

# BOO-HOORAY

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CATALOG 14  
PHOTOGRAPHY

## **Boo-Hooray Catalog #14: Photography and Photo Books**

Boo-Hooray is proud to present a catalog dedicated to photography and photobooks, a survey of amateur and professional work throughout the 20th and 21st Centuries. Included are collections of photography from Weimar Germany (no. 16), the 1920s Los Angeles avant-garde (no. 1), and midcentury Americana (no. 17), as well as several issues of The Picture Newspaper published by Peter Hujar (no. 27); Japanese documentary photography (nos. 30-31, 36); photobooks, photography, and early video art by Larry Clark (nos. 2, 3, 5, and 63); work by Richard Prince and Ari Marcopolous (no. 47); and stills from the films of Jack Smith (nos. 25 and 26), Kenneth Anger (nos. 13-15), Jean Cocteau (no. 12), and Richard Kern (nos. 49 and 50).

For over a decade, we have 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 visitors to browse our extensive inventory of rare books, ephemera, archives and collections and look forward to inviting you back to our gallery in Manhattan's Chinatown. Catalog prepared by Evan Neuhausen, Archivist & Rare Book Cataloger and Daylon Orr, Executive Director & Rare Book Specialist; with Beth Rudig, Director of Archives, and Hanna Sheehan, Design & Photography Associate. Photography by Hanna. Layout by Evan. Please direct all inquiries to Daylon ([info@boo-hooray.com](mailto: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. Collection of 25 Cabinet Card Photographs of the 1930s Los Angeles Avant-Garde

Will Connell

Los Angeles: np, ca. 1930s. 25 Vintage black and white silver gelatin prints mounted to card. All photos are approximately 4 ¼ x 6 ½ in. Near fine.

Collection of 25 of Will Connell's cabinet card photographs of artists in the milieu that formed around legendary bookseller Jake Zeitlin's shop, a principal nidus of west coast modernism.

Will Connell (1898-1961) was a self-taught photographer who opened a downtown Los Angeles studio in 1925, and soon began exhibiting his work in Pictorialist exhibitions. He worked as a photojournalist for *Life*, *Time*, and *Vogue*, and as a commercial photographer for a myriad of clients. Throughout the 1930s he produced publicity photographs for motion picture studios including MGM and Republic, while working as a teacher and technician at the Art Center College of Design. Connell also produced three photography books throughout his long career.



Connell was a key member of the scene of prominent bohemian Angelinos who gathered at Jake Zeitlin's bookshop, along with Merle Armitage, Paul Jordan-Smith, Carey McWilliams, and Lloyd Wright (Frank Lloyd Wright's son), among others. This collection of photographs documents the photographer and friends posing and drinking. They are waggish portraits with a mischievous edge, revealing Connell's playful surrealist-inspired sensibility, and the required technical skills needed to realize it. In many of these photographs, Connell posed his subjects seated in a chair with a crude metal rod protruding from the seat's headrest, presumably a contemporaneous surgical tool.

Appearing in this collection are Jake Zeitlin, Jose Clemente Orozco, Merle Armitage, Lewis Mumford, and, possibly, a young Walt Disney. The general lack of images or documentation of these figures, especially those in their younger years, adds to the importance of this collection.





In a brief biography of Zeitlin in the Echo Park Historical Society, he directly addresses Connell's portraits: "Will Connell was very much a friend of the important writers and artists in Los Angeles including Merle Armitage, Bill Conselman, Lloyd Wright and Lawrence Tibbett. Whenever somebody interesting would come into town, we'd rope them in. We had Louis Untermeyer one evening, and Lewis Mumford. The routine was usually they would come into the shop, then I would take them over to Will Connell, and Will would pose them and shoot these old-fashioned, cabinet-type photographs of them. Then we would all go to dinner to a French restaurant on West Sixth Street, Rene and Jean... and we would then gather at my shop and talk and make a lot of noise and argue and generally have a hell of a good time."

Most prints are affixed to plain cardstock with two prints bearing the logo of his studio and a border around the image in classic 'cabinet card' style – reading "Connell, 427 So. Rampart Los Angeles – SWELL PHOTOGRAPHER." The format, a parody of the 19th century cabinet card style of portraiture, extends the winking qualities of the images to the prints themselves. As a collection, the photographs reveal a working artist at play with his 1930s Los Angeles circle, personally and informally documenting West Coast modernism as it developed, and indexing both technical prowess and the prevailing bohemian sensibility of the period.

**SOLD**





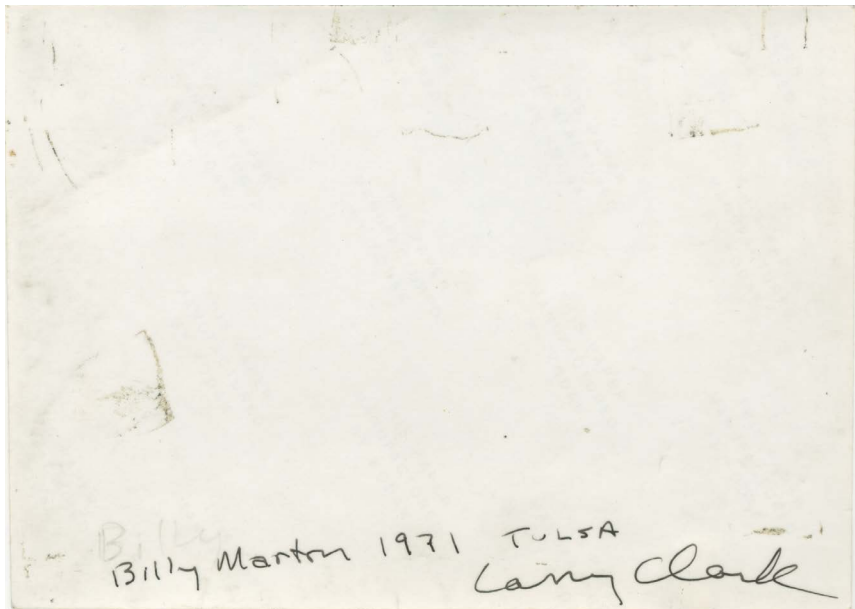
## 2. Billy Martin, 1971, Tulsa [signed; unpublished]

Larry Clark

Tulsa: np, 1971. Vintage black-and-white silver gelatin print. 6 <sup>3</sup>/<sub>4</sub> x 4 <sup>3</sup>/<sub>4</sub> in. Signed, titled, and dated on verso in the hand of the artist.

Unpublished photograph of Billy Martin in Tulsa 1971, signed, dated and titled on verso in the hand of Larry Clark. A subject and location that appears in photographs published in Clark's classic photobook Tulsa.

**\$3500**







### 3. Larry Clark's Early Published Works [7 Magazines]

Various places: various publishers, 1963-68. Seven volumes in photographic wraps; two perfect bound and four saddle-stapled. Various sizes, all very good to near fine.

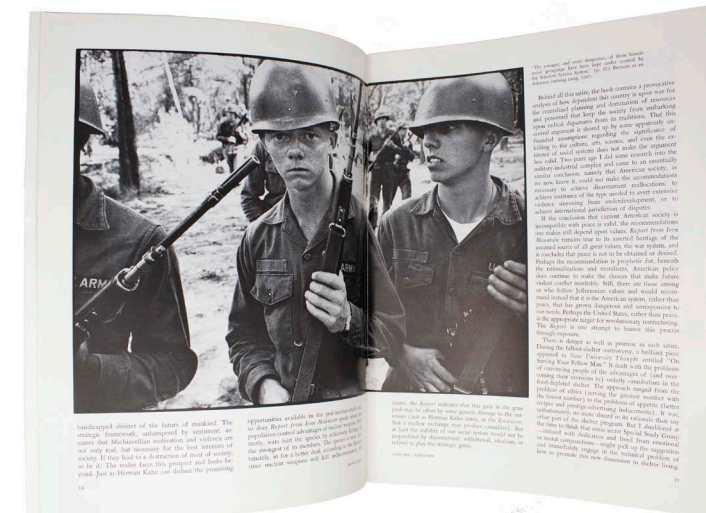
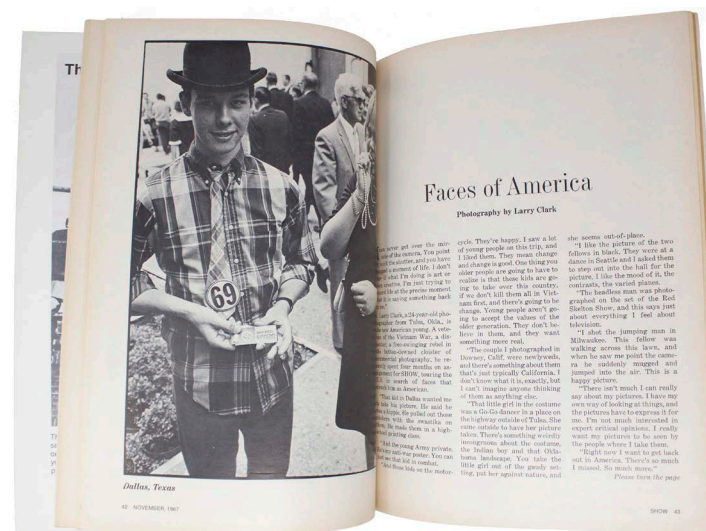
A collection of some of Larry Clark's earliest published photographic work; all magazines in this collection were released before the publication of his groundbreaking premiere photobook, *Tulsa*, and several of these works were printed when Clark was only 20 years old.

This group of seven magazines contains dozens of early Clark photographs, not previously included in bibliographies of or scholarship about the artist's work and, notably, two publications that include photo essays by Larry Clark. This early documentary work provides a lens on the little-known work he was producing throughout the 1960s. One series of photos accompanies an interview Clark had organized with the New York-based Digger Galahad about "hippiedom" in the Lower East Side; Galahad had been subject of a New York Times profile just a few months earlier. Also include are images from his time in the United States Army and a photo essay entitled "Faces of America" which includes thirteen photographs and a brief essay by the then 24-year-old artist about his work.

Clark's work, at age 20, for a Milwaukee magazine promoting local commerce and culture is particularly remarkable, and previously unrecorded. His photography in these magazines includes a cover story about a local bank and its path to becoming a national lender, a photograph of a Milwaukee symphony conductor, and a series of uncredited photographs of a circus parade - all feel good pieces of commercial Americana quite unlike the work for which he is now known.

An illuminating look at the varied and little-known early published work of Larry Clark, all released before *Tulsa*.

**SOLD**





#### 4. [Graffiti] Seven Photographs of Vandalism and Vandals in the 1980s

Various: various, 1980s. Seven (7) black-and-white photographic prints, ranging from approximately 6 ¼ x 10 in. to 8 x 10 in. All very good to near fine.

Collection of seven photographs of graffiti on the walls and painting in action, taken across the United States during the 1980s.

These images are notable both for depicting the wide variety of forms and styles of modern graffiti developing during the urban decline of the 1980s and '90s, and for capturing the formation of this scene in towns like Stamford, Connecticut, Springfield, Massachusetts, and Trenton, New Jersey - outside of the larger urban centers like New York and Los Angeles.

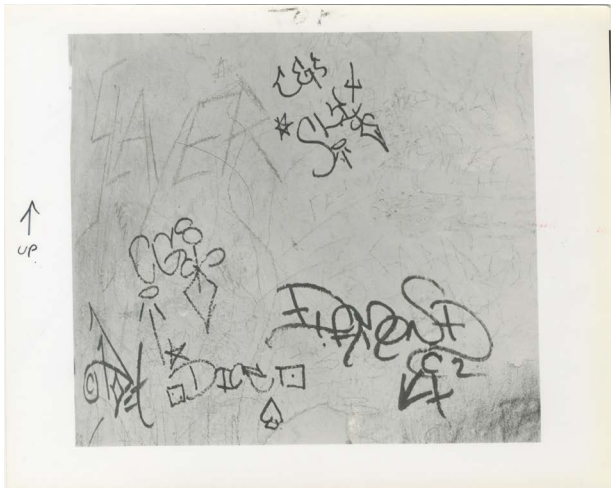






Captured by various photographers, many of the prints bear studio and date stamps to verso; a few images were captured as press photos for local papers and include a more detailed account of the scene. Overall, a tremendous visual inventory of an art form as it flourished and proliferated to small regional cities.

\$650





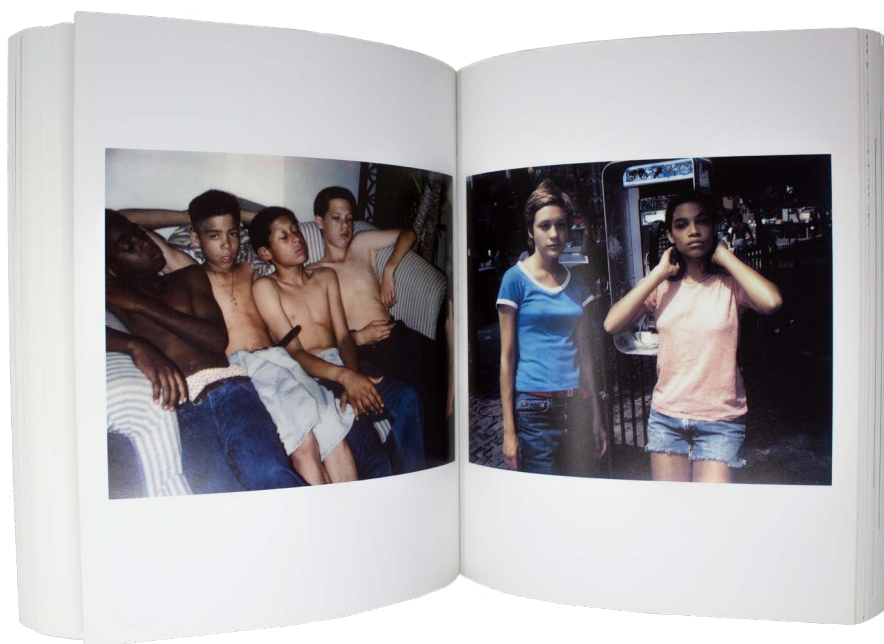
## 5. Punk Picasso [signed]

New York: AKA Editions, 2003. First edition. 8 3/4 x 11 1/4 in. 496 pp. Fine. Signed.

Punk Picasso presents a life-spanning archive of photographs and ephemera from Larry Clark, beginning with the early 1960's and extending to the 2000's. Named after the passage by David Denby's review of Clark's film *Bully*, "...as the camera wanders-grazes among naked thighs and tattooed torsos, this punk Picasso combines the multiple desires of lover, artist and voyeur..." This book, formatted as a scrapbook, features unpublished photographs from Tulsa, the 42nd St. Series, newspaper clippings of murders and court cases, family portraits, River Phoenix images from teen magazines, behind the scenes photographs from his film *Kids* and *Ken Park*, reviews from Clark's exhibitions, and images of vinyl records by Bob Dylan, Ray Charles, and others that act as a soundtrack to the visual memoir.

Punk Picasso is a semi-chronological documentation of Clark's life as a young adult, father, photographer, and creator. This book displays his interests and subjects that have been present throughout his entire career: sex, drugs, rock n' roll, alienated adolescence and its attendant culture, and the margins of American culture.

**\$450**





## 6. Motivated by Robert Capa

Daidō Moriyama

Tokyo: np, 1988. Silver gelatin print. 10 x 12 in., framed to 15 x 19 in. Signed by artist on verso, with window on frame to view signature.

Signed vintage print by the experimental Japanese photographer known for documenting the underbelly of post-war urban life - an ode to the renowned photojournalist Robert Capa.

Daidō Moriyama (b. 1938) is a Japanese photographer known for documenting the spaces left behind by industrial progress, the loosening of traditional mores, and the rapid modernization of post-war Japan, influenced by the art and literature of Japanese experimentalists.

In a process he maintains today, Moriyama shot with a small hand-held automatic camera, rarely with attention to the viewfinder, firing his shutter as if by machine gun. In his depictions of city life, Moriyama documents cultural change and chaotic urban experience, typically in grainy, black-and-white, high-contrast images, which he prints himself. His photos reject traditional compositional values, and had an undeniable influence on the trajectory of Japanese street photography.

This photograph was featured in the books Daido Moriyama: The Complete Works (Taka Ishii Gallery, Tokyo, 2003), and Daido Moriyama: The 80s Vintage Prints (Kasher/Kugelberg, 2008). Printed in 1990, the image captures a fragment of a store window, the grotesque masks and toy gun highlighted by the framing, perhaps suggestive of the violence implicit in contemporary society.

Printed in 1988, this image pays homage to the influential photojournalist Robert Capa, best known for his work alongside Gerda Taro during the Spanish Civil War.

\$2500





### **7. Show Window, Meguro-ku, Tokyo**

Daidō Moriyama

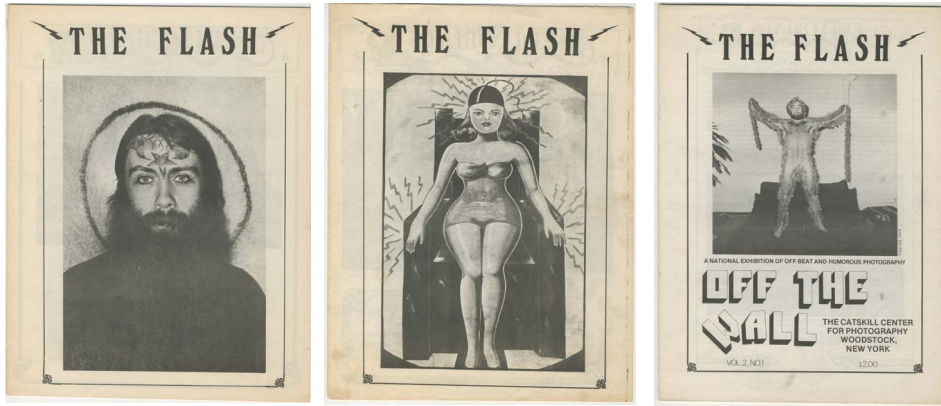
Tokyo: np, 1990. Silver gelatin print. 10 x 12 in., framed to 15 x 19 in. Signed by artist on verso, with window on frame to view signature.

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**SOLD**





## 8. The Flash [seven issues; signed]

Charles Gatewood, ed.

New York and Woodstock: The Flash, 1976-1979. Sizes vary slightly, all at or under 11 1/4 x 16 in. folio. Unpaginated. All very good to near fine.

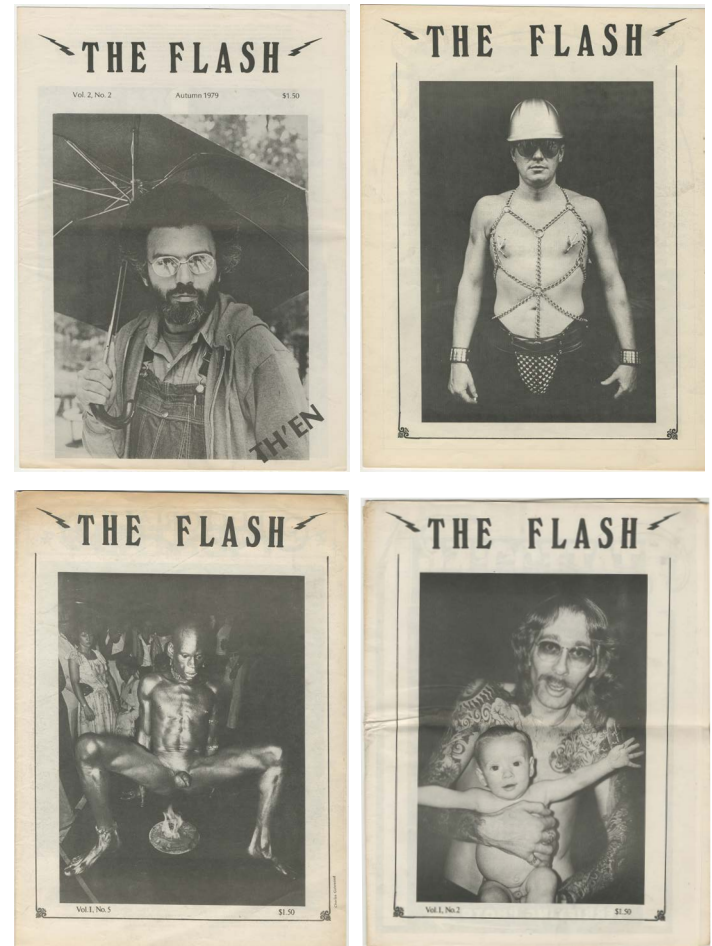
Seven issues of underground photographer and artist Charles Gatewood's irregularly published newspaper, with contributions from Spider Webb, Annie Sprinkle, Marco Vassi and others. Though several issues are unnumbered and bibliographic history of the paper is unrecorded, this is the largest run we have seen assembled and is believed to be all published.

This run includes the tattooing issue published by Charles Gatewood with Spider Webb, signed by both, as well as the issue dedicated entirely to Marco Vassi, writer, thinker and eroticist known for coining "metasex" to define any sex outside heterosexual marriage. He would pass away a decade later from AIDS-related pneumonia, under the care of his former girlfriend Annie Sprinkle. Other issues include an exhibition catalog for a show at the Catskill Center for Photography, a photo essay about Mardi Gras, and another series by Gatewood and Toby Old focusing on nightlife.

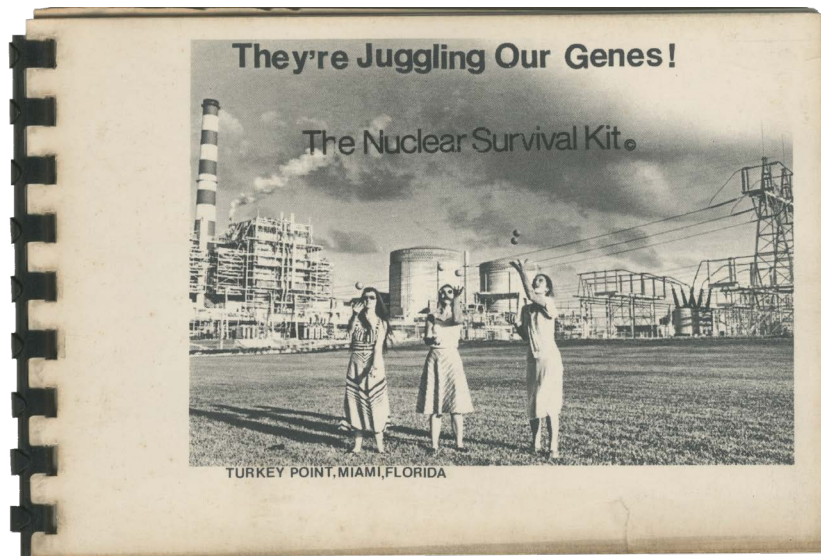
The paper includes contributions from George Febres, David Broda, Karl Baden, Jack Fulton, Elaine Mayes, Jon Reis, Ramon Muxter, George Gardner, Toby Old, Annie Sprinkle, Jay Seeley, George W. Gardner, Tony Mendoza.

Charles Gatewood (1942-2016), was known for his documentation of bikers, sex workers, tattooists, body piercers, and fetishists, among others. Gatewood got his start by working as a photographer for newspapers and music magazines after earning a degree in anthropology. These issues capture the work of the artist in collaboration with friends, lovers, and creative partners.

\$1250



*Charles Gatewood Spider Webb*  
A limited edition print of a performance piece at Chez Nelly, Amsterdam.  
Distributed exclusively by FOTO Gallery, 492 Broome St. New York 10012.



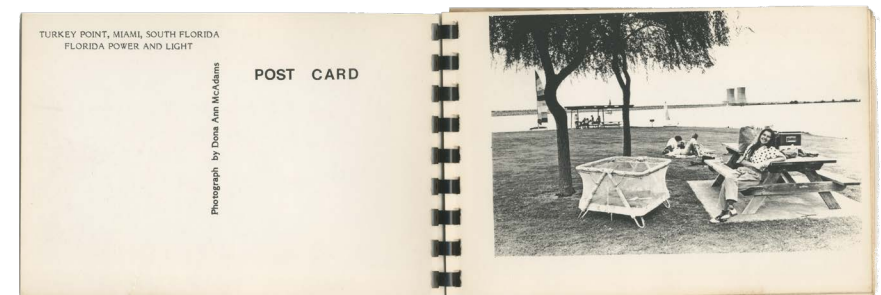
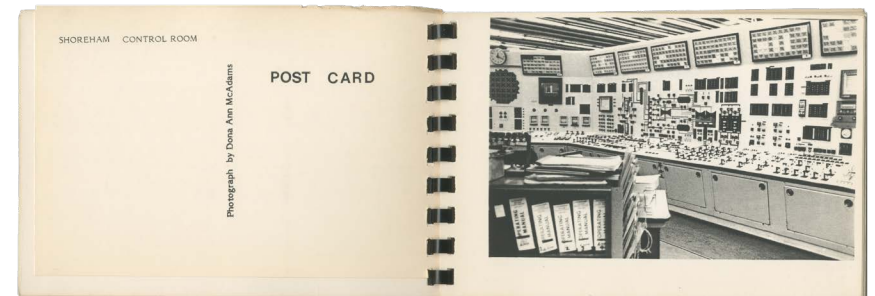
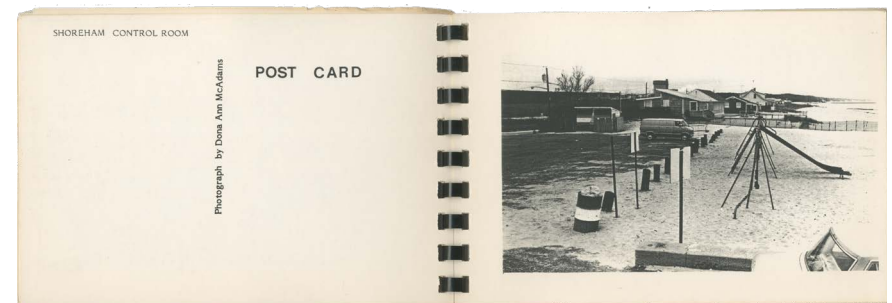
## 9. The Nuclear Survival Kit: They're Juggling Our Genes!

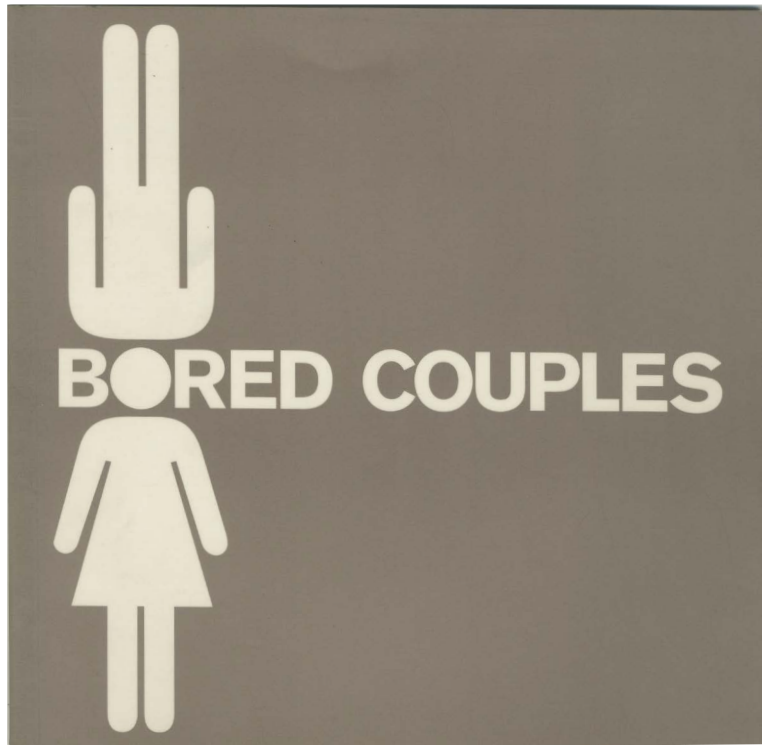
Dona Ann McAdams. New York: self-published, 1985. Fourth edition, number 29 of 72 copies. Signed and editioned by author on inside of back wrap. Spiral comb bound. Xeroxed postcards with clear mylar front cover. 19pp. 5 x 7 1/2 in. Very good, some yellowing and bumping to edges and wraps, inside pages clean, closed tear to bottom edge of cover postcard.

An examination of the nuclear power industry in America. McAdams began photographing nuclear reactors and their surrounding communities after the disaster at Three Mile Island in 1979. The photographs in this book span from 1979 to 1985. This is the fourth edition, handmade by McAdams on Xerox in very small runs, printed four years after the first edition published in June 1981.

McAdams chose the medium of Xeroxed postcards, each labeled on the back of the photographic image with the location and date, as an easy and accessible way of production and distribution, to facilitate the image's circulation to as wide an audience as possible. McAdams' social documentary photography, presented with a sense of humor, engaged with conversations about the ramifications of nuclear power on the American landscape.

**SOLD**





**10. L'Ennui À Deux [Bored Couples] [Signed]**

Martin Parr

Paris: Edition Galerie du Jour Agnes B, 1993. In wraps, bound tête-bêche. Text in French and English. 9 ¼ x 9 ¼ in. Unpaginated. Very good.

Superb little photobook documenting bored couples in the wild.

Produced on the occasion of an exhibition at Galerie Du Jour in 1993, and signed by the photographer. Text in French and English, bound tête-bêche. Scarce in any condition, particularly signed.

**\$350**





Joe Conzo

**11. Untitled [Grandmaster Caz at Harlem World] [signed]**

Joe Conzo

New York: np, ca. 1982. Black and white silver gelatin print. 20 x 16 in. Near fine. Signed on recto.

Photograph of Grandmaster Caz rapping at a performance at Harlem World. The location is of particular significance: Harlem World was one of the key venues where hip-hop cohered and spread across New York; most every early significant rapper performed there.

**\$1500**





**12. [Jean Cocteau] Four Production Stills from The Blood of a Poet**

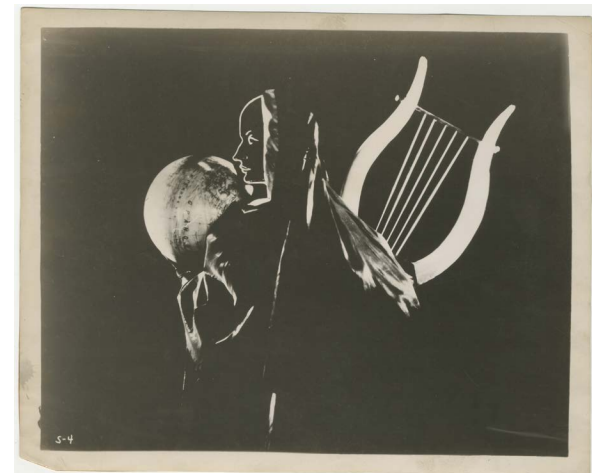
Jean Cocteau. [Paris]: [Tamasa Distribution], [1930]. Four black and white silver gelatin prints. Each 8 x 10 in. Very good with tape around the edges of respective versos.

Four production stills from Jean Cocteau's debut film, *The Blood of a Poet*. Cocteau is a landmark figure in 20th century art history. As a painter, filmmaker, playwright, and poet, he was a leading figure of Surrealism and Dadaism.

Three of the production stills show alternate angles and lighting of images and scenes that appear in the film; one still, an image of a disembodied hand playing a harp, is from a scene that did not make the final cut of the film. Together, the stills show Cocteau experimenting with different ways to shoot and present the film's oneiric and outré images.

Remarkable photography from the set of a landmark experimental film.

**\$1750**





### 13. Kustom Kar Kommandos Production Still

Kenneth Anger

San Bernardino, CA: Puck Film Productions, 1965. Black and white silver gelatin print. 6  $\frac{3}{4}$  x 8  $\frac{1}{2}$  in. Artists' stamp on verso "Kustom Kar Kommandos: A Film by Kenneth Anger." Very good; small crease at bottom left corner and mild creasing along top edge.

Production still from Kenneth Anger's 1965 short film Kustom Kar Kommandos capturing Sandy Trent, a custom car enthusiast Anger casted from an auto show, buffing a hot rod.

Made with a grant from the Ford Foundation, the film was intended to be much longer than its three minute runtime, but Anger burned through the funding too quickly to realize the longer project. A sly and lurid example of an age old trick of queer artists - flooding the homoerotic undercurrent of classic scenes and images of American heterosexual masculinity until it spills over.

**SOLD**



#### 14. Scorpio Rising Production Still

Kenneth Anger

San Bernardino, CA: Puck Film Productions, 1963. Black and white silver gelatin print. 8 x 10 in. Artists' stamp on verso "Scorpio Rising: A Film by Kenneth Anger." Creasing at right edge and bottom left corner, 1/2 in. closed tear at right edge, and bumping resulting in loss to face of image at top left corner not exceeding 1/2 in. Very good.

Production still from *Scorpio Rising*, Anger's classic 1963 film featuring gay Nazi bikers. A leathered-out Kenneth Anger with a gleaming motorcycle and reaper.

**\$2000**



#### 15. Lucifer Rising Production Still [Kenneth Anger holograph]

Kenneth Anger

San Bernardino, CA: Puck Film Productions, 1972. Black and white silver gelatin print. 7 1/2 x 9 1/2 in. "Lucifer Rising" Anger '72 Marianne Faithfull as Lilith at the Pyramids, credit photo: Myriam Gibril" written in the hand of Kenneth Anger on verso. Series of small circular impression marks to verso, largely imperceptible on recto; very good.

Production still from Anger's 1972 short film *Lucifer Rising*. A classic of occult and psychedelic cinema, Anger's film captures the darkness of late-hippiedom.

**\$1500**





## 16. 1920's Berlin Film, Theater, & Revue Photography

1924-1936. 49 black and white silver gelatin photographic prints, varying in size and format including 3 1/4 x 5 1/4 in., 3 1/4 x 2 1/4 in., 6 x 9 in, etc. Also includes 6 offset printed postcards advertising various revues. Very good, some small stains and edgewear commensurate with age.

A collection of publicity and behind the scenes photography from Weimar-era Berlin theater, burlesque, revue, film, and performance.



The photographs demonstrate the free spirited transgression of societal norms that the Berlin stage was a focal point of. This collection includes photographs with artists' stamps and captions written on verso as well as real photo postcards, some with notes written on verso, most blank.

Exceptional documents from a community brought together by performance and gender and sexual transgression, from a political and cultural moment that also produced the Institut für Sexualwissenschaft [Institute of Sex Research], founded by Magnus Hirschfeld and Arthur Kronfeld, a hub of early advocacy for sex education, gay rights, women's liberation, and transgender healthcare.

**SOLD**



The white coffin, surrounded by red flowers, ribbons, and a banner reading “Beloved Angel,” is photographed in detail along with attending mourners, carried outside, and buried in what appears to be a pet cemetery.

Seen above the coffin is a polaroid photograph of the canine, perhaps a Lhasa Apso, during its waking life and a statue of Saint Francis of Assisi, the patron of animals and against dying alone.

A heartwarming and unique collection of offbeat mid-century American culture.

More images available upon request.

**SOLD**

## 17. Large Collection of Vernacular Photography Documenting a 1960s Dog Funeral

Np: np, [1960s]. One hundred sixty one (161) color photographs, all 3 ½ x 3 ½ in. or 3 ½ x 5 in. All very good to near fine.

A collection of 161 amateur color photographs of the elaborate funeral for a family dog, presented without caption. This large gathering of images extensively documents the intricacies and ceremonies of the funeral, from the smoking pallbearer, and children saluting at the foot of the coffin, to funerary oration, stuffed dogs, ornate decorations, and friends and family attending with their own pets.







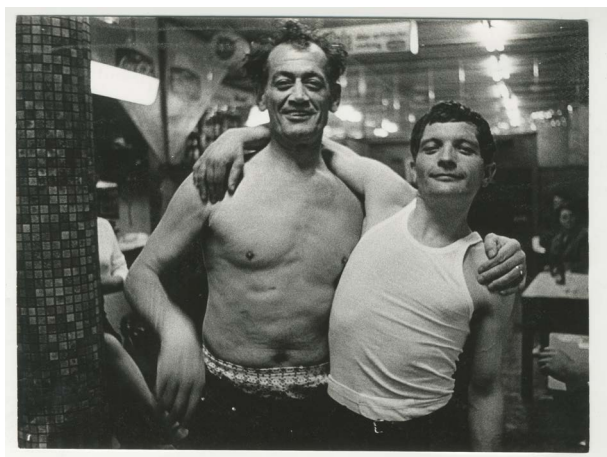
### 18. Three Untitled Photographs [From Café Lehmitz Series]

Anders Petersen

[Hamburg]: np, ca. 1967-70. Vintage black and white silver gelatin print. 9 1/4 x 7 in. Very good.

Anders Petersen (b. 1944) is an acclaimed Swedish documentary photographer who is best known for capturing images of people at the margins of society. He first garnered attention for his series of black and white photographs taken at Café Lehmitz, a seedy bar in Hamburg's red-light district. In 1978, a decade's worth of his photographs were first published for a wider audience in the photobook *Café Lehmitz*, an intimate and candid perspective on the social milieu of the late-night clientele.

"The people at the Café Lehmitz had a presence and a sincerity that I myself lacked. It was okay to be desperate, to be tender, to sit all alone or share the company of others. There was a great warmth and tolerance in this destitute setting." – Anders Petersen



These photographs are part of the aforementioned series and feature two male patrons with arms around each other, drunkenly grinning; a wide shot of the café; and two denizens of the café posing for the camera.

\$1200 ea.







### 19. Wayne County at Max's Kansas City

Bob Gruen

New York: np, 1978. Original vintage black-and-white silver gelatin print. 8 x 10 in. Near fine.

Original vintage black and white silver gelatin print of drag performer Wayne County at Max's Kansas City in 1974. This image was printed in 1978 and was originally taken to accompany a series of articles written by J.D. Martihnon, owner of Midnight Records.

**SOLD**



## 20. Large Snapshot Collection of Drag Shows and Drinking at a Denver Gay Bar

[Denver]: np, [1990s]. 150 color photographs, including 19 Polaroids. Several prints with holograph notation in unknown hand, and several stamped to verso with date. All very good to near fine.

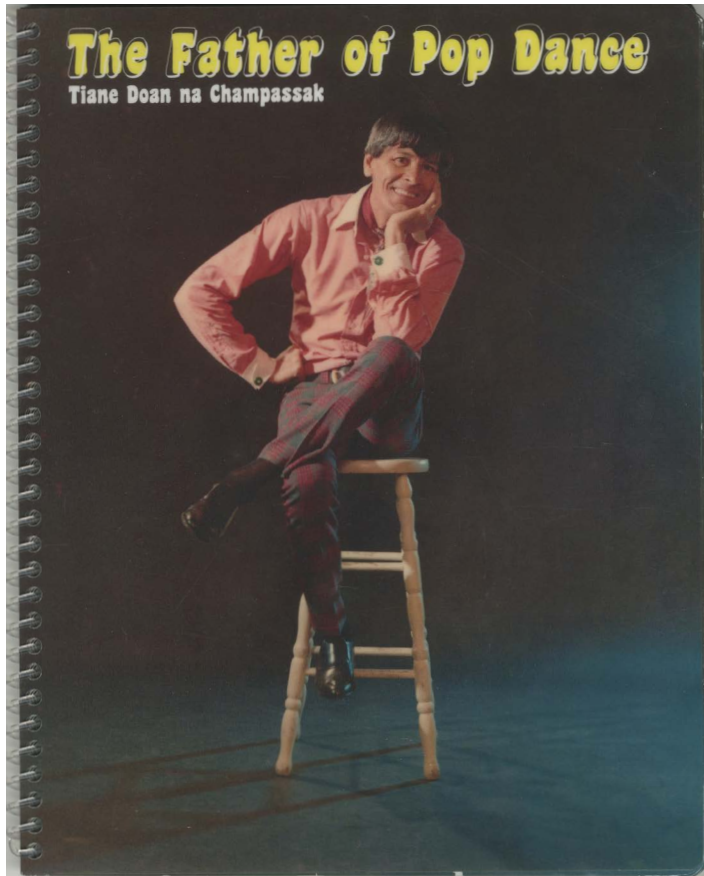
A substantial snapshot archive that provides extensive documentation of Denver's gay social life in the mid-1990's, centered around the country-music themed gay bar Mike's. A significant document of gay regional history, this collection attests to the forms of gay sociality that developed outside the centers of finance and media.

Several of the snapshots are annotated, but most are presented without comment. These include the spectacular and the everyday - joyous photos of posed and candid drag performers, and patrons drinking and cruising.

Large vernacular photography collection documenting performances and playfulness by a crew of Denverites of the early '90s, diverse in race and gender presentation, including a Black drag performer, cowboys, hippies, fake Rastafarians, leather boys, and more at this bar just south of Capitol Hill in Baker. Overall, a heartwarming collection and a wonderful little archive of queer life in the early '90s.

**\$1500**





## 21. The Father of Pop Dance

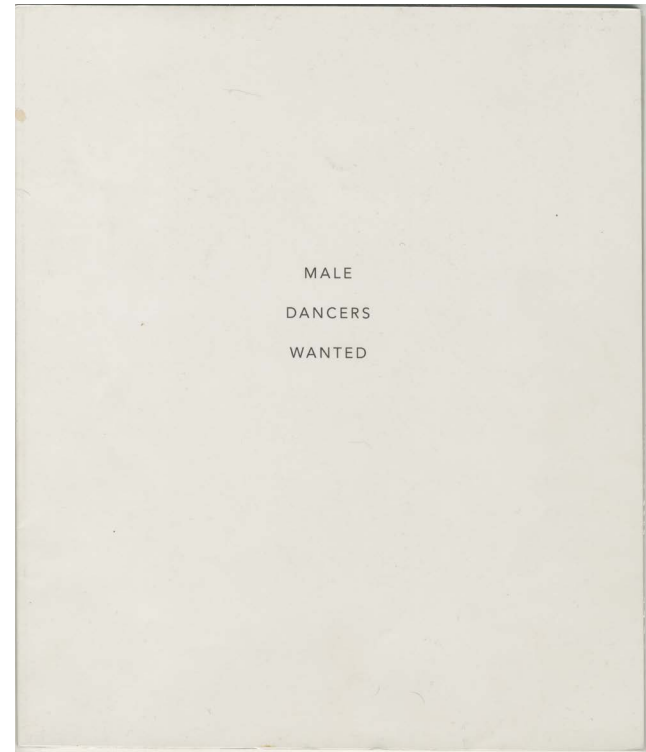
Tiane Doan na Champassak

France: self-published, 2012. First edition of 700 copies. Spiral bound. 7 x 8 ½ in. Offset. [64] pp.. Near fine.

Photobook reproducing images from 1967 of the artist's father dancing in wildly patterned clothing, originally found in a family photo album.

The book reproduces the damage and imperfections of the original prints, adding texture and reinforcing the materiality of these photographs.

**\$75**



## 22. Male Dancers Wanted

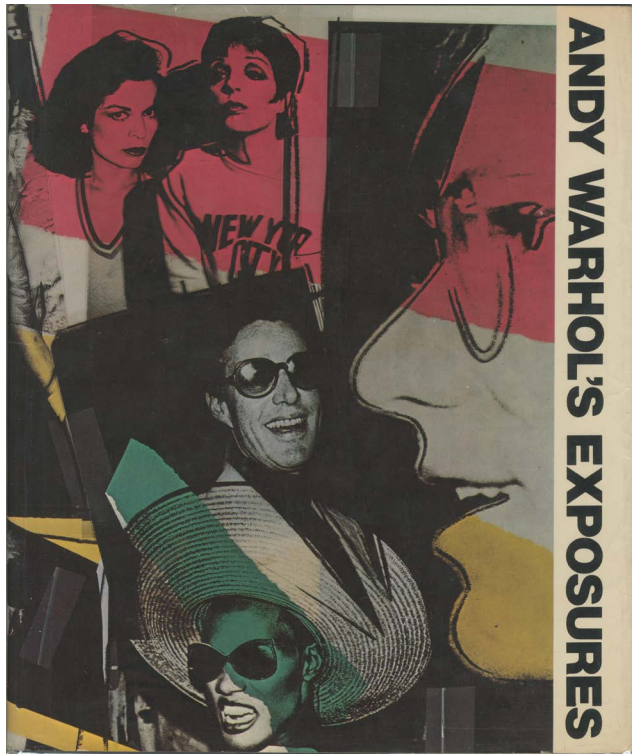
Gilles Bonnacarrère

Paris: Edition Lutanie & Prefere, September 2013. Edition of 400 copies. 10 ½ x 12 ½ in. [72]pp. Offset in wraps. Very good, small stain to front wrap, bumps to corners.

A collection of previously unpublished black and white photographs of a strip club in Times Square in 1976. At the time, the artist was 23 years old and had just lost all of his belongings in a house fire. Desperate, he responded to an ad in the Village Voice "Male Dancers Wanted (experience not necessary)", and the resultant images come from his exploration and immersion into the world of all-male stripping and go-go dancing in Times Square. A dynamic documentation of the height of Times Square as New York's premier red-light district.

**SOLD**





### 23. Andy Warhol's Exposures [signed]

Andy Warhol and Bob Colacello, text. Andy Warhol, photographs.

New York: Andy Warhol Books / Grosset & Dunlap, 1979. First edition. Signed by Warhol on the front panel of the dust jacket in marker pen and inscribed on the half title 'to Joe, Happy 32nd! Andy.' 9 3/4 x 11 3/4 in. Original black cloth boards, spine lettered in silver, with index endpapers. In original photo-illustrated dust jacket, clipped. 249, [6] pp. With over 350 photographic illustrations throughout. Very good in very good dust jacket.

The original book of Warhol's photography including portraits of hundreds of notables - his friends, colleagues, and compatriots - with essays by the artist with Bob Colacello. This copy signed to the half title.

\$750

to Joe Happy 32nd!  
Andy





#### 24. Jack Smith in No Smoking

Mike Sullivan

New York: Mike Sullivan, ca. 1968. Black and white silver gelatin print. 8 x 10 in. Very good. "Jack Smith in No Smoking by M. Sullivan" written in unknown hand on verso. Stamped "Photograph by Mike Sullivan" on verso.

Promotional still from Mike Sullivan's film *No Smoking*. Sullivan was an obscure filmmaker of the 60s underground scene; Smith appeared in Sullivan's *Frankenstein* and *No Smoking*. This portrait, used as a promotional still for the film, captures Smith *in-situ* -- posed with the kind of beguiling and delightful little sculpture he assembled from piles of debris.

**SOLD**



## 25. Jack Smith and Mario Montez in Normal Love

Bob Adler

New York: np, 1963. Black and white silver gelatin print. 10 x 8 in. Slight curling; else near fine. "Jack Smith during the shooting of 'Normal Love' / Actor: Mario Montez / photo by Bob Adler" written in unknown hand in black ink on verso; "Film-Makers' Cooperative 414 Park Ave South NYC" written in blue ink on verso in unknown hand.

Photograph of Jack Smith and Mario Montez by Bob Adler, from the filming of Jack Smith's *Normal Love*. Shot in the summer and autumn of 1963 and first screened in 1964, the film was the assumed follow-up to *Flaming Creatures*, although Smith never completed an edit or screened the same version twice.

The film's production brought together a large section of New York's still-cohering 1960s avant-garde. The first film Andy Warhol shot was of Smith filming *Normal Love* (later seized by the NYPD and now lost). Jonas Mekas paid for the film stock, and the cast included Mario Montez, Tiny Tim, Eliot Cukor, Tony Conrad, Diane di Prima, Beverly Grant, and John Vaccaro. While shooting the film, Smith gave Mario Montez (formerly René Rivera) his new name, after the languorous B movie star Maria Montez.

**SOLD**





## 26. Mario Montez and Eliot Cukor in Normal Love

Bob Adler

New York: np, 1963. Black and white silver gelatin print. 10 x 8 in. Slight curling and creasing at top corners; else near fine. Captioned "Mario Montez / Jack Smith's NORMAL LOVE / Eliot Cukor / photo by Bob Adler" at bottom of recto in unknown hand.

Photograph of Mario Montez and Eliot Cukor by Bob Adler, from the filming of Jack Smith's *Normal Love*. Shot in the summer and autumn of 1963 and first screened in 1964, the film was the assumed follow-up to *Flaming Creatures*, although Smith never completed an edit or screened the same version twice.

The film's production brought together a large section of New York's percolating 1960s avant-garde. The first film Andy Warhol shot was of Smith filming *Normal Love* (later seized by the NYPD and now lost). Jonas Mekas paid for the film stock, and the cast included Mario Montez, Tiny Tim, Eliot Cukor, Tony Conrad, Diane di Prima, Beverly Grant, and John Vaccaro. While shooting the film, Smith gave Mario Montez (formerly René Rivera) his new name, after the languid B movie star Maria Montez.

**SOLD**

## 27. The Picture Newspaper [Peter Hujar] [2 issues]

Started in 1969 by Steve Lawrence and Peter Hujar, Newspaper, later The Picture Newspaper, was a conceptual art paper that exclusively published images. The paper featured photography by dozens of conceptual artists and photographers during its several-years run. A play on the idea of what a “newspaper” is, The Picture Newspaper is an example of the impulse towards the subversion of categories and forms that characterizes a queer artistic sensibility.

### Vol. 2, No. 1

New York: Arc Inc., 1970. Offset tabloid. 11 x 17. [24] pp. Closed tear at the centerfold; otherwise, near fine.

An early issue of Newspaper, the photo newspaper founded by Peter Hujar and Steve Lawrence - this issue with multiple contributions by Peter Hujar, as well as Stephen Paley, Andrew Ullrick, Wynn Chamberlain's Brand X, Frank Mercado, Ruspoli Rodriguez, Peter Hutchinson, Stephen Paley, Magdalene Sinclair, Hans Namuth, and Maurice Hogenboom.

**SOLD**

### Vol. 2, No. 2

New York: Arc Inc., 1970. Offset tabloid. 11 x 17. [20] pp. Edge wear and a few small closed tears; overall, very good.

An extensive, two-part issue of Newspaper, the photo newspaper founded by Peter Hujar and Steve Lawrence - this issue with contributions by May Wilson, Peter Hujar, Peter Beard, Wren de Antonio, Ruspoli Rodriguez, Ann Douglas, Larry Bell, Maurice Hogenboom.

**SOLD**



Vol. 2, No. 1



Vol. 2, No. 2



## 28. Salome

Tetsuya Ichimura

Tokyo: Gitsujyou no Nipponsha, 1970. First edition. Softcover perfect bound in illustrated wraps. Pocket edition, 4 1/4 x 6 3/4 in. 134pp. Gravure printing. Includes two gatefold spreads. With original mylar jacket. Text in Japanese. Very good; edge wear to wraps, and creasing at spine. Inside pages clean and binding tight.

A landmark Japanese photobook of the 1970's inspired by the story of Salome and Aubrey Beardsley's illustrations from Oscar Wilde's play of the same name. Inspired, striking, dark nudes displayed in a cinematic narrative, beautifully printed on matte paper.

**SOLD**



## 29. poem: <photo> [Ira Cohen]

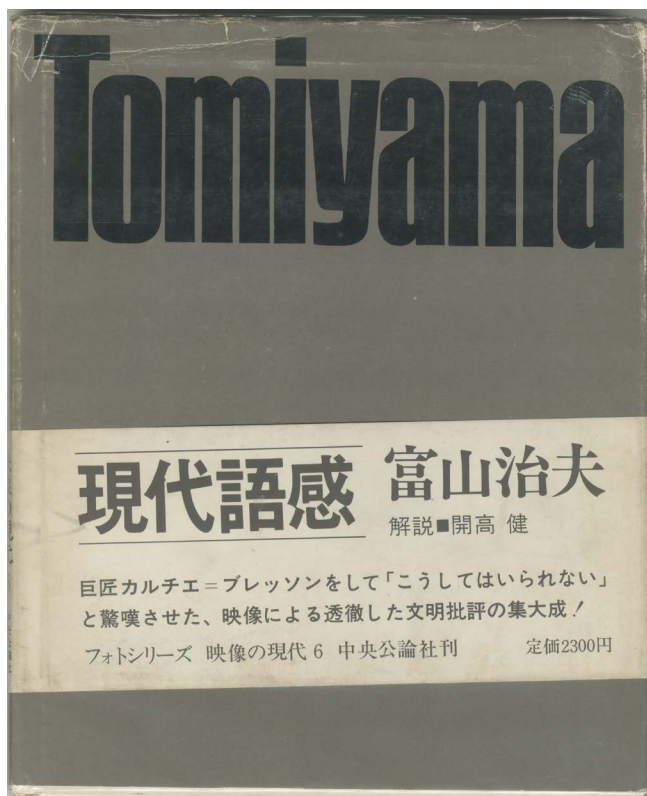
Tsuji Setsuko. Japan: Editions O, 1989. Signed by artist on title page. Includes tipped in bookmark. Offset printed in wraps. 37pp. 5 3/4 x 6 1/2 in. Near fine. Housed in original mailing envelope sent from the artist to Ira Cohen.

Rare photobook by Tsuji Setsuko, primarily known for his beat poetry - this copy sent to poet and publisher Ira Cohen.

Setsuko made work from the 1950s until his death in 1993, worked in publishing; he was an avant-garde photographer who presented his images as visual poetry. This work was an extension of concrete poetry practiced by Japanese contemporaries within his circle such as Kitasono Katue, whose "Plastic Poetry" was the most well-known of the group, and a main contributor to VOU, a little magazine for experimental and visual poetry.

**SOLD**





### 30. Gendai Gokan, Eizo No Gendai Vol. 6 [Popular Life Today]

Haruo Tomiyama. Takeshi Kaiko & Shoji Yamagishi, essays.

Tokyo: Chuo-Koronsha, Inc, 1971. First edition. In white boards with title printed in black on cover and spine, with gray dust jacket and white printed obi band. [120] pp. Text in Japanese and English. 8 3/4 x 10 1/2 in. Edge wear to dustjacket and light toning to extremities of endpapers; very good.

Superb social documentary photography of life in 1960s Japan, capturing moments of romance, violence, youth, death, labor, leisure, and ceremony across the country.

Photographs by Haruo Tomiyama. Essays in Japanese and English by Takeshi Kaiko and Shoji Yamagishi, and a chronology of work in Japanese and English.

**\$450**



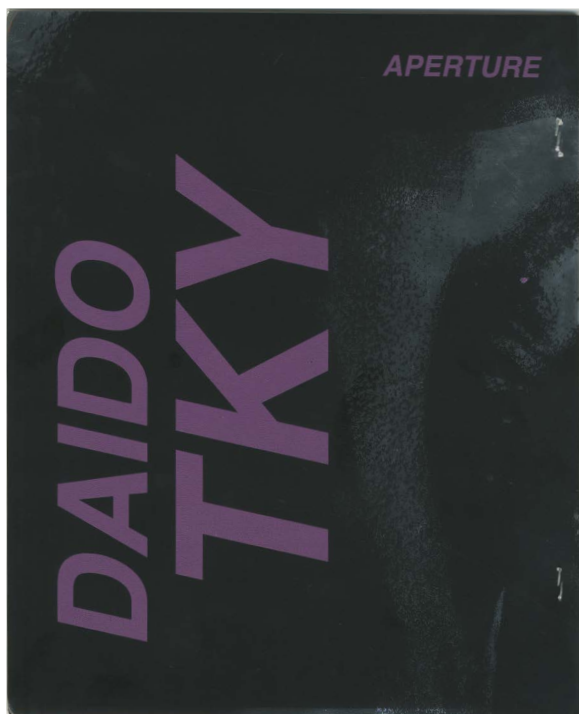
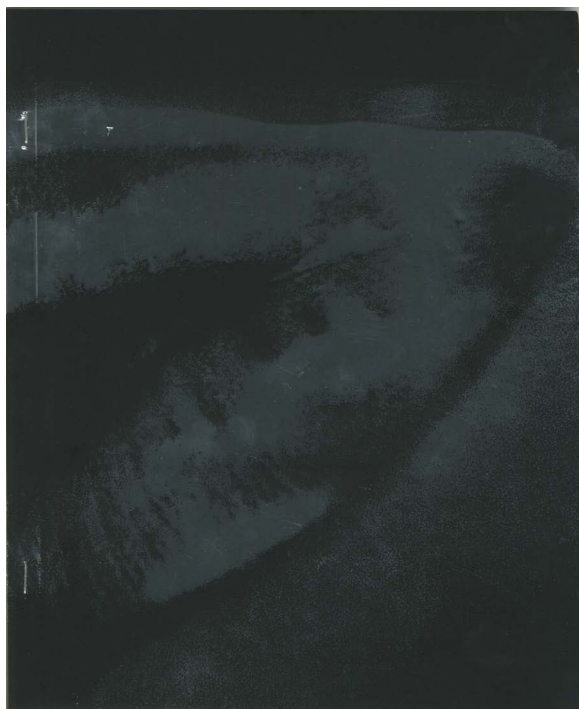
### 31. Japan's Dream Age [signed]

Shigeichi Nagano. Tokyo: Asahi Sonorama, 1978. Text in Japanese and English. Cloth boards in dustjacket. 110 pp., with approximately 100 b/w photographic reproductions. 8 1/2 x 8 1/4 in. Previous owner's inscription on front flypaper. Small spot on front fly paper; else near fine.

Shigeichi Nagano was a renowned Japanese photographer. He began his career as a photojournalist for newspapers in Tokyo before becoming a freelancer in the 1950s. Nagano was particularly interested in documenting the emergence of the westernized 'salaryman' and how Japan's explosive economic growth a generation after World War II created new identities, alienations, and cultures of consumption. Japan's Dream Age collects photos taken from the mid-50s to 1970 and is regarded as Nagano's masterpiece. No. 10 in the Asahi Sonorama series.

Five copies located in OCLC as of February 2022. Only one in North America.

**\$500**



### 32. TKY: Photographs by Daido Moriyama [Printing Show]

Daido Moriyama. New York: Aperture Foundation, 2011. Signed and editioned to tipped in card, no. 185 of 500. Side stapled in screen printed wraps. Photocopied sheets, color and black and white. 9 ¼ x 11 ¼ in. Near fine.

Signed and editioned photobook created by Moriyama and a visitor at his 2011 Aperture exhibition, each copy differing slightly.

Created during the exhibition of the same name held at Aperture Gallery, November 7, 2011 – December 1, 2011, Printing Show was a recreation of Moriyama's 1974 performance. In each case, visitors to the gallery found the photographer stationed at a photocopier duplicating his prints. These Xeroxed prints were then assembled and staplebound with a silkscreened cover also printed in the gallery.

In 1974, the photobook that resulted from this process was Moriyama's *Another Country* – New York. In this 2011 iteration, the work titled *TKY* included images made in Tokyo during the previous decade. This performance places visitors to the gallery in the position of active collaborators and creators in the publishing process. Visitors selected, edited, and sequenced 20 sheets of *TKY* after choosing from a selection of 54 double-sided photocopied sheets on view in the space. Visitors also chose from two cover options.

All copies made during the performance are signed and numbered by the photographer on a pasted-in card to the front wrap, alongside a tipped-in card that records the numbers in sequence of their selected sheets. The book includes the authentication card, signature, and edition stamp, with the selection card. This example includes cover option "B" [silver/black] with sheets 5, 8, 9, 10, 14, 19, 20, 26, 27, 28, 30, 33, 34, 36, 38, 42, 43, 46, 51, 56.

A rare and unique artifact of a landmark photographer and book artist.

**\$500**



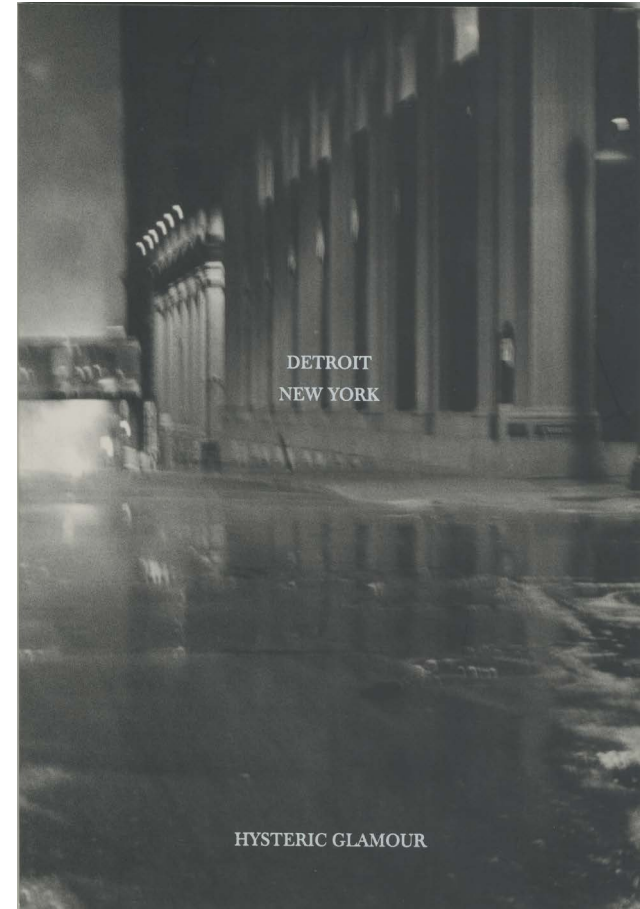
### 33. May the Circle Remain Unbroken

Corinne Day. London: Morel Books, 2014. First edition of 1000. Clothbound. 12 ¼ x 10 ¼ in. Color contact sheet tipped in, as originally issued. Near fine, small stain to front cover.

Published posthumously by Corinne Day's husband Mark Szaszy, *May the Circle Remain Unbroken* collects photographs taken by Day between 1987 and 1996, gathering her early work focusing on a fashion world milieu. The photographs in this book capture fashion models and party-goers as friends - candidly, on their off-hours, traversing comedowns and everyday life. Day's images in this work thus portray the underbelly of the more polished fashion and commercial photography for which she is most well known.

Published on the occasion of a retrospective of her work at London's Gimpel Fils Gallery. Includes an introduction by Glenn O'Brien.

**SOLD**



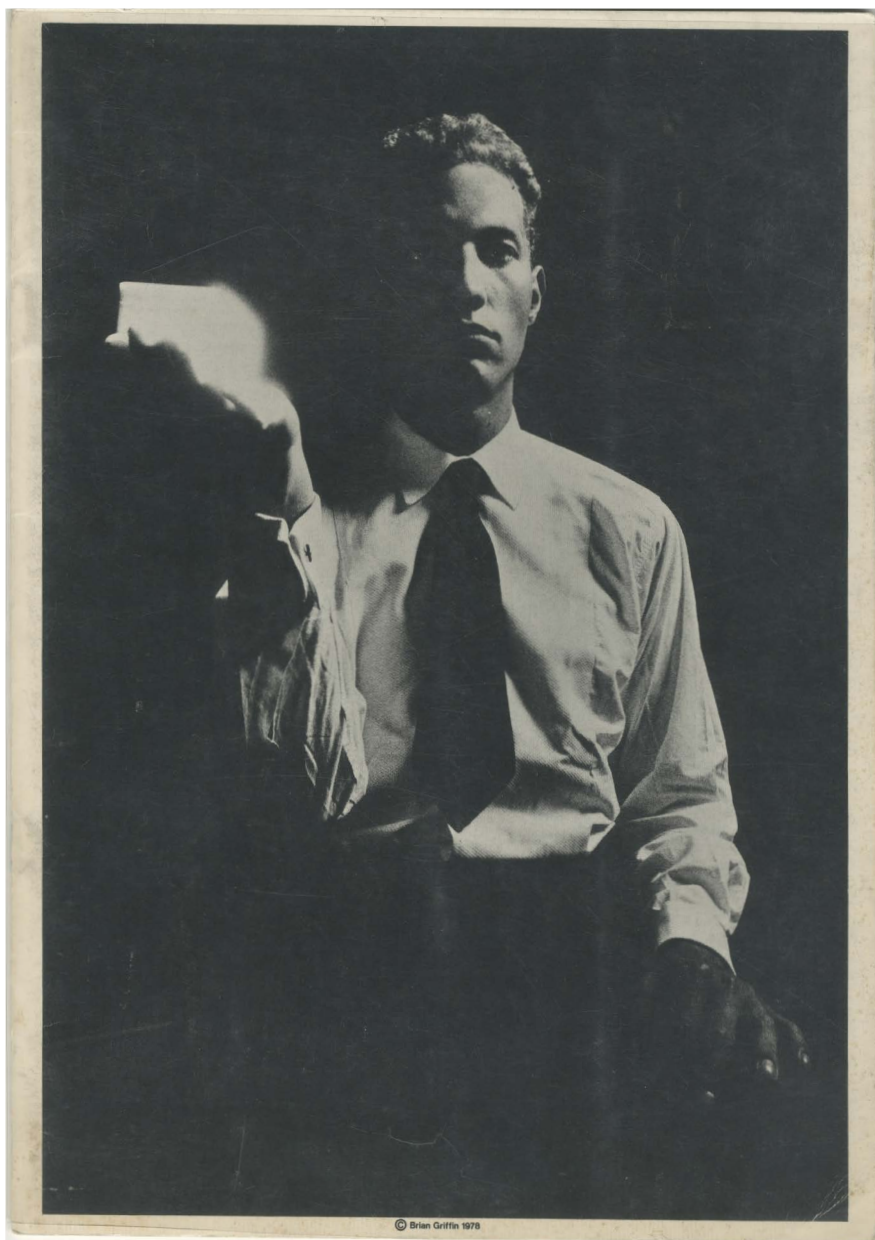
### 34. Detroit New York [Hysteric Glamour]

Nobuhiko Kitamura, ed. Tokyo: Hysteric Glamour, 2012. 8 x 11 ¾ in. [122]pp. Offset in illustrated wraps. Near fine.

Exhibition catalog published on the occasion of Hysteric Glamour's photo exhibition of the same name at their Shibuya store in 2012. Featuring black and white images shot by the photographer Wataru on 35mm of musicians Courtney Love of Hole, Jennifer Herrema of Royal Trux, and Niagara of Destroy All Monsters.

**\$300**





### 35. Untitled [Copyright 1978]

Brian Griffin and Barney Bubbles

London: self-published, 1978. Offset. Saddle stapled in illustrated wraps. 8 1/4 x 11 3/4 in. [32]pp. Very good; minor bumps and creases to wraps, inside clean and tight.

First edition of Griffin's first photobook, produced with designer Barney Bubbles, known for his work at New Musical Express, Oz, and across the UK music scene of the 1970s.

After graduating in 1972 from Manchester College of Art and Design, Griffin began working with the art director of Management Today, Roland Schenk. Schenk encouraged Griffin's sensibilities, incorporating theatrical and filmic elements into his commercial photography; the resulting style later influenced the visual language of commercial photography. Copyright 1978 includes a number of photographs produced for Management Today alongside work produced for other clients, including one made during a session for Devo's Be Stiff album cover.

Barney Bubbles, a designer that caught Griffin's attention through work published in NME, designed this photobook. Griffin asked Bubbles to interpret each photograph into a simple diagram, printed on the same page or opposite as the photographs they represented, allowing for the composition of the photographs to extend past their borders. The duo continued to collaborate on commercial projects and artist publications for years.

**\$350**



### 36. Shinjuku Guntoden 66/73 [signed]

Katsumi Watanabe

Tokyo: Baragaho Sha, 1973. Text in Japanese. Saddle stapled in photographic wrappers. [128] pp. 5 x 7 1/4 in. Very good with mild foxing and edge wear at corners and spine.

Exceedingly rare, striking photobook of the Tokyo underworld of the 1960s and '70s.

Katsumi Watanabe was an itinerant street photographer who made a living in the 1960s and 70s photographing the residents, workers, and lingerers of Kabukicho, Shinjuku's famed red-light district.

After taking a portrait, Watanabe would return the next night to deliver the print to his subject. Over the course of seven years, Watanabe compiled a remarkable photographic archive of the Japanese underworld: yakuza, sex workers, gay bars, freaks, dropouts, and night people. Many are group shots of people clearly having a good time under the cover of night and away from normative lines of sight. This book, published in 1973, was Watanabe's first; he would go on to have a successful career, and an ambivalent relationship to an art world that was not eager to embrace Watanabe or the people he photographed.

**\$3500**





### 37. Austin, Paris 2002 [signed]

Ed Templeton. New York: np, 2011. Black and white silver gelatin print. 18 <sup>3</sup>/<sub>4</sub> x 13 in. Archival tape on corner versos, pinholes at corners; else near fine. Stamped "Ed Templeton for MOCA 2011" on verso. Signed.

Photograph by Ed Templeton from 2002. Printed for Templeton's 2011 exhibition at Museum of Contemporary Art (MOCA), Los Angeles.

**\$2500**



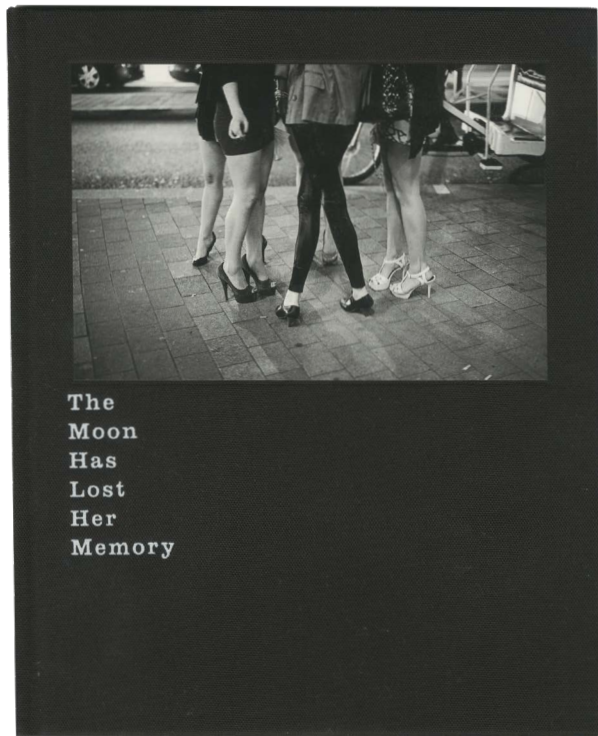
### 38. Young Dutch Boy Noah On My Couch 2006 [signed]

Np: np, 2007. Black and white silver gelatin print. 20 x 16 in. Pinholes at corners; else near fine. Signed and dated in pencil on verso.

Photograph by Ed Templeton, printed 2007.

**\$2500**





### 39. The Moon Has Lost Her Memory [signed]

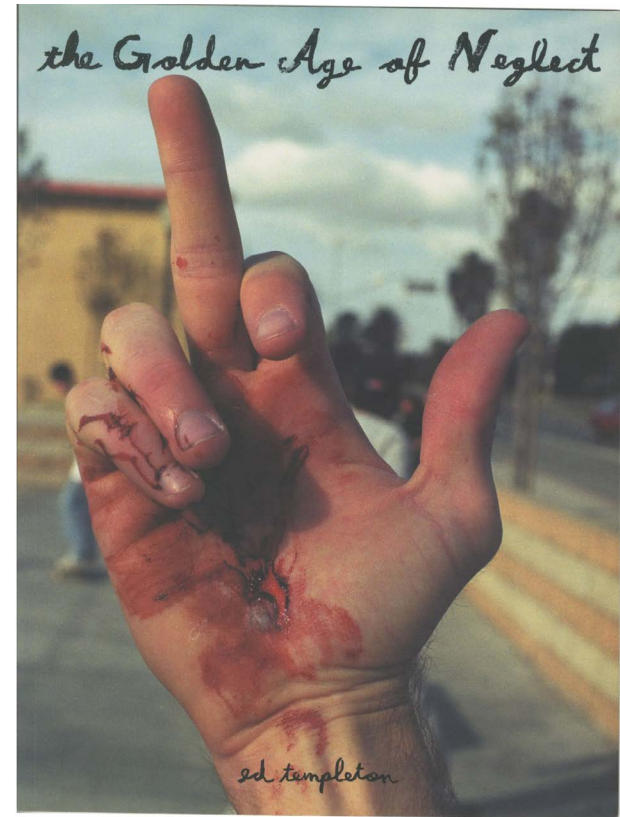
Deanna Templeton

Super Labo: Japan, 2017. In black cloth boards with white embossed lettering and photographic plate to front. 7 ¼ x 9 in. Unpaginated, approximately 100 photographs. Signed to front flypaper. First edition, limited to 1000 copies. Near fine.

Black and white images of cities at night and the things people do in them.

Weaving together photographs from the previous 16 years, Templeton creates a visual narrative of the after-hours, capturing moments of revelry, solitude, heartbreak, friendship, and beauty. Placed with fragments of T.S. Eliot's "Rhapsody on a Windy Night," Templeton forms unsentimental images of what people do late at night.

**\$200**



### 40. The Golden Age of Neglect

Ed Templeton

Rome: Drago Arts & Communications, 2002. Octavo (8 ¼ x 11 in.), 103 pp., color laser printed, perfect bound softcover. First edition. Near fine.

The Golden Age of Neglect is anchored in images of adolescent urban life and street culture. Crossing between the overlapping worlds of art, skating, sex, drugs, violence, and fashion, Templeton captures the early 2000s skating and street scene in remarkable detail. Features 100 color and black and white photos. Published on the occasion of the exhibition "Ed Templeton - The Essential Disturbance" at the Palais de Tokyo in Paris, France.

**\$300**



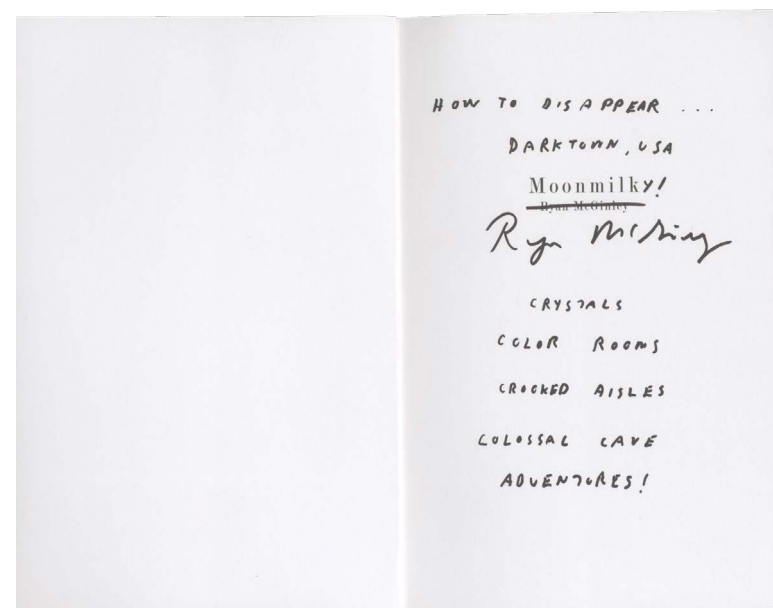
#### 41. Moonmilk [signed and inscribed]

Ryan McGinley. United Kingdom: Mörel Books, 2009. In pale blue wraps with original photographic dustjacket. 6 ¼ x 9 ⅜ in. Unpaginated. Signed and inscribed on title page. First edition. Very good.

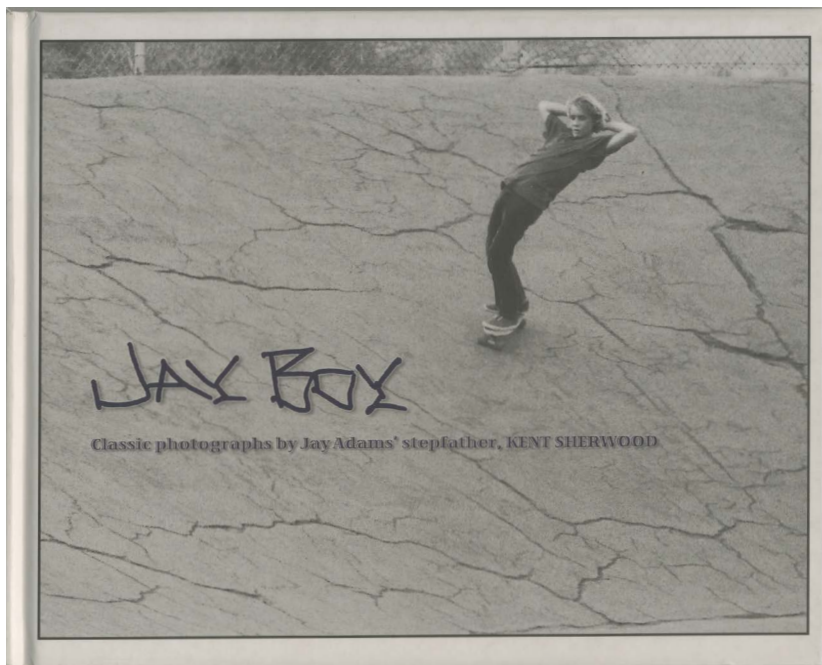
Published to coincide with the exhibition "Ryan McGinley, Moonmilk" at Alison Jacques Gallery, filled with dreamlike photographs of the artist's friends, nude in various caves.

The images, ethereal, in unusual exposures and color tones, are from a year McGinley and his friends spent exploring caves. Inscribed on the title page in the hand of the artist, "How to disappear / Darktown, USA / crystals / color rooms / crooked isles / colossal cave / adventures!"

\$450





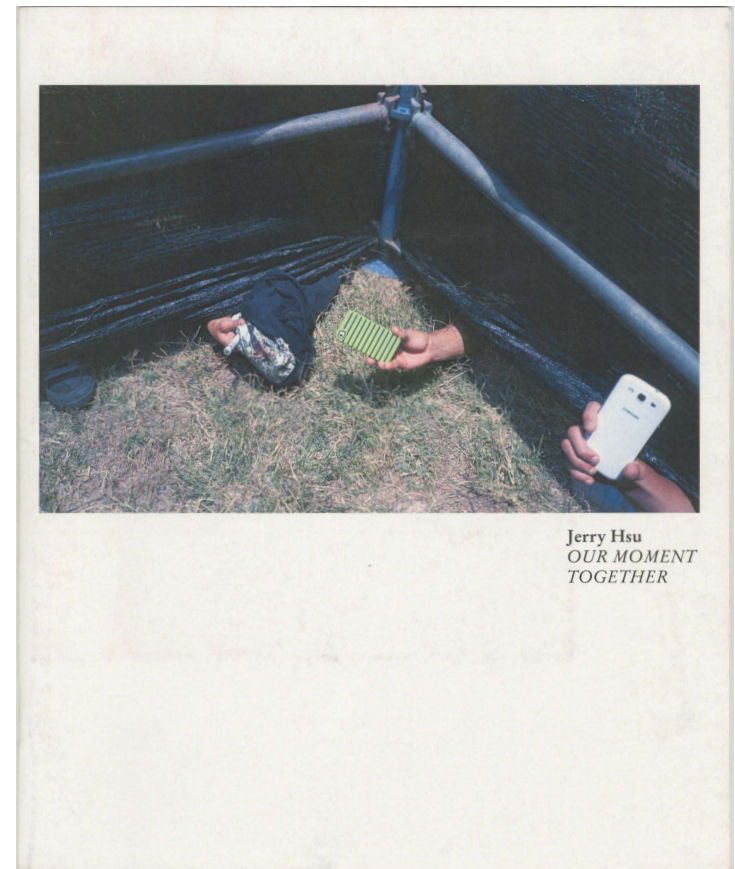


**42. Jay Boy: Classic Photographs by Jay Adams' Stepfather, Kent Sherwood**

Jay Adams, Kent Sherwood. Toronto: Concrete Wave, 2006. Perfect bound hardcover. 9 1/2 x 7 3/4 in. 98 pp. Very good; slight bumping at bottom of hinge.

The rare limited first edition of this masterpiece of skateboard photography. Poignant, sad, ephemeral and beautiful, the book brings forth the melancholic and picturesque beauty of Los Angeles skateboard culture, in the era of Dogtown and Z-Boys, through candid portraiture of the most legendary and iconic tragic antihero of them all: style master Jay Adams.

**\$500**



**43. Our Moment Together**

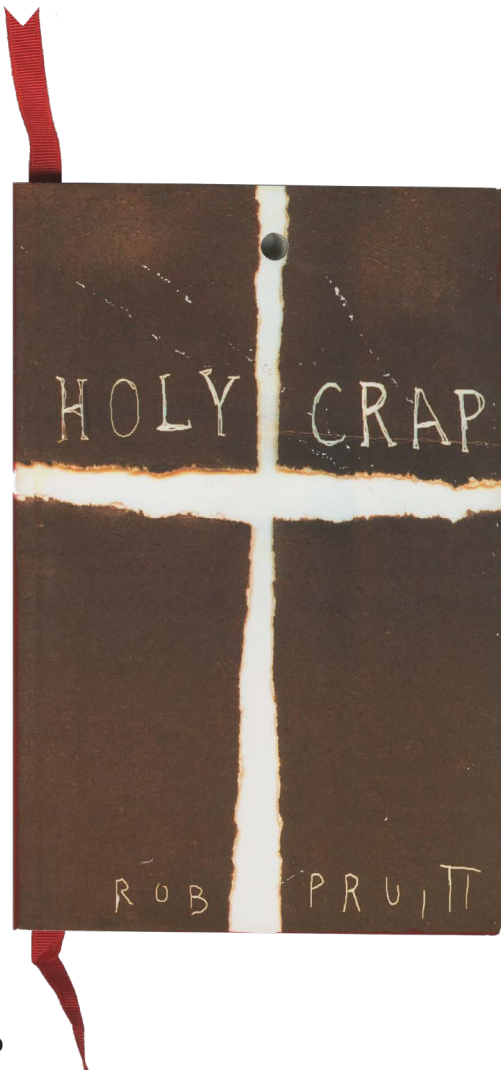
Jerry Hsu. Los Angeles: Deadbeat Club, 2013.. Saddle-stapled in photographic wraps. 7 x 8 1/2 in. [34] pp + printed card bound in. Slight rubbing to covers; else near fine. Unnumbered limited edition of 300 copies.

Zine by the professional skateboarder and photographer, photographing his fans photographing him.

Jerry Hsu is a Taiwanese-American professional skateboarder whose photography career developed in conjunction with his professional skate career. Hsu has released several other photography projects, adding to his repertoire and contributing to his desire to transition from skateboarding to photography.

**\$125**





#### 44. Holy Crap

Rob Pruitt

New York: 38th Street Publishers, 2010. In wraps. [320] pp. 5 <sup>3</sup>/<sub>4</sub> x 8 <sup>3</sup>/<sub>4</sub> in. Very good.

Scarce artists book full of hundreds of black-and-white reproductions of images of church signs across the United States, released in a limited edition of 1000.

"Even Satan Believes in God."

**\$250**

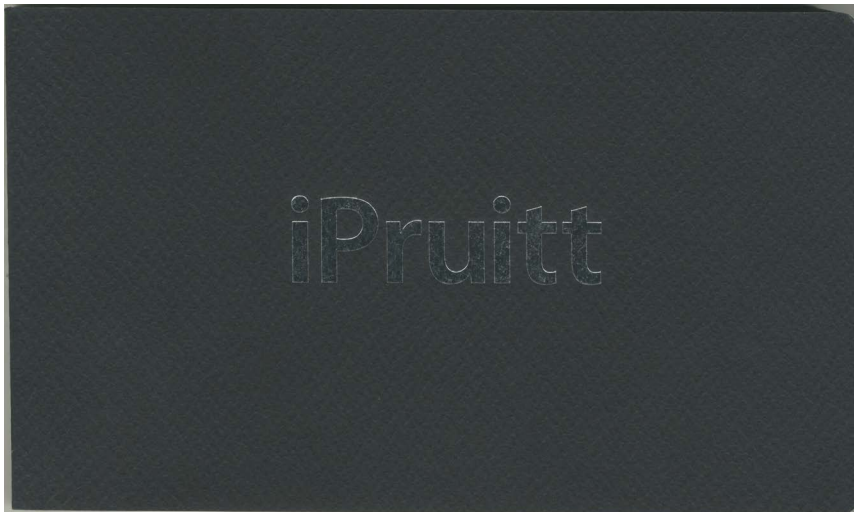


#### 45. Signs

Van Schley. Santa Monica: GBF Books, 1972. First edition. Offset in wraps. 9 x 6 in. [82] pp. Very good; bumps and creases to wraps.

Photobook made by New York artist Van Schley with color photographs of a variety of public signs across America, captioned with their locations on the versos. Schley worked primarily as a cinematographer and photographer and is most well-known for his "videoviews", or videotaped interviews produced as collaborations with Vito Acconci and Willoughby Sharp. Schley frequently contributed photography to Avalanche Magazine.

**\$100**



#### 46. iPruitt [iPhotos by Rob Pruitt]

Rob Pruitt

New York: Gavin Brown's Enterprise, 2008. Perfect bound in wraps with silver to edges and silver stamping to wraps. 8 ½ x 5 in. 291pp. Edition of 1000. Near fine.

Before Instagram and mobile photography took hold, artist Rob Pruitt published this book of photographs taken on his phone. The inclusion and impact of mobile phone photos is seen today more than ever in the photobook and photo exhibition landscape, with many books and exhibitions dedicated to the theme; this was one of the first to self-consciously utilize the format.

**\$300**



#### 47. Jungle Pam [signed]

Ari Marcopoulos and Richard Prince

New York: Dashwood Books, 2011. Signed by both artists front endpaper, editioned no. 25 of 49. 5 ½ x 8 ½ in. Saddle stapled Xeroxed zine. [32]pp. Near fine.

Artists' fanzine by Marcopoulos and Prince consisting of black and white photographs of Jungle Pam, the legendary personality of Funny Car drag racing.

Pam was the girlfriend of drag racer Jim Liberman, known professionally as Jungle Jim, who gained notoriety in the 1970s. Jungle Pam shared his success and limelight, becoming a business partner, sidekick, and legendary face in the world of motorsport and was known for her signature look including her cutoff shorts and long straight hair.

**\$1500**



#### 48. Backstage at a Bowie Concert

[Cleveland]: np, Lee Black Childers. ca 1972. Black-and-white silver gelatin print. 8 x 10 inches. Signed by artist on the back and pasted caption reading "Backstage at a Bowie Concert." Very good; slight wear on four corners.

Signed silver gelatin print shot backstage at a David Bowie show, featuring a naked figure streaking, with a Creem Magazine sticker pasted to their stomach. We believe this photograph was taken in Cleveland, likely during the Ziggy Stardust tour.

Lee Black Childers was stage producer for Andy Warhol's Pork and worked as an assistant at The Factory. While there, he captured some of the most iconic images of the space and scene. He chronicled the lives of drag queens, punks, and other misfits of the seventies, and tour managed the likes of Iggy Pop and David Bowie.

**\$450**





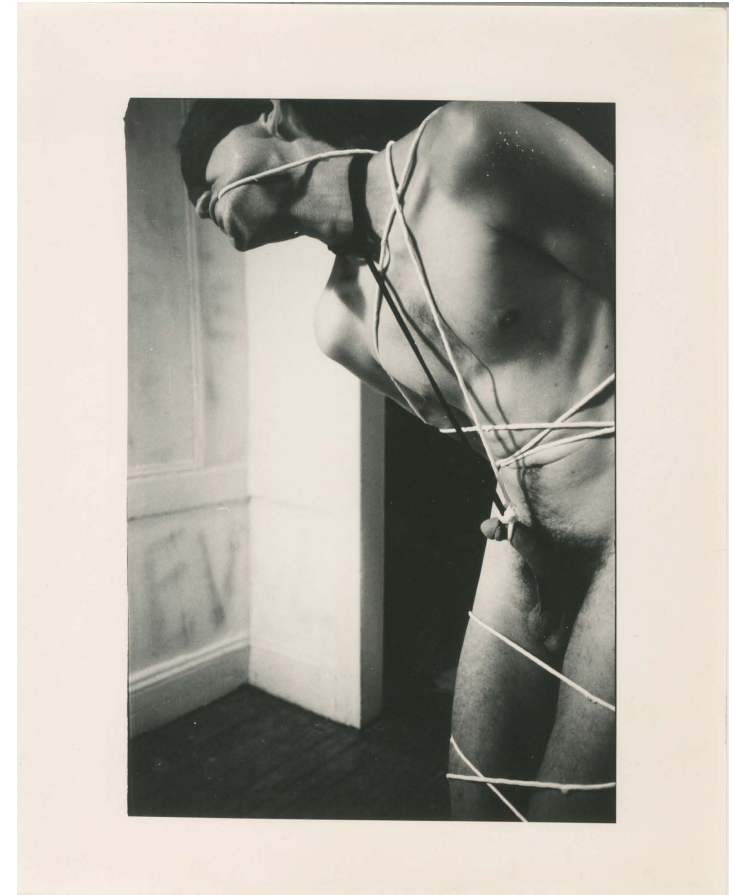
#### 49. Lydia Lynch and Lung Leg in Fingered

Richard Kern

New York: Deathtrip Films, 1986. 10 x 8 in. Black-and-white silver gelatin print. Titled on verso in the hand of Richard Kern, and stamped with Kern's stamp and the studio stamp of Deathtrip Films. Near fine.

Photograph of no-wave icons Lydia Lynch and Lung Leg in Richard Kern's *Fingered*, a film depicting the various improprieties of a phone sex operator and her deranged boyfriend.

**\$950**



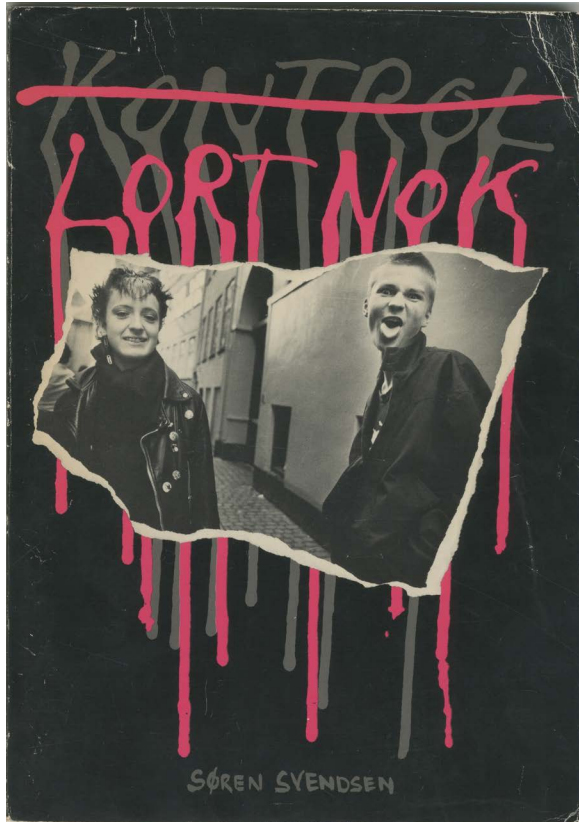
#### 50. Untitled, from Submit to Me

Richard Kern

Np: np, 1985. Black and white silver gelatin photograph print. 8 x 10 in. Handwritten on verso, "from 'Submit to Me' copyright Tom Turner 1985". Tom Turner acted in *Submit to Me*. Near fine.

Photograph from Richard Kern's erotic short film, *Submit to Me*. The film explores sadism, kink, mutilation, and suicide and is a standout work of the Cinema of Transgression and the associated New York East Village 1980's no wave scene.

**\$800**



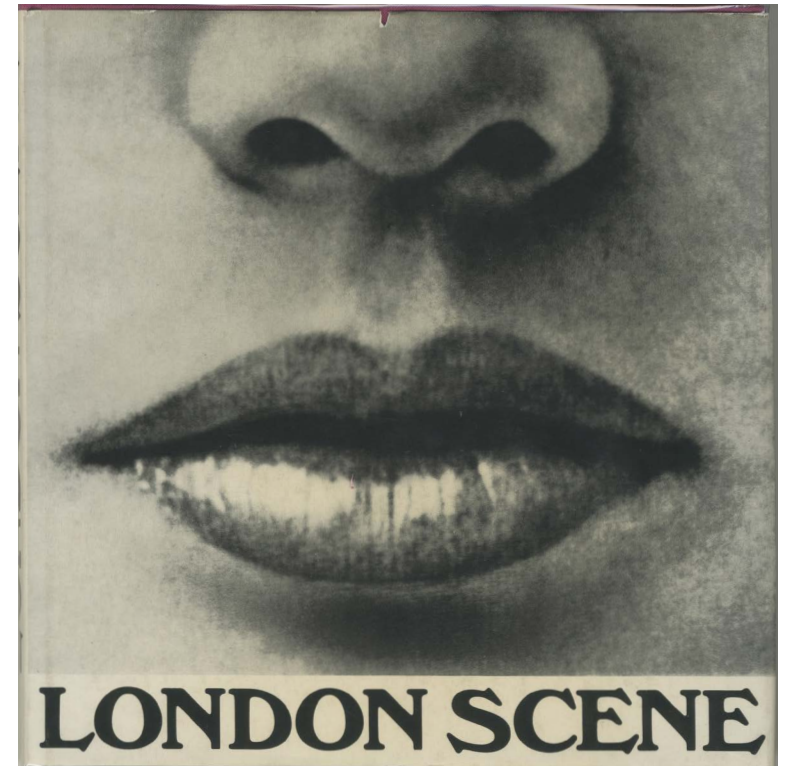
### 51. Lort Nok

Søren Svendsen. Copenhagen: Eks-Skolens Forlag, 1982. Text in Danish. Perfect bound in photo illustrated black wrappers. [106] pp. 7 ½ x 10 ½ in. Very good with bumping to top right edge, wear along and near spine on wrappers.

The ur-photobook of early 80s Danish youth culture. At the time, punk was rapidly spreading through Europe, and Copenhagen was no exception; while punks comprise the majority of the teenagers photographed here, there are also mods, skinheads, normies, and photographs from Rockmaskinen, the famed punk venue in Freetown Christiania. An obscure and unknown gem of youth and alternative culture photographic documentation.

OCLC locates only four copies as of March 2022.

**\$450**



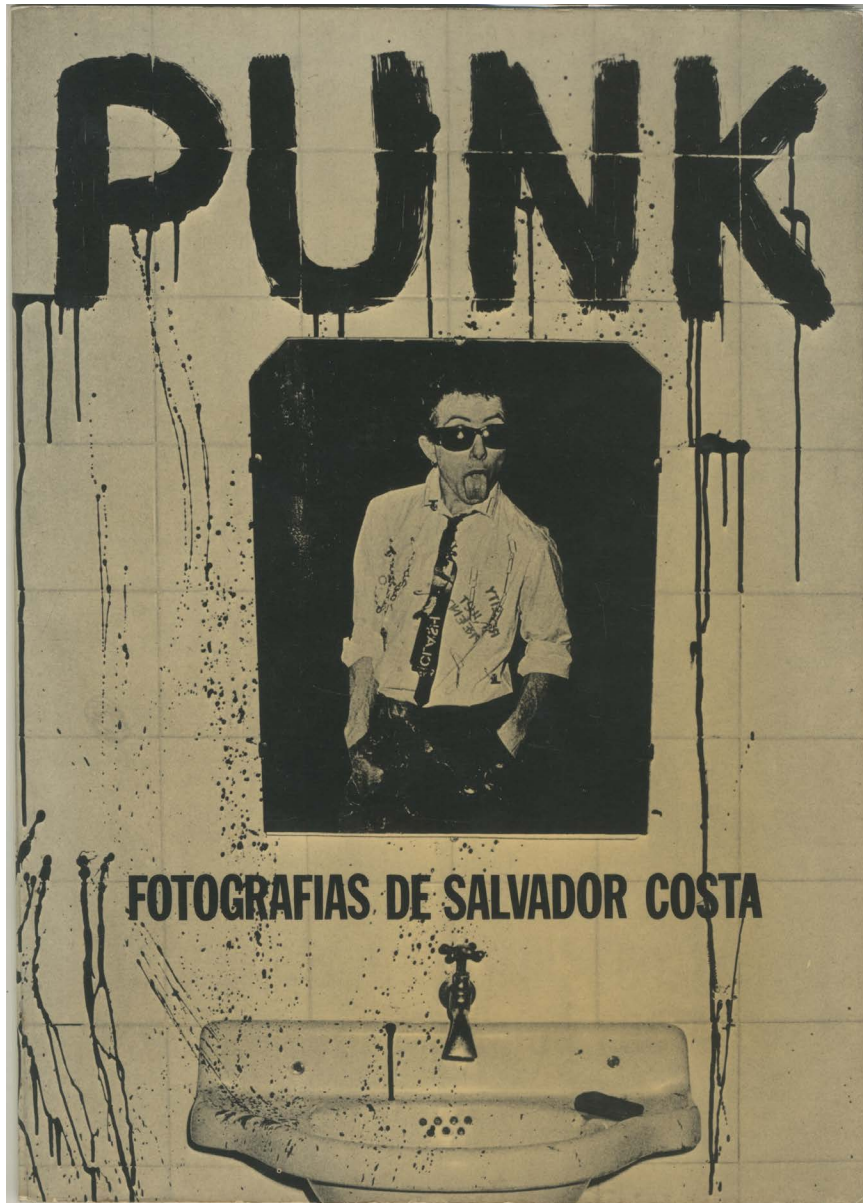
### 52. London Scene

Juergen Seuss, Gerold Dommermuth, Hans Maier

Frankfurt: Büchergilde Gutenberg, 1969. Text in German. Magenta boards in photographic dust wrapper. 269 pp., with approximately 225 b/w and color photographs. 8 x 8 in. Very good with bumping, small tears, and loss along top edge of dust wrapper.

Photobook documenting the street style and sensibilities of London's underground and counterculture in the late-1960s. Included are photographs of the International Times office, Yoko Ono, Pink Floyd, The Nice, Alexander Trocchi, and the runaways and dropouts of Kings Road and Carnaby Street.

**SOLD**



### 53. Punk

Salvador Costa, introduction by Jordi Vargas.

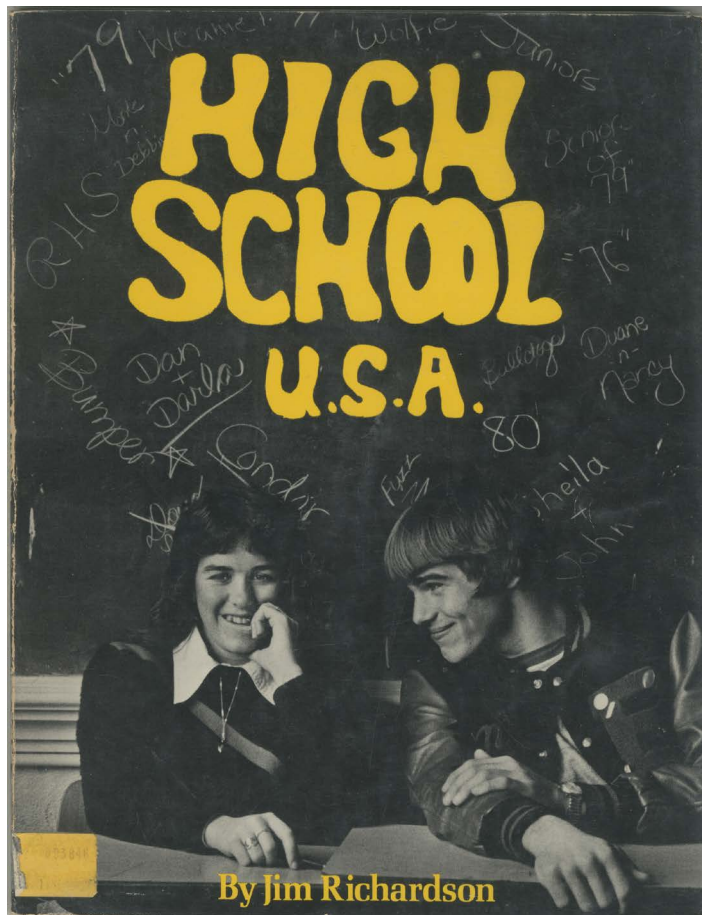
Barcelona: Producciones Editoriales, 1977. Text in Spanish. Softcover. 96 pp., with approximately 90 b/w photographs. 8 1/4 x 11 3/4 in. Very good.

Punk is the result of then-unknown Spanish photographer Salvador Costa trip to London in 1977 to photograph the emergent punk scene. He frequented The Roxy, photographing the club's regulars and revelers, with a particularly sharp eye for the sartorial details and flourishes that made punk style electric. Also included are photographs of Johnny Rotten, Johnny Moped, The Jam, X-T-C, Cherry Vanilla, other early punk musicians and icons.

The photobook is also an example of punk's internationalization and spread across Europe. It is also notable that this book was published just two years after Franco's death. The Movida Madrileña was cohering as a cultural expression and identity; Costa's photobook would certainly have contributed to the explosive proliferation of countercultural sensibilities and identities in Spain.

\$550





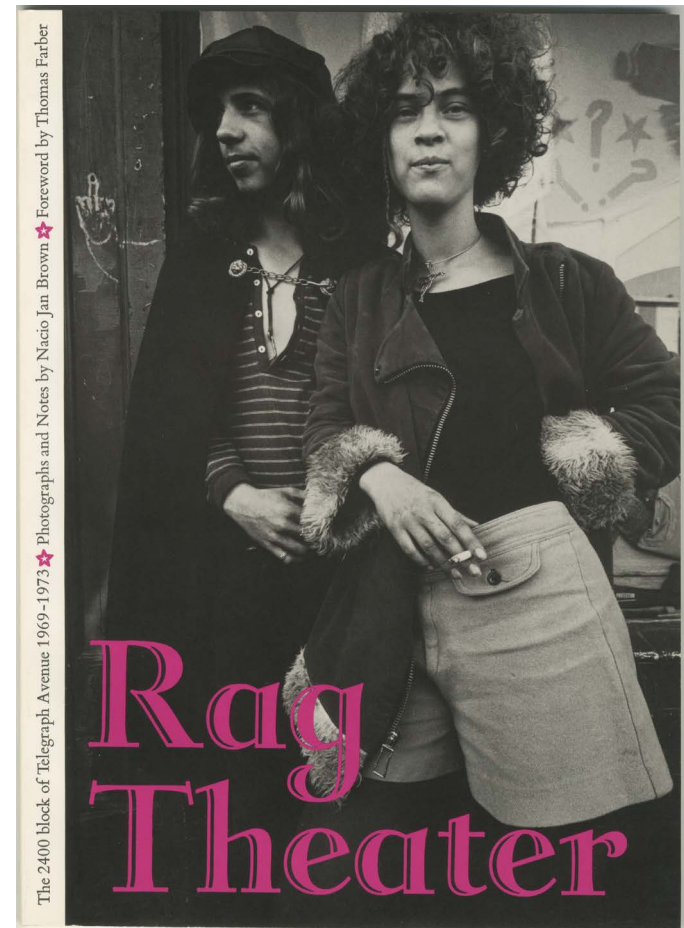
#### 54. High School U.S.A.

Jim Richardson

New York: St. Martin's Press, 1979. In photo-illustrated wraps. 8 1/4 x 11 in. 187, [2] pp. Light wear at spine, otherwise near fine.

The first edition of this scarce work documenting high school life in 1970s small town America. Richardson captured intimate, heartfelt, and playful moments as he followed a group of teenagers at school and in their personal lives. He would go on to become a staff photographer for National Geographic magazine.

**SOLD**



#### 55. Rag Theater: The 2400 Block of Telegraph Avenue 1969-1973 [signed]

Nacio Jan Brown

Berkeley: Great Star Press, 1975. Perfect bound in photo illustrated wrappers. 72 pp., including approximately 65 b/w photographic reproductions. 8 1/8 x 12 in. Signed on half title page. Near fine.

Photobook capturing the tensions, dynamism, and sheer variety of street life from the center of American 60s counterculture.

**\$100**

\$2.95

# SHOTS



PHOTOGRAPHS FROM THE UNDERGROUND PRESS

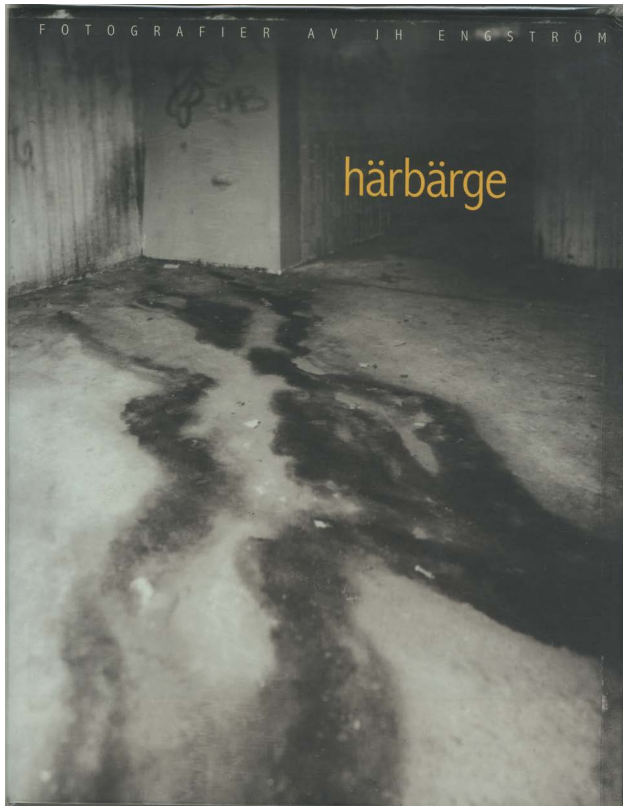
INTRODUCTION BY ERICKA HUGGINS AND BOBBY SEALE

## 56. Shots: Photographs from the Underground Press

David Fenton, ed. New York: A Liberation News Service / Douglas Book Corporation, 1971. First edition. Offset printed in illustrated wraps. 8 x 11 in. [116]pp. Near fine.

With an introduction by Bobby Seale and Ericka Huggins of the Black Panther Party, Shots features black and white documentary photography chronicling the emergence of counterculture and revolutionary consciousness in America from photographers covering these struggles for the underground press.

**SOLD**



### 57. härbärke

JH Engström

Stockholm: Bokförlaget DN, 1997. Text in Swedish. Perfect bound in boards with dust jacket. [112] pp., including approximately 58 photographic reproductions. 8 1/2 x 11 in. Slight wear at corners of dust jacket and bumping on right corner of front board; else fine.

Swedish photographer JH Engström's first book with 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.

**\$650**



### 58. Trying to Dance [signed]

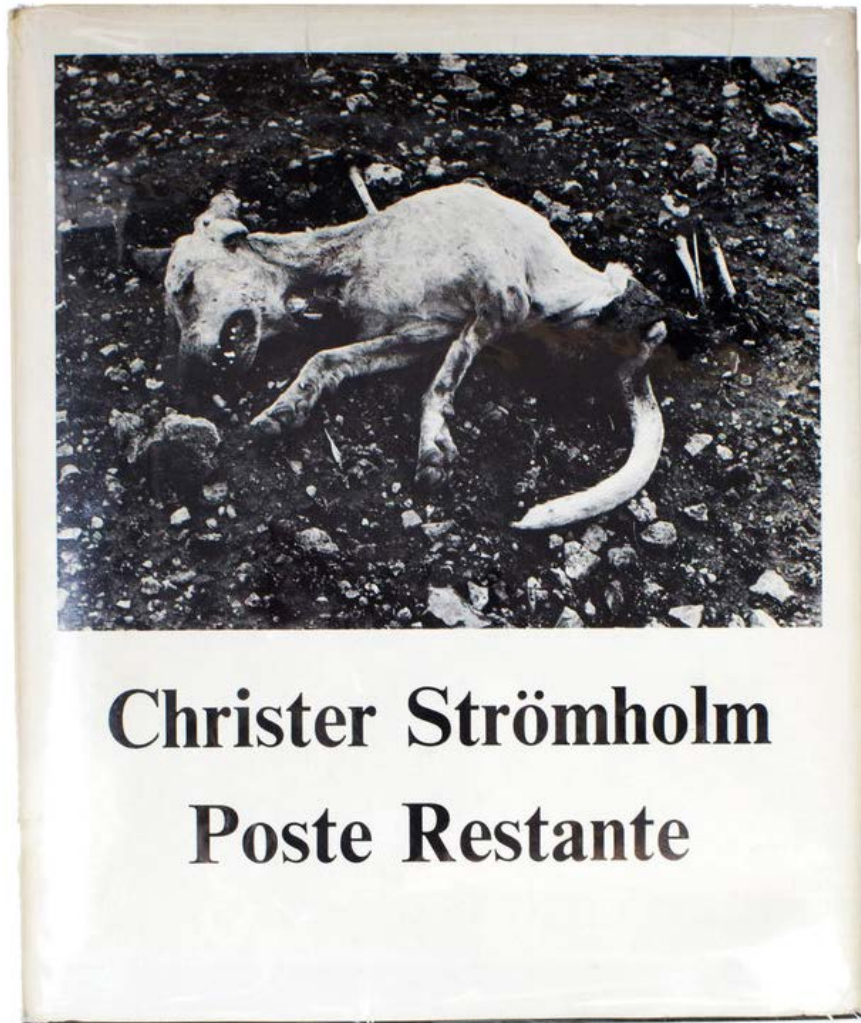
JH Engström. Stockholm: Journal, 2003. Perfect bound in black cloth boards with color photographic reproduction pasted on front board. 144 pp., including approximately 95 photographic reproductions. 9 3/4 x 12 1/4 in. Slight wear on boards; else fine.

With *Trying to Dance*, Swedish photographer JH Engström creates a personal photo diary of his life and the landscapes he moves through, including intimate portraits and nudes of friends and loved ones. Urban, and rural terrain glide by in washed out pastels and striking black and white.

A remarkable photobook by one of Sweden's most important contemporary photographers.

**\$750**





### 59. Poste Restante

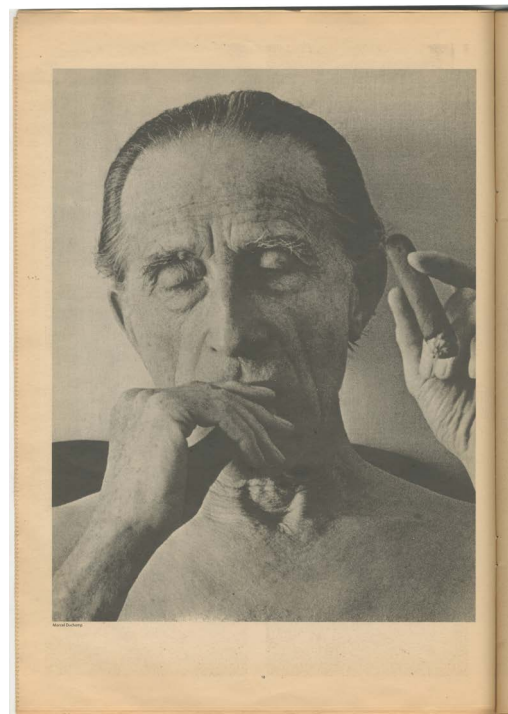
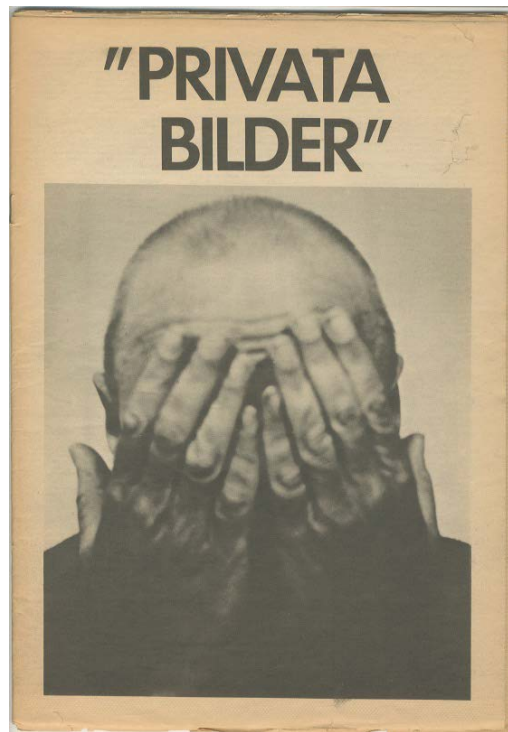
Christer Strömholm

Stockholm: P.A. Norstedt & Soners Forlag, 1967. First edition. Perfect bound in black cloth. In original unclipped illustrated dust jacket. 8 1/8 x 9 3/4 in. 116 pp. Very good.

First edition of Christer Strömholm's important photobook of the late 1960s, *Poste Restante*, whose jarring photographs of blighted cityscapes and urban decay lay bear the discord, contradiction, and juxtapositions of urban life. The black and white compositions - here 100 full bleed pages of them - and Strömholm's eye for the marginal, liminal thresholds of cities, exerted a lasting influence on Scandinavian photography and street photography world-wide.

**SOLD**





## 60. Privata Bilder [Private Photos]

Christer Strömholm

Stockholm: Camera Obscura, 1978. Fo (11 x 15 ½ in) in staple bound newsprint wraps. 59 pp. Offset. Small hole in front cover, some edge wear. Yapping to bottom of two sheets and toning commensurate to age of newsprint; else near fine.

Catalog for Christer Strömholm's 1978 exhibition at the Camera Obscura Gallery in Stockholm. Titled "Private Photos," the exhibit was a retrospective of Strömholm's work, from the late 1940s into the 1960s. Celebrated for his intimate street photography of urban denizens and street hustlers, this publication is particularly notably for its portraits of some of the giants of 20th century art history: Le Corbusier, Man Ray, Alberto Giacometti, Max Ernst, André Breton, Alexander Calder, Robert Rauschenberg, and Marcel Duchamp. Also of note are portraits of transgender women from the 1950s -- well before it was fashionable for street photographers to document red light districts.

**SOLD**







**61. Mama & Papa: Materialaktion 63-69**

Otto Muehl

Frankfurt: Kohlkunstverlag, 1969. Text in German and English. Perfect bound in wrappers. [140] pp., including approximately 80 photograph reproductions. 6 x 8 ¼ in. Slight wear at spine; else near fine.

Photobook with documentation of Otto Muehl's performance Mama & Papa. Muehl was part of the Viennese Action movement and founder of the far-left commune Aktionsanalytische Organisation, also known as the Friedrichshof Commune. Included with the grotesque photos are lists of the actions and diagrams. This book shares a title with Kurt Kren's film documenting the action, 6/64: Mama & Papa.

**\$300**



# HEINZ CIBULKA



Mein körper bei aktionen von Nitsch und Schwarzkogler  
Il mio corpo nelle azioni di Nitsch e Schwarzkogler  
1965 - 1975

## 62. [Viennese Actionism] Mein körper bei aktionen von Nitsch und Schwarzkogler 1965-1975

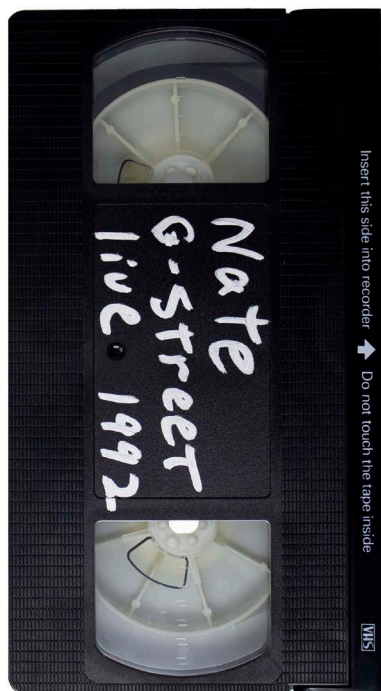
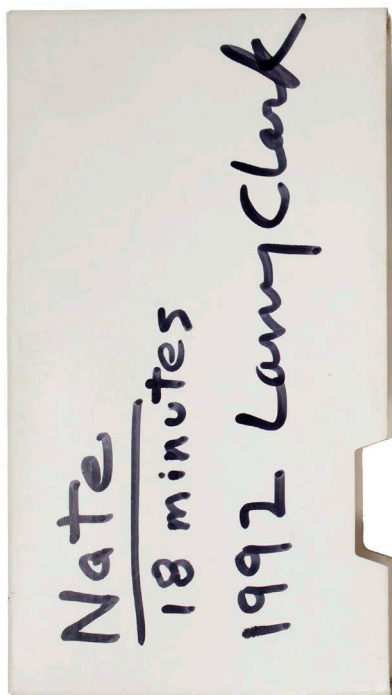
Heinz Cibulka

Naples: Edizioni Morra, 1977. Text in German and Italian. In photo illustrated wrappers. [162] pp., 140 of which are photographic. 8 x 10 in. Very good with small chip and bumping along spine.

Vile images of young nude men smeared with bodily fluids, organs, and blood in scenes of sexual subjection and bodily desecration. Appearing as in-progress torture carried out with crude surgical tools, the dismemberments appear clinical, institutionally executed, and are highly unnerving. Other photographs show assistants staging the scene and crowds looking on, a gesture towards the complicity of all members of a society for its violence.

Heinz Cibulka was part of the Viennese Actionism movement and this photobook documents several actions from 1965-1975, including one performed by Rudolf Schwarzkogler. A precursor to performance art, the actions intended to shock, disturb, and transgress polite bourgeois morals and force Austrian society to reckon with the atrocities committed under the Nazi regime.

**\$500**



### 63. Nate [Early Larry Clark Video Art]

Larry Clark

np: np, 1992. VHS in card slipcase. Signed and numbered "AP 5/5" on tape; signed with title date and running time on case and annotated on spine of case "Clark Media" - all in the hand of the artist. Very good.

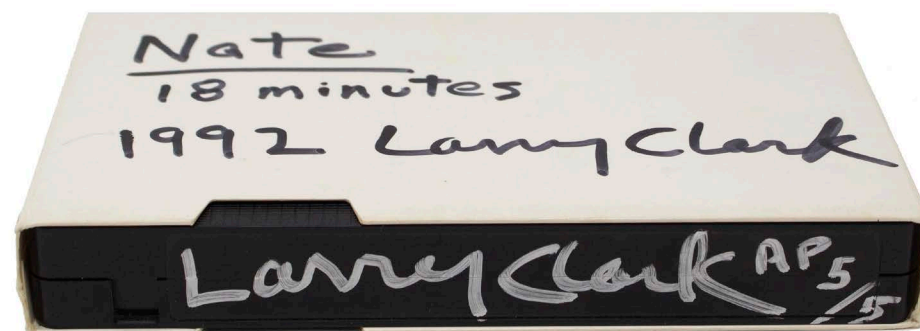
Signed artist's proof, numbered 5 of 5, of Larry Clark's 1992 video work, Nate, G Street Live.

Released three years before Clark's debut feature film Kids, this video collages the dark confessions of adolescence captured by television talk shows. The shaky image and distorted color tones of the work evince a feeling of alienation and despair.

A classically Clarkian work focusing on adolescent alienation and nihilism in a video collage format heretofore unused. An exceptional and largely unseen lens into his explorations with moving image, one of Larry Clark's earliest published video works.

Not on OCLC; located one copy at the Whitney.

\$1500



**PETER GOWLAND'S**

# **FIGURE PHOTOGRAPHY**

A FAWCETT  
HOW-TO BOOK 75¢

250

**ACTION**

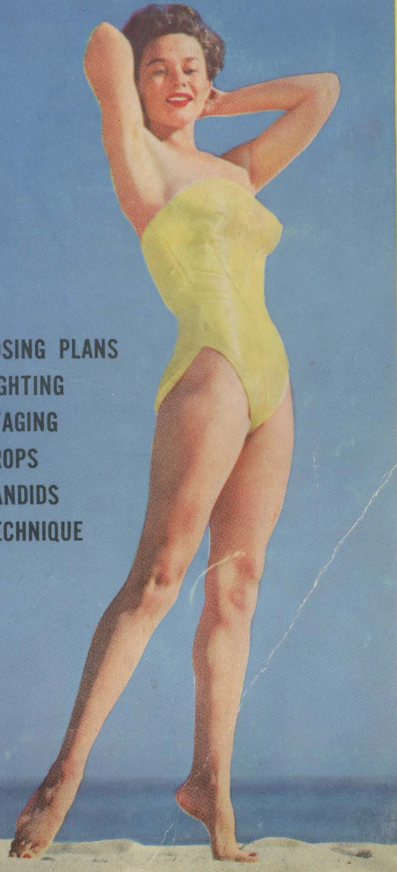


**NUDES**



**PIN-UPS**

POISING PLANS  
LIGHTING  
STAGING  
PROPS  
CANDIDS  
TECHNIQUE



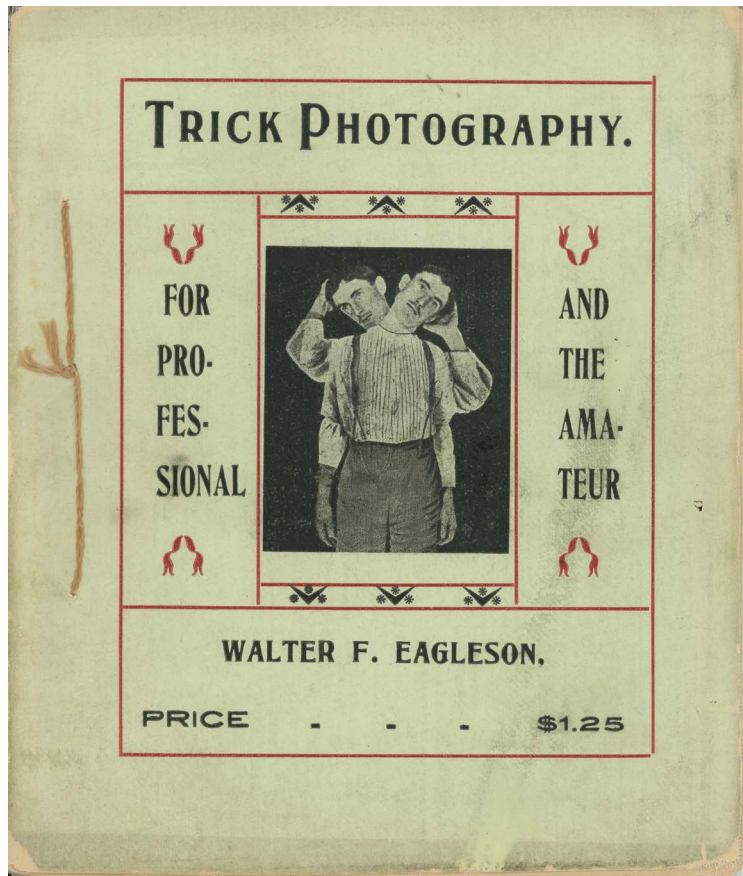
## **64. Peter Gowland's Figure Photography**

Greenwich, CT: Fawcett Publications Inc, 1956. Fifth Printing of no. 250 in Fawcett How-To book series. 144pp. 6 1/2 x 9 1/4 in. Offset on newsprint in illustrated wraps. Very good, minor wear commensurate with age.

Innovative glamor and advertising photographer Peter Gowland shot over one thousand magazine covers and portraits of celebrities and models throughout his career. He designed and built his own studio equipment and was active professionally for nearly six decades. This how-to book features behind the scenes and professional photography demonstrating Gowland's process and method, with extensive technical instructions and tips for the aspiring portrait and figure photographer.

**\$25**





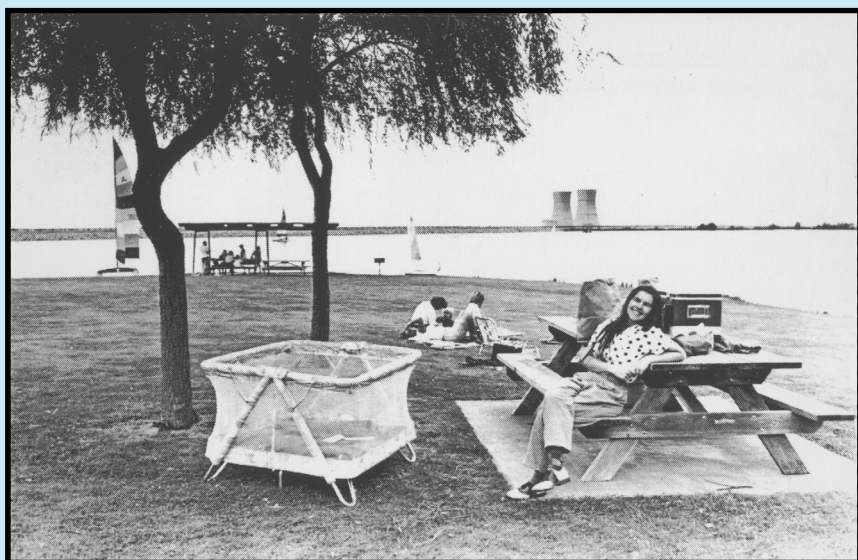
**65. Trick Photography: For Professional and the Amateur**

Walter E. Eagleson

Winterset, Ohio: self-published, 1902. String bound in flexible textile wraps. 6 1/4 x 7 1/4 in. 47 pp., with 12 black-and-white plates. Edge wear and a modicum of soiling to wraps; very good.

A rare turn-of-the-century publication revealing the methods behind trick photography. Includes descriptions and images for twenty-four "interesting experiments with the camera, the dark room, and mounting." Ghosts, multiple limbs and heads, play with gravity, and much more – learn all the tricks and you'll never have to use Photoshop again.

**SOLD**



**BOO-HOORAY**