

# PORTRAITURE

1920

-

2014

CAPTURING  
SOCIAL AND  
SEXUAL  
EXPRESSION

A Catalogue for  
The Light and Shadow Fair



Cover image taken from item 28.



Boo-Hooray

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## DIRECTOR'S FOREWORD

In support of a series of linked events on Friday 8 May through Sunday 10 May, we are delighted to present a combined catalogue of items selected by Henry Sotheran Ltd. and Boo-Hooray Books.

Established in its homophone, *The Bowery in New York*, by Johan Kugelberg in 2010, Boo-Hooray offers an encyclopaedic knowledge of the literature, art, and ephemera of twentieth and twenty-first century subcultures stretching from the East Coast of the United States to Europe and Asia. A lecturer at several universities including Yale and Cornell, Johan has curated numerous exhibitions, and published extensively on some of the most influential subcultures and cultural movements.

*Portraiture 1920–2014* presents a chronological survey of photography from across the world, taken from a broader selection of material on view at The Light and Shadow Fair in Sotheran's Athenaeum. Primarily drawing together photographs and photobooks from the collections of Sotheran's and Boo-Hooray, this catalogue has been curated by Tom Winter, kindly supported by Huxley-Parlour Gallery, London, and designed by our own Susie Marshall. In addition, the catalogue features a collection of extremely rare original contact prints by Dora Maar, kindly provided by Huxley-Parlour.

The Light and Shadow Fair itself will present a wider range of works, including an eclectic group of books and items exploring the influence of photography within the fashion world, supplied by our near neighbour Paul Lawrence of November Books.

In parallel with The Light and Shadow Fair, we are also delighted to support A Book Affair, hosted on Saturday and Sunday at Reference Point, the bookstore of 180 Studios, where we will be joined by a number of other booksellers. The full programme of events is listed on the next page.

At Sotheran's we have set our sights, perhaps rather grandly, on the preservation and dissemination of knowledge and beauty. While books remain our principal focus, we have expanded our scope to include art and photography. This catalogue offers a tantalising glimpse of photography's contribution in chronicling history and culture throughout the twentieth century. As the world again faces an uncertain future, we hope that the beauty and ingenuity presented here may offer a small reminder that humanity continues to find ways to break through – if we allow it.

**Gordon Brough**

## EVENT PROGRAMME

The Light and Shadow Fair, at Sotheran's Athenaeum  
First Floor, 22 Charing Cross Road, London

**Friday 8 May**  
10 am – 6 pm

Followed by a panel discussion  
'Photography and Photobooks: Collecting, Publishing and Preservation'  
7 – 9 pm

Duncan Forbes (*Head of Photography, V&A*)  
Johan Kugelberg (*Boo-Hooray*)  
Aron Mörel (*MÖREL Books*)  
Fiona Rogers (*V&A Parasol Foundation Curator of Women in Photography*)

The discussion will address institutional and private collecting of prints and books, the management of photographic estates, and the formation of the photobook canon.

**Saturday 9 May**  
11 am – 5 pm

The fair continues.

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A Book Affair at Reference Point  
2 Arundel Street, London

**Saturday 9 May**  
12 noon – 7 pm

Followed by DJ sets by Jon, Johan, Jarvis, and Jonah  
7 – 11 pm

**Sunday 10 May**  
12 noon – 6 pm

The fair continues.

Jon Savage and Johan Kugelberg will be discussing Jon's book *The Secret Public* at 4 pm.

# INTRODUCTION

*Portraiture 1920–2014: Capturing Social and Sexual Expression* presents eighty-two bodies of photographic works, comprised of both individual prints and photobooks. The catalogue has been arranged chronologically, offering a modest survey of photographic portraiture throughout the twentieth century. This arrangement contextualises each work within the photographic traditions in which they were produced, displaying the differences, as well as similarities, of photographers working concurrently across the world.

The catalogue expounds the period's cultural ruptures and the integral part of photography in the spread of counterculture. With its wide variety of subjects, *Portraiture 1920–2014* is also a chronicle of the people who built the cultural world that we have inherited.

The breadth of the works shows the development of now accepted photographic approaches, such as the snapshot street photography pioneered by Henri Cartier-Bresson and Robert Frank, as well as the changes in perspectives of studio portraiture, notably advanced by Robert Mapplethorpe, and the continual functioning of photography as a means to reproduce images of nudity.

As shifting attitudes towards sex were a central element of various countercultural movements throughout the century, the consistent presence of nude portraiture in this catalogue argues for the general use of photography as a means of sexual expression and sexual objectification.

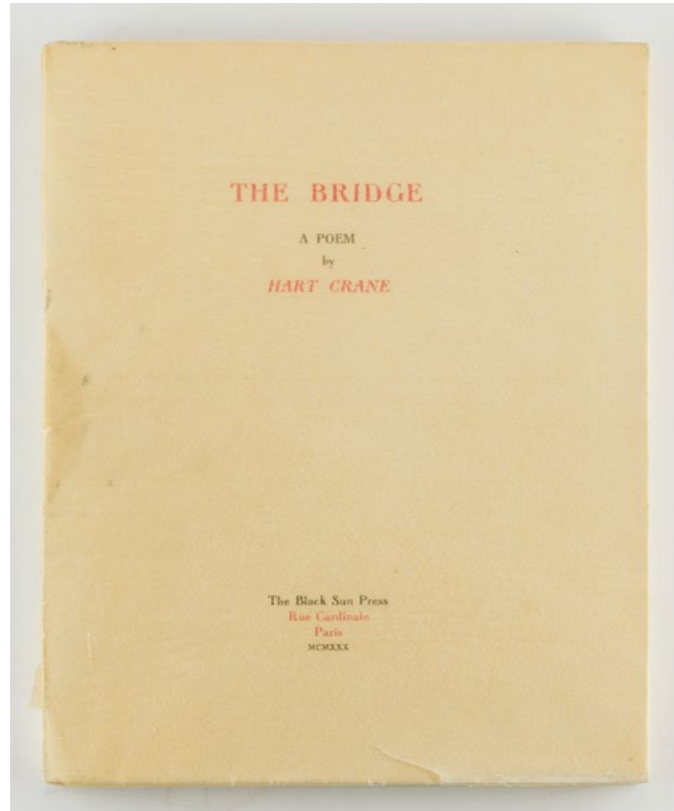
While the catalogue has been arranged in such a way to contextualise the works, and draw out the developments of twentieth-century photography, the fair itself has been arranged around considered thematic strands. Among them, the preoccupation with architectural structure and its destruction, which saturated the visual language of photographers in the decades following the Second World War. Our curation links this to the shifting representations of bodily structures, and so to the social and political coding of portraiture. As shown, the enduring presence of nude portraiture can be seen as a unifying thread in the history of photography.

**Tom Winter**

# NOTICE

Please note that this catalogue, given its subject matter, contains images of a sexual nature which some readers may find distressing. We do not want to cause offence, but we believe that it is important to place and judge these images in their context, for what they say about society and its evolution over the past one hundred years.

Items marked with an asterisk (\*) will incur VAT in the UK.



[1] CRANE, Hart; Walker EVANS (photographer). *The Bridge: A Poem*. Paris: Black Sun Press. 1930. £11,000

8vo. Original printed wrappers with fold-over flaps, within glassine jacket, printed in red and black and with black woodcut sun to rear wrapper, housed in the publisher's silver paper-covered slipcase; pp. [100]; printed in red and black, **three tipped-in photogravures by Walker Evans** with glassine and tissue guards (see below); a few small chips to glassine at spine and extremities (with small loss at foot of spine); subtle repairs to slipcase with some wear to corners and edges; internally fine.

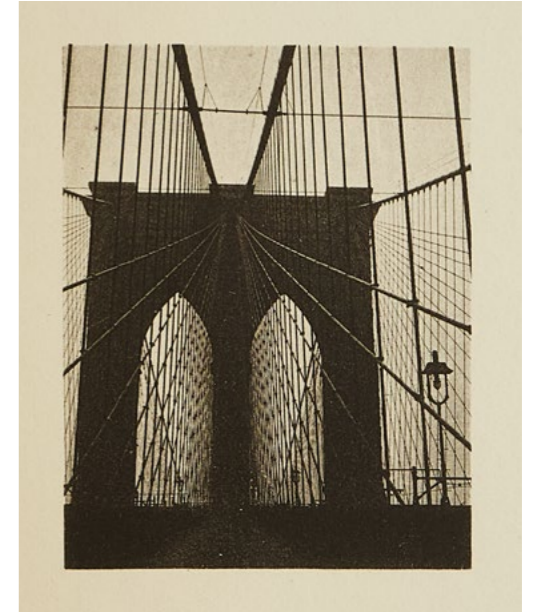
**First edition, no. 154 of 200 copies on Holland paper, of Crane's poems using the Brooklyn Bridge as the central symbol of an epic ode to America, accompanied by some of the earliest photographs by Walker Evans and printed at the Black Sun Press, the Parisian English-language publishing house founded in 1927 by American expatriates Harry and Caresse Crosby.**

Crane (1899–1932) is a singular figure in American poetry, seeking a Whitmanesque voice in the era of high Modernism. *The Bridge*, his most significant work, constructs an optimistic response to Eliot's *The Waste Land*, which he admired greatly but found too bleak, finding hope where Eliot saw only despair. This is sadly ironic given Eliot's long life and Crane's suicide at the age of thirty-two (the poet had jumped off the *USS Orizaba* into the Atlantic en route to New York from Vera Cruz). Particularly vibrant are the opening poem, 'To Brooklyn Bridge'; 'National Winter Garden,' on the Houston Street burlesque; and the five-part 'Powhatan's Daughter,' including 'Van Winkle' (in which Washington Irving's Rip Van Winkle awakens not in the aftermath of the Revolutionary War, but amidst the Brooklyn tenements of the twentieth century).

The Black Sun Press published the early works of influential literary figures such as James Joyce, Ezra Pound, T. S. Eliot, D. H. Lawrence, and Ernest Hemingway. The press was one of the longest-running of its kind, closing only in 1970 following Caresse Crosby's death. The present volume, printed in hand-set Dorique type, was published by Caresse Crosby shortly after Harry Crosby's suicide at the age of thirty-one: during a trip to New York to celebrate the completion of *The Bridge*, Crosby shot and killed himself and his lover, Josephine Noyes Rotch. This edition, dedicated to Crane's patron, the philanthropist, collector, and investment banker Otto H. Kahn, is listed as being 'for sale at the bookshop of Harry F. Marks,' the Black Sun Press's US distributor, at 31 West 47th St.

The Missouri-born photojournalist and photographer Walker Evans (1903–1975) – best known for his Great Depression-era photographs for the Farm Security Administration and the Resettlement Administration – had helped Crane find work as a file clerk on Wall Street in 1928, and their fathers had been acquainted beforehand. 'Evans had taken up photography in earnest in 1928, and Crane, whose interest in the medium had been awakened and nurtured by his friendship with Alfred Stieglitz, occasionally joined the artist in his explorations of Brooklyn, the waterfront, and lower Manhattan' (Trachtenberg, p. 187). His striking photographs 'call attention to the bridge itself as a physical object, as a palpable presence in the poem' (*ibid.*, p. 185).

*Connolly 64; Minkoff A-32; Rowe B1; Schwarz and Schweik A2. See Trachtenberg, Brooklyn Bridge: Fact and Symbol (1979).*





[2] X, MONSIEUR. Untitled. Paris. c. 1925–35.

£1250 \*

Silver gelatin print; image and print size 240 x 180 mm; numbered 'X52' '44' '018' in pencil in different hands to verso; some creasing to edges of print; unframed in window mount 390 x 260 mm.

**Historic print from the elusive early photographic pornographer, Monsieur X.**

During the 1920s and '30s, Monsieur X produced a startling body of erotic and fetishist photography. Intended only for personal consumption, Monsieur X paid Parisian sex workers to pose for him in a brothel at 75 Rue Jean-Batiste Pigalle. These women often exposed themselves to the camera, while posing in guises as the subject is in this photograph. In 1975, the octogenarian photographer sold his entire oeuvre to a Parisian book dealer chosen for his discretion and expertise in erotica. He then threw the original glass negatives into the Seine; yet there still exist several thousand gelatin silver prints in this format.

*See Dupouy, Collection privée de Monsieur X, 2007.*



[3] MAAR, Dora. Twelve Unique Gelatin Silver Contact Prints. c. 1930–37.

Sold individually (see below).

Twelve unique gelatin silver contact prints; each 50 x 55 mm; in black 270 x 280 mm window mount frames.

**Twelve unique contact prints of photographs taken primarily between Paris and London, printed in the 1930s by Dora Maar.**

Taken throughout the 1930s, these contact prints offer an intimate encounter with Maar's early photographic interests. Oscillating between the banal and the absurd, they anticipate the later Surrealist style for which she has become best known, and reveal her innovation as a photographer. Her photography is indiscriminate, capitalising on quiet detail while displaying a magnetism towards the compelling juxtapositions found in daily life.

Maar took pictures using a handheld Rolleiflex camera, the innovative portability of which allowed her to take photographs quickly and discreetly. As other contemporary photographers, she would create contact sheets, from which these prints are cut, before deciding which photographs to print on a larger scale. The production of these contact prints was an essential and considered part of the darkroom process, providing an insight into Maar's conceptual working.



i. Battersea Power Station, The Cathedral of Electrons. *London*. c. 1934. **£4,800 \***

ii. Singers on Crutches. *London*. 1934. **£4,800 \***

iii. Blind Musician. *London*. 1935. **£4,800 \***

iv. Booksellers [Couple]. *Paris*. c. 1935. **£2,800 \***

v. Roofs [The Pantheon in the Distance]. *Paris*. c. 1935. **£3,800 \***

vi. Roofs [Notre-Dame in the Distance]. *Paris*. c. 1935. **£3,800 \***

vii. Savoie Cat I. c. 1935. **£3,800 \***

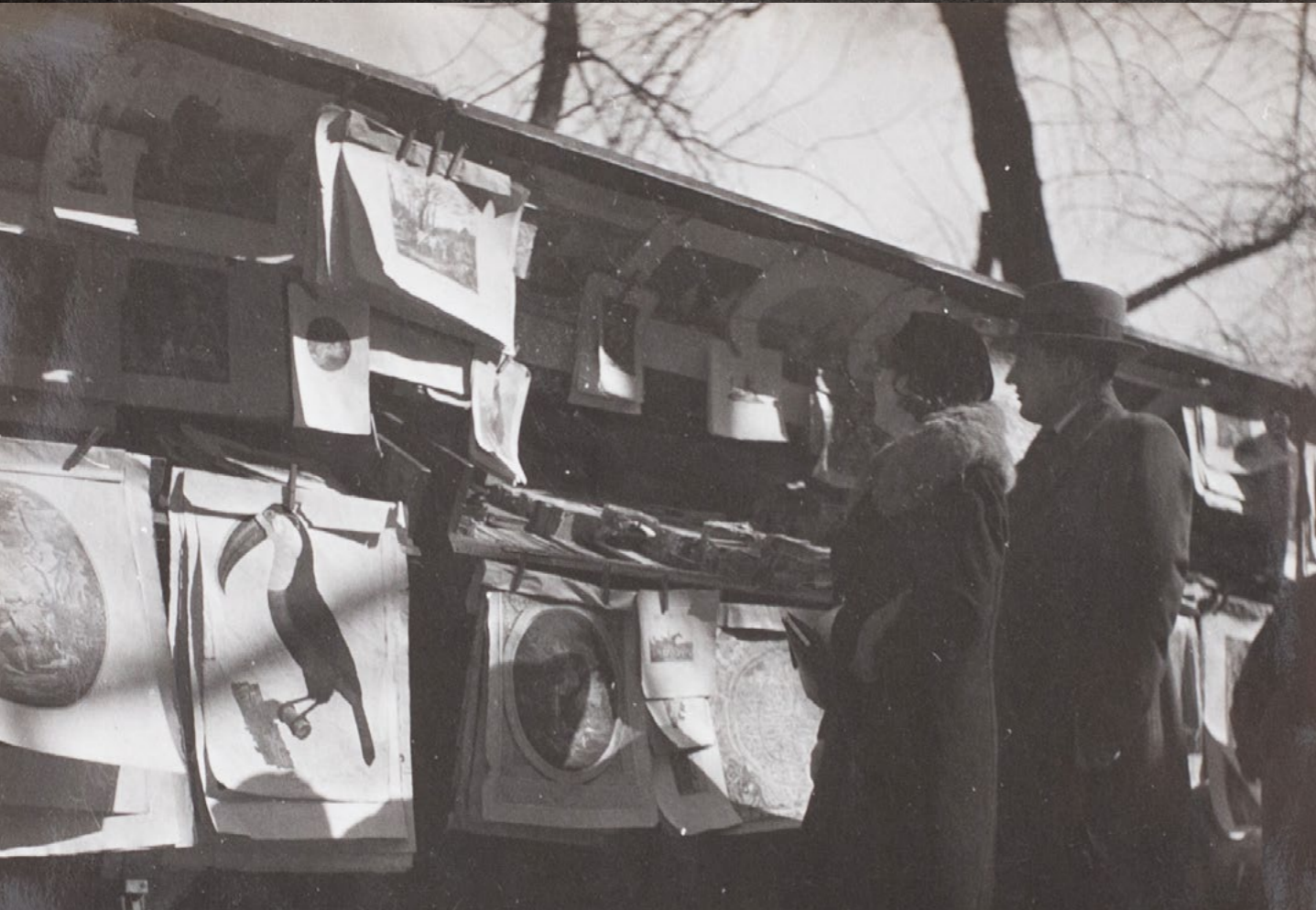
viii. Window Display (Hairdresser's). *Paris*. c. 1935. **£4,800 \***

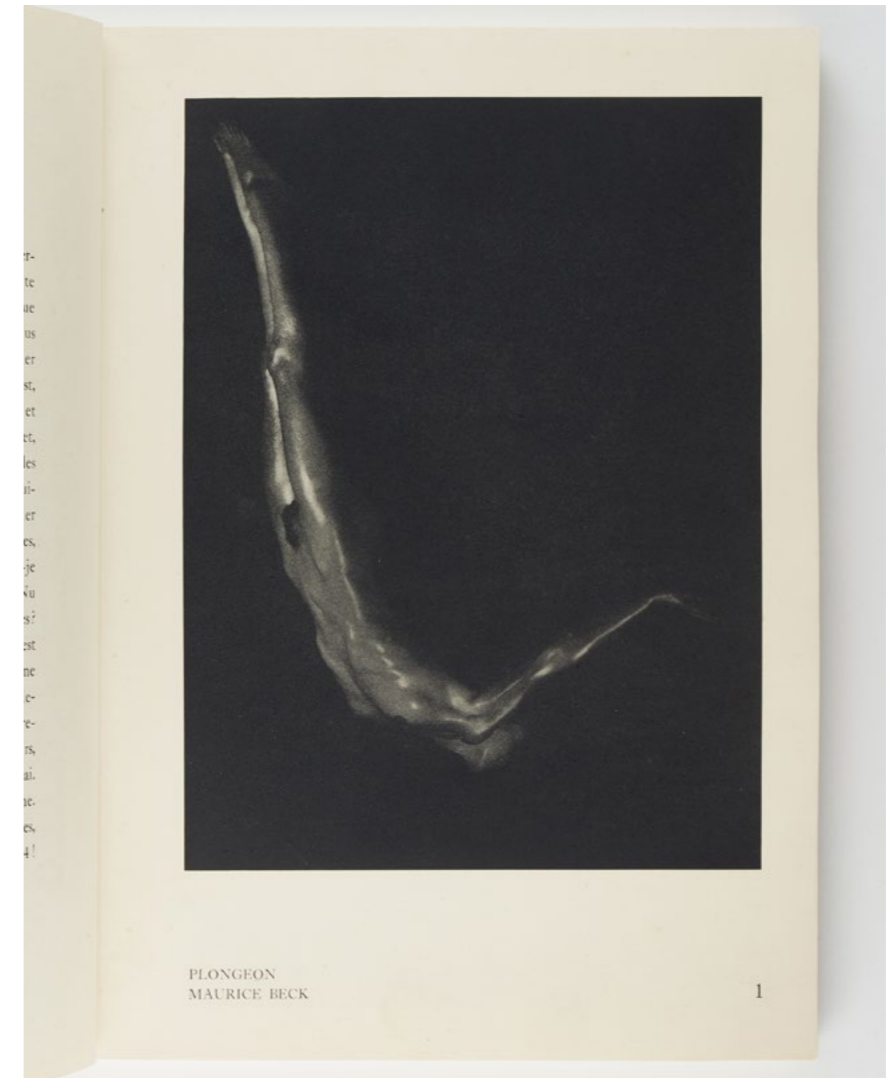
ix. Woman in the Streets of Paris [Back View July 14?]. *Paris*. c. 1935. **£3,800 \***

x. Woman with a Fur Collar in Front of a Peugeot Sign. *Paris*. c. 1935. **£3,800 \***

xi. Pablo Picasso Painting the Backdrop for the Play 14th of July by Romain Rolland. *Paris*. 1936. **£5,300 \***

xii. Rosemunde Wilms with Pablo Picasso Painting in the Background in his Room at the Hotel Vaste Horizon; Mougins, 1937. **£5,300 \***



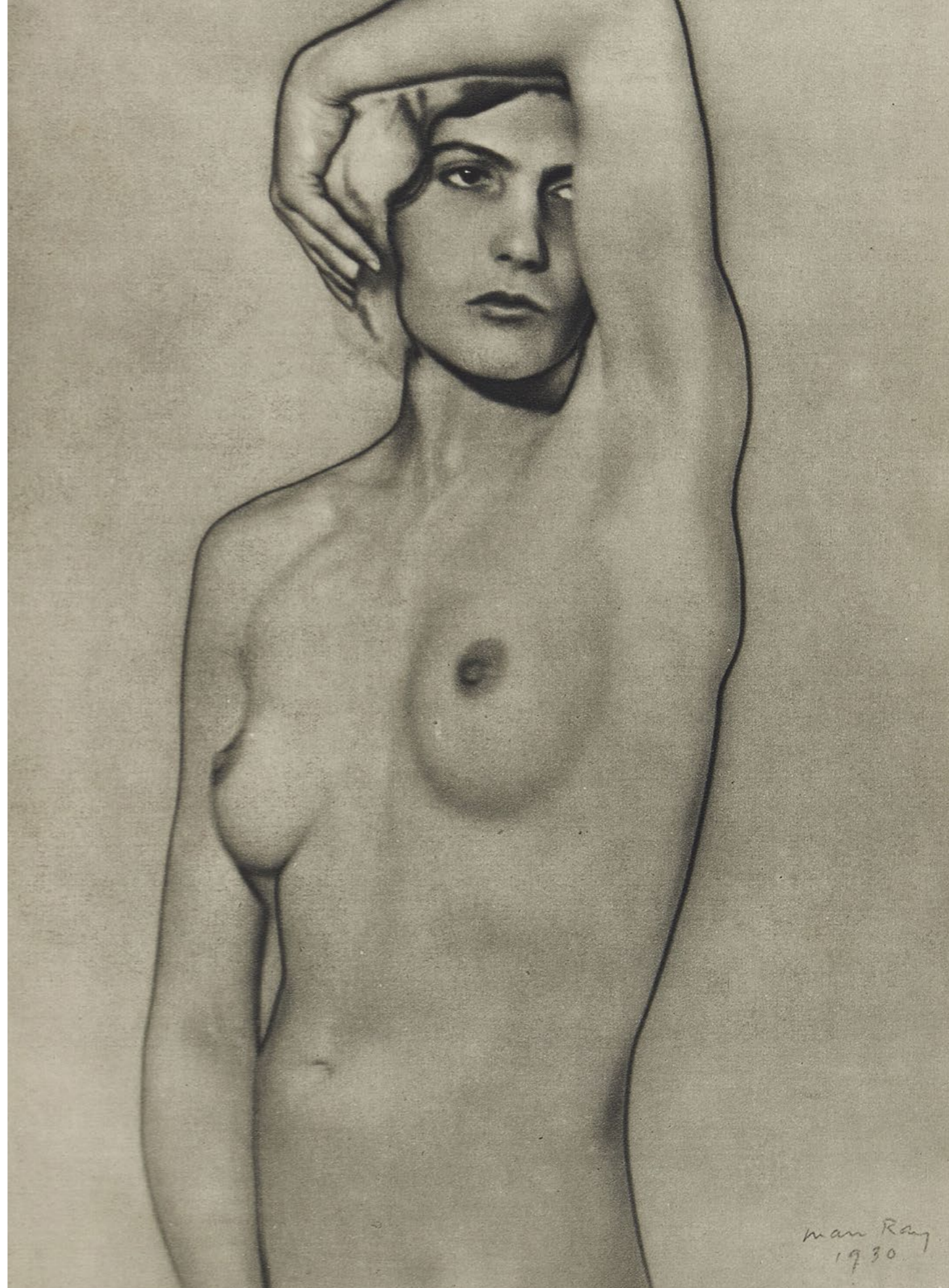
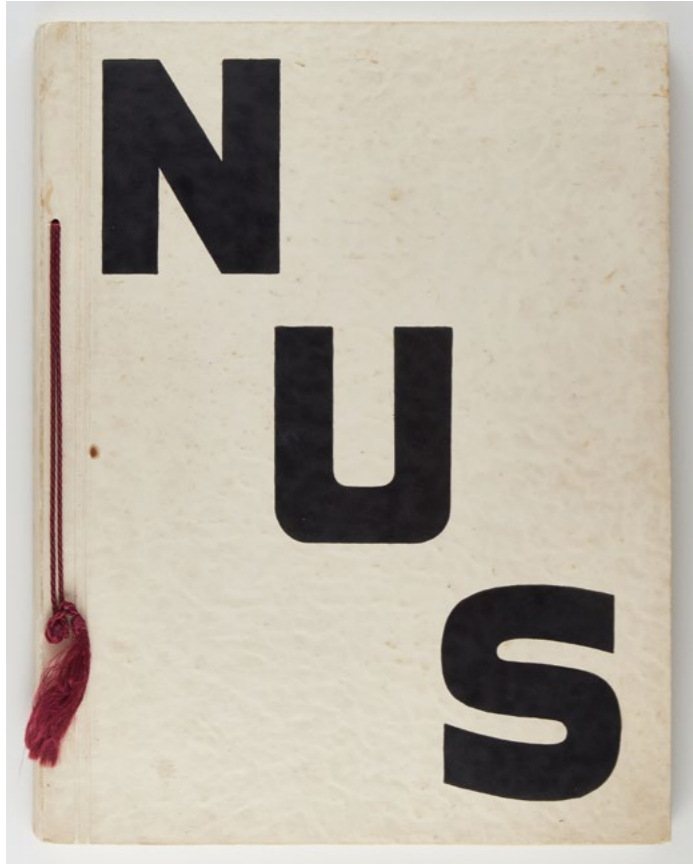


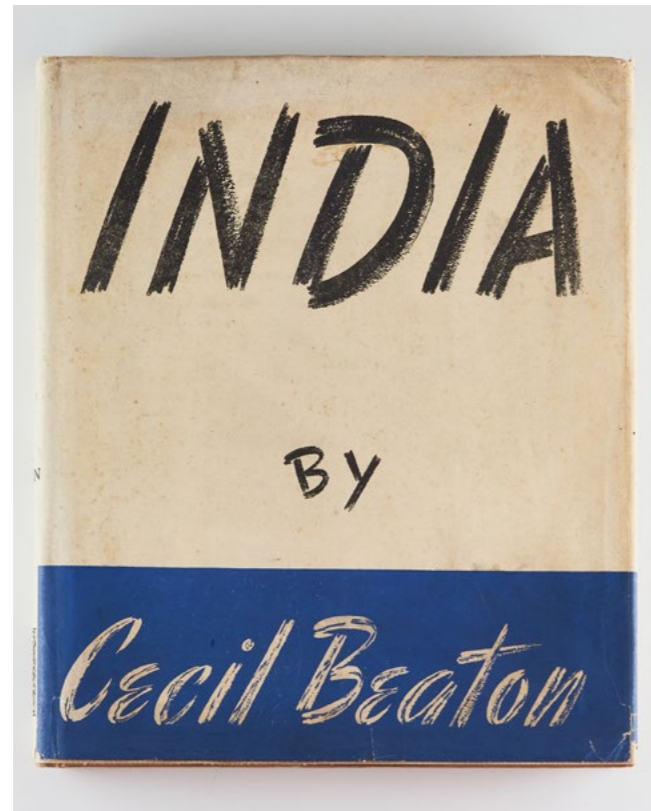
[4] MASCLET, Daniel (editor). [Cover title: NUS.] *La Beauté de la Femme: Album du Premier Salon International du Nu Photographique*. [Paris and Dornach, Alsace: Braun & Co. for] Daniel Mascllet. 1933. £600

Small folio. Original stiff wrappers, lettered in black to front and rear covers, with red cord through spine as issued; pp. [6], 95, [5], full page photographs throughout; light spotting and toning to wrappers; near fine.

**First edition of this pioneering photography catalogue celebrating the female body.**

Issued to coincide with the first International Salon of Nude Photography held in Paris in 1933, this catalogue features a selection of female nudes curated by Mascllet on the grounds of artistic and technical impression. Included are contributions from Man Ray, such as his *Violon d'Ingres* and 'Solarizations', and works by fashion photographer Yva (an influence to a young Helmut Newton), E. O. Hoppé, and Moholy-Nagy.





[5] BEATON, Cecil. *India*. Mumbai: Thacker & Co. [1945].

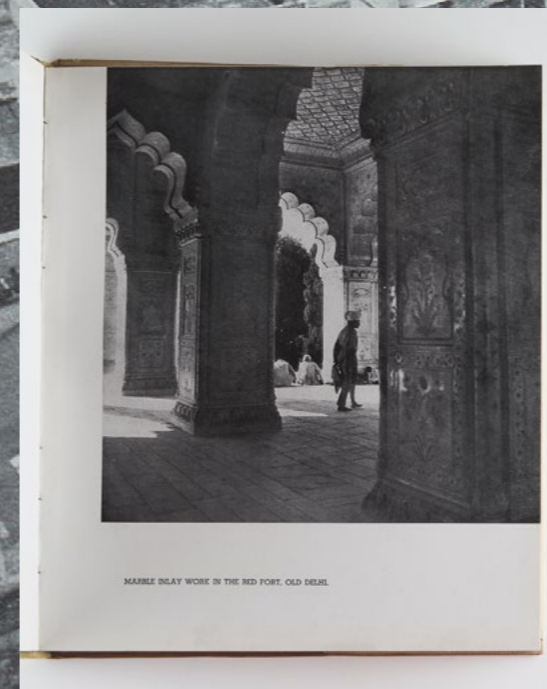
£600

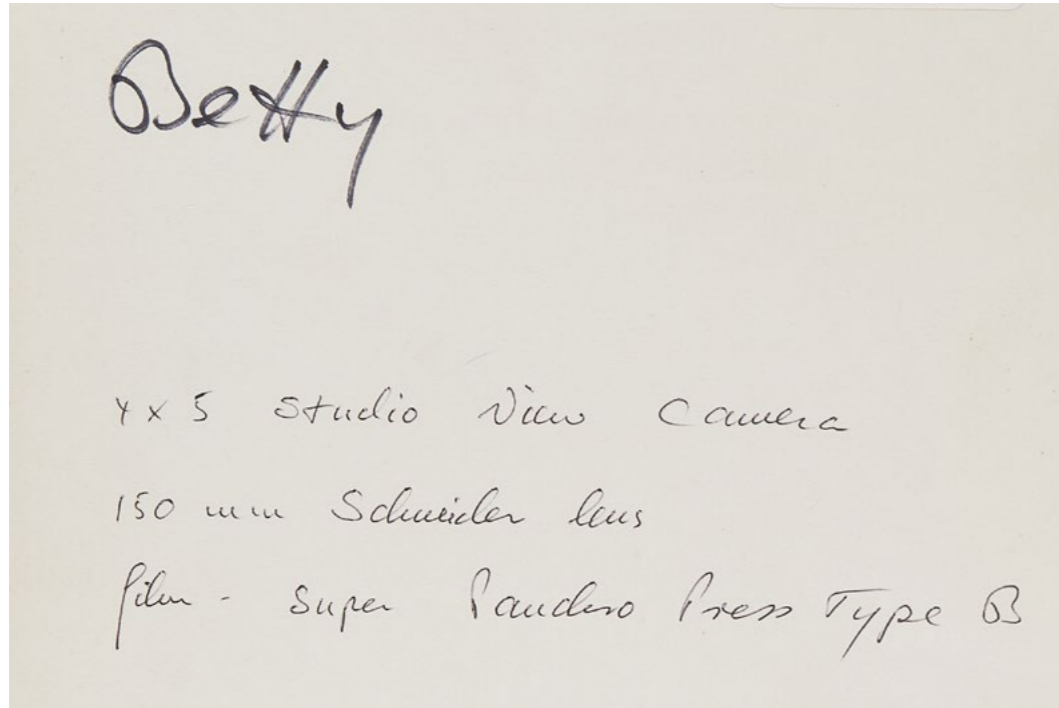
4to. Original tan cloth, titles in gilt to front cover, in dust-jacket; pp. [vi], 100, with photographic plates on 50 leaves; one corner of lower panel of wrapper with slight damage, wrapper a little spotted, half-title a little spotted, with gift inscription and contemporary Allahabad bookseller's rubber stamp, otherwise very good and far better preserved than usually encountered; contemporary presentation inscription in ink and bookseller's ink stamp 'Universal Book Company Allahabad' to half-title.

**First edition, one of Cecil Beaton's rarer photobooks commissioned by the Ministry of Information during and just after the Second World War.**

Cecil Beaton rose to prominence in the early twentieth century, famed for his portraits, fashion photography and his association with London's Bright Young Things. His first solo exhibition of photography in 1926 established Beaton as a leading chronicler of his age. He was subsequently contracted by *Vogue*, with whom he worked for over thirty years. Beaton maintained throughout his life an interest in glamour and British high-society. In 1939 he became the official photographer of the British Royal Family and his photographs were central in shaping the monarchy's public image throughout the twentieth century.

During the Second World War, the Ministry of Information commissioned Beaton to create photographic documentation of the destruction caused during the Blitz as well as daily life in the British Empire, the 'Near' and the 'Far East'. This book was notably published in Bombay (present day Mumbai) and not released in the UK, although another volume on the same subject, titled *An Indian Volume*, was later published in London.





[6] SIODMAK, Alex. Bettie Page. New York. c. 1950.

£1500 \*

Gelatin silver print; 255 x 205 mm; inscribed to verso 'Betty [sic]' and '4 x 5 studio view camera 150 mm Schneider lens film - Super Panchro Press Type B' in black ink in presumably Siodmak's hand, and 'Betty Page [sic]' in pencil in lower left corner, with Siodmak's studio back sticker to upper right corner; bending to edges of print and small chips to corners, short closed tear to upper edge, creasing to upper right corner, superficial scratches throughout, discolouration to left edge of verso, strip of tape to upper left corner of verso; image size 240 x 195 mm; unframed, in window mount 405 x 300mm.

**Original gelatin silver print of Bettie Page in wedding themed photoshoot.**

Known as the 'Queen of Pinups', Bettie Page remains one of the most recognisable twentieth-century models. Beginning in the early 1950s, Page quickly became a popular model in 'Camera Clubs' which existed largely as vehicles for the circulation of pornography. Although working with a variety of photographers, Page most notably collaborated with Irving Klaw and his sister Paula. Together they produced mail-order photographs and silent 'speciality' films, varying from risqué partially clothed poses to sadomasochism and bondage scenes. Famously producing her own costumes and developing a distinctive look, Page became one of the most popular pinup models of the day.

The German-born Alex Siodmak was an active studio photographer in New York where he produced this early photoshoot with Page around 1950. Posing with a wedding veil and bouquet, the young Page already sports her signature distinctive fringe. Siodmak left New York for Daytona Beach, Florida in 1987, setting up a small home studio whose back sticker is fixed to this vintage print.





[7] CARTIER-BRESSON, Henri. *Images à la Sauvette*. Paris: Verve. 1952. £1500

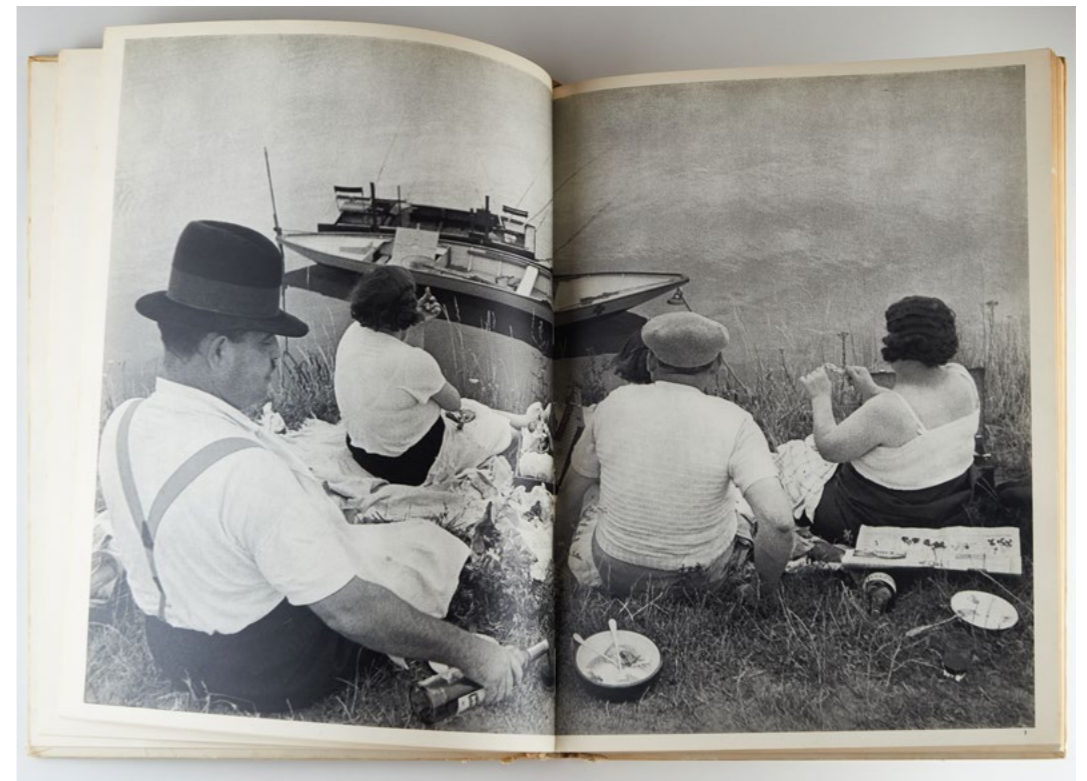
4to. Original pictorial paper covered boards reproducing an original design by Henri Matisse, lacking dust-jacket; pp. 158, including 126 black and white photographs; light browning to the spine, otherwise a fine copy.

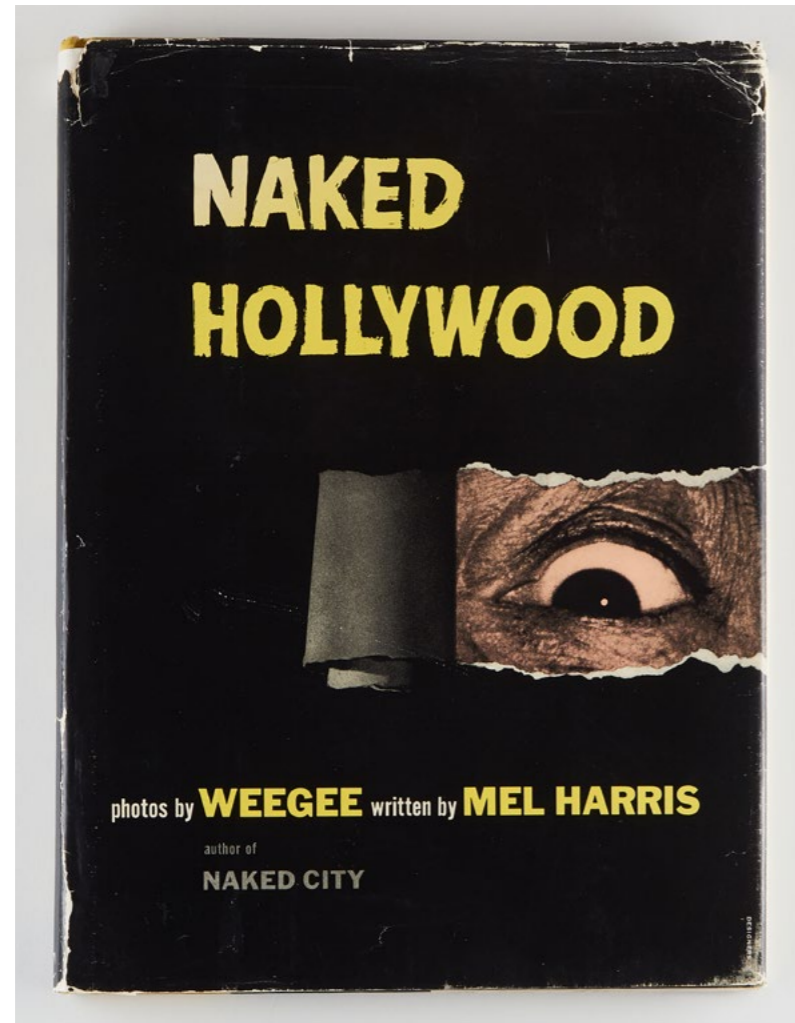
**First French edition, issued simultaneously with the American edition, containing some of the photographer's most celebrated works.**

*Images à la Sauvette* has been described as 'one of the greatest of all photobooks' (Parr & Badger, p. 209). One of the most representative collections of Cartier-Bresson's work, it was described by Robert Capa as 'a bible for photographers'. This publication reveals the duality of the photographer's work, between intimate snapshots and his documentary approach. Cartier-Bresson's characteristic clarity of vision and ability to capture the fragility of social life unifies his subjects with humour and dignity.

The French publisher Tériade, known for collaborations with artists such as Picasso, Matisse and Miró, had planned a book with Cartier-Bresson in the late 1930s but the project was halted by the outbreak of the Second World War. Following the photographer's landmark retrospective at MoMA in 1947, Tériade finally published *Images à la Sauvette* in 1952, which appeared at the same time as a US edition titled *The Decisive Moment*, issued in New York by Simon and Schuster. Matisse provided original collage illustration for the cover design of both editions.

*Parr & Badger I, 208*





[8] WEEGEE [pseudonym for: Ascher FELLIG]. Masked Female Nude with Gun Distortion. c. 1955.

Gelatin silver print; 235 x 205 mm; signed to verso in blue ink; three sections of black and white tape to upper margin of paper, black ink marks (from hand written text cut away) to lower margin; image size 220 x 180 mm; mounted and unframed.

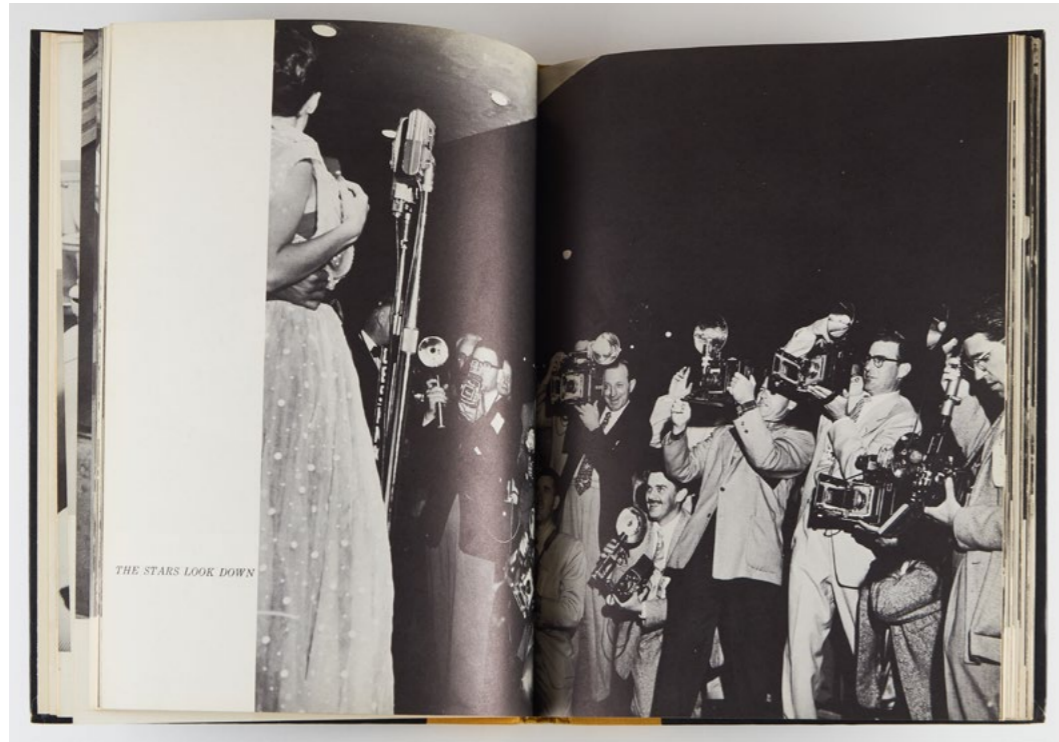
[offered with:]

.; Mel HARRIS (introduction). Naked Hollywood. New York: Pellegrini & Cudahy. 1953.

4to. Original quarter yellow cloth over black boards, lettered in black to front cover and spine, in photo-illustrated dust-jacket; pp. [128]; photo-illustrations throughout; some rubbing to edges of boards and a little sunning to spine, one long closed tear and loss to crown of jacket both repaired with white paper, inexpert tape repairs leading to some tape stains; very good in fair dust-jacket.

Together £1150

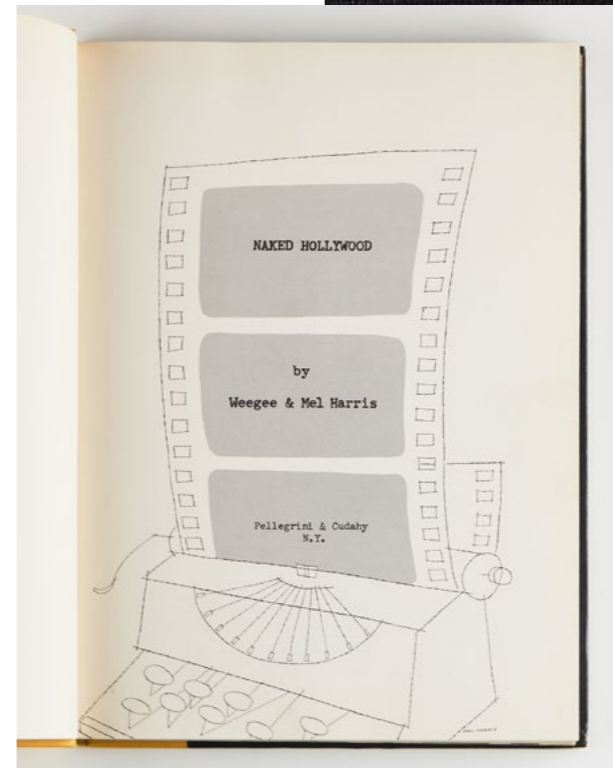




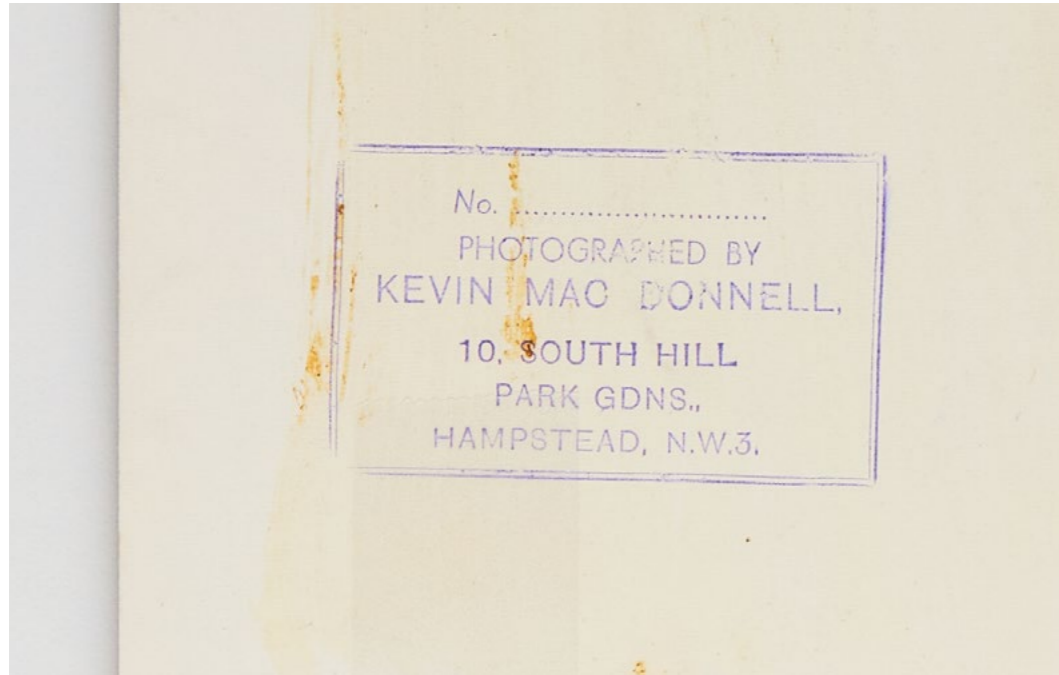
A signed print from 1955 of one of Weegee's original nude distortions, accompanied by a first edition of his collection of experimental photography portraying the frenzy of Hollywood.

Before leaving New York for Hollywood in 1947, Weegee was a Manhattan crime scene free-lance photographer. Having shifted to the spectacle of celebrity glamour, he also expanded his photographic practice by developing experimental techniques that satirised the fanaticism of Hollywood celebrity culture. Using mirrors, filters, kaleidoscopes and bendable lenses, he created distorted images of subjects as wide-ranging as Richard Nixon, Chairman Mao, Marilyn Monroe, the Mona Lisa, the Eiffel Tower, and the Taj Mahal, as well as numerous self-portraits. For the rest of his working life, Weegee continued to experiment with new methods of distortion. Taken after his Hollywood period, this experimental photograph displays all of Weegee's humour and desire to undermine contemporary visual culture.

*Naked Hollywood* captures his first experiments with what he called an 'elastic lens' which would humorously distort compositions by the use of mirrors, filters, kaleidoscopes and bendable lenses. He later said that 'I had to have a lens out of this world to do justice to the strange sights and people which are Hollywood.'



# NAKED HOLLYWOOD



[9] MACDONNELL, Kevin. Weegee. London. c. 1960.

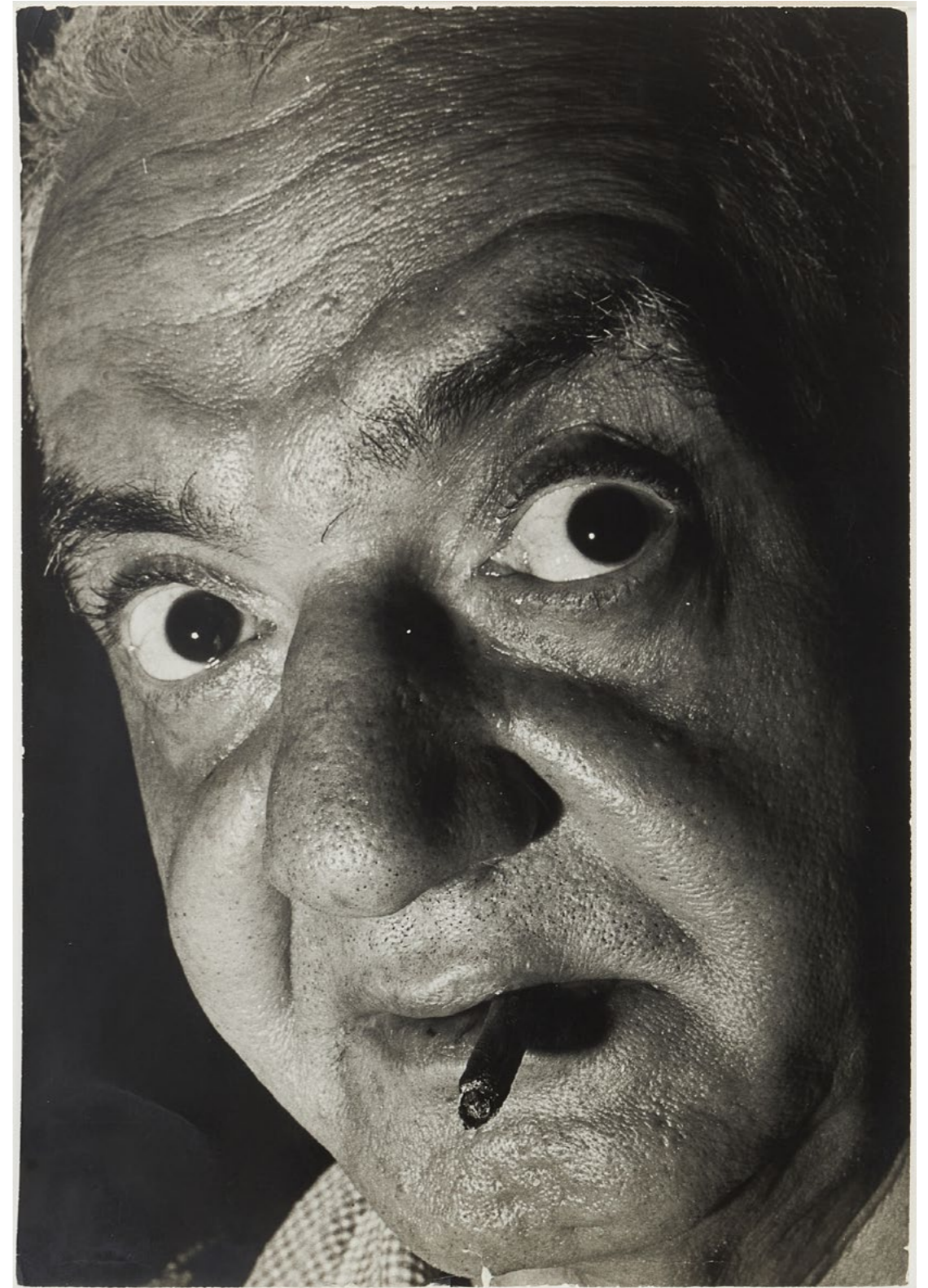
£1250 \*

Gelatin silver print; image and print size 230 x 160 mm; with Kevin MacDonnell's studio ink stamp to verso; some staining to verso, creasing to edges, small scratches and indentures throughout; unframed in window mount 450 x 305 mm.

**An astonishing portrait of Weegee taken by a relatively unknown London photographer.**

The first press photographer to be exhibited at MoMA in 1944, Aschar Fellig, known as Weegee, moved from New York to Hollywood, where he lived for six years, creating satirically distorted photographs of American celebrities. Following his return to New York, Weegee travelled extensively in Europe. In London, he created kaleidoscopic studies of famous landmarks, using distorting photographic techniques that he had developed in Hollywood to enhance the hysteria of its celebrity culture.

This intensely lit, close portrait of Weegee was taken in the Hampstead studio of the Irish-born photographer Kevin MacDonnell. Born in County Mayo in 1919, MacDonnell was a regular contributor to the magazine *Photography*, and published several books including *Eadweard Muybridge: The Man Who Invented the Moving Picture* (1972).





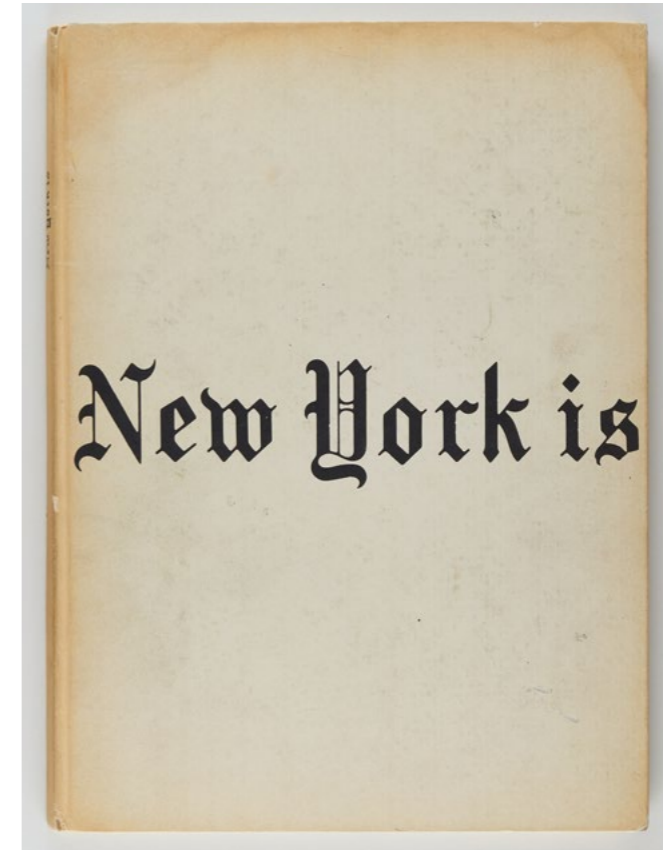
[10] [ANON.] Weegee Triks Kam. Germany. c. 1960.

£1250 \*

Gelatin silver print; 250 x 205 mm; inscribed to verso upper right corner '51A In Munich' in blue pencil, and dealer's pencil marking to lower left corner; foxing to verso, small superficial scratches and indentures to front of print; image size 240 x 190 mm; unframed in window mount 400 x 300 mm.

**A lively portrait of Weegee filming in Germany.**

Following his return to New York from Hollywood in 1952, armed with his novel array of distorting camera-techniques, the Ukrainian-born American photographer set off to Europe. Continuing his infamous satirical distorted portraits, Weegee spent time in Germany where, in 1960 he played a small part as 'Peasant' in a locally produced film. This snapshot portrait of the photographer holds the energy and humour of Weegee's own photography. The use of a flash bulb creates startling shadows and is reminiscent of Weegee's early Manhattan crime scene photographs. In this image, the photographer peers at the lens from behind his own Bolex film camera. Above him a hovering hand holds aloft a film set clapperboard.



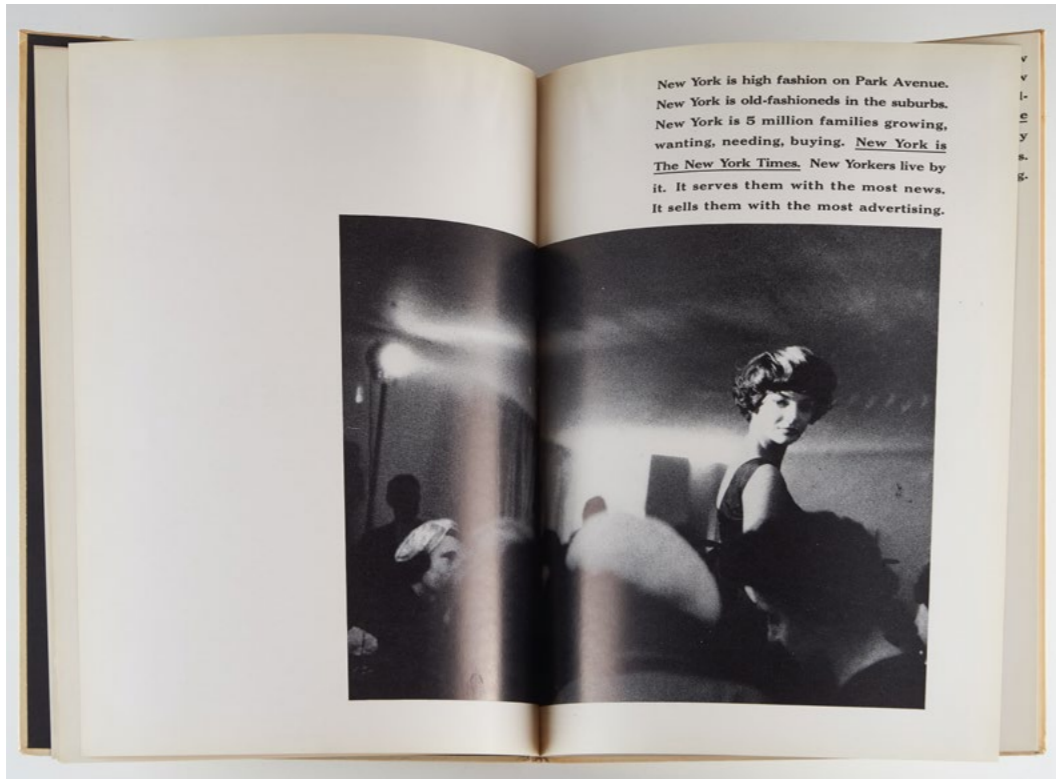
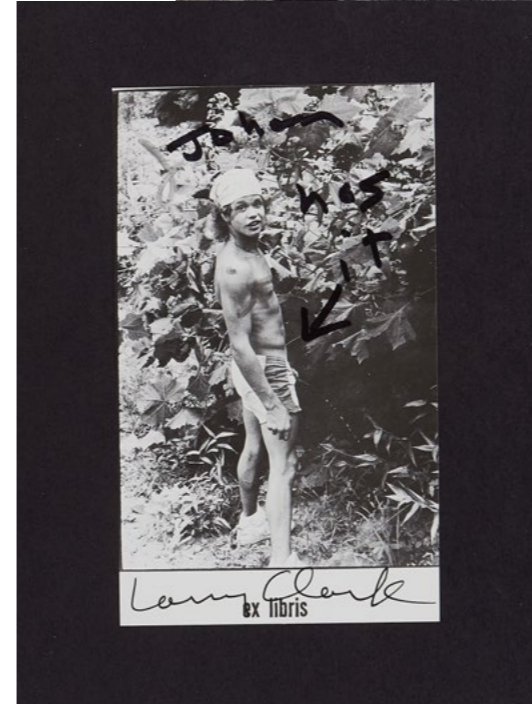
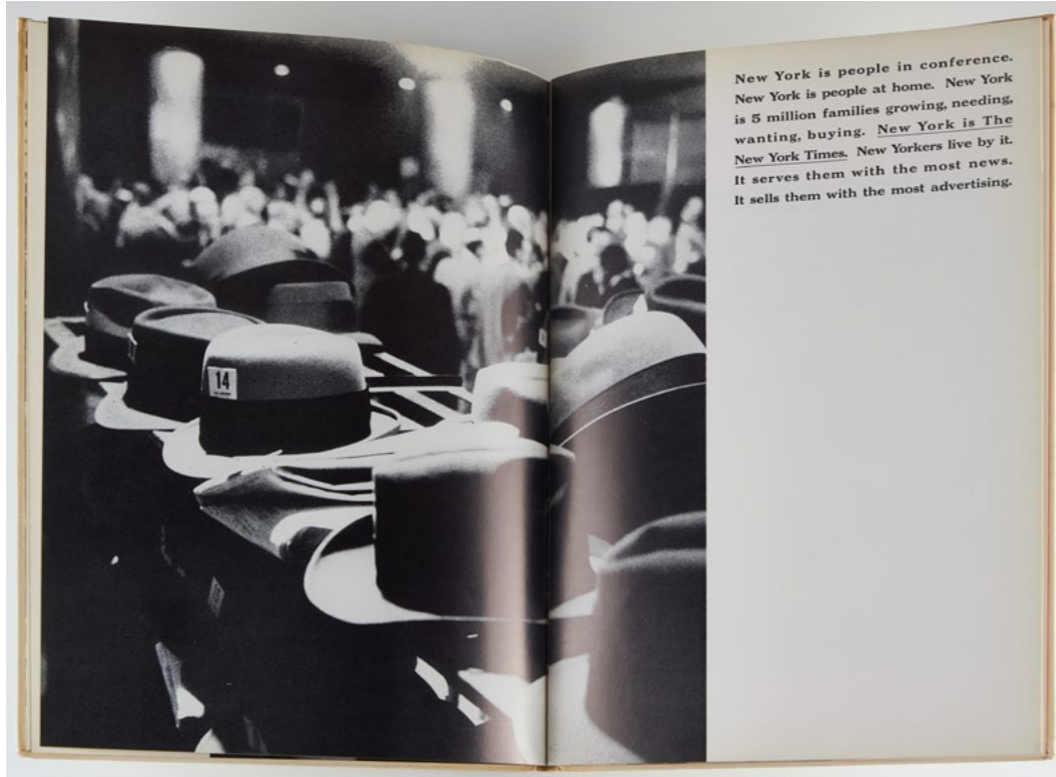
[11] FRANK, Robert; Gilbert MILLSTEIN (introduction). New York is. New York: The New York Times. 1959. £3400

4to. Original white cloth, lettered in black to front cover and spine; pp. [58]; light staining and browning to boards, minor chipping and shelf wear to extremities (especially spine ends); light uniform browning to pages; a good copy; with bookplate signed by Larry Clark and inscribed 'Johan has it' to front pastedown (see below).

**First and only edition, signed and inscribed by the artist, of Robert Frank's monograph, with one of Larry Clark's signed 'ex libris' bookplates tipped in.**

*New York is* was the first published work that Robert Frank produced after the seismic success of his first controversial monograph *Les Américains* (1958). Commissioned by *The New York Times* as a promotional publication for potential advertisers for the newspapers, *New York is* consists of portrayals of New Yorkers. The publication placed Frank's innovative documentary photography alongside prose describing the spirit and culture of the city. The collaboration with *The New York Times* offered Frank a mainstream outlet in which to explore the boundaries of his new style of photography.

Larry Clark's 'ex libris' forms part of a 1992 box set of ten, each featuring a different photograph by Clark, created to raise funds for Printed Matter. The series also includes bookplates designed by Jenny Holzer, Eric Fischl, and Faith Ringgold.





[12] [ANON.] Allen Ginsberg, Peter Orlovsky and Janine Pommy Vega. *New York?, home developed.* c. 1960. £10,000 \*

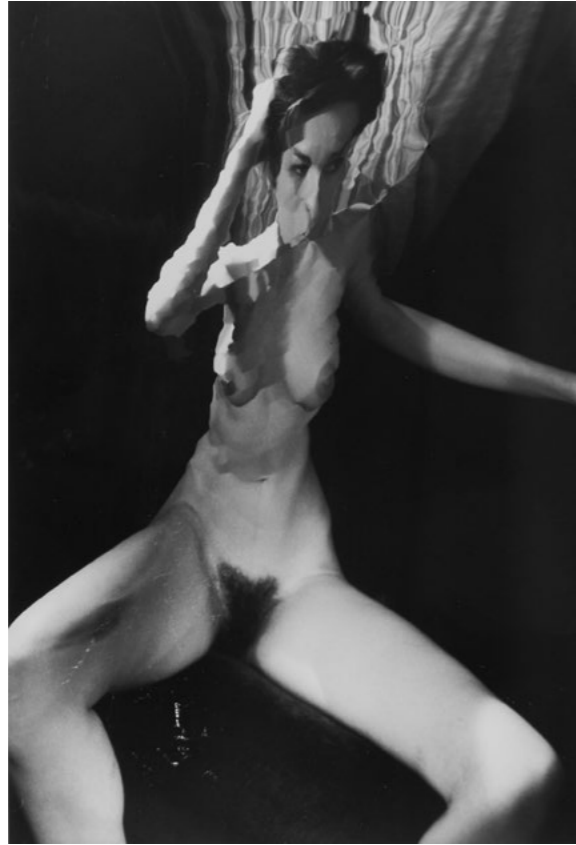
Two gelatin silver prints; both 125 x 175 mm; very minimal foxing to both prints, and slight foxing to verso; image sizes 110 x 165 mm and 120 x 170 mm; both in white wood window mount frames 210 x 260 x 40 mm.

**Two extraordinary and unique photographs of Allen Ginsberg, Peter Orlovsky and Janine Pommy Vega in bed.**

Allen Ginsberg met Peter Orlovsky in December 1954 in San Francisco, when the latter was working as a model for the painter Robert LaVigne. Ginsberg broke off his relationship with Sheila Boucher in order to pursue a more serious one with Orlovsky. Their relationship, remaining open partially due to Orlovsky's bisexuality, became a lifelong partnership which they referred to as a 'marriage sealed by vows'. With Ginsberg's encouragement Orlovsky began writing in 1957 while they were living in Paris. The following year, they moved into an apartment in New York's East Village. Fellow beat poet Janine Pommy Vega also moved into the apartment for a time in 1960, just after having graduated from high school aged eighteen.

These photographs of the three of them in bed together are deeply personal testaments to their relationships as well as a reflection of the shifting attitudes towards sex and sexuality. The many white spotted markings (possibly from dust on the photographic negative during the printing process), a misalignment of one of the images, and shallow tonal range, suggest an unprofessional printing process. Due to the nature of these photographs, it appears that they were developed privately.





[13] KERTÉSZ, André. Distortion 33. 1962.

£6000 \*

Gelatin silver print; image size 350 x 235 mm; printed 1984; signed, dated and titled 'No. 33' by André Kertész in pencil to verso; print as new; in black wooden window mount with glass, very slight wear to edges of frame; overall framed size 550 x 425 mm.

**Gelatin silver print, signed and titled by André Kertész, from a later extension to his iconic *Distorsions* series.**

André Kertész, an early pioneer of photojournalism, was a significant influence on Brassai and Henri Cartier-Bresson, with the latter reportedly saying 'each time André Kertész's shutter clicks, I feel his heart beating'. In 1933, Kertész was commissioned to make a series of figure studies by the French magazine *Le Sourire*, for which he produced his *Distorsions* series. Reflecting on the perceived distortions of a swimmer's body as they travel through water, he used a funhouse mirror to replicate this effect. Now recognised as a pivotal body of work in the development of surrealist photography, the distortion photographs are an early transgression of the boundary between representation and conceptualism in photography.

The *Distortion* portraits were first exhibited in 1933 and made Kertész into a leading figure in experimental photography. In 1962, he returned to his distortion series and produced another extension of the series including *Distortion 33*.

*Provenance:* Christie's, 16 November 2002, lot 56 (together with *Distortion 24A*); Sotheby's, 21 March 2006, lot 77A.



Gerard/Malanga + Andy Warhol  
Circa 16mm Bolex period - 1964

[14] [ANON.] Gerard Malanga and Andy Warhol. New York. 1964.

£500 \*

Gelatin silver print; 200 x 250 mm; inscribed in black ink 'Gerard Malanga + Andy Warhol Circa 16 mm Bolex Period - 1964' to verso; some discolouration to verso edges, minimal creasing to edges; image size 170 x 245 mm; in 305 x 400 mm window mount, unframed.

**A remarkable photograph of Gerard Malanga and Andy Warhol conferring over a shot for the film *Couch* (1964).**

Although best known for his poetry, Gerard Malanga collaborated on over three hundred of Warhol's *Screen Tests*, longer film works, and the creation of *Interview* magazine. *The Screen Tests* were Warhol's first considered project using the 16mm silent Bolex film camera, which he first acquired in 1963. These were 'living' portraits in which subjects would sit motionless for around three minutes, the time a length of film in the magazine of Warhol's Bolex camera lasted. The resulting pieces of footage were projected in slow motion, creating a new kind of portraiture - a slowly moving, nearly still image of a person.

However, for the longer length film *Couch*, visitors were directed to 'perform' for the camera while seated on the notorious red sofa in *The Factory*. During the fifty-four minute film, we encounter several members of Warhol's creative circle, including Allen Ginsberg, Jack Kerouac, and Jane Holzer; many acts, some pornographic, are documented. This photograph shows the pair in the act of producing one of their most notorious works which came out of their seven years of collaboration.



[15] FRANK, Pär, and Jonsson RUNE (editors). The first thirteen issues of 'Foto Expo Bok'. Stockholm: Nordisk Rotogravyr Förlag and P. A. Norstedt & Söner. 1964-67. £3400

Thirteen numbered vols, 8vo. Original black and white photo-illustrated wrappers; black and white photo-illustrations throughout; minimal wear to spines, some occasional creasing to edges, discolouration to wrappers; a very good set.

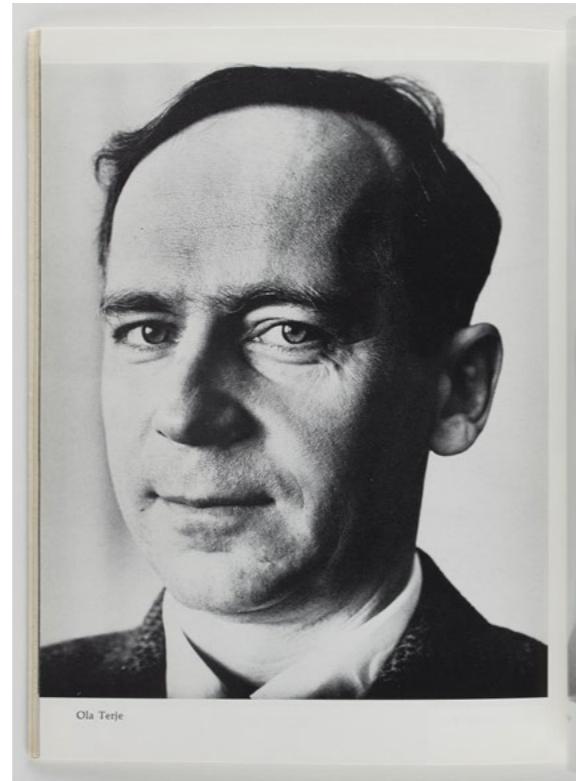
**The first thirteen issues of the publication *Foto Expo Bok*, published in the 1960s in celebration of contemporary avant-garde photography in Sweden.**

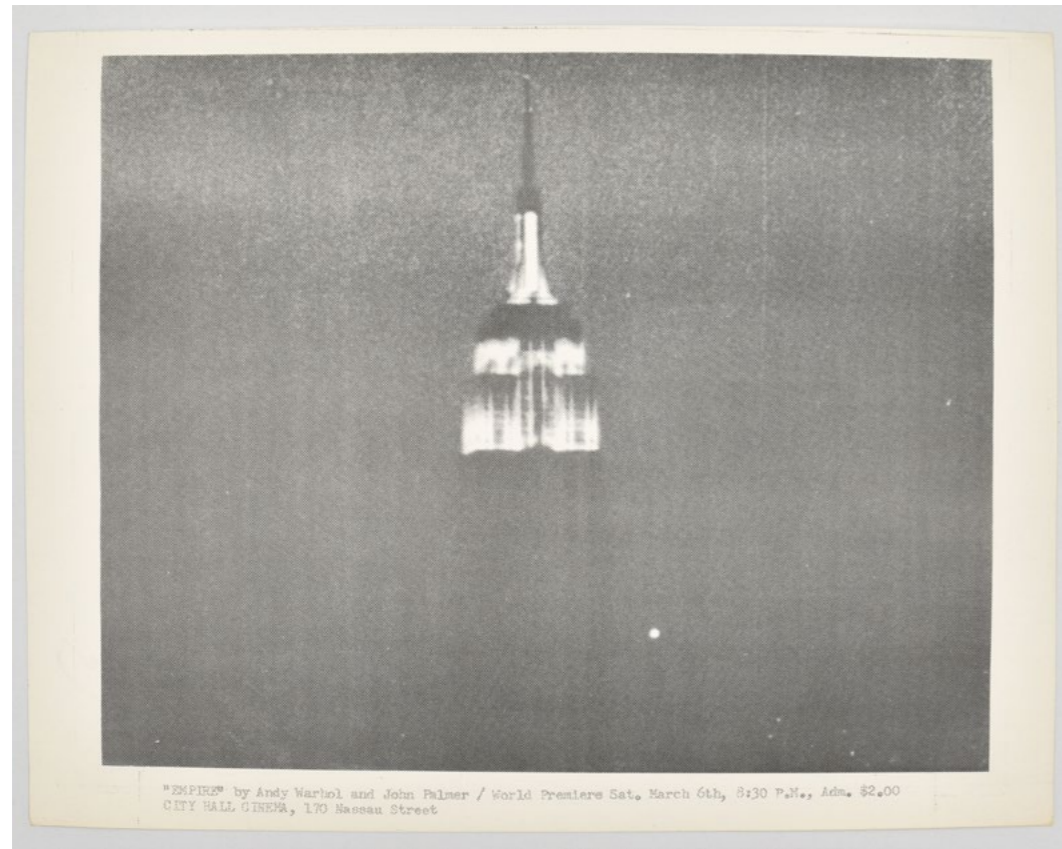
*Foto Expo Bok* was a both celebration and in-depth survey of the radical contemporary photography being produced in Sweden at a pivotal time in the development of the medium. Each issue reproduces an array of photographs in brilliant black and white, and contains an introductory text in Swedish. Many are solely dedicated to discussion of a particular series by one photographer: notably Beata Bergström's documentation of The Royal Dramatic Theatre, Stockholm; a young Christer Strömholm's project of self-exploration; Yngve Baum's moving and dignified portrait of the circus performer 'Kiki'. Others, such as issue 7 *Unga fotografer 65* (Young Photographers 65), offer a broader survey of the practitioners who defined the medium in Sweden.

Sotheran's & Boo-Hooray

The first thirteen issues of *Foto Expo Bok* are listed below:

1. Beata Bergström: Tio år med Dramaten
2. Ture Sjölander: Ni är fotograferad
3. Lütfi Özkök: Författarporträtt
4. Ove Alström: Portrait of my pals
5. Christer Strömholm: Till minnet av mig själv
6. Lennart Jansson: Foto på Stenhuset
7. Unga fotografer 65
8. Eric Dyring: Landskapets arkitektur
9. Opus 66 . Visst finns det möjligheter...
10. Unga fotografer 66
11. Yngve Baum: Kiki, en liten man
12. Edouard Boubat
13. Med kameran som reskamrat

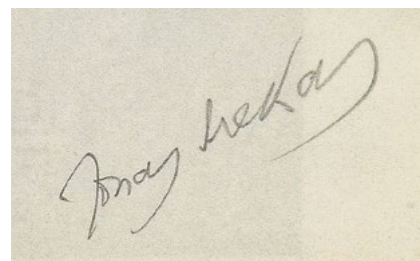




[16] WARHOL, Andy, John PALMER, and Jonas MEKAS. Flyer announcing the film premiere of *Empire*. [New York. 1965.] £2950 \*

Halftone print on paper; 218 x 280 mm; fine; signature of Mekas in pencil to verso.

A very rare, original flyer from City Hall Cinema announcing the world premiere of Andy Warhol's *Empire*, signed by filmmaker Jonas Mekas.



Shot by Mekas under the co-direction of Warhol and Palmer, *Empire* is an underground film consisting of eight hours and five minutes of slow motion black and white footage of the Empire State Building. Filmed from dusk on 25 June 1964, until dawn the following morning, it stands as one of Warhol's most emblematic experiments. The film premiered on 6 March 1965 at the City Hall Cinema in Manhattan.



[17] WARHOL, Andy. Still from 'Kitchen'. New York. 1965. Printed apparently in 1968.

£300 \*

Gelatin silver print taken from Bolex 16 mm film negatives; 255 x 205 mm; inscribed on verso '(left to right) Edie Sedgwick, Roger Trudeau and René Ricard in a scene from Andy Warhol's "Kitchen" [sic]', with printed date '2 68' to upper right corner of verso, some browning to edges; some staining and superficial scratches to print; image size 255 x 205 mm; unframed in window mount 355 x 280 mm.

Gelatin silver print, printed from the negatives of Andy Warhol's 1966 film *Kitchen*.

Running for seventy minutes, *Kitchen* uses Warhol's characteristic static camera, framing the kitchen of a New York City apartment. Shot in 1965 and released at the Film-makers' Cooperative in 1966, the directionless film focuses primarily on Edie Sedgwick as a self-absorbed young wife, wrangling with her tormented husband played by Roger Trudeau. This gelatin silver print, perhaps printed in 1968, reproduces two consecutive frames in their entirety as well as a partial segment of a third. A sense of the materiality of Warhol's 16 mm film reel is maintained with distinct exposure to the photographic paper where the sprocket holes were placed.



[18] DE GEER, Carl Johan. Building. c. 1965–75.

£700 \*

Gelatin silver print; 240 x 300 mm; signed by De Geer in black ink to verso; some discolouration to edges, creasing to corners, and sections of adhesive residue; image size 205 x 300 mm; unframed.

**A print from Carl Johan De Geer's 1980 photobook, signed by the artist.**

While documenting his experiences on the fringes of society, De Geer presents the city in black and white as a disintegrating space. This photograph of a derelict building, soon to be demolished, expands the crumbling setting in which his countercultural portraits exist. De Geer's 'unassuming documentary photography' from between 1965 and 1975, was compiled into the book *Med kameran som tröst, del I* (With the Camera as a Comfort, Part 1), in which this photograph appears, tracking the photographer's exploration of underground life. The book was left as a standalone until 2004, when De Geer released the second part, a documentary film based on reflections of experiences he documented decades earlier.



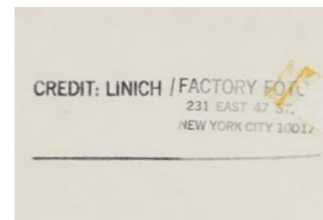
[19] NAME, Billy [pseudonym for: William George LINICH]. Eric Emerson. *New York*. 1966.

£1250 \*

Gelatin silver print; 190 x 240 mm; with Factory Foto studio ink stamp to verso, credited to 'Linich'; some bending to edges of paper, adhesive residue to verso, lower left corner torn away, multiple pinholes to upper left and lower right corners, and along upper edge; unframed in window mount 280 x 355 mm.

**A portrait of Eric Emerson taken by Billy Name, with The Factory's signature ink stamp.**

This photograph was taken during the shooting of Andy Warhol's 1966 film *The Trip [version 1]*, in which the twenty-one year old Eric Emerson made his feature film debut. Prior to *The Trip*, Warhol and Emerson had collaborated on several silent shorts in which Emerson played with his hair, undressed, and posed with Angela 'Pepper' Davis. *The Trip* is sixty-six minutes of Emerson delivering an almost nonstop monologue on his ideas about love, life, and work. Throughout, Emerson strips, paints his nails, and drinks milk from a glass bottle. This closely cropped portrait, printed in startling black and white captures the confidence and sexual charisma that made Emerson a favoured collaborator of Warhol. It was taken by Billy Name, the lighting technician and artist, who lived in Warhol's Factory studio, becoming *de facto* in-house photographer, and is stamped with The Factory's 'Factory Foto' studio backmark.





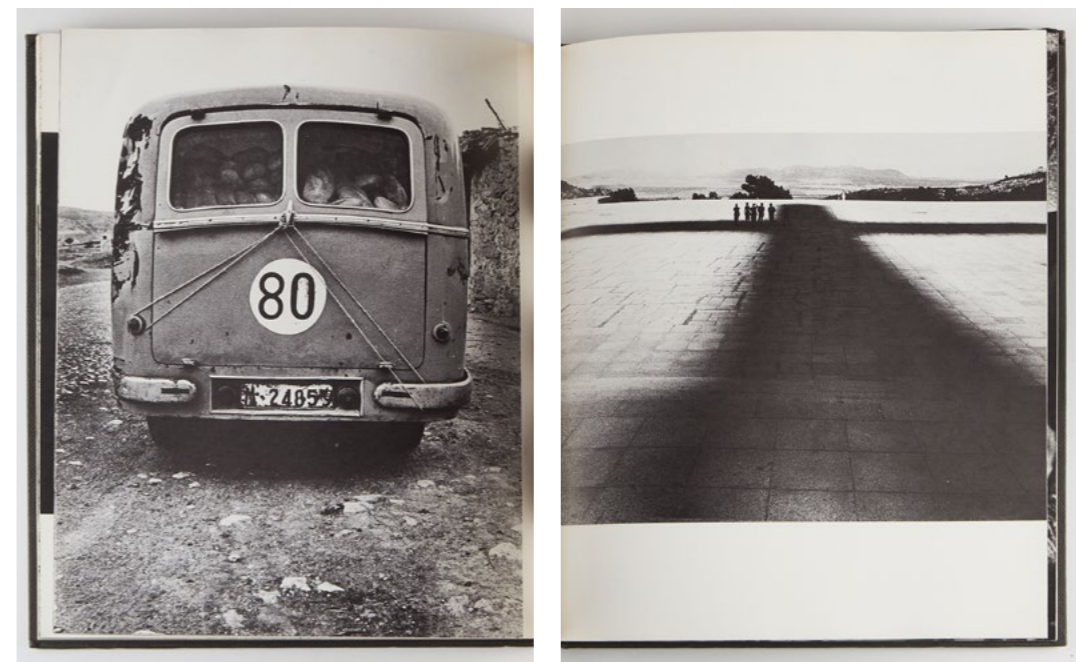
[20] STRÖMHOLM, Christer. *Poste Restante*. Stockholm: P. A. Norstedt & Söner Förlag, 1967. £1750

4to. Original dark grey cloth, lettered in silver to front cover and spine, in photo-illustrated white dust-jacket; pp. [116]; photo-illustrated throughout; minor bending to front corners of boards, jacket slightly sunned with small nick; indentation to internal flap of jacket and adjacent pages (from where photographer business card had been fastened by metal clip); a near-fine copy in good dust-jacket; signed and inscribed in ink by Strömholm to front free endpaper 'Till P.G. från vännen Christer - nov 67'; with photographer's business card loosely-inserted.

**First edition, first impression, signed and inscribed by the photographer; Christer Strömholm's best regarded publication.**

One of the most collected photography books of the twentieth century, *Poste Restante* details Strömholm's extensive travels across the world. An early example of the photobook using portraiture, street scenes and abstract photographic fragments to build an autobiography and manifesto, *Poste Restante* was one of the most influential photobooks of the twentieth century.

In their *The Photobook: A History Volume I*, Martin Parr and Gerry Badger write that 'sex and death and rock and roll is an apposite description of the book's tenor, as indeed it is for much stream-of-consciousness photography and for the increasingly self-focused diarist modes that followed.'





[21] CLARK, Larry. Acid Lower East Side. New York. 1968.

£2400 \*

Gelatin silver print; 360 x 275 mm; signed and numbered '9/25' by Clark to verso; lower right corner minimally creased and slight line indentation to left side of image; image size 320 x 210 mm; unframed.

**Gelatin Silver print from 1968, signed, numbered and dated by Larry Clark.**

This striking photograph comes from Larry Clark's first published series of photographs, *Teenage Lust*. While the majority of photographs in this explosive and controversial series were constructed in candid interior portraits, *Acid Lower East Side* presents Clark's dexterity as he uses his conventional black and white film to draw out deep textures in the darkness of a street scene. While the lone central figure appears to pose for the camera, this work holds a sensitive and deliberate composition that adds a new dimension to the more typically chaotic photographs in the *Teenage Lust* series.

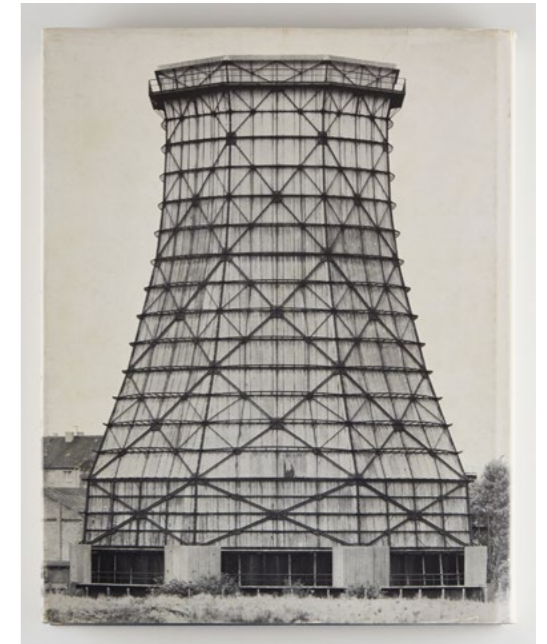
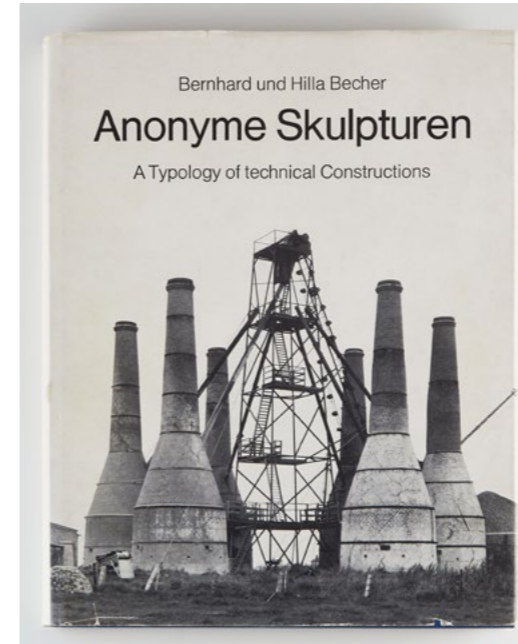
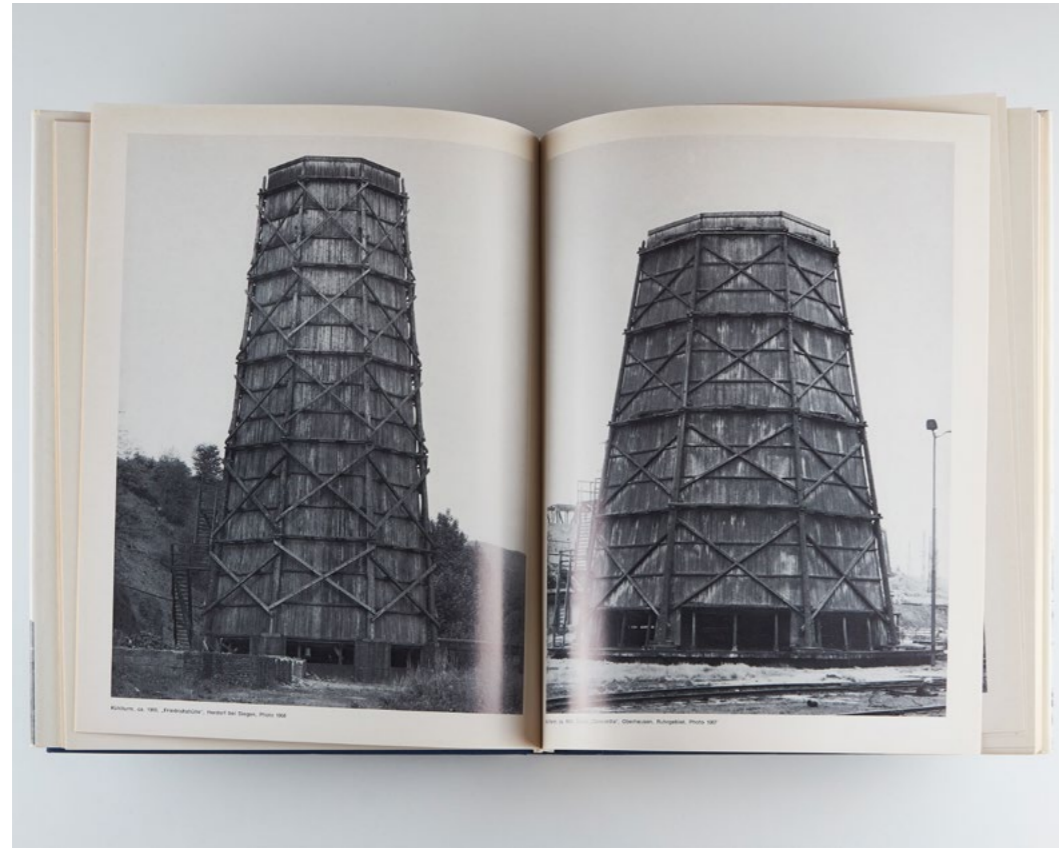


[22] SPOT [pseudonym for: Glen E. LOCKETT]. Woman from 'The Sounds of Two Eyes Opening'. Los Angeles. c. 1969-82. Printed 2013. £900 \*

Chromogenic print; 350 x 280 mm; signed numbered '1 of 9' by Spot in black ink to verso; minimal creasing to lower edge of paper and small line indentation to upper right edge of face of print; image size 255 x 330 mm; unframed.

**Print from Spot's photographic series *The Sounds of Two Eyes Opening*, signed and numbered by the artist.**

Spot is best known for his contribution to music as a house producer for the infamous punk label SST. Between 1979 and 1985, he recorded some of the most influential contemporary bands including Black Flag, Meat Puppets, and The Misfits among others. His photobook *The Sounds of Two Eyes Opening*, brought together his candid and intimate documentary photography of the subcultures of Southern California, including classic hippies, early punks, and the burgeoning skate scene. This image, taken from the series and printed later, displays Spot's ability to capture the youthful joy of that time from the perspective of an insider.



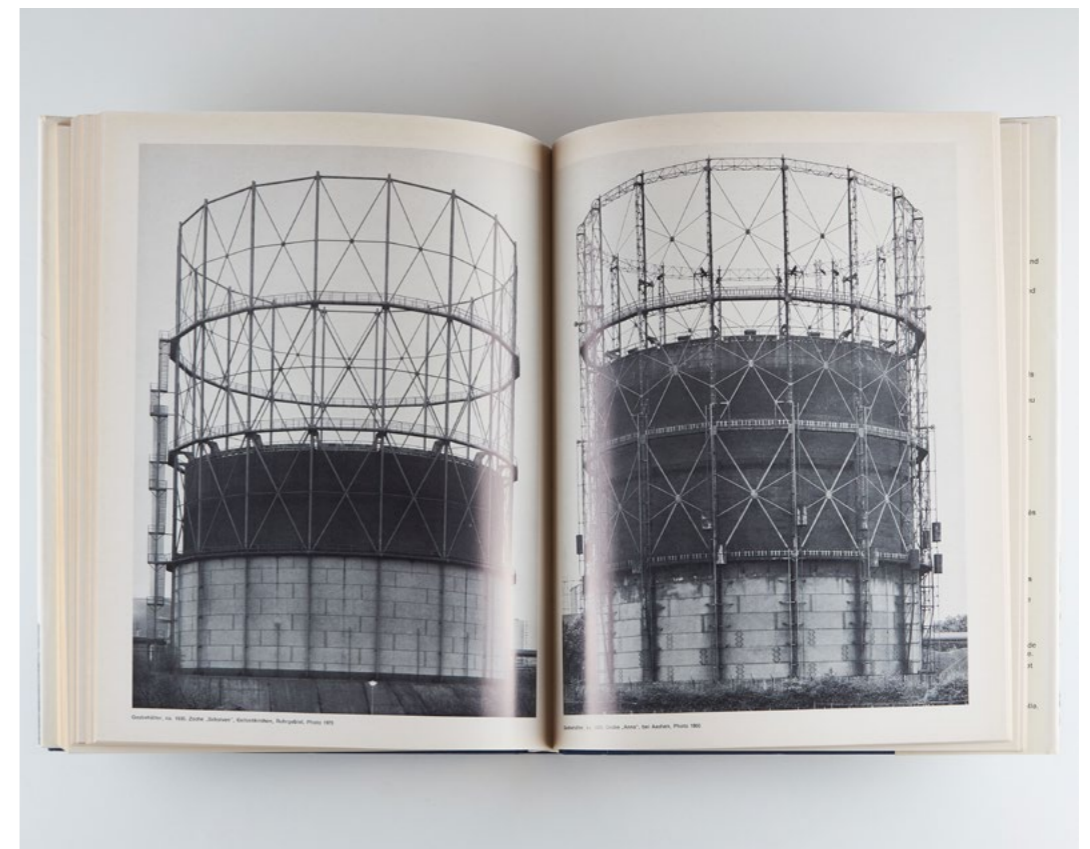
[23] BECHER, Bernhard, and Hilla BECHER. *Anonyme Skulpturen: A Typology of technical Constructions*. New York: Wittenborn and Co. 1970. £1750

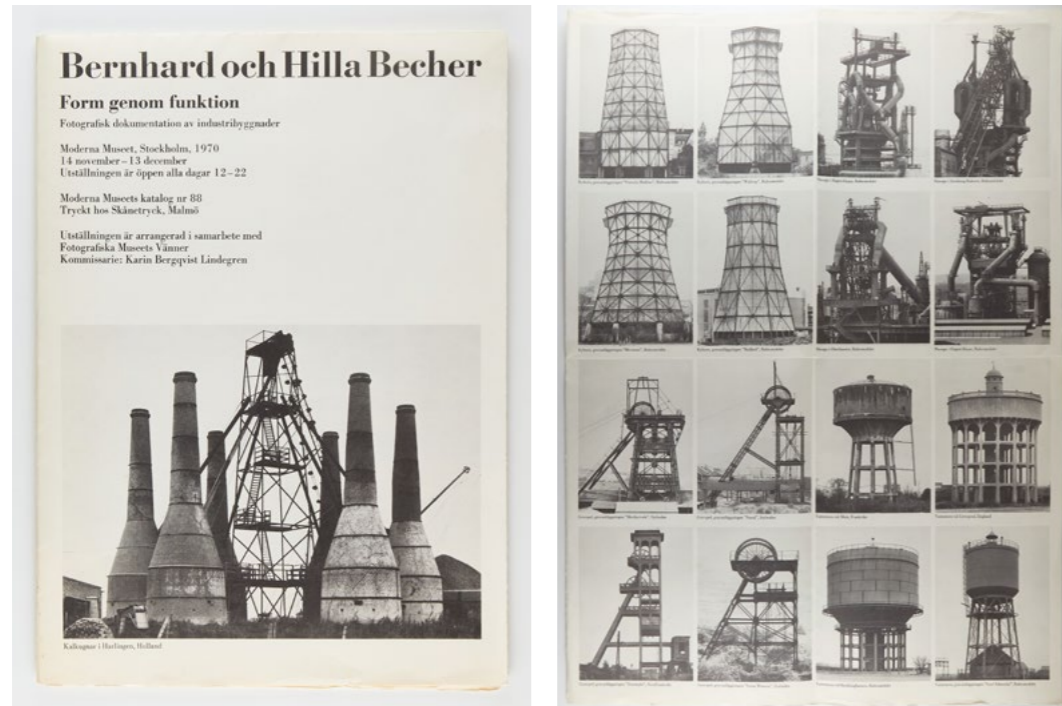
4to. Original blue cloth, lettered in white to front cover and spine, in photo-illustrated dust-jacket; pp. [216], with black and white photo-illustrations throughout; small chips and short closed tears to edges of jacket, crown repaired with archival tape to reverse; a fine copy in a very good jacket.

**First edition, first impression of this pioneering work on the sculptural aspect of industrial architecture.**

The first photobook of the German photographers Bernhard and Hilla Becher, documenting the sculptural forms of post-war industrial architecture across Great Britain, France, Belgium, The Netherlands, and Germany. These architectural forms embodied utility and function, rather than aesthetics. The Bechers referred to these subjects as 'anonymous sculptures', to underline the sense of loss and melancholy they provoke and the physical beauty of industrial architecture.

Perhaps unsurprisingly, the Bechers received the Golden Lion from the 1990 Venice Biennale for sculpture – not photography.





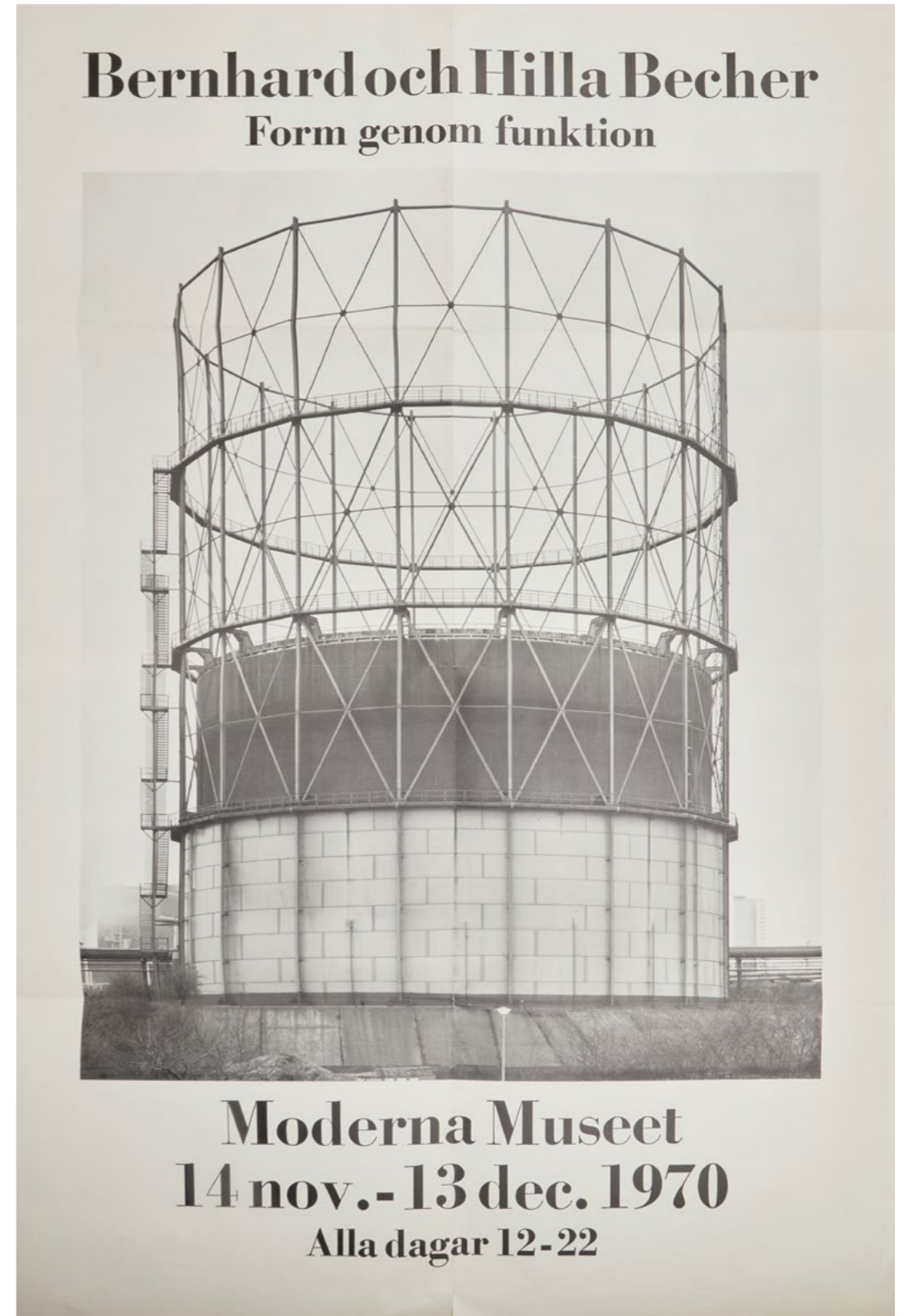
[24] BECHER, Bernhard, and Hilla BECHER. Form genom funktion. Fotografisk dokumentation av industribyggnader. Stockholm: Moderna Museet. 1970. £600 \*

Broadsheet (900 x 700 mm); folded into eight panels, black and white photo-illustrations throughout; short tear at the fold line at the foot of foldout-image, some creasing to edges and minor foxing; else very good.

**Double-sided broadsheet catalogue for the 1970 exhibition, displaying a selection of seventeen exhibited photographs, the complete listing of works, and a large poster on the verso.**

The collaborative artists Bernhard and Hilla Becher began photographing together in 1959. For the next fifty years they travelled throughout Europe, documenting architectural forms that they collectively referred to as 'anonymous sculpture'. Their extensive documentation of water towers, blast furnaces, and other industrial forms, comprise an in-depth study of the intricate relationship between function and form. Their characteristically crisp style of black and white photodocumentation was achieved with a large-format camera. Arranging photographs in grids, the Bechers produced what they called 'typologies' which grouped buildings by function, underscoring the differences in their form.

This broadsheet was produced on the occasion of the 1970 exhibition at Moderna Museet, Stockholm, *Form through Function. Photographic Documentation of Industrial Buildings* (trans.). The exhibition reproduced two hundred and thirty-four black and white images, grouped according to function.





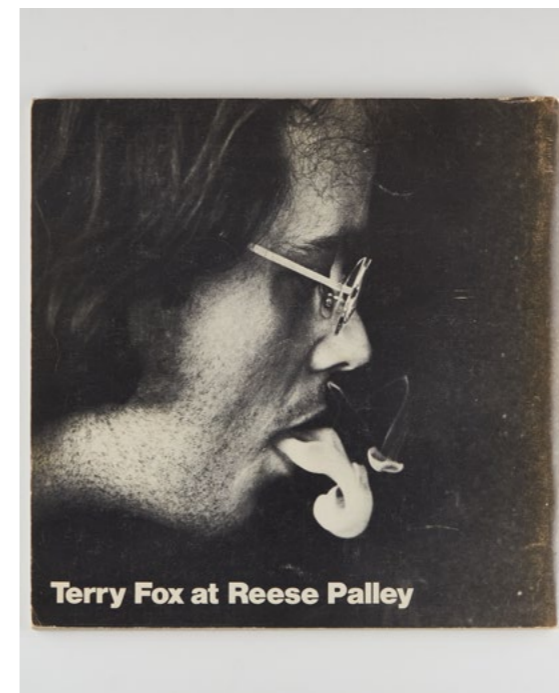
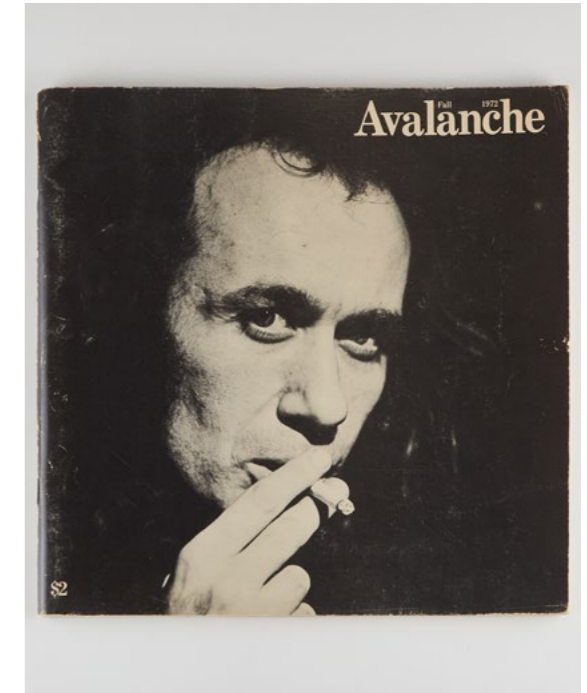
[25] BÉAR, Liza, and Willoughby SHARP (editors). *Avalanche Magazine*, Issues 1–6. New York: Kineticism Press. 1970–72. £1100

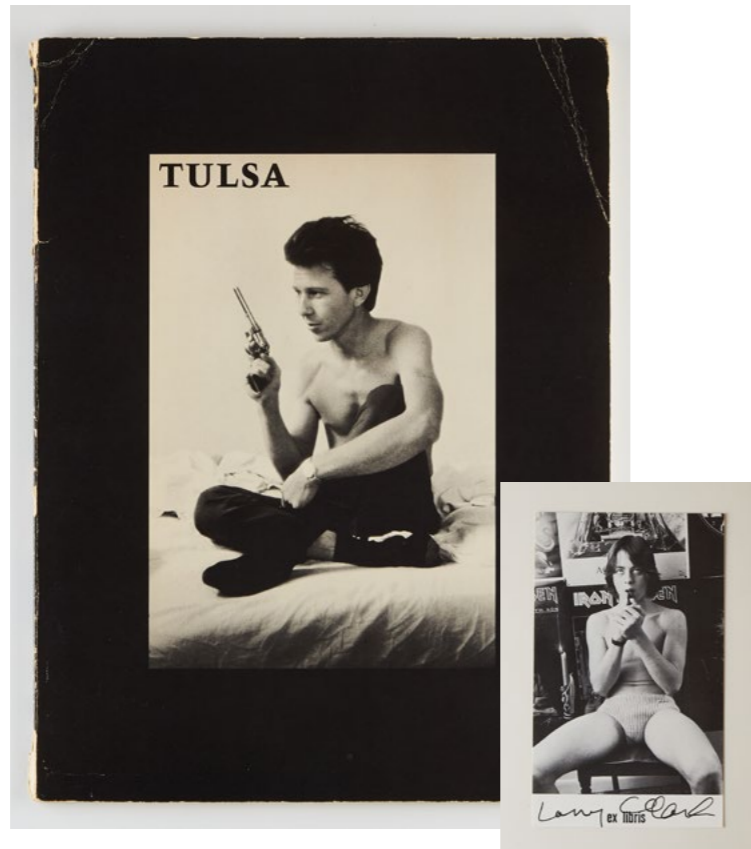
Six vols (Fall 1970, Fall 1971, Winter 1971, Lenz 1972, Summer 1972, Fall 1972), 4to. Original stapled wrappers; illustrated in black and white throughout; minimal wear to spines, some occasional creasing to edges, staples slightly rusted; a very good set.

**The first six issues of the independent art magazine *Avalanche*, closely associated with post-minimalist, post-studio conceptual artists.**

Co-founded and edited by New York-based filmmaker Liza Béar and artist Willoughby Sharp, *Avalanche Magazine* was published for thirteen issues between 1970 and 1976. Consisting of artist interviews and documentation of performances, *Avalanche* serves as an illuminating primary source for understanding the conceptual art scene in New York during the early 1970s. The magazine provided artists with both a platform to share their voices and space in which to engage with new readerships. Seen as a counterpart to Andy Warhol's *Interview* magazine, *Avalanche* played a crucial role in connecting the experimental art scenes of New York and Europe.

These first six issues feature works and interviews by artists as eminent as Vito Acconci, Joseph Beuys, Yves Klein, Jannis Kounellis, Bruce Nauman, Yvonne Rainer, and Lawrence Weiner.





[26] CLARK, Larry. *Tulsa*. New York: Lustrum Press. 1971.

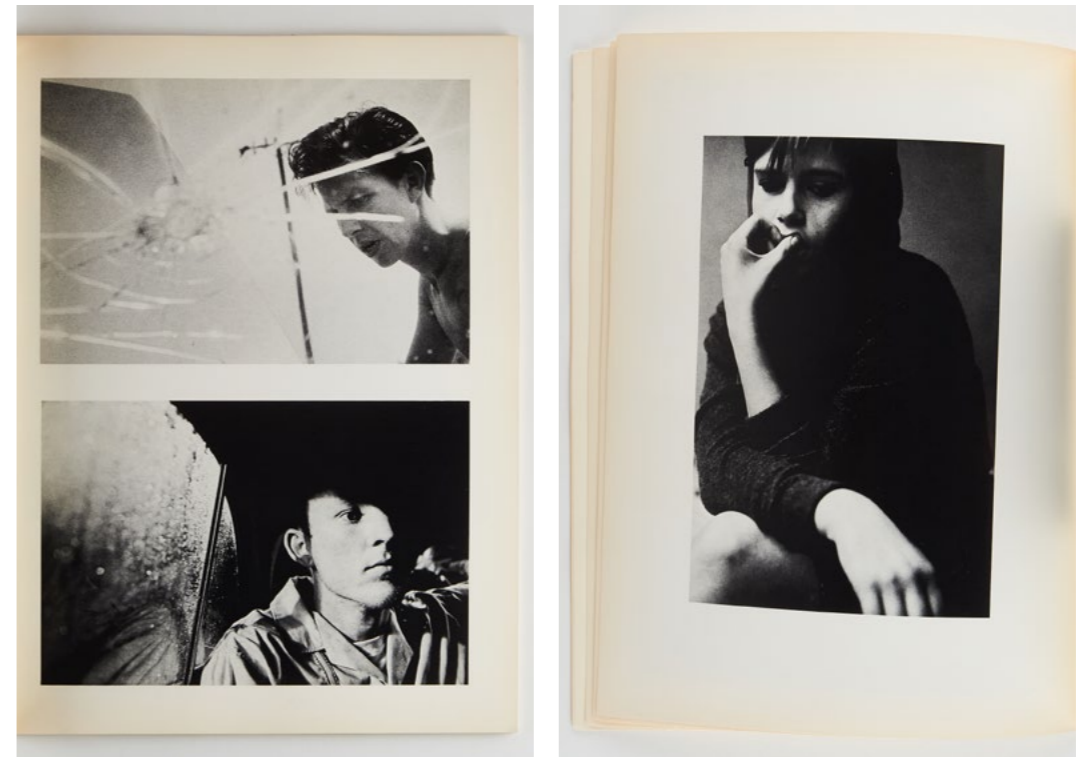
£900

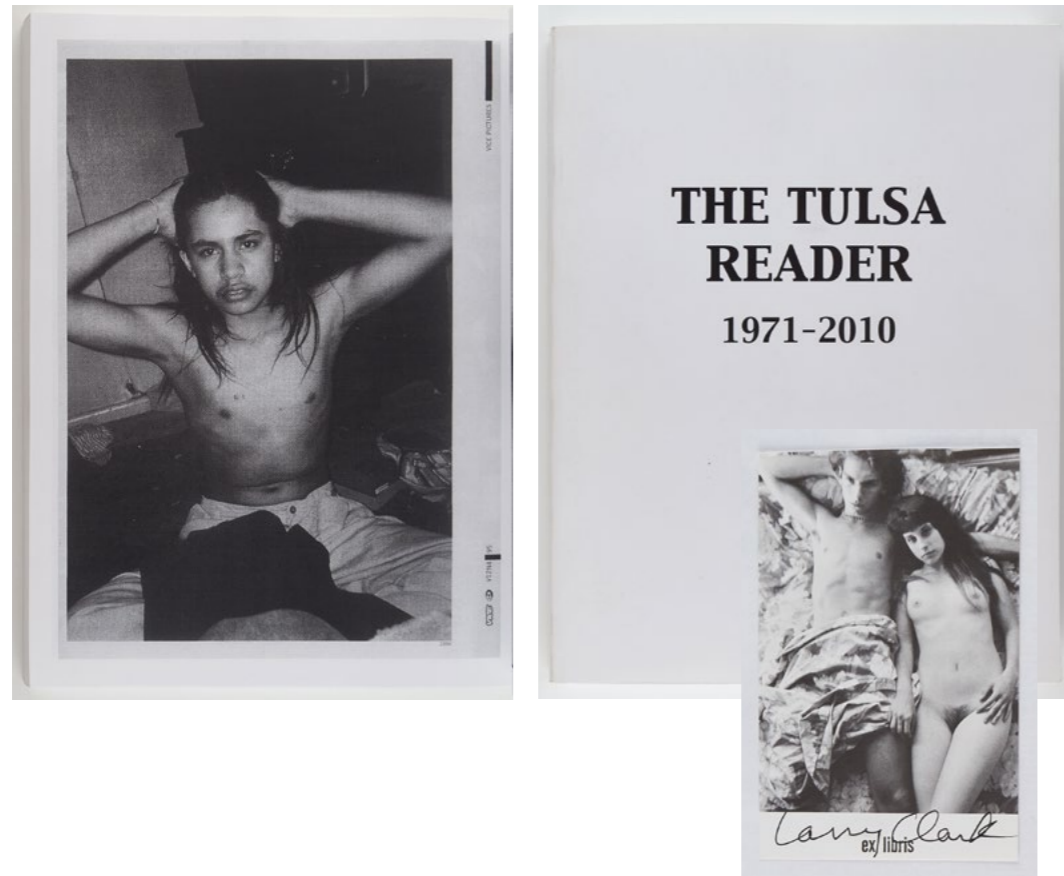
4to. Original photo-illustrated black wrappers, lettered in black to front photo-illustration and in white to spine; pp. [64]; photo-illustrations throughout; some creasing to front, wear and some chipping to spine; some toning to margins of pages, previous owner's name in blue ink to half-title; very good; 'ex libris' bookplate signed by Clark tipped in to front pastedown (see below).

**First edition of Larry Clark's first book, with one of the photographer's signed 'ex libris' bookplates.**

Composed of photographs taken between 1963 and 1971, *Tulsa* is an extraordinary insight into the lives of a group of young people navigating drug addiction and sexual relationships. One of the most influential and controversial photobooks, it gave Larry Clark almost immediate international acclaim. In the foreword to this book, Clark writes 'when i was sixteen i started shooting amphetamine. i shot with my friends for three years and then left town but i've gone back through the years [sic]'. Rather than photographing his subjects as a documentary photographer external to the events, Clark was a consistent participant in the episodes he portrays, often appearing himself in group compositions. The varied black and white images in *Tulsa* hold a resulting authenticity and emotional intimacy.

Larry Clark's 'ex libris' forms part of a 1992 box set of ten, each featuring a different photograph by Clark, created to raise funds for Printed Matter. The series also includes bookplates designed by Jenny Holzer, Eric Fischl, and Faith Ringgold.





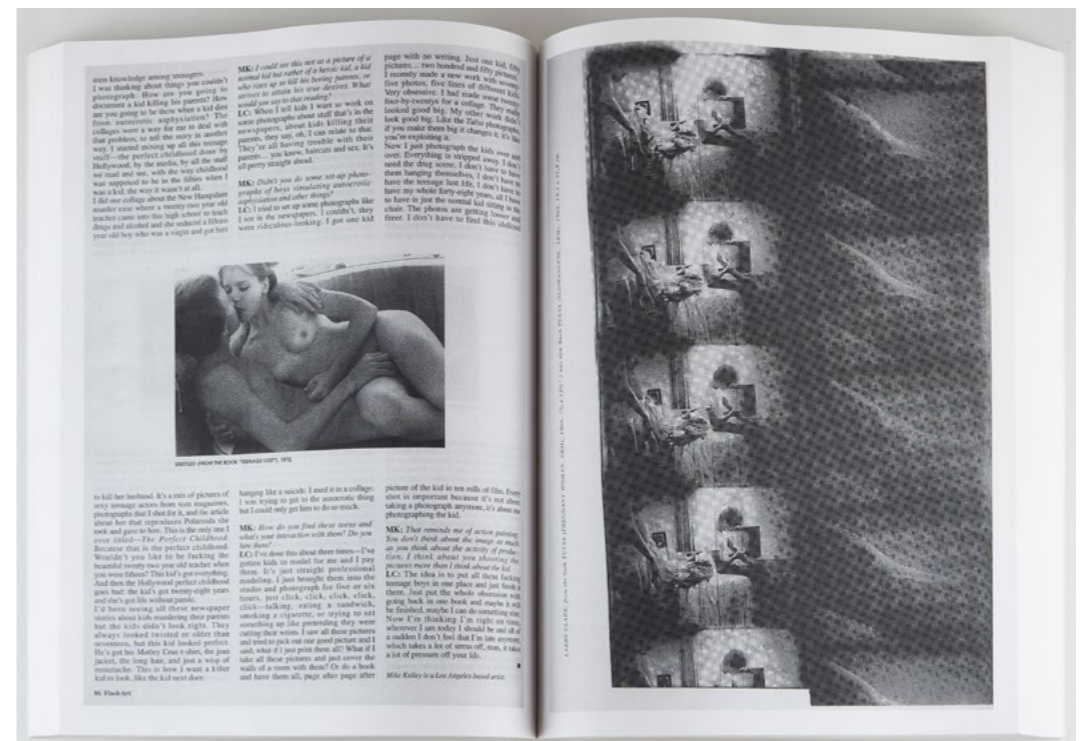
[27] CLARK, Larry. *The Tulsa Reader 1971–2010*. New York: C. Spengemann. 2010. £450

4to. Original white wrappers, lettered in black to front cover and spine; pp. [456]; Slight scuffing to wrappers, minor bump to crown of spine; small black stain to final blank, offset to inside of rear wrapper; near fine; 'ex libris' bookplate signed by Clark to [p. 1] (see below).

**First edition of this rare publication on the production and impact of Larry Clark's controversial photo series *Tulsa*, with one of the photographer's signed 'ex libris' bookplates.**

Partly a research project, partly an artist's book, *The Tulsa Reader* compiles photocopied reproductions of the extensive published material discussing Clark's 1971 photobook *Tulsa*. Containing articles, interviews, letters to editors, and press releases, *The Tulsa Reader* gives a broad and comprehensive view of the reception of one of the most controversial and influential photographic bodies of work. *Tulsa* documents eight years of Clark's experiences in his hometown of Tulsa, Oklahoma, unashamedly depicting the drug abuse, sex and occasional violence that punctuated the lives of American youth.

Larry Clark's 'ex libris' forms part of a 1992 box set of ten, each featuring a different photograph by Clark, created to raise funds for Printed Matter. The series also includes bookplates designed by Jenny Holzer, Eric Fischl, and Faith Ringgold.





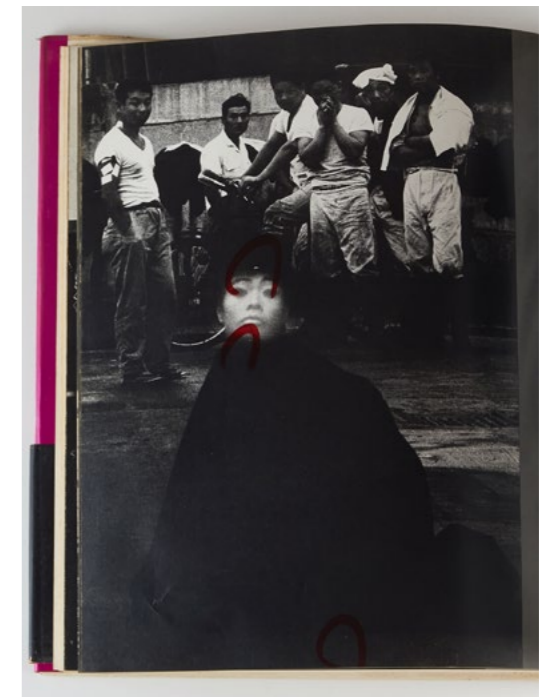
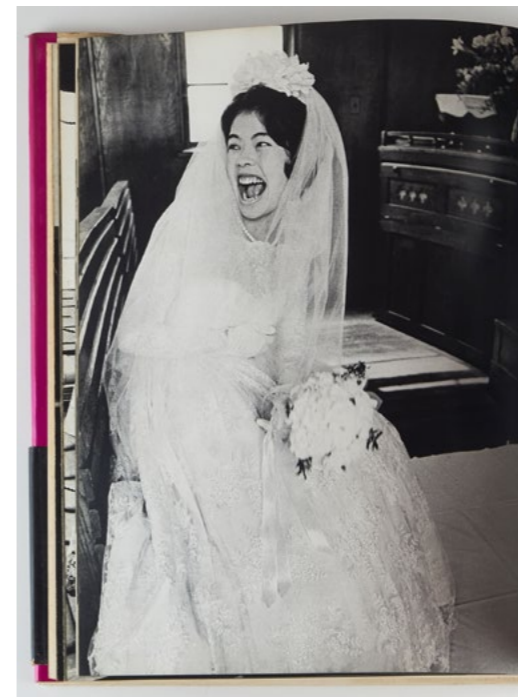
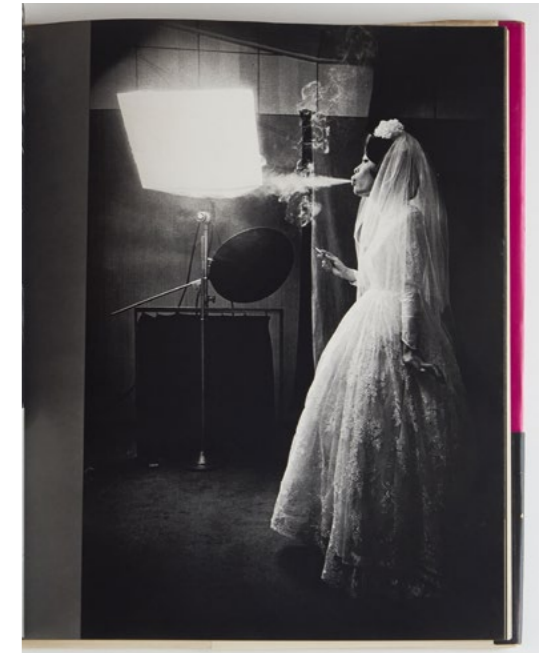
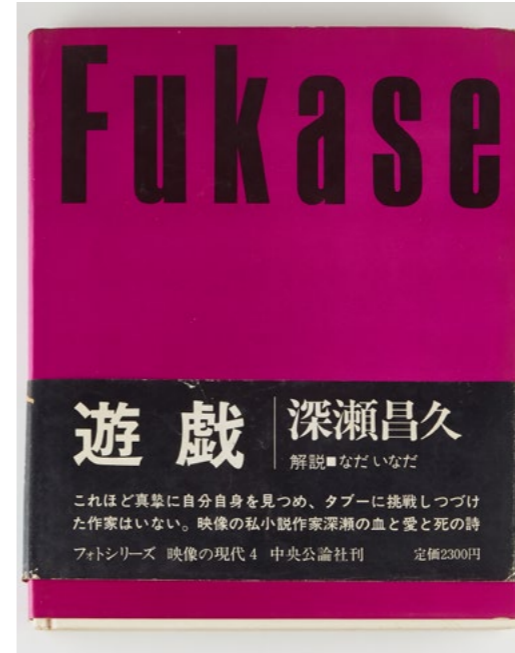
[28] FUKASE, Masahisa; Inada NADA (introduction); Yamagishi SHOJI (afterword). *Homo Ludence*. Tokyo: Chūōkōron-sha. 1971. £2500

4to. Original white boards, lettered in black to upper board and spine, typographic purple dust-jacket; pp. [120]; photo-illustrated throughout, a little scuffing to boards with some staining to top-edges, minimal creasing and shelf wear to jacket, wraparound with creasing to upper left corner and front flap tear (repaired); three circular marks in red ink to p. [32] (see below); blue ink Japanese ownership stamp 'Exlibris Mrs Nagatomi' and ink inscription 'purchased '71. 7. 7.' (trans.) to p. 120; very good.

**First edition, first impression from 1971.**

*Homo Ludence* was published as the fourth instalment in the important ten-volume series of monographs, *Eizo no Gendai*, a study of contemporary Japanese photographers. Masahisa Fukase's first publication, *Homo Ludence* reproduced photographs taken over the course of ten years, including many portraits of the photographer's then wife, Yōko Wanibe. The book contains six of Fukase's early photographic series: 'Slaughter', 'Congratulation', 'Frolic', 'Memento', 'Mother', and 'Music'. They traverse the documentation of slaughterhouses, newly-wed domesticity, Tokyo underground youth scenes, as well as Motherhood and family connection.

The photo illustration on page 32 of this copy of *Homo Ludence* has been altered with the addition of three circular lines in red ink. Especially in his later career, Fukase would experiment with intervening on his photographs, drawing upon prints and negatives in coloured inks, sometimes red. The similarity between the photographer's embellishments and the red marks in our copy is remarkable.





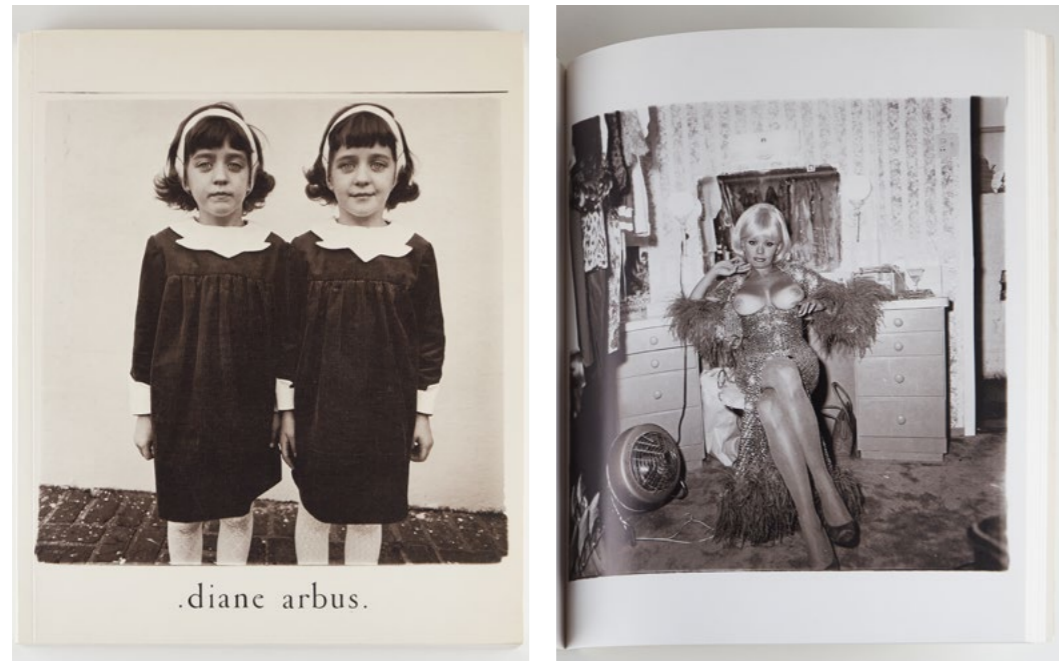
[29] ARBUS, Diane. Diane Arbus: An Aperture Monograph. New York: Aperture. [c. 1990.] £75

4to. Original photo-illustrated white wrappers; pp. [184]; photo-illustrations throughout; very slight creasing to head of spine, a little staining and small abrasion to rear wrapper; near fine.

**Later impression of the paperback edition, originally published in hard covers one year after the photographer's death.**

When Diane Arbus died at forty-eight, she was a respected figure among photographers yet had not reached wider acclaim. The publication of *Diane Arbus: An Aperture Monograph*, as well as a major retrospective at The Museum of Modern Art, New York, the same year, established her significant position in the history of American photography. Including eighty of what would become her most recognisable images in characteristic black and white, this book helped to introduce a mass audience to Arbus' curious, intimate, and sympathetic approach to her many subjects.

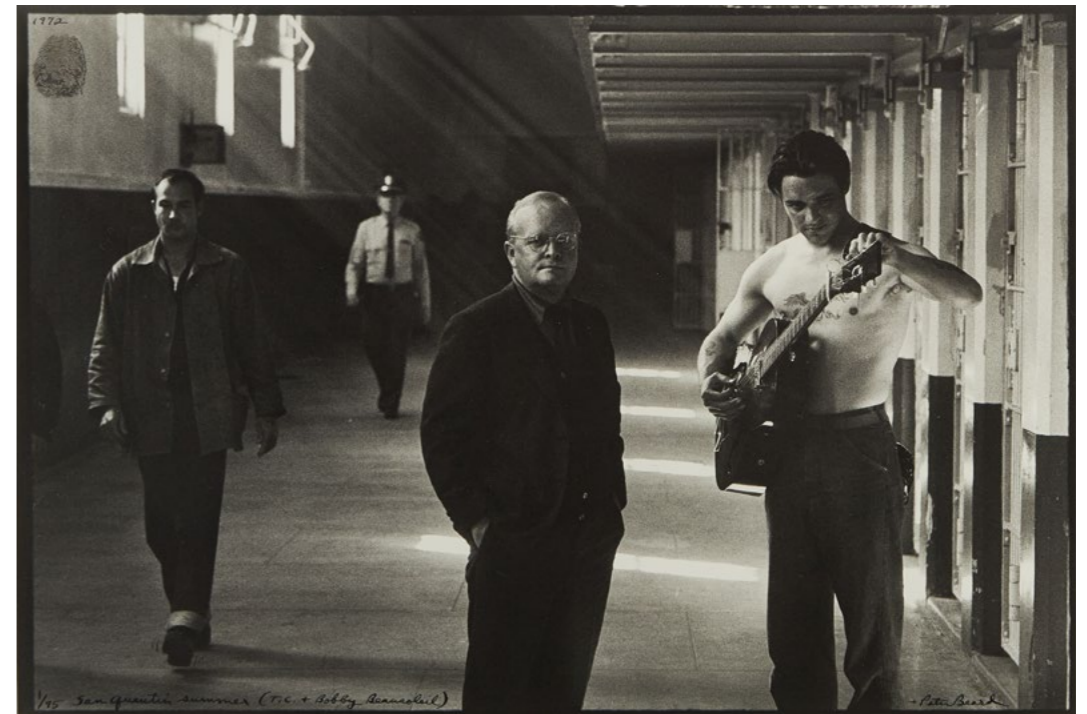
The wide impact of this *Aperture Monograph* led to a new fortieth anniversary edition in 2012.



.diane arbus.



Two men dancing at a drag ball, NYC, ca.

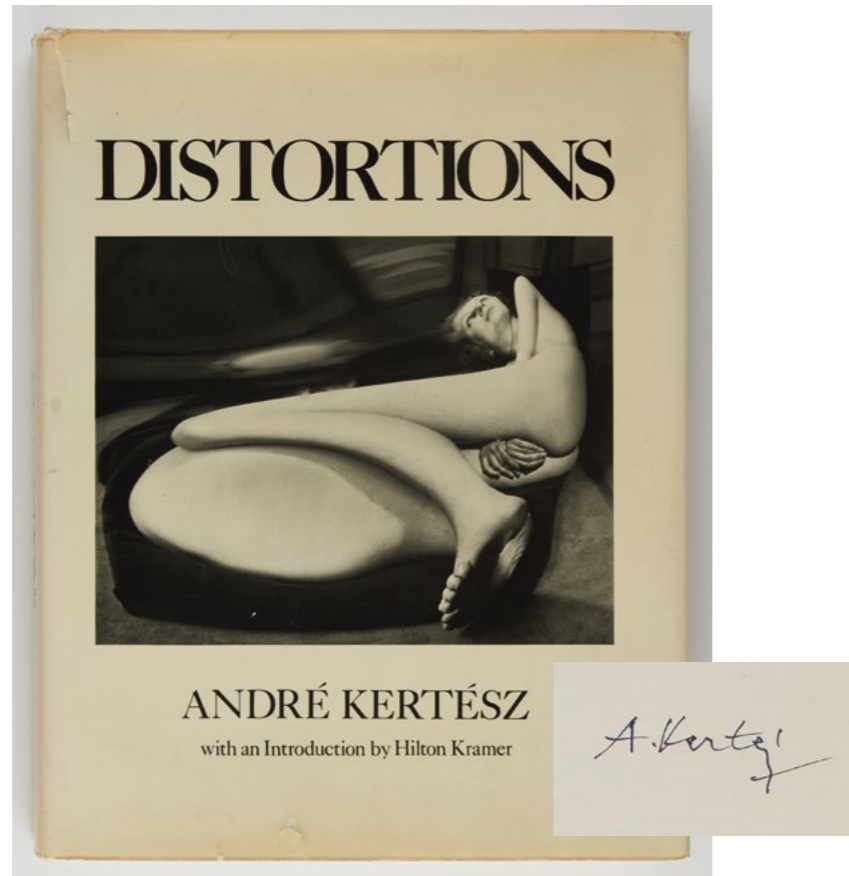


[30] BEARD, Peter. San Quentin Summer 1972 (with T. C. and Bobby Beausoleil). 1972. £3500 \*

Gelatin silver print; 275 x 350 mm; signed and titled in ink by Peter Beard, and numbered '1/75', with ink thumbprint in upper left corner, dated '1972' above; slight cockling and discolouration to upper and lower edges; image size 230 x 340 mm; unframed in window mount.

**Gelatin silver print, titled by Peter Beard, and with his signature and ink thumbprint.**

In 1972, the writer Truman Capote interviewed Bobby Beausoleil in prison at San Quentin for material he published in his 1975 book *Music for Chameleons*. Beausoleil, a follower of the convicted mass murderer Charles Manson, was and still is serving a life sentence for the torture and murder of the musician Gary Alan Hinman in 1969. This remarkable photograph, taken at San Quentin shows Capote and Beausoleil standing together quite casually. Capote, the markedly older man in dark suit and spectacles poses formally for the camera, while the young Beausoleil, tattooed and shirtless, stands very close, engrossed in tuning his guitar. The pair appear in friendly communication as the business of prison life continues around them. Shot in striking black and white, Peter Beard captures a phenomenal play of direct sunlight, which falls on each subject, giving a common dignity.

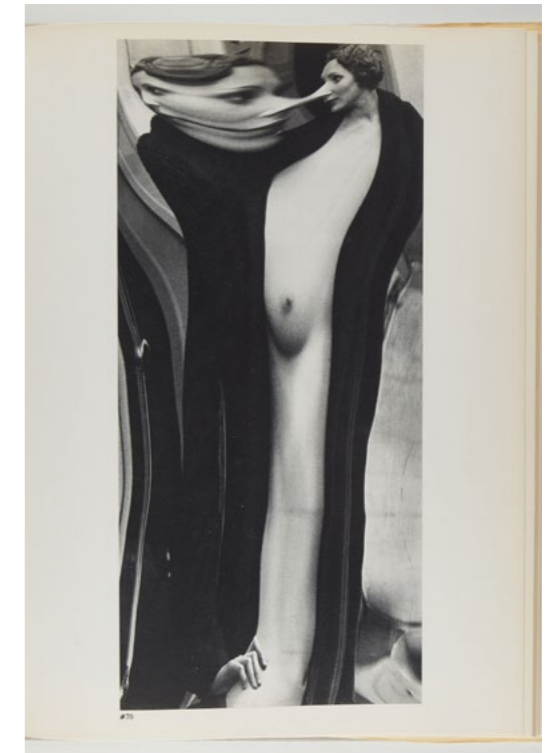


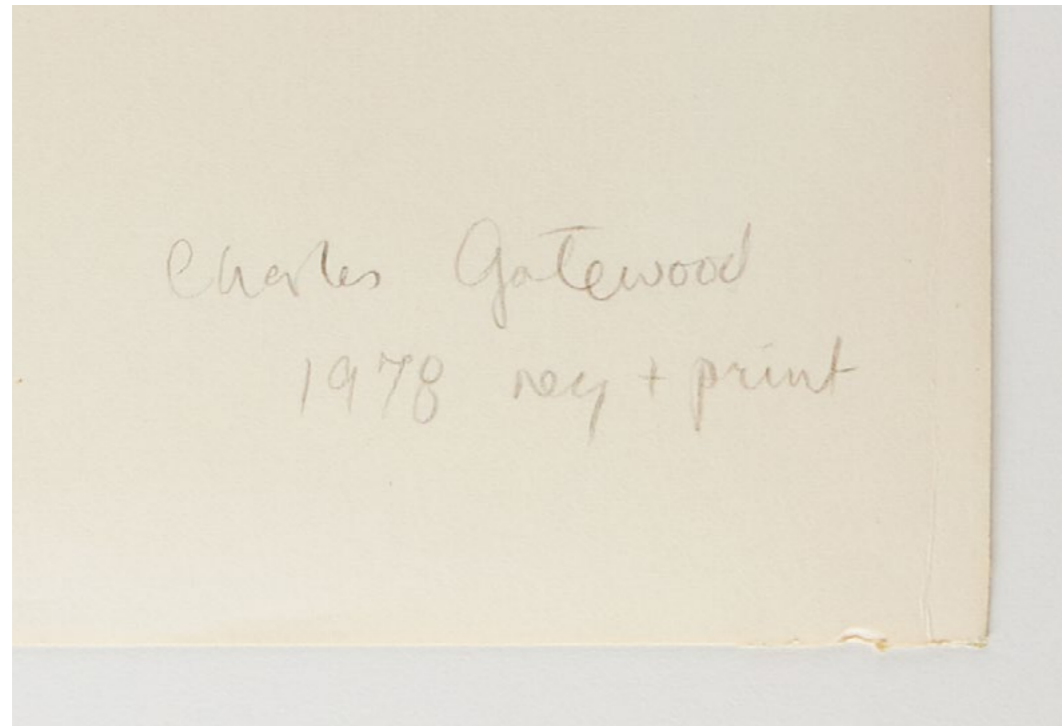
[31] KERTÉSZ, André; Hilton KRAMER (introduction). *Distortions*. New York: Alfred A. Knopf. 1976. £1250

4to. Original grey boards, titles in silver to spine, in photo-illustrated dust-jacket; pp. [189], [1]; photo-illustrations throughout; jacket with two closed tears to edges of front panel, and minimal creasing and discolouration to extremities, a few small spots to textblock; a near-fine copy in good dust-jacket; signed by André Kertész in black ink to half-title.

**First edition, signed by André Kertész, of the monograph on the artist's most influential photo series.**

This publication brought together for the first time the full series of one hundred and twenty individual works from André Kertész's distorted portraits. A pivotal series in surrealist photography, they were first exhibited in Paris in 1932. Kertész had been asked by the French magazine *Le Sourire* to create a series of figure studies. Reflecting on the perceptual distortion of a swimmer's body as they move through water, Kertész replicated this effect using a funhouse mirror in a Parisian amusement park, shooting the series over a period of four weeks. As the original glass-plate negatives had become oxidized over the years, no major laboratory in Europe or the United States was willing to clean them for fear of destroying the image in the process. Eventually a way of removing the oxidation without damaging the plates was developed in the early 1970s, allowing for this radical series of photographs to be published in its entirety.





[32] GATEWOOD, Charles. Disco Party. New York. 1978.

£900 \*

Gelatin silver print; 360 x 280 mm; dated '1978' and numbered '1/25' on paper below image, signed and dated by Gatewood to verso; tape residue to front corners, very slight browning to paper and small crease in upper left margin; image size 275 x 185 mm; unframed.

**Remarkable print signed, numbered and dated by Charles Gatewood.**

The American 'Photographer of Extremes,' said in 1985 'I'm bringing back images of things that people don't want to look at, don't want to deal with.' After receiving international acclaim for an iconic 1966 portrait of Bob Dylan, Charles Gatewood gravitated towards provocative subcultures including body piercers, fetishists and varieties of sex clubs. This photograph from 1978 presents a less extreme example of the photographic portraits and interiors that would later be compiled into his 1993 monograph *Photographs: The Body and Beyond*. *Disco Party* captures something of the rambunctious sexuality of some subcultures of the time.



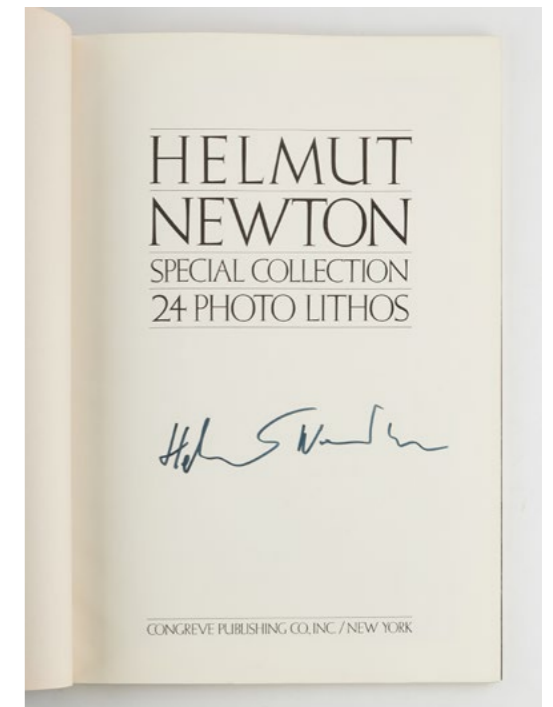
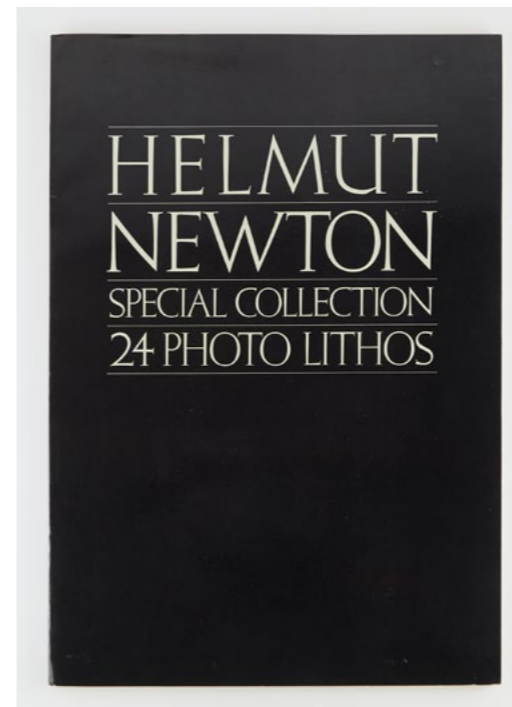
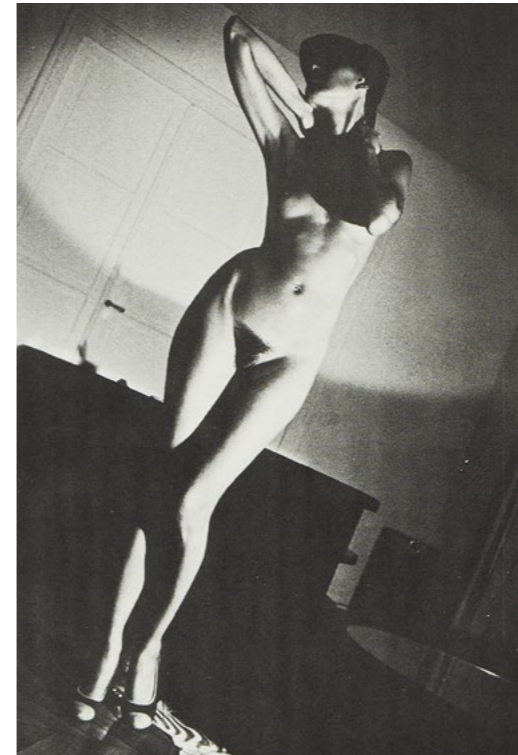


[33] NEWTON, Helmut. Special Collection 24 Photo Lithos. New York: Congreve Publishing Co. 1979. £1500

Folio. Original black wrappers with French flaps, lettered in white to front wrapper and spine; pp. [54]; with photo-illustrations throughout, with a loosely-inserted invitation from Hamiltons Gallery for the preview of Newton's portfolio set *Private Property*; some creasing to edges of wrappers and marks on same; near fine; signed by Helmut Newton in black ink to half-title.

**First edition, signed by Helmut Newton.**

Having established his signature motif in fashion photography, Helmut Newton's heart attack in 1971 significantly reduced his photographic output. Yet it was only in 1975 that the commercially successful fashion photographer had his first solo exhibition in the Nikon Gallery in Paris. For this publication, Newton personally selected twenty-four images that reflected the best of his artistic production throughout the 1970s. Each is reproduced as a photolithograph and titled in facsimile in Newton's hand.





[34] DE GEER, Carl Johan. Woman in Bed. c. 1981.

£700 \*

Gelatin silver print; 240 x 295 mm; signed by Carl Johan De Geer in black ink to verso, some discolouration to verso, corners slightly bent and with pinholes, creasing to edges; image size 220 x 295 mm; unframed.

**Gelatin silver print signed by Carl Johan De Geer.**

Carl Johan De Geer's photography is noted for his documentation of the disintegration of Stockholm's buildings, providing a backdrop for the portraits of counterculture outsiders that he associated with. *Woman in Bed*, captured with De Geer's usual quick snapshot in black and white, invites a casual insight into a small shared moment, outside of the larger forces changing Stockholm outside. With a delicate intimacy, De Geer's portrait holds a tension between the photographer and subject. His quick and casual composition (one of his fingers is placed partially within the frame) gives sensitivity and emotion to the work, while simultaneously maintaining the photographer's signature deeply expressive monotone.



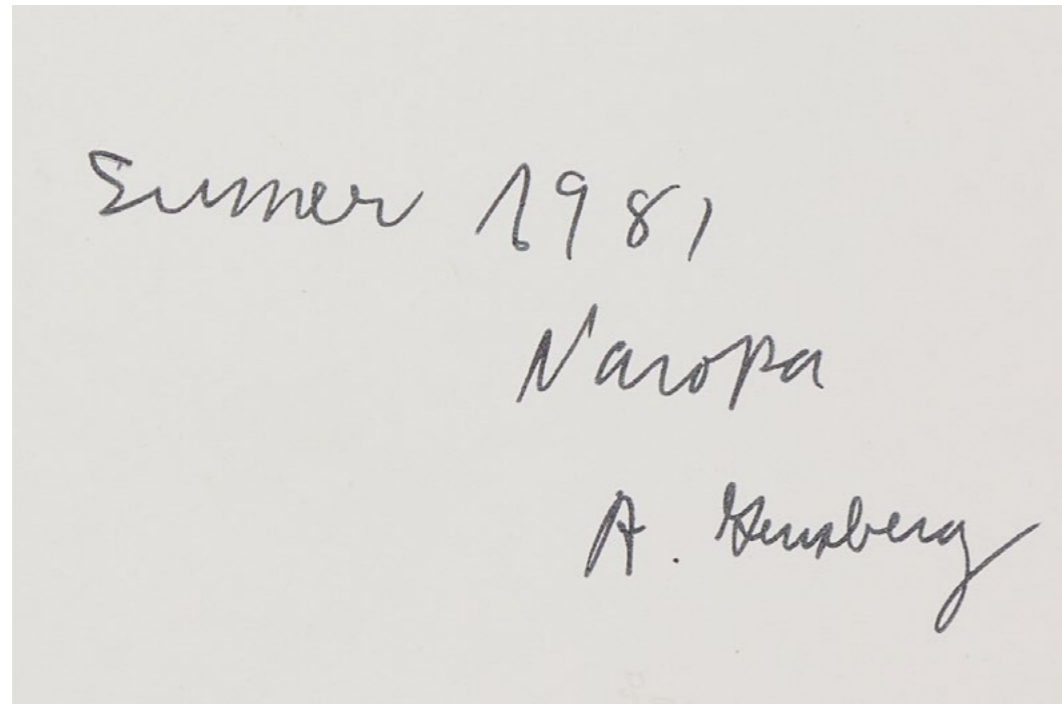
[35] DE GEER, Carl Johan. Woman with Cigarette. c. 1981.

£700 \*

Gelatin silver print; 235 x 300 mm; composite image; signed to verso in black ink; pinholes to corners and residue of adhesive to verso; image size 200 x 300 mm; unframed.

**Gelatin silver print, signed on reverse by Carl Johan De Geer.**

This composite image shows two sequential shots of one subject. In a charmingly intimate encounter, the subject candidly presents herself to the camera, caught in a seemingly authentic moment of communication with the photographer. The expressive and soft gradient of lighting gives her almost bare torso a distinctly rendered form. De Geer, noted for his representations of underground scenes, would often represent crumbling facades and interiors of Stockholm as well as the bohemian characters he engaged with. *Woman with Cigarette* holds an affectionate feeling in which De Geer masterfully captured a private human connection.



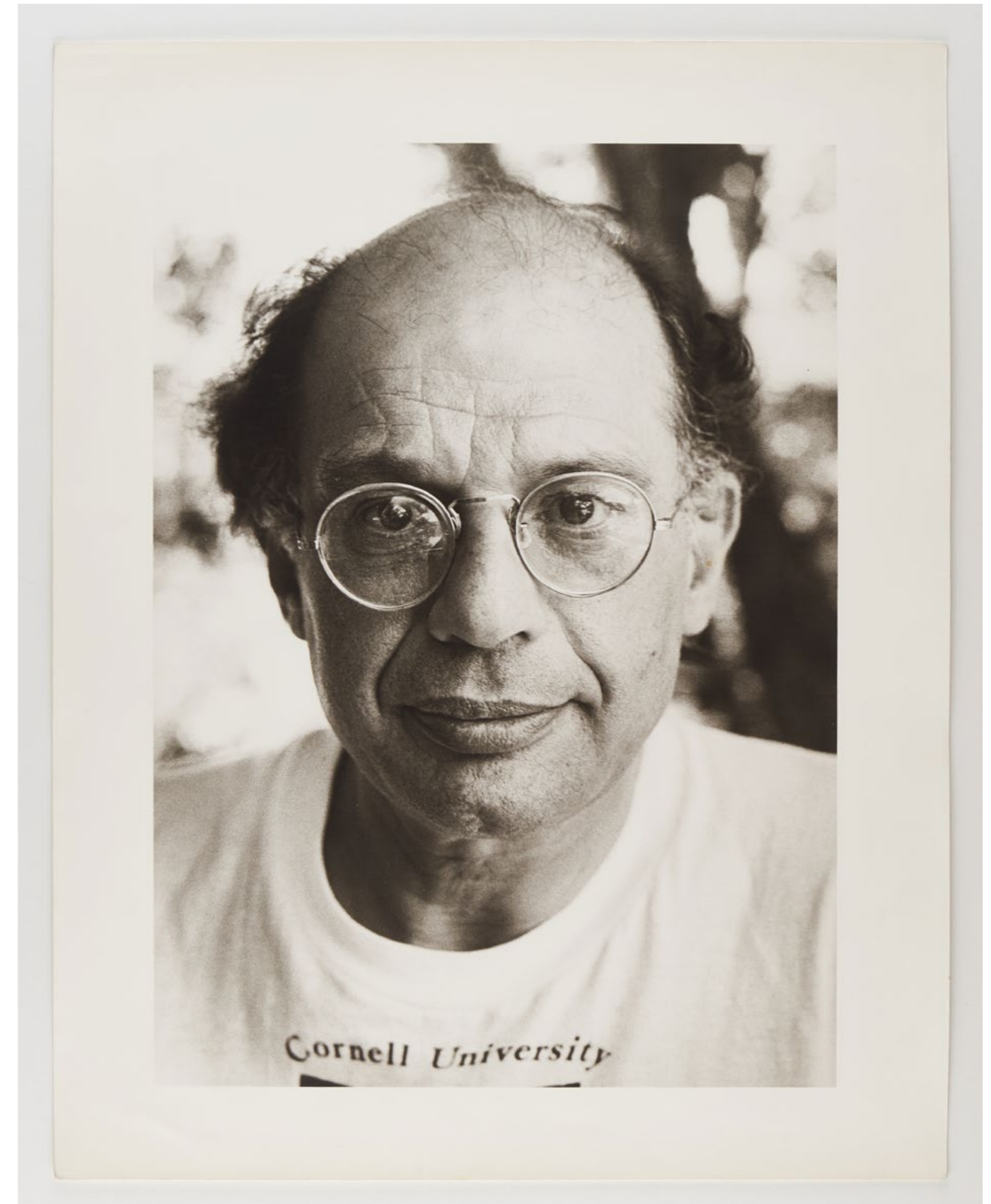
[36] FELVER, Christopher. A. Ginsberg. Naropa. Summer 1981.

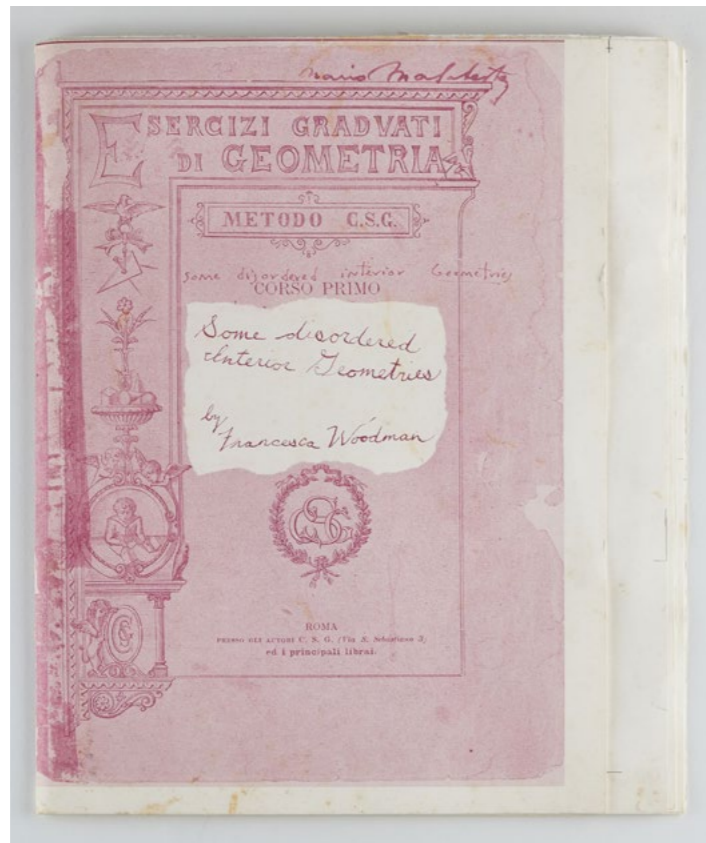
£1000 \*

Gelatin silver print; print size 350 x 275 mm (image 290 x 210 mm); signed and titled to verso in blue and black ink; minimal creasing to lower edge.

**Portrait of Allen Ginsberg, taken in 1981 and printed the same year, signed and titled by the photographer.**

Describing himself as a 'cultural documentarian', Christopher Felver's large oeuvre contains portraits of some of the most significant cultural figures of the last fifty years. In this distinctively black and white, close cropped portrait of Allen Ginsberg wearing a Cornell University shirt, Felver captures the poet with straightforward intimacy. The portrait was taken at Naropa University, a Buddhist-inspired liberal arts university, where Ginsberg had co-founded the Jack Kerouac School of Disembodied Poetics.





[37] WOODMAN, Francesca. *Some Disordered Interior Geometries*. Pittsburgh: Synapse/Visual Arts Press. 1981. £25,000

4to. Loose in the original pale pink printed wrappers after those of *Esercizi graduati di geometria* (see below), housed in a custom-made grey cloth box; pp. [24]; partially unopened, margins preserving printer's crop marks; short closed tear to first leaf at head (part of unopened conjugate pair), slight marginal creasing to uncut leaves; else very good; **ownership inscription 'This is my publisher's proof copy Suzanne Reese Horvitz'** to p. 1.

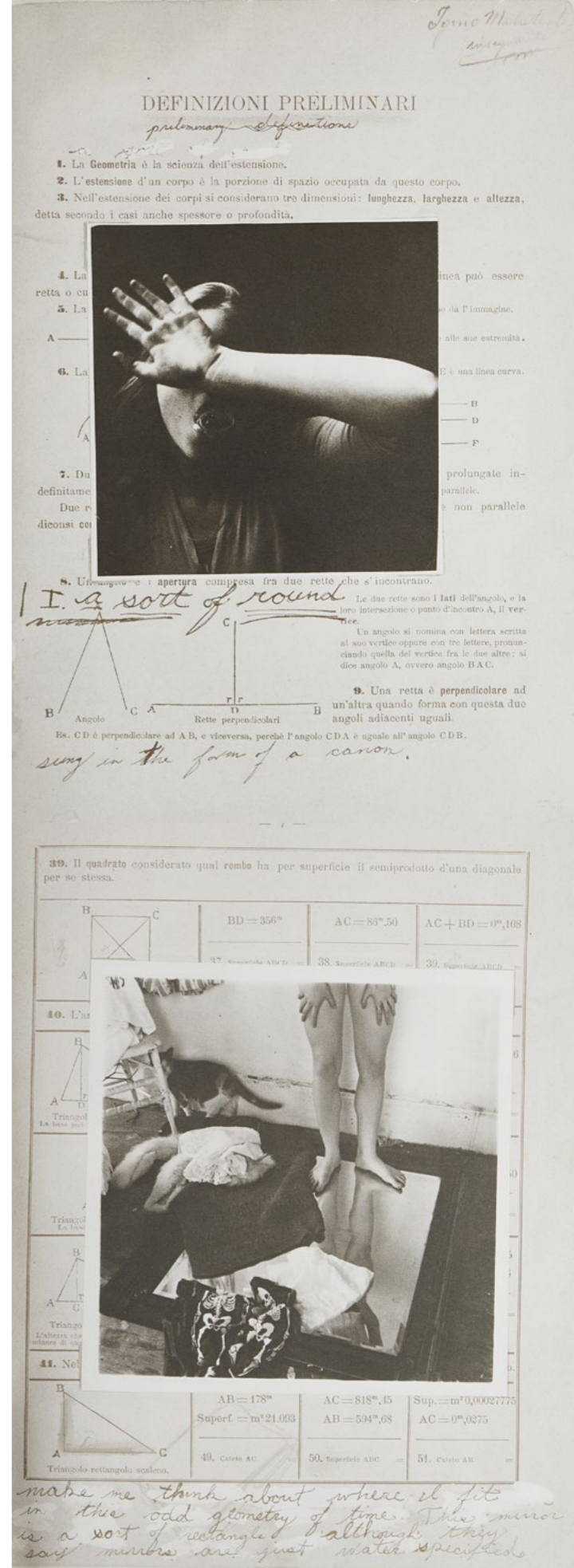
**Publisher's proof copy of the only artist's book by American photographer Francesca Woodman (1958–1981) to be published during her lifetime, issued mere days before her suicide at the age of twenty-two, our copy inscribed by her publisher, the American artist Suzanne Reese Horvitz.**

Woodman, fluent in Italian, spent a year studying in Rome (1977–1978), where she picked up a copy of this nineteenth-century Italian geometry exercise book *Esercizi graduati di geometria* at the Surrealist bookshop Maldoror and began using it as a notebook, adding in her own photographs and text in manuscript. Of this process of repurposing, she wrote 'I've always printed small but the photos seemed less precious and more personal when in the books... The books started to influence the work—I made my own geometries for the geometry book' (Woodman Family Foundation,

online). The anastatic copy of the notebook became *Some Disordered Interior Geometries*, Woodman's only publication during her lifetime. **Several of the five hundred printed copies are thought to have been distributed at her funeral, when her work was still largely unknown.**

Woodman's evocative photos feature the artist as subject, using 'long shutter speed and double exposure when photographing so that she could actively feature in her own work. This also meant that she could capture different stages of movement, in a way that could trace the pattern of time. As a result, her image is blurred, which suggests motion and urgency' (Tate), writing of her technique 'Am I in the picture? I could be a ghost, an animal or a dead body, not just this girl standing on the corner.' *Some Disordered Interior Geometries* was perhaps Woodman's answer to André Breton's *Nadja* (1928), one of the most iconic works of the French Surrealist movement. In 1979, Woodman wrote 'I would like words to be to my photographs what the photographs are to the text in Breton's *Nadja*. He picks out all the allusions and enigmatic details of some rather ordinary unmythical snapshots and elaborates them into a story. I'd like my photographs to condense experience.'

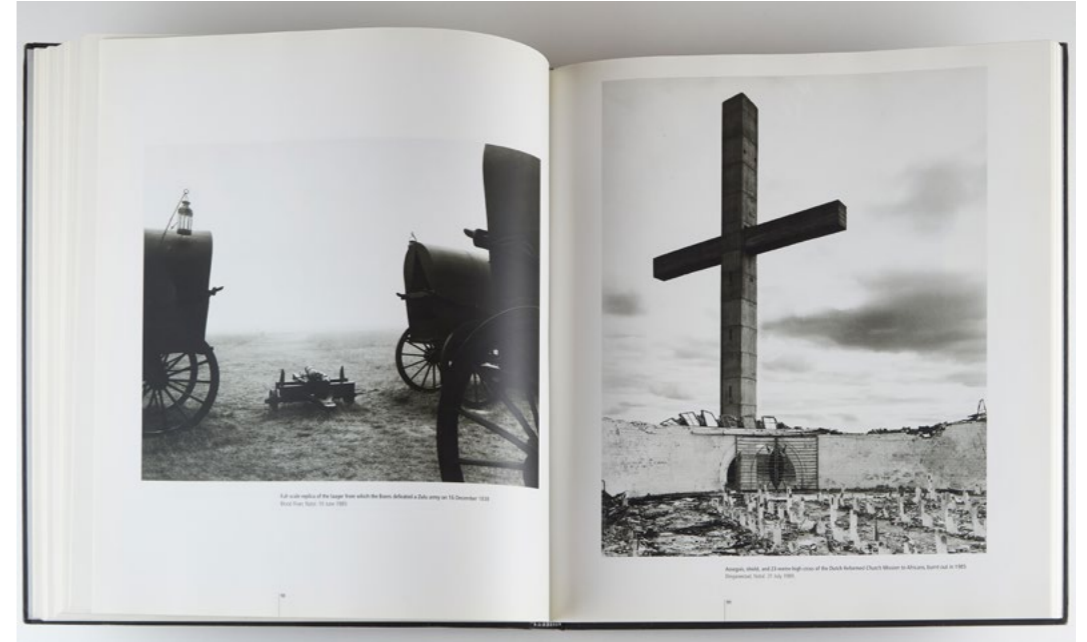
*Provenance:* With the ownership inscription of Suzanne Reese Horvitz, co-founder of the Synapse Press (publishers of the present work) in 1980.





[38] GOLDBLATT, David. The Destruction of District Six under the Group Areas Act. Cape Town. 5 May 1982.

Gelatin silver print; image size 180 x 225 mm; signed and inscribed by David Goldblatt in ink to verso; two small creases to the front of print and light wear to edges of frame; in grey wooden window mount frame with glass (overall framed size 330 x 370 mm).

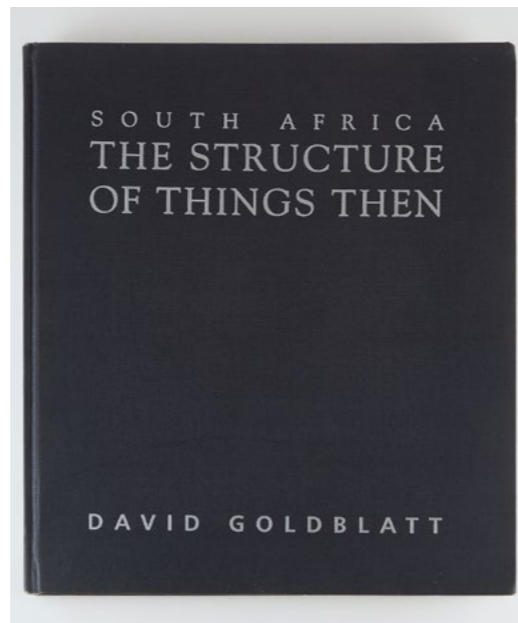
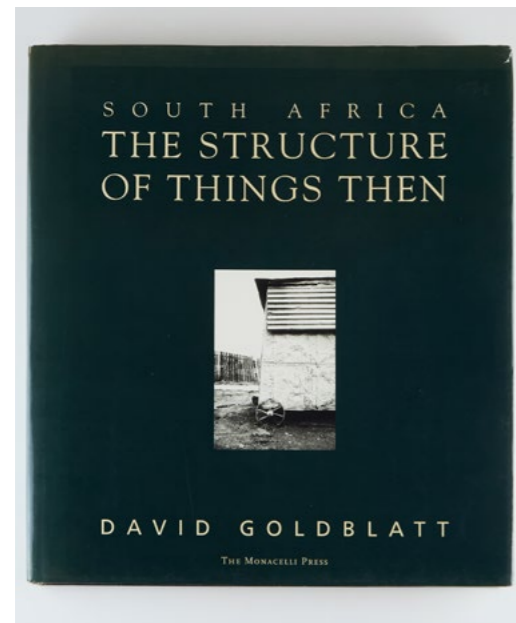


[offered with:]

South Africa: The Structure of Things Then. Cape Town: Oxford University Press Southern Africa. 1998.

4to. Original black cloth, lettered in silver to front cover and spine, in photo-illustrated dust-jacket; pp. [260]; photo-illustrations throughout; extremities a little rubbed, jacket lightly sunned with edges a little creased, a few light scratches to front and rear panels; overall very good; signed and dated '10/6/06' by Goldblatt in black ink to title.

**Together £1500**



**Gelatin silver print in window mount frame, signed and inscribed by David Goldblatt, accompanied by a signed first edition of his photographic study of the infrastructure of South African Apartheid.**

*The Structure of Things Then* is the culmination of fifteen years of photography, research and writing. It brings together one hundred and thirty-six black and white photographs in which South African photographer Goldblatt probes the relationships between South Africa's architectural structures and the forces that shaped society during the period of *Baasskap*, or White Domination.

*The Destruction of District Six* is a prominent example in Goldblatt's visual argument for the physical organisation of *Baasskap*. In 1969, the Apartheid government of South Africa used the 1950 Group Areas Act to determine that District Six – a previously multiracial area of Cape Town – should become only available to white South Africans. Over 60,000 residents were forcibly removed and their homes destroyed. In 1982 Goldblatt photographed the area, depicting a hollow wasteland of half-demolished homes sitting beneath distant high-rises and hills. Goldblatt's appreciation for the subtleties of light and texture in his characteristic black and white underscore the stark political message of this astonishing work.



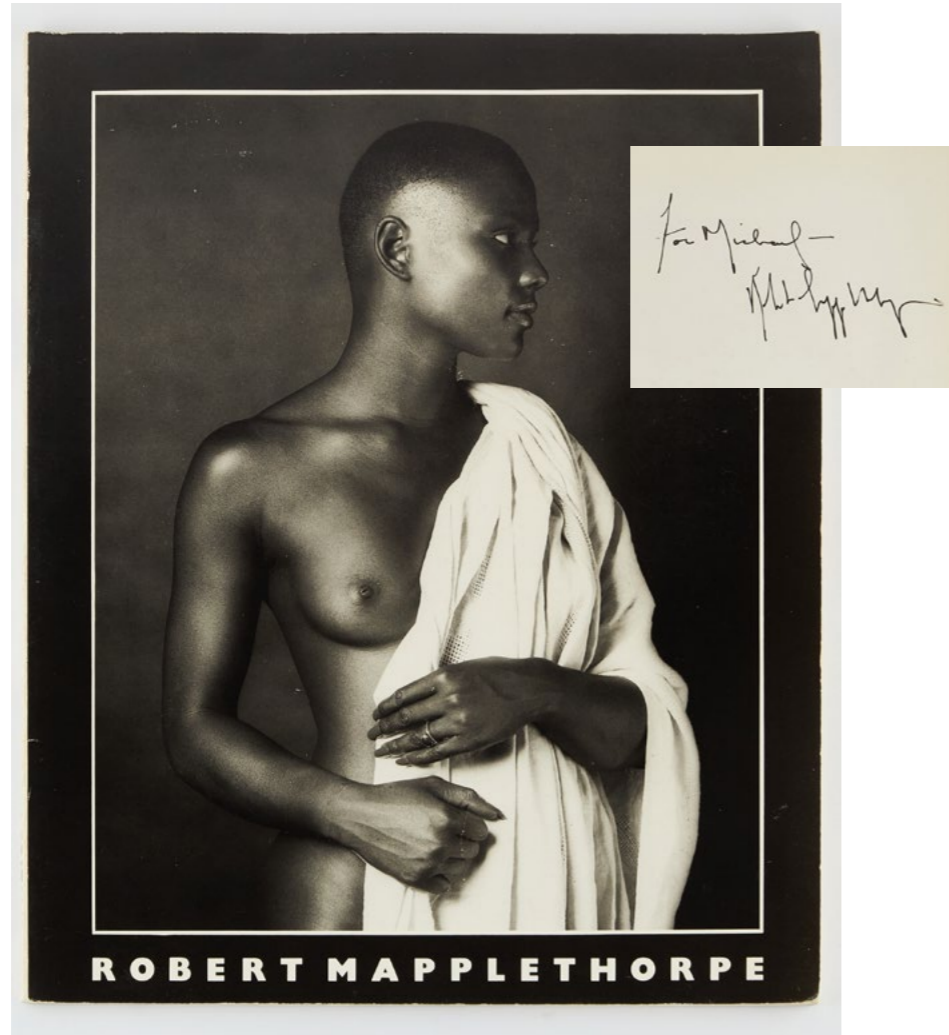
[39] MAPPLETHORPE, Robert; Bruce CHATWIN (text). Lady Lisa Lyon. New York: The Viking Press. 1983. £750

4to. Original black cloth, lettered in silver to spine and in black to front cover, in photo-illustrated dust-jacket; pp. [7], 8–128; with black and white photo-illustrations throughout; some creasing to edges of jacket, some staining to half-title; a near-fine copy in very good dust-jacket; authorial inscription 'for Frankie – black is beautiful but blue is better love, RM New York '83' in blue ink to half-title.

**First edition, a presentation copy inscribed by Robert Mapplethorpe, including the essay 'An Eye and Some Body' by Bruce Chatwin.**

Lisa Lyon, the first World Women's Bodybuilding Champion, first met Robert Mapplethorpe at a party in 1979 where her black rubber outfit caught the photographer's attention. Mapplethorpe was already well known for his explicitly gay and often sadomasochistic portraits, much of it depicting male subjects and was interested in a new project that would counter his reputation for work perceived as provocative and sensational. The resulting photographs, made over a period of two years, enabled Mapplethorpe to continue his exploration of the body and classical beauty while expanding his engagement with the female form and the relationship between photographer and subject. This collaborative edition was dedicated 'To my husband,' by Lyon, and 'To Patti Smith,' by Mapplethorpe. It reproduces many of Mapplethorpe's striking, tender and often amusing portraits of Lyon, displaying his dexterity and sense of humour as a portrait photographer.



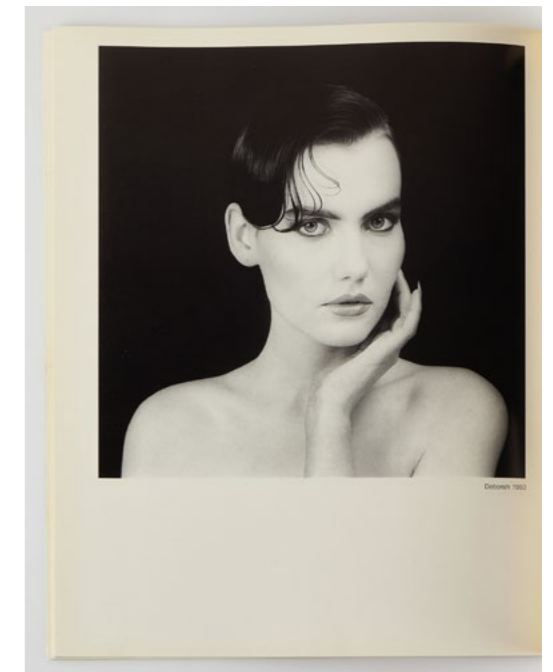


[40] MAPPLETHORPE, Robert; Germano CELANT (editor). Robert Mapplethorpe fotografie. Milan: Idea Books Edizioni. 1983. £500

4to. Original photo-illustrated black wrappers; pp. [48]; black and white photo-illustrations throughout; light rubbing to extremities of wrappers, small ink stain to lower left corner of rear wrapper; edges of textblock mildly toned; near fine; authorial inscription 'For Michael - Robert Mapplethorpe' in black ink to half-title.

**First edition, first impression, a presentation copy inscribed by Robert Mapplethorpe to the legendary music producer Michael Ross.**

This catalogue was published on the occasion of the eponymous 1983 exhibition at Museo Fortuny, Venice, and displays a selection of the exhibited work. This unique copy comes from the collection of Michael Ross, to whom it has been inscribed by the photographer. Ross was a music art director who was responsible for album cover art for artists including Paul McCartney, Elton John, and Sting, and later collaborated with Mapplethorpe on the cover for Joan Armatrading's 1985 album *Secret Secrets*.





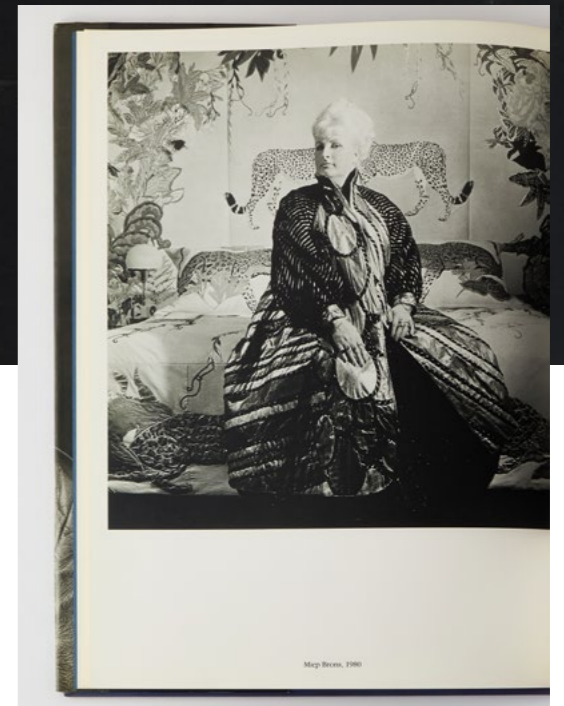
[41] MAPPLETHORPE, Robert; Susan SONTAG (introduction). *Certain People: A Book of Portraits*. Pasadena: Twelvetreepress Press. 1985. £950

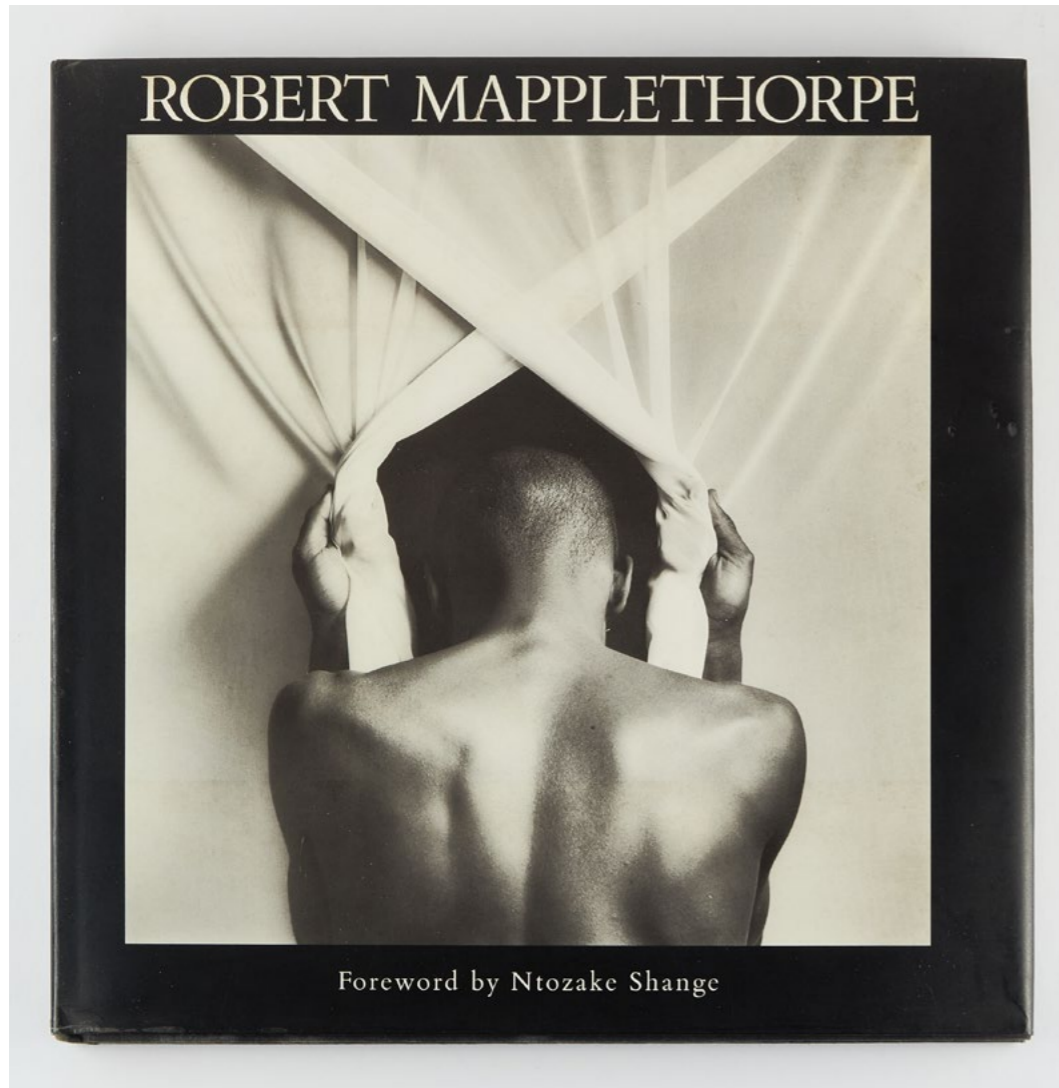
4to. Original blue cloth, lettered in black to front cover and spine, in photo-illustrated dust-jacket; pp. [102]; black and white photo-illustrations throughout; extremities of cloth a little sunned, minimal creasing to edges of jacket; near-fine in like dust-jacket; signed by Mapplethorpe in blue ink to half-title; publisher's ad loosely inserted.

**Third edition, limited to 5,000 copies, signed by Robert Mapplethorpe.**

This sweeping collection of Robert Mapplethorpe's portrait photography, published at the height of his international acclaim and only four years before his death in 1989, presents his expansive exploration of black and white portrait photography. *Certain People* displays Mapplethorpe's ability to transcend social and cultural boundaries for which he became known. It reproduces portraits of some of the most well-known celebrities of the day alongside those of the artist's lovers, bikers, and leather fetishists, as well as gender-exploring self-portraits. It also includes the iconic early portraits of Patti Smith, one of which was used for the cover of her 1975 album *Horses*.

*Certain People* opens with an introductory essay by the writer and critic Susan Sontag, in which she reflects on the experience of being photographed by Mapplethorpe; a portrait of Sontag is also included in this edition.



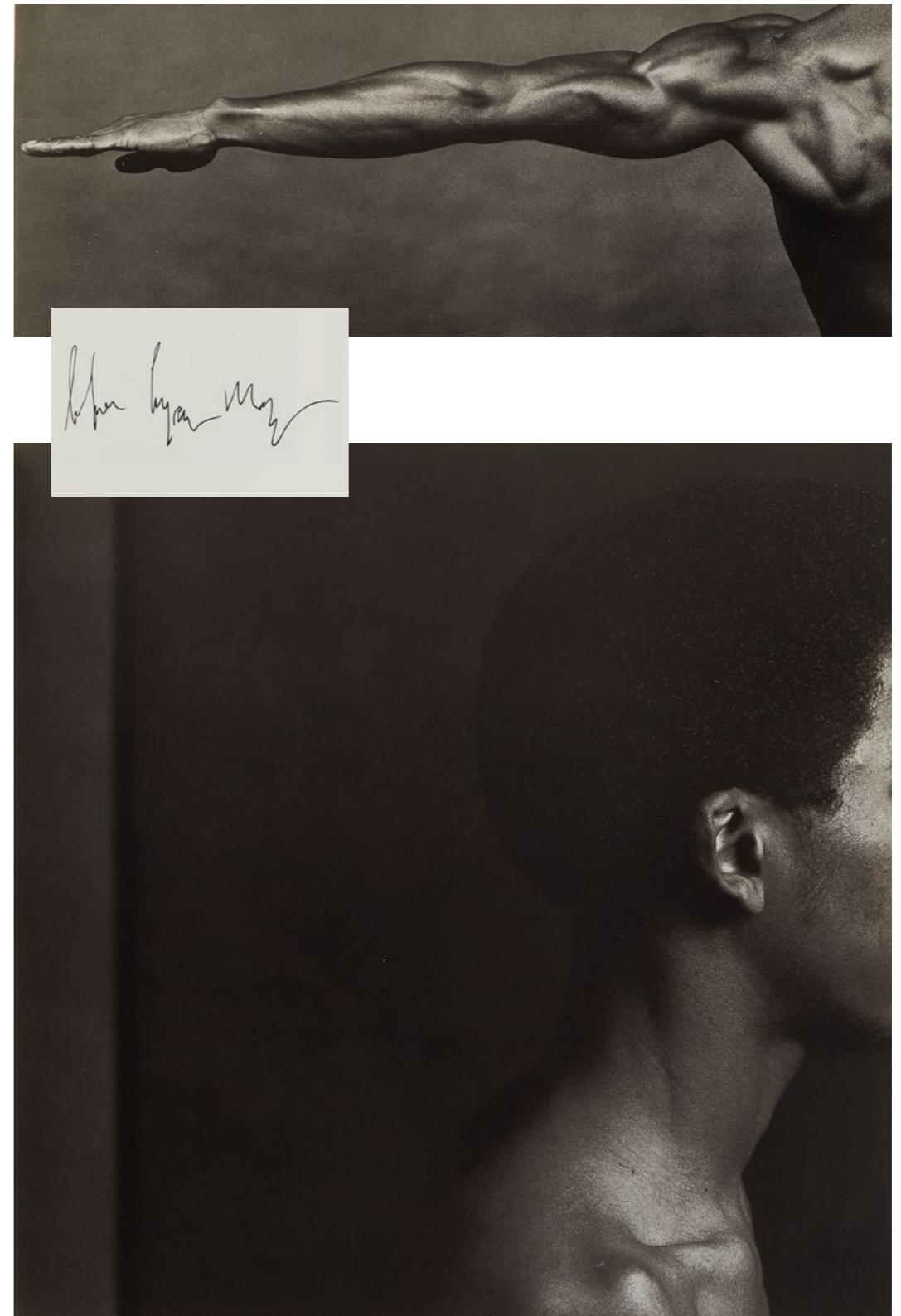


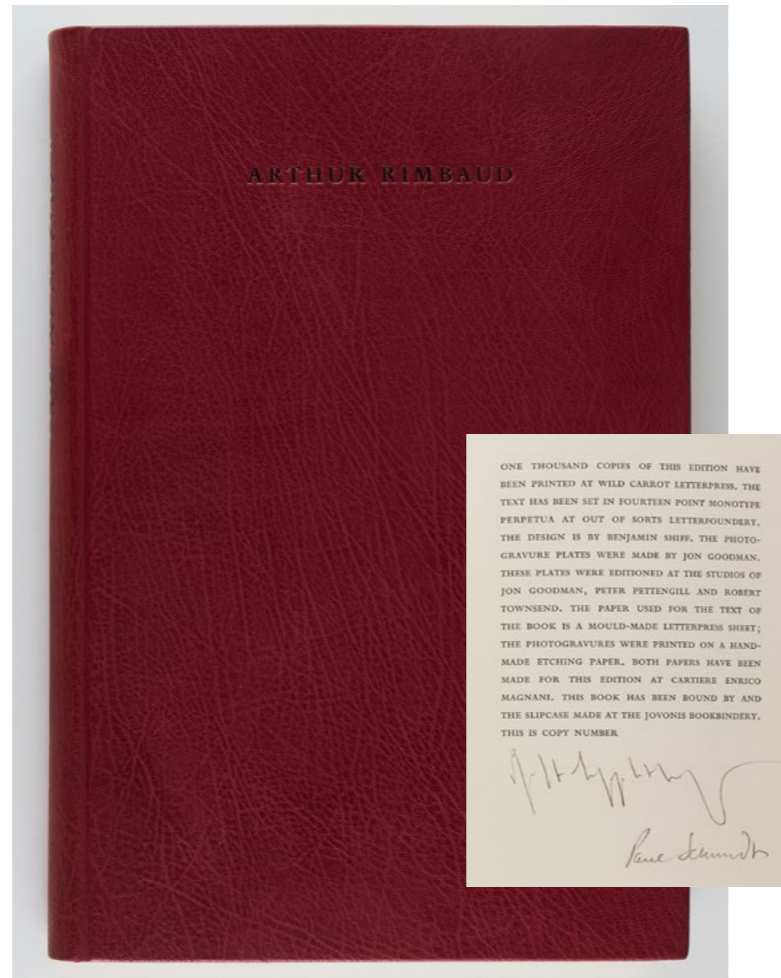
[42] MAPPLETHORPE, Robert; Ntozake SHANGE (introductory poem). Robert Mapplethorpe Black Book. New York: St. Martin's Press. 1986. £1100

4to. Original black cloth, lettered in silver to spine, in photo-illustrated dust-jacket; pp. [14], 91, [5]; black and white photo-illustrations throughout; minor discolouration to edges of boards, jacket with some wear to extremities; one light stain to lower edge of pastedown and rear front free endpaper; near fine in like dust-jacket; signed by Mapplethorpe in black ink to half-title.

**First edition, third impression, signed by Robert Mapplethorpe.**

Containing an introductory poem by the American poet and activist Ntozake Shange, *Black Book* offers a striking and tender study of Black masculinity. This publication reproduces portraits of scores of subjects, some of whom were photographed by Mapplethorpe over several years. Shot both in and outside the studio, these photographs celebrate the diversity and humanity of Black men in contemporary America.



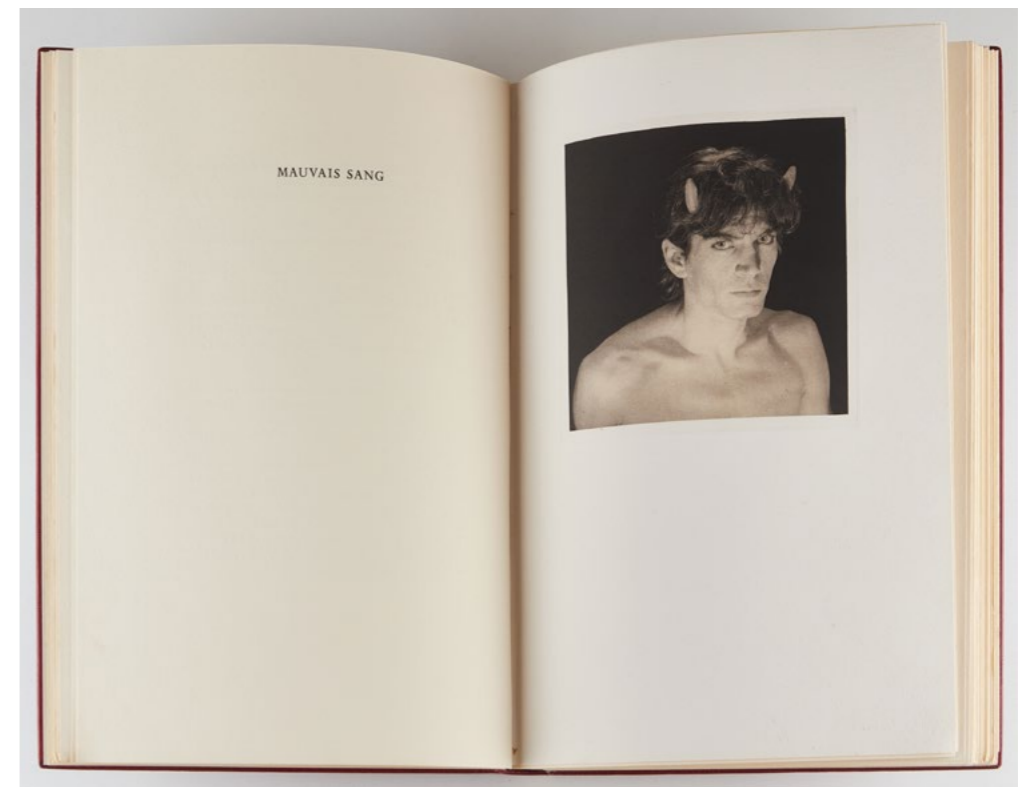


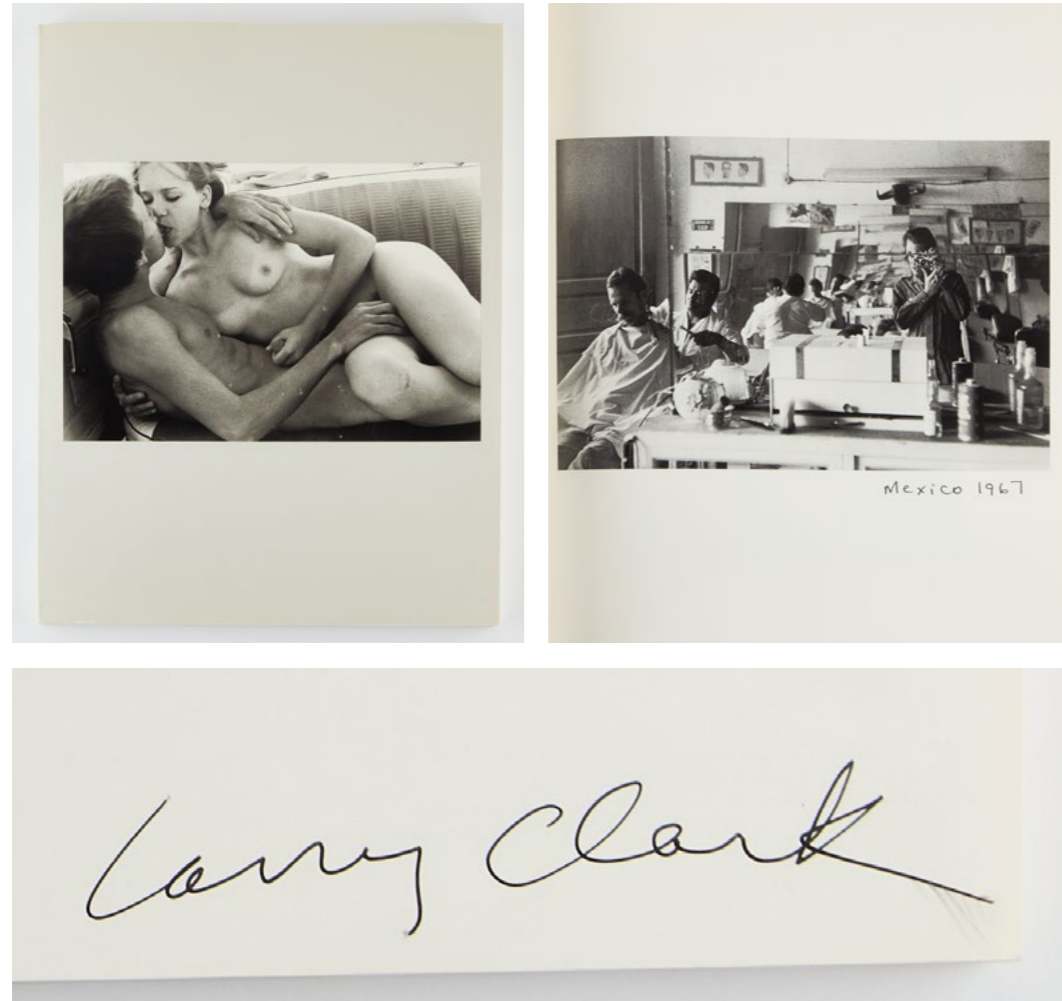
[43] RIMBAUD, Arthur; Robert MAPPLETHORPE (photographer); Paul SCHMIDT (translator). *A Season in Hell*. New York: The Limited Editions Club. 1986. £1250

4to. Original red morocco, lettered in black to front cover and spine, in plush-lined black cloth slipcase; pp. [6], xii, 87, [7], printed in parallel French and English on facing pages, with 8 photogravure plates by Mapplethorpe, loosely inserted tissue guards; minimal scratching to slipcase; a near-fine copy; signed by Mapplethorpe and Schmidt in pencil to colophon.

**First edition, limited to 1,000 copies, with photogravure illustrations by Robert Mapplethorpe, signed by the photographer and the translator, this copy unnumbered.**

Arthur Rimbaud's incendiary, hallucinogenic and groundbreaking prose poem is here presented in the original French alongside Paul Schmidt's English translation. In his introduction, Schmidt describes *A Season in Hell* as 'a work of adolescent passion – not the passion of exuberance, but passion as suffering', and retraces the desperate circumstances which produced this frenzy of artistic expression. It was originally self-published by Rimbaud in 1873 as *Une Saison en Enfer*. Published only three years before the photographer's death, this edition is illustrated by Robert Mapplethorpe's spectacular photogravures. Bringing together a selection of the photographer's self-portraiture, still lifes, and experimental double exposures.





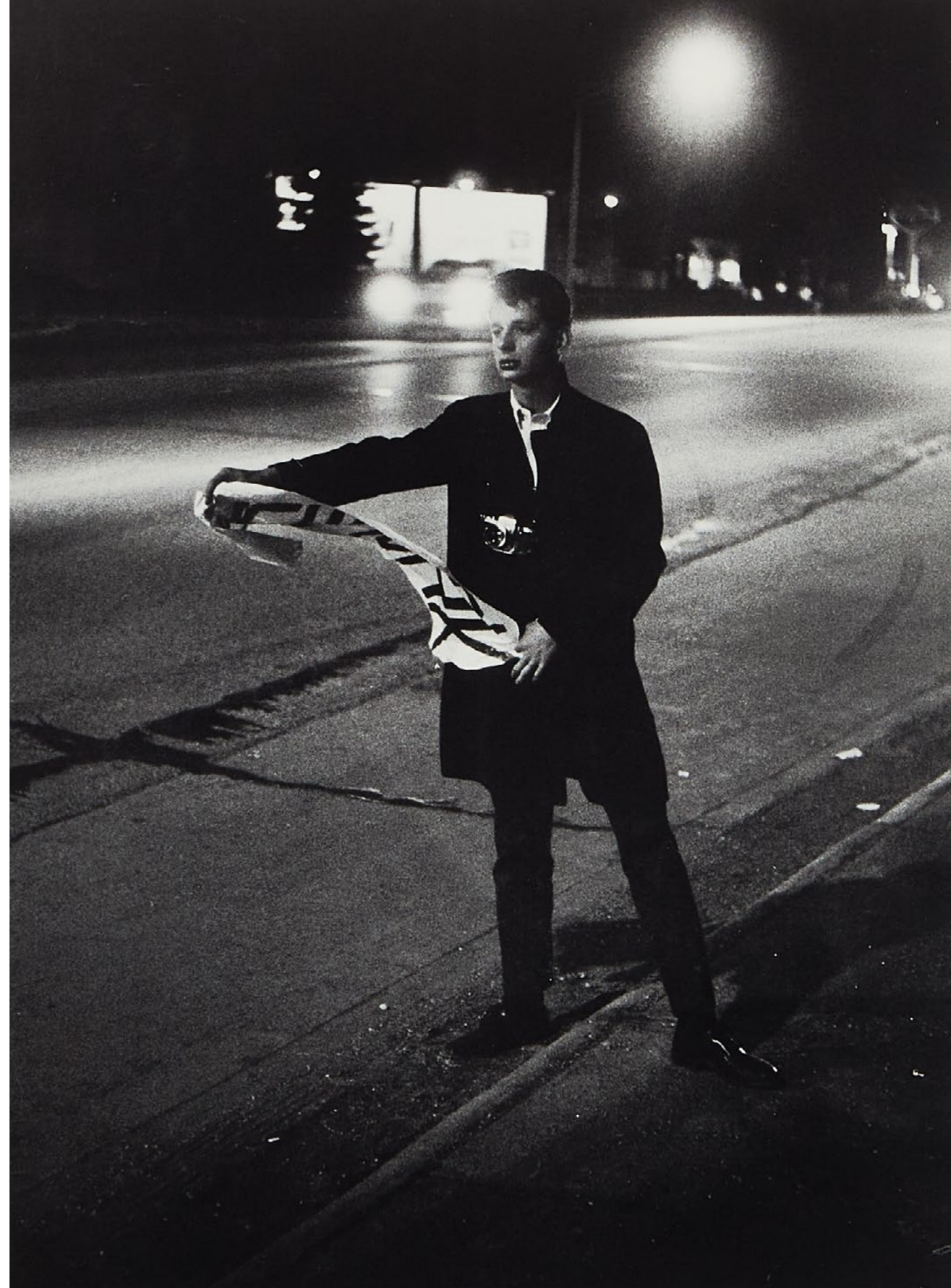
[44] CLARK, Larry. *Teenage Lust*. New York: 'Self-Published'. 1987.

£450

4to. Original grey wrappers with photo-illustration to front, titles in black to spine; pp. [148]; including colour and black and white photo-illustrations throughout and image titles in facsimile of Clark's hand; a fine copy; signed by Clark to half-title in black ink.

**Expanded second edition, signed by Larry Clark.**

This expanded second edition of the iconic photobook *Teenage Lust* includes ten images not found in the first 1983 edition. The additional images further describe Clark's explosive and shocking documentation of his subjects in teenage years and young adulthood, and the sex, drugs and occasional violence that punctuated their lives. Reproducing photographs taken between the 1950s and 1970s, the book presents episodes and encounters from Clark's chaotic life, while describing the freedom and rebelliousness of youth.





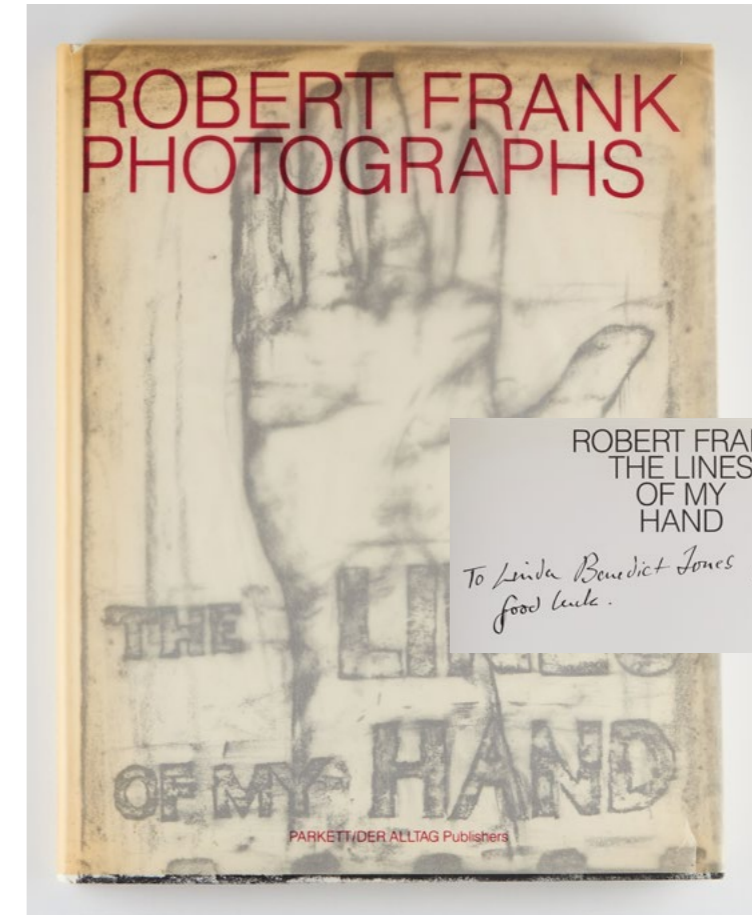
[45] SMITH, Patti, and Robert MAPPLETHORPE. Robert Mapplethorpe. New York: Bellport Press. 1987. £300

4to. Original green cloth, in dust-jacket with black and white photo-illustrations and black titles to spine; pp. [40], with 18 tipped-in colour and black and white photo-illustrations; a little staining to front panel of jacket, upper edge of jacket a little creased; fine copy in very good dust-jacket.

**First edition, one of only 2,000 copies, of Patti Smith's creative collaboration with Robert Mapplethorpe.**

The volume pairs poetry by Patti Smith alongside eighteen photographs and collages by Mapplethorpe, including floral still lifes and portraits of Andy Warhol and Patti Smith.





[46] FRANK, Robert. *The Lines of My Hand: Robert Frank Photographs*. Zurich, Frankfurt, New York: Parkett/Der Alltag. 1989. £1900

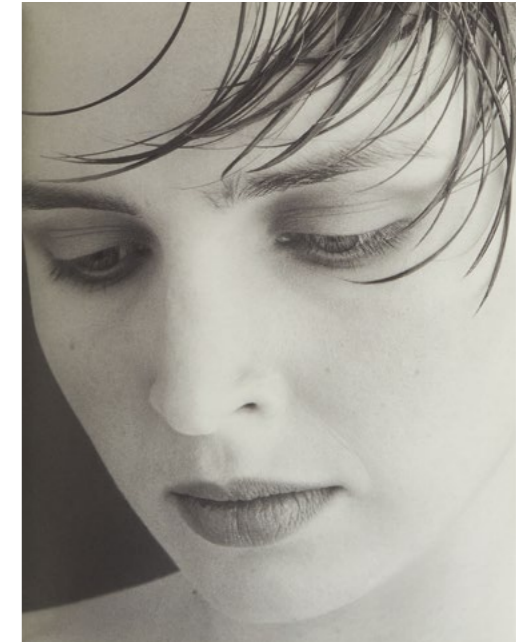
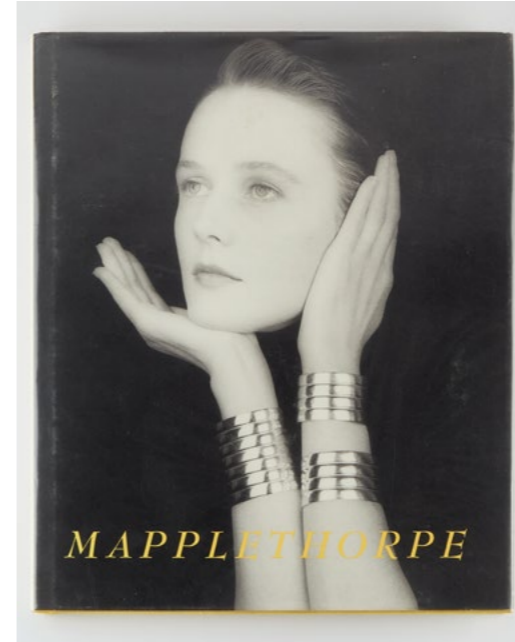
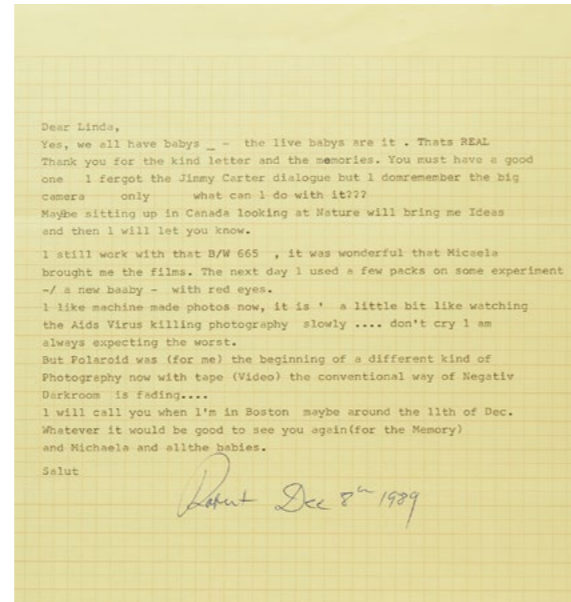
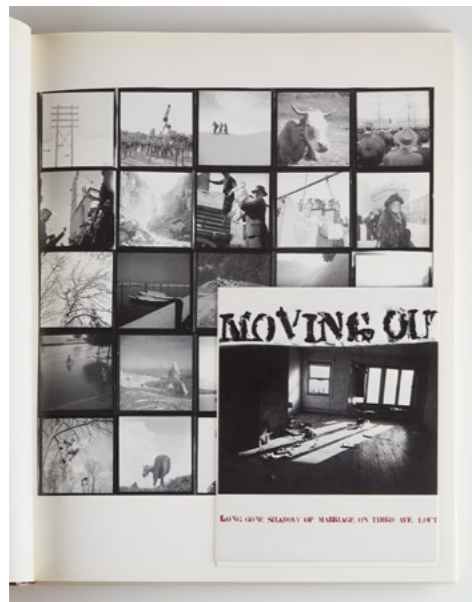
4to. Original photo-illustrated white boards, lettered in black to spine, in glassine dust-jacket lettered in red to front and rear panels; pp. [170]; photo-illustrated throughout; minimal discolouration to jacket, with small nick to upper edge of front panel, closed tear (6 cm) to lower edge of rear panel; a fine copy in near fine dust-jacket; authorial inscription 'To Linda Benedict-Jones good luck. Robert Frank Feb. 28. 1989' in black ink to title-page; with loosely inserted typed letter to Linda Benedict-Jones, signed and dated by Robert Frank, in envelope addressed in Frank's hand (see below), flyer for Frank's 1995-1996 exhibition *Moving Out* at Pace/Macgill Gallery, New York.

**First edition, signed and inscribed by Robert Frank, accompanied by a signed letter from Frank to Linda Benedict-Jones, to whom the book was inscribed.**

A deeply personal photobook, *The Lines of My Hand*, is dedicated to Robert Frank's two children in a facsimile of the photographer's hand: 'Above all for Pablo and Andrea who are trying to find a better way to live'. This book forms a photographic autobiography, reproducing images from each stage of Frank's life up to the time of publication. They are presented chronologically and selected by the photographer more for their personal resonance than historic or aesthetic significance. Included are photographs from his groundbreaking first monograph *Les Américains*, as well as from London and Paris in the 1950s, and his later portraits of the Beat Poets.



This copy was inscribed by Frank to the photographer and curator Linda Benedict-Jones in February 1989, and is accompanied by a typed letter to her, signed by Frank, from December of the same year. A deeply intimate communication, the letter describes Frank's desire that 'Maybe sitting up in Canada looking at Nature will bring me Ideas and then I will let you know'. He also describes his photographic experiments at the time of writing: 'I still work with that B/W 665', (meaning the Polaroid Type 665, Frank's most used film) and he writes that 'Polaroid was (for me) the beginning of a different kind of Photography now that tape (Video) the conventional way of Negativ [sic] Darkroom is fading...'. Frank also laments 'watching the Aids Virus killing photography slowly .... don't cry I am always expecting the worst'. This extraordinary document is accompanied by the envelope in which it was sent, addressed in Frank's hand to 'LINDA JONES BENEDICT [sic]' at Polaroid Gallery in Cambridge, Massachusetts.

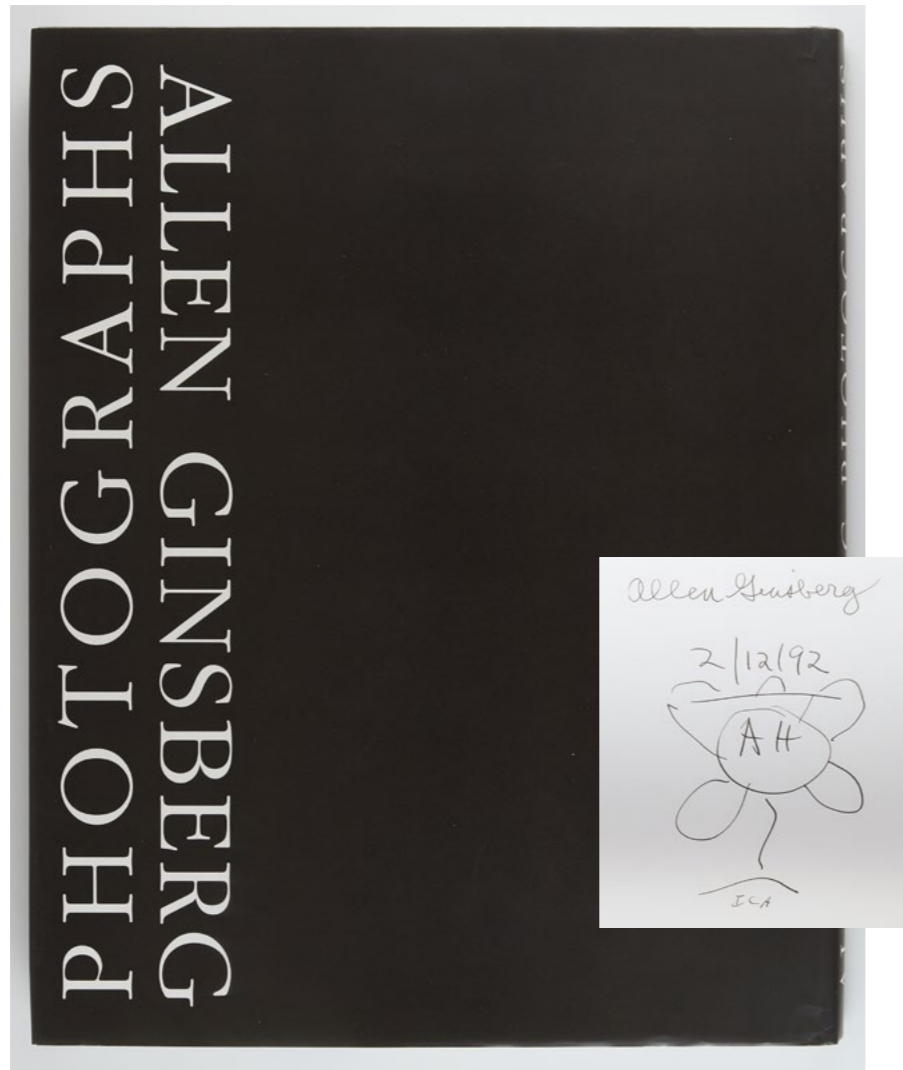


[47] MAPPLETHORPE, Robert. *Some Women*. London: Secker & Warburg Limited. 1989. £100

4to. Original yellow cloth, lettered in black to front cover and spine, in photo-illustrated dust-jacket; pp. [7], 8-114, [6]; minor scratches and creasing to jacket; a fine copy in near fine dust-jacket.

**First UK edition, with an introduction by Joan Didion.**

*Some Women* was among the last projects that Robert Mapplethorpe undertook, and includes a retrospective of eighty-six portraits of women, the majority of which had never been published in book form before. Taken almost exclusively in the studio, these portraits offer a representative example of Mapplethorpe's later style. For an artist most notoriously known for explicit homoerotic photographs, this publication offers an alternative view of his artistic contribution. Included are some of the most recognisable faces of the day, alongside portraits of women of all ages, presenting Mapplethorpe's multi-faceted observation of feminine beauty.

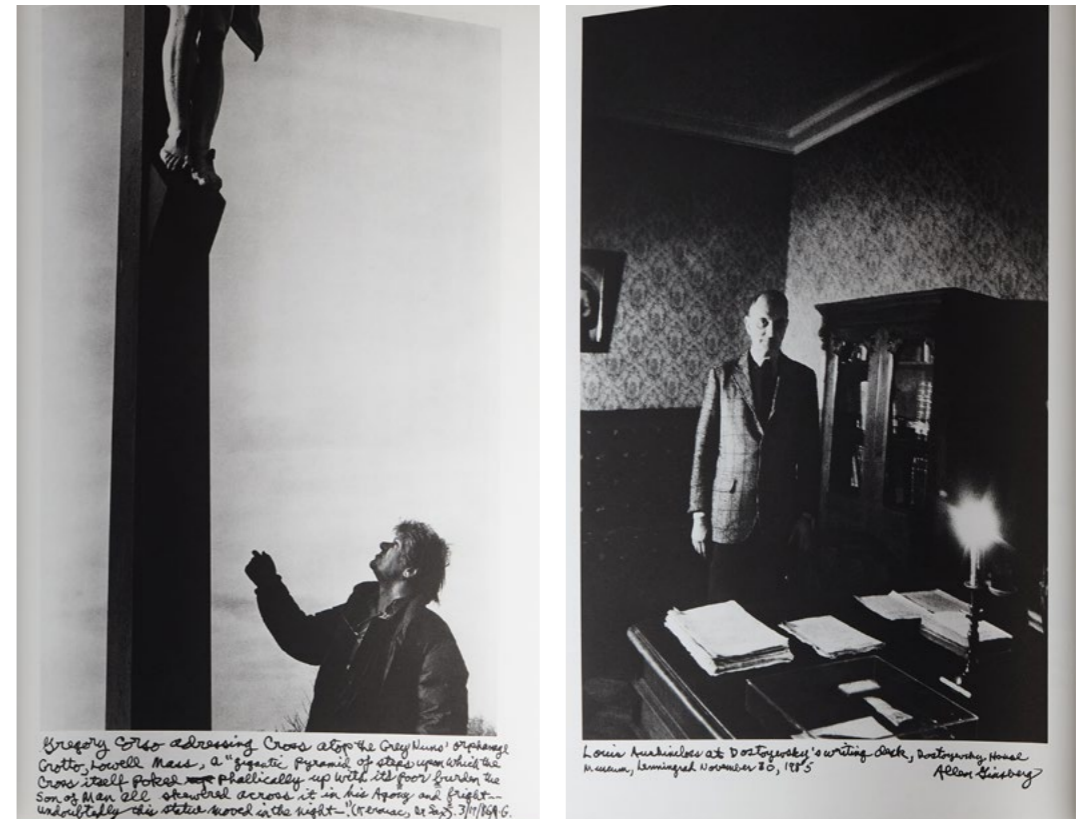


[48] GINSBERG, Allen. Photographs. Los Angeles: Twelvetreepress Press. 1990. £650

Folio. Original grey cloth, titles in blind to front cover and spine, in dust-jacket; pp. [117], [1]; with photo-illustrations throughout; some minor creasing to edges of jacket and light discolouration to edges of boards; a near-fine copy in like dust-jacket; authorial inscription 'for David Summers Allen Ginsberg 3/28/91 Berkeley' and original drawing of a sunflower inscribed 'AH' in black ink to half-title.

**First edition, a presentation copy inscribed by Allen Ginsberg with an original ink drawing of a sunflower.**

Beat poet Allen Ginsberg's photographs include portraits of fellow writers Jack Kerouac, Neal Cassady, and William Burroughs, among others. This book reproduces nearly one hundred of Ginsberg's black and white portraits, taken from the 1950s through to the 1980s. Each photograph is accompanied by annotations in facsimile in Ginsberg's hand, describing the characters and episodes that populated his life. This unique copy includes an **original ink drawing by Ginsberg illustrating his favoured Blakean poem 'Ah! Sunflower'**.

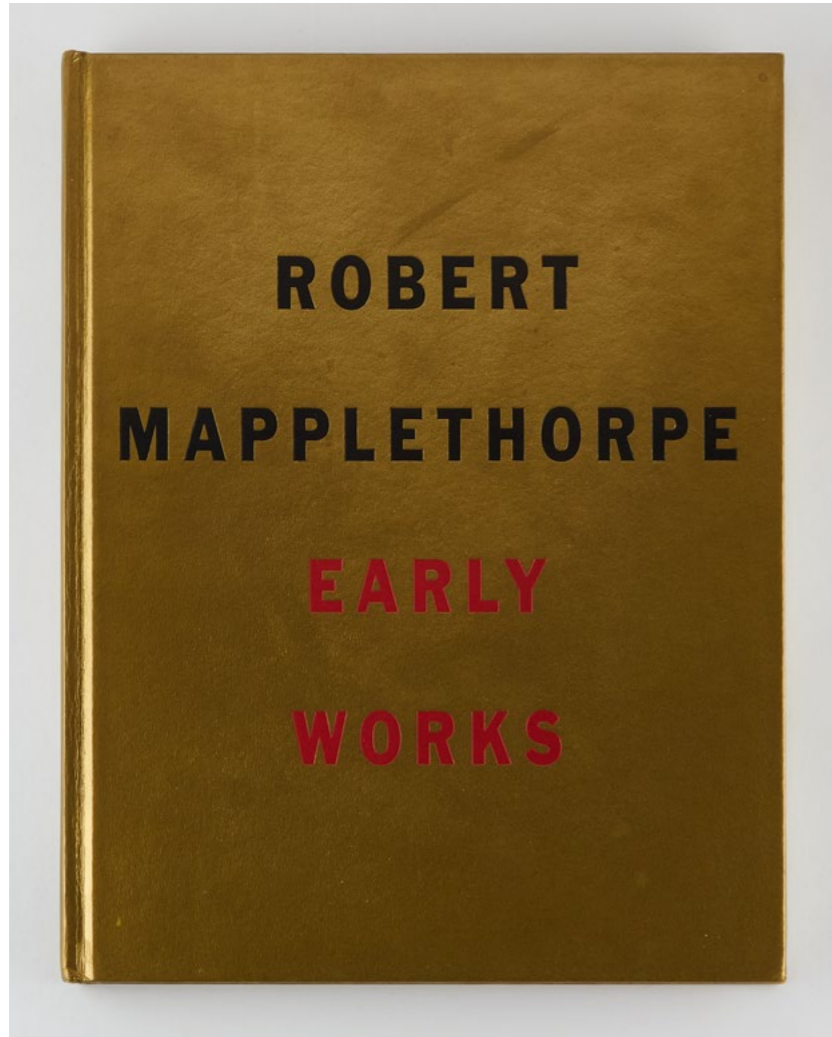


Gregory Corso addressing Cross at the Grey Mausoleum, 1956. Photo by Allen Ginsberg. The Cross at the Grey Mausoleum, a "gigantic pyramid of steel upon which the Cross itself is placed, and phallically up with its foot" (Ginsberg, "The Son of Man" all strangled across it in his agony and flight—undoubtedly the statue moved in the night—(Ginsberg, 3/1/1996).

Louis Arshile at Dostoyevsky's writing desk, Dostoyevsky House Museum, Leningrad November 20, 1955. Allen Ginsberg



Robert Frank, his Bleecker Street house studio near Battery, formal portrait for my Collected Poems 1947-1980 dust-jacket back, old Polaroid 195 gives negative -- Peter Orlovsky present wandered in here with Nelson with Mrs. Olmstead XA. this is what he saw. New York January 1984



[49] MAPPLETHORPE, Robert. Early Works 1970-1974. New York: Robert Miller Gallery. 1991. £200

4to. Original gold boards, titles to front cover and spine in red and black; ff. [8], 40, [5]; colour photo-illustrations throughout; minimal shelf wear to edges of spine; a near-fine copy.

**First edition, first impression, published on the occasion of the eponymous 1991 exhibition at Robert Miller Gallery, New York.**

Described by Patti Smith as a mentor to Robert Mapplethorpe, the New York gallerist Robert Miller was an early champion of the photographer and exhibited his controversial work in the early 1980s, helping to establish the artist's reputation. Two years after Mapplethorpe's death, Miller launched an exhibition of his early work and published this book documenting the exhibition. Including reproductions of collage, spray paint on canvas and magazine pages, this book presents Mapplethorpe's photographic experimentation before his turn to the polaroid and black and white portraits that would eventually make his name.





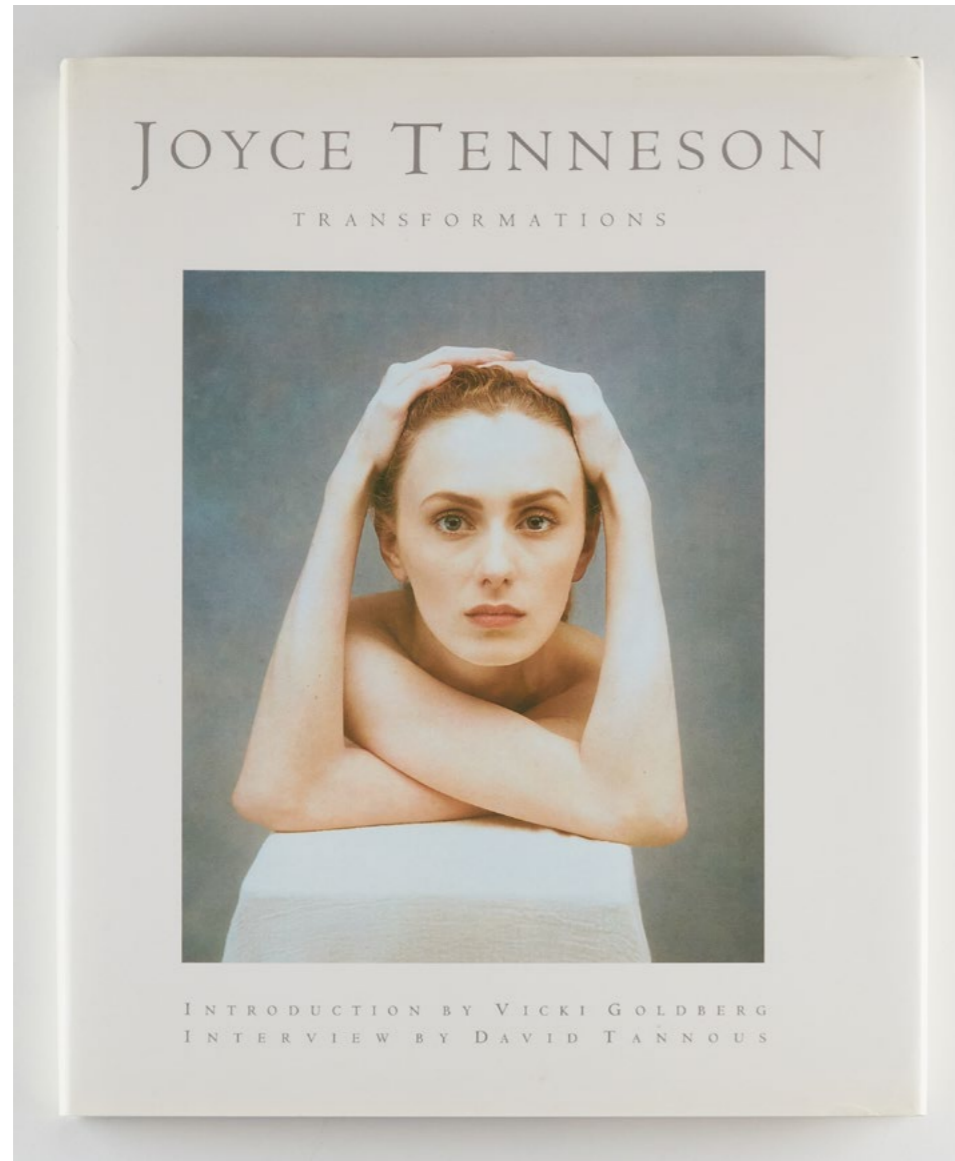
[50] MAPPLETHORPE, Robert; Germano CELANT (editor). Mapplethorpe. London: The Hayward Gallery and Electa. 1992. £150

4to. Original photo-illustrated white card wrappers with french flaps, lettered in black and purple; pp. [10], 11-323, [1]; black and white and colour photo-illustrations throughout, accompanied by a loosely-inserted brochure for the exhibition; minimal wear to edges and front wrapper; a near-fine copy.

**First edition, published on the occasion of Mapplethorpe's major retrospective at Hayward Gallery, London.**

Having died a few years earlier in 1989, Robert Mapplethorpe's 1992 retrospective at London's Hayward Gallery was a major exhibition in the history of photography. This catalogue was produced to mark the occasion and in collaboration with the exhibition's curator, Italian art historian and critic Germano Celant. It reproduces a comprehensive collection of Mapplethorpe's black and white photography, signature portraits, erotic figure studies and colour floral still lifes.



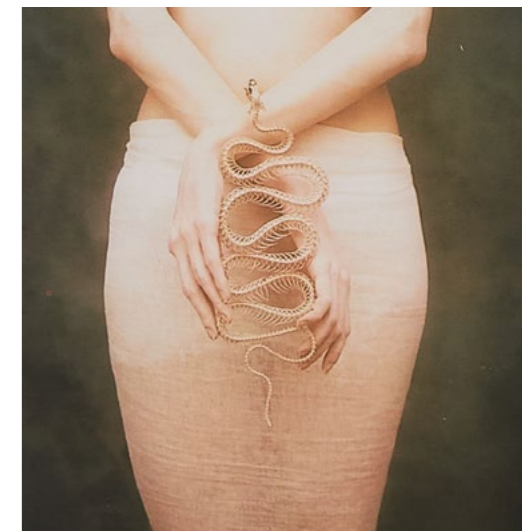
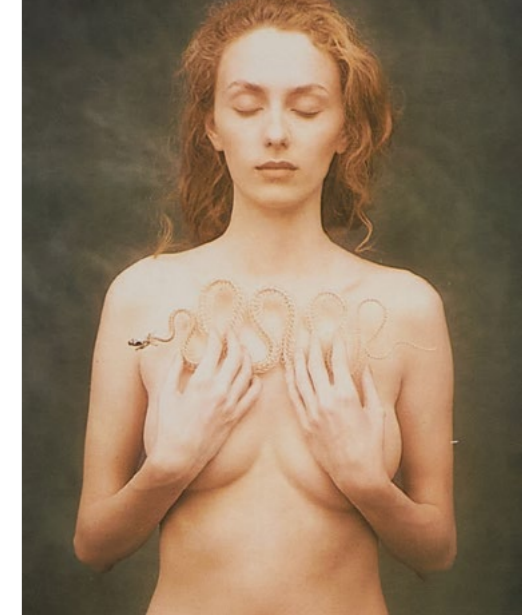


[51] TENNESON, Joyce; Vicki GOLDBERG (introduction); David TANNOUS (interviewer). Transformations. Boston, Toronto, London: Bulfinch. 1992. £100

4to. Original grey cloth, in photo-illustrated dust-jacket; pp. 127, [1]; illustrated with colour photograph plates; fine.

**First edition of the first book to feature Tenneson's colour work.**

Published to coincide with a travelling exhibition originated by the International Center of Photography, New York, it presents the full range of Tenneson's personal colour work since she began to work in colour in the mid-1980s. An illustrated interview includes examples of her fashion and portrait work as well. The interview explores the autobiographical influences on Tenneson's work and underscores the intimate yet disquieting power of these startlingly beautiful photographs.



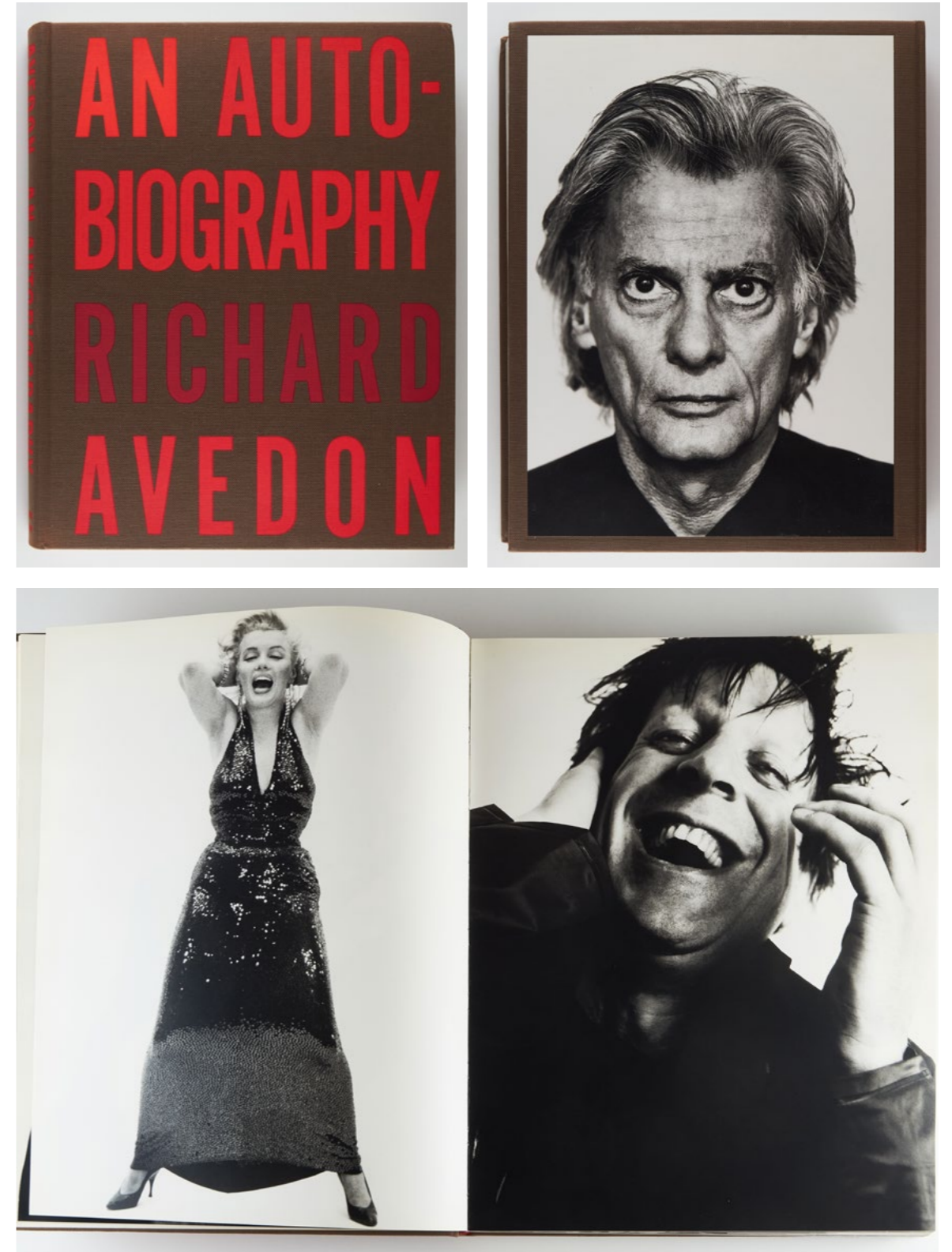


[52] **AVEDON, Richard.** *Avedon: An Autobiography.* New York: Random House. 1993. £850

Folio. Original brown cloth, titles in red to spine and front cover, photographic portrait of the artist tipped to rear, in acetate wrapper; pp. [438]; photo-illustrated throughout; minimal shelf wear to boards, slight warping to internal pages, wrapper with small chip to head of spine and small closed tear to edge of rear panel; a near-fine copy; signed by Richard Avedon dated '1993' in black to fly-leaf.

**First edition, first issue, boldly signed by Richard Avedon.**

This book was compiled by Richard Avedon as a presentation of his life through two hundred and forty-eight photographs taken over the course of his long career. Rather than offering a chronological account, Avedon grouped the photographs into three sections. As he explained in the introduction, 'this book tracks the path of three crucial illusions in my life. The first section is about the illusion of laughter, and a young man's discovery of the fine line between hilarity and panic. The second section is about the illusion of power. The third is about the loss of all illusions.' Through a considered interweaving of different areas of his life's work, Avedon reflects on his own experience as a crucial chronicler of the twentieth century.



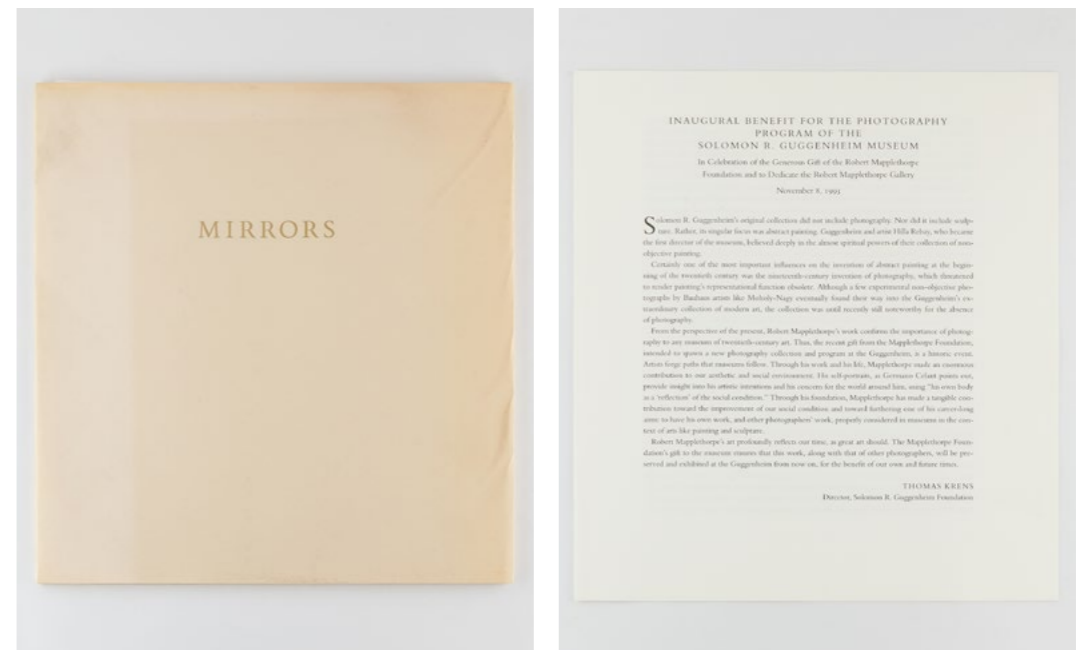


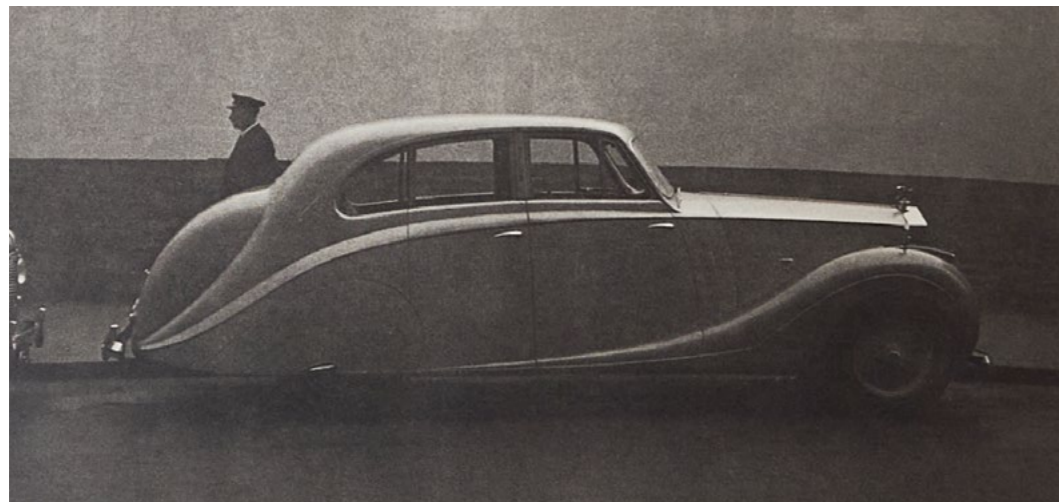
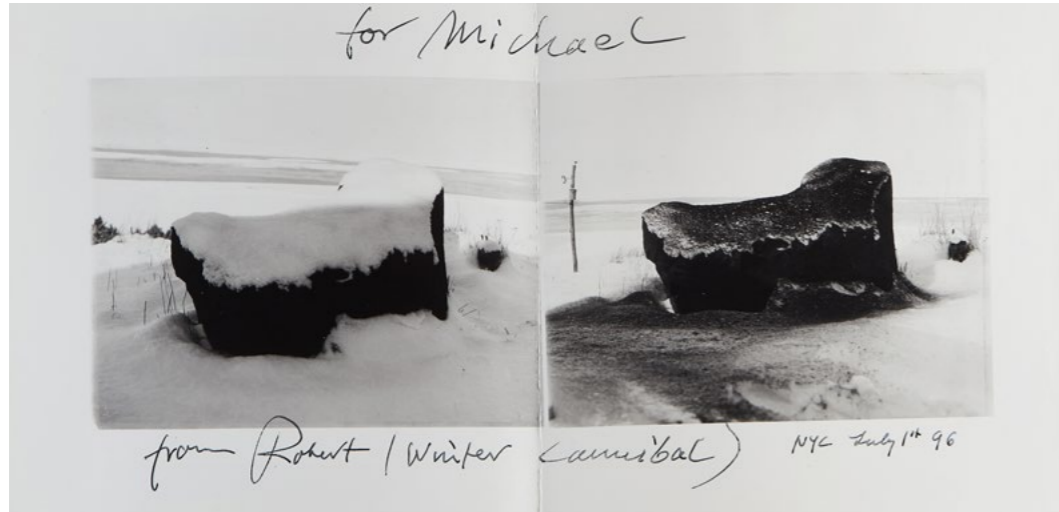
[53] MAPPLETHORPE, Robert; Patti SMITH (introduction). *Mirrors*. New York: Random House. 1993. £200

4to. Original off-white wrappers, in off-white dust-jacket with titles in grey to front cover; pp. [32]; with 10 black and white photo-illustrations, loosely-inserted pamphlet 'Inaugural Benefit for the Photography Program of the Solomon R. Guggenheim Museum'; small rip to lower left corner of front wrapper, some creasing and staining to jacket; a very good copy in good dust-jacket.

**First edition, one of only 700 copies produced to mark the occasion of *Mirrors*, an exhibition of self-portraits by Mapplethorpe at The Solomon R. Guggenheim Museum.**

Running between 1993 and 1994, the Guggenheim exhibition *Mirrors* was produced in collaboration with The Robert Mapplethorpe Foundation and inaugurated the Guggenheim Museum's Robert Mapplethorpe Gallery. This rare edition contains essays by the artist Patti Smith, titled 'Reflecting on Robert', and by the curator of the exhibition Germano Celant. Ten of Mapplethorpe's self-portraits, from throughout his career, are reproduced. This copy contains an additional loosely-inserted pamphlet with additional statements on the exhibition by Thomas Krens, Director of The Solomon R. Guggenheim Foundation and Michael Ward Stout, President of The Robert Mapplethorpe Foundation.



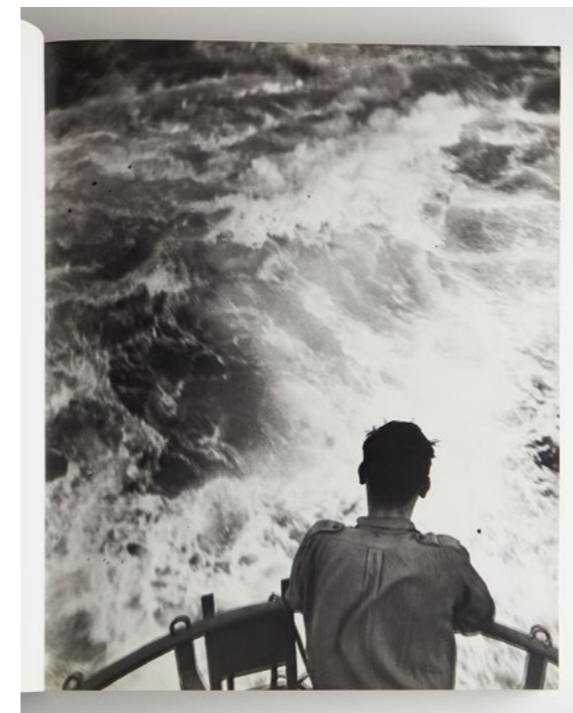
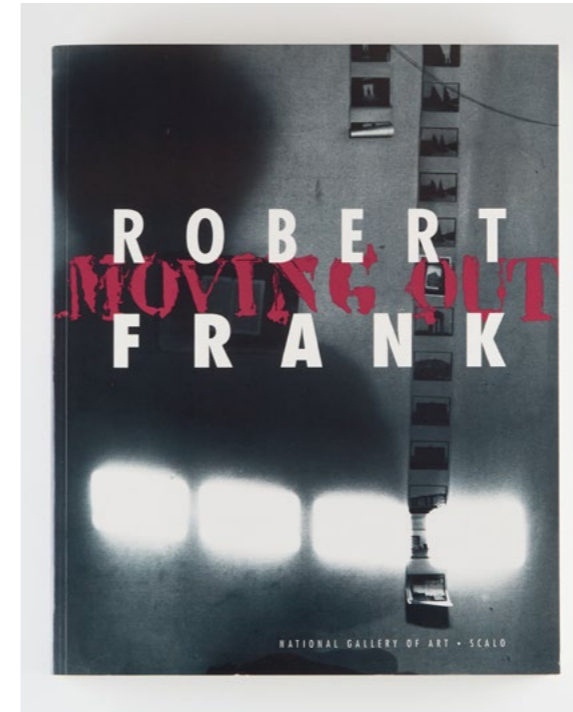


[54] FRANK, Robert. *Moving Out*. Washington: National Gallery of Art. 1994. £900

4to. Original photo-illustrated wrappers, titled to front cover and spine; pp. [9], 10-335, [1]; slight creasing to rear wrapper; a very good copy; with a photographic print signed and inscribed by Frank 'for Michael from Robert (Winter Cannibal) NYC July 1st 96' pasted in between wrapper verso and title-page.

**First edition, including an original photographic print, signed and inscribed by Robert Frank.**

This book was published on the occasion of the 1994 retrospective exhibition *Robert Frank: Moving Out*, at the National Gallery of Art, Washington. Held over fifty years after Frank first started studying photography in 1941, the exhibition describes a career-long shift in the approach of one of the most innovative photographers of the twentieth century. Including imagery from Frank's first pivotal monographs *Les Américains* (1958), *Moving Out* traces the evolution in his approach to photography, including his experiments with Polaroid film, photocollage and video in the 1970s and '80s. This book displays the continual innovation that Frank maintained throughout his long career.





[55] **BOULTON, Angus.** Homeless Photographs. *London*. 1995–2000. £1750 \*

Four C-type prints, image size 160 x 250 mm; each in black wooden window mount frame with red tipping and glass, with light wear to edges of frames; overall framed size 420 x 490 mm.

**Four C-type prints taken from Angus Boulton's award winning series of photographs.**

In 1995, Angus Boulton spent several days walking through London, photographing what he termed 'homeless landscapes'. He eventually became interested in the material remains of the experience of homelessness in London and began to photograph the empty spaces that had been used as their shelters. Aware of the possible invasion of privacy of his project, Boulton sought to portray something of the absent individual owner's possessions and bedding he photographed. He later said that 'I chose not to interfere or adjust the homeless sites possibly out of respect for those in that predicament. Although in the open or within public spaces, these sites felt private, the bedding and clothing were possessions so certainly held value to someone.'

Although continuing the project until 2000, it won Boulton the DG Bank Art Prize in 1998. His work is now held in major collections such as the Imperial War Museum Art Collection, the British Council Collection, the Museum of London, Channel 4 and the National Media Museum.



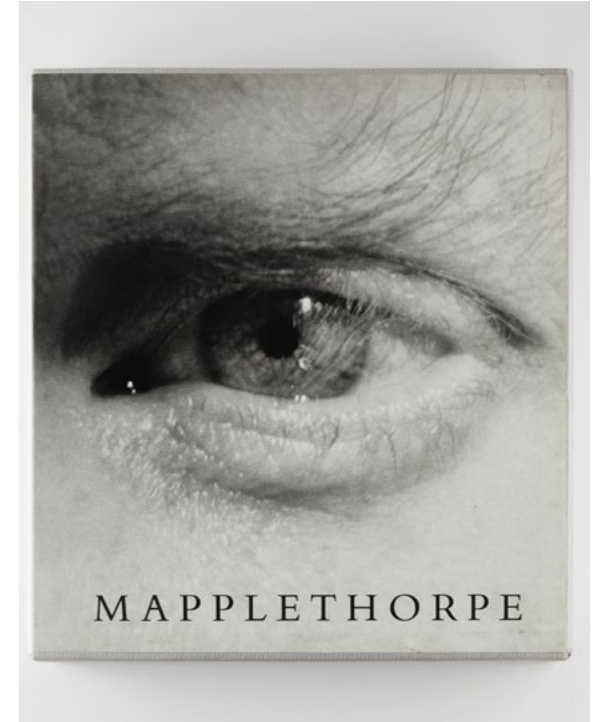


[56] MAPPLETHORPE, Robert; Arthur C. DANTO (essay). Mapplethorpe. London: Jonathan Cape. 1995. £100

4to. Original grey cloth, in photo-illustrated dust-jacket, housed in photo-illustrated cloth bound slipcase; pp. 382, [2]; black and white photo-illustrations throughout; minimal wear to edge of jacket and slipcase; a near-fine copy, in like dust-jacket and slipcase.

**First UK edition, second impression, with over three hundred full page photographs.**

This impressive collection of Robert Mapplethorpe's work was prepared in collaboration with the Mapplethorpe Foundation which was established by the artist to provide funds for AIDS research and photographic projects. First published in 1992, this edition presents the full range of Mapplethorpe's expansive oeuvre, from early polaroids to some of the last self-portraits taken shortly before his death in 1989.



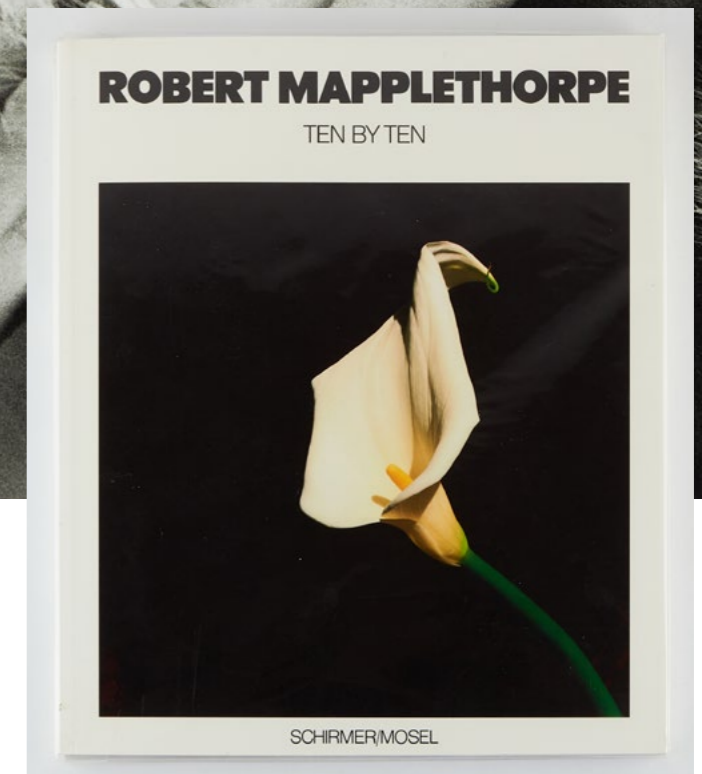


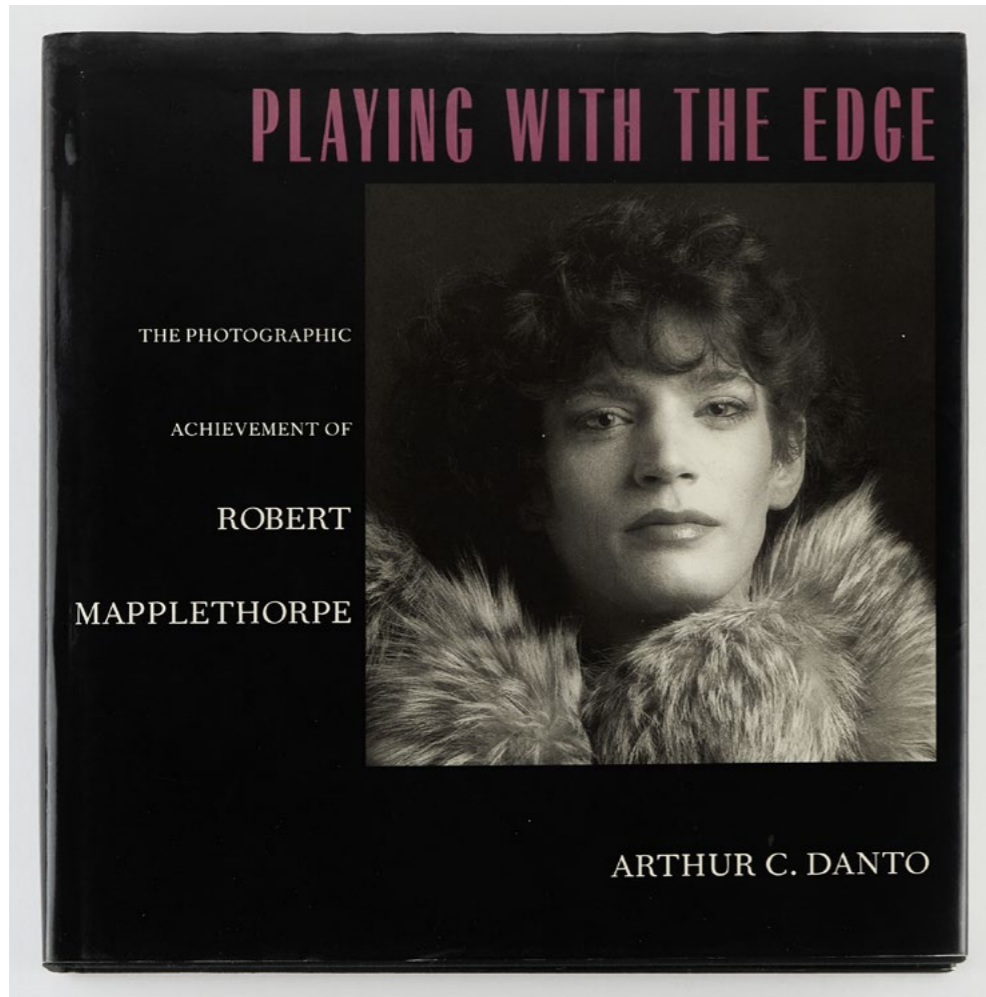
[57] MAPPLETHORPE, Robert; Els BARENTS (introduction). *Ten by Ten*. Munich: Schirmer/Mosel. 1996. £50

4to. Original white photo-illustrated wrapper, titled to front cover and spine; pp. [152]; with black and white and colour photo-illustrations throughout; minimal staining to spine of wrapper; else a fine copy.

**Second edition of the catalogue to the major 1988 exhibition of Robert Mapplethorpe's work.**

Robert Mapplethorpe's retrospective exhibition *Ten by Ten* held at the Stedelijk Museum, Amsterdam, was held just a few months before the photographer's death in 1989. This catalogue, originally produced to mark the occasion of the major exhibition, gives a full career survey of Mapplethorpe's controversial photographic practice. Notably included are Mapplethorpe's explorations of gay fetish culture and sadomasochism. The often soft studio lighting and concern with classical ideals of beauty in his erotic work sit alongside some of Mapplethorpe's colour floral still lifes. Some of his most renowned portraits are reproduced in this publication, including those of Patti Smith, the body builder Lisa Lyon, and a variety of self-portraits.





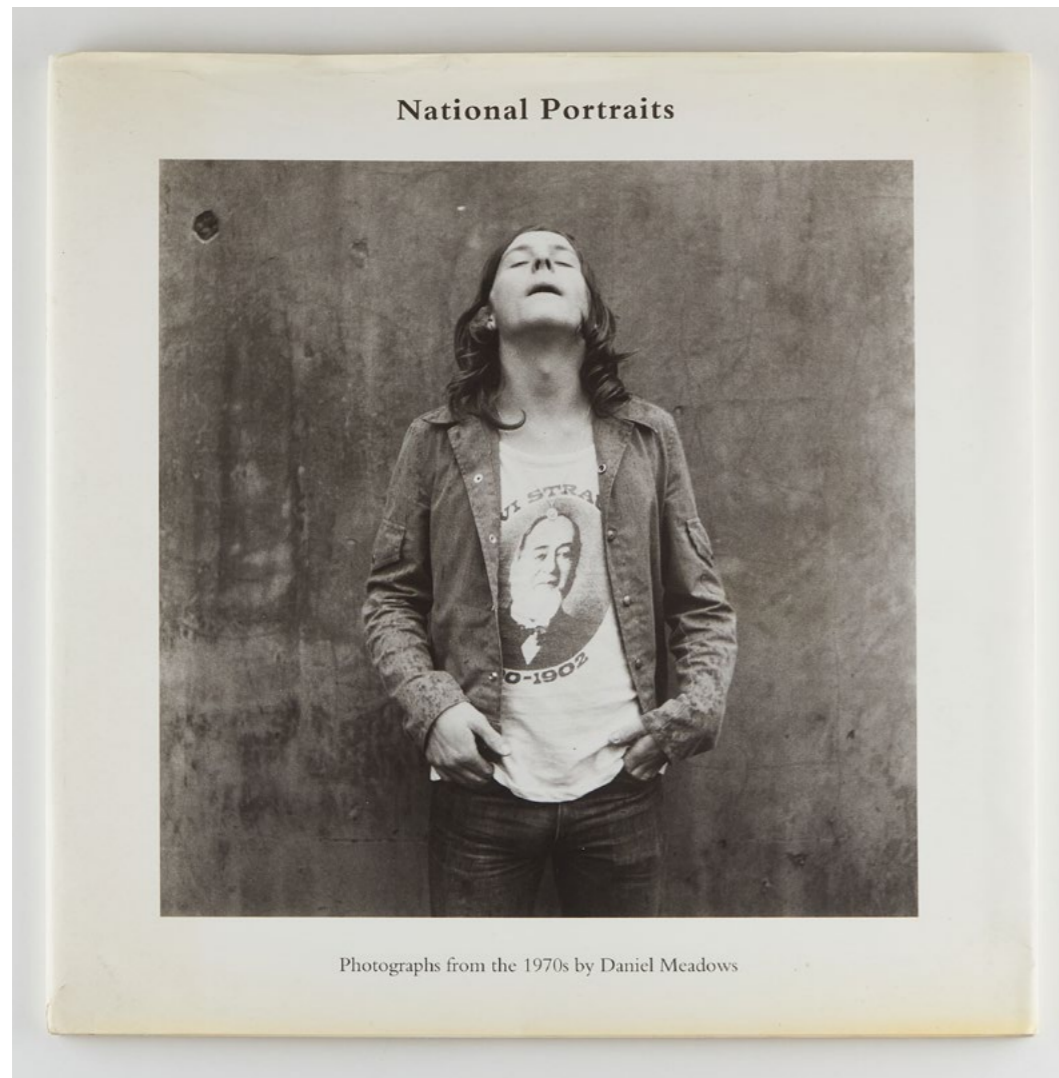
[58] MAPPLETHORPE, Robert; Arthur C. DANTO (text). *Playing with the Edge. The Photographic Achievement of Robert Mapplethorpe.* Berkeley, Los Angeles, London: University of California Press. 1996. £25

4to. Original black cloth, lettered in silver to spine, in photo-illustrated dust-jacket; pp. [7], ix-xii, 194, [2]; minimal creasing to edges of jacket; a near-fine copy, in like dust-jacket.

**First edition, first impression of critic and philosopher Arthur C. Danto's expressive essay on the achievement of this controversial photographer.**

One of the most distinguished philosophical critics of the arts, Arthur C. Danto provides a lucid and graceful discussion of Robert Mapplethorpe's career. Addressing the public reception of Mapplethorpe's work and the accusations of pornography, Danto breaks with common responses to these photographs to give a sympathetic account of the artist's legacy. While refusing to retreat from the sexual content in Mapplethorpe's portraits, Danto uses illustrations of Mapplethorpe's work as examples from which to discuss the theoretical relationship between photographer and subject.



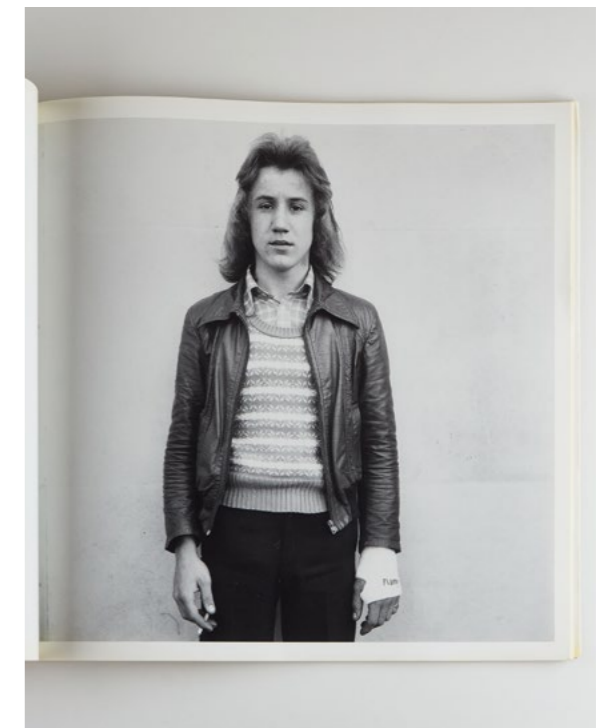


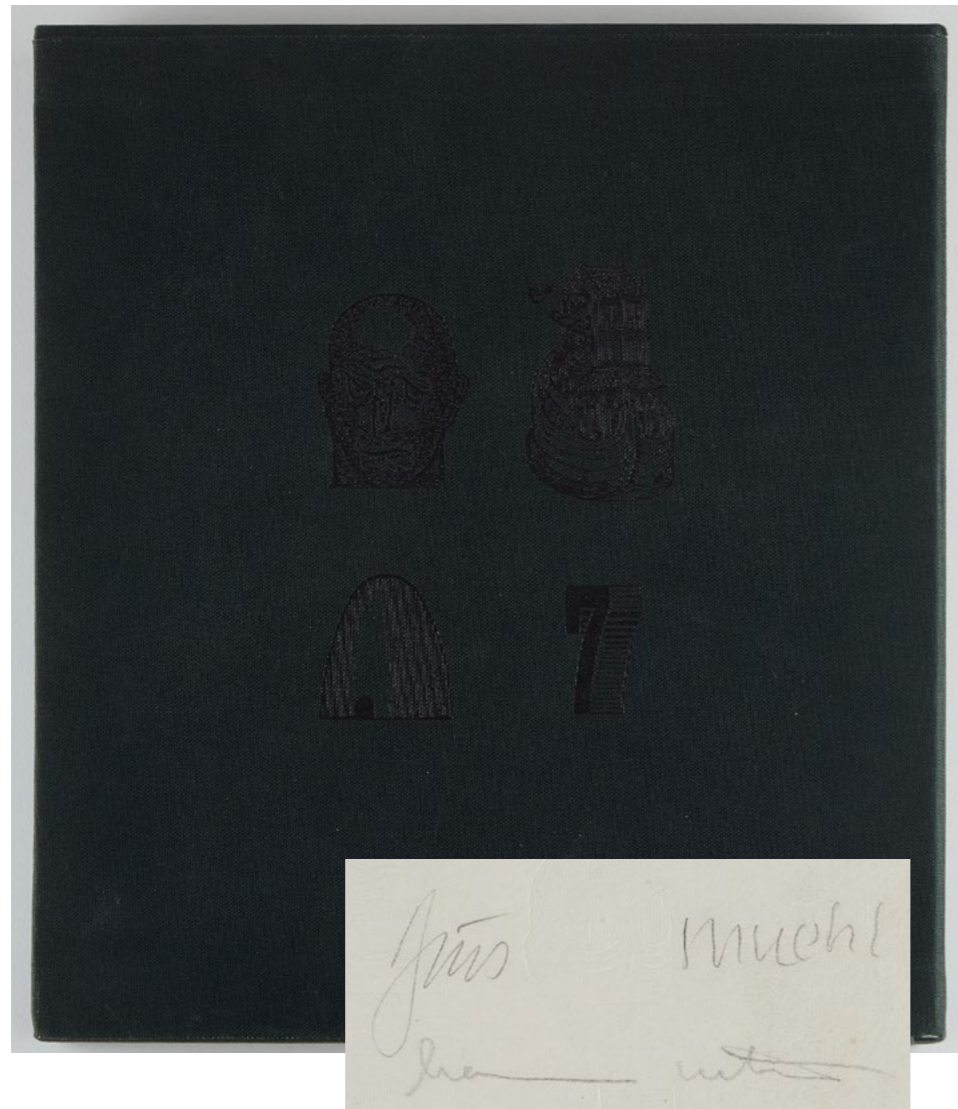
[59] MEADOWS, Daniel. National Portraits. Photographs from the 1970s. [Salford and Derby: Viewpoint Photography Gallery and Montage Gallery. 1997.] £120

Square 4to. Original printed wrappers; 35 photogravure plates; wrapper with small repaired tear; otherwise very good.

**First edition of this photobook documenting Meadows' *Free Photographic Omnibus*, his 1974 tour of England.**

On 22 September 1973, the twenty-one year old Daniel Meadows set off on a long-planned adventure. Over the next fourteen months, travelling alone, Meadows crisscrossed the country covering 10,000 miles, photographing nearly one thousand people. He developed and printed the photographs as he travelled, giving them away for free to those who posed for him.

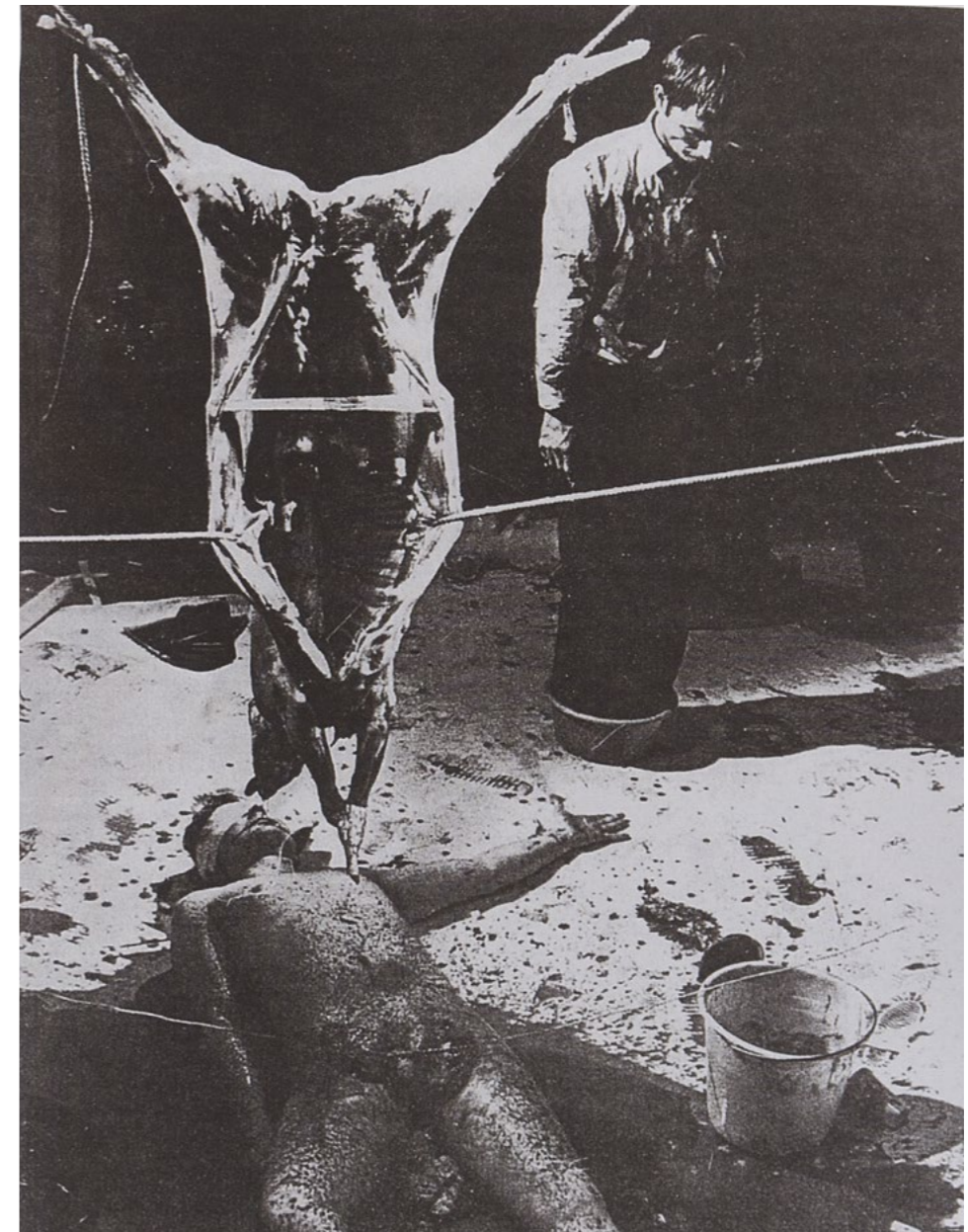




[60] BRUS, Günter, Otto MUEHL, and Herman NITSCH; Malcolm GREEN (editor and translator). *Atlas Arkhive Seven Documents of the Avant-Garde: Brus Muehl Nitsch Schwarzkogler Writings of the Vienna Actionists* edited and translated ... in collaboration with the artists. London: Atlas Press. 1999. £1500

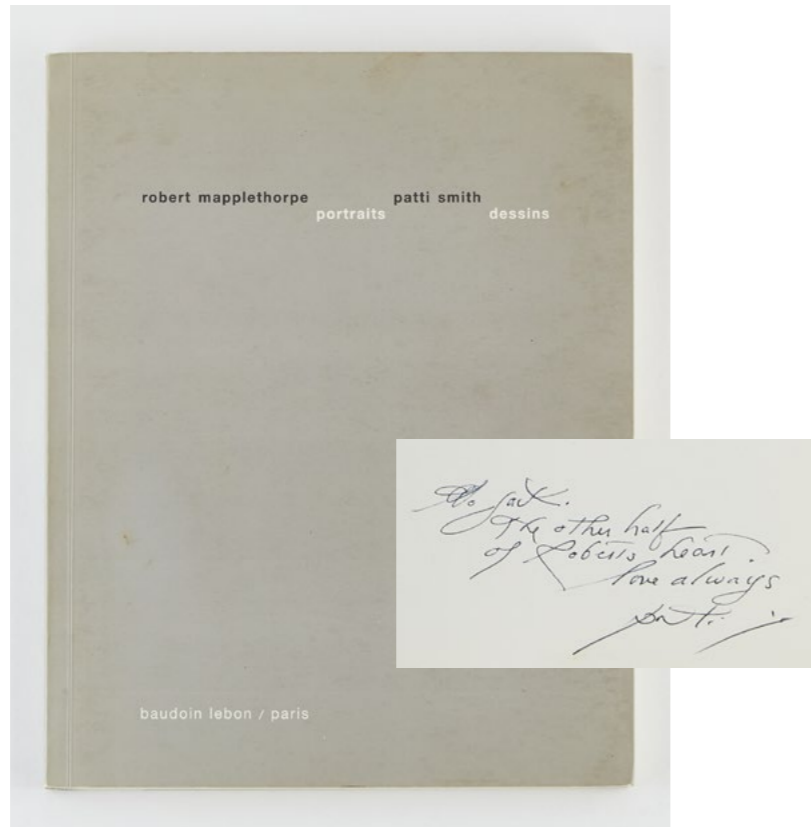
Square 8vo. Original white wrappers, in white dust-jacket signed by Brus, Muehl and Nitsch in pencil to front panel, black cloth slipcase; pp. 257, [1], [6 (translator's notes)]; with pamphlet loosely inserted; slight discoloration to wrappers; near fine.

**Limited first edition, no. 90 of 100 copies signed by the artists, accompanied by a pamphlet containing ten photographs which had been censored from the book (one of 100 hors commerce copies from a total edition of 200).**



Arguably the most provocative performance artists of the twentieth century, The Viennese Actionists pushed the boundaries of performance art. As four of the most radical Actionists, Brus, Muehl, Nitsch and Schwarzkogler caused wide controversy by violently confronting the sensibilities of mainstream bourgeois society, and forcing it to acknowledge repressed memories of the 1930s and '40s.

Gunter Brus served a six-month prison sentence following the performance *Art and Revolution* in 1968 during which he sang the Austrian National Anthem while covered in his own faeces. Similarly, Nitsch was imprisoned for enacting extreme sex acts, sometimes involving animals. In the Hamburg Film Festival, in *Piss Aktion*, Muehl stood naked and urinated into Brus' mouth live on stage. *Atlas Arkive Seven* is a complete compilation of their extensive bodies of works.



[61] MAPPLETHORPE, Robert, and Patti SMITH. Portraits Dessins. Paris: Baudoin Lebon. 1998. £300

4to. Original photo-illustrated grey wrappers with French Flaps, lettered in black and white to front cover and spine; pp. [102]; with 35 photo-illustrations of Mapplethorpe's portraits of Smith, alongside 17 drawings by Smith; minimal creasing to wrappers and small stain to lower edge; near fine; half-title signed and inscribed in black ink by Patti Smith 'To Jack. The other half of Robert's heart. Love always, Patti' (see below); loosely-inserted card flyer for Smith's 1997 exhibition of drawings at Robert Miller Gallery, New York;

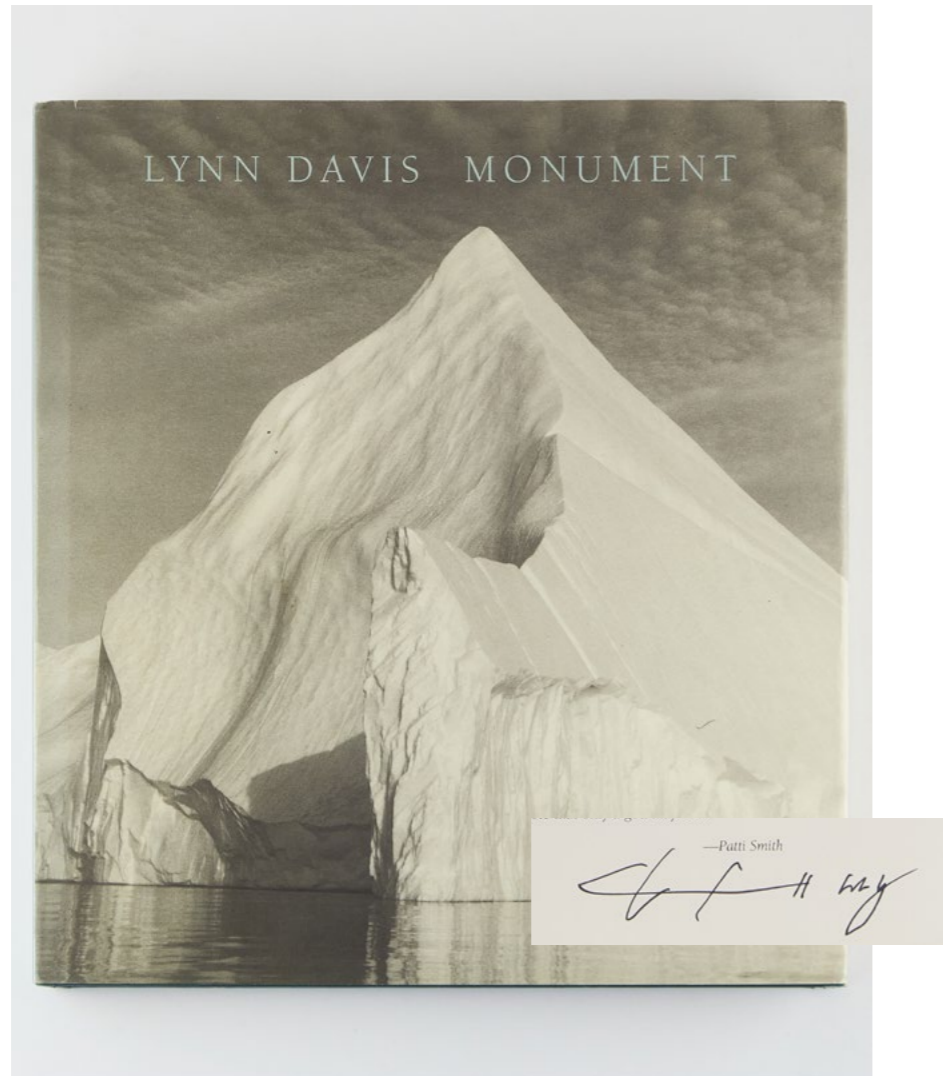
**First edition, first impression, a remarkable presentation copy signed and inscribed by Patti Smith to the artist Jack Walls, Robert Mapplethorpe's last partner.**

Published on the occasion of the exhibition *Portraits Dessins* at the Galerie Baudoin Lebon, Paris in 1998, this volume reproduces thirty-five photographic portraits of Patti Smith by Robert Mapplethorpe, ranging from early polaroids made in 1971 to more considered studio portraits up to 1988, alongside seventeen colour pencil drawings by Smith herself.

This unique presentation copy is inscribed by Smith to the artist Jack Walls, Mapplethorpe's last partner. While the publication is an extraordinary record of their longstanding creative collaboration, this particular copy – dedicated to Walls – offers a rare insight into the intimate and closely entwined lives of the three artists.



1. Patti Smith, 1971



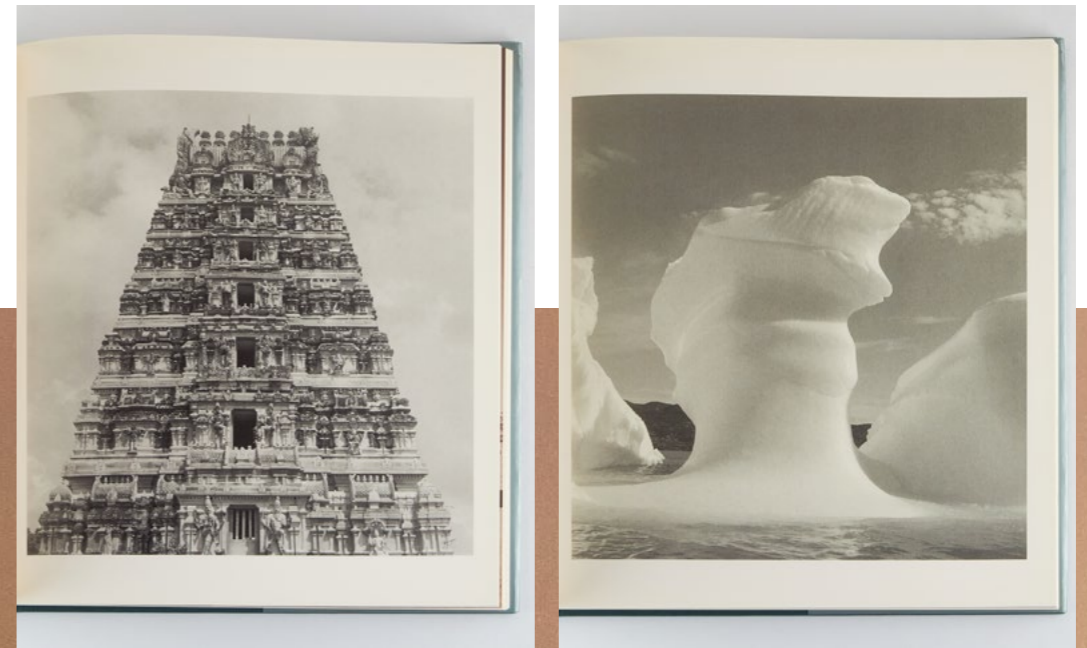
[62] DAVIS, Lynn; Patti SMITH (introduction). *Monument*. San Francisco: Arena Editions. 1999. £500

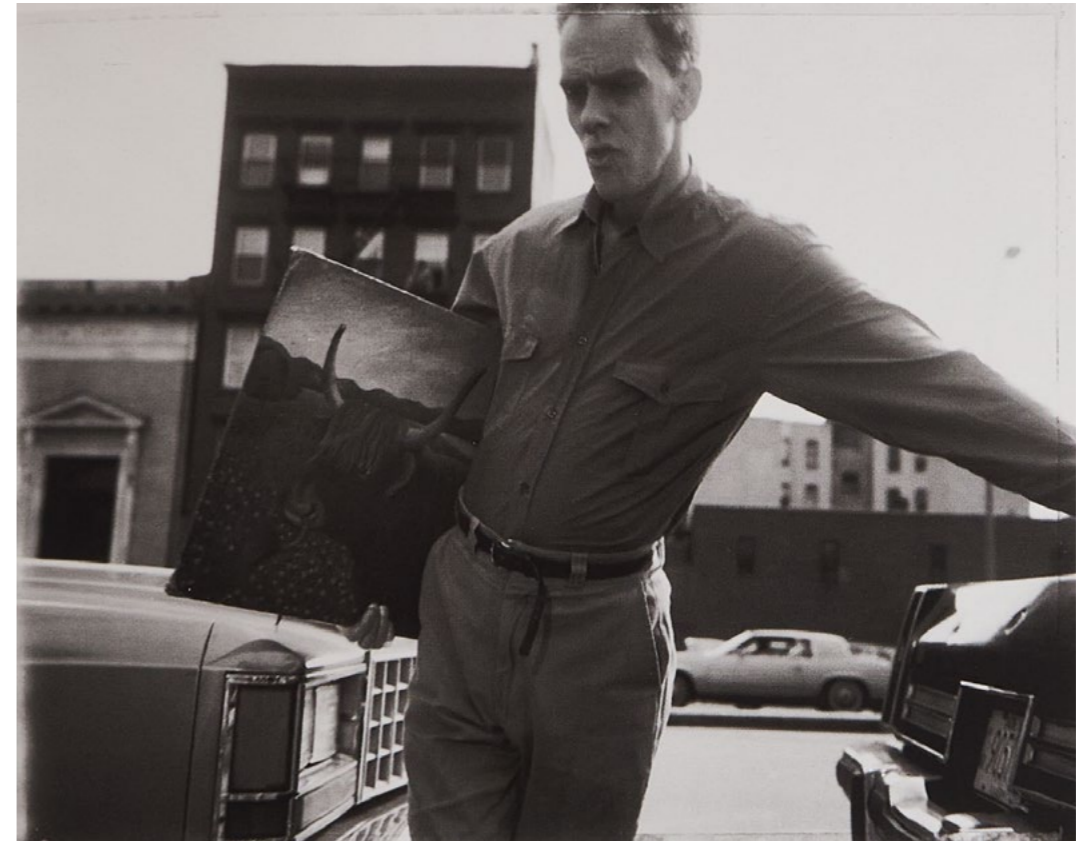
4to. Original blue cloth, lettered in silver to spine and front cover, in photo-illustrated dust-jacket; pp. [136]; black and white photo-illustrations throughout; minor creasing to edges of jacket; crack and staining to back cloth; minor straining on first internal page; near fine; signed by Patti Smith in black ink to introduction page; publisher's ad loosely inserted.

**First edition, signed by Patti Smith.**

*Monument* contains sixty reproductions of Lynn Davis' monochrome photographs. Revered for her adventurous and wide-ranging travel, Davis brings together in this publication her most impressive images of monumental natural and manmade sites. Immense icebergs and waterfalls are set alongside ancient walls and religious structures from across the world.

In her preface, Patti Smith describes the connection between artistic expression and travel.





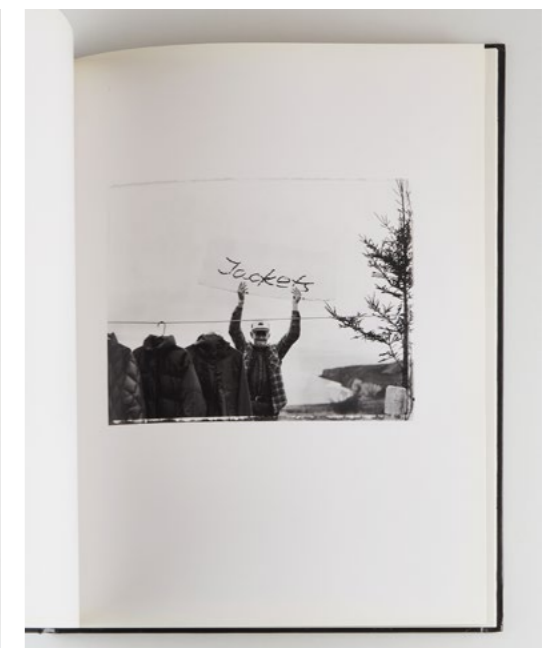
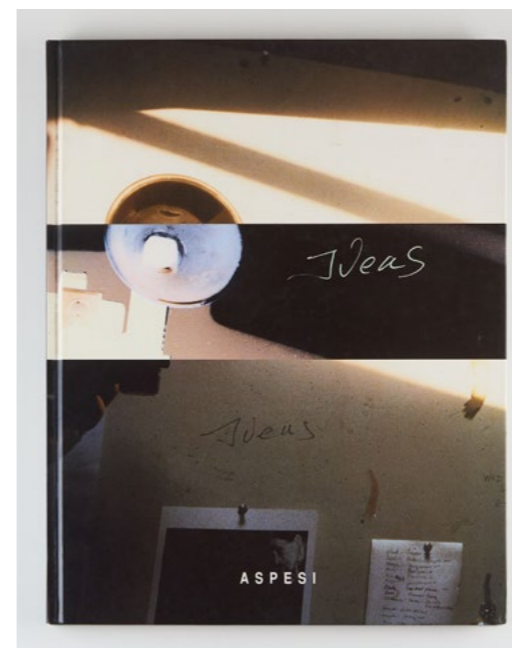
[63] FRANK, Robert. *Ideas/Aspesi*. Milan: Alberto Aspesi. 1999.

£300

4to. Original colour photo-illustrated boards, titles in white to front and rear covers; pp. [84]; black and white photo-illustrations throughout; short closed tear to rear board and minimal shelf wear; a very good copy.

**First edition, rare, of this photobook of Robert Frank's fashion photography.**

This book is composed of photographs that Robert Frank took while on commission for the Italian clothing firm Aspesi. It is divided into three sections, corresponding to the campaigns that he shot: 'Shirts. New York, 1989', 'Jackets. Mabou Nova Scotia, 1995', and 'Collages. Zurich 1997'. With an informality that is typical of Frank's late style, the photographs and photo-collages reproduced appear as photographic sketches for larger ideas, giving an insight into Frank's considered approach to fashion photography.





[64] TEMPLETON, Ed. My Beloved Wife Deanna a Life Companion. Brussels. 1999.

£1500 \*

Gelatin silver print; 355 x 275 mm; titled in black ink by Templeton to upper left margin and dated 'Bruxells [sic] Belgium 1999' to lower left corner, signed by Templeton on verso and dated '2000'; some discolouration to upper margin of paper and minimal bowing, light creasing to edges, pinholes to each corner; image size 320 x 215 mm; unframed.

**Print signed and titled by Ed Templeton.**

Ed and Deanna Templeton met as teenagers and married four years later. Ed was a rising teenage skateboard star and the couple travelled the world for his competitions. Inspired by the photography of Larry Clark, Ed began to document their life together in 1994, establishing an immersive, dynamic aesthetic, reflecting Clark's approach to photo-documentary. Taken in Brussels in 1999, *My Beloved Wife Deanna a Life Companion*, offers a tender insight into a quiet moment shared by the couple, sitting at odds with the gritty photography that they have collectively become best known for.

This image was used as the cover photo illustration for the publication *Hotshoe Issue 212: Meet The Templetons*.



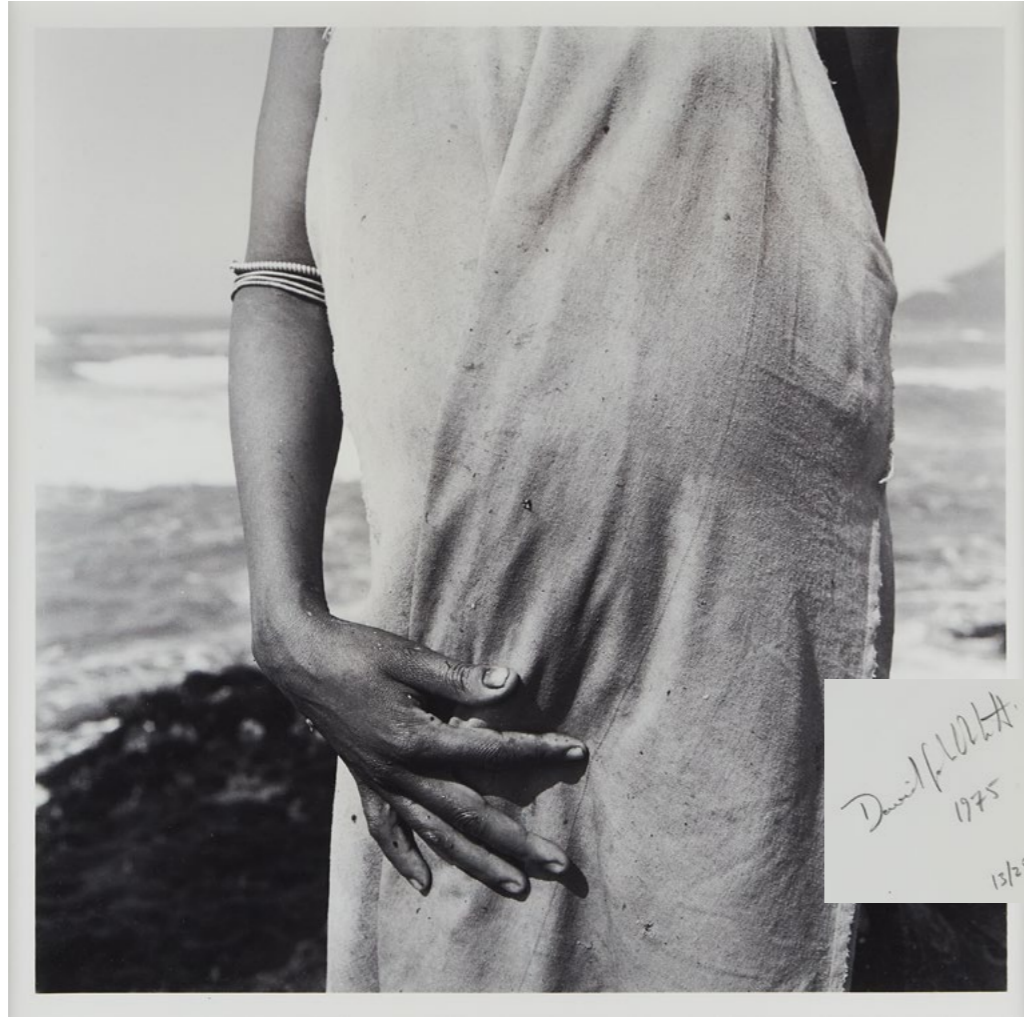
[65] BESTE, Peter. Kvitrafn of Gorgoroth. Bergen, Norway. 2002.

£900 \*

Gelatin silver print; 300 x 450 mm; signed to verso 'A/P' in black ink; very slight creasing to right hand edge; image size 265 x 395 mm; unframed.

**A signed Artist's Proof gelatin silver print of Peter Beste's iconic portrait of Black Metal musician Einar Selvik.**

Dedicated to the documentation of contemporary subcultures, Peter Beste spent six years photographing the Black Metal scene in Norway which, drawing on pagan symbolism and mythologies, constructed a distinct visual language and internal hierarchies. Beste described the phenomenon as a 'cultural world [...] defined by opposition to Christianity, skepticism toward modern life, and a deliberate withdrawal from mainstream society'. The portrait captures musician Einar Selvik, stage name 'Kvitrafn', who at the time played in the band Gorgoroth.



David Goldblatt  
1975  
13/25

[66] GOLDBLATT, David. Particulars. Johannesburg: Goodman Gallery Editions. 2003.

Folio. Original black cloth, lettered in blind to front board and spine, in original black cloth-covered slipcase; pp. [7], 27, [2]; photo-illustrations throughout; some rubbing to front board, marks from handling, and some adhesive residue to lower edge, some small scratches and scuffing to slipcase; near fine; signed and numbered '70/100' by David Goldblatt on dedication page.

[offered with:]

.. Woman Collecting Shellfish. Port St Johns, Transkei. 1975 [printed in 2003].

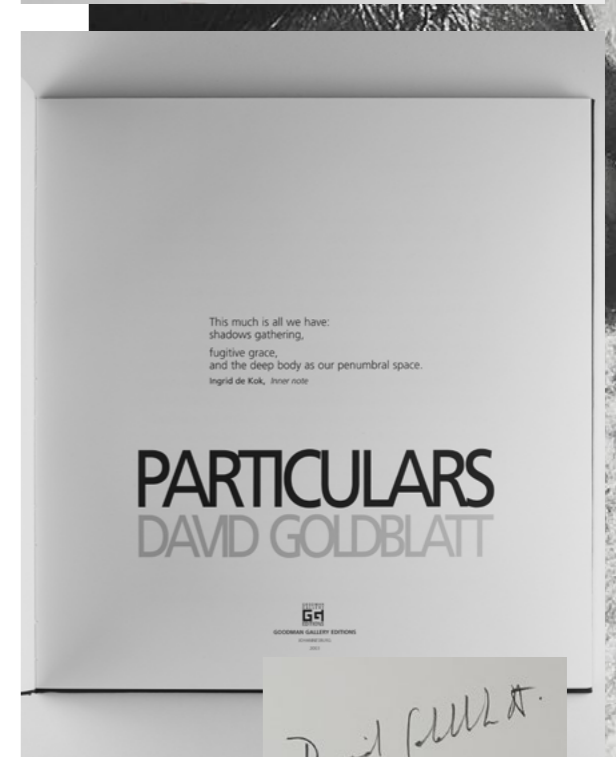
Gelatin silver print; image size 180 x 180 mm; signed and numbered '13/25' by Goldblatt in pencil to verso; as new; in black wooden window mount frame with glass (overall framed size 325 x 325 mm).

Together £3000

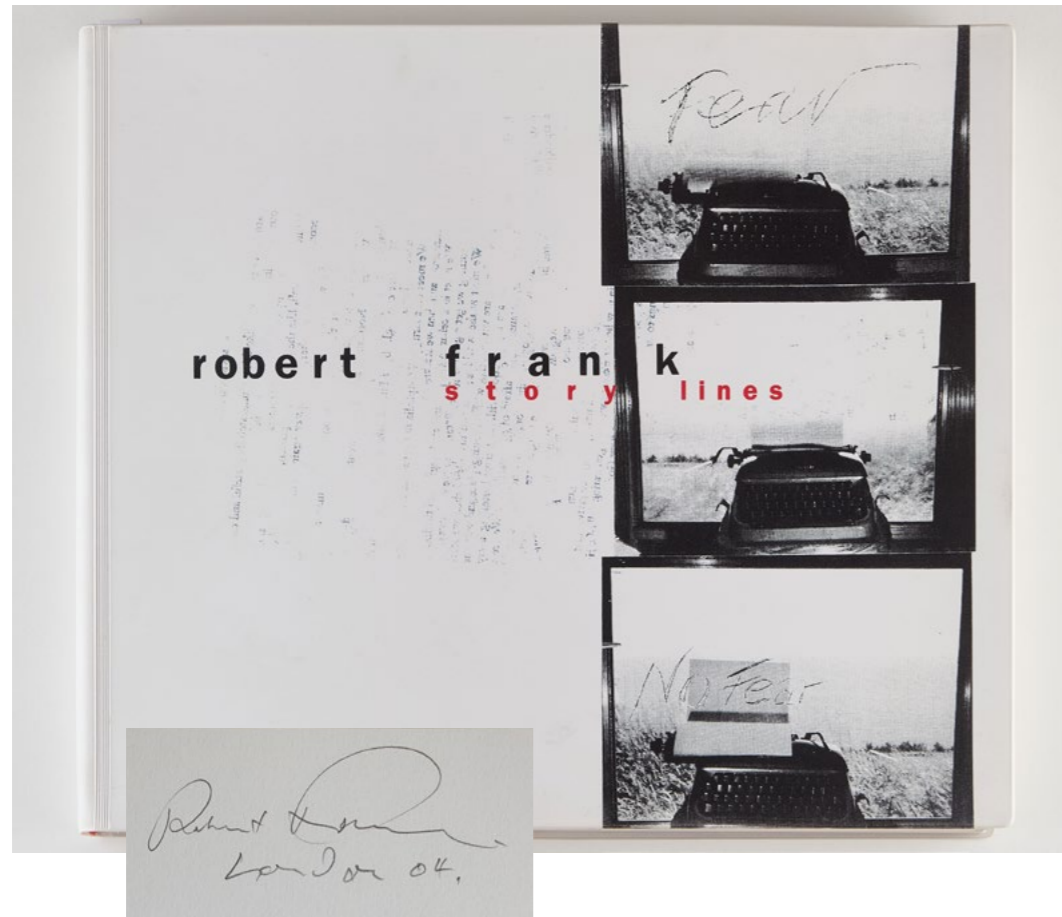
First edition, no. 70 of 100 copies signed by the artist (from a total print run of 520), of Goldblatt's monograph presenting his intimate portrait of South African society, issued with a gelatin silver print signed and numbered by the photographer.

In the early 1970s the documentary photographer turned his lens on ordinary fellow South Africans. Photographing in public spaces, he began to investigate the small details of posture and body language, capturing the subjects' particular way of holding their bodies as reflections of their inner life. In his characteristic black and white, Goldblatt's close cropped perceptive and sensitive view of his subjects allows their anonymity to be humanising.

One hundred signed copies of the *Particulars* were supplied with a choice of four gelatin silver prints of photographs from the original twenty seven in the book. This copy is paired by a print of *Woman Collecting Shellfish*.



David Goldblatt  
70/100



[67] FRANK, Robert. *Storylines*. London: Tate Publishing. 2004. £400

4to. Original laminated photo-illustrated white wrappers, lettered in black and red to front cover and spine; pp. [38], 39-205, [5]; containing photo-illustrations in both colour and black and white throughout, with facsimile captions in Frank's own hand; minimal staining to wrappers; a near-fine copy; signed and dated 'London 04' in pencil by Frank to half-title.

**First edition, signed by Robert Frank.**

Published on the occasion of the exhibition *Robert Frank: Storylines* at Tate Modern, this book reproduces the one hundred and eighty exhibited photographs, including contact sheets from his seminal photo series *The Americans*. The book is structured around fourteen photographic projects, sequences chronologically. Beginning with 'paris 1949-1952 [sic]', an early depiction of flower sellers in Frank's quick and perceptive street snapshot style, it ends with 'memory for the children 2001-2003 [sic]' a heartbreaking autobiographical series of photo-collages combining Polaroid and digital prints. 'memory for the children' reflects on Frank's experiences of memory and loss in the wake of the deaths of his children Andrea and Pablo.





[68] MORIYAMA, Daidō. Carousel. Tokyo. 2004.

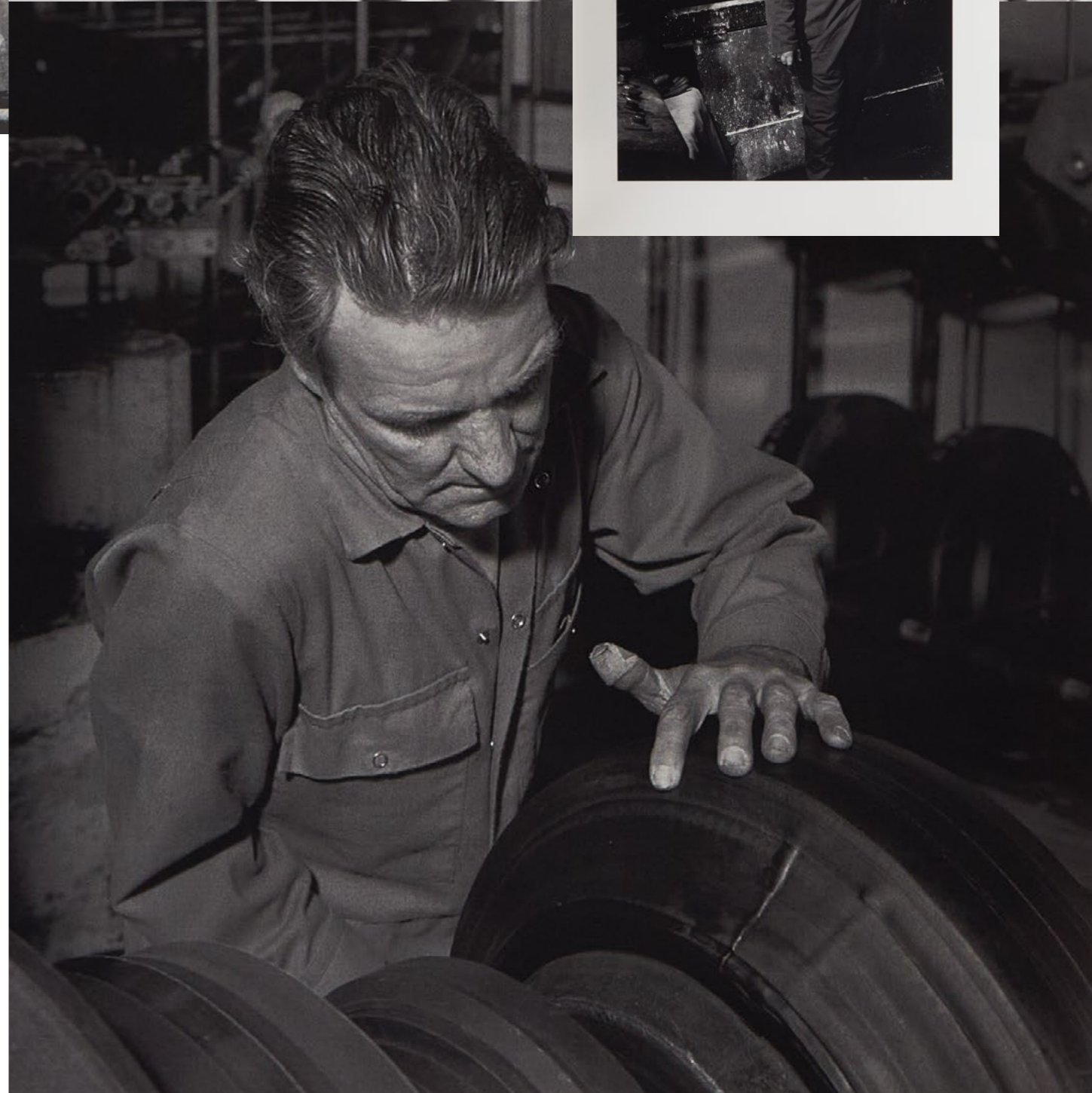
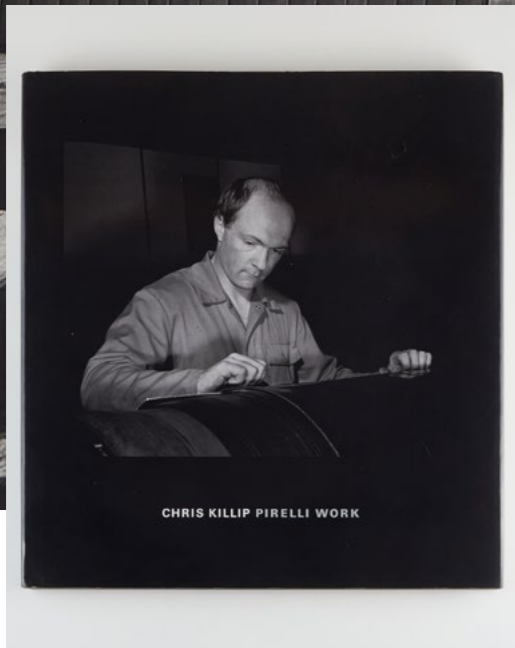
£1500 \*

C-type print;  
200 x 250 mm;  
signed by the  
photographer to  
front lower right  
corner; image size  
165 x 240 mm;  
unframed in  
window mount  
280 x 350 mm.

**Original C-type print of one of Daidō Moriyama's most exemplary images, signed by the photographer.**

The pioneering Japanese street photographer Daidō Moriyama strove to use photography to elucidate the conjunction between the camera as a tool to capture the immaterial, and the photographer as witness to the flow of urban life. He would often shoot in the labyrinth of alleys in the Shinjuku area of Tokyo, which he described as holding a 'strange narcotic effect [...] something that traps me and puts me under a spell'. Moriyama shot in characteristic black and white, intending to remove the superficial elements of colour, place, and time in order to transpose the essential elements as fragments of light and shadow.

*Carousel* is a striking example of Moriyama's influential approach to photography. It holds the photographer's characteristic interplay of light and shadow, his tight, almost claustrophobic framing of urban life, and his ability to reduce a complex social interplay into a single emotive impression.



[69] KILLIP, Chris. *Pirelli Work*. Gottingen: Steidl. 2006.

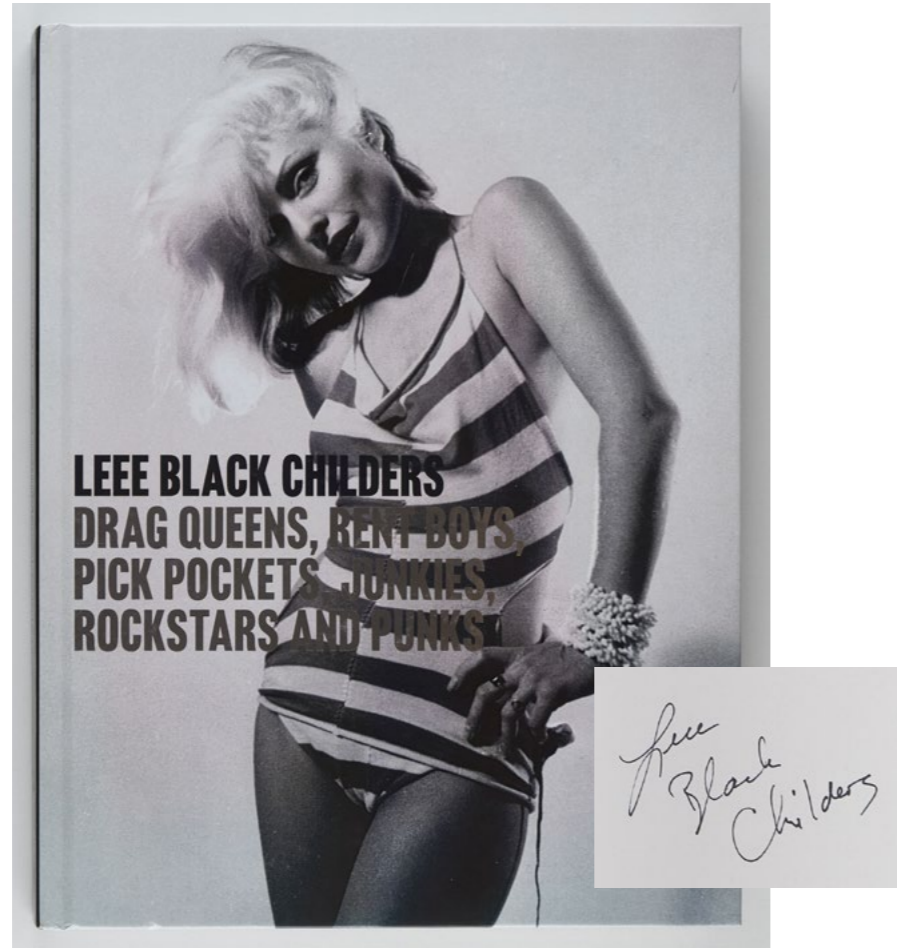
£400

Large 4to. Original grey cloth, lettered in black to front cover and spine, in photo-illustrated dust-jacket; pp. [6], 7-85, [1]; minimal crease to left corner of jacket's front panel, very slight staining to edges of jacket; a near-fine copy; three signed photographs loosely inserted.

**First edition, with three loosely inserted black and white photographs by Killip, signed and inscribed to Claire de Rouen.**

Born in the Isle of Man in 1946 and revered for his documentation of working-class life in the post-industrial North of England, Chris Killip became one of the UK's most prolific Post-War photographers. His generous and democratic perspective drew attention to generally under-represented communities. For example, for the series *Seacoal*, Killip took portraits of the men who would forage discarded coal, displaying the communal dignity of an overlooked group of people.

*Pirelli Work* is a series of photographs of workers at the Pirelli tyre factory in Burton-Upon-Trent in 1989. Alongside the realistic and intimate portrayal of the factory, stands Killip's light and his techniques from fashion photography. As Killip wrote '[t]he main light, which was the one balanced to light the subject, was often held on a pole by my friend, away from the camera, mimicking the fashion techniques that I knew from my past. I now understood and knew what I wanted to do. The workplace had become, in a real sense for me, a theatre and I embraced the look of these new photographs with their relation to fashion, film noir, and even Soviet realism. For me this 'look' seemed a more telling way to record and document this enforced ritual.'

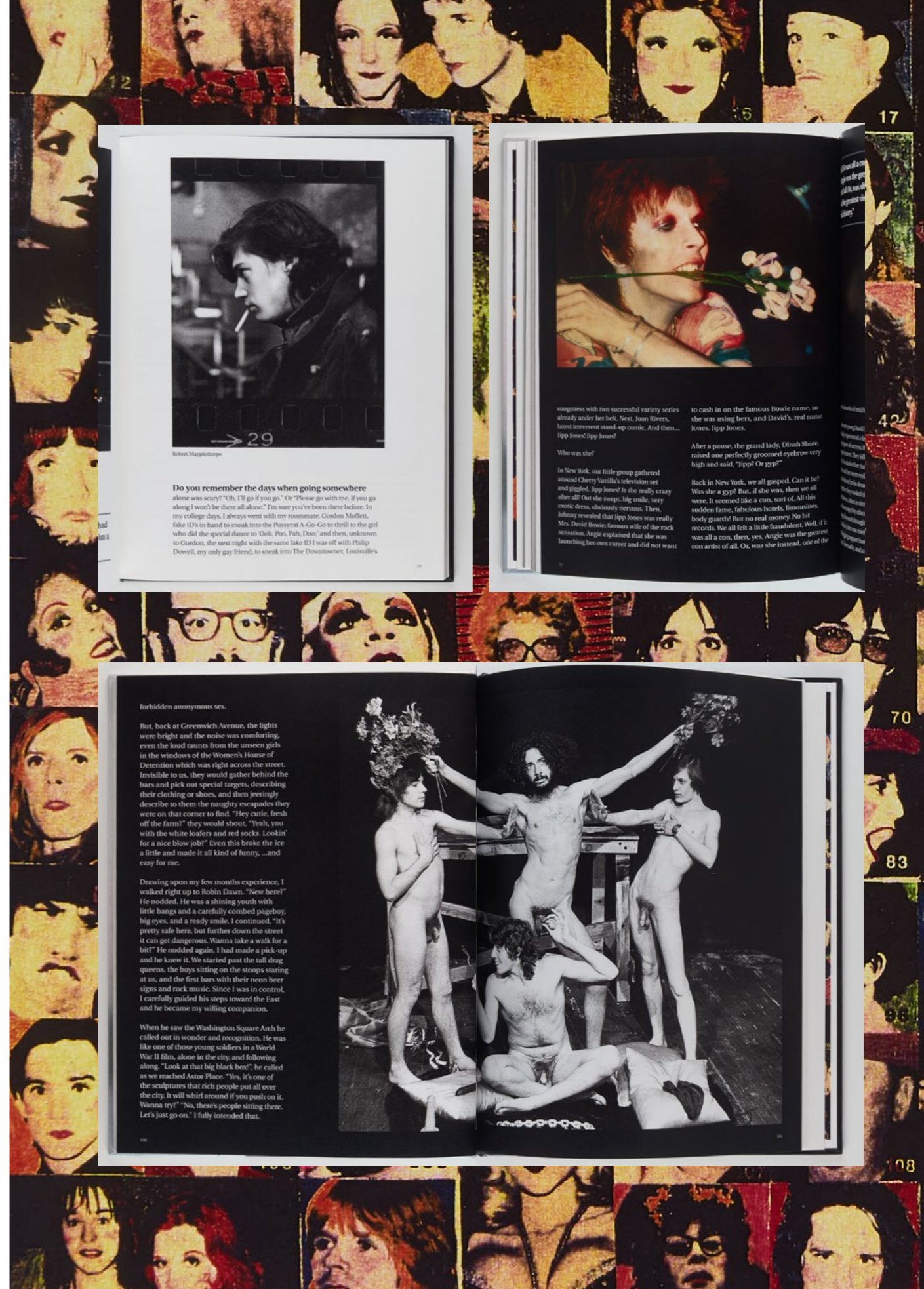


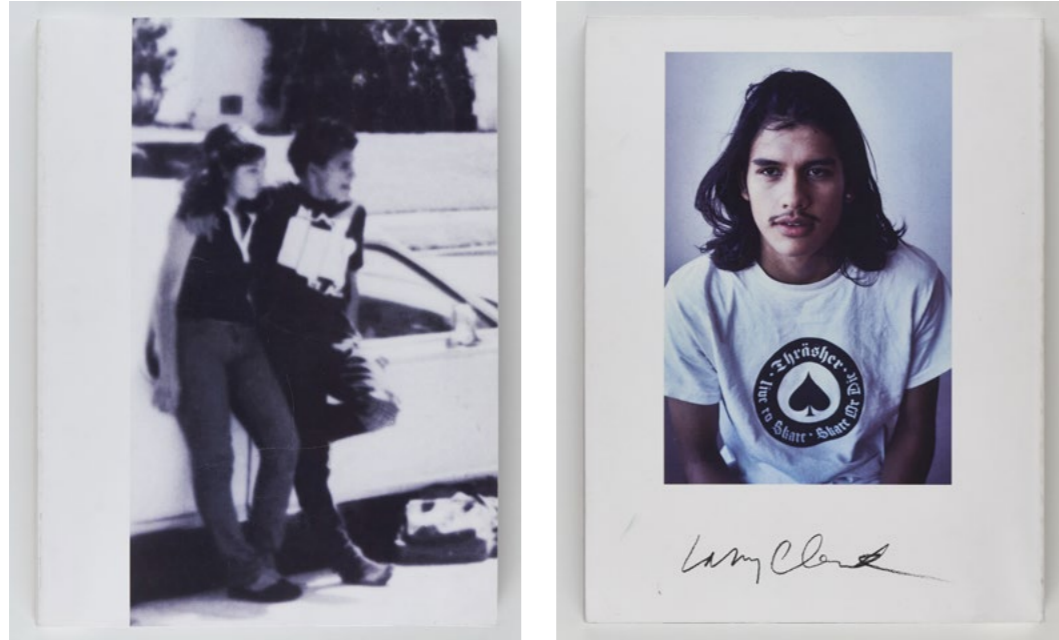
**[70] CHILDERS, Lee Black; Stephen COLEGRAVE (foreword).** *Drag Queens, Rent Boys, Pick Pockets, Junkies, Rockstars and Punks.* London: The Vinyl Factory. 2012. £900

4to. Original photo-illustrated boards, lettered to front cover and spine; pp. 124; photo-illustrations in colour and black and white throughout; minor indentation to lower edge of front board, superficial scratches to rear board; else very good; signed and numbered '149/200' in black ink by Lee Black Childers to half-title.

**First edition, signed by Lee Black Childers.**

Published on the occasion of the eponymous 2012 exhibition at The Vinyl Factory, *Drag Queens, Rent Boys, Pick Pockets, Junkies, Rockstars and Punks* chronicles the legendary and radical New York art scene of the 1960s and 1970s. After arriving in New York from Kentucky in 1968, Lee Black Childers quickly joined Andy Warhol's Factory studio, becoming a member of the shifting alternative family that revolved around Warhol. The Factory gave Childers access to the most renowned cultural figures of the time including David Bowie, Lou Reed, Debbie Harry, Iggy Pop, The Sex Pistols, Ramones, Robert Mapplethorpe, Patti Smith, and New York City Dolls among others, each of whom Childers has intimately photographed. The publication of this book, alongside an exhibition of thirty images, some previously unseen, gave Childers the space to reflect on time spent at the centre of a cultural explosion and share stories from behind the lens.





[71] CLARK, Larry. *Forgotten Photographs*. New York: 'Self-Published'. 2014. £550

4to. Original photo-illustrated white wrappers with facsimile Larry Clark's signature to rear wrapper; pp. [152]; with black and white and colour photo-illustrations throughout; minor superficial scratches to front wrapper and some staining to rear and spine; else a very good copy.

**First edition, one of only 150 copies.**

*Forgotten Photographs* continues Larry Clark's photographic exploration of the extremes of American youth culture. Collated by Clark himself, this book brings together photographs from many series of portraits including of Clark himself, showing the infamously rebellious youth photographer, in middle age, smoking or posing with his friends and subjects. These are placed alongside portraits of contemporary teenage metal bands, posed sex scenes and a historic family portrait. *Forgotten Photographs* presents a racy glimpse of Clark's continued personal delve into the riotous lives of his subjects. The use of colour creates a distinction with the photographer's earlier photo series, developing his capacity for experimentation while maintaining his easy attitude towards sex, violence, and friendship.





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