Boo-Hooray Shortlist #66: Cool Photobooks

BOO-HOORAY

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Boo-Hooray is proud to present our 66th shortlist, gathering photobooks from artists such as Shuji Terayama, Mike Brodie, Mario Carrieri, Gilles Peress, Carl Johan De Geer, Robert Frank, and others.

Included here are seminal works in the history of the photobook, such as Gilles Peress' *Telex Iran* (**item no. 5**) and Mario Carrieri's *Milano, Italia* (**item no. 4**). Contemporary works that have advanced both the form of the photobook and the possibilities of social photography include Mike Brodie's *A Period of Juvenile Prosperity* (**item no. 1**) and Alejandro Cartagena's *Carpoolers #4* (**item no. 6**). Also present are two extraordinary Japanese photobooks: Shuji Terayama's *Phototeque Imaginaire de Shuji Terayama* (**item no. 2**), and the rare *Songs of Beheiren* (**item no. 3**), which documents the Japanese Beheiren activists of the late 1960s, featuring texts, photographs, and two EPs of music from the movement.

For over a decade, Boo-Hooray has been committed to the organization, stabilization, and preservation of cultural narratives through archival placement. Today, we continue and expand our mission through the sale of individual items and smaller collections. We encourage you to browse our extensive inventory of rare books, ephemera, archives, and collections on our website www.boohooray.com. Open by appointment only.

Shortlist prepared by Sebas, Antiquarian Director. Photography and layout by her, too. Please direct all inquiries to info@boo-hooray.com.

Terms: Usual. Not onerous. All items subject to prior sale. Payment may be made via check, credit card, wire transfer or PayPal. Institutions may be billed accordingly. Shipping is additional and will be billed at cost. Returns will be accepted for any reason within a week of receipt. Please provide advance notice of the return.

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1. A Period of Juvenile Prosperity [signed]

Mike Brodie

Santa Fe: Twin Palms Publisher, 2012. Offset. First edition. Black cloth, in the original dustjacket. 13 1/4 x 11 3/8 in. [104] pp. Signed by the author. Near fine.

Signed first edition of Mike Brodie's work documenting his experiences walking, hitchhiking, and train hopping across the country.

A 17 year old Brodie first hopped a train near his home in Pensacola, Florida to visit a friend—but wound up headed the opposite direction to Jacksonville. After a few days, he rode the same train home in a perfect circle.

The experience served as a spark, and Brodie began to wander across America by any means that were free. Shortly after his travels began, he found a camera stuffed behind a car seat and began to document these journeys. Brodie spent years crisscrossing the U.S., and his work is now appreciated as one of the most impressive archives of American travel photography.

A Period of Juvenile Prosperity was named the best exhibition of the year by Vince Aletti in *Artforum*, and cited as one of the best photo books of 2013 by *The Guardian*, *The New York Times*, *The Telegraph*, and *American Photo*. It was short-listed for the Paris Photo/Aperture Foundation First PhotoBook Award.

First edition of an extraordinary work, very rarely found signed.

SOLD

2. Phototheque Imaginaire de Shuji Terayama: Les Gens de la Famille Chien-Dieu [The Imaginary Photo Studio of Shuji Terayama: The People of the Dog-God Family]

Shuji Terayama

Tokyo: The Yomiuri Shumbun, 1975. First edition. Offset. Pictorial boards, with the original dust jacket and obi. 11 3/4 x 9 in. 147 pp. Text in Japanese. Very good.

First edition of Terayama's only photobook, an imaginary photo album of a fictional family with the last name of Chien-Dieu, or Dog-God.

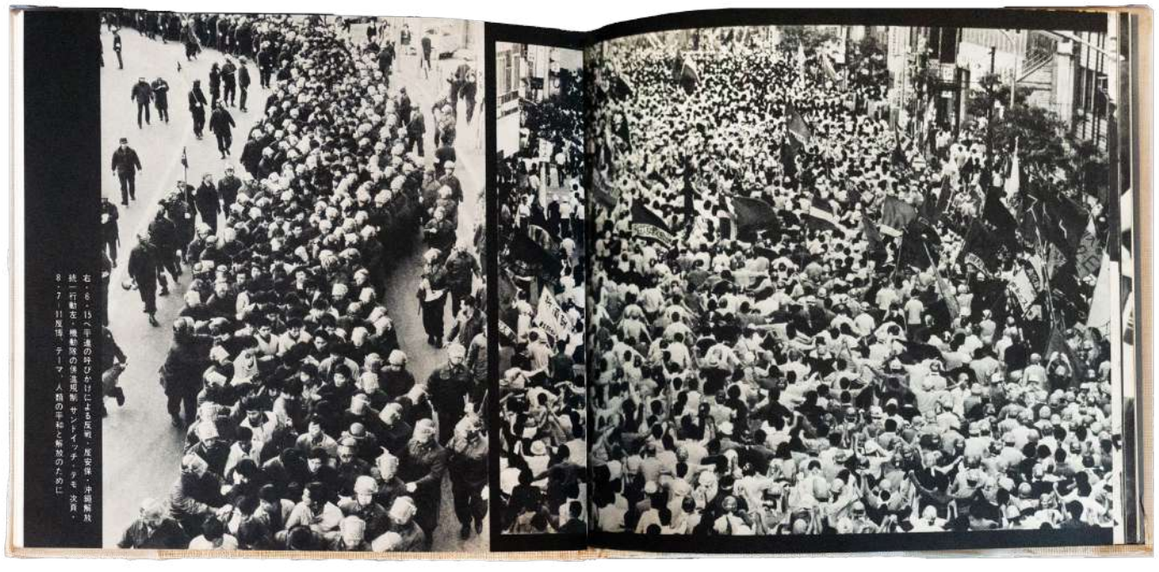
Composed just after the end of the Japanese "economic miracle," the book takes stock of the psychic and material crises found in Japan's new socio-economic world. It begins with the Chien-Dieu's old family photos in a not-yet fully industrialized nation, presenting traditional Japanese heritage through distorted, damaged images. As the decades advance, the Chien-Dieu's family photos then turn increasingly sexual, with a series of striking, highly erotic photographs of a mother and son, a girl in her bathroom, and more. Modernization is more than a shock, it turns out.

The work is a captivating and visionary mix of photography, text, irony, narrative, and surrealism, dipping into legends and memories to form its absurd scenario, without sacrificing beautiful images.

Shuji Terayama was an avant-garde poet, filmmaker, photographer, boxer, and theater artist. He is now regarded as one of Japan's most accomplished, provocative, and prolific artists of the 1970s.

Rare. OCLC locates only 9 holdings as of June 2025.

SOLD



3. べ平連のうた [The Songs of the Beheiren]

[Tokyo]: Geijutsu Shuppan, 1969. Offset. Publisher's brown linen, in the original glassine wrapper. 100, [2] pp. 7 3/8 x 8 in. Numerous photographic illustrations, printed sheet music. Text in Japanese. Including the two 7" EPs in printed gatefold sleeve. In the original slipcase. Very good, with substantial wear to glassine.

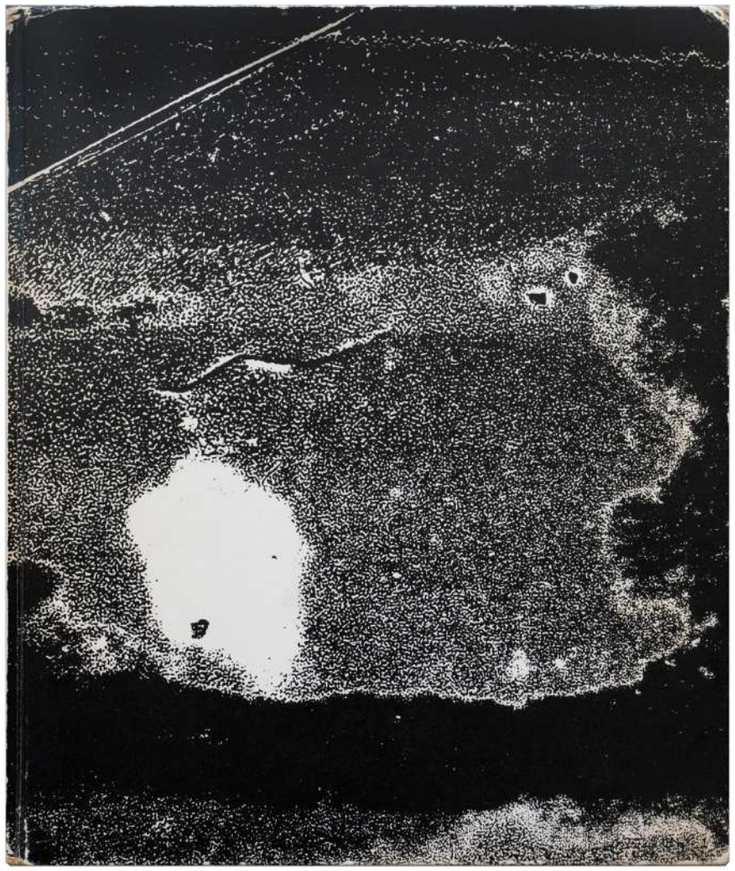
Photobook documenting the Japanese Beheiren activists, featuring texts, photographs, and two EPs of music from the movement.

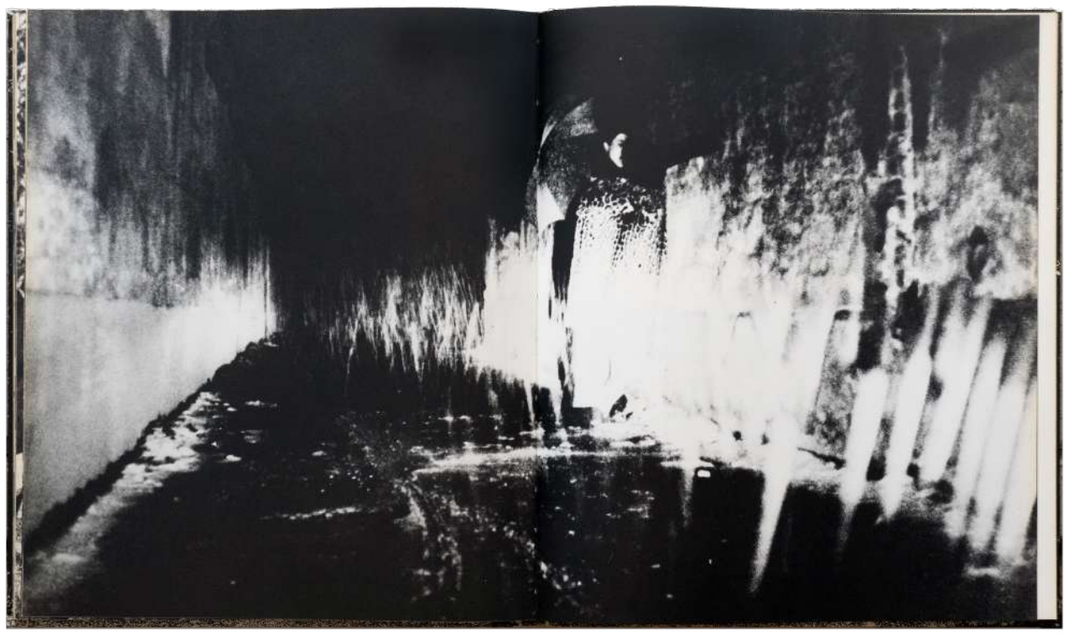
A "New Left" activist group, the Beheiren group organized from 1965 to 1974, primarily protesting Japanese involvement in the Vietnam War. Founded by Michitoshi Takabatake, Shunsuke Tsurumi, and Makoto Oda as an offshoot of the Voiceless Voices Society, the group sought to counter what they understood as a cultural "victim mindset" following World War II—and to raise awareness Japan's role in oppressive, colonial wars around the world.

In 1967 the Beheiren invited Joan Baez to perform in Japan, in an effort to draw attention to Japan's assistance to the United States in Vietnam. Following her concert, they began to organize guerilla folk concerts in Tokyo's Shinjuku station, resulting in several clashes with the cops. Along with renditions of folk songs in both Japanese and English, the concerts regularly featured the *jiguzagu*—a "snake dance" in which ranks of five or six activists would lock arms and move back and forth across the street like a snake.

A scarce work tracing the development of the Beheiren and their music.

SOLD





4. Milano, Italia

Mario Carrieri

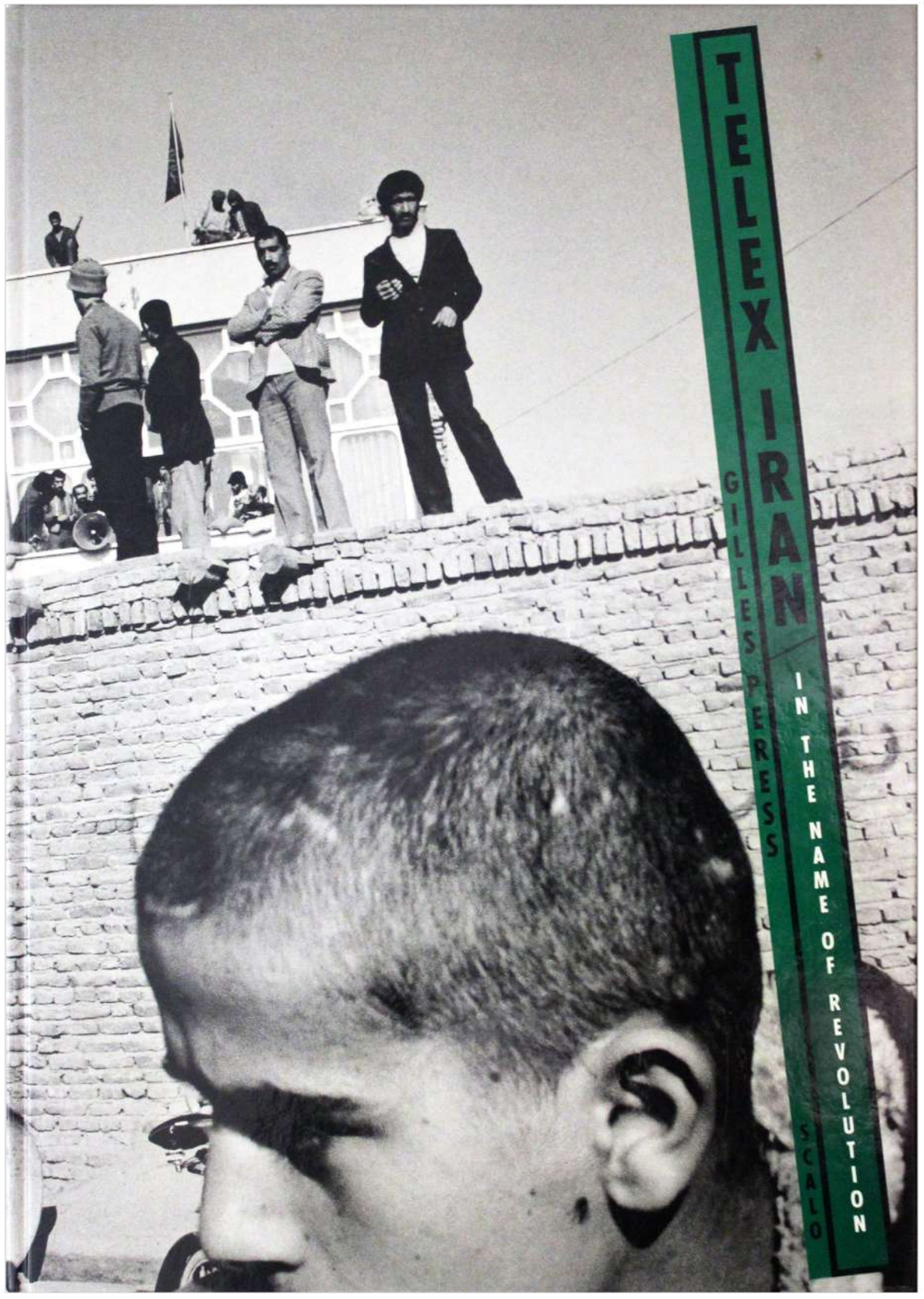
Milan: C.M. Lerici Editori, 1959. Offset. In illustrated boards. 11 1/2 x 9 3/4 in. [ii], 160 pp. Lacking three leaves and the dustjacket, rubbed at extremities with exposure to corners; otherwise a good copy.

Produced by Mario Carrieri, now known as one of the most important works of Italian neo-realist photography in the 1950s, *Milano, Italia* features high-contrast, full-bleed photographic illustrations of working-class life in Milan.

Carrieri spent two years photographing Italy's largest city in a dynamic and unsentimental style which, like neo-realism's filmic counterparts, produced raw and cinematic work. He was drawn to both the city's desolate outer suburbs and the seedy corners of Milan's otherwise glamorous city-center. Carrieri would later become a distinguished photographer of sculpture.

A rare first edition of an important work. Parr & Badger, *The Photobook*, Vol 1, p. 214; *802 Photo Books from the M. + M. Auer Collection*, p. 393.

SOLD



5. Telex Iran: In The Name of Revolution

Gilles Peress; text by Gholam-Hossein Sa'edi

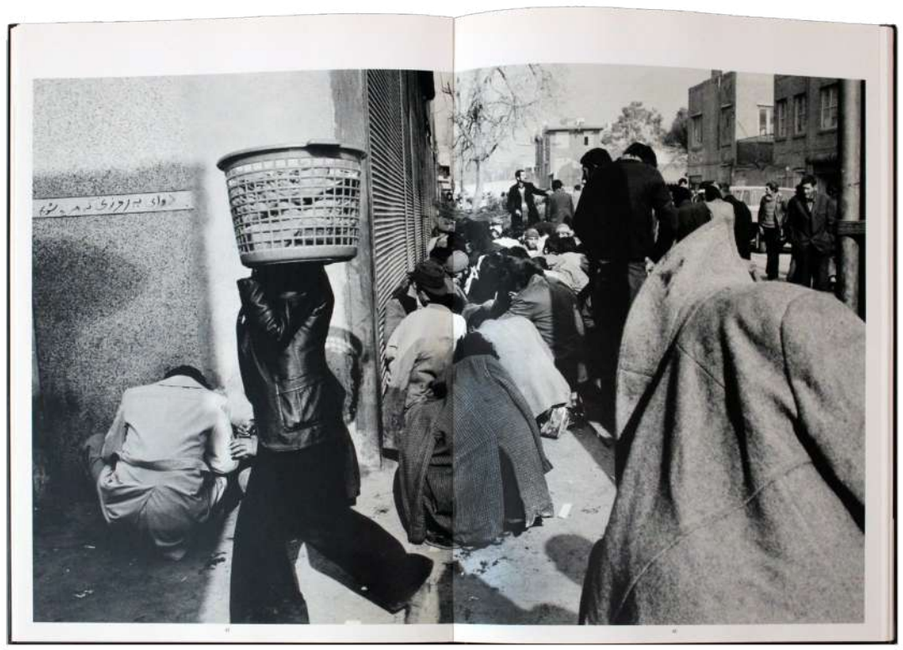
Zurich: Scalo, 1997. Offset. In photographically illustrated boards. 15 1/4 x 10 3/4 in. 101 pp. Very good; corners lightly bumped and with minor discoloration.

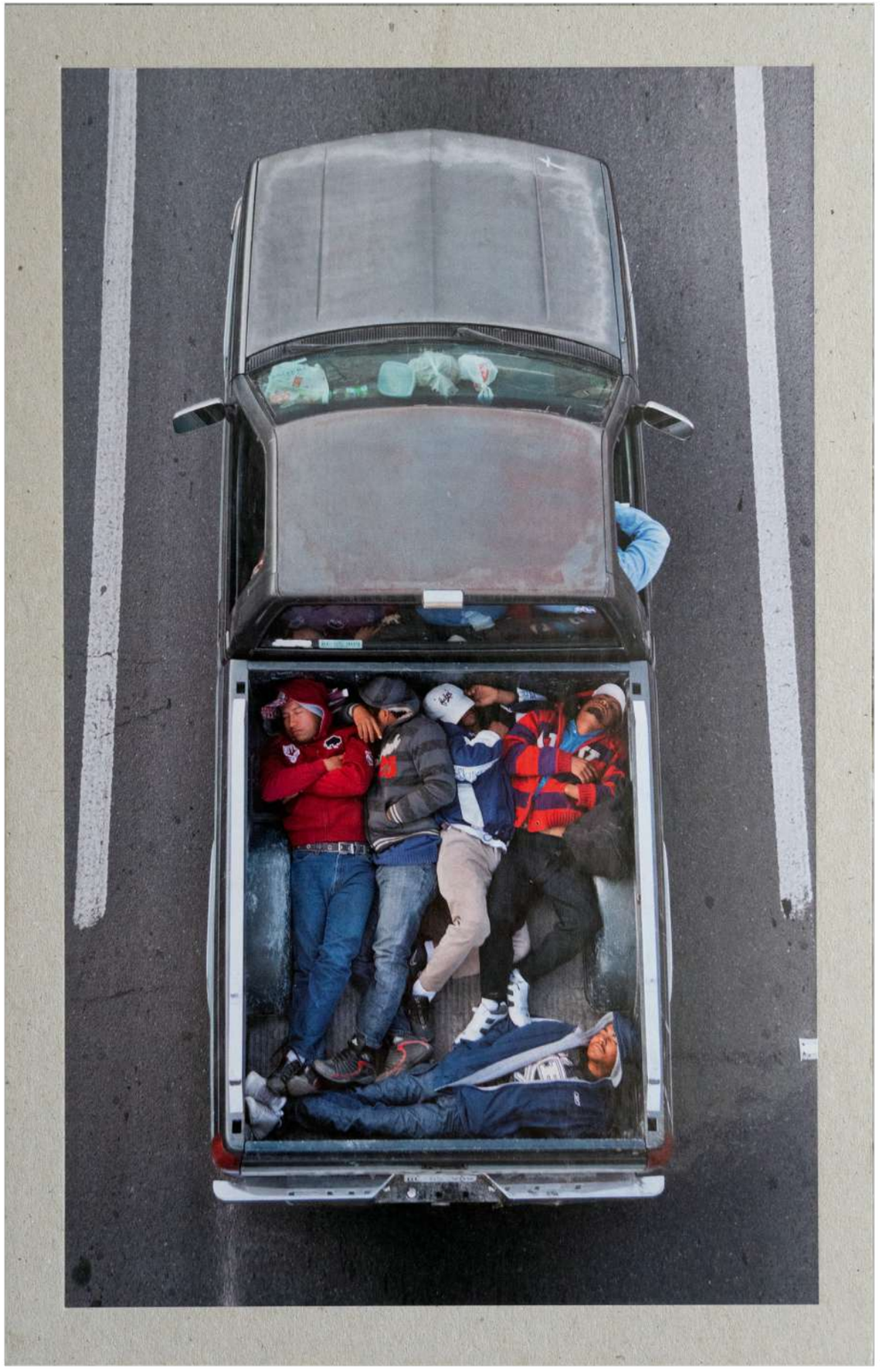
1997 reissue of Gilles Peress' seminal photobook on post-revolutionary Iran and the U.S. hostage crisis of 1979 and 1980.

Over the course of five weeks in 1979 and early 1980, French photographer Gilles Peress photographed Iranian social life at a pivotal moment in the wake of the Revolution. The work chronicles the pivotal months following the Iranian Revolution, when student militias loyal to the Islamic Republic besieged the American embassy in Iran and took 66 hostages. In exchange, they demanded the deposed Shah be extradited from his asylum in the United States for trial in Iran.

Peress' book is neither a study nor an analysis of the event, but a fragmentary record of the photojournalist's encounters, perceptions, and emotions, as he moves through Iranian cities and countrysides, attempting to understand the social basis of the revolution and the mindset of a people demonized by the U.S. media. The pictures are not captioned by explanations, they are accompanied by telexes between the author and the *Magnum* offices in Paris and New York. The telexes narrate his experience on the ground as the story developed, indexing the practical difficulties of Peress' undertaking. As a result, the book is known in the history of photography as an example of postmodern photojournalism, with the author commenting and critiquing his purpose while nonetheless undertaking it. Parr & Badger, *The Photobook*, Vol 2, p. 252-253; *802 Photo Books from the M. + M. Auer Collection*, p. 652.

$500





6. Carpoolers #4 [signed]

Alejandro Cartagena; text by Brad Feuerhelm

Monterrey, MX / New York: Los Sumergidos, 2021. First edition. Offset. Exposed smyth-sewn binding. [112] pp. 13 1/4 x 8 1/2 in. Business card signed by Cartagena tipped in on the flyleaf, and a sheet with Brad Feuerhelm's introductory text laid in. Very good.

A signed copy of Cartagena's powerful work capturing the lives of laborers who commute in the backs of pickup trucks in Monterrey, Mexico. This example features a laid in introductory essay written by Brad Feuerhelm, as issued by the publisher.

For over a year, Cartagena waited on an overpass bridge to capture Mexican carpoolers on their way to work. The violent contortion of human bodies into inhuman, rectilinear forms is held alongside labor's stubborn banality. Both are brought into counterpoint with images of the sky, as photographed from the perspective of someone looking up from a car speeding down a highway.

A dense, conceptual work on contemporary labor.

SOLD

7. Life Is Sweet: Program for the 1998 MTV Video Music Awards

Los Angeles: MTV Video Music Awards, 1998. Cardboard clamshell box with glossy sticker reading “Life is Sweet,” containing 40 photographic prints, and one saddle-stapled [44] pp booklet. Box measures 12 7/8 x 9 1/2; prints and booklet measure 12 x 9 in. Very good.

Photobook and program for the 1998 MTV Video Music Awards, featuring 40 photographic prints and a program booklet, distributed at the awards show. The publication is an artists’ book that doubled as a program for the awards show. Los Angeles hosted the 1998 VMAs for the first time. Ben Stiller hosted the night, Madonna won six awards, Will Smith won the award for Best Rap Video, and the event is often remembered for various statement fashion pieces, such as Rose McGowan’s famous mesh dress.

$250

8. Hysteric Glamour 2008 Spring

Tokyo: Hysteric Glamour, 2008. Offset. Perfect bound. 11 3/4 x 8 3/4 in. [48] pp. Very good.

Hysteric Glamour’s catalog for their Spring 2008 collection, featuring their iconic designs in grungy settings such as a mid-aughts Detroit and Coney Island. The catalog is a document of Hysteric Glamour’s singular eye for the aesthetics of rock-&-roll and urban decay, along with the energy of rebellious youth culture. As Nobuhiko Kitamura wrote in the first Hysteric Glamour publication of 1991, “We grasp the considerably wide connotation of the word ‘Hysteric,’ and the emotions usually associated with hysteria. However, looking at it in a different light, we can begin to feel the energy in the word ‘Hysteric.’ The image which comes to mind is that of high tension and taut nerves, and can never be seen as apathetic.”

$100

9. Once Upon A Time

Ed van der Elsken

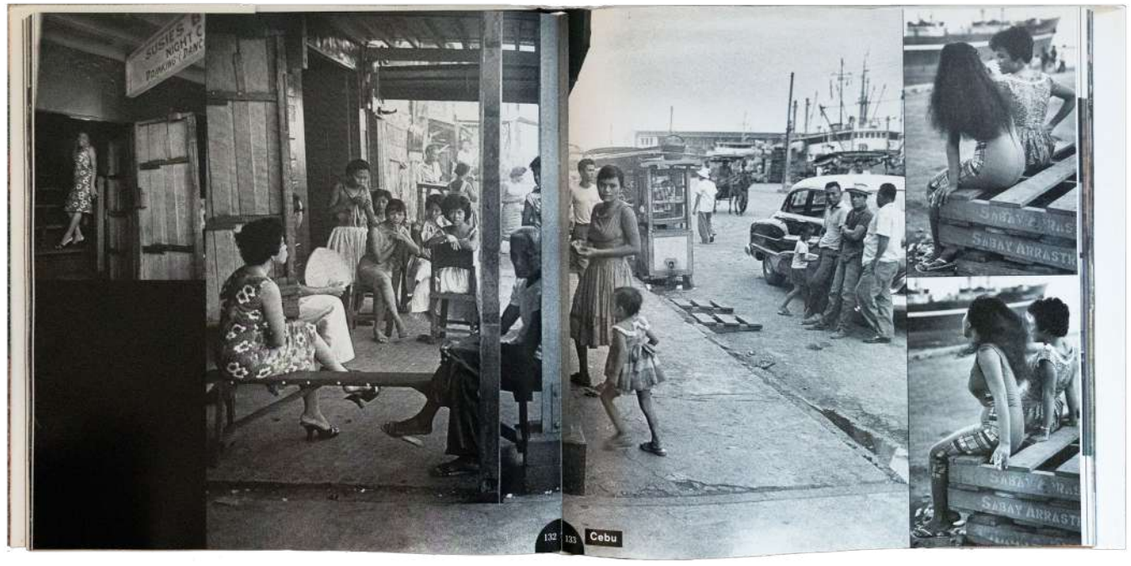
Tokyo: Libroport, 1993. Offset. Photographically illustrated boards, in the original dustjacket, with the photographically illustrated slipcase; also includes two publisher's ads laid in. [276] pp. 12 1/8 x 12 in. Very good.

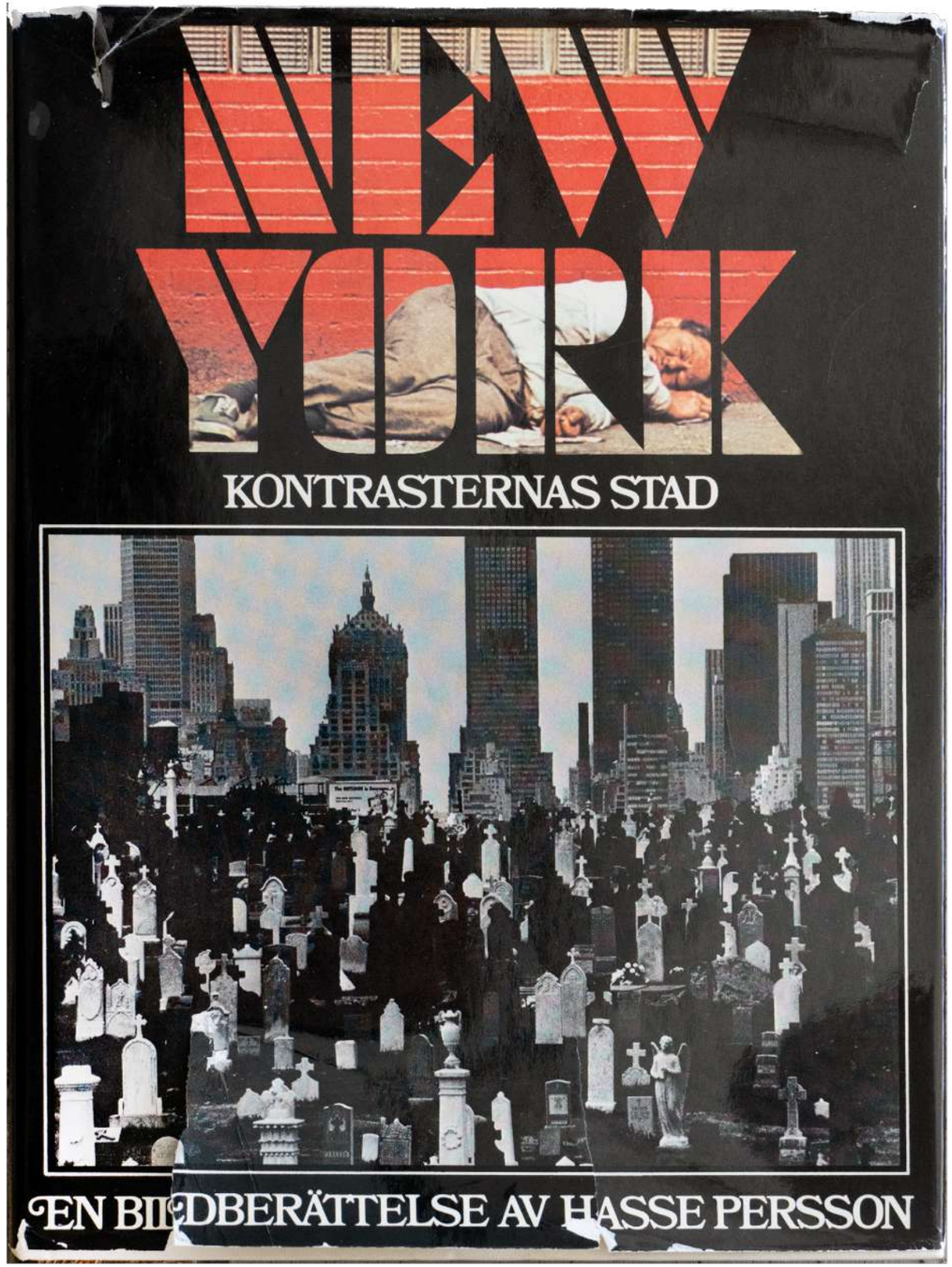
First Japanese edition. Ed van der Elsken's *Once Upon A Time* collects hundreds of his photographs from throughout his career, primarily from his photobooks *Sweet Life*, *Een Liefdesgeschiedenis in Saint Germain des Prés* [*Love on the Left Bank*], and *Bagara*.

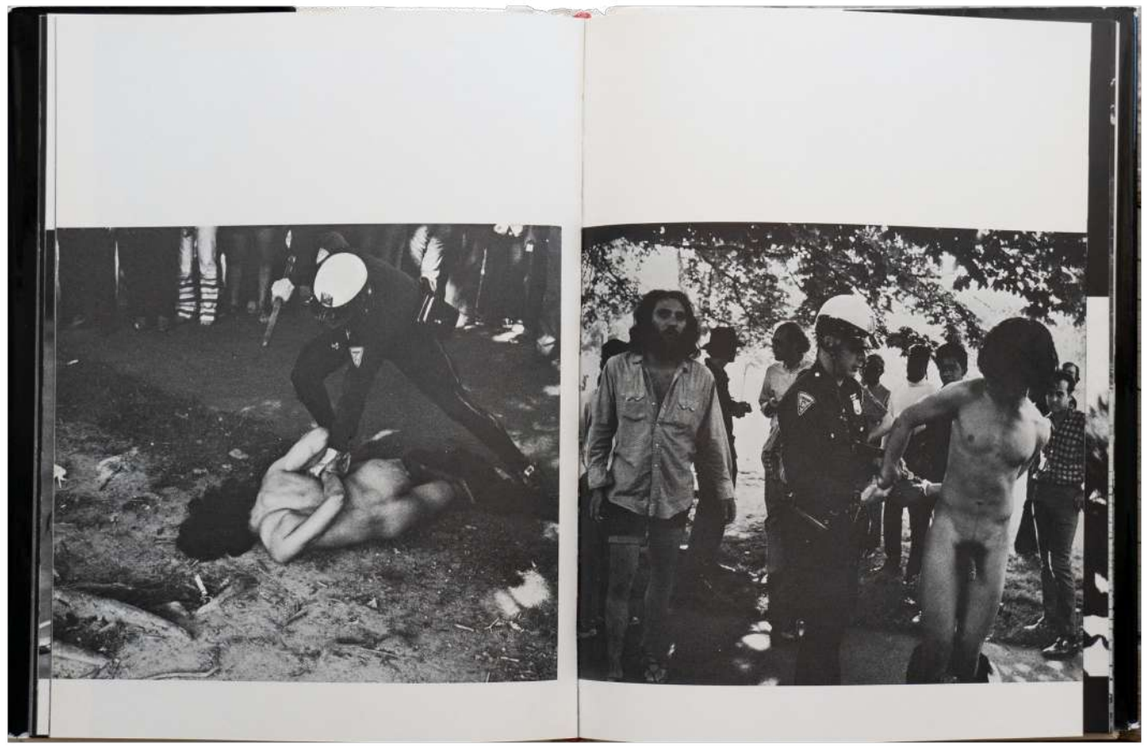
van der Elsken was a Dutch street photographer and filmmaker hailed for his stream-of-consciousness photography. In 1956, he published his first book titled *Love on the Left Bank*, which documented his bohemian friends during the time he lived in Paris. Between 1960 and 1961 he traveled in Asia, Africa, and America, before settling in Amsterdam and publishing his photographs from those travels as *Sweet Life*. His work is known for its cinematic and improvisational quality, as the photographs show urban social life, young love, travel, and sex.

Ed van der Elsken is now recognized as one of the most important photographers from the Netherlands in the 20th century. This book collects his work shot both abroad and domestically.

SOLD







10. New York: Kontrasternas Stad

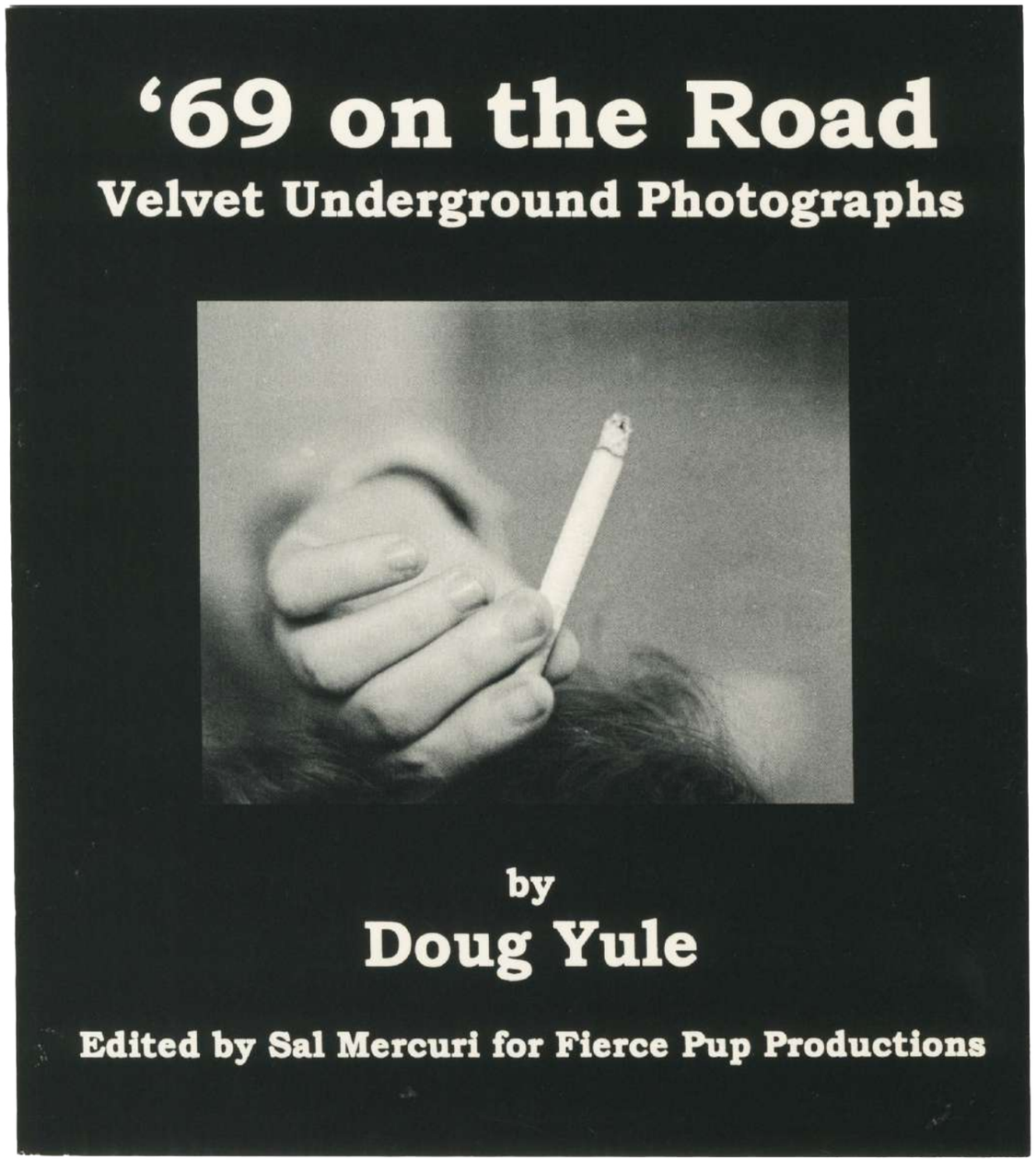
Hasse Persson

Halmstaed, Sweden: Bokförlaget Spektra, 1969. First edition. White boards lettered in black, pictorial dustjacket. [156] pp. 11 x 8 in. Very good; annotation to title-page upper margin in purple ink, dustjacket with a few short closed tears.

An attractive photo book by Hasse Persson. A photojournalist, he is perhaps best known for his legendary photographs at Studio 54, where he was a regular from 1977-88. Persson moved to New York from Sweden in 1967, and this work documents his first years in the city, thoroughly capturing the zeitgeist of the late ‘60s through his attentive eye.

OCLC locates 9 holdings as of June 2025.

$100



11. ‘69 on the Road: Velvet Underground Photographs

Doug Yule; Sal Mercuri, ed.

New Jersey: Fierce Pup Productions, 1996. Offset. Perfect bound in illustrated wraps. 52 pp. 9 x 8 in. Very good, some rubbing to wraps and bumps to corners.

Seldom-seen photographs of the Velvet Underground taken by Doug Yule in 1969. A busy year for the band, The Velvet Underground spent ‘69 touring extensively across the United States and Canada. Yule documented the public and private moments of the tour through amateur photography, collected here.

$25

12. Med kameran som tröst, del I [With The Camera As A Comfort, Part 1]

Carl Johan De Geer

Stockholm: Bokomotiv, 1980. First edition. Offset. In boards, with the original dustjacket. 12 x 8 3/4 in. 237 pp. Errata slip tipped in on page 5, as issued. Very good; dustjacket bumped at extremities and closed tear to upper fold.

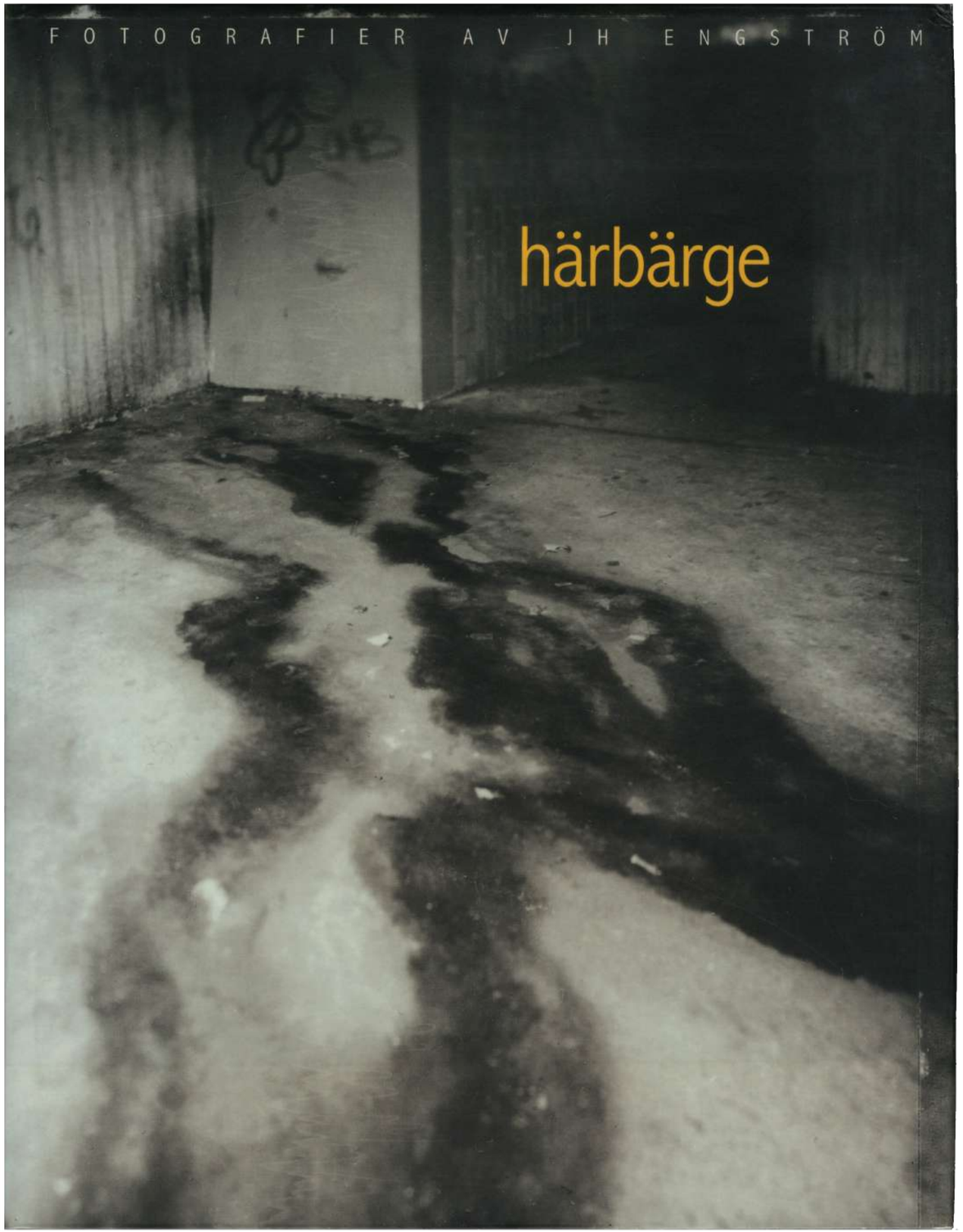
A little-known masterpiece by the Swedish underground activist and artist Carl Johan De Geer. The book is composed of black-and-white photographs taken by De Geer in the decade between 1965 and 1975, the bulk of which he exhibited in Stockholm's Moderna Museet in 1979.

Though the book is subtitled "part 1," it wasn't until 2004 that De Geer released a a follow-up, in the form of a documentary film called "Med Kameran som tröst, del 2."

In this rare work, De Geer explores what he called "unassuming documentary photography" tracking his own experiments with his life.

OCLC locates only 7 holdings as of June 2025.

$550



13. härbärge

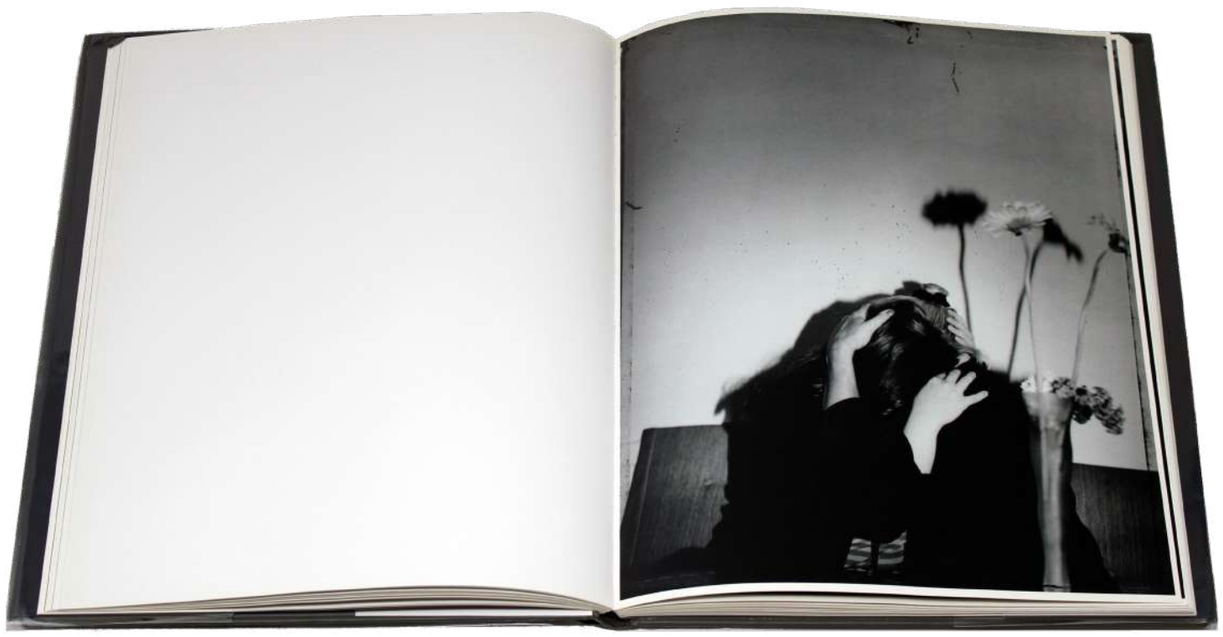
JH Engström

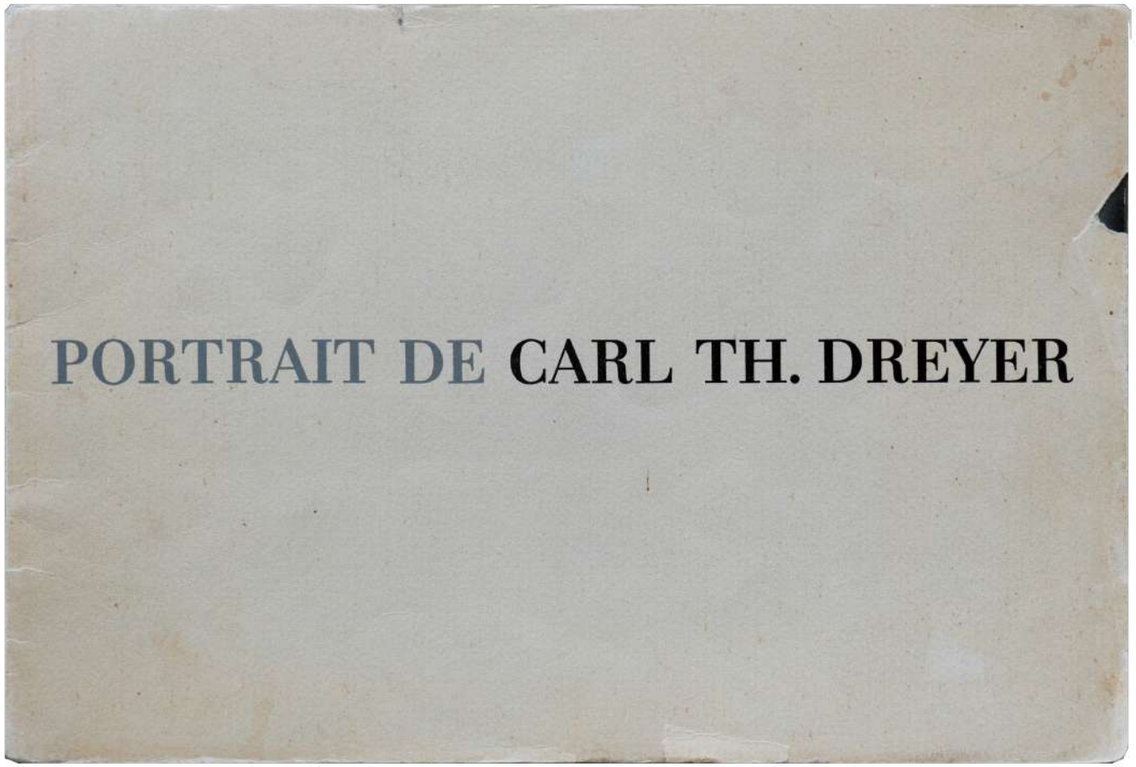
Stockholm: Bokförlaget DN, 1997. Boards with photographic dustjacket. [112] pp. 8 1⁄2 x 11 in. Text in Swedish. Near fine; slight wear to corners of dustjacket, upper board lower corner bumped.

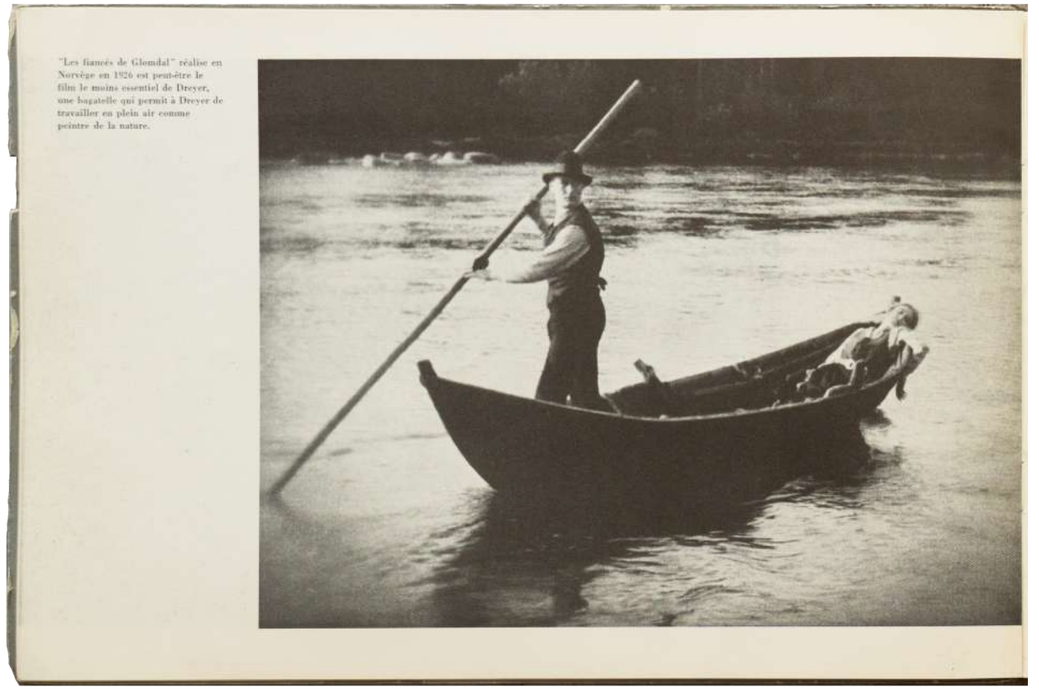
Swedish photographer JH Engström's first book, featuring portraits of women living in a shelter in Stockholm. A protege of Robert Frank's, Engström rose to prominence as a young photographer in New York in the late '90s before relocating to Paris.

OCLC locates 9 holdings as of June 2025.

$450






"Les fiancés de Glomdal" réalisé en Norvège en 1926 est peut-être le film le moins essentiel de Dreyer, une bagatelle qui permit à Dreyer de travailler en plein air comme peintre de la nature.

"La passion de Jeanne d'Arc" (1928) marqua la manifestation internationale complète de Dreyer.

14. Portrait de Carl Th. Dreyer

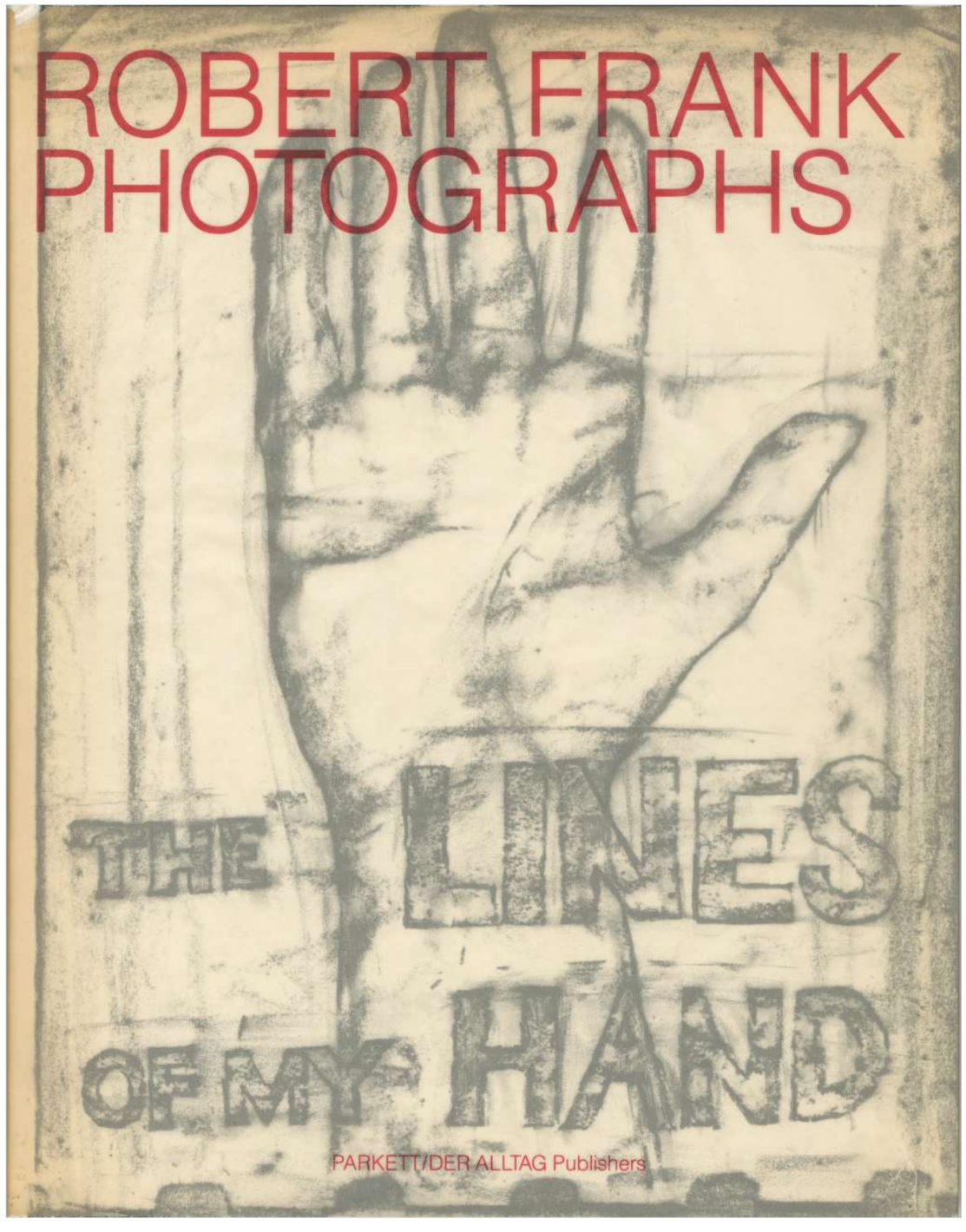
Text by Ib Monty

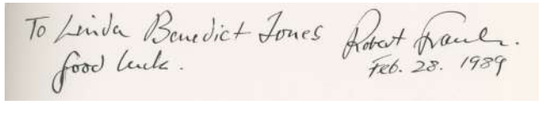
Copenhagen: Fondation Gouvernementale du Film, [1965]. Offset. Saddle-stapled in wrappers. 8 x 11 7/8 in. [16] pp. Very good, with open tear (~ 1/2 in.) to upper wrapper.

A richly illustrated booklet on the Danish film director Carl Theodor Dreyer, published by the Danish Governmental Foundation for Film, featuring a profile written by film critic Ib Monty.

Scarce in the trade.

$250





15. The Lines of My Hand: Robert Frank Photographs [signed, with an additional exhibition flyer and typed letter from Robert Frank]

Robert Frank

Zurich–Frankfurt–New York: Parkett / Der Alltag, 1989. In illustrated boards, with the original printed glassine dustjacket. [170] pp. 12 3/4 x 10 1/8 in. Inscribed by Robert Frank on the title-page. Fold-out 5 x 6 1/4 in flyer for "Moving Out" loosely inserted. Very good; dustjacket with closed tears to front (< 2 ½ in) and rear panel (< ½ in), and with small chips at head and tail of spine.

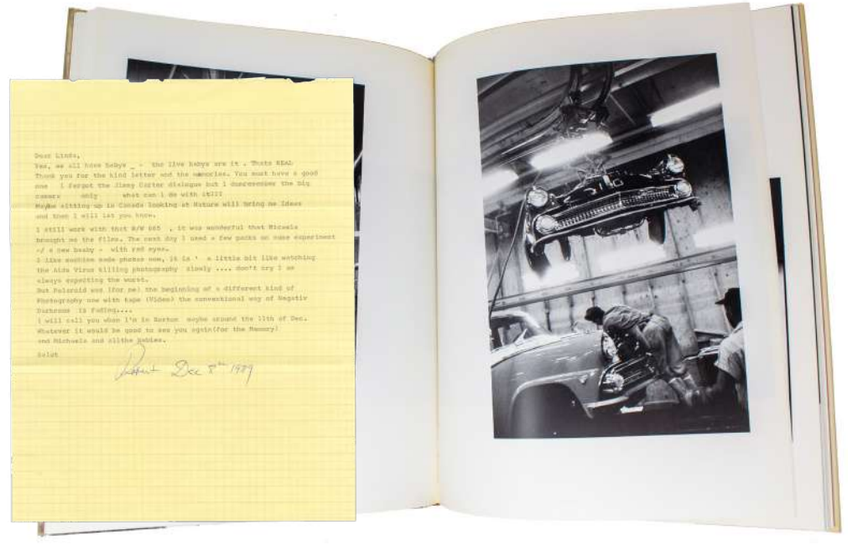
[With:] Typed letter signed, from Robert Frank, New York City, to Linda Jones Benedict, Cambridge, MA, 1989. One sheet of yellow graph paper, signed and dated by Frank. With the original envelope addressed in Frank's hand. 11 x 8 3/8 in. Very good; tiny chips at head, two original horizontal folds.

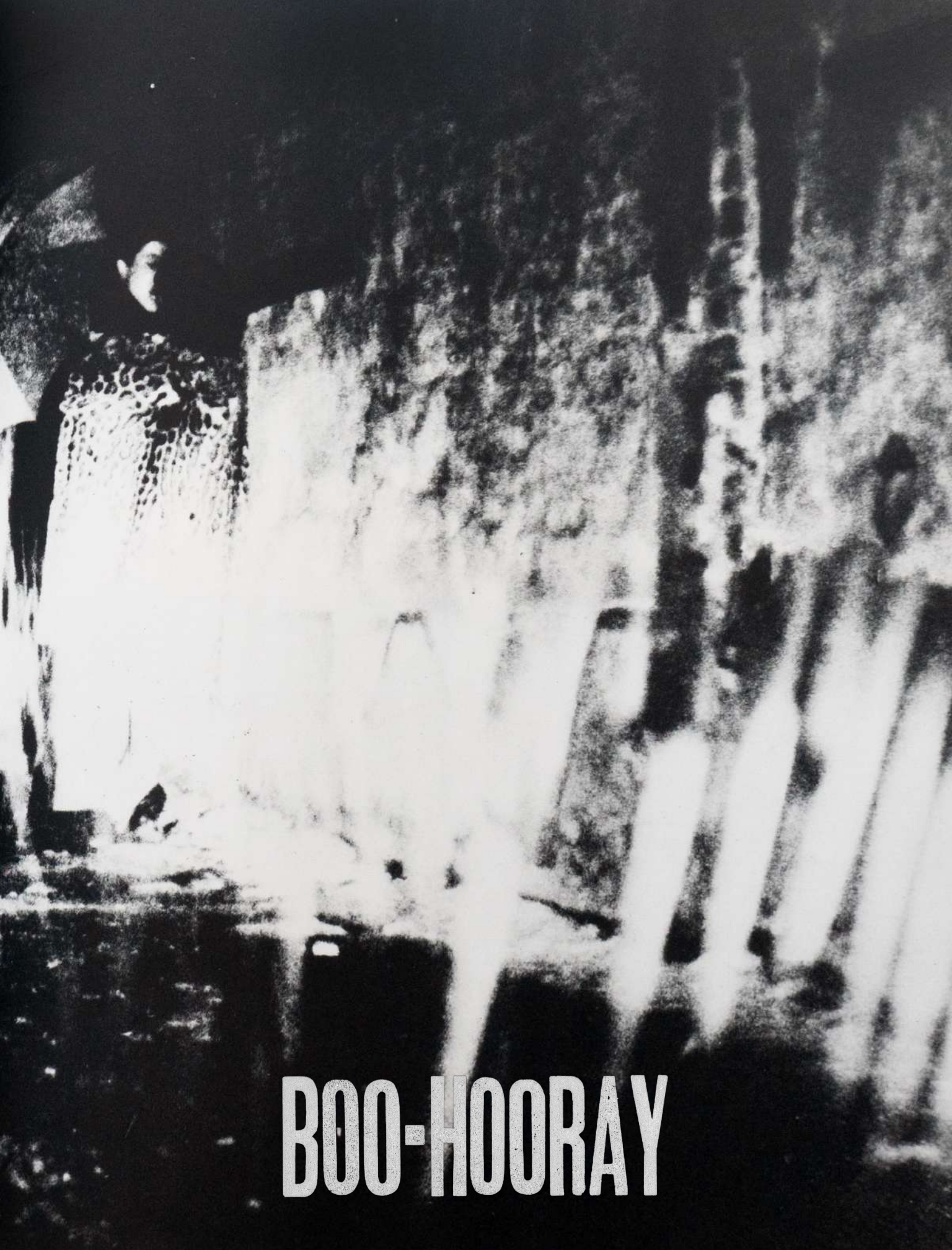
First Parkett / Der Alltag edition of this handsome work, inscribed by the artist, "For Linda Benedict Jones, good luck. Robert Frank, February 28th 1989."

The Lines of My Hand establishes a stream-of-consciousness and somewhat confessional approach to the presentation of his street photography. The photographs that make up his work through 1984 are here presented chronologically, in a reflexive manner that culminates in video stills of his family, taken from his film *Home Improvements*. This edition includes a substantial portion of work made after the book's first publication in 1972, illustrating Frank's continuous self-assessment in book form.

This copy includes a flyer for "Moving Out," Frank's exhibition at the Pace McGill gallery in New York (referenced in the book), along with a typed letter from Frank to Linda Benedict Jones, in which he laments the fading "conventional way of Negative Darkroom."

$1750

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