

# LEADAPRON

MANIPULATION OF THE CULTURE

WINTER CATALOG 2012

“WE SELDOM REALIZE THAT OUR MOST PRIVATE THOUGHTS AND EMOTIONS ARE NOT ACTUALLY OUR OWN. FOR WE THINK IN TERMS OF LANGUAGES AND IMAGES WHICH WE DID NOT INVENT, BUT WHICH WERE GIVEN TO US BY OUR SOCIETY.”

ALAN WILSON WATTS

### Richard Avedon Made in France

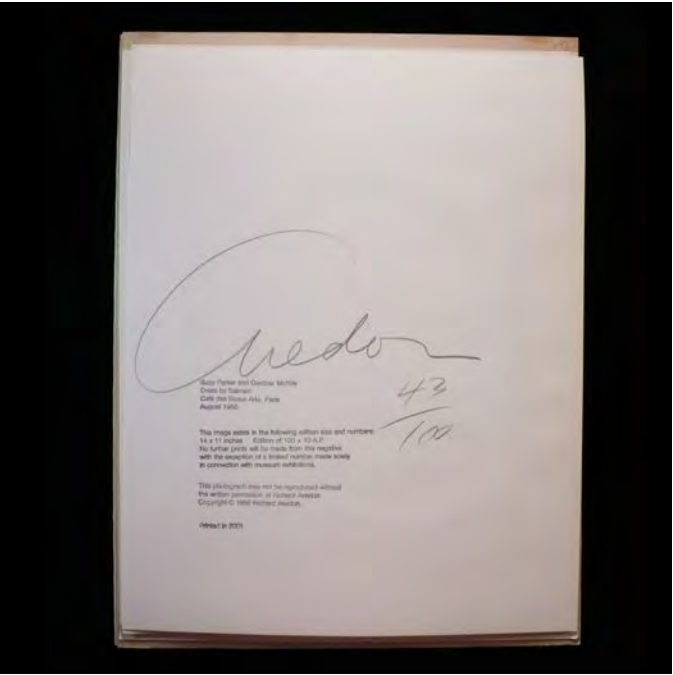


Fraenkel Gallery, San Francisco, 2001. First Edition. Limited edition of 100. Comes with silver gelatin print, as well as numbered, wooden slipcase. All items numbered 43 of 100. Folio. Spine is bound in cream cloth, with photographic boards as the covers. Print comes in separate envelope within the slipcase, and is carefully packed in vellum. Slipcase shows wear on corners. Book is in Fine condition.

**Book and Print SIGNED and numbered by Richard Avedon.**

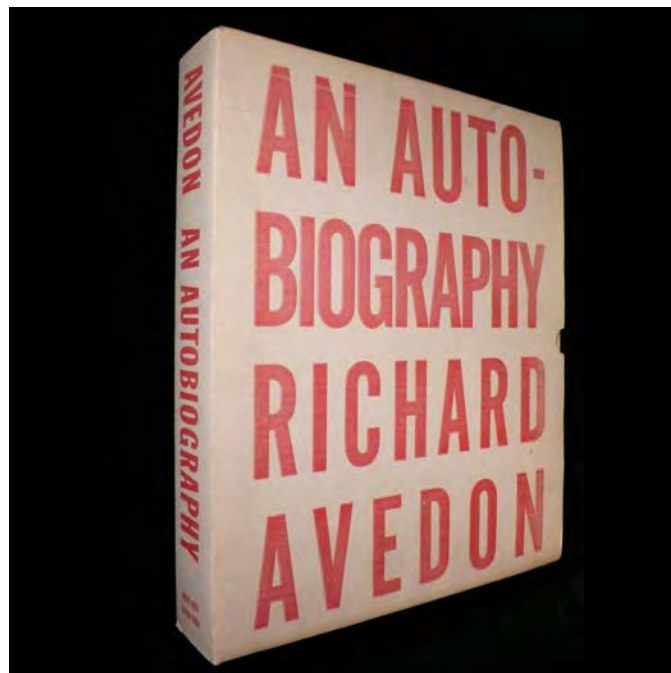
Compiled from a large volume of images shot on assignment for Harper’s Bazaar in Paris, Made in France allows a rare insight into the working methods of one of the twentieth century’s most influential photographers. Each print is presented at its original size and on their original mounts with no cropping. Avedon’s notations and instructions, as well as the original assignment from Harper’s, are present for each photograph, clearly illustrating every aspect of Avedon’s process. The included print is of Suzy Parker and Gardner McKay at the Café des Beaux Arts, Paris in August 1956, and can be found on page 34 of the book. A beautiful object as well as a fascinating work, Made in France is finely crafted through-and-through.

12500





## Richard Avedon **An Autobiography**

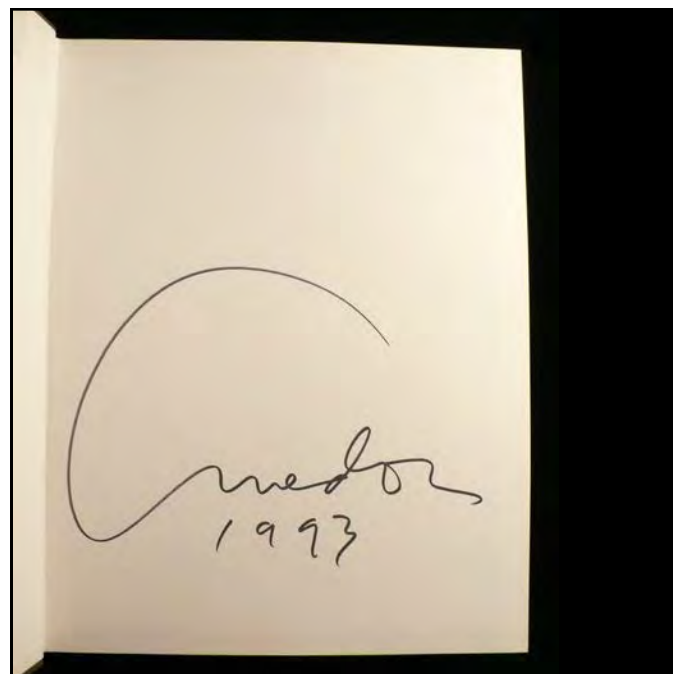


Random House, New York, & Eastman Kodak, Rochester, 1993. First Edition, First Printing. Folio. Hardbound in brown cloth with original acetate jacket, includes original printed shipping box.

**SIGNED by Richard Avedon**, dated in the year of publication.

From a review in Publisher's Weekly: "In this oversize assemblage of photographs, a loose record of faces, moments and events that have shaped his life, eminent photographer Avedon excels in brutally frontal, stark black and white portraits that strip away pretensions and personas. Ezra Pound, Marilyn Monroe, Louis Armstrong, Rudolf Nureyev, Dorothy Parker, Janis Joplin, Andy Warhol, Samuel Beckett, Malcolm X and Alberto Giacometti are among the luminaries indelibly captured. The juxtapositions of images are often meant to provoke or unsettle. Poet Allen Ginsberg, in a nude embrace with his lover Peter Orlovsky, shares facing pages with dour Henry Kissinger. There are intimate family snapshots, glimpses of the fashion world, documentary photos of the civil rights struggle. Faces of a Colorado meat packer, a Texas trucker, mental hospital patients, Vietnamese napalm victims and corpses in Sicilian catacombs jostle against shots of Isak Dinesen, Gerald Ford, debutantes and rock singers, generating an implicit dialogue about power and powerlessness, fame and illusion. A haunting portrait of our age.

1750



## Richard Avedon **Photographs 1947-1977**

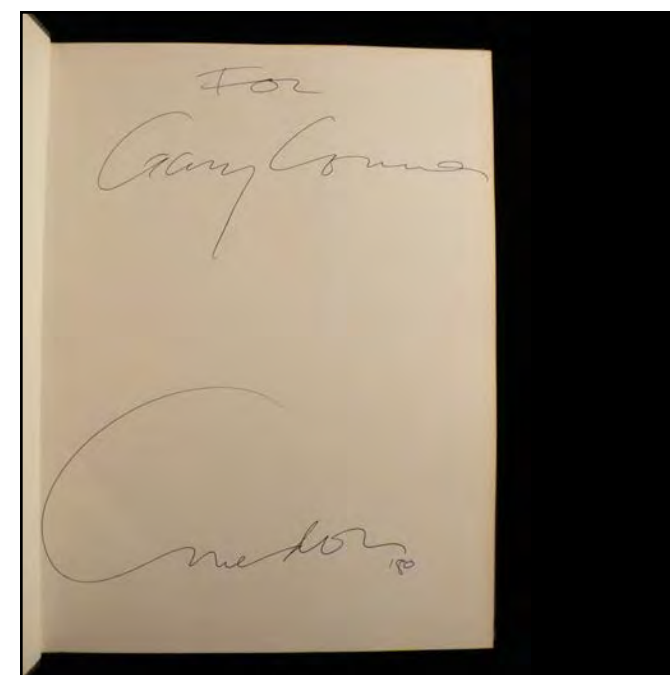


Farrar, Straus, & Giroux, New York, 1978. First Edition. Folio. Hardbound in pictorial paper covered boards with original acetate jacket. Exceptionally clean and bright copy; thoroughly Fine.

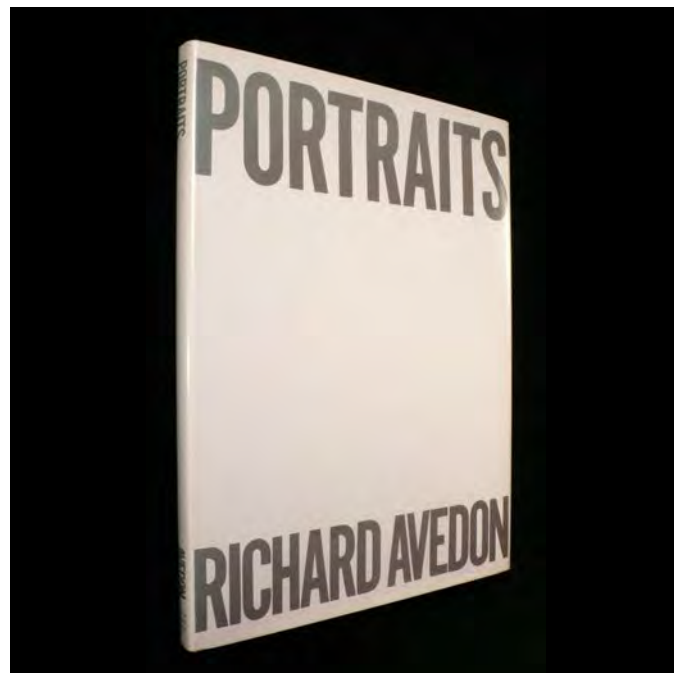
**SIGNED by Richard Avedon.**

"In dreams and visions, we find a time which does not belong to the time of the world in which we will die: this is a silkier time: our daydreaming minds invent a time for us untied to anything but our life's meanings, and the duration of such time has only to do with stories we tell ourselves. The word dream is almost always in our mouths a term of praise. The dress is a dream. The book is a dream. It seems like a dream to experience this. Look: all your dreams have come true." -- Harold Brodkey

950



## Richard Avedon Portraits

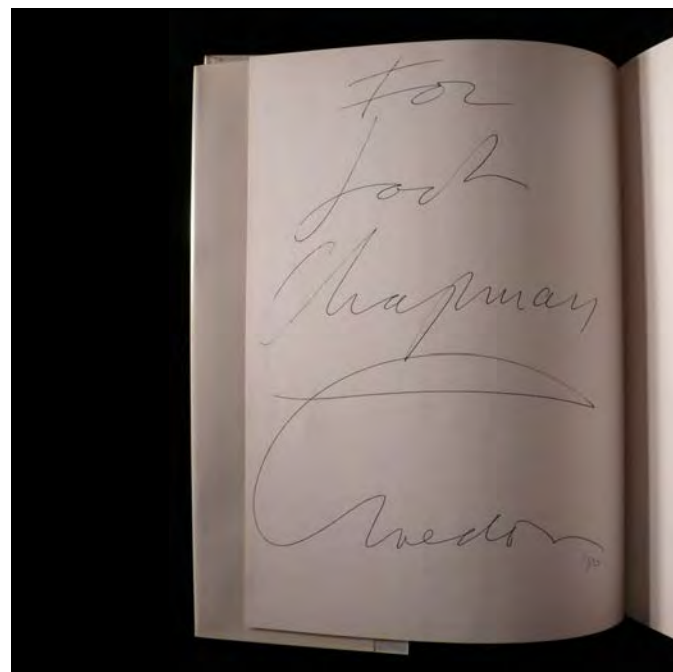
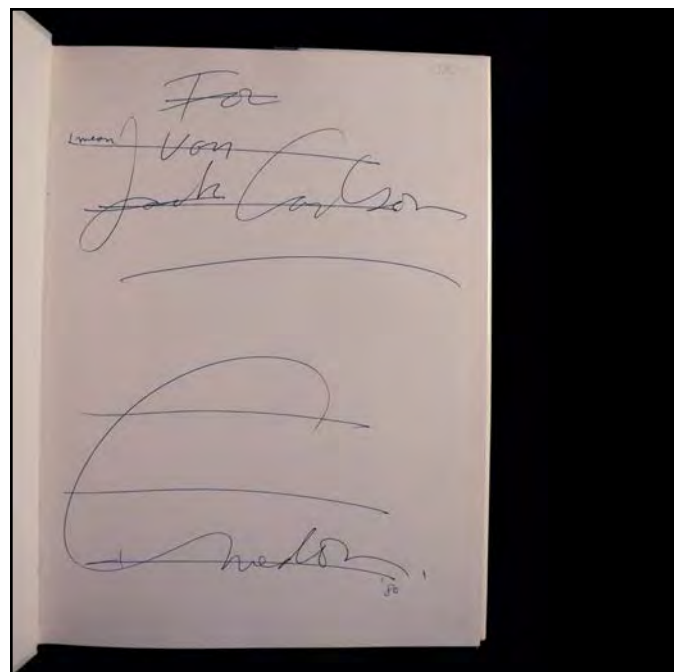


Farrar, Straus and Giroux, New York, 1976. First Edition. Quarto. Hardbound with dust jacket. A bright, Fine copy, displaying only a bit of yellow on the spine.

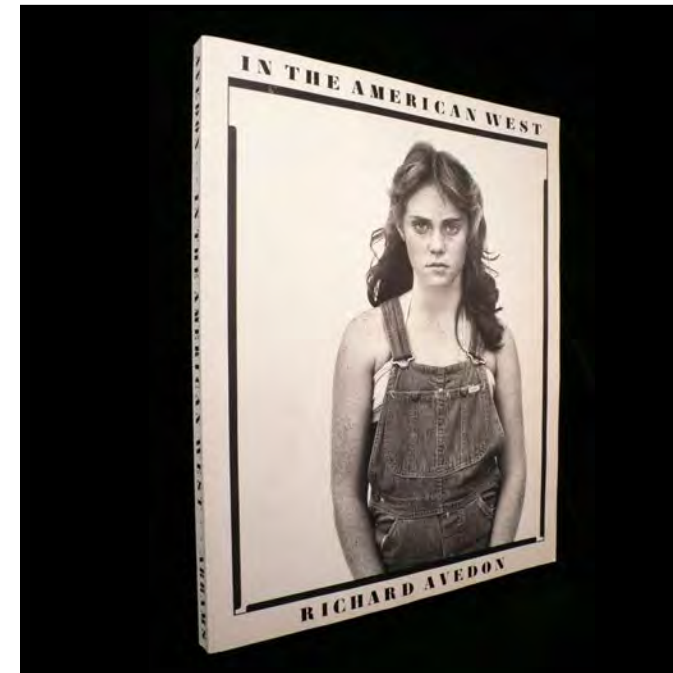
**SIGNED TWICE by Richard Avedon.** After incorrectly signing the book to "Jack Carlson," Avedon crossed out both his signature and the inscription, writing the correct "Jack Chapman" on the verso. An extremely unique copy, made more personal not only from the error, but by Avedon's commitment to inscribing the book correctly.

Portraits is one of the cleanest collections of Avedon's portrait work, in its design, edit and sequencing. The selection focuses on artists, writers, and other luminaries in the arts from the late 1950s to the 1970s.

1500



## Richard Avedon In The American West

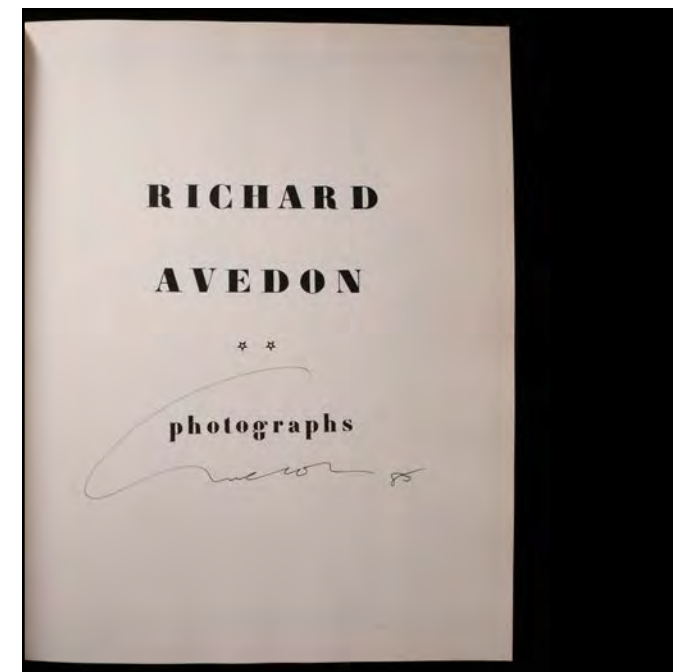


Harry Abrams, New York, 1985. First Edition. Small Folio. Soft-cover stiff illustrated wrappers. Very slight, scattered yellowing to the front and rear covers. Very Near Fine.

SIGNED by Richard Avedon in the year of publication.

Richard Avedon's In the American West is widely regarded as a landmark project in photographic history and a definitive expression of the power of photographic art. For In the American West, Avedon traveled throughout five years, meeting and photographing the plain people of the West: ranch workers, roustabouts, bar girls, drifters, and gamblers. The resulting book includes exquisitely printed black and white photographs, an essay by Avedon on his working methods and portrait philosophy, and a journal of the project by Laura Wilson.

650





Richard Avedon & Truman Capote **Observations**

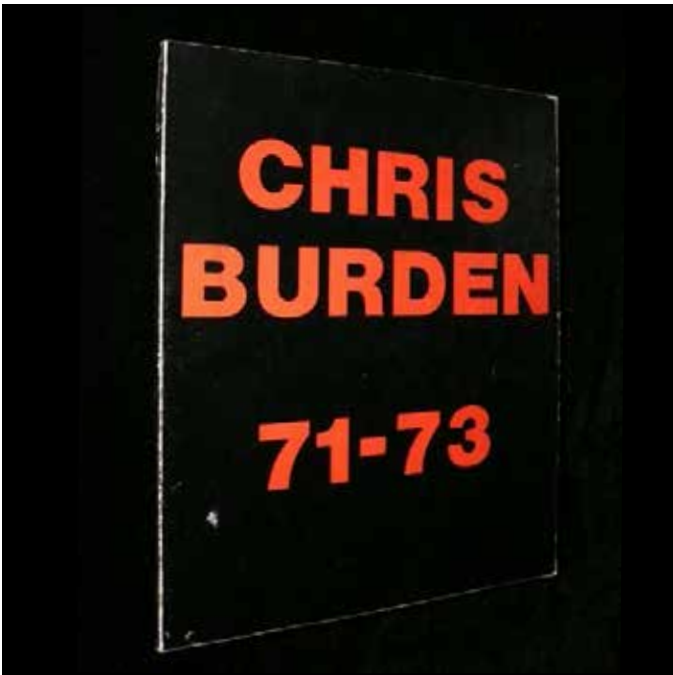


Simon & Schuster, New York 1959. First Edition. Folio. Hard-bound with slipcase, with original acetate jacket. Slipcase shows some cracking along the spine, and at the corners with rub marks on both faces. Book has very light rubbing on covers with slightly worse rubbing at the corners near the spine. Acetate jacket has \ cracks on front cover and spine, but is not wrinkled or hazy. Interior of book is blemish free.

“Observations is the culmination of a creative collaboration between Richard Avedon and Alexey Brodovitch that began in 1945, when the imperial art director hired the 22-year-old photographer, fresh out of Brodovitch’s famously demanding Design Laboratory seminars at the New School for Social Research...Though it didn’t take long for Avedon’s fame to eclipse Brodovitch’s legend, their reputations are inextricably linked. Brodovitch resigned from the magazine in 1958, but Bazaar’s graphic design, became the template for Observations a year later. Avedon’s first book is Brodovitch’s summing up. Vince Aletti, The Book of 101 Books, pg. 148-9

950

Chris Burden **Chris Burden 71-73**

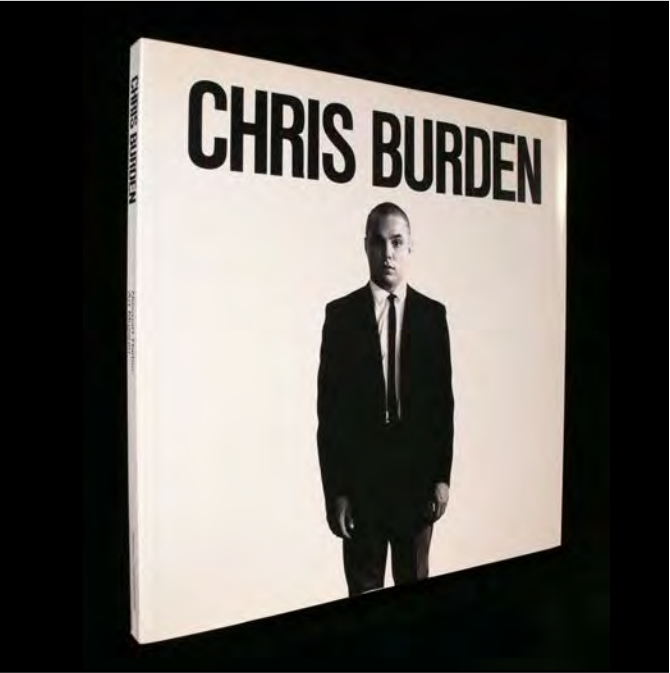


Self Published, Los Angeles, 1974. Quarto. First Edition. Shows edge wear on all edges, most prominently on the spine. Light rubbing to front and rear covers. Interior of book is bright and clean. Almost Near Fine.

A two book set designed and published by Chris Burden documenting through photographs and the artist’s own words his performance work between the years 1971-71 and 1974-77. Provides a rare insight into the performances of Chris Burden, which would otherwise remain unseen, available only as legends and vague suggestions in texts.

1250

Chris Burden **Chris Burden: A Twenty-Year Survey**



Newport Harbor Art Museum, Newport Beach, CA, 1988. First Edition. Square Quarto. Softcover stiff illustrated wrappers.

Published for the touring exhibition of the same name, A Twenty-Year Survey presents - with Chris Burden’s trademark almost scientific deadpan detachment - a complete overview of all performances, sculpture, and other works completed across a twenty-year span. Of greatest interest are the photographs of Burden’s performances, which present with vivid clarity the tension crated by Burden’s sculptural use of space for his performances in museums and the drama of his more physically demanding pieces that is all too often lost in mere text. A fascinating overview of a truly daring and thought-provoking artist.

295

Chris Burden **B-Car**



Choke Publications, Los Angeles, 1977. Oblong 8vo. Illustrated in black and white with illustrated wrappers. Staple bound. First Edition. Fine.

Between August 24 and October 16, 1975, Burden conceived, designed, and constructed a small one-passenger automobile, documenting the entire process with photographs and extensive journaling. The goal was to design a fully operational four-wheel vehicle, which would travel 100 miles per hour and achieve 100 miles per gallon. Burden wanted the car to be ready in time for two shows in Amsterdam and Paris, driving the car between them as a performance. Describing its construction as “the most elaborate fantasy of my life,” Burden exhibited the car with his designs and diagrams, presenting a total document of the cars creation. With selected drawings and photographs from the show along with text by Burden, B-Car tells the story of one artist and car aficionado’s foray into automotive design, clearly illustrating “a vision—my fantasy as an artist of what a car should be.”

750

Jean-Michel Basquiat Paintings



Akira Ikeda Gallery, Tokyo, 1985. Softbound with illustrated wrappers. Glue bound. Contains both black & white and color images. First Edition. Covers show wear, with light discoloration on both sides, as well as some smudging and light wrinkling on reverse near spine; interior and plates are Fine. Overall, a Very Good copy.

Exhibition catalog printed on the occasion of Basquiat’s show at the Akira Ikeda gallery from December 2-25, 1985, which acutely represent’s the artist’s focus on “suggestive dichotomies,” such as wealth versus poverty, integration versus segregation, and inner versus outer experience. Basquiat’s art utilized a synergy of appropriation, poetry, drawing and painting, which married text and image, abstraction and figuration, and historical information mixed with contemporary critique. Using social commentary as a “springboard to deeper truths about the individual,” Basquiat’s paintings also attacked power structures and systems of racism; his poetics were acutely political and direct in their criticism of colonialism and support for class struggle. Includes vivid fold-out color illustrations, as well as a Biography of the artist and a checklist of the exhibit.

SOLD

James Lee Byars The Philosophical Palace



Newport Harbor Art Museum, Newport Beach, CA, 1988. First Edition. Square Quarto. Softcover stiff illustrated wrappers.

Published for the touring exhibition of the same name at the Newport Harbor Art Museum, Newport Beach, April 17 – June 12, 1988; Institute for Contemporary Art, Boston, February 18 – April 9, 1989; Carnegie-Mellon University Art Gallery, Pittsburgh, May 13 – July 9, 1989. This book attempts to give some insight into the thoughts and patterns of the mysterious James Lee Byars - a tall order, indeed. Through poems (in German and English), photographs, and writings, Byars outlines with fiendishly delightful opacity his thoughts on the Perfect, Death, Life, and the Mystical.

450

Peter Beard The End of the Game

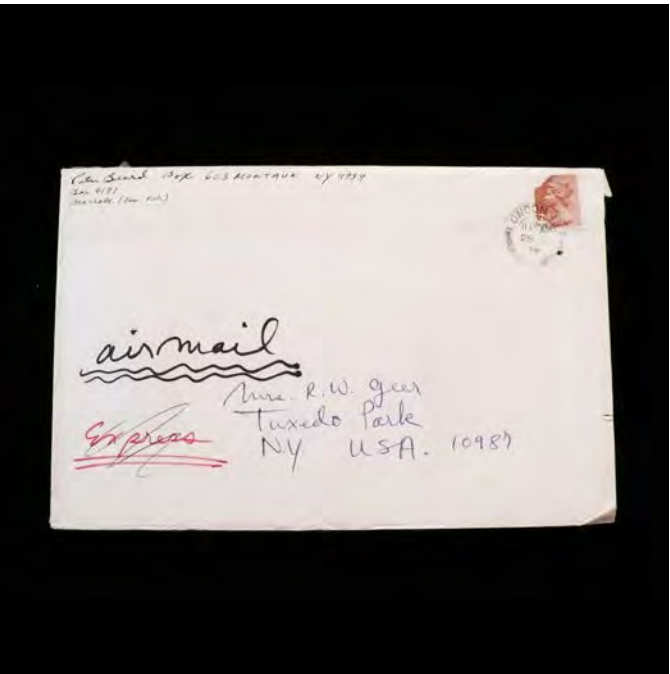


The Viking Press, New York, 1965. True First Edition. Quarto. Hardbound in illustrated dust jacket. Exceptional condition.

**Includes Christmas card sent by Peter Beard to “Mrs. R. W. Greer.”** Comes with original, self-addressed envelope.

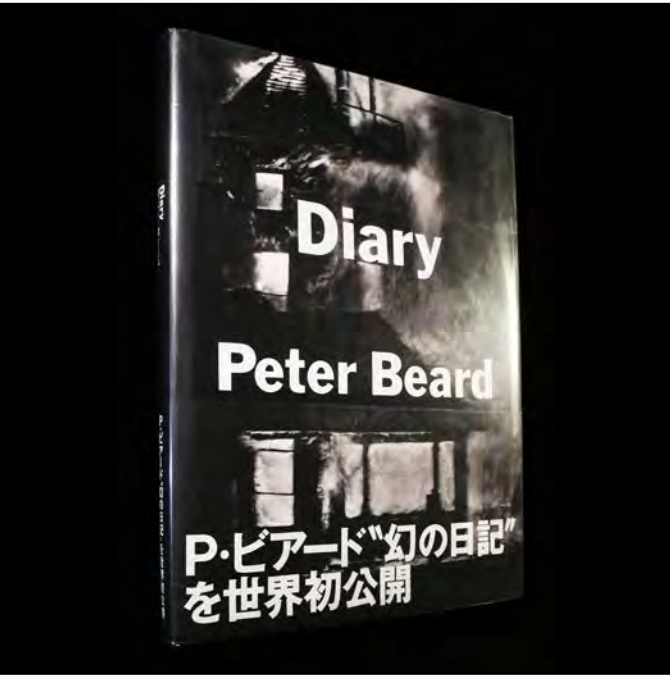
“In addition to being singularly beautiful (with its luscious printing and scrapbook aesthetic), The End of the Game is thoughtful as well. Long taken as a seminal book on wildlife conservation, it is actually an epic visual poem on the subject of loss, especially the ultimate loss of life. Under a portrait of a weeping Masai woman, Beard scrawled this line from Milton’s Paradise Lost: “But past who can recall, or done undo.” The book is philosophical about the rapid despoliation of East African wildlife, especially the elephants. “Death,” writes Beard in his introduction, “is the patiently awaited, unfeared fact of delicately poised African life.” – David Levi Strauss, The Book of 101 Books, Roth, et al. pg. 170-1

1250





Peter Beard **Diary**

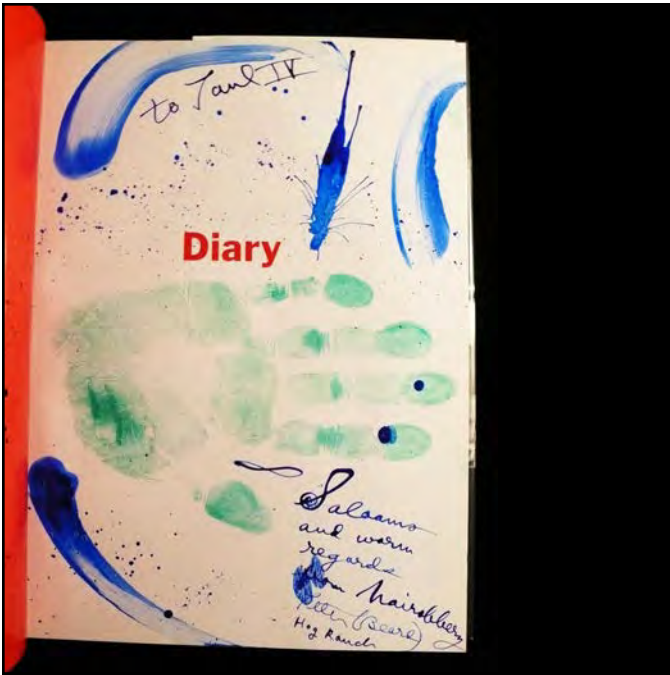


Libro Port, Tokyo, 1993. First edition. Large quarto. Hardbound in dust jacket with original printed bellyband. Contains original pamphlet, “The Plight of the Black Rhino” laid-in. Book is Very Fine, through and through, with only vague hints of rubbing at base of the dust jacket near spine. Laid-in contents are also Very Fine.

**SIGNED, INSCRIBED, and ILLUSTRATED by Peter Beard.** Additionally, surrounded by splashes of vibrant blue ink, Beard has made a hand print in green ink.

Near Fine in Very Good dust jacket and bellyband. Diary is a catalog published to coincide with an exhibition of the same name in Tokyo, in 1993. Beard, an obsessive diarist, excludes nothing from his diaries, including quite literally his blood, sweet, and tears. Every page is a multilayered collage of images, notes, and drawings, using every medium imaginable, a truly fantastic insight into the mind of this great artist.

3000



Hans Bellmer **Die Puppe** (The Doll)



Gerhardt Verlag, Berlin, 1962. First Edition. Octavo. Softcover with stiff pictorial wrappers. One of 2000 numbered copies, of which this is #1393. Light shelf wear to bottom and top edges, else a Fine copy through and through.

When the Nazis gained power in 1933, with his father among their keenest supporters, Bellmer announced that he would give up all work that even indirectly could be useful to the State. He began his new career as an artist by building a life-size Doll (destr.) inspired by nostalgic memories of his secret garden and by a production of Jacques Offenbach’s Les Contes d’Hoffmann; it was designed to fulfil his need to escape from reality and to arouse desires associated with the secret sexual encounters of his adolescence. By its provocative eroticism it would strike a blow against tyranny and authority. This first Doll, built with the help of his brother from broom handles, metal rods, carved wood and plaster of Paris, contained a small panorama enabling scenes lit by a torch bulb to be seen through the navel. Bellmer published ten photographs of this work as Die Puppe (Karlsruhe, 1934), accompanied by a short introduction in the form of an intricate prose poem in which he clearly demonstrated how the seemingly innocent games of the young child had developed into the far from innocent sexual fantasies of the adult.

750

John Baldessari **Fable**



Anatol AV und Filmproduktion, Hamburg, 1977. 4x5” folded, 45x60” unfolded. Two concertina foldouts, one running vertically, the other from left to right, thus forming a cross-like shape when fully unfolded. Bound in original printed wrappers. Light edgewear on some folds. Overall condition is Fine.

Upon 25 black and white photographs of television screens, Baldessari has written in yellow a series of thirteen adjectives and twelve verbs. The adjectives are to be read syntactically from left to right, and are intersected by the vertical foldout of verbs, allowing to viewer to substitute any one of the twelve verbs into the sentence. By combining images and text, each as a referent for the other within the context both of the individual frame and the larger narrative they comprise, Baldessari playfully demonstrates the narrative potential of images as well as the associative power of language, eloquently dissecting the “fable” that images and words, as symbols, have the power to create, both when taken individually and in unison. Furthermore, the cruciform shape bears harmony with the appropriated images of television screens, suggesting the monumental elevation of images in contemporary culture. These observations are further solidified as Baldessari invites the viewer to construct their own narrative from the selection of alternative verbs provided, creating a new layer of dialogue between the work and the viewer while simultaneously breaking down the artistic “fourth wall” that so often discourages more than superficial interaction with a work.

5500



## Henri Cartier-Bresson *The Decisive Moment*



Simon & Schuster, New York, 1952. First American Edition. Folio 14.5 x 11". Hardbound in illustrated boards with matching illustrated dust jacket, caption booklet laid in. Cover illustration by Henri Matisse. Numerous black-and-white gravure reproductions.

Parr and Badger write in *The Photobook: A History*, vol. 1: "Strictly speaking, *The Decisive Moment* is a monograph of Cartier-Bresson's best work, but 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... No one achieved it more often or better, but allied with it was Cartier-Bresson's thoroughly clear-eyed view of the world -- astute, non-sentimental, beautiful, profound. Crucially, for all their formal grace, his pictures are distinguished by his humanist view of life. *The Decisive Moment* is one of the greatest of all photobooks."

3000

## Lucien Clergue *Toros Muertos*

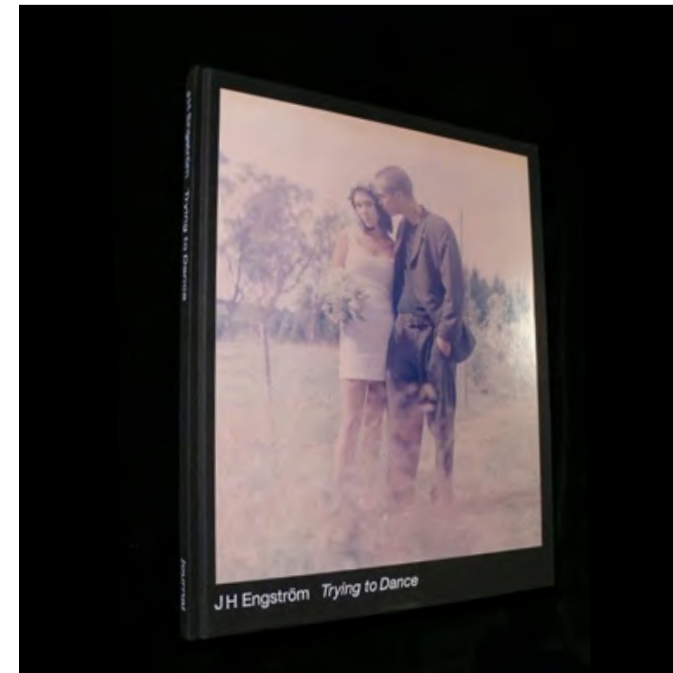


Ernst Battenburg Verlag, Stuttgart, and Editec, Paris, 1962. Square quarto. Hardbound with cloth spine and illustrated wrappers over boards. Comes in original card slipcase. True First Edition. Slipcase shows some wear around edges and at corners, else Fine. Book is Fine.

"In what are arguably the best photographs ever taken of the bullfight, Clergue makes every effort to get close to his subject, usually using a low angle for maximum dramatic effect, and he spares us nothing of the spectacle's gory climactic moment. The book's design, bold and cinematic, is also extremely effective in both heightening the drama and maintaining a dynamic flow to the action... Clergue keeps out attention focused on the bull's plight, imparting a strong psychological sense to the drama. We are made not only to feel a part of it, literally down there with the bull, but compelled to experience strong empathy with the creature. And yet, despite this, it is difficult to tell from the images whether Clergue is pro or anti bullfighting. That is the book's great strength. By applying immediacy and spontaneity to a specific event, he puts us in the position of a participant rather than a spectator, giving us all the evidence we need to make up our own minds." -- Parr and Badger, *The Photobook: A History*

1250

## JH Engström *Trying to Dance*



Journal, Stockholm, 2004. First Edition. Quarto 12 x 9.5". Hard-cover no dust jacket as issued. Very Scarce. Fine.

**VINTAGE PRINTS AVAILABLE. Prices available upon request.**

JH Engström's *Trying To Dance* comprises a photojournalistic 'diary' of his life since 1990: landscapes, still-lives, self-portraits, and snapshots of friends become loosely narrative documents, recording not only the artist's individual experiences, but a sensitive and provocative engagement with the world at large. Using photography's ability to capture the fleeting essence of a moment, Engstrom's *Untitled* is delicately tinted, transferring specific time and place to the unfixed reference of memory. Picturing young lovers in a field, *Untitled* translates the deeply personal to the universally sentimental, offering a scene of enduring romance tinged with sadness.

1450

## William Eggleston *2 1/4*



Twin Palms Publishers, Santa Fe, 1999. Square folio. Hardbound with cloth-covered boards and tipped-on image on cover. Comes with original cloth-covered slipcase. First Edition, Limited Edition of 150, of which this is number 63. Both slipcase and book are in pristine condition, Very Fine through and through.

**SIGNED by William Eggleston in the colophon.**

From 1966 to 1971, Eggleston would occasionally use a two and one quarter inch format for photographs. These are collected and published here for the first time, adding more classic Eggleston images that are "at once modest and monumental, vulgar and refined, ordinary and strange, prosaic and poetic, commonplace and unforgettable" (Parr & Badger, *The Photobook: A History*). This collection of 45 photographs reveals his "seemingly effortless mastery of color" and an approach to subjects whose "uncanny familiarity is part of their power and beauty" (Roth, *The Book of 101 Photobooks*). "Eggleston respects what is daily and trusts the ordinary moments to reveal life's indecipherable complexities." John Sarkowski, when he was curator of photography at the Museum of Modern Art, called Eggleston the "first color photographer," and certainly the world in which we consider a color photograph as art has changed because of Eggleston.

SOLD



David Hamilton **Souvenirs**



William Morrow, New York, 1974. First American edition. Large Folio. Limited edition of 2500. This is number 2352. It is numbered both on the cardboard slipcase and also on the back cover of the introduction. Hardcover clamshell box. Box, prints, and inserts are in Fine condition.

**Includes SIGNED limited edition silver gelatin print.**

Portfolio of reproductions after photographs by David Hamilton. A limited edition collection of artistically photographed nudes and semi-nude women by the acclaimed British photographer David Hamilton. There are 67 plates, 32 are in color, and are loose as issued. In a white cloth folding slipcase with an inlaid pictorial label on the cover. Oblong folio. First American edition. Includes one photograph with artist's original signature below the image. Plates captioned with cursive handwriting in facsimile. Two double page fold-outs with an introduction by Denise Baye. Portfolio measures approximately 15 x 12 ¼ inches.

750



Damien Hirst et al. **Freeze**

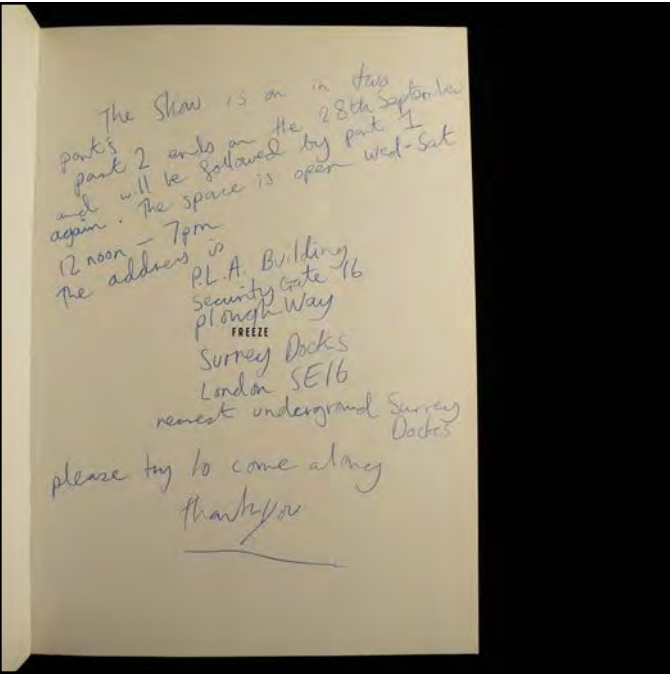


E.G.A., Brighton, 1988. First Edition. Quarto. Softbound with stiff, illustrated boards. Shows very subtle wrinkling on bottom-right corners of front and rear covers. Else a Fine copy.

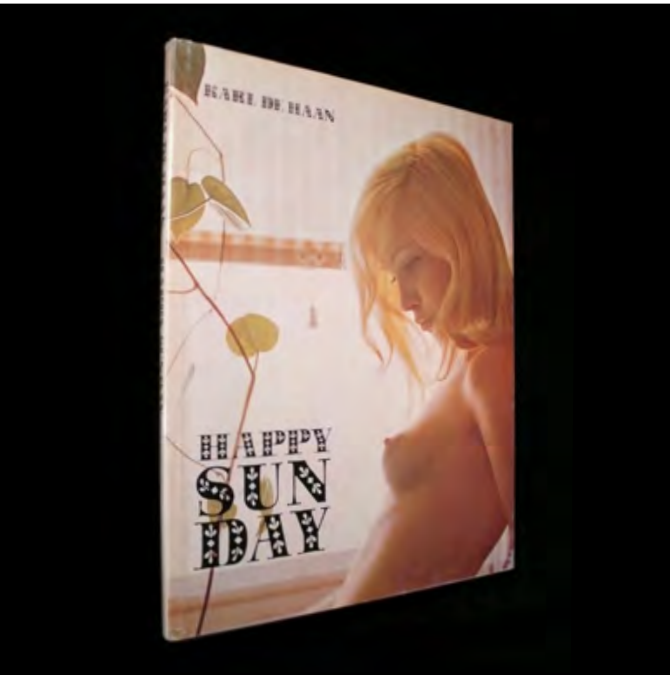
**PROFUSELY NOTATED by Damien Hirst, describing the freeze show.** This show has a special significance for Hirst as it was his curatorial debut. This show was such a success that it marked the beginning of the “Young British Artists” generation.

Group show curated By Damien Hirst and held in London Docklands, ‘Freeze’ (1988) was the first major exhibition of works by a group of artists from Goldsmiths College, London. The term Y.B.A. / Young British Artists was coined shortly after the exhibition. Exhibition sponsored by London Docklands Development Corporation; Catalogue sponsored by Olympia and York Canary Wharf. Artist include: Steven Adamson, Angela Bulloch, Mat Collishaw, Ian Davenport, Dominic Denis, Angus Fairhurst, Anya Gallaccio, Damien Hirst, Gary Hume, Michael Landy, Abigail Lane, Sarah Lucas, Lala Meredith-Vulja, Richard Patterson, Simon Patterson, Stephen Park, Fiona Rae.

5000



Karl de Haan **Happy Sunday**



Verlag C.J. Bucher, Luzern, 1969. First Edition. Small folio. Hard-bound in orange cloth with illustrated dust jacket. Printed in beautiful gravure, all text in German. Comes in original cardboard slip case. Minor edge wear to bottom and top of dust jacket, with one small rip to top near spine and rubbing near bottom right of front. Book is in Fine condition - a very bright copy, overall.

**“1 OF 1” PRINTER’S PROOFS AVAILABLE. Prices available upon request.**

Happy Sunday follows the lazy Sunday of a gorgeous blonde girl; from her waking in the morning to her adventures with yoyos, mice, doves, bicycles, and finally her dancing the night away. Photographed and laid out in a style that evokes Sam Haskins, with the loose narrative that centers around seeing a lot of images of a beautiful girl nude or in Haskins case usually girls. The narrative gives a bit of playful structure, which keeps it from feeling like a gratuitous book of nudes.

750

“YOU DON’T HAVE TO BURN BOOKS TO DESTROY A CULTURE. JUST GET PEOPLE TO STOP READING THEM.”

RAY BRADBURY



Oniroku Dan SM — Photo Memo



Publisher undetermined, Tokyo, n.d. First Edition. Octavo. Hard-bound with boards covered in red paper. Comes with original slipcase. Cardboard of slipcase shows yellowing from age, and all edges exhibit rubbing and cracking; book is Near Fine condition, showing only light rubbing on the spine.

A precursor to Araki, Oniroku Dan is known as the most celebrated writer of popular S&M novels in Japan. Consisting of photographs and film stills from Dan’s motion picture oeuvre, SM - Photo Memo brings the reader into a haunting world of isolation and shame. Disapproving of S&M as a practice of punishment, Dan explores the unique nature of shame and embarrassment that bondage and other forms of S&M play bring out. Says Dan of his attraction to S&M: “It’s a male fantasy derived from love... from seeing a beauty suffer through the sense of shame. Therefore, my style contains a romantic, aesthetic, and sometimes decadent fragrance.” Truly, Dan is one of the rare masters able to present a subject as delicate as S&M with no reservations and yet with a delicate, measured hand that elevates the images far beyond mere eroticism. A classic and important book within the canon of post-war Japanese photography

650

Fumiaki Fukada One Night Carnival



Daisan, Shokan, Tokyo, 1979. First Edition, First Pringin. Quarto. Softcover stiff wraps with jacket. Illustrated throughout in black and white. Red endpapers. Top and bottom edges show wear, with additional light wear on spine. In all, a Near Fine copy.

One of the great documents of Japanese motorcycle gangs, scarce in the first edition. Photographers include Fumiaki Fukada, Yuji Moriya, Kazutoshi Sumitomo, and Mutsuhito Fujio. Very scarce in it’s First Edition. A fine complement to Seiji Kurata’s “The Bosozoku.”

950

Ikko Kagari Document Tsuken Densha (Document Express Train)

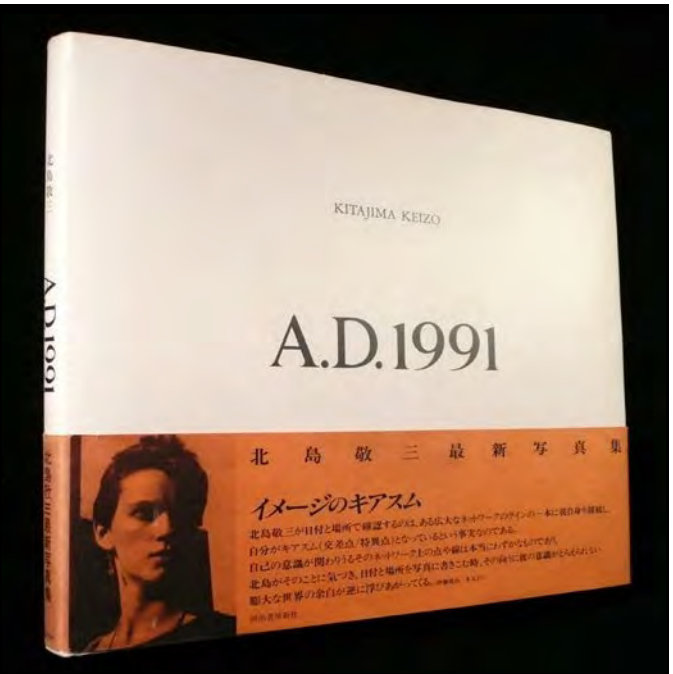


Hama Shobo, Tokyo, 1982. First Edition. Quarto. Softcover with stiff printed wrappers in illustrated dust jacket and exceedingly rare printed obi. Dust jacket is Near Fine, showing only the slightest edge wear along the top and bottom; Obi shows some rubbing on each face, but is Near Fine overall; Book is in Fine condition.

“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.

1500

Keizo Kitajima A.D. 1991

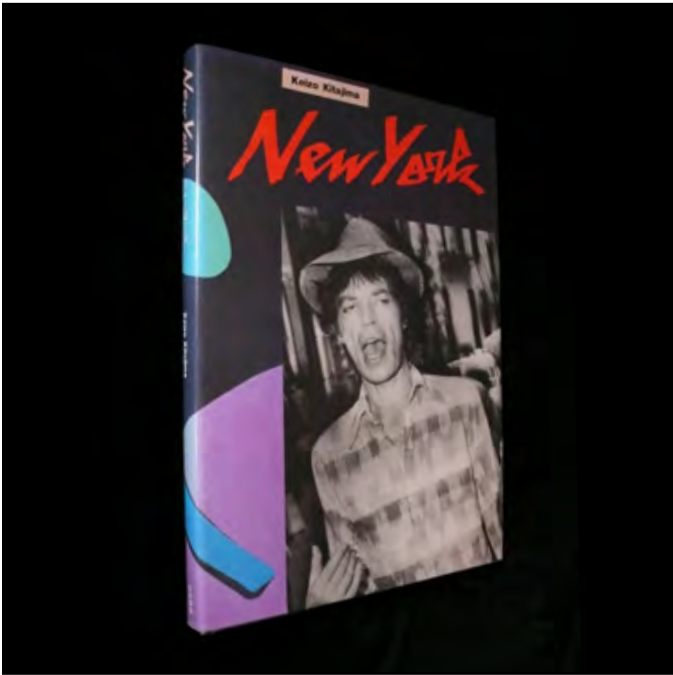


Kawade Shobo Shinsha, Tokyo, 1991. First Edition. Quarto. Hardbound in white paper covered boards with printed dust jacket and obi. Very light shelf wear to bottom edges, else a Fine copy.

“Kitajima alights on two facets of the modern city- the anonymous International Style architecture of the city’s commercial quarter and the distracted expressions of its citizens as they travel the hectic, crowded streets. By cutting between long views of the urban topography, taken when devoid of people and traffic, and close-ups of individuals during busy workdays, he draws a comparison between the stern, calm anonymity of the corporate architecture and the anxious denizens scurrying in the shadow of the buildings. Kitajima may make an obvious point, but he makes it with verve and elegance, in the manner of a contemporary Yasuhiro Ishimoto.” Parr & Badger, The Photobook: A History vol. I, pg. 301.

3500

## Keizo Kitajima New York



Biakuya-shobo, Tokyo, 1982. First Edition, First Printing. Hard-bound with paper-covered boards. Comes in original illustrated dust jacket. Light fading to spine of dust jacket, as well as minor shelf wear to bottom edge of spine, else an exceptionally bright and Fine copy of this rare volume.

Although many Japanese photographers came to New York to take photograph in the seventies, Kitajima produced the best book to come out of the period. He totally captured gritty images of New York streets and nightclubs and presented a vision of the city that overshadows the individual. He was awarded the prestigious Kimura Ihei Award in 1982 for his efforts. Photoeye summed it up best, "Equally fascinated with the Manhattan's prosaic street life as well as its seamier underbelly, Keizo Kitajima's landmark 1982 book harkens back to both Weegee and Klein. His images highlight the stark juxtapositions and quiet desperation of city life and, in the tradition of the flaneur, his eye zooms in on the passing celebrity, occasional decadence, and random displays of outrageous behavior." This is a very rare first edition, first printing of the award winning photobook.

1750

## Kenmochi Kazuo Narcotic Photographic Document



Inoue Shoten, Tokyo, 1963. First Edition. Quarto 10.5 x 7.5". Hardbound in white cloth with illustrated dust jacket and cardboard slipcase.

Believed to be Kazuo Kenmochi's first book, it precedes Larry Clark's masterpiece on drug addiction Tulsa by nearly a decade. It is a riveting document of Tokyo's underground drug culture, following the entire process from production to addiction and the societal consequences of drug use.

2000

## Seiji Kurata The Bosozoko (Bosozoko)



Dai Shan Shokan Co. Ltd., Tokyo, 1980. First edition. Octavo. Illustrated throughout in black and white. Softcover with illustrated wrappers and French flaps. Rubbing to edges of jacket, light creasing to top edge with a small closed tear, else a nice copy.

Great unknown book by Seiji Kurata (best-known for Flash Up) about the Bosozoku, or Japanese Biker Gangs. Beyond the cool pictures of the gang members, this book is filled with incredible typography and graphic design. A fantastic insight to a wild yet curiously stylish offshoot of Japanese motoring culture.

750



Daido Moriyama **Kagerou** (Dayfly)



Haga, Tokyo, 1972. First Edition. Quarto 10.25 x 7.25". Softcover with stiff, embossed wrappers. Comes in paper-covered board slipcase. Slipcase displays yellowing due to age, as well as minor rubbing along spine edges, with some cracking along the spine itself. Book displays minor spots of foxing on the front cover, as well as some yellowing on the edges of both covers and the spine, else a clean, bright copy. Overall condition of slipcase: Good; of book: Very Good.

**SIGNED by Daido Moriyama.**

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



Kishin Shinoyama **A Fine Day**



Heibon-sha, Tokyo, 1975. First Edition. Hardbound black morocco-patterned boards. Quarto. Photographically illustrated throughout in black and white and color. Gray endpapers; covers stamped in gilt; original acetate dust-jacket with Japanese text. Very Fine condition with only the slightest wrinkling to the original vinyl dust jacket and very minimal shelf wear.

First edition of this book of color photographs depicting notable events in Japan in 1974. A fascinating early book by Kishin Shinoyama, who has become one of Japan's best-known commercial photographers. Shinoyama's book consists of 23 photographic sequences of around 10 photographs each. They range from studio portraits of Japanese women to landscapes in which the weather features prominently, to images of such figures as Richard Nixon. Though at times the sequences can be baffling, a great sense of the 1974 zeitgeist begins to form as the various moods coalesce and vacillate throughout the book, engaging and almost hypnotizing the reader with visual poetry.

1000

Hiroshi Sugimoto **Theaters**

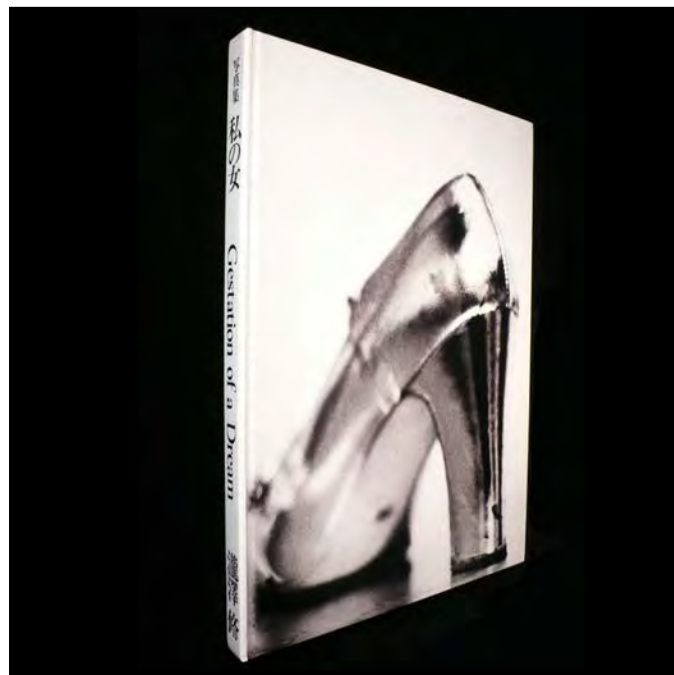


Sonnabend Sundell Editions, New York, 2000. First Edition. Squarish Quarto. Hard bound in glow in the dark boards with silver slipcase. Very rare in As New condition.

From the publisher: "This book is the first-ever [major] collection of Hiroshi Sugimoto's 'Theater' photographs. To create each image, Sugimoto would take a long-exposure photograph of a cinema screen for the entire duration of a movie, resulting in a blank white screen. 'Different movies give different brightnesses,' he said. 'If it's an optimistic story, I usually end up with a bright screen; if it's a sad story, it's a dark screen. Occult movie? Very dark.' The project was partly the result of wanting to make a simple form visible: 'The simplest forms have authority, like a blank white light. And how do you photograph that? You need a framework to make it visible. But this is not simply white light; it is the result of too much information.'"

495

## Osamu Takizawa **Gestation of a Dream**



Yu Takizawa, Tokyo, 1981. First Edition. Folio 14.75 x 10.25". Hardbound in pictorial wrapped boards; 94 double page spreads printed in gravure. Book is in Very Fine condition -- so clean it is bordering on As New. Scarce in this condition.

**SIGNED by Osamu Takizawa.**

"My Familiars / A phantasmagoria of images engulfing, and being engulfed, enveloping, and being enveloped, swallowing up, and being swallowed- transforming that which causes, and causing within it. The woman, Kako appears, as the meta symbol, the fertile earth which gestates the dream, and, by it, is devoured, as creatures- newts, toads, skates, sea turtles, rats, and snails, surface and are engulfed in the ocean of dream, exposing the marrow of ecstasy- the primal imperative to eat and to be eaten. I invite you to descend, with this book as your pillow, into the oceanic dream, and be regestated in cosmic metamorphosis." – statement written by the photographer

3500



## Hiroshi Takano **Document Waishoku Bunka** (Document Obscene Culture)



Hama Shobo, Tokyo, 1982. First Edition. Quarto. Softcover stiff wrappers with jacket. Shows only minimal edge wear and light foxing to the page edges, else a Fine copy.

Odd little book focusing on fetish and sex in Japan. From the very tame, a nude model posing for a photoclub, and gogo dancer to the very extreme hardcore bondage, and Paraphilic infantilism (the baby fetish). A wonderful document from the time before the internet when taboos still resided in the dark corners of society, and not at our fingertips.

350

## Yasuhiro Yoshioka **Jyuai** (Animal Love)



Sogo-Tosho, Tokyo, 1971. First Edition. Portfolio with slipcase includes 6 pages plus 27 folded posters (25.25 x 20.5" & 12.625 x 20.5"), photographs in black & white and color. Case is in excellent condition, with extremely minor traces of shelf wear. Some inserts show minor wear at the folding edges. In all a Very Fine package of this scarce work.

"Jyuai (Animal Love; 1971), another work by Yasuhiro Yoshioka, is presented in a box whose cover is composed like a jigsaw puzzle and shows a woman masturbating. Looking more closely, we discover that the pieces of the puzzle are shaped like sinuous little fishes. Inside, the photos are printed on large sheets folded in two or four, like posters that need to be unfolded for their meanings to be understood. Each female nude is photographed in relation to a creature in the animal world. Monkeys, cats, and dogs are intermingled with the naked bodies, in eccentric, refined compositions." – Alessandro Bertolotti, The Books of Nudes, pg. 174-5

1500



## William C. Agee **Don Judd**

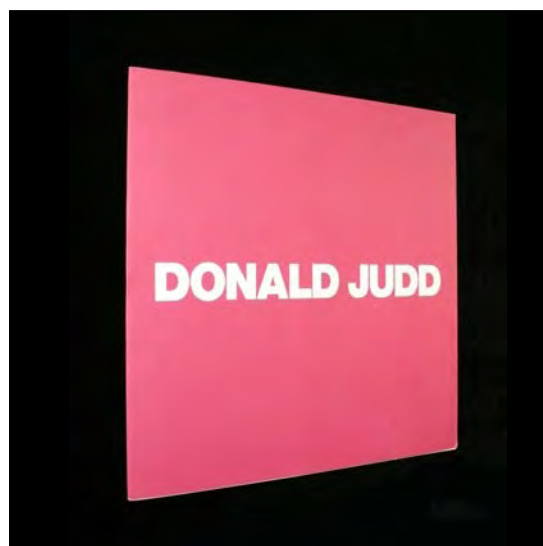


Whitney Museum of American Art, New York, 1968. Oblong Quarto 8.5 x 9.5". Softcover stiff wraps. Shows some rubbing and smudging on covers, else Near Fine.

Exhibition catalogue published for the show at the Whitney, Feb. 27 to Mar. 24, 1968. Features notes by Dan Flavin, as well as selected writings from Donald Judd himself.

375

## Donald Judd **The Sculpture of Donald Judd**



Galerie Watari, Tokyo, 1978. First Edition. Oblong Quarto. Softcover. Quite Fine, showing almost no edge wear.

Published for the exhibition 22 Feb. – 22 Mar. 1978. An exquisitely made exhibition catalog, complete with dust jacket over stiff wrappers. A unique and curious artifact.

250

## Donald Judd **Zeichnungen 1956 - 1976** (Drawings 1956 - 1976)

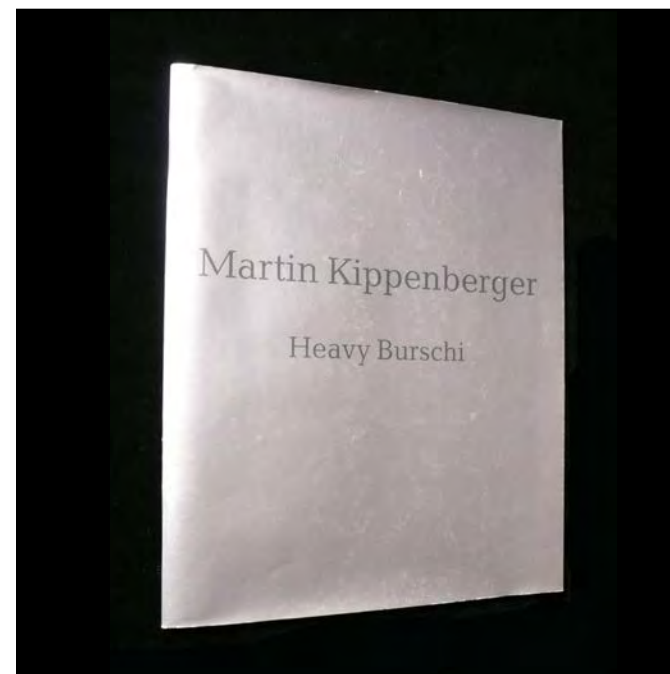


Kunstmuseum Basel, Basel, 1976. First Edition. Small Quarto. Softcover with stiff, printed boards. Shows minimal edge wear to bottom, left, and top edges, else a Fine copy.

A collection of drawings and sketches Judd created while studying the forms that would eventually find their way into some of his most famous works. "Judd's richness of invention, which is manifested in his drawings, makes very evident the falseness of the classification "minimal art" and the concept of reduction for the work of this artist. One feels above all in the drawings the care and the responsibility Judd shows towards the potential of the possibilities of forming which are revealed to him." – Dieter Koplin

300

## Martin Kippenberger **Heavy Burschi** (Heavy Boy)

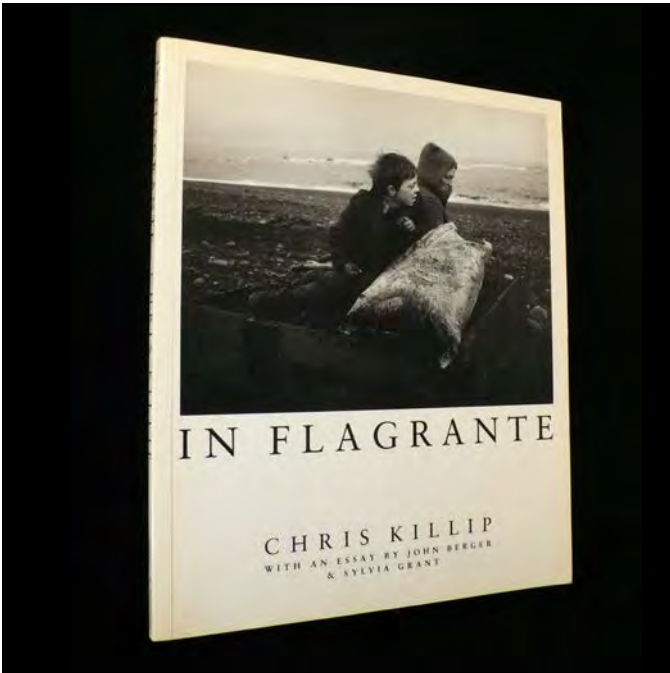


Kölischer Kunstverein, Köln, 1991. First Edition. Quarto. Softcover stiff wraps. Fine condition with very limited shelf wear.

Scarce catalogue for the exhibition held at the Kölischer Kunstverein, Nov. 10 - Dec. 22, 1991. Kippenberger's exhibition, Heavy Burschi, brings together many of the defining themes of his practice, both in terms of media and its process of production. Kippenberger asked an assistant to make paintings based on images from all his catalogues, but he was unsatisfied with the finished canvases. He ordered all fifty-one paintings to be destroyed, but first had each photographed, reprinted to its original size and framed, exhibiting them together with the remnants of the paintings in a skip, as a single installation. Kippenberger's actions echo the heroic gestures of destruction and renewal that run throughout Modernism, particularly in the work of post-war German artists such as Joseph Beuys and Anselm Kiefer. With his familiar barbed irony, however, Kippenberger's gesture is anything but an affirmation of the redemptive power of the artist. Heavy Burschi exposes the violence inherent in acts of destruction, emptying the gesture of its heroic connotations of cultural, political and spiritual rebirth.

375

Chris Killip In Flagrante

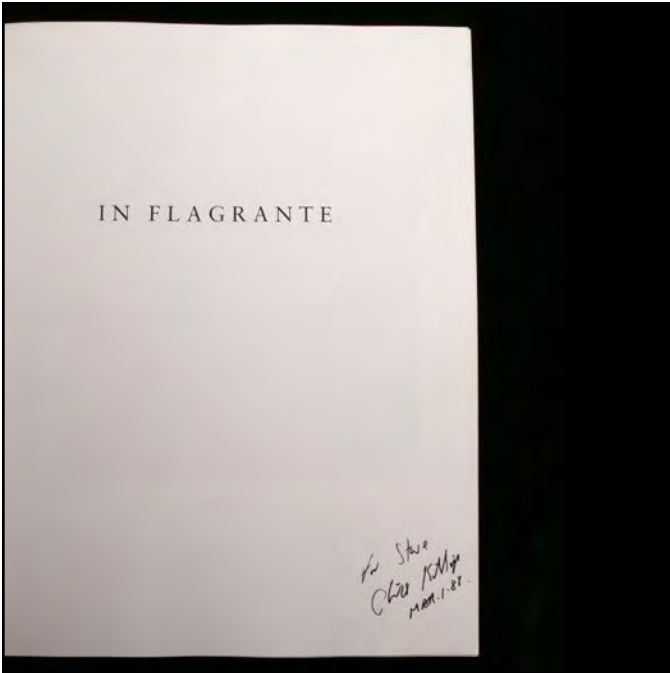


Martin Secker and Warburg, London, 1988. Softbound with illustrated front and back covers. 50 black & white reproductions.

**INSCRIBED by Chris Killip in the year of publication.** Inscription read: “For Steve. (signed) Chris Killip. Mar. 1. 88.”

The pictures in In Flagrante - primarily candid portraits and urban landscapes made in rich-toned black and white, predominantly shot with a 4x5 camera – were made in the northeast of England during the premiership of Margaret Thatcher. They capture an opposition to her purely monetarist, southern-orientated policies through a tale of neglect and inequitable struggle in the class war. It is an angry book that allows for beauty and sentiment even amidst the damaged lives of England’s working class. This book is about community, exploring the various communities in the Northeast – the communities of what we define as the ‘working class.’ Time and time again, the pain on the faces of those have no community of any kind, who have lost their sense of community, or who community has failed, is only too clear. In Flagrante, Latin for “caught red-handed,” is a dark, pessimistic journey, perhaps even a secret odyssey, where rigorous documentary is suffused with a contemplative inwardness, a rare quality in modern photography. – Parr & Badger, The Photobook: A History vol. 2

850



Jeff Koons Hulk Elvis

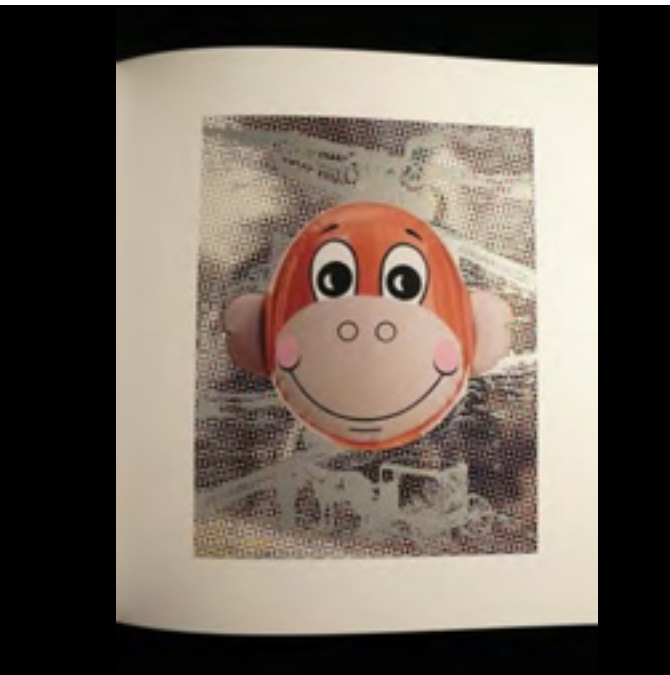


Gagosian Gallery & Rizzoli International Publications, Inc., London & New York, 2009. First Edition. Large Quarto. Embossed Illustrated Boards. No jacket, As Issued. A pristine, Very Fine copy.

**SIGNED, INSCRIBED and SKETCHED in by Jeff Koons.** Inscription reads “To Robert” with a sketch of flowers and is dated “11/14/09.”

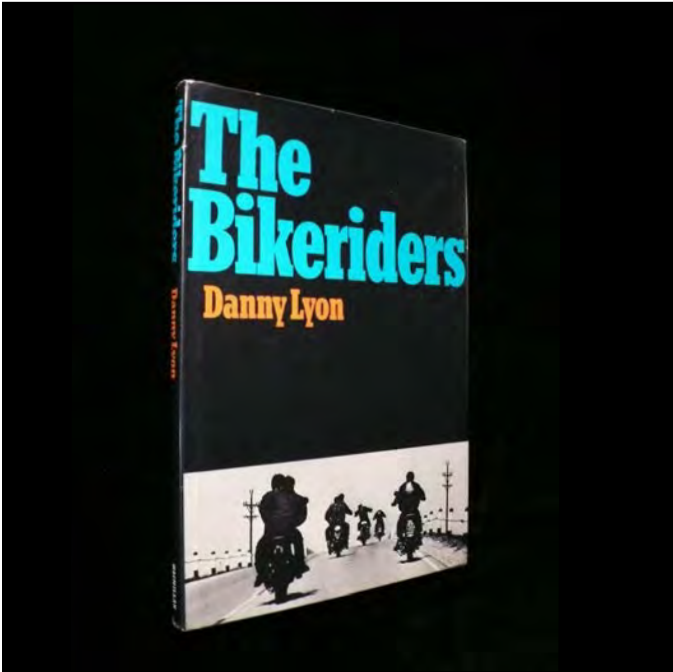
Designed by Base Design. This is the 2009 hardbound catalogue documenting Jeff Koons extraordinarily ambitious 2007 Gagosian Gallery London paintings exhibition entitled “Hulk Elvis,” in which he creates large works including images of the Incredible Hulk, inflatable monkeys, geishas, birds, and the Liberty Bell, all bursting with energy and precision. These spectacular pictorial inventions of brightly-colored silhouettes loom and recede in the swirling delirium of color and line, creating visceral manifestations that dazzle the eye and confound the senses.. In addition to documenting each of the works shown along with installation shots, it includes a lengthy essay by Scott Rothkopf as well as a transcribed interview with the artist by Hans Ulrich Obrist.

3000





Danny Lyon The Bikeriders

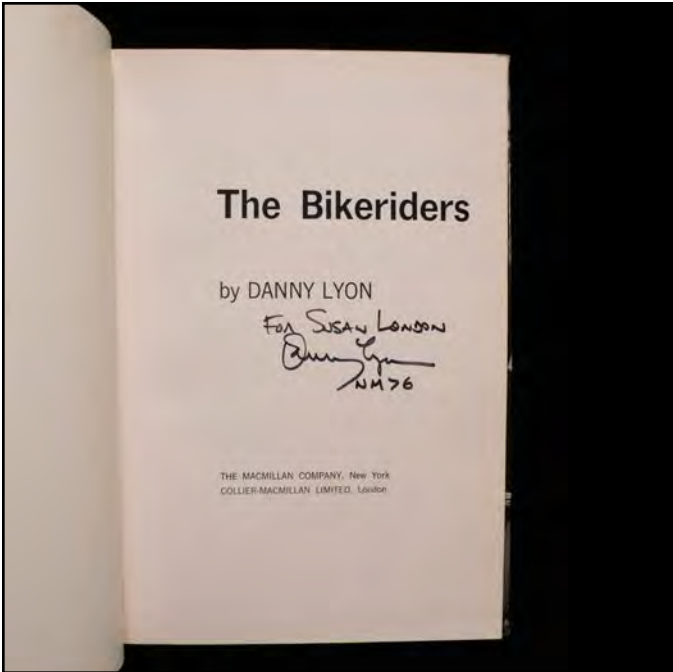


The Macmillan Company, New York, 1968. First Edition, first printing. Octavo 9.25 x 6.5". Hardbound in black cloth with illustrated dust jacket. Overall condition of the book is Very Fine, only dust jacket shows very light edgewear. A clean, bright copy.

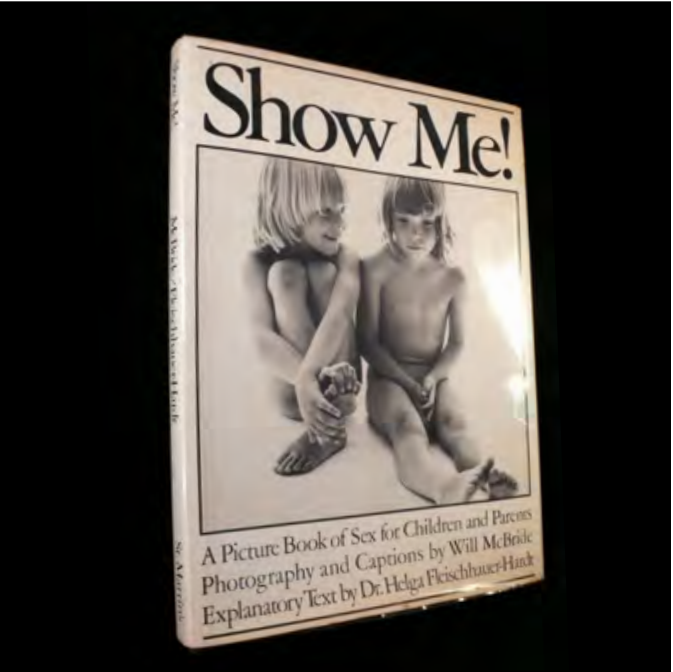
**SIGNED by Danny Lyon.** Inscribed "For Susan London / (signed) Danny Lyon / NM76."

This is the very scarce hardbound edition that was issued simultaneously with the first printing of the more common softcover edition. "The Bikeriders, an important and influential work, was one of the first books to bring a new genre to late twentieth-century photography, a genre that became more central as the century progressed. Contrary to most of the other social-landscape photographers, who snatched life on the streets as they found it, Lyon photographed communities from the inside, making them an integral part of his life for the duration of the project, and even afterwards. The Bikeriders represented a significant step in 1960s American photography, not only launching an important photographic career, but also giving a younger generation of photographers a spokesman of their own age." Parr & Badger, The Photobook: A History vol. 1, pg. 256.

3500



Will McBride Show Me! A Picture Book of Sex for Children and Parents



St. Martin's Press, New York, 1975. First US Edition. Small folio. Hardbound in paper-covered boards with illustrated dust jacket. Dust jacket shows wear along top and bottom edges, with foxing and small cracks being the chief complaint. Back cover of dust jacket also shows rubbing and other small, scattered blemishes. Overall condition of dust jacket is Good. Book itself is in Near Fine condition, exhibiting a touch of yellowing around the edges.

"Show Me!" must be the most sexually explicit book ever published by a mainstream US publisher. However, clearly in order to assuage the shock of such pictures and charges of pornography, and also because it was intended that parents should show the book to their children, McBride includes a bright and breezy text along the top of each double-page image, while the pictures are shot in a grainy, graphic 1960s style. Despite its mid-1970s publication date, the book has an unmistakably 60s feel, redolent of flower power and the 'love' generation. The incessantly cheerful tone- beloved of sex manuals the world over – successfully eliminates the darker side of sex here, but in spite of this, and the clear efforts to expunge it of any undertone of pornography, something troubling remains, which may have as much to do with our current attitudes towards the representation of children and sexuality as the content of the book itself.

450

Fabio Mauri **Manipolazione di Cultura**  
(Manipulation of the Culture)



La Nuova Foglio Editrice, Macerata, 1976. First Edition, scarce. Hardbound with black textured paper-covered boards. Wrapped in printed black dust-jacket with original protective glassine covering. Pages show a hint of yellowing from age, mild wear on either hinge, touch of rubbing on bottom edge near spine, glassine shows light cracking on the bottom front cover near spine, else an incredibly well-kept copy of this very scarce book.

Manipolazione di Cultura is one of Fabio Mauri's most significant works on the theme of the ideological instrumentalization of language. In this artists' book he appropriates photographs taken from German and Italian fascist sources. These are reproduced with part of the lower half having been over-printed with a black band of varying width, seemingly representing the rising tide of fascism. Each image has a brief descriptive caption, in both Italian and German, which undermines the ideological content: 'they film everything', 'they burn books', 'they hide their traces', 'they all have the same idea'. The ingenious, deadpan sequencing, placing such images as 'they tan in the sun' next to 'they deceive the gullible,' outlines with dramatic effect the hypocrisy and paradoxes generated by total cultural control.

SOLD

Fabio Mauri **Linguaggio è guerra**  
(Language is war)

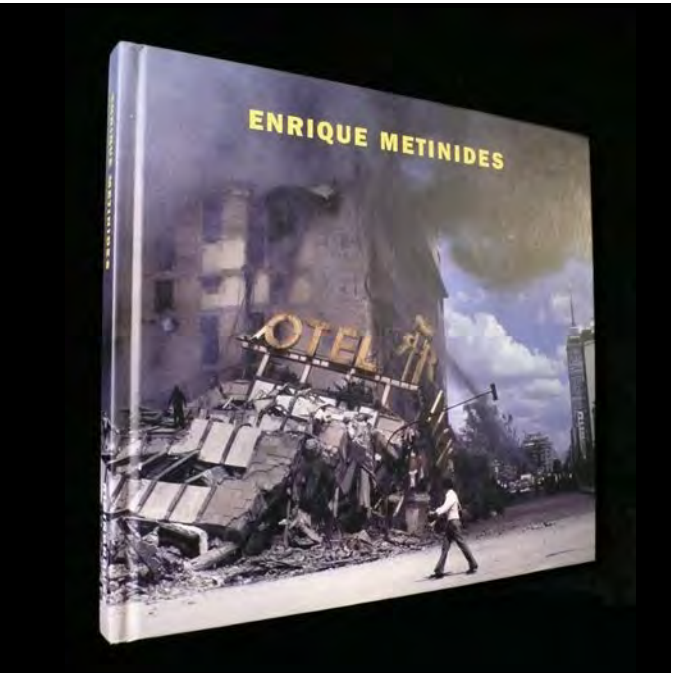


Massimo Marani Editore, Rome, 1975. Octavo. Softbound with black and white printed card wrappers. First edition. Displays minor edgewear along top and bottom of covers, as well as some yellowing on front near the spine. All else in Fine condition.

Fabio Mauri was an artist, writer, and playwright whose work was primarily concerned with the ideology of World War II and the recovery of historical memory. In 1968 he co-founded the journal 'Quindici' with Umberto Eco, Edoardo Sanguineti and other members of the Italian neoavanguardia, and In 1976 founded another journal called 'Città di Riga' with Maurizio Calvesi and Jannis Kounellis. Linguaggio è guerra is made up of reproductions of photographs taken from magazines, journals, and other sources. They include many from World War II and its aftermath, and also more contemporary events such as the terrorist attacks at the 1972 Munich Olympics. Each image has been cropped by the artist and has been rubber-stamped with the inscription 'Language is War' which remains only partly visible on each page.

SOLD

Enrique Metinides **Enrique Metinides**



Riding House, London, 2003. First Edition. Oblong Quarto. Text in English and Spanish. Hardbound in pictorial boards, no dust jacket as issued. A bright, clean copy - thoroughly Fine.

The best and rather uncommon title on the Mexican photojournalist Enrique Metinides, who some call the Mexican Weegee, the book focuses on man made disasters car crashes, plane crashes, drownings, shootings etc. with an emphasis on the more gory details.

550

Ryan McGinley **Moonmilk**



Self Published, 2009. Limited Edition of 100 copies. True First Edition, precedes both Morel editions. Quarto 11 x 8.5". Soft-cover staple bound illustrated wrappers. A bright, Fine copy.

McGinley's wanderlust has led him to explore huge underground caves, venturing into unknown territory and seeking out spectacular natural spaces -some previously undocumented. The title, "Moonmilk", alludes to the crystalline deposits found on the walls of many caves; it was once believed that this substance was formed by light from celestial bodies passing through rock into darkened worlds below. McGinley describes his work as a journey, and his photographs form a travel log which captures his experiences across the American landscape. This particular adventure pushed his troupe to new levels of bravery, testing the participants, fortitude and endurance in hazardous conditions. The series, a departure from Ryan's iconic images of the past, firmly places Ryan as one of the most innovative and influential artists of a generation.

1250



## Ryan McGinley the kids are alright

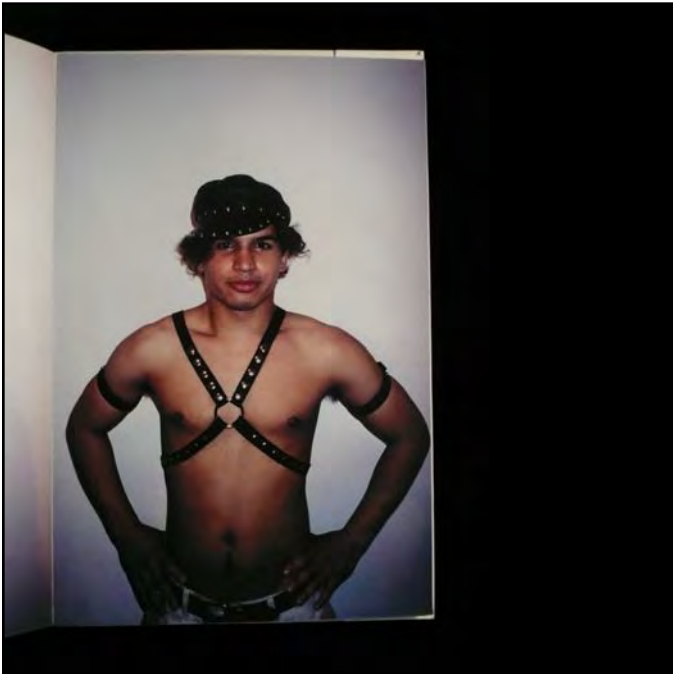
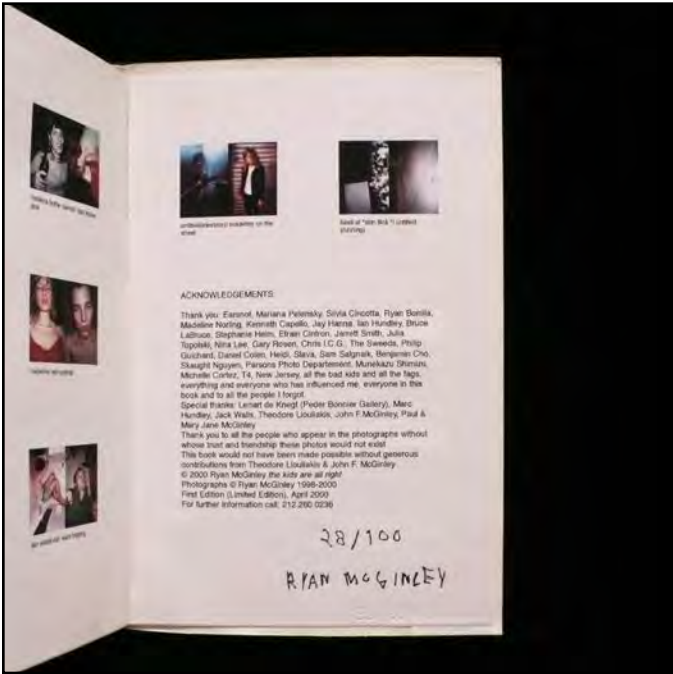


Self-published, New York, 2000. First Edition, Limited Edition of 100 copies. Number 28 of 100. 5x7", bound and printed by hand. Also inserted is the post card advertising his first, self-produced show of the same name. Slightly cocked spine with some wrinkling present. A Very Good copy of this incredibly rare book.

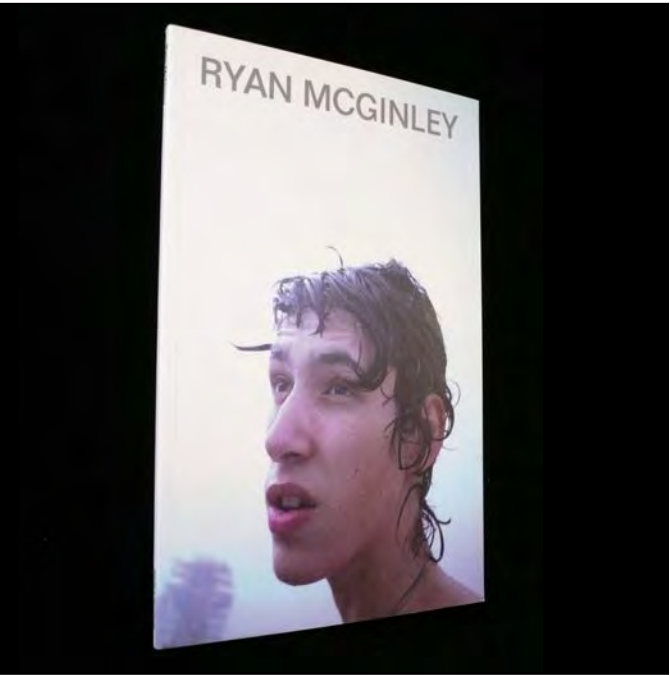
**SIGNED, NUMBERED and EMBOSSED by Ryan McGinley.**

"the kids are alright" creates an uncompromisingly intimate portrait of the lives McGinley and his close circle of friends lead as they run amok in Manhattan. Though the images conjure references to titans like Larry Clark and Nan Goldin, McGinley's work displays genuine happiness, love, and hope – emotions that are not always found easily in books like "Tulsa" or "The Ballad of Sexual Dependency," respectively. The title alone suggests that McGinley accepts and is conscious of the lifestyles led and laid out by his forerunners, but that he and his friends have chosen their actions, are not merely subjected to a wild ride but are actively engaging it with glee and camaraderie. McGinley, through diligent, stream-of-thought editing has crafted a loving document of raucous energy, earnestly expressing warmth without irony and sincerity without self-awareness. There is nothing to worry about here; the kids are alright. Representing the first steps of a young artist with an incredible talent and a promising future, this is a rare treasure indeed.

(Price On Request)



## Ryan McGinley Ryan McGinley

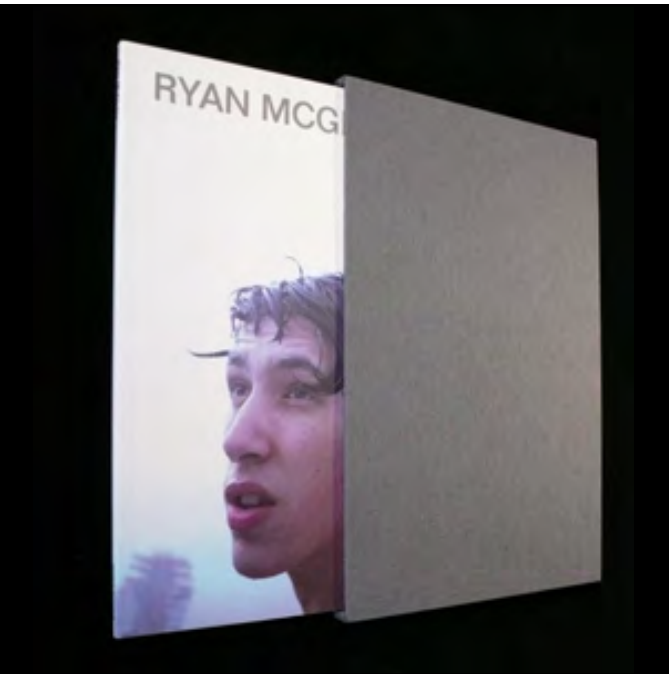
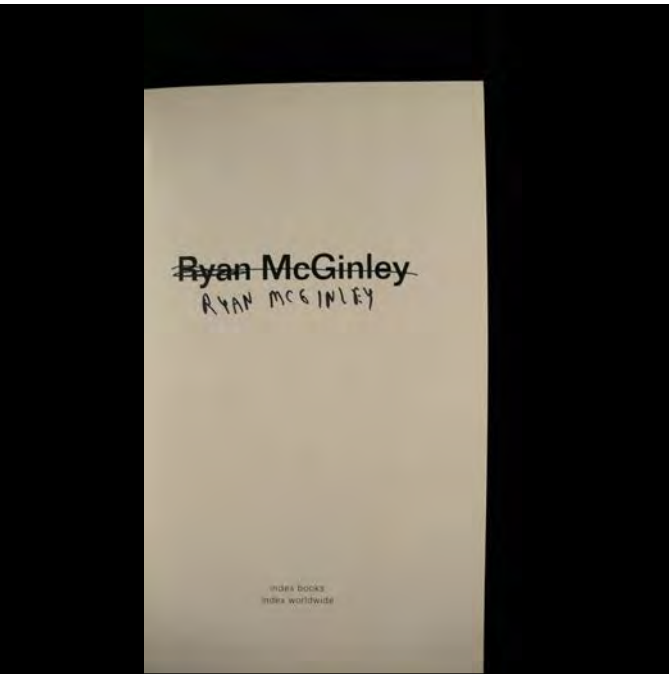


Index Books, New York, 2002. First Edition. Octavo. Softbound with pictorial boards. Very Fine.

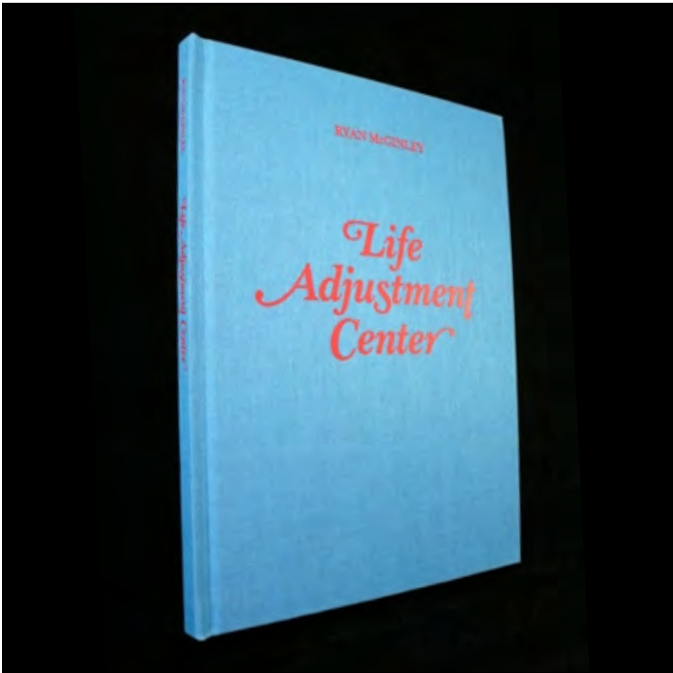
**SIGNED by Ryan McGinley to the title page. Comes in custom-made slipcase.**

A follow-up to McGinley's first book, "The Kids Are Alright," here McGinley continues to document the world of endless nights and bottomless bottles he and his friends inhabit. This time, however, he has also expanded his vision beyond the city, including nature and staged images into his work, though still incorporating his friends. The camera is both a part of their lives and an accomplice in the construction of the world they wish to create for themselves. The results form a portrait of a generation that is savvy about visual culture and acutely aware of how identity can be communicated through photography. McGinley's newest work signals a departure from the urban youth culture images for which he is best known; he has been working in natural settings outside New York City, creating specific situations for his subjects to lose themselves in the moment. McGinley embraces nature as a site of freedom and captures a sense of buoyancy and release.

1500



## Ryan McGinley Life Adjustment Center

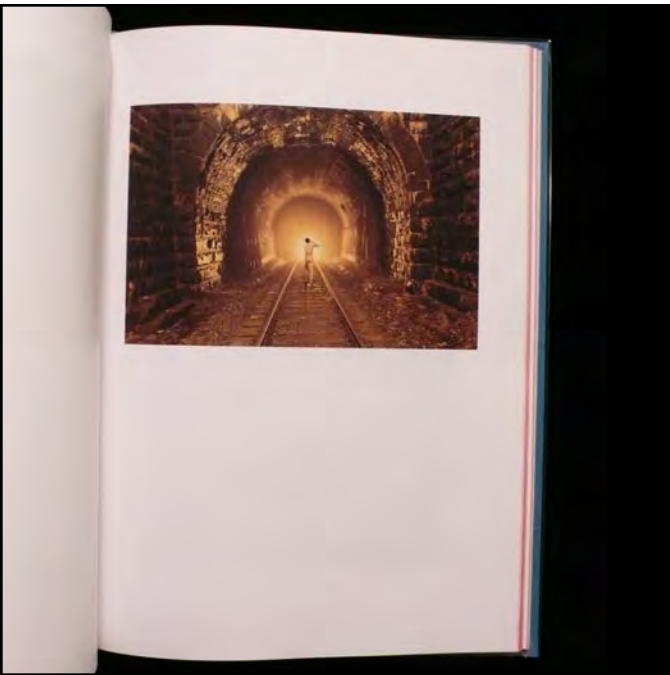
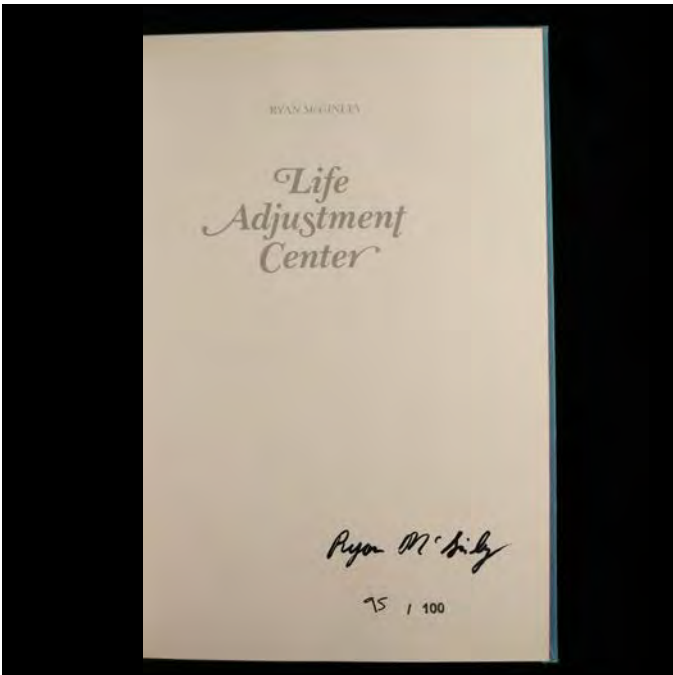


Dashwood Books, New York, 2010. First Edition. Limited Edition of 100 signed and numbered copies, of which this is number 95. Octavo. Hardbound with cloth covered boards, title stamped on. Fine condition.

**SIGNED and NUMBERED by Ryan McGinley on the title page.**

Two themes are presented in this book: firstly, a collection of black-and-white studio nudes, many with wild animals, and extension of the studio series, 'Everybody Knows This Is Nowhere'. The second features one of McGinley's core elements as a photographer, capturing his subjects in dreamlike compositions, rich in motion and color, during recent adventures on the road. The juxtaposition of animals with naked humans is reminiscent, one again, of Peter Hujar. The images are given a fresh, new twist by McGinley as he continues to mine the Zeitgeist. by now, that is what McGinley is, our Zeitgeist photographer, who captures the carefree, adventurous, and beguiling "youth culture" that emanates from New York. No one is working today with the quite the same freedom and confidence as McGinley, who has evolved into the most important photographer of his generation.

450



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

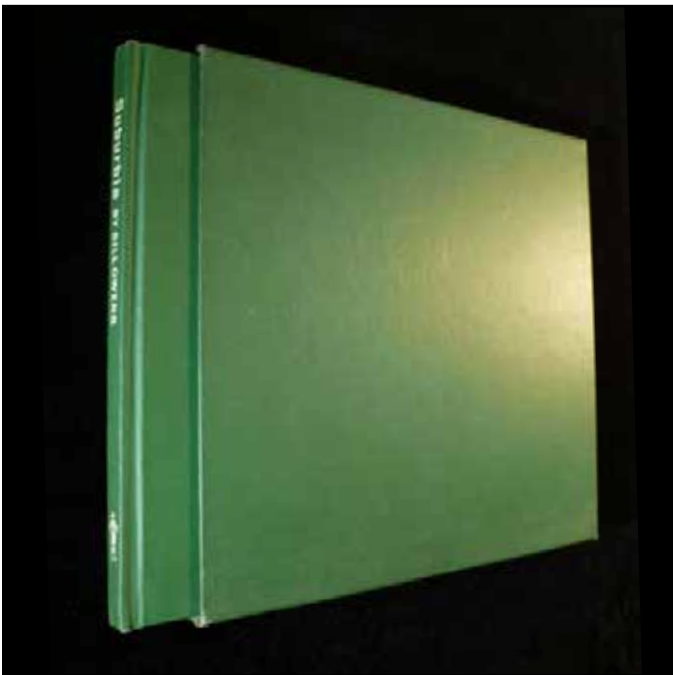


F.Coppenrath Verlag, Munster, 1978. First Edition. Octavo. Hardbound with felt-covered boards and tipped-in cover image. Though missing the original leather strap on the spine, book is in very Near Fine condition, showing only light rubbing and scattered, light smudges to the tipped-in image.

Joseph Beuys was considered to be one of Europe's leading contemporary artists. He saw himself as a healer - hence the book's references to his works as "medicaments" - who aims to cure a sick society by making people aware of their creativity. Additionally, magical medicine gains a special meaning in the system of Beuys' creative process. As it cannot be tested experimentally and statistically, this prehistoric medicine finds itself in opposition to the rational medicine which has been formed by the sciences. In the morbidity and staleness of the origin of these objects from the sick-room and the seemingly chaotic and primitive presentation, the Beuys' preference for creating a world in opposition to the glistening, tidy consumer world is clearly shown -- Beuys would like to change man, to bring him out of a cultural numbness.

500

## Bill Owens Suburbia



Straight Arrow Books, San Francisco, 1973. First Edition, First Printing. Square quarto with cloth covered boards. Comes in original green, clothbound slipcase. Issued without dust jacket. Scarce copy from a limited run of 250. Slipcase shows light rubbing at the corners. Book is in Fine condition.

In 1973, the suburbs may have offered a haven for middle-class life, an assumed safe harbor from the syncopation of the real world, but Suburbia renders with stunning clarity the depths to which this charade runs. At first glance, Owens' images of backyard barbecues, women at the hair salon, children playing, men and women at work and leisure, portray a world seemingly insulated from the social changes of the time: Watergate, Viet Nam, and the ever-changing face of American Media are displaced in favor of Tupperware and Trans Ams. Yet Owens' captions to his photographs, all of which come exclusively from the subjects of his photos, give personal testimony that appearances can be deceiving. With Suburbia, Owens cuts deeply into a uniquely American phenomenon without chastising those he photographs, but certainly not without asking questions.

3500



## Octavio Paz & Cy Twombly **Eight Poems, Ten Drawings**

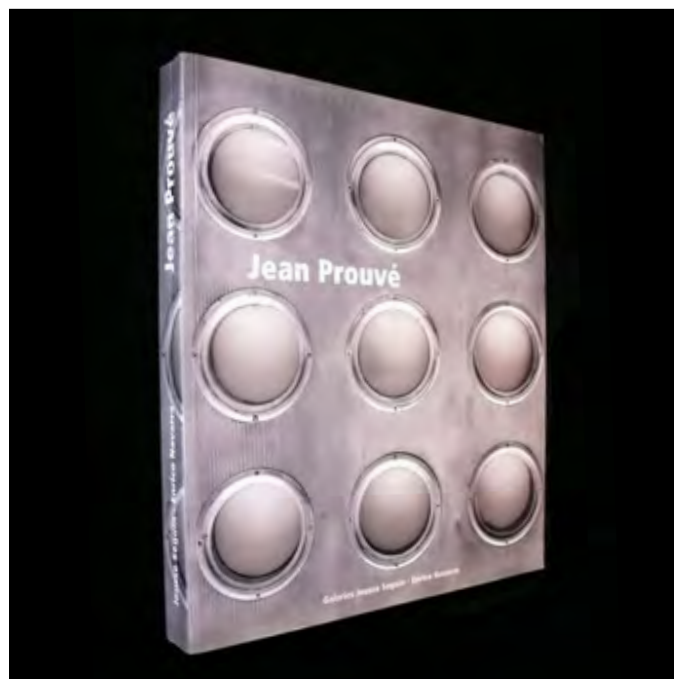


Udo and Anette Brandhorst, Kln (Cologne), 1993. First Edition, limited run of 1000 copies, of which this is number 951. Quarto 9.25 x 11.75". Softbound with stiff boards in printed vellum dust jacket. Minor tears and slight rubbing to top and bottom corners of spine, else a thoroughly Fine copy.

A unique cooperation between poet Octavio Paz and artist Cy Twombly, *Eight Poems, Ten Drawings* combines a selection of work from Paz's 1954-1987 oeuvre with Twombly's ten-picture series "GAETA SET (FOR THE LOVE OF FIRE AND WATER)". The eight poems, selected by Paz, create a "remarkably harmonious symbiosis with Twombly's work." Twombly himself stated with joy that one could not be certain whether it was Paz's poetry that inspired his GAETA SET, or else that his drawings had inspired Paz's poems. A remarkable book of passion and the ever-mingling of opposites, poems of love are echoed and underscored by images of heat, conflict and, ultimately, profound calm.

1450

## Jean Prouvé **Jean Prouvé**

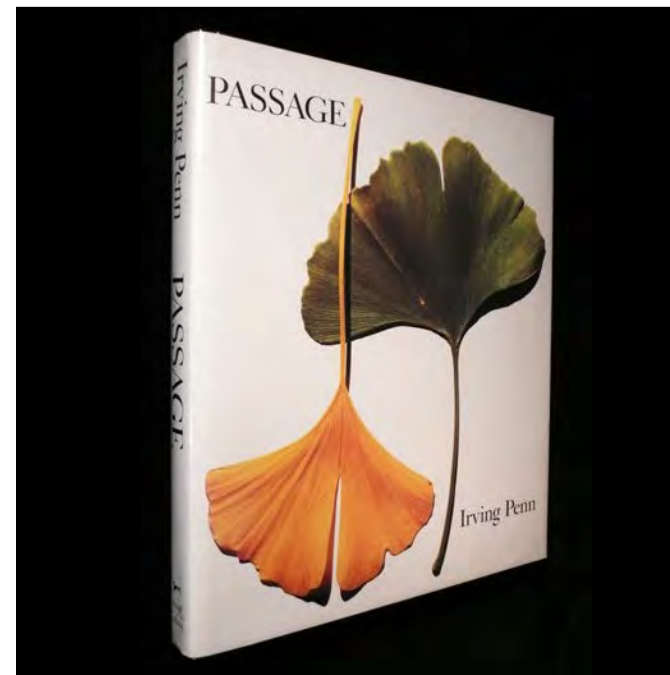


Galleries Jousse Seguin and Enrico Navarra, Paris, 1998. Quarto. First Edition. Softbound with stiff pictorial wrappers. Minor shelf wear to bottom of front cover, else a Fine copy.

Today the oeuvre of French architect and designer Jean Prouvé is considered essential to the history of twentieth century design. Prouvé's furniture designs were determined by the interior spaces the pieces would inhabit, and they developed in tandem with the Modernist principles of the art of living and harmonious habitat that were so characteristic of the time. This exquisitely produced and comprehensive volume, which was put together by Paris' Galerie Patrick Seguin and New York's Sonnabend Gallery--where Prouvé was the subject of a critically-acclaimed 2003 solo exhibition--fills a hole in the existing scholarship, most of which focuses on Prouvé's architecture. It includes a collection of interviews with collectors and design professionals, a detailed biography of Prouvé by his daughter, Catherine Prouvé, and essays by design historian Raymond Guidot and architecture historian Catherine Coley.

1500

## Irving Penn **Passage: A Work Record**



Alfred A. Knopf & Callaway, New York, 1991. First Edition. Quarto. Hardbound in beige cloth with illustrated dust jacket. Extremely clean, crisp copy. Very Fine.

**SIGNED by Irving Penn with his trademark circle in the year of publication.**

From the jacket copy: Irving Penn's wide-ranging work here richly represented, includes his notable photographs for Vogue magazine, his personal projects which include still lifes of trash, skulls, the female nude; and for the first time some of his recent drawings. Passage brings us 468 images, of which 71 are in color.

950



## Irving Penn Moments Preserved

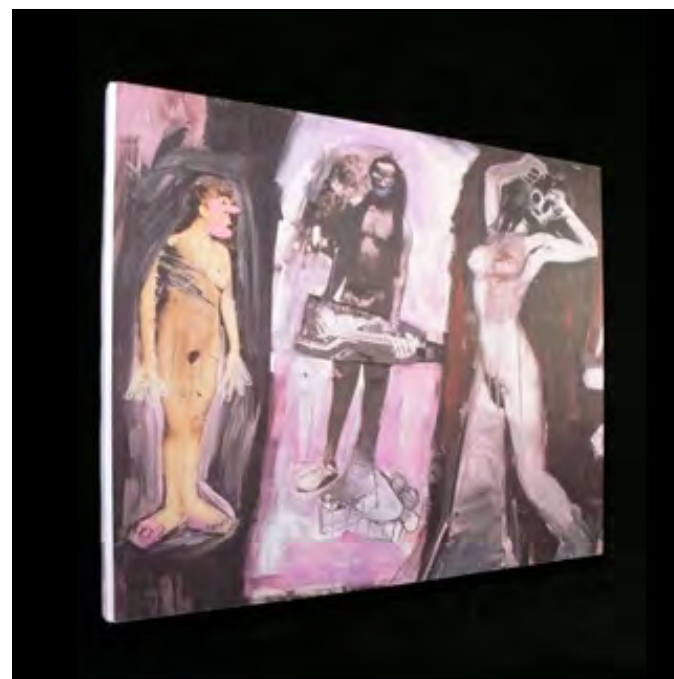


Simon & Schuster, New York, 1960. First Edition. Small Folio. Hard bound in dust jacket and slipcase. Case shows rubbing and some cracking to all edges, with scattered marks on back and small section missing from lower-left corner of the front cover. Book is in Near Fine condition, showing only mild wrinkling to top of dust jacket.

"Irving Penn's first book, Moments Preserved, is an overview of an astonishingly busy career - one that began in earnest when he was hired by Alexander Liberman in 1943 to be the art director's assistant at Vogue... Subtitled 'Eight Essays in Photographs and words', Moments Preserved gathers Penn's vast variety of enthusiasms - mostly for the vast variety of humanity - and slots them into categories by nationality: the French, the Italians, the English, the Americans. Though most of these sections include fashion studies, still lifes, and impressionist scenes (like the shimmering mirror image of a solitary boater that decorates the book's slipcase or the the pointillist baseball action shot on one double spread), they have in common the photographer's deftly understated portraits, printed here in the subtlest gravure." Vince Aletti, The Book of 101 Books.

850

## Richard Prince Canal Zone



Gagosian Gallery, New York, 2008. First Edition. Oblong Quarto. Hardbound in illustrated boards with no jacket, as issued. Exhibits the slightest shelf wear to the bottom edge of covers, making for a Fine copy of this exceedingly scarce catalogue.

This elegant hardbound catalogue, featuring a textual contribution by James Frey, reproduces the first showing of Richard Prince's "Canal Zone" body of work. "Following his burlesque dialogues with the art of De Kooning, Picasso, and Naughty Nurse pulp fiction, Prince has turned to his own biographical roots for inspiration. The Panama Canal Zone, where he was born, was, until 1979, a political exclave of the U.S., part-colonial company enclave and part-socialist government, purportedly dominated by virulent separatist racism. In his characteristic manner, Prince has transformed the former reality of his birthplace into a fictive space: providing an anarchic tropical scenario in which extreme emanations of the (white American male) id, fleshy female pin-ups, Rastafarians with massive dreadlocks, electric guitars, and virile black bodies run riot". This controversial book was pulled from distribution after the artist and gallery lost a copyright lawsuit with French photographer Patrick Cariou, the original photographer of the Rastafarians used in this book. Published for the exhibition at Gagosian Gallery New York, Nov. 8 to Dec. 20 2008.

850

## Richard Prince Hippy Drawings

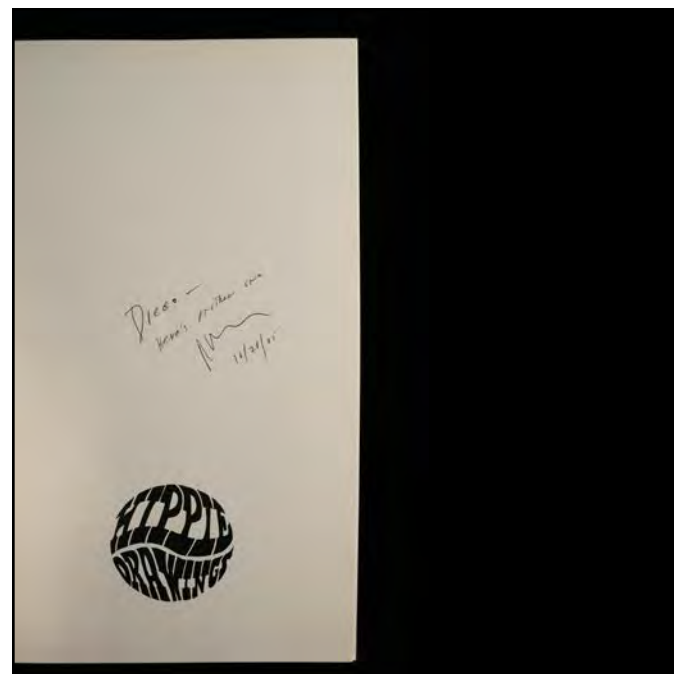


Hatje Cantz, Stuttgart, 2006. First Edition. Quarto. Hard bound no dust jacket as issued. Exceptional copy exhibiting only the slightest shelf wear to the bottom edges.

**SIGNED and INSCRIBED by Richard Prince to Diego Cortez, landmark curator and art consultant.** Inscription reads: "Diego -- Here's another one."

From the publisher: There are no smoking cowboys swinging their lassoes or bare-breasted blondes on heavy motorcycles in this droll collection of highly expressive drawings and watercolors. Au contraire, the inventive shapes and joyful colors recall children's drawings or paintings by the mentally ill. Half-figures of indeterminate gender with staring eyes, big ears and frizzy hair smirk challengingly at the viewer, offering an inventory of possibilities, many of which later find their way into Prince's joke paintings of the same period. This extraordinary little book presents these funny yet sinister works to a larger public for the first time, and allows readers to discover a new side of Richard Prince's oeuvre.

2500





## Richard Prince Nurse Paintings



Barbara Gladstone Gallery, New York, 2003. Second Edition (Prince destroyed all but 26 of the true first edition known as the 'thanks' edition, due to the typo 'I would like to thanks my family.' He then signed and numbered those 26 as a special edition.) Octavo. Softcover stiff illustrated wrappers. Very Fine condition with virtually no visible wear.

"What kind of nurse is she? I think she's [Prince]. Sometimes she's a vampire, with bloody patches, as if she's been sucking blood: and obviously he's a bloodsucker in relation to all sorts of different types of art. She could be by a bedside in a ward but she's not, she's isolated: an erect frontal figure in white isolated against dramatic colour fields. Her nursing or failure to nurse and her solitary sensuality - which is kind of fettered - this is all a bit like him. She's resisting sensuality and so is he." – Matthew Collings

950

## Gerhard Richter Catalogue Raisonné



Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Germany, 1993. First Edition. Quarto 11.5 x 10". Three softcover volumes in illustrated slipcase. Volume I-"Exhibition Catalogue"; Volume II- "Essays"; Volume III- "Catalogue Raisonné 1962-1993". Virtually no wear, a Very Fine copy, indeed.

Over the past half century, Gerhard Richter (born 1932) has built up a stylistically heterogeneous and conceptually complex body of painting, photography, sculpture and artist's books that firmly establishes his status as the most important living artist of our time: today, this diverse oeuvre totals in excess of 3,000 individual works. An impressive and expansive look at a multi-faceted artist.

1500

## Paolo Roversi Nudi



Editions Stromboli, Paris, 1999. First Edition. Quarto 11.75 x 9.5". Hardcover in cream cloth covered boards with vellum dust jacket and cardboard slipcase. Very mild wrinkling present on top corner of slipcase. Mild wrinkling also present to top corner of rear cover. Else a Very Fine copy.

Publisher's note: Famous fashion photographer Paolo Roversi introduces the reader to his long awaited series of nudes. Whether famous or unknown, all models having posed for Paolo, have now turned into angels and figures of light; they are subtle and vulnerable mystical icons filled with erotic energy. The reader is faced with sensuous beauty, and the magic of the human body. This book is also a beautiful work of art thanks to the highest production values: Japanese binding, finest paper, high quality quadratone printing all housed in a beautiful slip case.

350

## Paolo Roversi Studio



Steidl Danging Publishers, Gottingen, 2005. First edition limited to 1000 numbered copies, this being number 210. Quarto, 13 x 11.25". Softcover with stiff wraps and cardboard slipcase, all pages gate-folds. Slipcase shows cracking and minor separation along top and bottom edges. Book shows minor cracking along page edges, due to the unique folding nature of each page. Overall a Fine copy.

Publisher's note: Studio features nearly two decades of Paolo Roversi's hugely influential studio portraiture. Within the confines of his Paris studio, Roversi photographs using a 8 x 10 Polaroid format, often allowing the images to fade before fixing them to their substrate. His long exposures at close range harness an aesthetic from the earliest days of studio photography, but with a renewed urgency that wavers somewhere between history and apparition.

1250

“WITHOUT CULTURE, AND THE RELATIVE  
FREEDOM IT IMPLIES, SOCIETY, EVEN  
WHEN PERFECT, IS BUT A JUNGLE. THIS  
IS WHY ANY AUTHENTIC CREATION IS A  
GIFT TO THE FUTURE.”

ALBERT CAMUS

## Ed Ruscha **Royal Road Test**

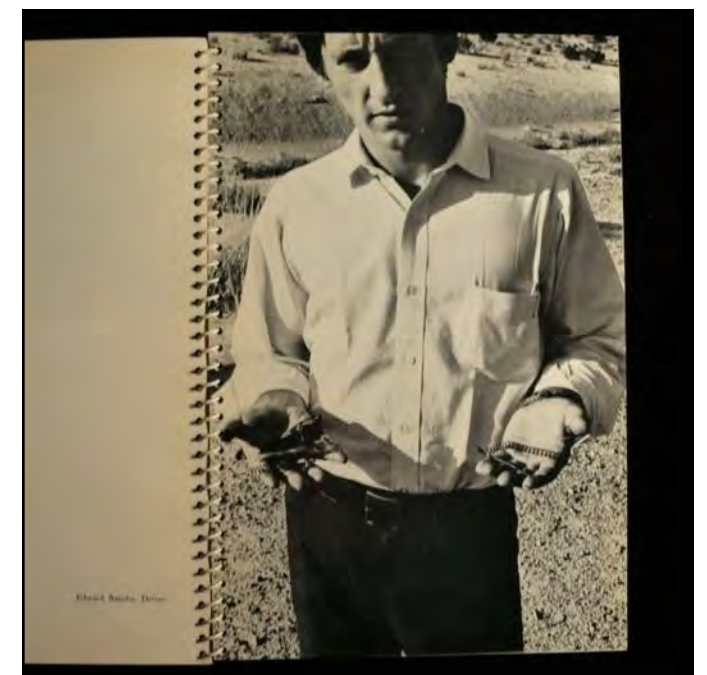
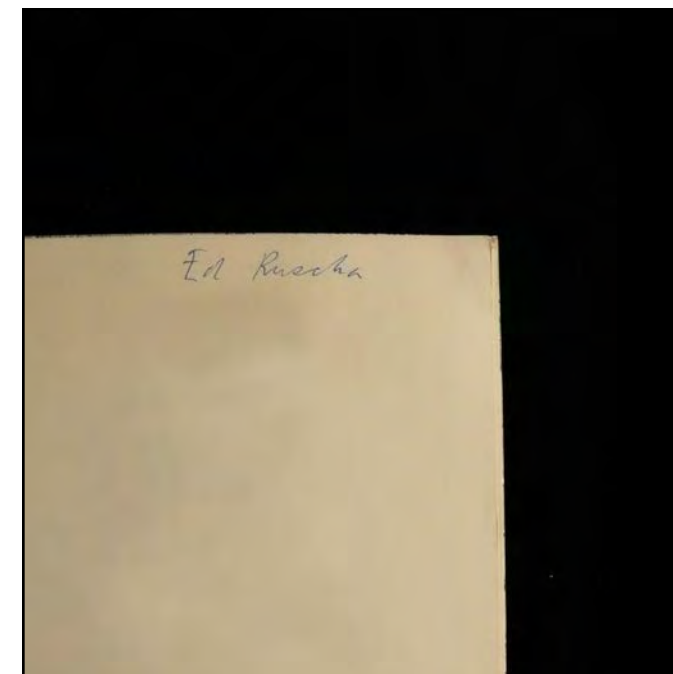


Ed Ruscha and Mason Williams, Los Angeles, 1971. First Edition, limited to 1000 copies. Spiral bound softcover with stiff, printed boards. Showing very light rubbing on the covers and minimal edgewear, this very scarce edition is in Near Fine condition.

**SIGNED by Ed Ruscha.**

Ed Ruscha, a multimedia artist based in Los Angeles, was an important member of the Pop Art movement in the 1960s and 1970s. With fellow artists, Mason Williams and Patrick Blackwell, he embarked upon an “art experiment” to determine the impact of a Royal typewriter being flung from the window of a 1963 Buick Le Sabre driving at 90 miles per hour on Highway 91 through the California desert. The event and aftermath were photographed by Patrick Blackwell and Ed Ruscha, and these images illustrate the book. The experiment was described in a deadpan style, meant to ironically spoof tests performed by car manufacturers.

2200





## Ed Ruscha Some Los Angeles Apartments

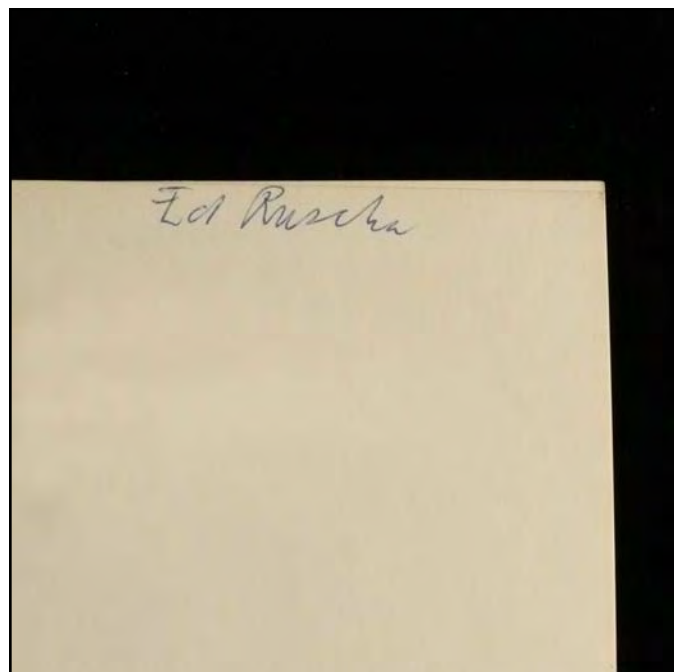


Self-Published, Los Angeles, 1965. First Edition, limited to 700 copies. Octavo. Softbound with stiff boards in printed wrappers. Printed Wrappers. Near Fine in original glassine dust jacket.

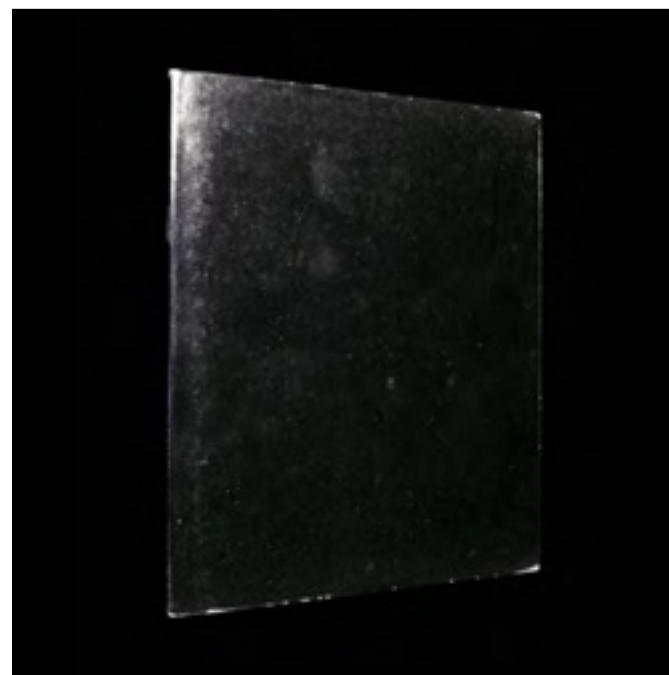
**SIGNED by Ed Ruscha.**

Limited to seven hundred copies in its first printing, "Some Los Angeles Apartments" is Ed Ruscha's third artist book - a photographic homage to the subtle beauty and confounding sameness of Southern California's post-war rental property construction boom. The publisher's fragile glassine wrapper is crisp, showing only the most minor age patination and a tiny chip missing at both the heel of the spine and lower foredge corner. All in all, this is an exceptional example of this important little gem that has become increasingly uncommon in the first edition, let alone signed.

7500



## Ed Ruscha A Few Palm Trees

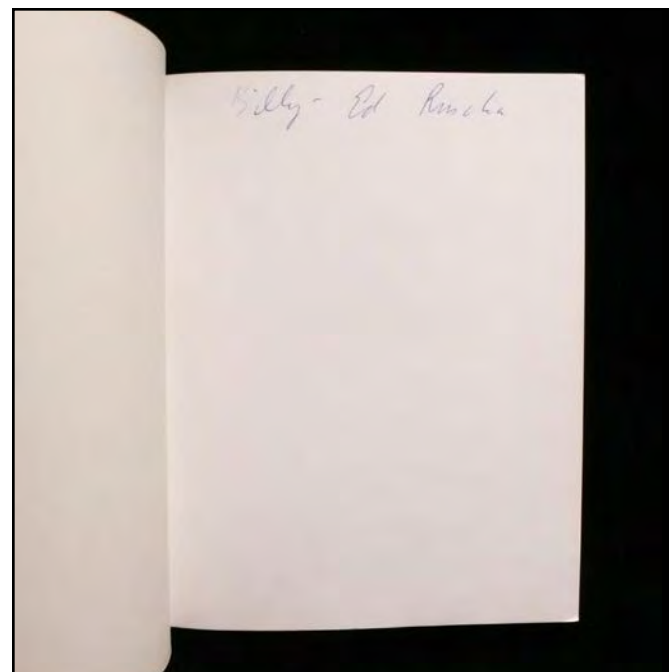


Heavy Industries Publications, Hollywood, 1971. First Edition. Octavo. Softcover stiff black wrappers. Very clean, showing only mild edgewear. A bright, Fine copy.

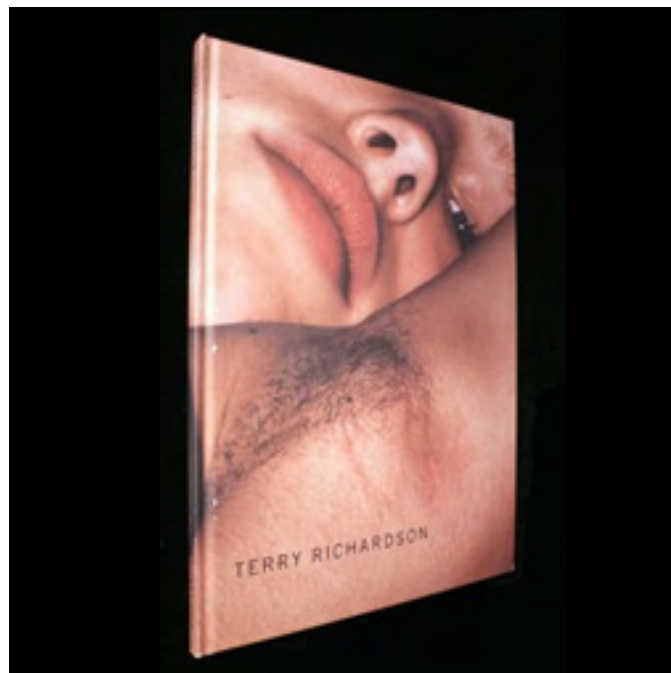
**INSCRIBED by Ed Ruscha.** Inscription reads simply "Billy."

Palm Trees features a recognizable element of the California landscape, and a favorite subject of Ruscha's. The captions are the street addresses where the trees can be found. In the mock up for the book, Ruscha outlined each tree in white, and instructed the printer to drop out the background. Ruscha said of this book, "I didn't want a situational kind of picture; I wanted to focus only on the tree itself... I put addresses under the pictures so that at some point you could take that book and go back to the sites, face west, and see what each tree looks like. Then you'd always be on the true side of that picture." Sylvia Wolf, Ed Ruscha and Photography, pg.165

2000



## Terry Richardson Feared By Men, Desired By Women

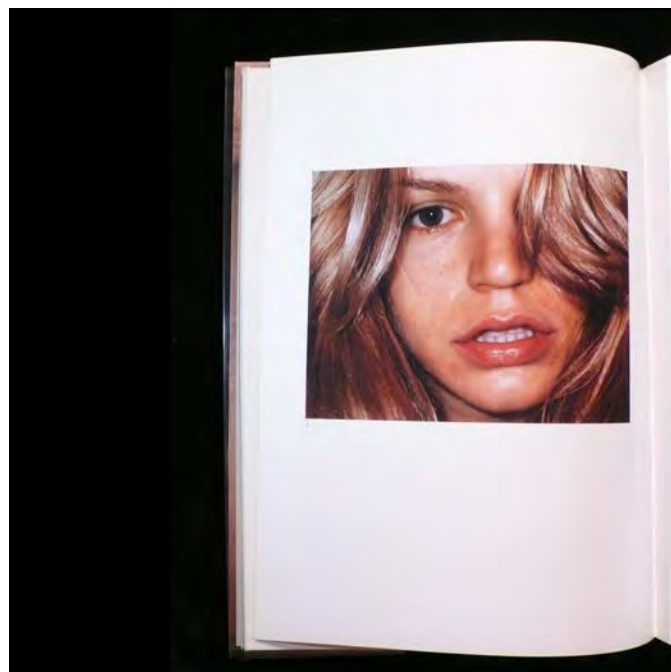


Guiding Light, London, 2000. First Edition, limited to 800 copies. Tall Quarto. Hard bound in illustrated paper covered boards. A bright, clean copy kept just shy of Fine by a few scattered rub marks near the spine and along the top and bottom edges.

### SIGNED by Terry Richardson

Nudes, Nudist, and beauty queens all captured by Richardson's signature harsh flash aesthetic. His work has always straddled the lines between pornography, fine art, and fashion, defying classification into any one category by simultaneously representing all three. In almost all of his work there is an overwhelming sense of genuine fun, and playfulness, even somewhat disgusting things are looked at with such humor as to be disarmed as such. Terry is carnival barker selling tickets to his experiences and giving us permission to look, linger, and stare at things we otherwise might not have had the nerve to look at.

1500



## Terry Richardson Hysteric Glamour

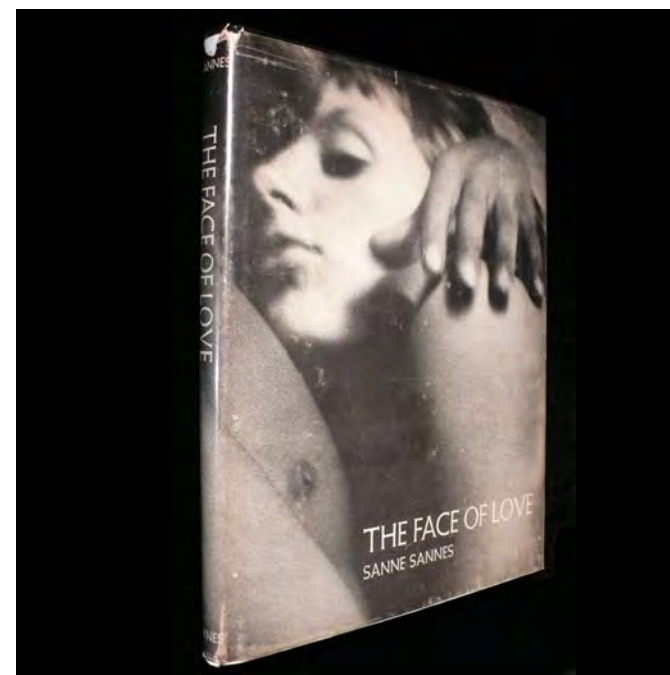


Hysteric Glamour, Tokyo, 1998. Limited edition 54 of 100 signed and numbered copies. Folio. Hardbound with illustrated dust jacket. A Fine copy, very nearly Very Fine, with only the slightest indications of rubbing to the top and bottom edges.

"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.

2000

## Sanne Sannes The Face of Love



A.S. Barnes and Co., Cranberry, New Jersey, 1972. First Edition. Quarto. Hardbound in cloth with illustrated dust jacket. Dust jacket shows yellowing from age, as well as scattered foxing, rubbing, and the occasional small crack or missing chip. Book shows yellowing from age, but is otherwise a very clean copy.

The Face of Love, published five years after Sannes' untimely death at the age of thirty, is a swirling abstraction of women's faces and bodies, at times a pleasurable dream of beauty and at others a nightmare of blurs and shadows, it confirms the artist affirmation that we will remember him "long after his body has been eaten by insects". He said of the models he photographs that he makes the process very difficult "like an excursion to the North Pole", never driving to the location always taking trains and walking, because the ones that struggle through and are still willing to "jump into the river" for him are the ones he needs. "That kind of girl unfortunately you only find very seldom. But they are the ones who become real actresses as soon as you start working."

950



Joseph Szabo Teenage



Grebull Press, Los Angeles, 2003. First Edition, Limited Edition of 50 copies. Number 49 of 50. Includes. Square Quarto. Hard-bound with pictorial wrappers. No dust jacket, as issued. Comes in original, special edition box. Box displays mild cocking from shelving, else in Fine condition. Book is Very Fine.

**Includes limited edition photographic print SIGNED and NUMBERED by Joseph Szabo.**

Photographer Joseph Szabo's subject is adolescence; his rare gift is capturing the spirit of his students at Malverne High School, caught between puberty and the precipice of adulthood. Taken in the 70s and 80s, the photographs in Teenage represent a remarkable evocation of that period, and yet there is something timeless and endlessly compelling about Szabo's portrait of almost-adulthood. Some kids are painfully self-conscious, others are self-assured beyond their years -- all have allowed Szabo the unique trust of seeing them as they are. The fine line between intimacy and exploitation that other photographers approach is not in evidence here -- Szabo has no agenda beyond the recording of these moments of extreme loveliness, bravado and confusion. Teenage is a poignant record of Szabo's work spanning two decades, a timeless evocation of almost-adulthood. This is what only the camera can catch: reality complete with nuances, gestures and life.

1650



Heidi Slimane London: Birth of a Cult



Editions 7L, 2005. First Edition. Oblong Quarto 11.75 x 9". Soft-cover stiff illustrated wrappers, includes small pamphlet attached with rubber band all contained in printed card box. Box is slightly sprung, with light, scattered edge wear. Book, rubber band, and pamphlet are all Very Fine.

Birth of a Cult focuses on the most iconic character within this heady milieu. The project began with Slimane's video piece (shown at Galerie Almine Rech, Paris, Sept. 2004) a study of Pete Doherty and his new band, Babyshambles. Slimane started documenting Doherty when Doherty had just completed the second Libertines album and was then kicked out of the band for crack addiction. Babyshambles created an immediate sensation and a loyal following. Most of their performances have been 'guerilla gigs', irregular or unplanned events which have always generated enormous fervour and excitement and which on occasion have degenerated into riot. Between jail, crack addiction and tabloid coverage, Doherty's public persona has been distorted and manipulated. This has failed to hide that fact that he is a truly original musician, a charismatic frontman, songwriter and performer, and an authentic poet of our times. Whilst the book focuses on Doherty, it encompasses the entire London scene, and bands such as The Others and The Paddingtons.

1000

Jenny Saville Closed Contact



Gagosian Gallery, Beverly Hills, 2002. Folio 15.5 x 11". Hard-bound in flesh colored paper covered boards. Published for the exhibition at Gagosian Gallery, Beverly Hills, January 12 to February 9, 2002. Very light rubbing along edges and back cover, else a Fine copy.

After having observed the operations of reconstructive and aesthetic surgery, Saville was eager to express the violence and anesthetized pain of this experience in her own work. Luchford and Saville began an artistic collaboration that captures the full range of color, tonality and topography of live flesh, in large photographic tableaux. Distortions confront and coerce the viewer into an examination of one's own body and the grotesqueries and beauties inherent within. The images also recall biological specimens preserved, disembodied and disfigured.

850

Doug + Mike Starn **alleverythingthatisyou**



Baldwin Gallery, Aspen, 2006. First Edition limited to 1000 numbered copies, of which this is 189. Quarto 12 x 9.25". Hard bound 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. Dust jacket is slightly wrinkled in places along top and bottom edges, primarily near spine. Else a Very Fine copy.

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.

750

Cindy Sherman **Cindy Sherman**

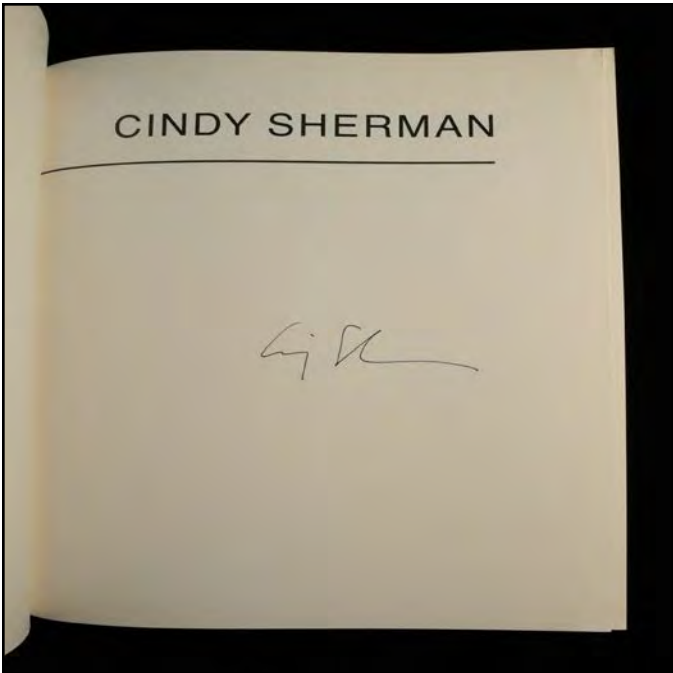


Whitney Museum of Art, New York, 1987. First Edition, First Printing. Quarto. Softbound with stiff, pictorial wrappers. Book shows extremely light shelf wear, with only a touch of rubbing at the base of the front cover. All in all, a Very Fine, bright copy.

**SIGNED by Cindy Sherman.**

For Sherman, the camera is a tool with which to explore the condition of representation and the myth that the photograph is an index of reality. She focuses on the shared public language of the media -- TV, the movies, and advertising -- turning the camera in on itself to reveal its complicity in reinforcing cultural myths of power and possession. By using herself as a model to replicate other models, she takes control of her own image in active revolt against the roles she is expected to play. To Sherman, the secondary status of photography in the art world forms a perfect corollary to the status of women in a patriarchal society, and she uses each situation to question our assumptions of the other.

450





Ed van der Elsen **Liebe in Saint Germain des Pres**  
(Love on the Left Bank)

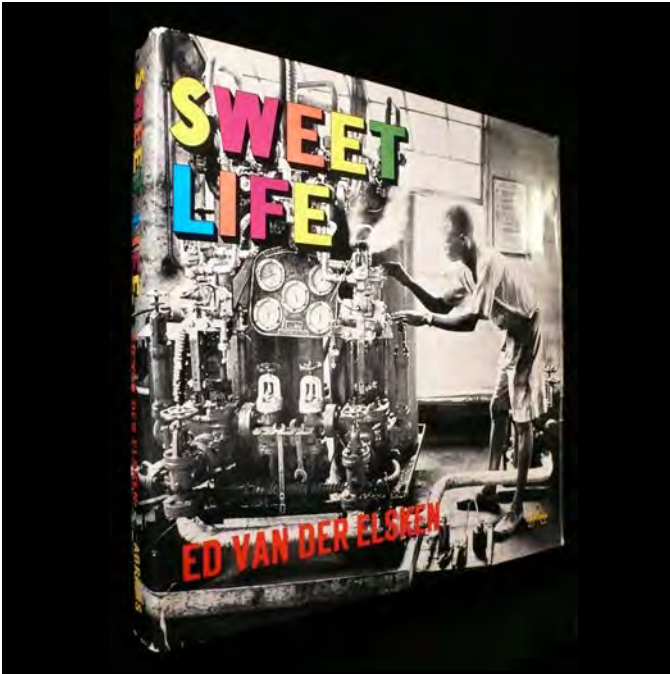


Rowohlt Verlag, Hamburg, 1962. First German Edition. Octavo. Hardbound with brown paper-covered boards. Comes in original photographic dust jacket. Dust jacket is in Very Good condition, exhibiting three small edge tears, the largest being 1cm in length, to the bottom edge of the front panel, as well as a 1cm tear to the top edge of the back panel of the jacket. Additional light edgewear and edge creases are present on the jacket. The book itself is in Fine condition. Quite scarce.

Between 1950 and 1954 Ed van der Elsen lived in Paris and photographing wayward young bohemians, and particularly Vali Myers. Van der Elsen later arranged the photographs z'into a (fictional) love story following the bohemian life of Ann. Due in no small measure to this book, which took the genre of the Dutch photonovel to a new level, Ed van der Elsen quickly became the best known of the Dutch photographers of the 1950s and 60s, and announced the presence in Europe of a stream-of-consciousness photographer on a par with William Klein. This scarce first work represents an important and influential early example of the diarist photobook. (Parr & Badger, The Photobook: A History)

750

Ed van der Elsen **Sweet Life**

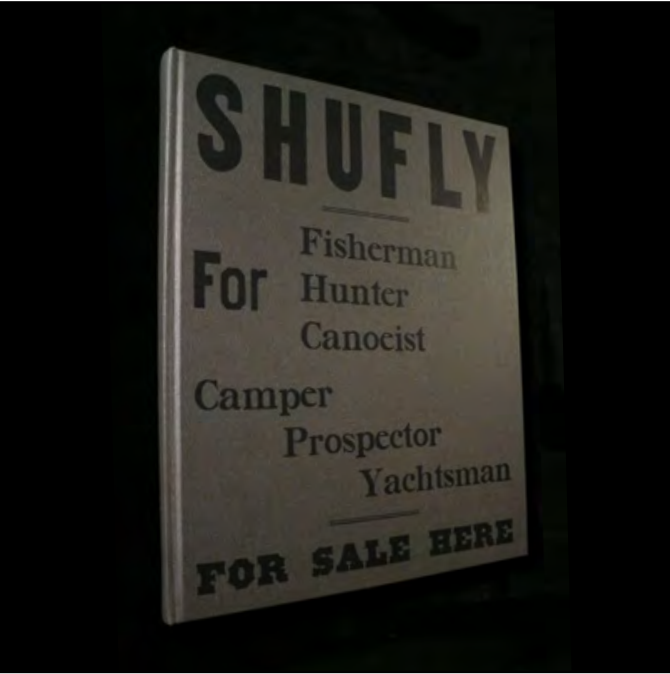


De Bezige Bij, Amsterdam, 1966. First Dutch Edition. Thick Quarto 11.5 x 11.5". Hardbound in black cloth with illustrated dust jacket. Small tear to front jacket, else only mild rubbing on top and bottom edges of dust jacket near spine. Overall a Near Fine copy.

Although Sweet Life chronicles a journey, Van der Elsen's magnum opus has more in common with William Klein's New York than with The Americans. Like Klein, Van der Elsen designed the whole package himself, in an equally cinematic, improvisational, free-association way – there is no linear determinism in the narrative, though it does progress more-or-less logically from country to country. Like Klein, Van der Elsen brings into play a whole panoply of layout effects – double-page bleeds, crops, runing pictures together and so on – and it is an unprecedented book in that it had a different cover for each of the six countries in which it was published. Also like Klein's book, Van der Elsen's was a big hit in Japan. His work constituted a significant influence on the young Japanese photographers of the 1960's, about to be hit by the iconoclasm of the provoke era.

950

Bruce Weber **Shufly**

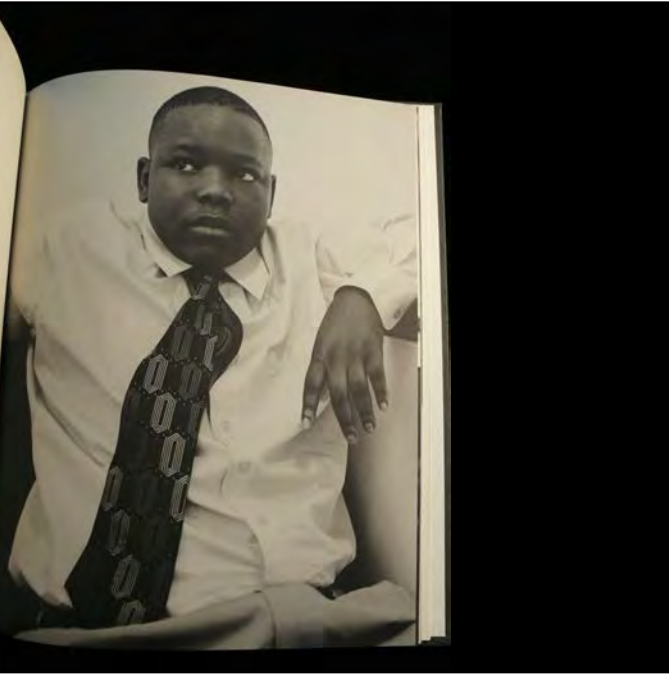
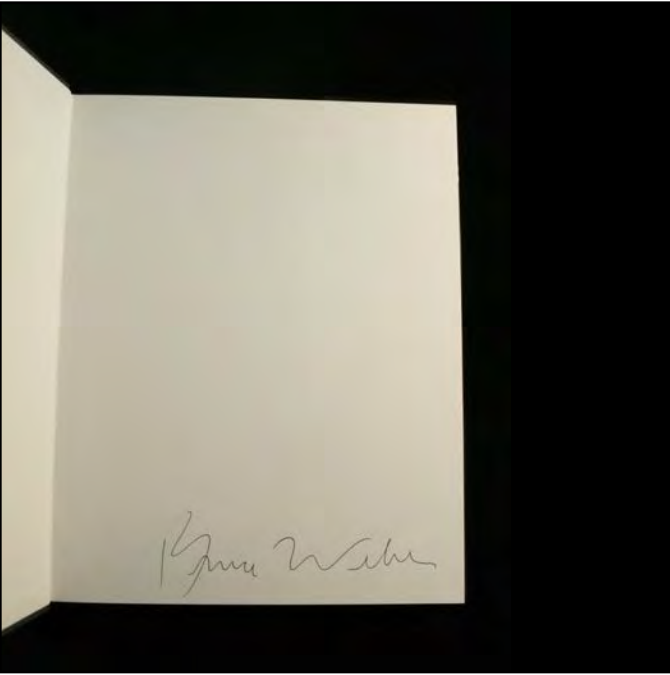


Little Bear Press & Robert Miller Gallery, 2000. First Edition. Quarto 11.75 x 9.5". Hard bound in dark gray cloth, no dust jacket as issued. No blemishes outside of an ever so slightly cocked spine. A thoroughly Fine copy.

**SIGNED by Bruce Weber.**

A charming, abbreviated view of those transitional years between youth and manhood. In forty-eight rich duotones and color snapshots, Bruce Weber manages to convey a hint of the emotional turbulence, but ultimate happiness, of those pivotal years. From young churchgoers to wrestlers to cadets on the edge of maturity, Weber's signature style unites all to create an illusion that is at once appealing and believable.

850



## Bruce Weber O Rio De Janeiro

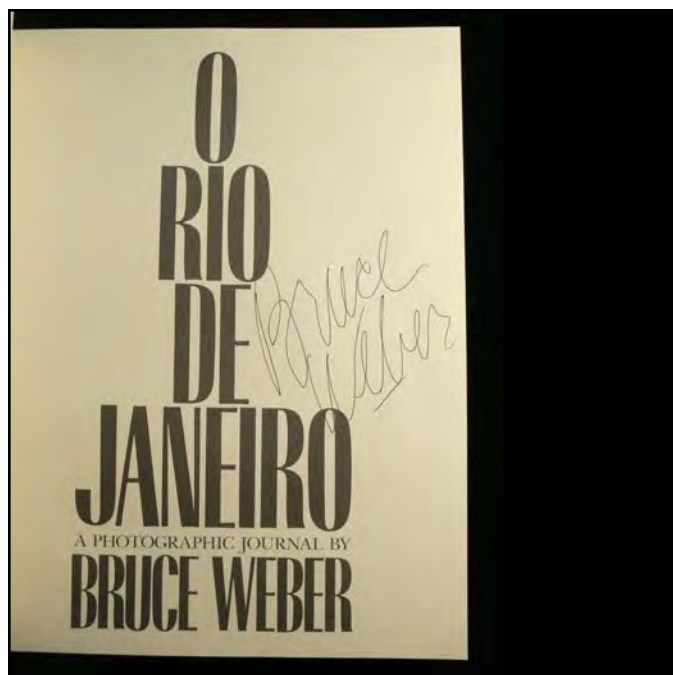


Alfred A. Knopf, New York, 1986. First Edition. Folio 14.25 x 11". Softcover with stiff wraps. Aside from light rubbing near the base of the spine, a Very Fine copy.

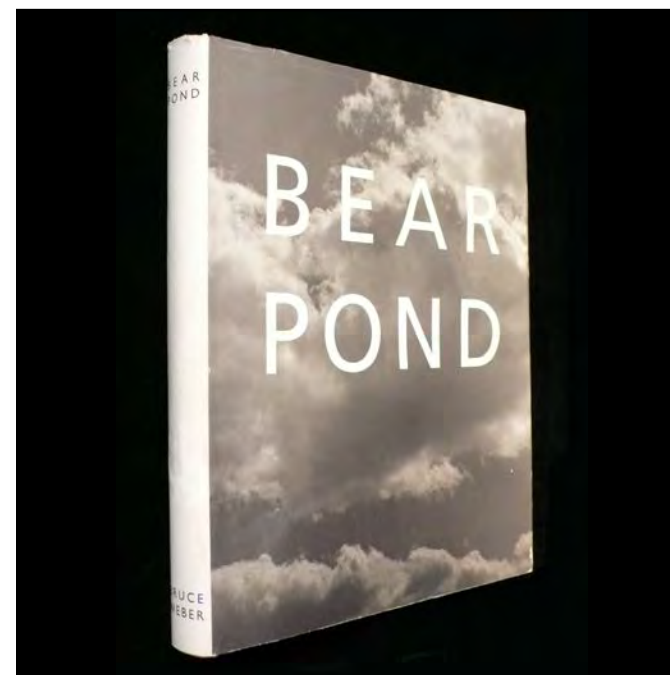
**SIGNED by Bruce Weber.**

Arguably the most influential contemporary fashion and celebrity photographer, Bruce Weber's second book, O Rio de Janeiro, incorporates 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. With this extended portrait of Brazilian Jiu Jitsu champion Rickson Gracie, Weber brought something new to the documentary photograph by employing a stylist, hairdresser, make-up artist, and design team. --Vince Aletti, Andrew Roth: The Book of 101 Books, pg. 254-7.

1500



## Bruce Weber Bear Pond

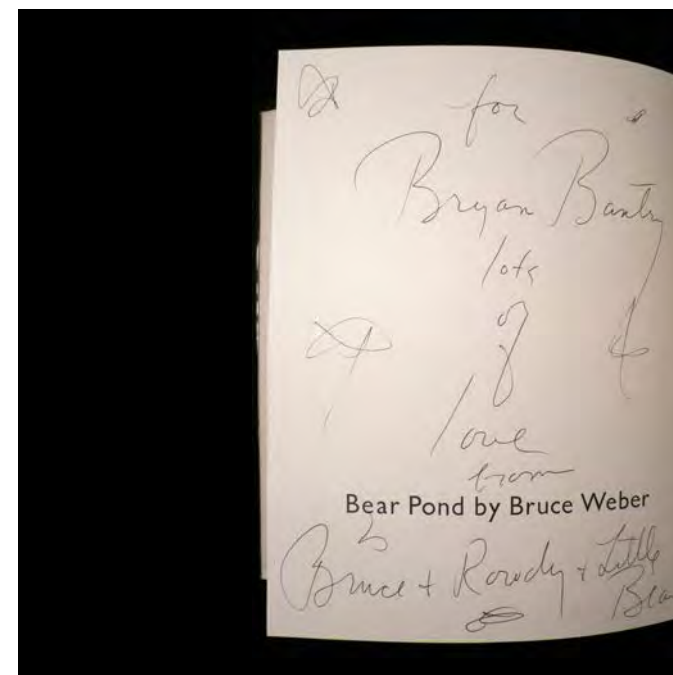


Bullfinch press, New York, 1990. First Edition, First Printing. Quarto. Hardbound with illustrated dust jacket.

**PROFUSELY INSCRIBED by Bruce Weber.**

Bear Pond is Weber's now classic work of homoerotic figure studies is a celebration not just of the male body, but of the idyllic landscape of the Adirondack lakes region of upstate New York. Dedicated to his then-ailing longtime friend and colleague Donald Sterzin, Widely regarded as one of his finest works, it appeared at time when AIDS was ravaging the gay community. It's classicized imagery is a poignant counterpoint to the devastation being wrought by the disease. It was published to benefit the New York City AIDS resource center and contains the moving original poem Gold Day by Reynolds Price.

950





Bruce Weber **Gentle Giants: a Book of Newfoundlands**

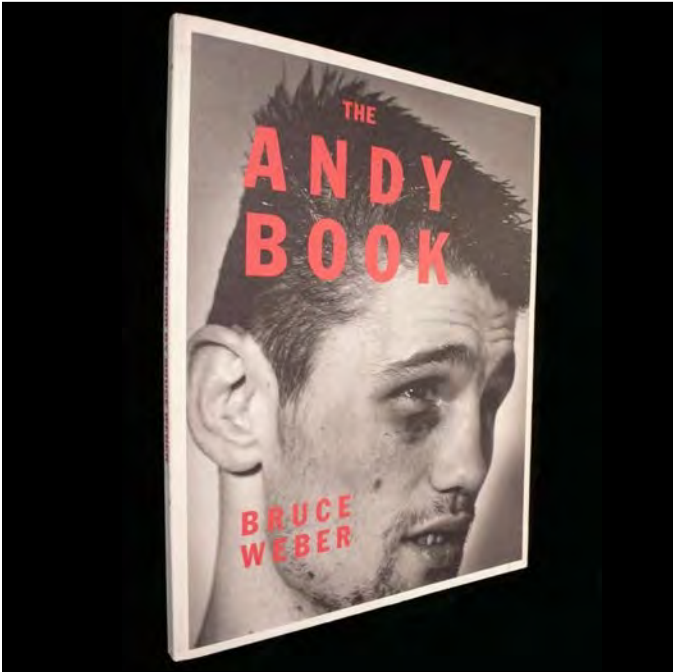


Bulfinch Press, New York, 1994. First Edition. Quarto. Hard-bound in illustrated boards, no dust jacket as issued. Extremely clean, Fine copy with only the slightest, lightest discoloration on the spine, as visible in photo.

Publisher's description: One of the most expansive, thorough and beautiful explorations of the relationship between man and his best friend, Gentle Giants focuses almost entirely upon the Newfoundland breed and the owners, trainers and breeders who hold them dear. Bruce photographed these enormous dogs over the course of two years, at homes and kennels in Massachusetts, Michigan, Montana, California, Connecticut, New Jersey, New York and Saskatchewan - even at the Colosseum, Villa Borghese gardens and Piazza Navona fountain in Rome. Interspersed with these photographs and interviews with the dogs' adoring owners are essays by Bruce Weber and texts by Eugene O'Neill, Carl Sandburg, Zane Grey, James Baldwin, C.Z. Guest, Will James, Joseph Conrad, Lord Byron and Patti Smith. Gentle Giants was designed by Dimitri Levas and was the companion volume to a short film and a traveling exhibition of the same name.

750

Bruce Weber **The Andy Book**



Doeisha, Tokyo, Japan, 1987. First Edition. Quarto 12 x 9.5". Soft cover stiff illustrated wrappers. Light edgewear with minor rubbing to corners of spine and scattered marks to rear cover near spine, else Fine.

"In the summer of 1983 at the Colorado Sports Festival, I was photographing all the young athletes who had a chance to go to the Olympics. We photographed a young boxer from the Navy who wanted to show off his body by wearing a very small old fashioned bathing suit. This got back to the boxing federation when the boxer told them we forced him to wear it. We were then banned from photographing the rest of the Olympic boxing team. One day a young light weight boxer, Andy Minsker, came by to be photographed. He looked like a young Chet Baker when he was playing his trumpet in Rome. We asked him why he came, He said, 'They told me that I was forbidden to come meet you. They said that you'd give me a weird haircut and make me wear skimpy see-through clothes, and who knows what else you'd do to me, and I thought that's all I needed to hear. I'm on my way.'" Bruce Weber from his introduction.

1250

Andy Warhol **Maos**

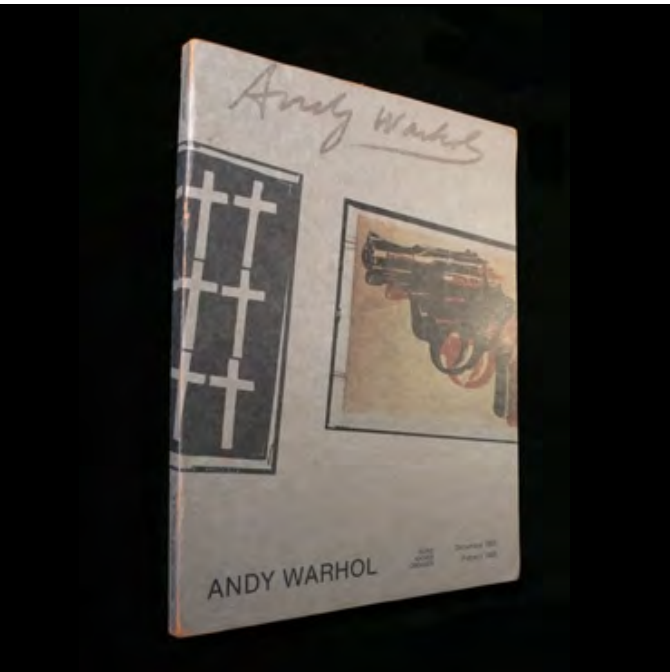


Kunstmuseum Basel, Basel, 1972. First Edition. Square Quarto. Softcover with stiff boards. Very slight yellowing from age, with a spot of foxing here and there. Overall Fine condition.

Exhibition catalog containing ten different renditions of Warhol's famous "Mao" screenprint. A delightful artifact in the oeuvre of Andy Warhol.

195

Andy Warhol **Guns, Knives, Crosses**



Galeria Fernando Vijande, Madrid, 1982. First Edition. Quarto 11.5 x 8.5". Softcover wraps with illustrated dust jacket that is attached. Shows rubbing to all edges of both covers and spine. Signature is lightly faded, but highly visible. Very Good edition of this incredibly rare catalogue.

**SIGNED on the front cover by Andy Warhol.**

Published for the exhibition of Warhol's paintings of guns, knives and crosses at Galeria Fernando Vijande in Madrid, Spain December 20 1982 to February 12 1983. Extremely rare exhibition catalogue of an obscure body of work by Andy Warhol. All text in Spanish and English. Fully illustrated with many color reproductions as well as many b&w photos of the artist.

1500

Andy Warhol **Arts Magazine, May 1974**



Unframed, 9 x 11.75".

Condition: displays internal tears on staple binding. Please inquire before purchase.

The complete magazine of May 1974 with an article about Warhol's exhibition at Musee Galliera in Paris.

**SIGNED by Warhol on the cover in black ink.**

450

“ALL ART IS PROPAGANDA. IT IS UNIVERSALLY AND INESCAPABLY PROPAGANDA; SOMETIMES UNCONSCIOUSLY, BUT OFTEN DELIBERATELY, PROPAGANDA.”

UPTON SINCLAIR