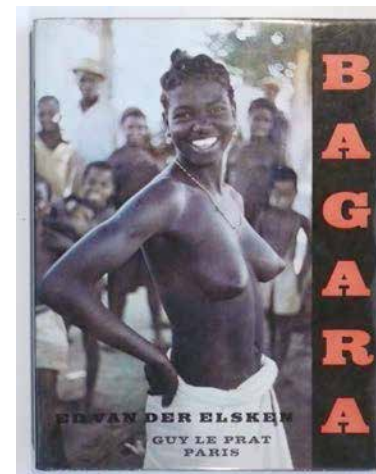
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Liebe in Saint Germain de Prés (Love on the Left Bank)
Ed van der Elsken

Rowohlt Verlag, Hamburg, 1962. Second Edition. Quarto 10.75 x 7.75". Hardbound in black cloth with illustrated dust jacket. Van der Elsken's opus, *Love on the Left Bank*, captures the zeitgeist of youth culture of the Left Bank in Paris during the mid- 1950s with romantically gloomy photographs and a narrative of two lovers forced to part ways. This book was an important and influential early example of stream of consciousness photography that became widely practiced in the latter half of the twentieth century. Cited in Parr & Badger, *The Photobook: A History*, vol. 1 pg. 245

750



Bagara
Ed van der Elsken

Guy le Prat, Paris, 1958. First French Edition. Quarto 10.75 x 8.25". Hardbound in black cloth with illustrated dust jacket, supplementary booklet attached at rear paste down. *The cleanest copy we have ever seen*. In 1957 Van der Elsken made a three-month trip into the interior of Central Africa. Bagara gives an incisive picture of the native peoples and their culture, in which hunting, magic, death-dances and circumcision play an important role. In his own words, traveling the world "is enough to keep me in a delirium of delight, surprise, enthusiasm, despair—enough to keep me roaming, stumbling, faltering, cursing, adoring, hating the destruction, the violence in myself and others."

750



A Hundred Summers, A Hundred Winters
Bertien van Manen

De Verbeelding Booksellers, Amsterdam, 1994. First Edition. Squarish Quarto 10 x 9.5". Softcover stiff illustrated wrappers. **SIGNED** by Bertien van Manen, in the year of publication. "...Through her excellent photographs and her inquiring and humanistic temperament, and with powerful artistic expression, Bertien van Manen shows what historians, writers, sociologists and political scientists argue, that there exist at least two Russias. There is the official, imperial and external Russia, known to us from newspaper headlines, and the one within, the hidden, poor Russia of the anonymous, ordinary people of whose existence Bertien van Manen's moving and revealing album tells.'—Ryszard Kapuscinski

1250

LEAD APRON



Mademoiselle 1+1
Marcel Veronese & Jean-Claude Peretz
Text & Design by Alain Wienc

Verlag der Europäischen Bucherei, H.M. Hieronimi, Bonn, 1968. First Edition. Folio 14 x 10.75". Hardbound in black cloth with illustrated dust jacket. All text in German. *Mademoiselle* has a playful sexuality similar to the books Sam Haskins did a few years earlier, but with a surrealist twist, as if Sam Haskins had followed Alice through the rabbit hole. The layout is cinematic and tells a story of girl (who always in the nude, except for a cowboy hat that appears sporadically), who wakes up in a desert hotel, eats some jam, smokes and drinks with cowboys, and lives happily ever after when finds a fist full of dollars under the clock.

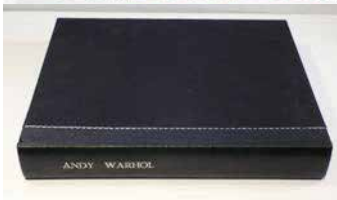
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Andy Warhol (Stockholm Catalogue)
Andy Warhol

Moderna Museet, Stockholm, 1968. First Edition, First Printing. Quarto 10.5 x 8.25". Softcover stiff illustrated wrappers, with custom made clamshell box in black cloth and quarter black leather, stamped in silver on spine. "[The Stockholm Catalogue] is a fine example of the catalogue as artist book a form ostensibly began with the Dadaist and Surrealist...it demonstrates [Warhol's] position as a latter day Dadaist." This book was tremendously influential on Japanese Photography of the late 60s and 70s, both with its raw stream-of-consciousness aesthetic, and its cavalier attitude towards consumerism and branding. Particularly influenced were the photographers of the Provoke movement, Daido Moriyama, Takuma Nakahira, et al. Parr & Badger, The Photobook: A History, vol. 2 pg. 144-5

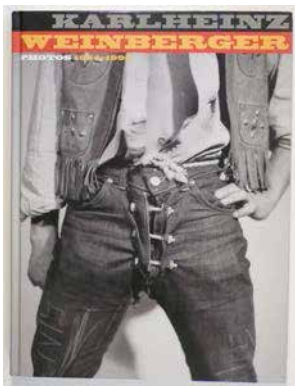
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Karlheinz Weinberger: Photos 1954-1995
Photographs by Karlheinz Weinberger
Edited by Ulrich Binder & Pietro Mattioli

Andreas Züst Verlag & Museum für Gestaltung Zürich, 2000. First Edition. Quarto 12.75 x 9.5". Hardbound in pictorial wrapped boards, no dust jacket as issued. In 1958, Weinberger met a member of a small band of teenagers and began photographing them both at his home studio as well as at the public parks and carnivals where they gathered. In post war Switzerland, these self-named "rebels" were comprised of working class boys and girls dissatisfied with the conservative and conformative culture of the day. Inventing their own code of behavior and dress they affected a powerful gang identity expressed by an affinity for like-minded American imports such as James Dean, Elvis, blue jeans and motorbikes. From the press release for an exhibition at Anna Kustera Gallery

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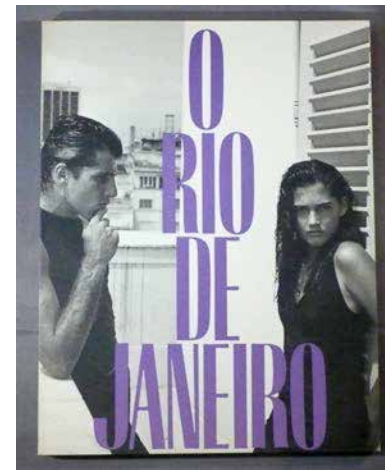
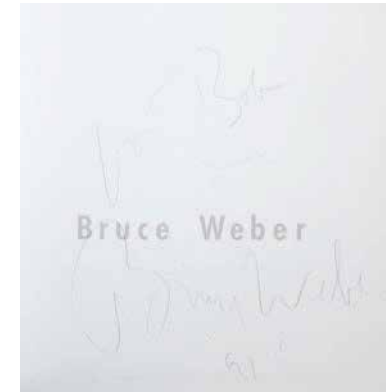
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Bruce Weber
Photographs by Bruce Weber

Twelvetreets Press, Los Angeles, 1983. First Edition, First Printing. Small Folio 14.25 x 11.25". Hardbound in dark blue cloth with illustrated dust jacket. **SIGNED** by Bruce Weber in pencil on the title page. Beautiful copy of Bruce Weber first book.

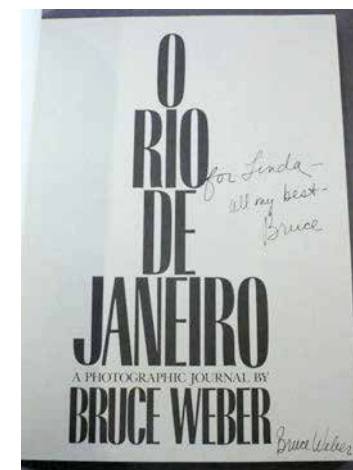
850



O Rio de Janeiro
Bruce Weber

Alfred A. Knopf, New York, 1986. First Edition. Folio 15 x 11. Soft bound stiff illustrated wrappers. **SIGNED** twice on the title page by Bruce Weber with inscription. "Weber's second book, O Rio de Janeiro, brought all the elements of his commercial work together and was the first to incorporate the vivacious pastiche of original and borrowed material that had become the signature of his issue-filling spreads in Per Lui and L'Uomo Vogue. Working with designers Donald Sterzin, Rïse Daniels, and Sam Shahid, Weber turned his trademark fiction of youthful exuberance and sexy camaraderie into a fast-paced montage intercut with landscapes, still lifes, news photos, family snapshots, and drawings by Richard Giglio." --Vince Aletti, The Book of 101 Books, pg. 254-7

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