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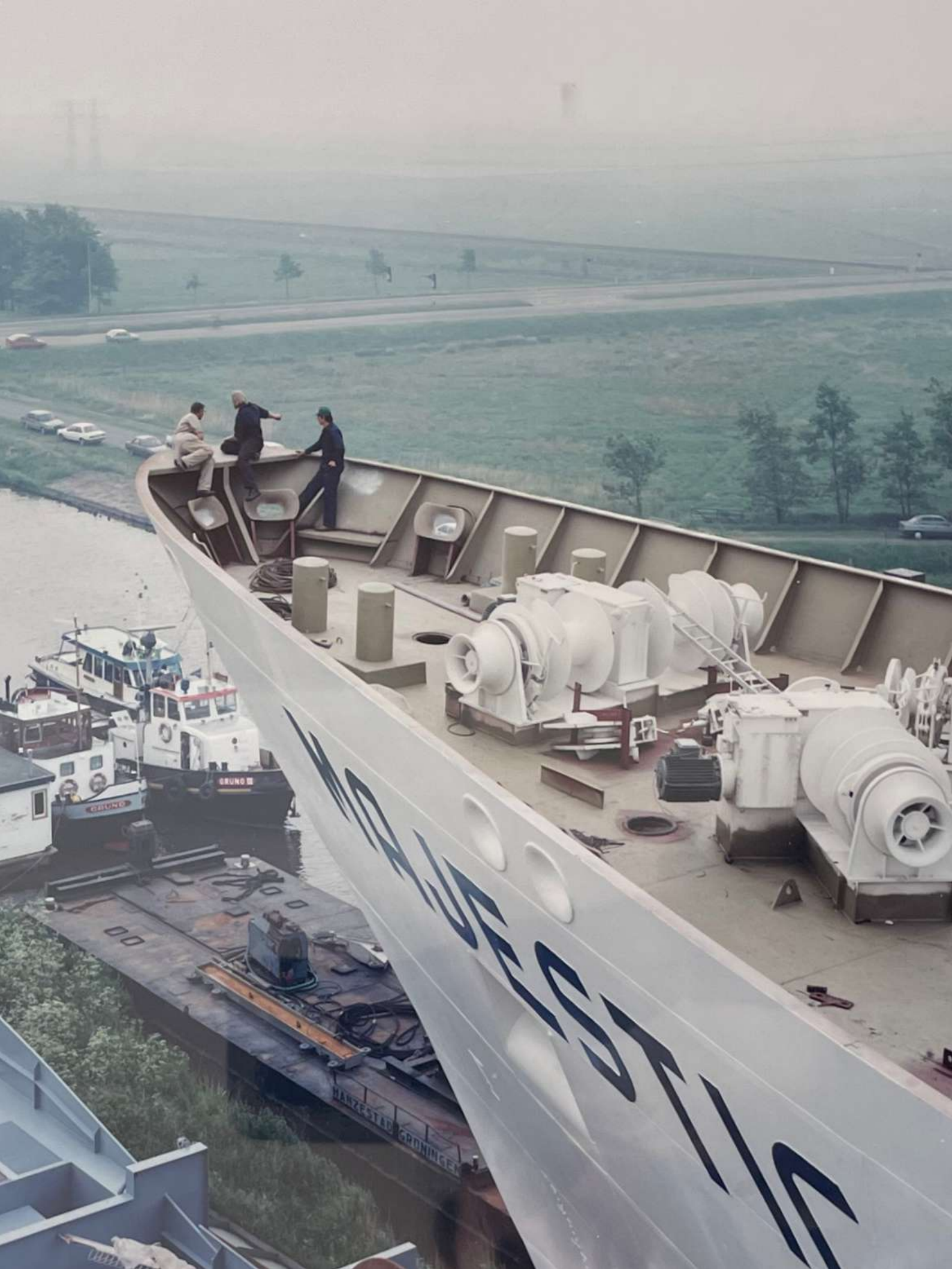
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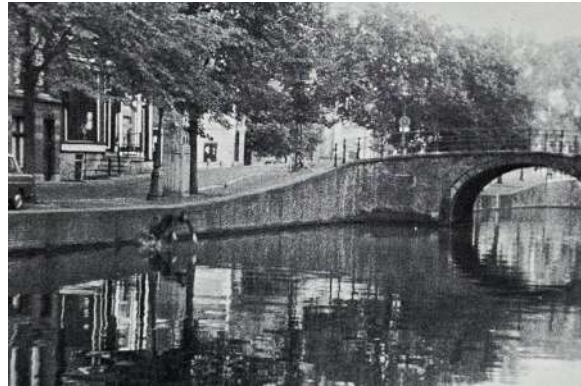


1 AARSMAN, Hans (1951). *Hollandse Taferelen*. Amsterdam, Fragment Uitgeverij, 1991. Small oblong 4to (210 x 260 mm.) 96 pp. Cloth-covered boards and an illustrated dust jacket + a framed color print (310 x 390 mm.) reproduced in this book. 950 / 1100

First edition. 35 color photographs and 6 in black & white. In a van AARSMAN wandered through The Netherlands. He also wrote the text.

Lit. : Parr/Badger, *The Photobook : A History*, vol. II, page 69 & Gierstberg/Suermondt, *The Dutch Photobook*, pages 28/29.

This copy has been signed by Hans AARSMAN.



2 ADER, Bas Jan (Winschoten, 1942 - Atlantic Ocean, 1975). *Fall*. Self-published, 1970. Square 8vo (190 x 190 mm.) 48 pp. Stapled. Printed glossy white wrappers (slightly discolored). 1 500 / 1 800

First edition. 11 stills from two short films "Fall 1, Los Angeles" and "Fall 2, Amsterdam", showing the artist falling from the roof of a house and in the second he is riding on a bike into one of the canals of Amsterdam.

3 ADER, Bas Jan (Winschoten, 1942 - Atlantic Ocean, 1975).

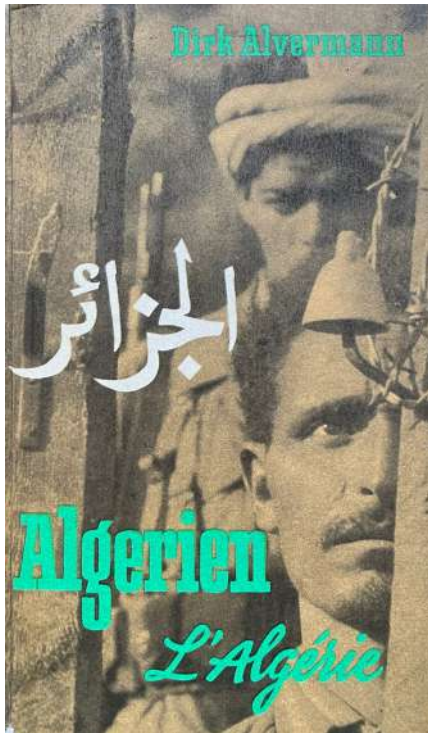
In Search of the Miraculous. Amsterdam : Art & Project, 1975. 4to (285, x 215 mm.) Single folded sheet, with on one side a photo of the artist in a sailboat and on the other side the music and lyrics of a song by Henry Russell : *A Life on the Ocean Wave*.

800 / 900

First edition. From 1968 until 1989.

156 different bulletins have been edited with work from many contemporary artists. This is Bulletin 89. Bas Jan ADER, talented Dutch artist, disappeared in the Atlantic Ocean, sailing alone from America to Europe, not long after the publication of this also rather premonitory publication.





4 ALVERMANN, Dirk (1937-2013). *Algerien L'Algérie*. Ein Bildband von Dirk Alvermann. (East-)Berlin, Rütten & Loening, 1960. Small 8vo [180 x 105 mm.] (224) pp. Illustrated film coated-paper over board. 600 / 700

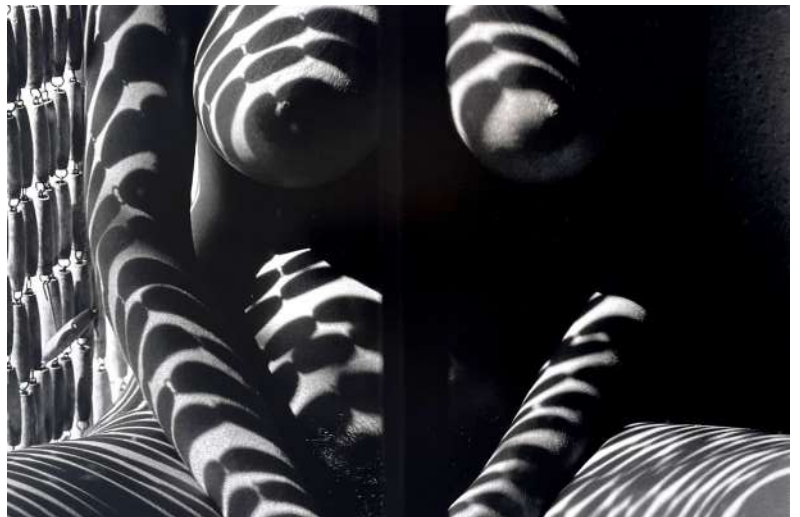
First edition.

150 black & white photos. At the same time, ALVERMANN also filmed in Algeria, where at that time - around 1960 - the war of independence against the French was raging in full force, which perhaps explains the cinematic character of this protest book *avant la lettre*.

Lit. : Parr/Badger, *The Photobook : A History*, vol. III, pages 190/91.

5 AMAR, Pierre-Jean (1947). 5 signed vintage silver prints (240 x 360 mm. each).
The photographer *Pierre-Jean AMAR* is engaged in the portrait and the female nude.

2 000 / 2 500





6 AVEDON, Richard (1923-2004). An Autobiography. New-York, Random House, 1993. Folio (355 x 285 mm.) 322 pp. Cloth-covered boards, with a portrait of AVEDON pasted on the back cover and the original transparent red lettered dust jacket. Together with the iconic print (338 x 275 mm.) of Marilyn Monroe. In the publisher's cardboard box (slightly damaged). 2 500 / 3 000

First edition.

284 black & white photographs.

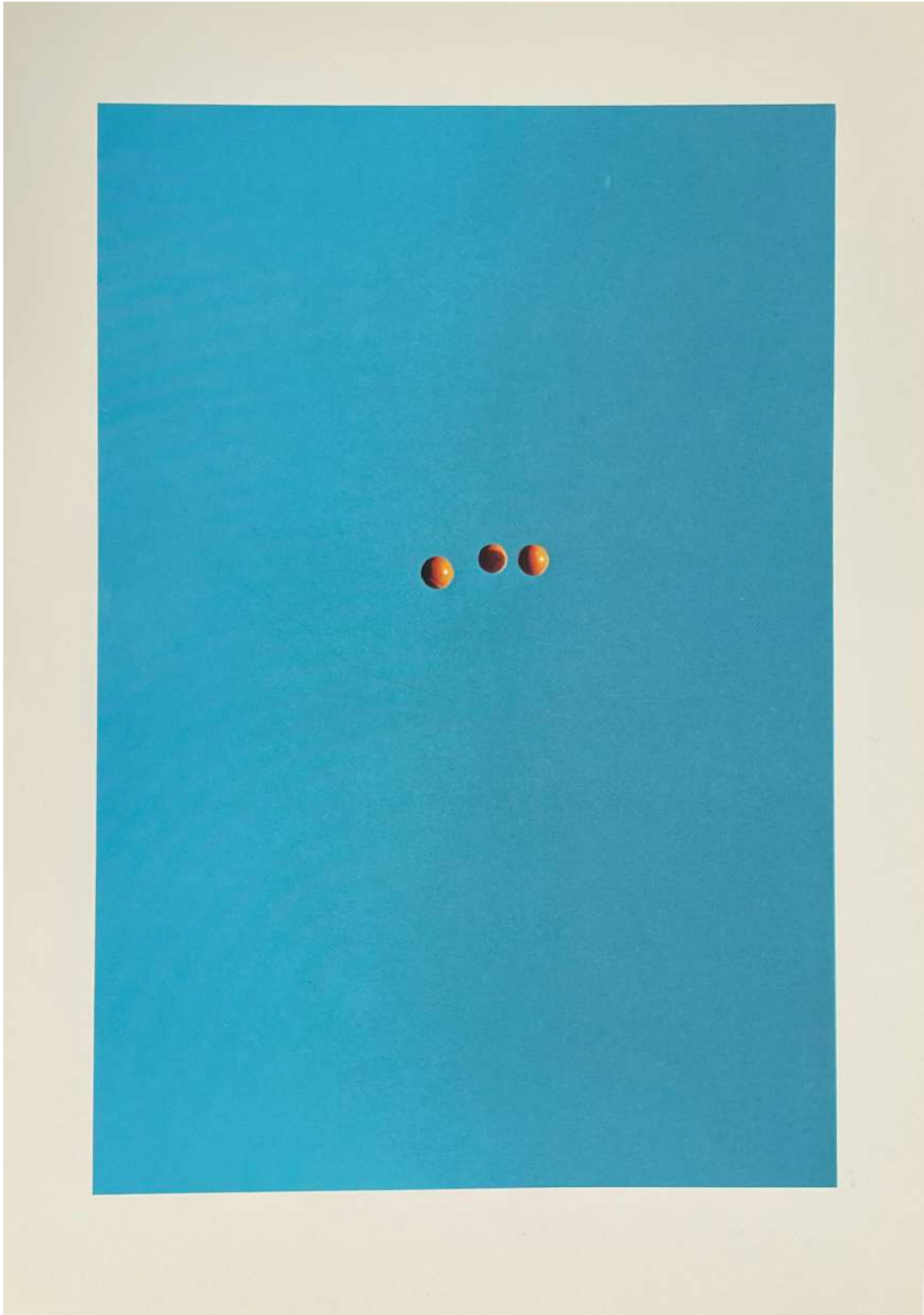
Designed by Mary Shanahan.

Preface also by Richard AVEDON.

An index of each shot closes the book.

Portraits from 1940 to the 90s, all the icons of Richard Avedon are here!

This copy has been dedicated by Richard AVEDON.



7 BALDESSARI, John (1931-2020). Throwing Three Balls in the air to get a straight line. (Best of thirty-six attempts). Milano, Edizioni Giampaolo Prearo/Galleria Toselli, 1973. 4to (250 x 325 mm.) 13 loose illustrated cardboard plates. Protected by a printed paper "envelope" with a little rectangular cut-out. 1 800 / 2 000

First edition.

Lit. : Auer, 802 photo books of the M. & M. Auer collection, 571.& Moeglin-Delcroix, Esthétique du livre d'artiste, 1960-1980, pages 273-278. Artists' book.



8 BALTZ, Lewis (1945). *Candlestick Point*. Tokyo/New York, Gallery Min/Aperture, 1989. Oblong 4to (240 x 310 mm.) Paper over boards and a grey printed paper pasted on the front cover. In the publisher's slipcase with a printed grey paper pasted on. 300 / 400

First edition.

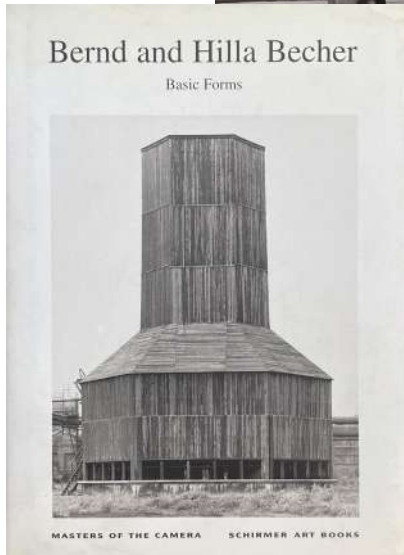
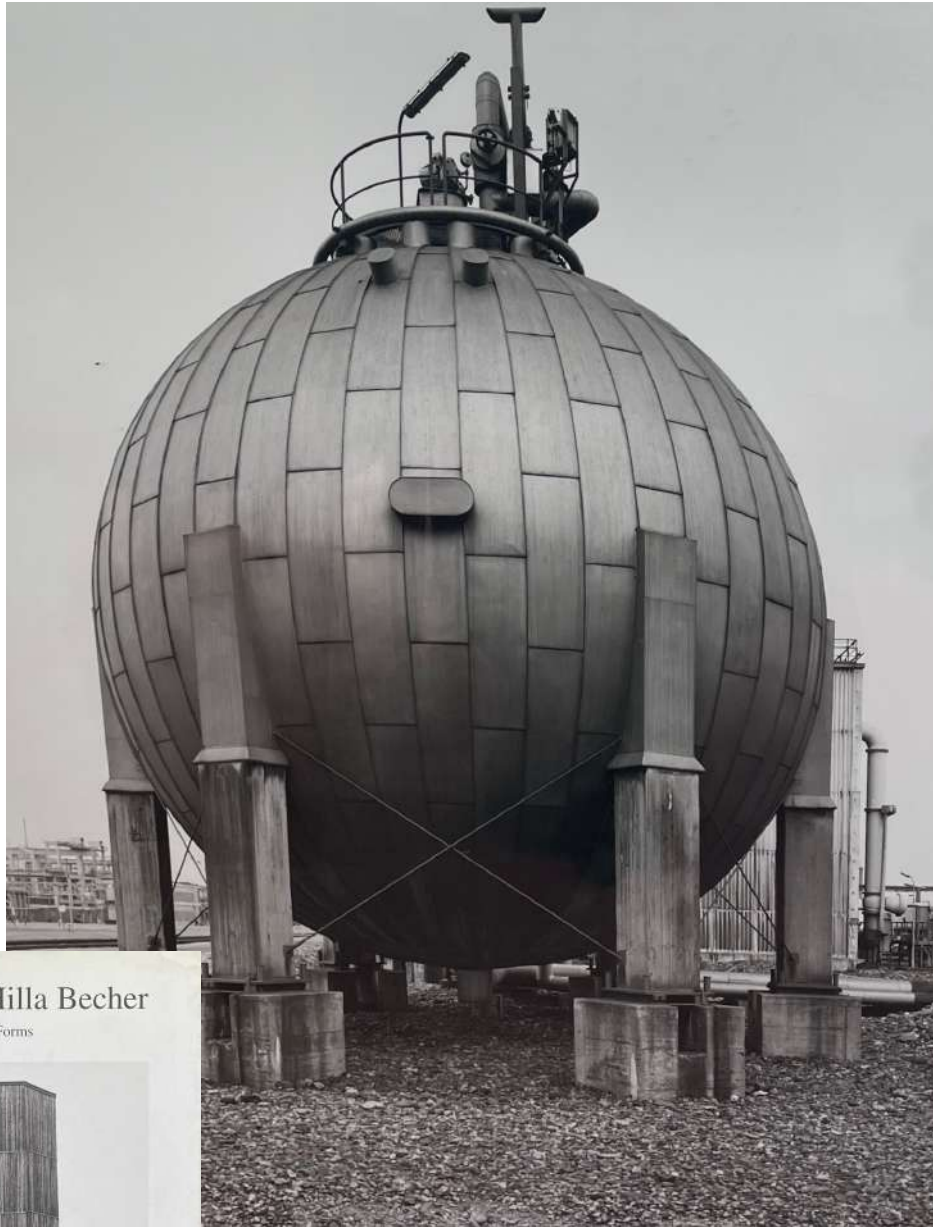
One of 45 numbered and signed copies of the collector's edition. 84 photos, also some in color, including some fold-outs. Text by Gus Blaisdell in English and Japanese.

9 BALTZ, Lewis (1945) and Slavicka PERKOVIC (1959). *Geschichten von Verlangen und Macht. Stories of Desire and Power. Lewis Baltz Die Toten von Newport Beach. The Deaths in Newport. Slavica Perkovic. Sechs Geschichten für vier Männer. Six Stories for Four Men*. Two books : in clamshell cardboard box. 250 / 300

Lewis Baltz. *Die Toten von Newport Beach*. Braunschweig/Zürich-Berlin-New York, Museum für Photographie Braunschweig/Scalo (1995). 60 pp. Illustrated cardboard covers.

& Slavicka PERKOVIC. *Sechs Geschichte für vier Männer*. Braunschweig/Zürich-Berlin-New York, Museum für Photographie Braunschweig/Scalo (1995). Oblong 4to (323 x 190 mm.) (46) pages, with two pages one can unfold. This copy complete with an English translation loosely inserted. Illustrated cardboard covers.





10 BECHER, Bernd (1931-2007) and Hilla. (1934-2015). Gazomètre (Spherical Gas Tank). Wesseling Köln, Federal Republic of Germany 1983. 10 000 / 12 500

Vintage gelatin silver print (400 x 500 mm.) from 1984 made in a numbered edition of 5, signed by *Hilla* and *Bernd* BECHER. Still in the original frame (90 x 75 cms.)

Provenance : Galerie Vega, Brussels.

Joined the book Bernd and Hilla Becher. *Basic Forms* (Munich: Schirmer Art Books, 1999), where the photo has been reproduced.



11 BECKER, Krimhild (1940 - 2010). (No title). A small brown cardboard portfolio (205 x 215 mm.) with 7 booklets, all of the same size : 20 x 21 cms. 400 / 450

« Schwerkraft », 5 prints (1980), « Gefaesse », 2 prints (1979), « Distanzen », 5 prints (1979), no title, 2 prints (1982), no title 5 prints (1980), no title 2 prints (1982), no title 2 prints (1981). All together 23 original black & white prints (135 x 135 mm., each).

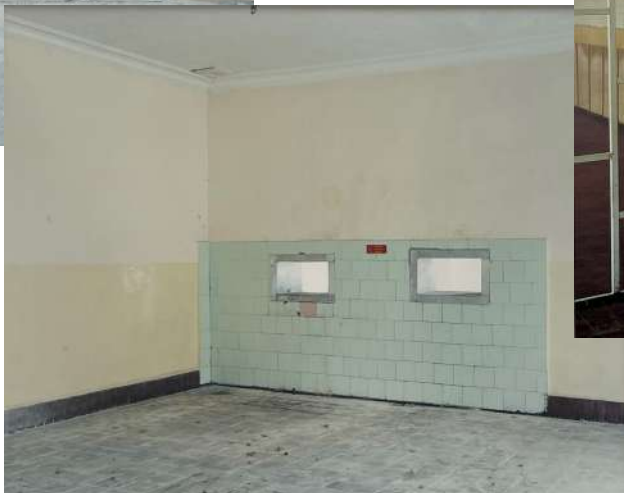
First edition of 50 numbered and signed copies.



12 BECKER, Olaf (1959). Unter dem Licht des Nordens. Lue cloth-covered clamshell box with 6 framed signed and numbered color prints (230 x 270 mm., each). 2 000 / 2 500

"Farbpigmenttransfers" (color pigment transfers) and a signed and number colophon and another loose sheet with a "Vita" of the German artist.

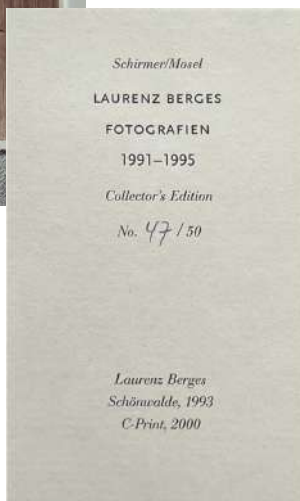
An edition of 40 copies only.

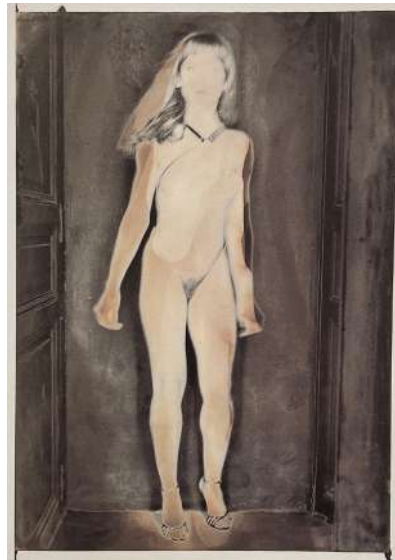
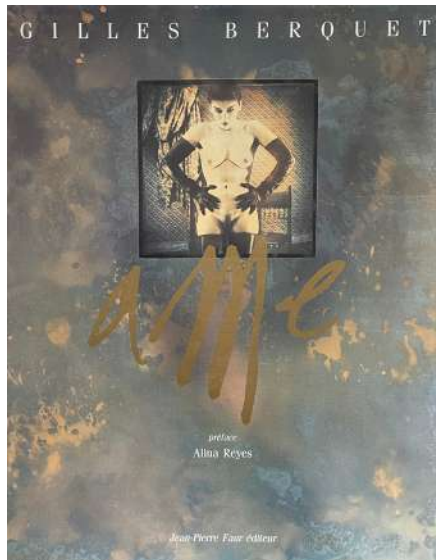


13 BERGES, Laurenz (1966). Fotografien 1991 – 1995. München, Schirmer/Mosel, 2000. Oblong 4to (230 x 244 mm.) 88 pp. Printed paper-covered boards. 600 / 700

Special edition of 50 numbered copies with a C-print Schönewalde, 1993 (180 x 215 mm.) 38 plates in color.

Joint : BERGES, Laurenz (1966). *Etzweiler*. 108 pp. 48 color plates. Oblong 4to (233 x 300mm.) Cloth covered with framed, signed and numbered C-print (200 x 260 mm.) Special edition of 100 numbered copies with a C-print.



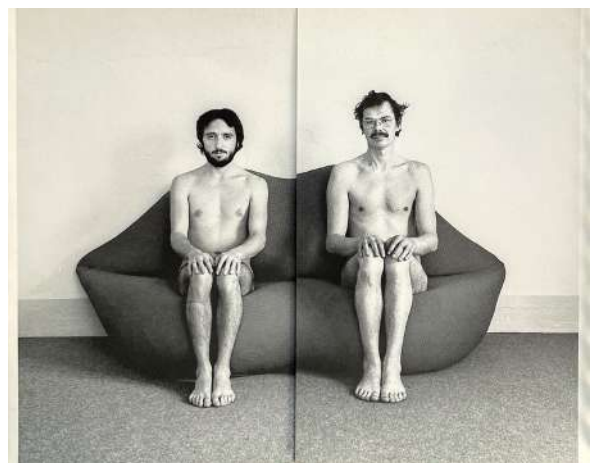


14 BERLINCIONI (Maurizio). Fotocopie. (Florence), Edizioni Vera Biondi, 1982. Oblong 8vo (170 x 222 mm.)
Spiral-bound. 150 / 200

First edition of 1000 copies.

Photo-illustrated artist's book, consisting of two sets of facing comb-bound sections of nude of the photographer, each person seated on the left or right side of Dalí's famed lip-shaped sofa. The viewer can then mix and match. Introductory text in Italian and English. Introductory quote by R.D. Laing asks "where's the pleasure / where's the fun? / is this only / one bum run?"
Lit. : Auer, 802 photo books of the M. & M. Auer collection, 647.

This copy has been signed and dated by BERLINCIONI.



15 BERQUET, Gilles (1956). Ame. Paris : Jean-Pierre Faur éditeur, 1992. 4to. 126 pages. Black cloth with an illustrated dustjacket + a loose print. (225 x 180 mm.) Together in black cloth-covered slipcase, with an illustration pasted on the front. 450 / 550

First edition.

78 photos. In his first book Gilles BERQUET shows some fantasies with latex leather, bondage.

Text in French by Alina Reyes.

One of the 50 copies of the special edition with a signed, dated and numbered print.



16 BIGHI, Dante (1926-1994). Milano Vive. Milan, Studio Bighi, 1974. Very large book (1000 x 370 mm.) (186) pp. Metal binding, front cover of glass (This book weighs 15 kilograms). 1 500 / 2 000

First edition of 2000 hand-bound copies with a Bormioli glass cover 73 photos of Milan by Renzo MOLTENI, Sergio ORTOLANI and Sandro PASSARETTI.

Texts by Piero Bassetti and Pierre Restany. Designed by Dante BIGHI, an advertiser and graphic artist. BIGHI used to donate his books to friend's colleagues etc. In 1983 a much smaller –"normal-sized"– and more commercial second edition with this work has been published.

This copy has been signed and numbered by Dante BIGHI.

Rare.

17 BIJL, Tobias (1981). Lost takes. Self-published in 2017. Small 4to (240 x 170 mm.) 95 (+ 4) pp. Stiff illustrated wrappers with a teared-up image pasted on the front cover. Complete with a folded little map of the region + loosely inserted facsimile of newspaper articles. 200 / 250

First edition of 200 copies.

About the Srebrenica genocide and a destroyed roll of film... Designed by Asja Keeman. This book won the prize for the best first publication in 2019

This copy has been signed by Thomas BIJL.

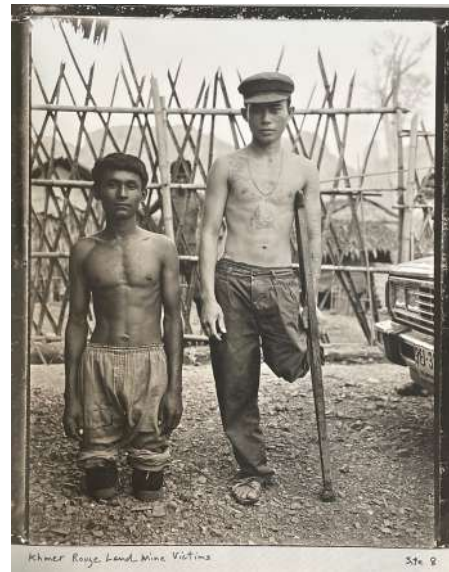
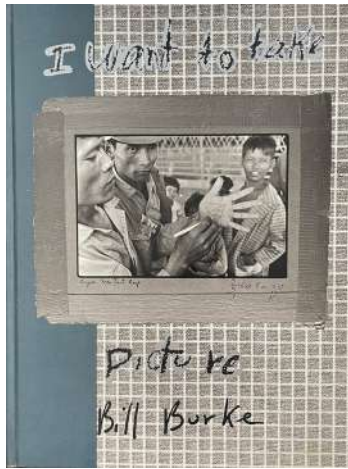




18 BOLTANSKI (Christoph). Diese Kinder suchen Ihre Eltern. München, Gina Kehayoff Verlag 1994. 450 / 550
Special edition of 77 numbered and signed copies with a signed and numbered print.

19 BOTMAN (Machiel). Jel. 1980. Vintage gelatin silver print (345 x 355 mm.). Framed. 1 200 / 1 300
The print has been signed by Machiel BOTMAN.
Joined a signed copy of *Heartbeat* (Volute, 1994), BOTMAN his first book, where this photo has been reproduced.





20 BURKE, Bill (1943). *I want to take picture*. Atlanta, Nexus Press, 1987. Large 4to (380 x 285 mm.). (60) pp. Half cloth and illustrated paper-covered boards. 850 / 1 000

First edition.

Photos and documents of Asia's trip to photograph Cambodian refugees. He even managed to get into Cambodia to make pictures, even some of members of the Khmer Rouge, who were in power at that time.

Lit. : Roth, *The Book of 101 Books*, pages 258/9, Hasselblad, *The Open Book*, pages 334/35, Parr/Badger, *The Photobook, A History*, vol. II, pages 40-41 & Auer, *802 photo books from the M. & M. Auer collection*, 674.

Dedicated and also a little drawing by Bill BURKE.

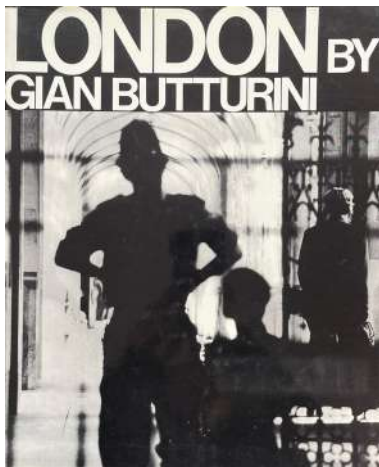
21 BUTTURINI, Gian (1935-2006). *London by Gian Butturini*. Brescia : Studio Gian Butturini, 1969. Large 4to (330x 270 mm.) (104) pp. Grey cloth, title in golden letters and an illustrated dust jacket. Fine copy. 600 / 700

First edition.

85 black & white photographs. BUTTURINI designed, edited and published this book with black & white photos from London in the sixties himself.

Text by Luciano Mondini. Also a text by Gian BUTTURINI and a poem by Allen Ginsburg : "Meek crowd underground saint perish creeps streetwomen meet lack love." Street photography. Recently Martin PARR, who not only selected this book for *The Photobook: A History* made together with Gerry BADGER, but also wrote an introduction for the reprint of this book in 2017 was recently rather heavily attacked particularly on social media for a spread in the book with one photo of a black woman, next to that of a gorilla in a cage.

Lit. : Parr/ Badger: *The Photobook: A History*, vol. III, pages 154 and 155.





22 CALLAHAN, Harry (1912-1999). Harry Callahan : Color. 1941-1980. Providence Rhode Island, Matrix Publications, (1980). Large square 4to (355 x 350 mm.). (144) pp. Cloth-covered boards in a slipcase. 2 000 / 2 400

First edition with 98 color photographs.

Edited by Robert Tow and Ricker Winsor. Foreword by Jonathan Williams. Afterword by A.D. Coleman. Lay-out by Tina Davis.

This is one of the 100 copies leather bound copies of the special edition, *numbered and signed by Harry CALLAHAN*.



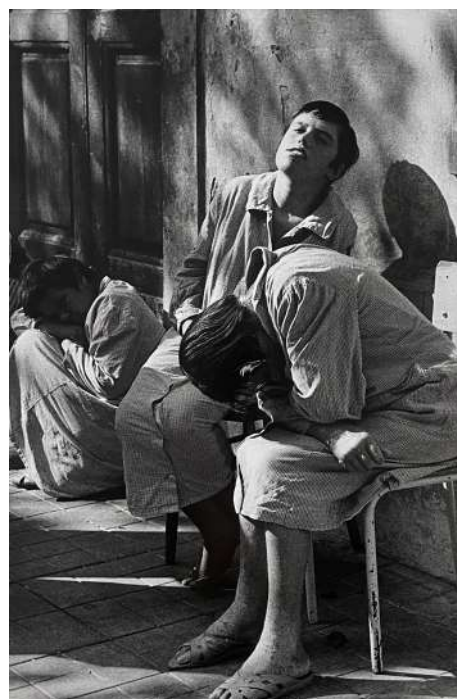


23 CERATI, Carla (1926-2016) / BERENGO GARDIN, Gianni (1930). « Manicomi ». 350 / 450

Two stamps Copyright Carla Ceratie u. Berengo Gardin, Via Alberto Mario, 32 20149 Milano and "Grazia Neri Foto-serviza per la stampa. Milano-Via Senata, 18-Tel. 700275". Silver print (390 x 288 mm.).

24 CERATI, Carla (1926-2016) / BERENGO GARDIN, Gianni (1930). « Manicomi ». 350 / 450

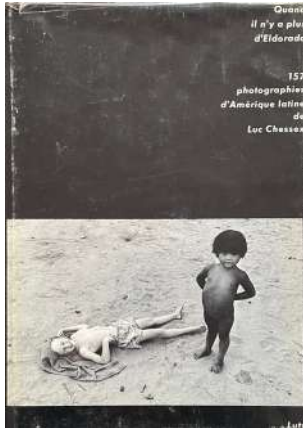
Two stamps Copyright Carla Ceratie u. Berengo Gardin, Via Alberto Mario, 32 20149 Milano and Grazia Neri Foto-serviza per la stampa. Milano-Via Senata, 18-Tel. 700275. Silver print (388 x 270 mm.).



25 CHESSEX, Luc (1936). « Bogota, Colombia, 1971 ». Silver print (304 x 220 mm.). 800 / 900

Signed and dated ("1981") by *Luc CHESSEX*.

Luc CHESSEX is an important Swiss photographer who lived and worked in Cuba for a longer period after Castro, Che Guevara and some others chased the dictator Batista and took power.



26 CHESSEX, Luc (1936). Quand il n'y a plus d'Eldorado. 157 photographies de Luc Chessex d'Amérique latine. Zürich, Hans-Rudolf Lutz Verleger, 1982. 4to (310 x 210 mm.) (122) pp. Cloth-covered boards and an illustrated dust jacket (with a few minor defects). 400 / 500

First edition. 157 photos, mainly taken in Cuba. Texts in German and French. Complete with the 18 loose black & white plates "...on the images of Che Guevara in Latin America" and the two loosely inserted yellow sheets with captions and one with a "Cantares".

Lit. : Auer, 802 photo books of the M. & M. Auer collection, 646.

27 CHESSEX, Luc (1936). Luc Chessex : Essai photographique sur la Suisse. Nous ne voulons pas d'un monde où la garantie de ne pas mourir de faim s'échange contre le risque de mourir d'ennui. Zürich, Lutz, (1971). Oblong 4to (205 x 295 mm.) 41 loose plates in the original transparent box. 700 / 800

First edition.

38 plates with black & white photographs made in Switzerland. With a reproduction of a letter written by Luc CHESSEX sent from Cuba, where he was living when the book was published. Texts in French and German Layout by Hans Rudolf Lutz. The title is from Raoul Vaneigem, once an important member of the Situationist International.

This copy has been signed by Luc CHESSEX.





28 CLEMENT, Krass Clement Kay Chistensen (1946). « Moskva 1991 ».

600 / 700

Signed at the back of the silver print.

Krass CLEMENT is an autodidact photographer, who graduated as a film director from the Danish Film School in 1973 and specializes in documentary work.

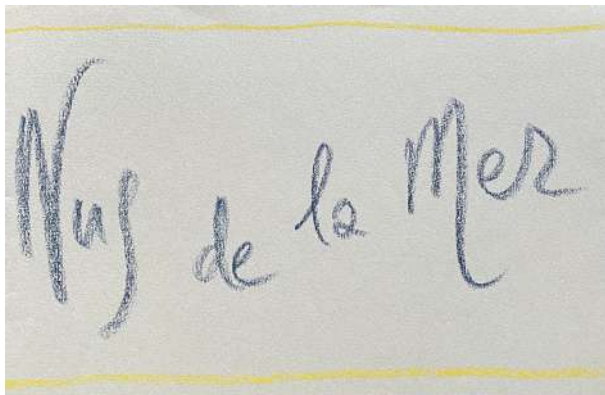
29 CLEMENT, Krass (Krass Clement Kay Chistensen, 1946). « Moskva 1991 ».

600 / 700

Signed at the back of the silver print.

Krass CLEMENT is an autodidact photographer, who graduated as a film director from the Danish Film School in 1973 and specializes in documentary work.





30 CLERGUE, Lucien (1934-2014). Nus de la mer. Arles, self-published. Small oblong 4to (160 x 250 mm.) (12) ff. Canson paper covers and a silver print pasted on the front cover. 1 000 / 1 200

First edition of 150 handmade, numbered and signed copies. 9 silver prints (about 130 x 180 mm. or 180 x 130 mm., each).
pasted on the loose folded sheets.

A handwritten title on the front cover and handwritten colophon.

This is the second publication in a series of handmade editions by CLERGUE.

31 CLERGUE, Lucien (1934-2014). Onze nus par Lucien Clergue. Arles, self-published. Small oblong 4to (160 x 250 mm.) (12) ff. Canson paper covers. 400 / 500

First edition of 250 copies.

11 silver prints (about 130 x 180 mm. or 180 x 130 mm., each), pasted on loose folded sheets.

A handwritten title on the front cover and handwritten colophon.

This is the seventh publication in a series of hand-made limited editions by CLERGUE.

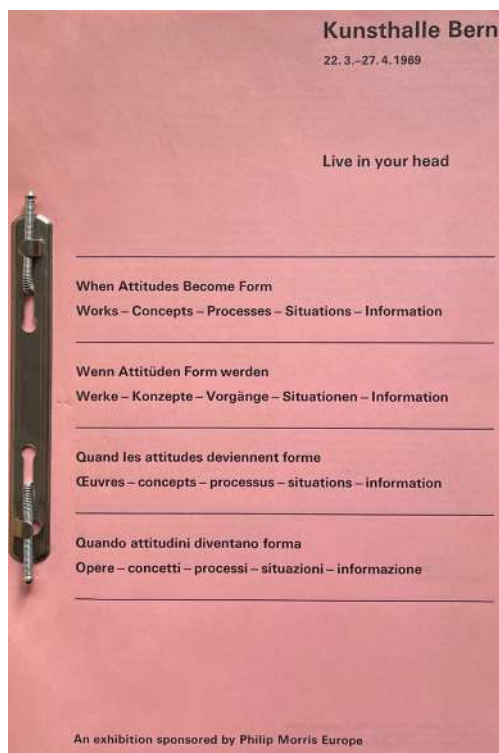
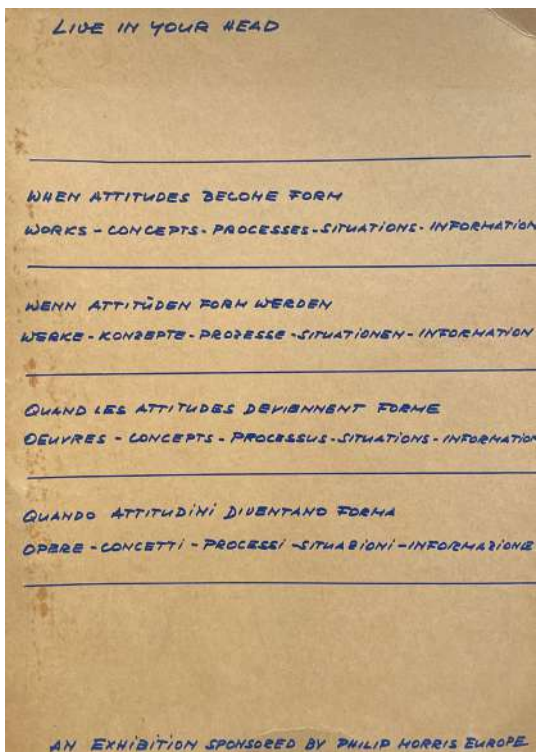


32 Live in your head. When Attitudes Become Form. Works - Concepts - Processes - Situations - Information... An exhibition sponsored by Philip Morris Europ. Bern, Kunsthalle, 1969. 4to (297 x 210 mm.). (170) pp. Binder folder comprising 78 artist sheets arranged in alphabetical order. 450 / 500

First edition. Famous exhibition catalog.

With this exhibition Szeemann started on a career as an independent curator.

Works by: Carl Andre, Giovanni Anselmo, Richard Artschwager, Thomas Bang, Jared Bark, Robert Barry, Joseph Beuys, Alighiero Boetti, Mel Bochner, Marinus Boezem, Bill Bollinger, Michael Buthe, Pier Paolo Calzolari, Paul Cotton, Hanne Darboven, Walter de Maria, Jan Dibbets, Ger van Elk, Rafael Ferrer, Barry Flanagan, Ted Glass, Hans Haacke, Michael Heizer, Eva Hesse, Douglas Huebler, Paolo Icaro, Alain Jacquet, Neil Jenney, Stephen Kaltenbach, Jo Ann Kaplan, Edward Kienholz, Yves Klein, Joseph Kosuth, Jannis Kounellis, Gary B. Kuehn, Sol LeWitt, Bernd Lohaus, Richard Long, Roelof Louw, Bruce McLean, David Medalla, Mario Merz, Robert Morris, Bruce Nauman, Claes Oldenburg, Dennis Oppenheim, Panamarenko, Pino Pascali, Paul Pechter, Michelangelo Pistoletto, Emilio Prini, Markus Raetz, Allen Ruppersberg, Reiner Ruthenbeck, Robert Ryman, Frederick Lane Sandback, Alan Saret, Sarkis, Jean-Frédéric Schnyder, Richard Serra, Robert Smithson, Keith Sonnier, Richard Tuttle, Frank Lincoln Viner, Franz Erhard Walther, William G. Wegman, Lawrence Weiner, William T. Wiley, Gilberto Zorio.





34 Encuentros/ Rencontres /Meetings /Treffen/Incontri /1972 /26 VI/ 3 VII/. Pamplona. Madrid, Ed. Alea, imprimir Agresa, 23 de Junio de 1972. 4to, (275 x 210 mm.) 6 transparent sheets, a map of the city, 4 pp. (list of participants), a leaflet giving information on the week of meetings - 210 pages, 41 little posters (500 x 275 mm.) and 41 folded "separator cards". Illustrated stiff wrappers, square spine. 700 / 800

First edition.

Volume fully illustrated with photographic images and reproductions of works in black and color. Design and layout by José Luis Alexanco. Organized by Luis de Pablo and José Luis Alexanco. The Pamplona Encounters (June 26 - July 3, 1972) constituted the turning point in Spanish artistic development in the last years of the Franco regime, Texts In Spanish, French and English. Some internationally known artists, musicians and intellectuals were present at these Encuentros, like for example : John Cage, David Tudor, Steve Reich Silvano Bussotti, Laura Dean or Dennis Oppenheim.



35 In-between Europe Today 2004-2005. 13 photographers. 25 countries. In 14 volumes : 250 / 350
Takahashi Homma: Denmark, Poland. Chihiro Minato: France-Greece. Koji Onaka: Latvia, Spain. Hiroshi Ono: Austria, Slovenia. Shuhei Motoyama: Luxembourg, The Netherlands, Keiko Nomura: Italy, Sweden. Taiji Matsue: United Kingdom, Slovakia. Hiroh Kikai: Portugal, Malta. Tomoko Yoneda, Hungary, Estonia. Tomoki Imai: Lithuania, Belgium. Gozo Yoshimasu: Ireland. Osamu Kanemura, Germany, Finland. Noguchi Rika: Czech Republic, Cyprus + a fourteenth volume about this series of books, with essays by Frits Gierstberg, Yuki Takahata and Kornelijus Platelis. Foreword by Mikikp Tikuta and Aki Kusumoto.



36 COLOM, Juan (1879-1969). *Izas Rabizas y Colipoterras*. Barcelona, Editorial Lumen, 1964. 8vo (227 x 210 mm.) 92 pp. Illustrated paper over boards. 600 / 650

First edition.

34 black & white photos. Two gatefolds; Designed by Christian Civici and Oscar Tusquets. Text by Camilo José Cela.

Lit. : Parr/Badger, *The Phtobook, A history*, vol. I , pages 220/21.

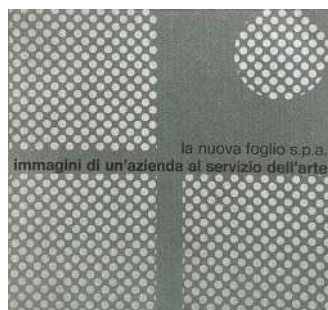


37 Olivetti forms et recherche Paris, Musée d'Arts Décoratifs. *Olivetti forms et recherche* Paris, Musée d'Arts Décoratifs. [France, Olivetti, November 1969]. 4to (320 x 160 mm.) of 6 leaflets of [4, 20, 24, 12, 24, 12] pp. In sheets under illustrated dust jacket, cardboard slipcase. 200 / 300

Publication produced by the Olivetti Company, layout Franco Bassi, graphic collaboration Giovanni Ferioli.

Catalogue of the Exhibition in the Museum of Decorative Arts, in 1969, 1970. The architecture of the exhibition by Gae Aulenti and the poster by Ettore Sottsass Jr. Text by Giovanni Giudici.

Joined an Invitation for the opening of the exhibition In 1969.



38 LA NUOVA FOGLIO. Italian publisher of artists' books (1971-1976). *Imm.agini di un'azienda al servizio dell'arte*. Pollenza di Macerata, La nuova foglio, s.p.a., 1971. Small 8vo, (157 x 165 mm.) of (84) ff. Illustrated stiff wrappers. 150 / 250

First edition illustrated with 82 photographs (without text). "Images of a company at the service of art". With this catalogue La Nuova Foglio S.p.A. wants without comments to present an art center created and directed by young people for young people who seriously want to work and operate for art."



39 CORNEILLE (Guillaume Cornelis van Beverloo 1922-2010). Patricia. 1978. Large silver print (390 x 450 mm.) signed, titled and dated lower right. Atelier Corneille stamp on the back. 600 / 750

Numbered 1/5.

With purchase, the buyer will receive a certificate of authenticity. (This photo has been reproduced in the book 69 Pour Corneille) (Amsterdam, 2002).

CORNEILLE was one of the founders of the movement COBRA. The painter however, did not limit himself to painting. He is also the author of an important photographic work which has been exhibited several times between the 1970s and 2000, and also made a few artists' books, published by Cegna Editori and La Nuova Foglio editrice.

40 CORNEILLE (Guillaume Cornelis van Beverloo 1922-2010). Annick. 1978. Large silver print (390 x 450 mm.) signed, titled and dated lower left. Atelier Corneille stamp on the back. 600 / 750

Numbered 1/5.

With purchase, the buyer will receive a certificate of authenticity CORNEILLE was one of the founders of the movement COBRA. The painter however, did not limit himself to painting. He is also the author of an important photographic work which has been exhibited several times between the 1970s and 2000, and also made a few artists' books, published by Cegna Editori and La Nuova Foglio editrice.





41 CORNELIUS (Violette) (1919-1998). *De letter op straat*. Wormerveer, Drukkerij Meijer. 4to (300 x 235 mm.) (16) pp. Stapled. Illustrated wrappers. 500 / 600

First edition.

40 black & white photographs. Design by Juriaan Schrofer. Text by Jan Elburg. The only self-made Christmas and New Year's gift ever made by this printer.

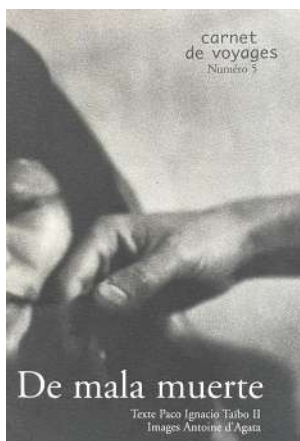
Lit. : Thijsen, *Het Bedrijfsfotoboek 1940-1965*, page 145 & Gierstberg/Suermondt, *The Dutch Photobook*, pages 82/83.



42 CORRALES, Raul (1925-2006). "Sombreritos. Mayo 1960".

350 / 400

Silver print, signed by the Cuban photographer.



43 D'AGATA, Antoine (1961). *De mala muerte*. Paris, Le Point du Jour, 1998. Pocketsize (180 x 125 mm.). (20) pp. Leporello. 250 / 300

One of the 50 numbered copies of the special edition on heavy paper.

8 black & white photographs. Text by Pedro Ignacio Taibo II. Antoine D'AGATA his first publication. Number 5 in the series *Carnet de Voyage*.

This copy has been signed by Antoine D'AGATA.



44 D'ALESSANDRO, Luciano (1933). Gli esclusi. Fotoreportage da un'istituzione totale. Fotografie di Lucio D'Alessandro. Presentazione di Sergio Piro. Milan, Il Diafragma, 1969. 4to (310 x 240 mm.) 124 pp. Grey paper-covered boards, black printing and an illustrated dust jacket. 400 / 500

First edition.

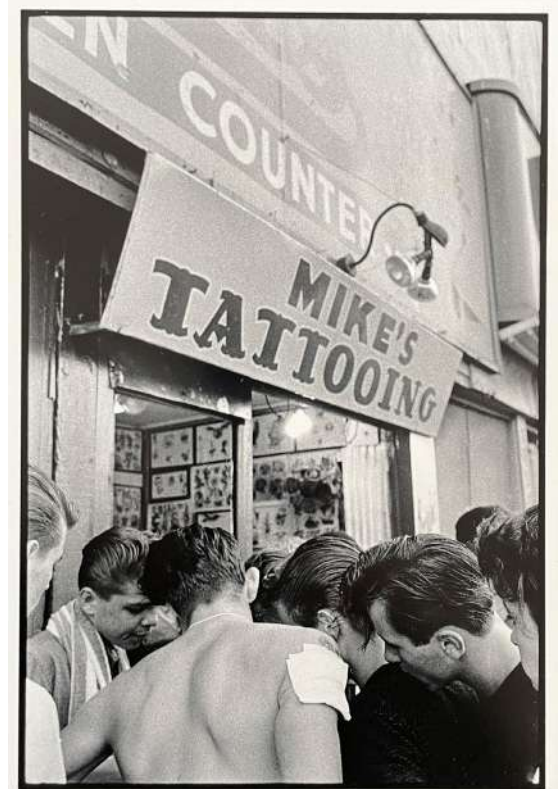
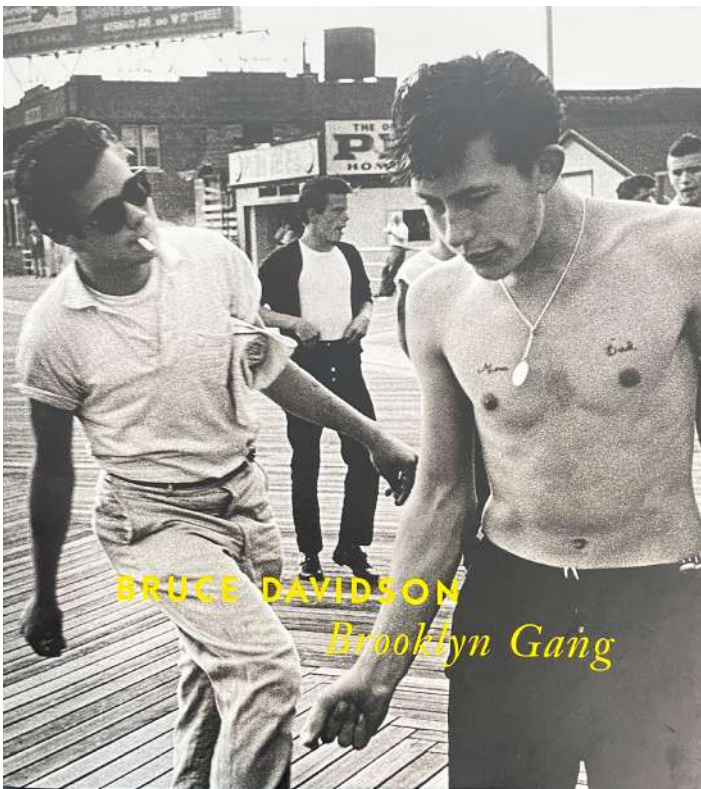
D'ALESSANDRO started this work in a psychiatric hospital in 1965. He was stricken by the loneliness and the violence of certain methods to try to cure these patients. This book has been published in the same year as *Morire di classe*.

La condizione Manicomiale, with photos by Carla CERATI and Gianni BERENGO GARDIN.

45 DAVIDSON, Bruce (1933). Brooklyn Gang. Santa Fe, Twin Palms, 1998. Large 4to (280 x 245 mm.) 96 pages. 67 gravure-printed black & white plates. Cloth-covered boards and an illustrated dust jacket. 1 800 / 2 000

Special edition of 150 numbered and signed copies + framed silver print (252 x 202 mm.) signed in pencil on the back. Together in a black cloth-covered cardboard clamshell box. Renown Magnum photographer.

Davidson's first project, published here for the first time in its entirety: a classic photo-documentary.





46 DE GEER. Marie-Louise (1944). Two publications :

100 / 150

Strand vagen, Svensk-Franska Konstgalleriet, (1970) 8vo (210 x 148mm.). (68) pp. Stapled. Illustrated wrappers ; catalogue of her first exhibition.

Joined a catalogue made for an exhibition in Geneva at Galerie Bonnier in 1974. 8vo (240 x 180 mm.) 29 pp. Stapled. Illustrated wrappers.



47 DERIAZ, Armand (1942-2022). "Palestine Mai 1970" Le camp de réfugiés.

800 / 900

Silver print (500 x 400 mm.). Stamped, numbered (« 2/5 ») and signed at the back of the photo,

Joined : *Guerre du Peuple*. Edition de Vaugondry, (1970), 8vo (220 x 140 mm.) (78) pp. Illustrated stiff wrappers.

First edition. 41 black & white photograph's. The photos were taken during the filming of "Biladi une révolution".

The Deriaz dynasty now has 5 generations of photographers.



48 DIACONO (Mario) (1930). *Objections*. Milan/San Francisco, Edizione Tool/ Futura Press, 1967. Small 8vo (178 x 135 mm.) (32) pp. Illustrated paper-covered boards.

250 / 300

First edition of 199 numbered copies.

An early and very scarce artists' book by this prolific art writer and legendary gallerist. The book is dedicated to two series : *Objections*, Milano '67 (sculptural object poems), and *Architexture*, Berkeley 1968 (visual poetry & collage), with each stiff cardstock page reproducing a single work.

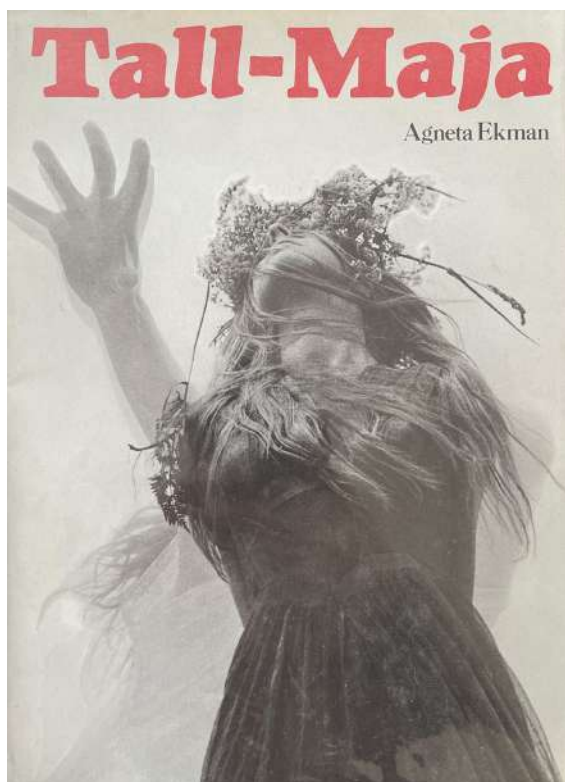


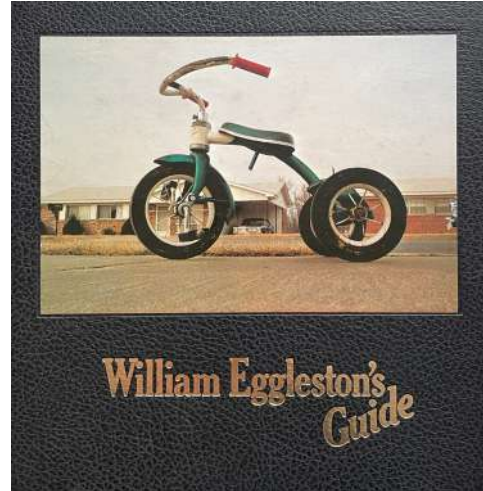
49 DUROY, Stéphane (1948). Cibachrome. 450 / 550
Signed by Stéphane Duroy + stamp of the photographer.

50 EKMAN, Agneta (1942). Tall-Maja. Stockholm, Almqvist & Wiksell/ Gebers Förlag AB., 1967. Small 4to (245 x 175mm.) (72) pp. Black cloth and an illustrated dust jacket. 600 / 700

First edition.

54 black & white photographs. About the Lady of the Forest. Text by Bengt af Klintbergs



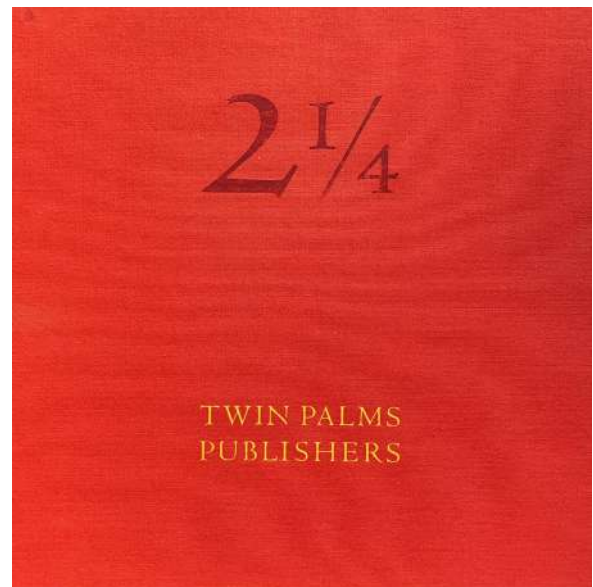


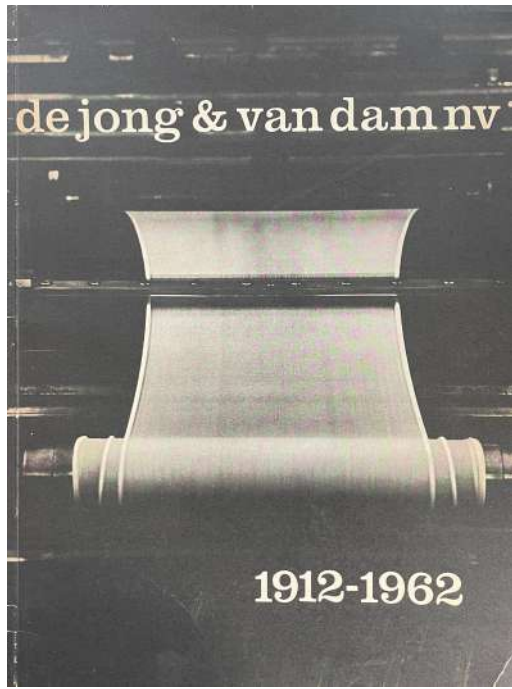
51 EGGLESTON, William (1939). William Eggleston's Guide. New York, The Museum of Modern Art, 1976. Square little 4to (240 x 235 mm.). 48 plates in color. 112 pages. Paper-covered boards with an illustration pasted on the front-cover 200 / 300

First edition. 48 plates in color; Essay in English by John Szarkowski. (...) I once heard William Eggleston say that the nominal subjects of his pictures were no more than a pretext for the making of color photographs – the Degas position. I did not believe him, although I can believe that it might be an advantage to him to think so, or to pretend to think so. To me it seems that the pictures reproduced here are about the photographer's home, about his place, in both important meanings of that word. One might say about his identity.' (Szarkowsky).

Lit. : Roth, The Book of 101 Books, pages 234/35, Hasselblad, The Open Book, pages 308/9, Parr/ Badger: The Photobook: A History, vol. I, page 265 & Auer, 802 photo books from the M. = M. Auer collection, 59.

52 EGGLESTON, William (1939). 2 1/4. Santa Fe, Twin Palms Publishers (1999). Large square 4to (305 x 305 mm.) (94) pp. Red cloth-covered boards. Image pasted on the front cover. In a red-cloth covered slipcase. 400 / 500
Special edition of 150 numbered and signed copies.
45 color plates.





53 ELSKEN, Ed van der (1925-1990). De Jong & Van Dam nv 1912-1962. Hengelo, De Jong & Van Dam, 1962. Folio (350 x 260 mm.). (28) pp. Illustrated stiff wrappers. 550 / 650

First edition. 31 black & white photos. Printed by Steendrukkerij De Jong & Co.

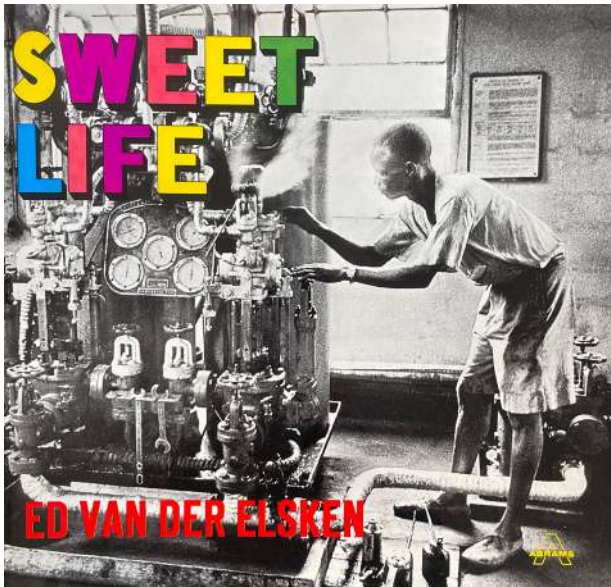
Lit. : Thijsen, Het Bedrijfsfotoboek 1945-1965, page 257. Company book.

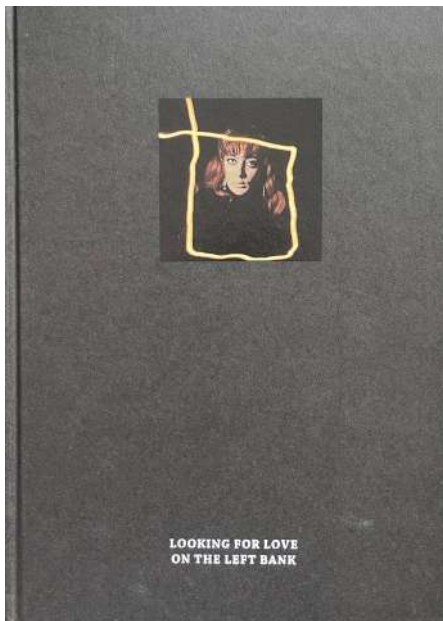
54 ELSKEN, Ed van der (1925-1990). Sweet life. New York , Harry N. Abrams, 1966. Folio (300 x 305 mm.) (180) pp. Black cloth and an illustrated dust jacket. 500 / 600

Fine copy.

First American edition. 154 black & white photos of a trip around the world made together with his second wife Gerda van der Veen in 1959 and 1960. Gravure printing. Designed by VAN DER ELSKEN himself. 7 different editions have been made of this book, The American, The Dutch and two different German editions, a Spanish and a French edition + a Japanese edition.

Lit. : Boom/Suermondt, Photography between covers, page 136, Parr/ Badger: The Photobook: A History, vol. I, pages 254/55 & Auer, 802 photo books from the M. = M. Auer collection, 461.





55 ELSKEN Ed van der (1925-1990). Looking for love on the left bank. Paris, Aman Iman Publishing, 2013. 4to (265 x 185 mm.) 112 pp. Illustrated paper over boards. 500 / 600

First edition. Documents about the "making off" of the famous first book by VAN DER ELSKEN his *Een liefdesgeschiedenis in Saint Germain des Prés* (Love at the Left Bank, 1956), collected and put together by Vincent Marcillhacy.

+ the Master research of Tamara BERGHMANS - now curator at the Foto Museum in Antwerp - in two volumes: "*Ik kom in Saint Germain de Pres*". (2006). These copies of the Master research were given to Mirelle THIJSEN – a curator and photo historian, famous for her book on company books in the Netherlands - and are full of underlines and corrections from her hand.

56 ENGSTRÖM J.H. (1969). Silver print. "1/20 Jh Engström, Brooklyn 2000". 1 500 / 1 700

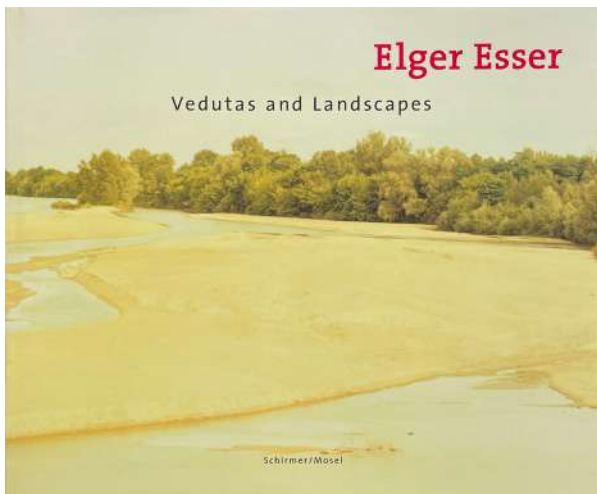
Chromogenic print on Kodak paper (485 x 590 mm.) made in 2002. Reproduced in "*Trying to Dance*", published by Journal in 2003.





57 ENGSTRÖM, J. H. (1969). Silver print (490 x 585 mm.). "Jh Engström Belleville 1996 2/20". 1 000 / 1 200
Reproduced in "Trying to Dance", published by Journal in 2003.

58 ESSER, Elger (1967). Vedutas and Landscapes 1996- 2000. Munich, Schirmer/Mosel, 2000. Oblong large 4to (280 x 325 mm.) (132) pp. Paper-covered boards and an illustrated dust jacket + a signed, numbered and framed print (310 x 240 mm.) & a folded poster. Together in a cloth-covered slipcase. 300 / 400
Collector's edition of 100, numbered copies.
60 color plates. German/English edition.





59 FACIO, Sara (1932) and Alicia D'AMICO (1933-2001). *Humanario*. Buenos Aires, La Azotea, 1976. Oblong 4to (264 x 280 mm.) 74 pp. Illustrated paper-covered boards. 500 / 600

First edition of 1000 copies. 45 photos of people in a mental hospital.

Text by Julio Cortazar and an Introduction by Dr. Fernando Pages Larraya. Lit. : Fernandez, *The Latin American Photobook* pages 120/21. 10 X 10 Photobooks, *How we see photography by women*, page 279.

60 FASTENAEKENS, Gilbert. *Nocturne.+ Essai pour une archéologie imaginaire*. 1980 – 1987. Two volumes (In an illustrated paper-covered cardboard slipcase. 200 / 250

Nocturne; Brussels/Montigny, Galerie Catherine Mayeur/Le Fennec Editeur, 1993. Oblong 4to (280 x 300 mm.) (68) pp. 24 plates. Black cloth-covered boards *Doorschijnende bedrukte dust jacket*.

Essai pour une archéologie imaginaire. Brussels, ARP Editions, 1994. Oblong 4to (280 x 300 mm.) (66) pp, including one fold-out; 20 plates.





61 FELDMANN, Hans Peter (1941). Der Überfall. (Cologne): Wolfgang Hake Verlag, (1975). Small square 4to (250 x 250 mm.) (58) pp. Stiff illustrated wrappers. 800 / 900

First edition of 350 copies.

25 tipped-in photographic vignettes of newspaper clippings in laminated facsimiles that Feldmann had collected the day after a hold-up with hostage taking. "Feldmann demonstrates how a piece of apparently incontrovertible, clear visual evidence is actually as evanescent and murky as fog" (Gerry Badger).

Lit. : Parr/Badger, The Photobook, : A History, vol. II, page 157.

62 FIERET, Gerrit Petrus (1924-2009). 7 cardboard plates with pasted on : 1 000 / 1 200
13 signed color prints + one not signed (each print: 90 x 130 mm.) and 6 beer mats, illustrated by the Dutch artist FIERET.





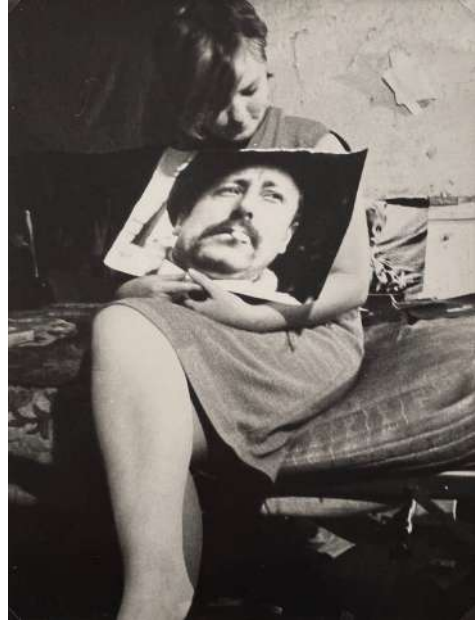
63 FIERET, Gerrit Petrus (1924-2009). 4 identity photos taken in a photo booth. 800 / 900

Silver print (200 x 42 mm.).

A Dutch artist and photographer made self-portraits with the help of the photomaton...

64 FIERET, Gerrit Petrus (1924-2009). Silver print (240 x 180 mm.) 600 / 700

Dedicated by the artist : "voor André v.d. Waal van Gerard Fieret. 5 Oct 1970 's-Gravenhage".



65 FIERET, Gerrit Petrus (1924-2009). Silver print (240 x 180 mm.) 600 / 700

Dedicated by the artist: "voor Cor van Wanrooy. G. Fieret. 6 Dec 1968. Leiden."



66 FIERET, Gerrit Petrus (1924-2009). Silver print (302 x 240 mm.) 600 / 700

"voor Cor. Gerard. 8-9-77" + a stamp of the Dutch artist.





67 FIERET, Gerrit Petrus (1924-2009). Ensemble de documents.

450 / 550

8 little prints and 2 photographic postcards with written texts by FIERET.

68 FRANK, Robert (1924-2019). Lines of My Hand. Tokyo, Yugensha / Kazuhiko Motomura, 1972. Folio (345 x 255 mm.). 125 pp. Designed by Kohei Sugiura. Black cloth in a slipcase with photograph mounted on the front cover.

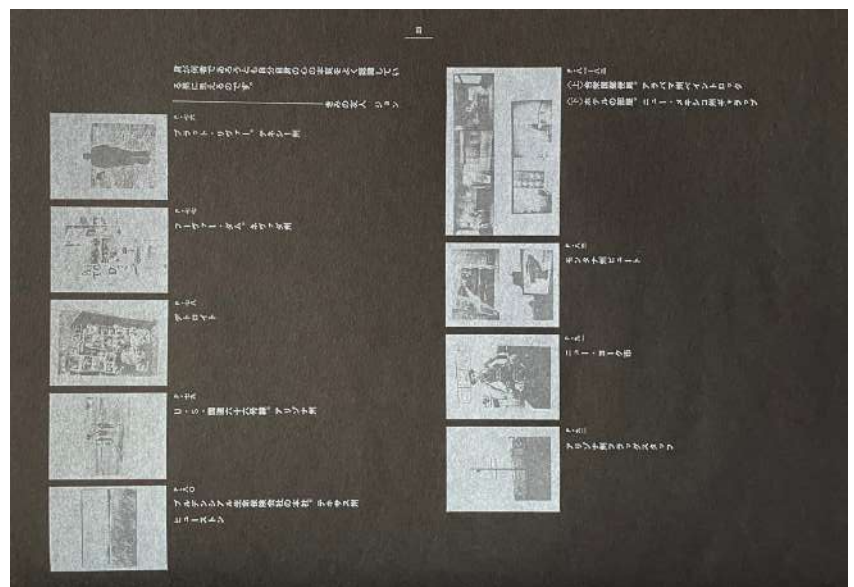
3 000 / 3 500

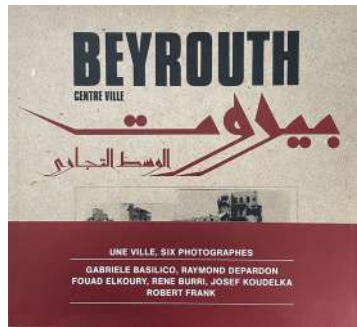
This copy still shrink-wrapped, as new. Together with a stapled text booklet with the Japanese translation of the texts. Still in the original publisher's cardboard box.

First edition of 1000 copies, with two different images pasted on front cover of the slipcase, so each in an edition of 500 copies.

'The Lines of My Hand might be said to be Robert Frank's first retrospective monograph, but he does not make conventional monographs. Everything he does is a diary, a confession (Gerry Badger).

Lit. : Hasselblad, The Open Book, pages 286 - 287, Parr/ Badger, The Photobook: A History, vol. I, page: 261 & Auer, 802 Photo Books from the M. + M. Auer collection, number: 544. Artists' book.





69 FRANK, Robert, Gabriele BASILICO, Raymond DEPARDON, Fouad ELKOURY, René BURRI, and Josef KOUDELKA. *Beyrouth. Centre ville*. (Paris), Editions Du Cypres, 1992. Large 4to () 176 pp. cloth-covered boards and an illustrated dust jacket. This copy still with the publisher's wraparound band. 400 / 500

First edition. 40 color and 90 black & white plates. In 1991 the six above mentioned photographers were invited by the Lebanese writer Dominique Eddé, who also wrote the introduction for the book, to document the center of Beirut after the civil war had ended after 15 years (1975-1990).

70 FRANK, Robert (1924-2019). *Flowers is...* Tokyo, Yugensha / Kazuhiko Motomura, 1987. Folio (355 x 255 mm.). 81 black & white photographs. 112 pp. Grey silk-covered boards in a slipcase with a photograph mounted on the front cover. This copy still shrink-wrapped, as new, in the original publisher's cardboard box. 3 000 / 3 500

First edition of 500 copies Introduction by Robert FRANK.

Designed by Kohei Sugiura and Atsushi Sato. It's primarily a memorial volume to his daughter Andrea, who was killed in an aeroplane-crash in Guatemala in 1974 (..) Frank can sometimes be self-indulgent as artist, but he can also portray real pain, and capture profound depth of human emotion better than almost any other photographer - indeed better than almost any other artist in any medium. *Flowers is* can serve as an eminently fitting apotheosis for stream-of-consciousness photography (Gerry Badger).

Lit. : Parr / Badger, *The Photobook: A History*, vol. I, page: 264 & Auer, 802 Photo Books from the M. + M. Auer collection, number: 670. Artists' book.





71 FRIEDLANDER, Lee (1934). Terrytown. 2001. Framed silver print (500 x 400 mm.) (Slightly discolored).
2 000 / 3 000

Signed, "titled" and stamped on the back side.



72 GERBEHAYE, Cédric (1977). Silver print (Frame : 475 x 660 mm.).

600 / 700

On a sticker on the back of the framed photo : « Le general dissident Laurent Nkulnola pose au quartier general de CNDP au coeur des collines de Masisi au Nord Kivu République Démocratique du Congo, juillet 2007 ».

73 GERZ, Jochen (1940). Exit. Materialien zum Dachau-Projekt 1972. Hamburg/Hinwil, Edition Hossmann/Edition Howeg, 1972. Oblong 4to, (227 x 335 mm.) [53] ff. Paper-covered boards, held together with two metal pins.

200 / 300

First edition of 180 (+ 20) signed and numbered copies. 51 photographs mounted on heavy black paper.

An important and controversial work, where Jochen Gerz has listed in the memorial museum to the victims of the Dachau concentration camp all the indications in the museum, referring to prohibitions and other recommendations of behavior vis-à-vis the public. The repressive aspect of the route of the visits became evident.





74 GHIRRI, Luigi (1943 -1992). Kodachrome. Testo di Piero Berengo Gardin. [Modena], Punto e Virgola, 1978]. 4to [270 x 270 mm.) 104 pp. Stiff illustrated wrappers. 900 / 1 000

First Italian edition. 92 color photos. Texts by Luigi GHIRRI and a preface by Piero Berengo Gardin.

Lit. : Parr/Badger, The Photobook : A History, vol. I, page. 231 & Auer, 802 photo books from the M.+ M. Auer collection, page 613.

75 GHIRRI, Luigi (1943 -1992). Kodachrome. [Paris, Contrejour, 1978]. 4to [270 x 270 mm.) 104 pp. Stiff illustrated wrappers (slightly discolored). 800 / 850

First French edition. 92 color photos. Texts by Luigi GHIRRI and a preface by Piero Berengo Gardin.

Lit. : Parr/Badger, The Photobook : A History, vol. I, page. 231 & Auer, 802 photo books from the M.+ M. Auer collection, page 613.





76 GILBERT (Gilbert Prousch 1943) & GEORGE (George Passmore (1942). Dark Shadow. Gilbert & George the sculptures 1974. London, Art for All (& Nigel Greenwood Inc., 1976. 8vo (190 x 123 mm.) (266) pp. Red cloth-covered boards, lettered in gilt. 450 / 550

First edition of 200, numbered and signed copies. 128 photos.

Lit. : Moeglin-Delcroix, Esthétique du livre d'artiste, page 374.

77 GILL, Stephen (1971). Hackney Wick. 400 / 500

Print (509 x 405 mm.) Signed and numbered C-print ("1/10").

British experimental, conceptual and documentary photographer, whose work has been exhibited internationally along with his books that are a key aspect to Gill's practice. In 2005 he published, Hackney Wick, a collection of photographs from this neighborhood in London. See also : Parr/Badger, The Photobook, A History, vol, II, page 324



78 GODLIS, David (1951). CBGB. Dictators Handsome Dick Manitoba and Joy, Bowery, 1976. Silverprint (254 x 222 mm.). 250 / 300

Two stickers pasted on the back of the photo : "Photos by Godlis. 14 Jay Street # 5 N.Y.C., N.Y. 10013" and "Photo by Godlis".



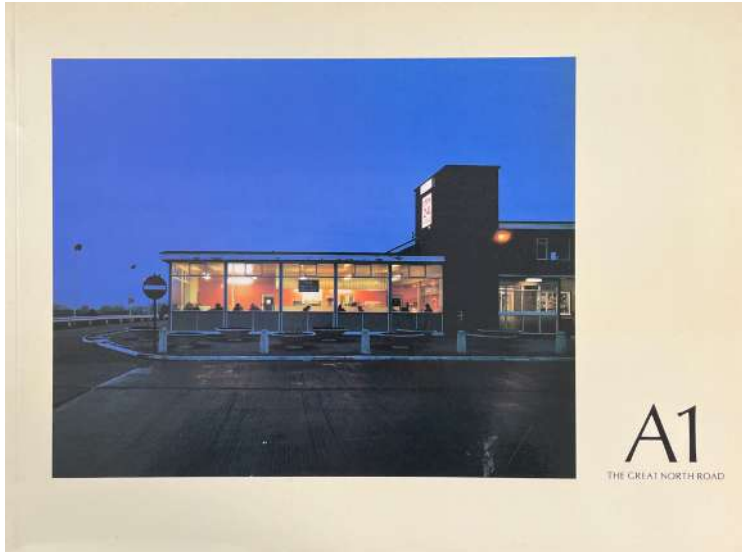


79 GOSSAGE John (1946). LAMF (Like a Mother Fucker) - Three days in Berlin 1987. Berlin, self-published, 1987. 8vo (218 x 165 mm.) 52 pp. Blue cloth and a unique dust jacket with a unique dust jacket from a newspaper, the title stamped in red ink on the spine and the front cover. 3 500 / 4 000

One of 100 copies. 27 original silver prints 120 x 85 mm., each, tipped in on heavy paper

This copy has been dedicated and dated ("1990") by John GOSSAGE.





80 GRAHAM, Paul (1956). A1 The great North Road. Photographs by Paul Graham. Foreword by Rupert Martin. Bristol, Grey Editions, [1983]. 4to (210 x 278 mm.) [96] pp. Stiff illustrated wrappers. 300 / 400

First edition.

40 photos in color. Text and design also buy by Paul GRAHAM. Foreword by Rupert Martin. England in the eighties.

81 GRAHAM, Paul (1956). Beyond Caring. Photographs by Paul Graham. (London), Grey Editions, [1986]. 4to (237 x 298 mm.) [80] pp. Stiff illustrated wrappers. 300 / 400

First edition. 33 color photographs.

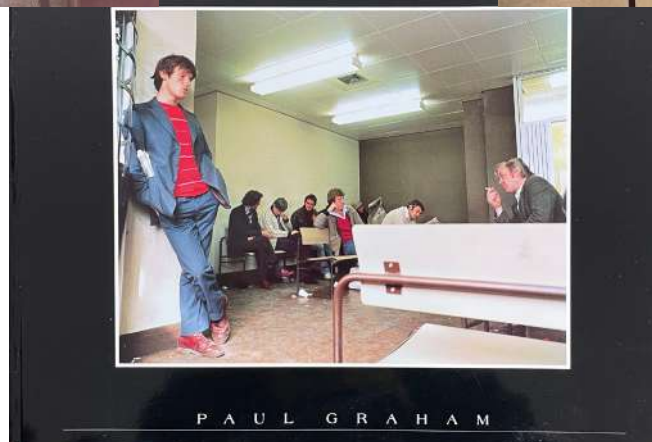
Introduction by Paul GRAHAM, and texts by Steven Cooper and Anne Hollows.

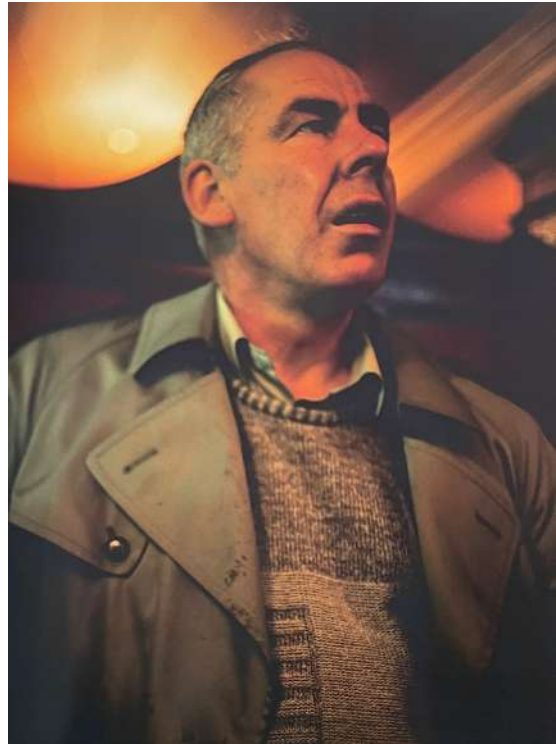
Design by Paul GRAHAM. Beyond Caring is now regarded as one of the key works from Britain's wave of "New Color" photography.

Lit. : Parr/Badger, The Photobook, A History, vol II, page 300 & Auer, 802 photo books from the M. &M. Auer collection, 669.



B Y O N D C A R I





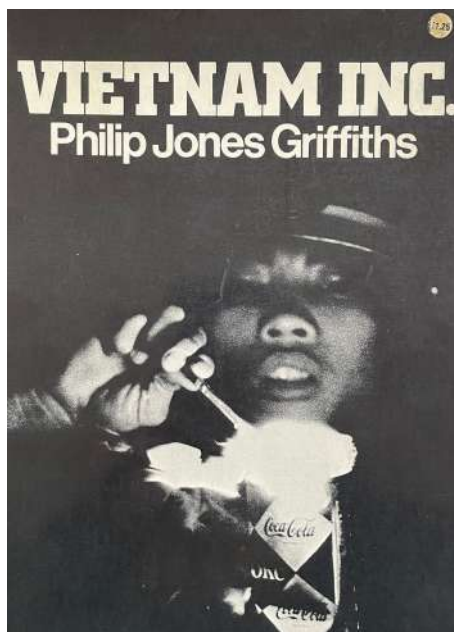
82 GRAHAM, Paul (1956). *Un umbra res.* (United Kingdom), National Museum of Photography, Film and Television in association with Bradford and Ilkley Community College/Cornerhouse Publications, 1990. Folio (462 x 338 mm.) (32) pp. Black cloth-covered boards. Front cover with an image of the British flag pasted on. Protected with an acetate wrapper. 600 / 650

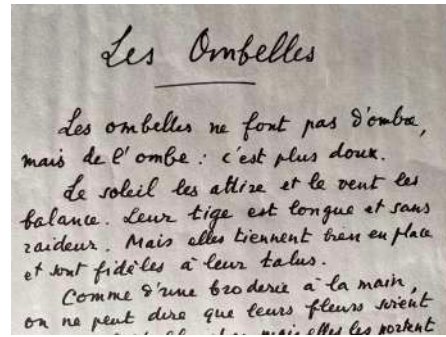
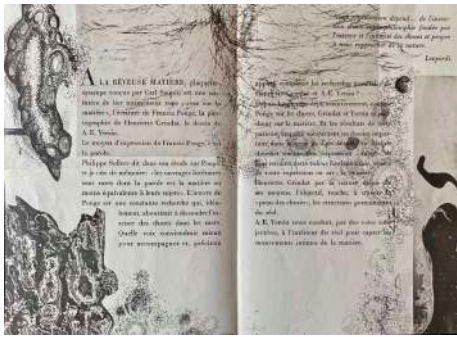
First edition of 500 (+ 25) copies, signed and numbered by Paul GRAHAM. 16 plates.

83 GRIFFITHS, Philip Jones (1936-2008). *Vietnam Inc.* New York/London, Collier Book/Collier-MacMillan Ltd., 1971. 4to (278 x 200 mm.) 224 pp. Stiff illustrated wrappers. 200 / 250

First edition. Vietnam during the war around 1970.

Lit. : Parr/Badger, *The Photobook, A History*, vol. II, pages 250/51.





84 GRINDAT, Henriette (1923-1986), Albert-Edgar YERSIN (1905-1984) and Francis PONGE (1899-1988). À la rêveuse matière. Lausanne, Editions de Verseau, 1963. 4 500 / 5 000

An unfolded copy of a large print (765 x 570 mm.) on Japon nacré Kaji paper with texts by Ponge photos by GRINDAT, intermingled with work by Yersin. Complete with two folded sheets, one with another printed handwritten text by Francis Ponge and one with the colophon "....Exemplaire numéro B, imprimé pour Mademoiselle Henriette Grindat".

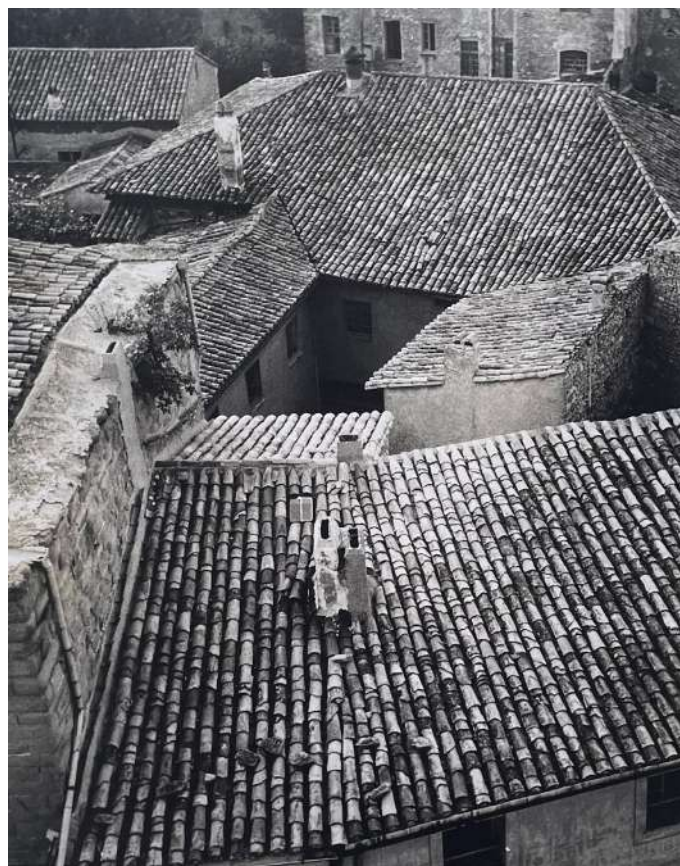
Of the 8 copies of this special edition, 4 are nominative copies This is one of those nominative copies ("B"), the one for Henriette GRINDAT.

Henriette GRINDAT graduated at the Gertrude Fehr's school in Vevey, and after doing so she went as a young woman a few years after the Second World War to Paris, where she lived in a former studio of Max Ernst and met people like Man Ray, Ubac, Breton, Char and Camus, who wrote a text to accompany her photos in 1952, which has finally been published as Postérité du soleil in 1965. She traveled a lot around the world and many of her photos have been published in several photobooks. In 1949 she met Yersin. A la rêveuse matière is the only comm.on work of this couple, which has been published.

This already very special copy is sold with a model for this print, (525 x 750 mm.) consisting of drawings by Albert-Edgar Yersin and 3 printed works by Henriette GRINDAT pasted on, without any text yet.

In a special clamshell box some other documents and prints are added :

- 2 vintages prints by GRINDAT, both with her stamp at the back, and with handwritten annotations,
- one gravure print made from a photo
- a lithography by Yersin
- notice of payment of fees,
- the manuscript of one of the texts used for the print by Francis Ponge "Les Ombelles".
- a printed bulletin of 4 pages to promote the edition & a subscription card
- an invitation for the exhibition to launch the edition at the Gallery Bonnier on May the 17th in 1963.
- a copy of a letter of the printer Roth & Sauter, for Ponge.



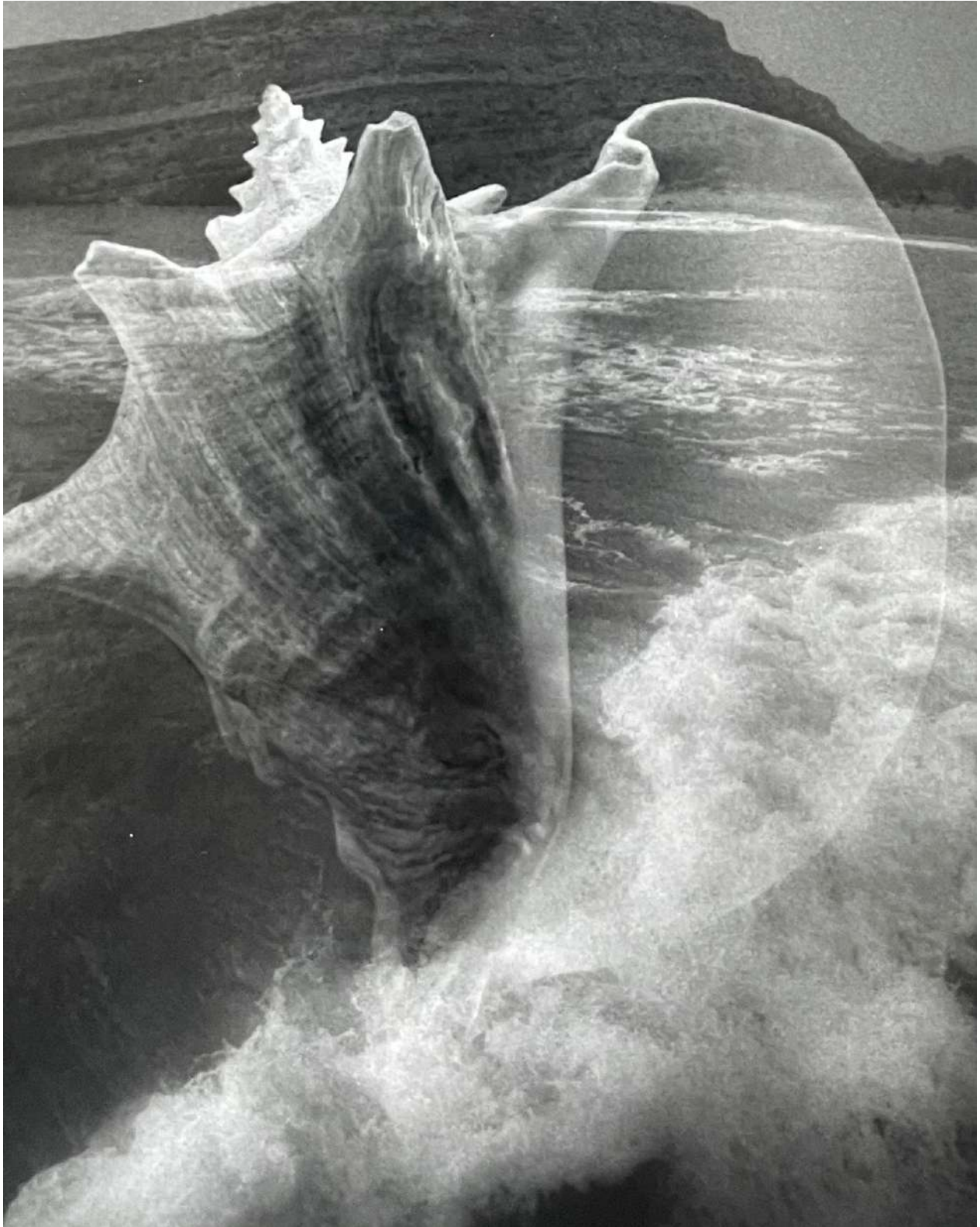
85 GRINDAT, Henriette (1923-1986), Albert Camus (1913-1960) and René Char (1907-1988). *Postérité du soleil*. Genève, Engelberts, 1965. In a cloth-covered printed box (460 x 350 mm.) 2 200 / 2 500

30 silver prints by Henriette GRINDAT pasted on paper.

One of the 123 copies on Rive, numbered and signed by GRINDAT and Char. (Camus was already dead when the book was published.). Texts by Albert Camus about this work, written in 1952. And a poem + an explanatory text by René Char.

Joined one extra silver print (300 x 242 mm.)



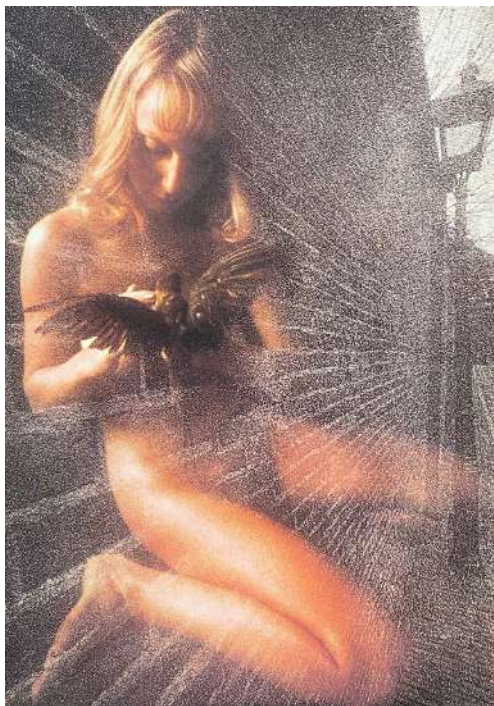


88 GROEBLI, René (1927). *Die Muschel. Hommage au féminin*. Zurich, self-published, 1984. Oblong little 4to (130 x 316 mm.) Binding made by the Stemmle studio in Zurich, silver stamped title on the front cover and a little shell mounted on the inside of the back cover Black leather-covered boards, silver lettering. 2 200 / 2 500

Complete with the loose 4-page notebook with a text by Rolf Sachsse. In a black cardboard slipcase.

One of only 69 copies signed and numbered by René ROEBLI.

47 original little black & white prints, spread over 16 heavy paper sheets mounted on purple tabs. The images of various formats (63 x 75 mm. to 96 x 145 mm.) show us waves, shells, beaches, trees and other natural elements in comparison or in superposition with close shots of female sexes. Rare.



89 GROEBLI, René (1927). *Fantasies*. New York, Images Gallery, 1978. Large square 4to 320 x 325 mm.) (90) pp. Leatherette-covered boards, gilt lettering. 500 / 600

First edition. Signed copy. 47 tipped-in color plates + an image pasted on the front cover + a loose print (180 x 100 mm.).

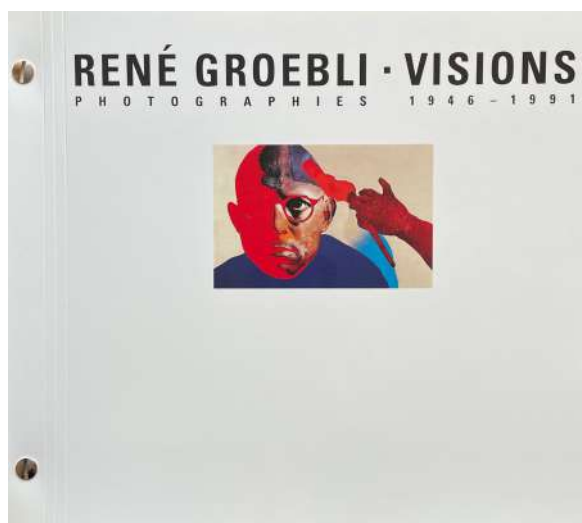
Signed and stamped on the back. This copy has been signed and numbered by René GROEBLI.

90 GROEBLI, René (1927). *René Groebli. Visions. Photographies 1946-1991*. Hermance, Editions Camera Obscura, 1992. Oblong 4to (244 x 274 mm.) 204 pp. Stiff illustrated wrappers, bound with two silver pins + a loose signed and numbered silver print (95 x 95 mm.). Together in a black paper-covered slipcase. 600 / 650

Special edition of 76 copies. This is copy number one : 1/76.

A selection of 180 color and black & white photos of the work by this Swiss master.

Lit. : Auer, 802 photo books of the M. & M. Auer collection, 705.





91 GROEBLI, René (1927). Magie du rail. Neuchâtel : Ides et Calendes, 1995. In a little clamshell cloth-covered cardboard box a little framed and signed silver print (45 x 50 mm.). 350 / 400

+ a leporello with 22 train images, partly also used for his famous first book Magie der Schiene (1949). Complete with the publisher's text booklet.

This is one of the 10 copies only of the special edition with a print. Number 2 in a series called Photoarchives.

92 HASSINK, Jacqueline (1966-2018). Table of power. Amsterdam, Menno van de Koppel, 1996. Pocketsize (120 x 90 mm.) (156) pp. Green cloth, with a small gilded plate pasted on the front cover with the number of the copy in black. 750 / 850

First edition. 21 color photos + 19 black & white photographs of rooms with empty boardroom tables of various European multinational companies. Design by Melle Hamer Plus X.

Lit. : Parr/Badger, The Photobook, a History, vol.II, pages 278/79 & Gierstberg/Suermondt, The Dutch Photobook, page 101.

This copy has been numbered 0000 and has been signed by Jacqueline HASSINK.





93 HATAKEYAMA, Naoya (1958). Zeche Westfalen I/II Ahlen. Tucson, Nazraeli Press, 2006. Large oblong 4to (280 x 330 mm.) (76) pp. Illustrated paper-covered boards + a framed print (220 x 300 mm.). 550 / 650

"Kohlenwäsche, Ahlen, 05 November 2003", numbered, signed and dated. Together in a cloth-covered clamshell box.

First edition. 48 color plates. Copy has been signed by Naoya Hatakeyama.

94 HEINECKEN, Robert (1931). Are you rea. Twenty-five reproductions of a series of photograms titled Are You Rea 1964-1968 by Robert F. Heinecken. Los Angeles, (Heinecken), 1968. 4to (325 x 255 mm.) [28] ff. In a portfolio. 1 500 / 2 000

First edition of 500, numbered and signed copies 24 prints, made by placing pages from popular magazines on photographic paper and exposing them to light.

24 photographic prints Robert HEINECKEN made by placing pages from popular magazines on photographic paper and exposing them to light.

The title of the series Are You Rea comes from the fragment of a headline text, and was selected for the mirroring of letters in the word. The series has been made between 1964 and 1968 (the Johnson-Years,) when the public was being bombarded by the media with definitions of beauty, race and gender. Heinecken challenged the viewer to question the source and validity of social stereotypes.





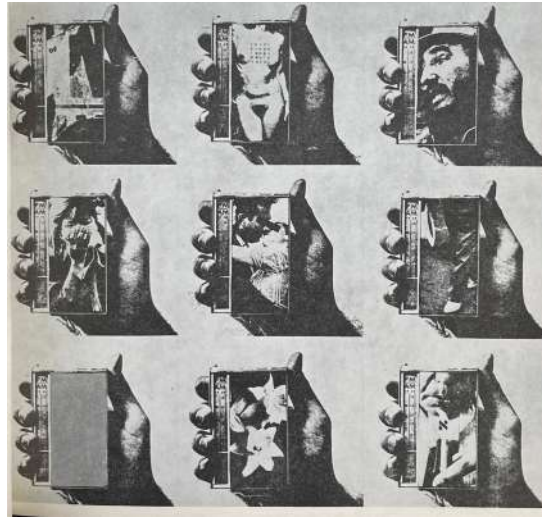
95 HOMMA (Takashi). *Structure Pulsion*. (Paris), Toluca Editions, 2009. In a Nendo case “to evoke the deserted and almost unreal landscapes of Takashi made of polyamide particles. Homma’s photographs” (the editor), Case (380 x 340 x 35 mm.) made of polyamide particles. 2 500 / 2 800

First edition of only 40 (+8) copies.

7 original signed color photographs (240 x 295 mm., each) (chromogenic prints), set in photo corners.

Text in Japanese and French by Patrick Bouvet. Graphic design by Olivier Andreotti, and Nendo, an artists’ collective of designers in Tokyo for the case. This the 6th volume in a serie of Toluca Editions.





96 HOPPER (Dennis) (1936-2010) and others. Los Angeles Now. London, Robert Fraser Gallery, 1966. 4to, (280 x 208 mm.) [20] pp. Stiff illustrated wrappers, bound with a plastic sliding spine. 1 000 / 1 200

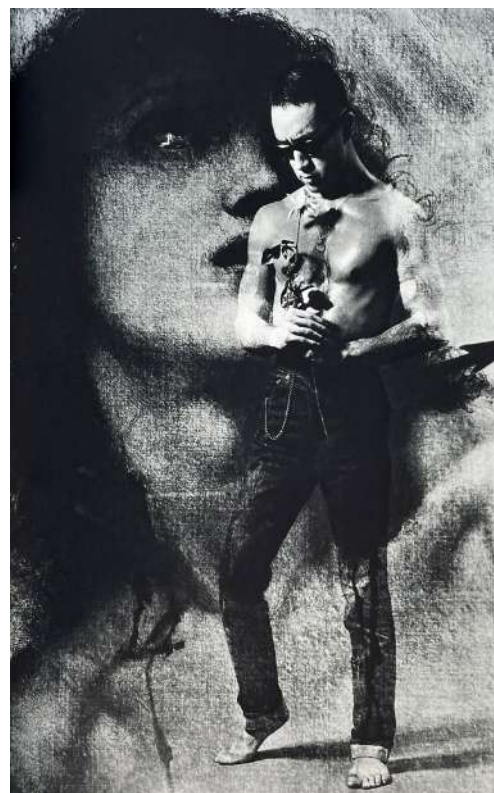
First edition. Catalogue published to accompany the exhibition of the artists of the Ferus Gallery in Los Angeles, which took place at the Robert Fraser's Gallery in London, from January 31 to February 19, 1966. Work by Larry Bell, Wallace Berman, Jess Collins, Bruce Conner, Llyn Foulkes, Dennis Hopper, Craig Kauffman and Ed Ruscha. Text by John Coplans.

97 HOSOE, Eikoh (1933). Barakei (Killed by Roses). Tokyo, Shuei-sha, 1963. Folio (427 x 275 mm.) 98 pp., two gatefolds. Illustrated cloth-covered boards and a transparent acetate jacket in a black cardboard slipcase, white lettering. 3 000 / 3 500

First edition of 1 500 copies. 43 black & white photos + 4 color illustrations on rice paper. Yukio Mishima was his model in this book, who also wrote an introduction. Designed by Kohei Sugiura.

Lit. : Roth, The Book of 101 Books, pages 164/65, Hasselblad, The Open Book, pages 194/95, Parr/Badger, The Photobook : a History, volume I, pages 280/81 & Auer, 802 photo books from the M. + M. Auer collection, 422.

This numbered copy has been signed by both HOSOE and MISHIMA.





98 HOSOE, Eikoh (1933). Barakei Shinshuban. Ordeal by Roses Re-edited. Tokyo, Shuei-sha, 1971. Oblong folio (387 x 540 mm.) 104 pp. Black velvet-covered boards and a colorful image pasted on the front cover in White cloth covered portfolio, illustrated at the inside by Tadanori Yookoo. This copy with still the publisher's cardboard protection (Portfolio slightly discolored). 2 000 / 2 400

First edition.

39 black & white photographs and a metal plate signed by Hosoe with a portrait of Mishima + 6 color illustrations. Illustrations and design by Tadanori Yokoo. "Mishima committed public suicide in December 1970, in protest at Japan surrendering once more to the United States by signing the extension of the US-Japan security treaty. Hosoe waited until the fury had died down before publishing Barakei Shinshuban the following year. Even without the bizarre circumstances of its genesis, it is by any standards an extraordinary book" (Gerry Badger).

Lit. : Hasselblad, The Open Book, pages 276/77, Parr/Badger, The Photobook: a History, volume I, pages 282/83 & Auer, 802 photo books from the M.+ M. Auer collection, 534.





99 INGRAM, William Mark (1965). Beyond Hidden Places. Brussels : Prismes, 2015. Square folio (315 x 315 mm.) 250 / 350
72 pages. Grey cloth and an illustrated dustjacket.

First edition. This is one the 25 numbered and signed copies of the limited edition with a loose handmade platinum print (190 x 150 mm.) on cotton paper, also numbered and signed.

100 IONESCO, Irina (1938-2022). 3 original signed prints (each print 210 x 295 mm.) framed together, Photomontages of self-portraits and film stills. 500 / 600

From the series "Baby Janne". Based on the movie What Ever Happened to Baby Jane? by Robert Aldrich, released in 1962. Photomontages of self-portraits and film stills. Series with a psychoanalytical dimension where Irina Ionesco identifies with the actress Bette Davis. The initial title for the series was : "The Eye of the Doll". (Oiseau s'est envolé).





101 IONESCO, Irina (1938-2022). 3 original signed prints (each print 210 x 295 mm.) framed together, Photomontages of self-portraits and film stills. 500 / 600

From the series "Baby Janne". Based on the movie What Ever Happened to Baby Jane? by Robert Aldrich, released in 1962. Photomontages of self-portraits and film stills. Series with a psychoanalytical dimension where Irina Ionesco identifies with the actress Bette Davis. The initial title for the series was : "The Eye of the Doll". (Bien de rompre).

102 JOUSSON, Pierre. Rien que la faim. (Self-published, no date). Oblong folio (360 x 500 mm.) 24 plates in a red cloth-covered box. 800 / 1 000

Limited edition of 50 (+ 10) numbered copies.

20 original black & white photography's showing a couple making love + 3 sheets with poetic texts, and one sheet with the colophon.





103 KELLEY, Mike (1954-2012). *Why I got into Art*. Cologne, Jablonka Galerie/Verlag der Buchhandlung Walther König. 8vo (210 x 138 mm.) 182 pp. Stiff black wrappers. 200 / 300

First edition of 1000 copies.

22 photos, manipulated to have soft-core porn qualities of Yoko ONO, Lynda BENGELIS, Hannah Wilke, Carole Schneemann and some other women. Published as two entities, back-to-back & upside down from each other in one volume. Text in English and German.

Lit. : Roeder, *Sand in der Vaseline*, page 67.

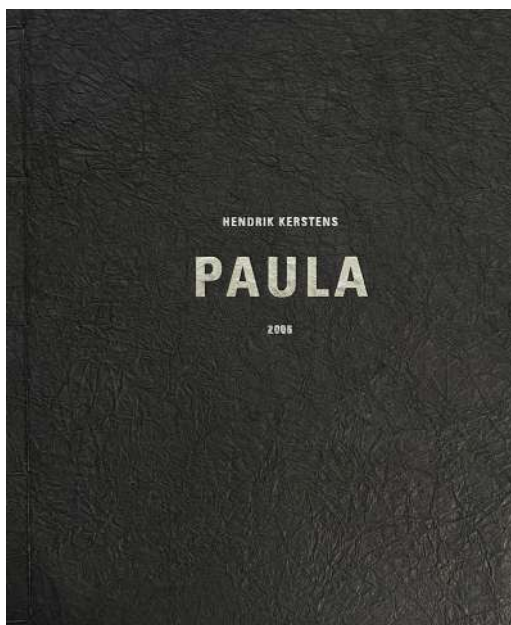
104 KERSTENS, Hendrik (1956). *Paula*. (pas retrouvé...). Amsterdam/Leiden, Artspace Witzenhausen Gallery Antiquariaat Van Paddenburgh, 2006. Folio (370 x 300 mm.) (78) pp. Soft cover. Silver printing. In a paper-covered slipcase. 1 500 / 2 000

Special edition of 60, numbered and signed copies.

18 polaroid portraits of his daughter Paula. "Not only does he pictures her in relation to events in her own life, he also projects on her his fascination with the Dutch painters of the seventeenth century".

Text by Margriet Kruyver. Designed by Pau Groenendijk.

Different stock of paper.





105 KILLIP, Chris (1946-2020). *Isle of Man. A book about the Manx.* Christopher Killip. Preface by John Berger. (London), Arts Council and Great Britain, [1980]. 4to, (295 x 260 mm.) (98) pp. Hardcover and an illustrated dust jacket. 900 / 1 100

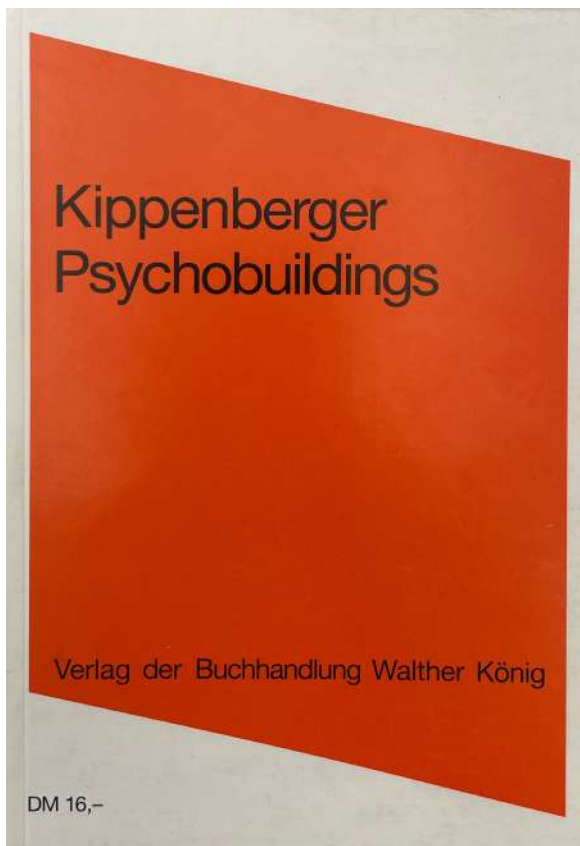
First edition.

69 black & white photographs. The first book by Chris Killip, a major photographer on the British scene. From the beginning of the 1970s, he opened up new perspectives to documentary photography, the influence of which remains perceptible today in the work of contemporary photographers such as Martin Parr, Tom Wood or Paul Graham.

Illustration of 69 black and white photographs.

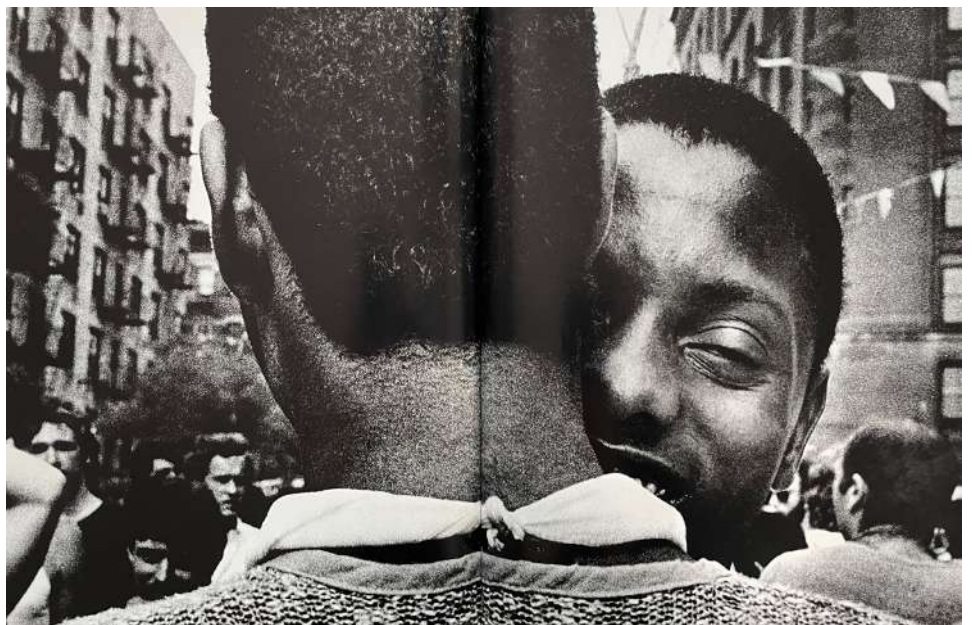
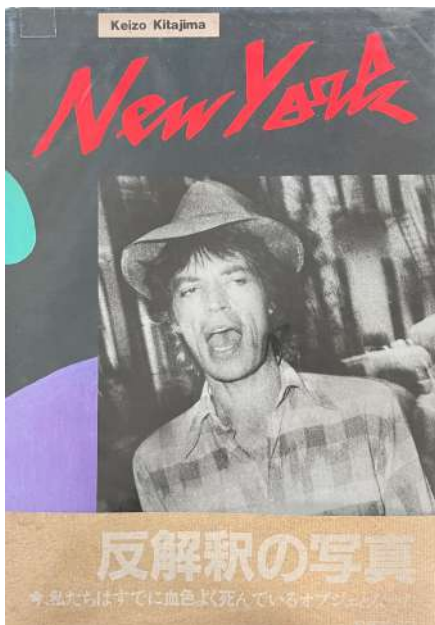
This copy has been dedicated to Ralph GIBSON by Chris KILLIP.





106 KIPPENBERGER, Martin (1953-1997). Psychobuildings. (Cologne, Verlag der Buchhandlung Walther König, (1988). Pocketsize. (170 x 120 mm.) (112) pp. Printed stiff wrappers. 200 / 250
First edition. 114 black and white photographs by Martin Kippenberger.

107 KITAJIMA, Keizo (1954). New York. Tokyo, Byakuya Shobo Co. Ltd., 1982. 4to, (298 x 210 mm.) (188) pp. Hardcover, illustrated dust jacket, grey yellow obi printed. 800 / 900
First edition. 141 black and white photographs by Kitajima.
Lit. : Parr & Badger, The Photobook, A History, vol. III, page. 222.





108 KLEIN, Aart (1909–2001). Homing cat, Milan, Italy. Silver print. (285 x 380 mm.).

900 / 1 000

Signed and stamped on verso. Made in 1967. Numbered edition of 25 copies.

Joined : Aart Klein. Oeuvreprijs 1996 stichting fonds voor beeldende kunsten vormgeving en bouwkunst. The Netherlands Foundation for Fine Arts , Design and Architecture honored AART KLEIN with an Oeuvre Award Photography in 1996 and this catalogue. The photo has been used for the front cover of this catalogue.

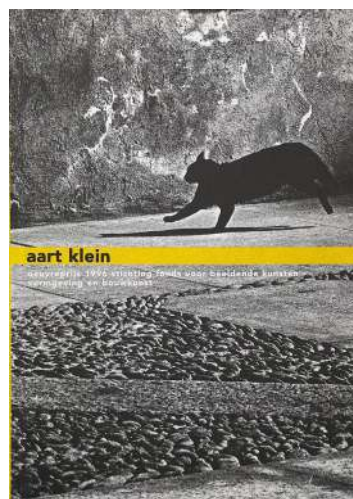


109 KLEIN, Aart (1909–2001). Train Terminal. Zermat, Switzerland, 1966. Silverprint (310 x 415 mm.) framed.

900 / 1 000

Stamped and signed verso. Numbered edition of 25 copies.

Joined : Aart Klein. Oeuvreprijs 1996 stichting fonds voor beeldende kunsten vormgeving en bouwkunst. The Netherlands Foundation for Fine Arts , Design and Architecture honored AART KLEIN with an Oeuvre Award Photography in 1996 and this catalogue. The photo has been used for the back cover of this catalogue.





110 KLEIN, William (1928-2022). Tokyo. Paris : Delpire éditeur, 1964. Folio (352 x 260 mm.) (184) pp. Illustrated paper-covered boards. Fine copy. 500 / 600

First French edition. William KLEIN, who died on September the 10th this year, has played a very important role in the development of photobooks.

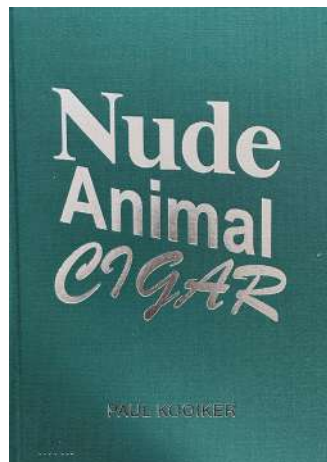
This is the fourth book in a now famous series of "City -books", together with New York (1956), Rome (1958) and Moscow (also in 1964), all by KLEIN. Printed in Japan by Zokeisha Publications. Gravure printing.

111 KOOIKER, Paul. (1964). Nude Animal Cigar. (Gent), Art Paper editions, 2015. Small 4to (245 x 170 mm.) (336) pp. Green cloth-covered boards, silver lettering. 100 / 150

First edition. 'Although Kooiker's work consists entirely of photographic images, he is not so much a photographer as a sculptor and installation artist.

His fascination with intriguing themes like voyeurism, innocence and clichés leads him to construct fictive collections of images that are of extremely uncertain origin, subject and significance. Artists' book.

This copy has been signed by Paul KOOIKER.





112 KORHONEN, Nina (1961). *Anna. Amerikan mummu*. Stockholm : Journal, 2004. 4to, (310 x 250 mm.) 104 pages. Blue cloth with pasted on an illustration on the front cover. Together with a signed and numbered print (24 x 30 cms.) in blue cloth-covered slipcase. 500 / 600

First edition of 1 000 copies, of which 40 copies are signed and numbered with a signed and numbered print. This is a copy of this special edition. For the special edition four different images, have been chosen, each in an edition of 10. 44 color photos by Nina Korhonen of her grandmother Anna. Anna left Finland in her forties after having raised her child, to realize her dream : to live (& work) in the USA. Every summer she visited her husband and daughter and (later) her grandchildren in Finland. And her husband also came over regularly to the States. (Some of the photographs he took of his wife are also reproduced in this book.) Many years later Nina Korhonen portrayed her "American grandmother" over several years, showing a remarkable woman and her apartment in Brooklyn (N.Y.) and in Florida. This publication was chosen as the best Swedish photobook in 2004, and was sold out in a few months. Text in Swedish and English.

Lit. : Auer, 802 photobooks of the M. & M. Auer collection, 794 & Parr & Badger, *The Photobook : a History*, Vol. III, page 263.

113 KOUDELKA, Josef (1938). *Animal*. Amiens, Trois Cailloux, 1990. 4to (310 x 250 mm.). Glossy black paper-covered portfolio, silver lettering, containing 18 loose heliogravure plates. Complete with the booklet with a text by Luvik Vaculik. 400 / 500

First edition of 700 numbered copies. A selection of photos of animals, taken by this Czech master of photography. This the fourth volume, all of the same size, in a series made by Trois Cailloux.





114 KRIMS, Les (1942). Fictcryptokrimsgraphics. A book-work by Les Krims. Rochester, Humpy press, 1975. 88 pp. Pocketsize (166 x 154 mm.). Stiff illustrated wrappers. 500 / 600

Edition of 125 copies with one original Polaroid attached.

40 Polaroids made by Les Krims all reworked while drying, offer a totally iconoclastic result. A series which, as often with the photographer, puts the female body on stage. Foreword by Hollis Frampton

Lit. : Auer, 802 photobooks of the M. & M. Auer collection, 590.

115 KRIWET, Ferdinand (1942-2018). Kriwet Stars (in 3 volumes). 8vo (220 x 140 mm., each) of respectively (128) pp., (140) pp. and (144) pp. Stiff illustrated wrappers. 250 / 350

Volume 1 : A-H (one star), volume 2 : I-Q (two stars), volume 3 : R-Z (three stars). Köln/Berlin, Verlag Kiepenheuter & Witsch, 1971.

First edition Fully illustrated with images, without any text. Visual poetry.





116 KURATA, Seiji (1945-2020). Flash up. Street Photo Random Tokyo 1975-1979. Tokyo, Byakuya Shobo Co. Ltd., 1980. 4to, (297 x 210 mm.) (162) pp. Stiff illustrated wrappers, complete with the original obi and an acetate dust jacket (of which a little part is missing). 500 / 600

First edition. 190 black and white photographs. "...but he had already established his unique style – that of stalking the Tokyo streets at night equipped with an Asahi Pentax 6x7 and an electronic flash. Why did he opt for a large format and use of a flash. His answer is disarmingly simple: Because I wanted to see better" (Akira Hasegawa).

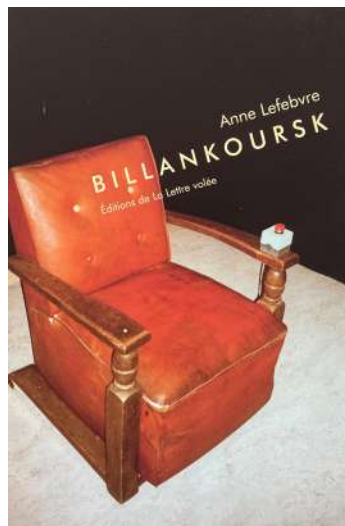
Designed by Akira Suei. Texts by Takashi Ueno, Kazuo Nishi and Akira Hasegawa. Lit. : Parr/Badger : The Photobook : A History, volume I, page 305.

117 LEFEBVRE, Anne (1963). Billankoursk. Bruxelles : Editions de La Lettre Volée, 2012. 4to (295 x 205 mm.) (80) pp. Illustrated boards + a signed and numbered print (280 x 195 mm.). Together in an original clamshell box handmade by the artist. 240 / 280

First edition of the special edition of 18 copies, all signed and numbered by Anne LEFEBVRE.

A selection of photographs made between 1981 and 2008 by this artist.

Anne LEFEBVRE was at the Beaux Arts in Paris in the 80s. At the end, she participated in the exhibition (& publication) Etat de siege (1988) presented by Lesly Hamilton. Anne LEFEBVRE has exhibited in France in Portugal in Belgium in Hungary etc, and exposes at the moment again some work in Lisbon.





118 LEFEBVRE, Anne (1963). The ring. 1987. Silver print (230 x 295 mm.).

750 / 850

Signed dated and numbered (« 2/5 »).

Joined a copy of the book *Hollingshausen* (Editions Pierre von Kleist, 2016), in which the photo has been reproduced on page 42.

119 LEFEBVRE, Anne (1963). Mlle Faure (grandchild of Elie Faure). 2005. Silver print (180 x 240 mm.) signed and numbered at the back.

1 200 / 1 400

Of the indicated 10 prints, only two very different prints were made in the end, so this is in fact a unique print.

Joined a copy of the book *Hollingshausen* (Editions Pierre von Kleist, 2016), in which the photo has been reproduced on page 39.

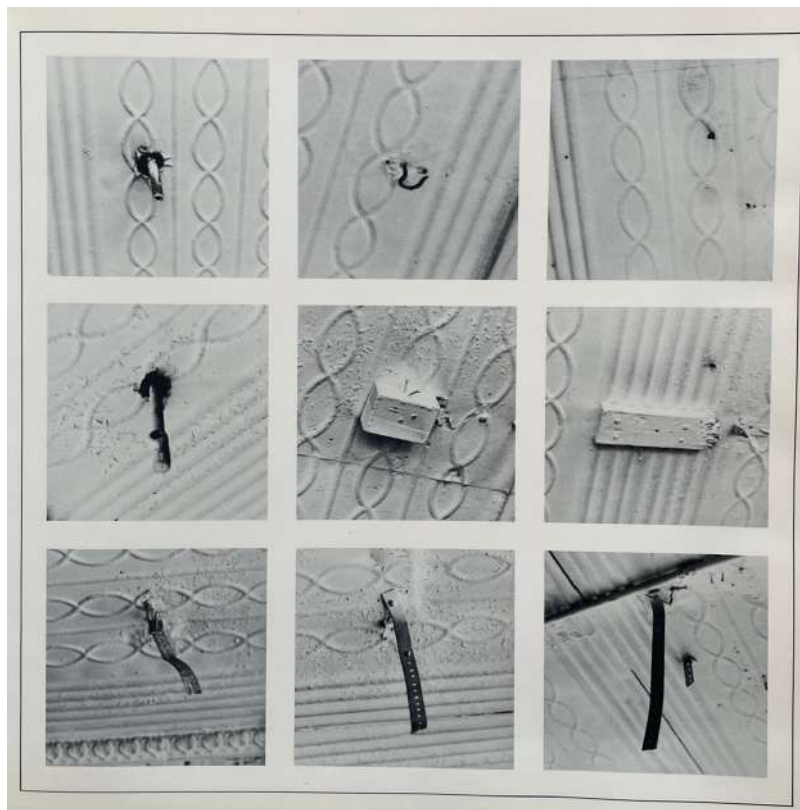


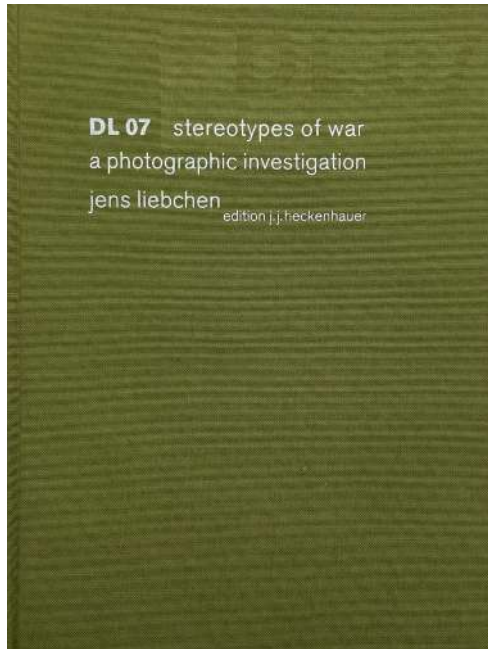


120 LEWITT, Sol (1928-2007). Autobiography. New York/Boston, Multiples Inc./Lois and Michael K. Torf, 1980. Square 4to (257 x 260 mm.) 128 pages. Stiff wrappers with a printed front cover and an illustrated dust jacket. 800 / 1 000

First edition. Fascinating catalogue with black & white photos of all the objects the artists possessed in his New York "living and working space", rigorously arranged on the pages of this book.

Lit. : Moeglin-Delcroix, *Esthétique du livre d'artiste*, pages 245/46, Hasselblad, *The Open Book*, pages 322/23, Parr/Badger, *The Photobook : A History*, vol. II, page 165 & Auer, 802 photo books of the M. &M. Auer collection, 624.





121 LIEBCHEN, Jens (1970). DL 07. Stereotypes of war : a photographic investigation. Tübingen : Edition J.J. Heckenhauer, 2000. A cardboard map with all the 19 original prints (240 x 310 mm., each), finally used for the publication, all protected by envelopes of translucent paper, all envelopes stamped by LIEBCHEN, each with a different number and sometimes handwritten directions in pencil. 4 000 / 4 500

One sort of dummy (182 x 145 mm.) with the prints photocopied and some handwritten remarks in pencil by Jens LIEBCHEN and a booklet (168 x 130 mm.) without text, only the photographs printed + a photocopy of the Gazetteer of Albania from 1992.

"DL07, Liebchen's cryptic title for the essay is in fact the universal Transversal Grid Reference – UTM – for Tirana as found in the Gazetteer of Albania published by the U.S. Defense Mapping Agency. Tirana, that is to say, as a site on the strategic and geopolitical map – and subject of satellite surveillance.)" (Ian Jeffrey in the introduction of the published edition.).

"Liebchen went to Tirana with no thoughts of significant reportage, for the city was relatively speaking in peace. But he found in passing on its streets available evidence which allowed him to reflect in depth on the post-modern conspectus, on a large part of our contemporary predicament caught as we are between the here-and-now and those mysterious termini and sources to which we defer" (Gerry Badger).

Lit. : Parr/Badger, The Photobook, a History, vol. II, pages 312/13 and Auer : 802 photo books from the M. + M. Auer collection, 765.

Joined one of 750 numbered copies of the publication DL 07. Stereotypes of war a photographic investigation. Photographs by Jens Liebchen and an introduction by Ian Jeffrey. edited by edition J.J. Heckenhauer in 2000.





122 LIEBCHEN (Jens) (1970). DL 07 Stereotypes of war a photographic investigation. Tübingen : Edition J.J. Heckenhauer, 2000. Small octavo (210 x 160 mm.) 48 pages. 19 black and white photographs. Introduction in English and German by Ian Jeffrey. Green cloth + a print (240 x 300 mm.) signed and numbered. Together in a green cloth-covered clamshell box. 800 / 1 000

One of the 15 copies of the special edition with a signed print.

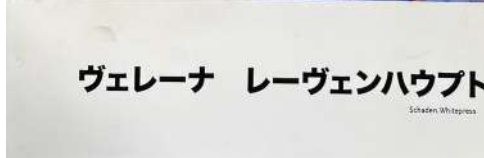
Print and book are also numbered.

Liebchen went to Tirana with no thoughts of a significant reportage, for the city was relatively speaking in peace. But he found in passing on its streets available evidence which allowed him to reflect in depth on the post- modern conspectus, on a large part of our contemporary predicament caught as we are between the here-and-now and those mysterious termini and sources to which we defer.

Lit. : Parr / Badger, *The Photobook : A History*, Volume II, pages 312 / 313 & Auer, 802 photobooks from the M. + M. Auer collection, 765. Rare.

123 LIEPINS, Alvars (1953). Silverprint. "In a special school for teenage criminals. Latvia Daugavpils, 1989". 350 / 450
Signed and dated by the photographer on the front side of the photography, and a stamp of the photographer at the back.
Alvars LIEPINS from Latvia has exposed also in the Musée de L'Elysée in Lausanne (1990).





124 LOEWENHAUPT, Verena. CU - Tokyo. Köln : Schaden, Whitepress, 2008. Square 8vo (195 x 200 mm.) (70) pp. Pink cloth-covered boards and a dust jacket + publishers "obi". Loose folded sheet with the text + one print (200 x 200 mm.) reproduced in the book, pasted on a little cardboard portfolio. All together in a light blue cloth-covered slipcase. 100 / 150

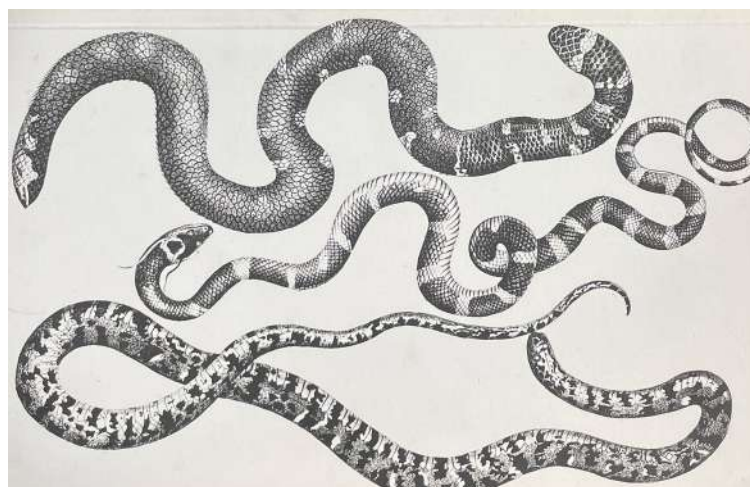
"Proofprint". Photos of flowering Japanese cherry (Hanami : celebrations in Japan during the short period of flourishing) on a different stock of paper, some portraits, and pictures of specific places. A very personal book: "... The disease is always there. And the images will repeat themselves over and over again. all I have left is not to go under. to bloom over and over again. Ulcerative colitis versus Hanami" (text by Verena LOEWENHAUPT in German on the jacket of this copy).

Very special proofprint, marked as one out of two printed "dummies", still without the colophon, and with the text by Christoph Schaden still on a separate sheet. This copy signed and dated by Verena LOEWENHAUPT and with a print. Very rare.

125 LÜTHI, Urs (1947). 12 Zitaten und 6 Streichungen aus Hermann Hesse Märchen Fischer Taschenbuch S; 46-54. Photos by Jwan P. Schumacher. (Self-published, 1973). 8vo (225 x 145 mm.) (20) pp. Stapled. Paperback, illustrated cover. 150 / 200

First edition. An interview by Jean-Christophe Ammann precedes the 6 portraits by Jwan P. Schumacher of Urs LÜTHI overlooking quotes from Herman Hesse. Biography at the end of the book.

First artist's book, by Urs Lüthi.





126 LÜTHI, Urs (1947). Transformer – Aspekte der Travestie ». Luzern 1974. Lucerne, Kunstmuseum Luzern, 1974. 4to (296 x 210 mm.) (80) pages. Stiff illustrated wrappers. 350 / 450

First edition. Monographic catalogue with the work of this Swiss artist shown at the mythical exhibition Transformer Aspekte der Travestie held in 1974 at the Kunstmuseum in Lucerne then at the Neue Galerie am Landesmuseum Joanneum in Graz as well as at the Museum Bochum, Kunstsamm.lung (1975) under the direction of J-C Ammann and M. Eigenheer. Two catalogs then appeared. One collective presenting the photographs of Luciano Castelli, Urs Lüthi, Tony Morgan, Walter Pfeiffer, Pierre Molinier & Alex Silber and this one with only the work by Urs LÜTHI in a greater number as in the other catalogue.

127 MACCHERONI, Henri (1932-2016). Clitoris. Poème de Fernand Arrabal. Adaptation en langue niçoise par Sylvain Casagrande. Imagé par Henri Maccheroni. (France), Le Renard Pâle, 2015. Small 4to dark-blue velvet-covered cardboard portfolio with 6 folded loose sheets and three loose sheets with work by MACCHERONI. 1 100 / 1 200

First edition of 25 (+4) copies. Signed and numbered both by Arrabal and Henri MACCHERONI. Poems and 2 photographic montages on washpainting, unique in each book. The two works of MACCHERONI are both signed as well.





128 MAGDANZ, Andreas (1963). Dienststelle Marienthal. In an illustrated cardboard box, 8 framed prints, 43,5 x 52 cms, each. 2 500 / 3 000

Three prints in color. Also one cardboard sheet with a text by Christoph Schaden in German and translated into English : 'Der Rosengarten / The Rose Garden', the codename of this complex with 25 000 doors. Of this special portfolio 15 copies have been made in 2002. This is copy number four.

Rare.



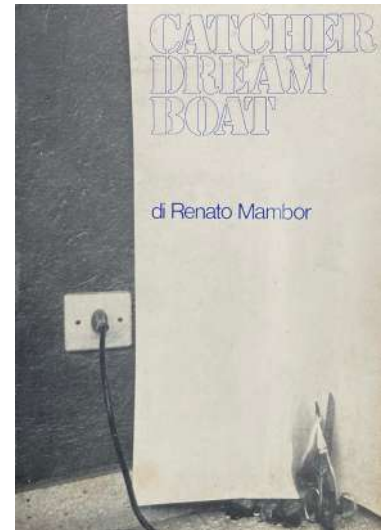


129 MAGDANZ, Andreas (1963). BND Standort Pullach. Photos from the location where the West-German intelligence service worked. In a signed and numbered card-board clamshell box, illustrated with a white eagle, 8 framed prints, 41 x 54 cms. each, also signed and numbered. 1 500 / 2 500

Two prints in color. Of this special portfolio, only very few copies have been made in 2006. This is copy number one.

Lit. : Heiting / Wiegand : Deutschland im Fotobuch, page 206.

Rare.



130 MAMBOR, Renato (1936-2014) et Teun HOCKS (1947-2022) Deux ouvrages.

250 / 350

Catcher Dream Boat (Milan, self-published, 1970 8vo (170 x 120 mm.) (64) pp. Illustrated stiff wrappers. First edition of 1000 numbered copies. 32 photographs. Artistbook.

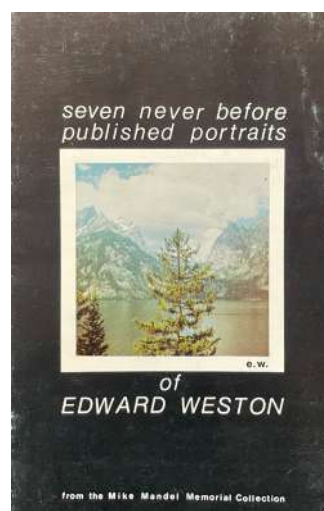
Stoomboot.

Breda, Galerie de Luxe, 1977. Oblong 8vo (150 x 210 mm.) [32] pp. White cloth-covered boards. Special edition of 30 signed and numbered copies. Sequence of 10 photographs showing a steamboat made of sand on a beach being little by little washed by the sea.

131 MANDEL, Mike (1950). Seven never before published portraits of Edward Weston. [from the Mike Mandel Memorial Collection] by Mike Mandel (No place, Mike Mandel, 1974]. Pocketsize (212 x 137 mm.) of (20) pp. Stapled, illustrated cover.

100 / 150

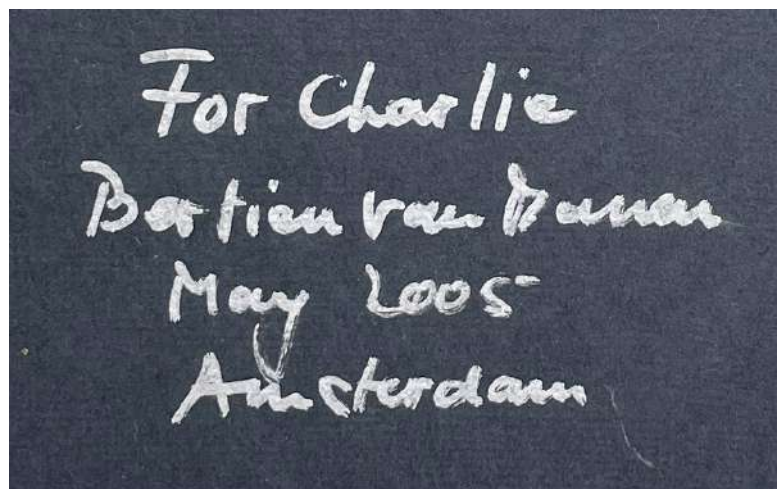
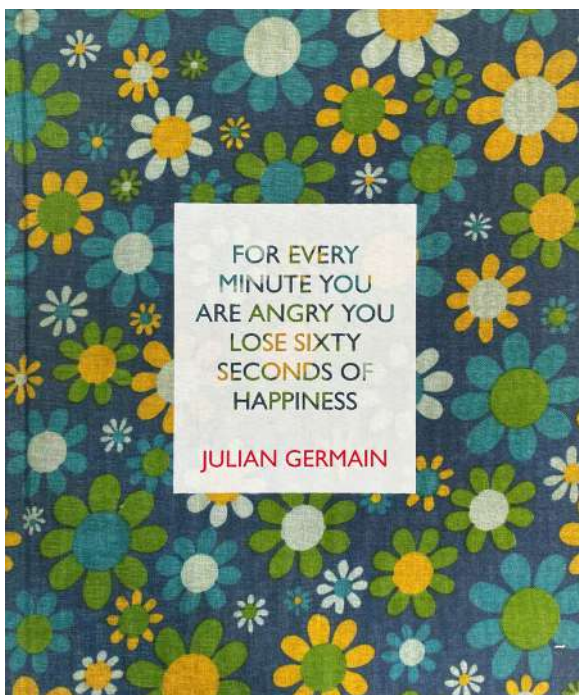
First edition. 7 illustrations including 3 in color + the cover. "In the early seventies (prior to the publication of his great collaboration with Larry Sultan: "Evidence"), Mike Mandel began on a project to locate Americans with the name Edward Weston, and request from them a photographic portrait and a filled out a questionnaire dealing with their relationship (if any) to the pioneering modernist photographer bearing the same name. This humorous artist's book bears witness to the results of those pursuits. We suspect it is likely the first publication ever to be dedicated to eight different Edward Westons, Willie Mays, Tom Lehrer, Ed Ruscha, and Christopher Lee, amongst others."





132 MANEN, Bertien van (1942). (Marks of honour I). Köln/Amsterdam : Markus Schaden/Willem van Zoetendaal, 2005. 850 / 950

Schaden and Van Zoetendaal asked 55 photographers which photobook have influenced them and asked them to honour each in their own way the chosen publication. The Dutch photographer Bertien VAN MANEN took Julian GERMAIN (1962) his *For every minute you are angry you lose sixty seconds of happiness*. Portrait of an elderly gentleman, published in Göttingen, by Steidl (in 2005) to pay a tribute. In the copy of GERMAIN's book Bertien van MANEN wrote : 'Missing Charlie's Children I added mine..' And she produced a little, very personal black silk-covered photo album, dedicated to 'Charlie', with mostly photos from her own children, when they were young. The copy of GERMAIN's book and the album made by VAN MANEN are held together with a yellow silk ribbon. First edition of 5 copies only.



133 MANON (Rosemarie Küng, 1940). On Manon 1974-77. Zürich, Küng-Kong Sisters, 1977. Small 4to (210 x 148 mm.) (102) pp. Stiff illustrated wrappers. 250 / 300

First edition. 149 black & white photographs, including two with color interventions. One text in French by Thierry Wurth, and two others, in German by MANON and Sandro Salamandro: "A pioneer of installation and performance, she very quickly tackled questions of identity and gender, featuring her own body as the main material of her work. With her performances, she explores desire, the aesthetic SM, stereotypes, face to face or simply presence." Self-portraits and photographs of performances are reproduced for the first time in this work designed by the artist and which has become very rare. Ex libris pasted on the title page.



134 MANON (Rosemarie Küng, 1940). Ball der Einsamkeiten : 30 Selbstportraits. Zurich, Manon Küng, 1980. Oblong 4to (208 x 273 mm.) (34) pages. Stapled. Illustrated cover. 300 / 400

First edition. 30 self-portraits. Catalog of the exhibition presented in 1980 at the Fundatie Kunsthuis in Amsterdam and the Kunsthau in Zurich in 1981, and published with the support of Pro Hellvetia.

Lit. : Pfrunder, Schweizer Fotobücher 1927 bis heute... page 464.

Rare.



135 MARKERINK, Cary (1951). Memory traces. Amsterdam : Ideas on Paper, 2009. Large folio. 200 / 250

A selection of color photographs of places, that marked contemporary history, like Hiroshima, Nagasaki, My Lai, Sarajevo, Chernobyl, visited years later by this Dutch photographer. With 18 gate-folds.

Designed by the famous Dutch designer Irma Boom. 210 pp. Black silk covered boards + two softcover booklets. Höfdding Step, a novella in English about an international scam in historical photos, an indirect critique of photography becoming Art., written by MARKERINK himself. and Dark Star. Chernobyl. the Exclusion Zone - with a collection of portraits found by MARKERINK in Chernobyl. The three publication in the original printed cardboard box

First edition of 800 copies.

Lit. : Gierstberg / Suermondt : The Dutch Photobook, pages 218 & 219.



136 MARQUES, José. As Paredes em Libertade. (Lisbon), Editorial Teorema, (1974). Small 8vo, (197 x 197 mm.) (160) pp. Stiff illustrated wrappers. 200 / 250

First edition published in the Lobo Mau collection. 152 photographs of "graffiti". Offset printing.



137 MAURI, Fabio (1926-2009). Manipolazione di Cultura / Manipulation der Kultur. A large black cloth-covered cardboard portfolio containing 15 silkscreened signed and numbered plates (700 x 500 mm., each). 3 000 / 3 500

Edition of 125 copies only. Manipolazione di Cultura is one of Fabio Mauri's most significant works on the theme of the ideological instrumentalization of language. Large photos with historical photos from the time the Nazis & Fascists were in power, with a black monochromatic "base" and at the bottom a caption, a very short "neutral" sentence, on the left in Italian, on the right in German.

Rare.





138 MCGINLEY, Ryan (1977). The kids are alright. A hand made self-published book in 2000. 8vo (195 x 125 mm.)
(40) pp. Stiff illustrated wrappers. 6 000 / 6 500

First edition of 100 copies. 32 color photographs and 8 black & white photos. MCGINLEY shows how his generation amused themselves with sex and drugs around the turn of the century.

Lit. : Photoireland, Martin Parr's Best Books of the decade, pages 4 & 5, Parr/Badger. The Photobook : A History, vol. III, page 101.

This copy has been dedicated, by Ryan MCGINLEY.

FOR JACK,

Ryan McGinley
the kids are alright

IT ALL STARTS HERE...

XYd
Ryan McGinley



139 MEINDERTSMA, Christien (1980). Checked Baggage. 3264 Prohibited Items Eindhoven, Soeps Uitgeverij, 2004. 8vo (210 x 150 mm.) (331) pp. Stiff illustrated wrappers + one of those numbered prohibited items. 800 / 850

First edition. 315 photos in color. MEINDERTSMA purchased in 2004 objects confiscated from travellers at security checkpoints of the Amsterdam airport. In this publication these objects – from corkscrew to scissors, have been reproduced, and each book comes packaged with one of these objects. Lit. : Parr/Badger, The Photobook : a History, vol. II, page 287 & Gierstberg/Suermondt, The Dutch Photobook, page 210.

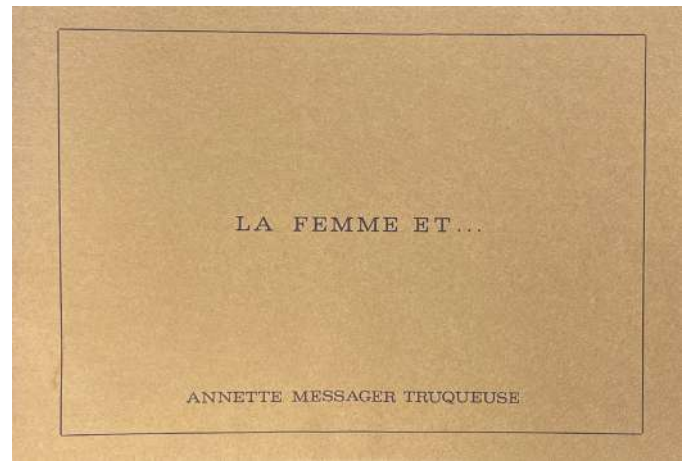
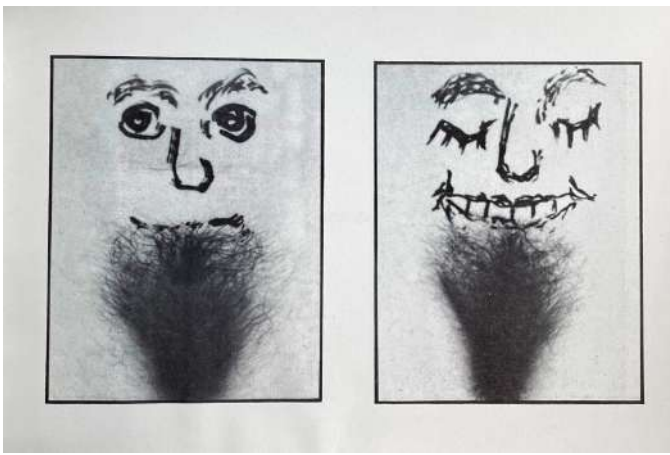
This copy has been signed by Christien MEINDERTSMA.

140 MEINDERTSMA, Christien (1980). Het verzameld breiwerk van Loes Veenstra. Uit de 2e Carnissestraat. (Rotterdam), Stichting Kunstimplantaat, 2012. Small 8vo (170 x 120 mm.) Stiff wrappers. Printed dust jacket. With the publisher's wraparound band + a postcard with one of the knittings by Loes Veenstra (No 279 in this book). 400 / 500

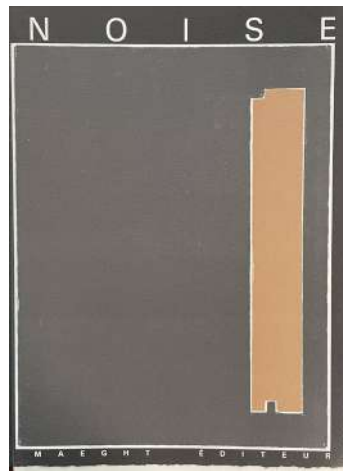
First edition. Idea, concept and design by Christien MEINDERTSMA. Photos of the 356 knittings by Roel van Tour, Mathijs Labadie & Christien Meindertsma.

This copy has been signed by Christien MEINDERTSMA.





141 MESSEAGER, Annette (1943). La femme et... Annette Messager truqueuse. Geneva, Ecart Publication, 1975. Small oblong 8vo (140 x 205 mm.) Stapled. Stiff printed wrappers. 250 / 300
First edition of 500 copies. 26 photos reproduced in offset.



142 MESSEAGER, Annette (1943). Noise 12. Paris, Maeght Editeur, (1990). Folio (375 x 275 mm.). Covers illustrated by David TREMLETT. In a cloth-covered original dark gray slipcase. 200 / 250
Special edition of 120 numbered copies, signed by Annette MESSEAGER, Patrick BOKANOWSKI and Keiichi TAHARA. In this issue work by D. Tremlett, P. Bokanowski, M. Butor, A. Messager, K. Tahara, S. Hiller and H. Maldiney.



143 MIHAILOV, Boris (1938), Sergej SOLINSKIJ (1957) and Sergej BRATKOV (1960). « Wenn ich ein Deutscher wäre... ». Dresden / Basel : Verlag der Kunst, 1995. Pocketsize (160 x 100 mm.) 64 pages. 28 photographs. Stiff grey wrappers. 100 / 150
First edition of 1 500 copies. Together with Sergej Solonskij and Sergej Bratkov, Mikhailov formed the group « Schnelle Reaktion » and these three men are playing the main roles in this booklet, dedicated to the withdrawal of the Russian Troops from Germany in 1995. Lit. : Röder, Sand in der Vaseline. Künstlerbücher II 1980 – 2002, page 98 & Wiiegand / Heiting : Deutschland im Fotobuch, page 273. Artists' book.



145

- 144 MIHAILOVSKIS, Vilhelms. (1942-2018). « Rekonstruktion III ». 400 / 500
 Silver print. Also handwritten the name of the photographer and an address in Riga at the back. Print (430 x 335 mm.). Vilhelms MIHAILOVSKIS won a World Press Photo Award for "General News" in 1987.

- 145 MISERACHS, Xavier (1937-1998). Dali y el rinoceronte. Cadaques, 1965. 2 000 / 2 500
 Vintage silver print (200 x 300 mm.). Xavier MISERACHS was an influential Spanish/Catalan documentary photographer.

- 146 MONORY, Jacques (1924-2018). Deux. (Paris, Chorus Poucet, March 1, 1973). 4to (330 x 260mm.) (116) pp. 800 / 1 000
 Half-cloth and illustrated paper over boards in a paper-covered cardboard slipcase.
 First edition of 250 (+20) numbered and signed copies, including 170 copies numbered from 1 to 170, with 4 signed silkscreens and 80 copies numbered from 171 to 250 with only one single silkscreen, and in addition another 20 non-commercial copies, reserved for collaborators. Script and text by Frank Venaille. Photographs and production by Jacques Monory, of this love-story between two women.
 This copy with 4 signed silkscreens.



144



146



147 MORIYAMA, Daido (1938). Silver print (460 x 560 mm.) signed by Daido Morayama.
Daido MORIYAMA is a major figure in contemporary photography.

2 000 / 2 500

148 MORIYAMA, Daido (1938). Silver print (460 x 560 mm.) signed by Daido Morayama.
Daido MORIYAMA is a major figure in contemporary photography.

2 000 / 3 000





149 MORIYAMA, Daido (1938). Solitude de l'oeil. (Paris), Toluca Editions, 2006. In a case designed by Olivier Andreotti, and made of painted plastic. 3 000 / 3 500

Limited edition 40 of copies. 6 original photographs (chromogenic prints) mounted on cardboard.

Text in French and Japanese by Michel Bulteau. This is the sixth volume of this series by Toluca Editions.





150 MORIYAMA, Daido (1938). Daido Moriyama. The complete works. Hiroshima, Daiwa Radiator Factory Co., Ltd., 2003. 4 volumes 4to (each: 280 x 220 mm.). 600 / 650

Vol. 1, 2003. (600 pp.) loose booklet with texts in English and Japanese by Miyako Ishiuchi and one by Shinro Ohtate.

Vol. 2, 2004. (616 pp.) loose booklet with texts in English and Japanese by Michitaka Ota en een gesprek tussen Daido Moriyama en Nobuyoshi Araki.

Vol. 3, 2004 (662 pp.) loose booklet with texts in English and Japanese by on Daido Moriyama by Noriko Tsutatani and an Interview with Hajima Sawatira, Osamu Wataya and Michitaka Ota.

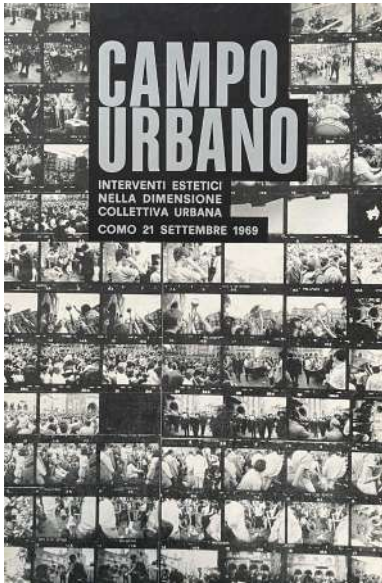
Vol. 4 , 2004 (544 pp) loose booklet with texts in English and Japanese. An Interview with Takeshi Kitano and an Interview with Etsuro Ishihara. All 4 volumes printed cardboard slipcases.

Volume 4 signed by "Daido".

151 MULAS, Ugo (1928-1973). New York : Arte e Persone. Milan : Longanesi , "I Marmi" vol. 47, 1967. Folio (330 x 240 mm.) (344) pp. Cloth-covered boards and an illustrated dust jacket. This copy still in the publisher's cardboard slipcase. Fine copy. 800 / 900

First Italian edition. The New York Art Scene in the early sixties. More than 500 black & white photographs. Text by Alan Solomon. Lit. : Roth, The Book of 101 Books, pages 186-87, Hasselblad, The Open Book, pages 230-31 & Auer, 802 photo books from the M. + M. Auer collection, n° 464.





152 MULAS, Ugo (1928-1973). *Campo Urbano. Interventi Estetici nella dimensione collettiva urbana*. As of September 21, 1969. Como, Cesare Nani Editor, 1969. 4to (297 x 197 mm.) (144) pp. Stiff illustrated wrappers. 400 / 500

First edition of this event organized by Luciano Caramel.

Photographs by Ugo MULAS. Contribution by Bruno Munari, Enrico Baj, Luciano Fabro, G. Varisco, V. Berardinone, Giulio Paolini, Ugo La Pietra, Giuseppe Chiari, Dadmaino, Davide Boriani, Gianni Colombo, and Giovanni de Vecchi. Offset printing.

153 MYAMOTO, Ryuji (1947). "Kobe 1995 After the Earthquake Kobe Ekimae Building 2/15". 2 500 / 3 000

Silver print (610 x 510 mm.). Signed at the back of the photo. This is a silver print from the series *Kobe 1995. After the Earthquake* (see also Parr/Badger, *The Photobook, A History*, vol. II, page 276).





154 NAAR, Jon (1920-2017). *The Faith of Graffiti*. Documented by Mervyn Kurlansky and Jon Naar. Text by Norman Mailer. An Alskog Book. Prepared by Lawrence Schiller. New York, Praeger Publishers, Inc. [1974]. 4to (345 x 260 mm.) (102) pp. Hardcover and an illustrated dust jacket, in a slipcase. 300 / 400

First edition of the special edition of 350 signed and numbered copies.

In January 1973, Jon NAAR began photographing the graffiti that was then invading public space in New York. A year later, he published 'The faith of graffiti', the first book to document the graffiti phenomenon at its peak. The writer and winner of the Pulitzer Prize Norman Mailer writes the foreword of the book and interviews graffiti artists in the same way as he did with established artists. Lay-out by designer Mervyn Kurlansky.



155 NATKIEL, Max (1943). *Paradiso Stills* Amsterdam, Fragment, 1986. Small 4to [225 x 205 mm.], (214) pp. Stiff illustrated wrappers. 200 / 250

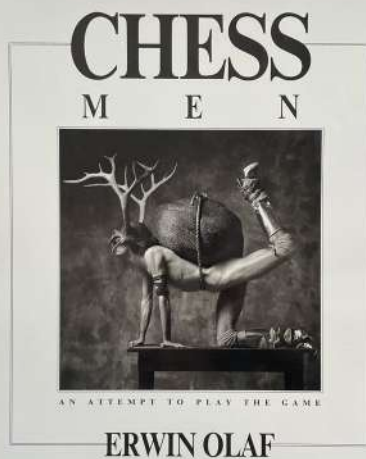
First edition. Portraits of visitors of Paradiso, the "Temple" of live music in the center of Amsterdam, taken in the early eighties. Design by Henrik Barends. Text by Diana Ozon.

Lit : Gierstberg/Suermondt, *The Dutch Photobook*, page 60.

156 NOGUERA Ana Regina (1948). London '81. Auto-retrato. 150 / 200
Silver print (355 x 278 mm.).

Ana Regina NOGUERA is a Brazilian photographer, who also lives and works in the U.S.A and Europe.





157 OLAF, Erwin (1959). Chess Men an Attempt to Play the Game. 32 Photographs by Erwin Olaf. Amsterdam, Uitgeverij Focus, 1988. 4o (300 x 300 mm.) (72) pp. Black cloth, illustrated dust jacket, cloth-covered slipcase. 800 / 1 000

Special edition of 100, signed and numbered copies, with an original numbered and signed print (210 x 210 mm.) on baryta paper. In 1987 Erwin Olaf has created an incredible new chess-board. Each photograph is an image of a chess players piece. Using very unconventional models, and even more unconventional costumes, Olaf has succeeded in playing the game very well...

158 PARISOD, Fernand-André (1929-2005). London - the symphony of a great city homage to Walter Ruttmann. La Chaux, Parisod, October 1984. In a cloth-covered box (155 x 225 mm.) a folder with 35 plates. Complete with the "follow" sheet pasted on the back of the 21st plate. 900 / 1 000

First edition of 65 copies all on old BFK de rives. 35 illustrated plates, An homage to the silent movie "Berlin – the symphony for a great city", made by Walter Ruttmann and released in 1927.

This copy has been dedicated by PARISOD.



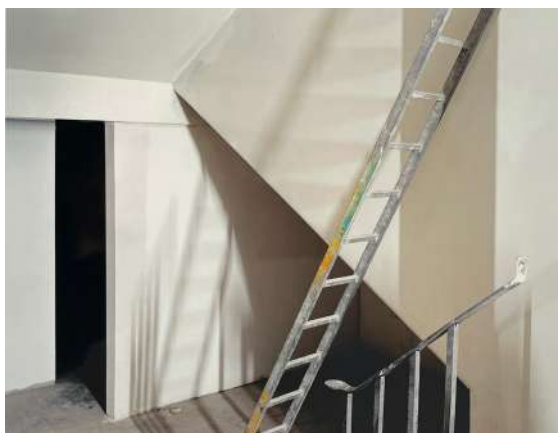
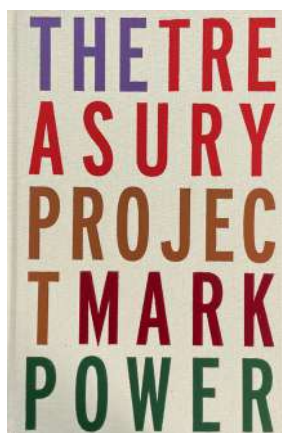


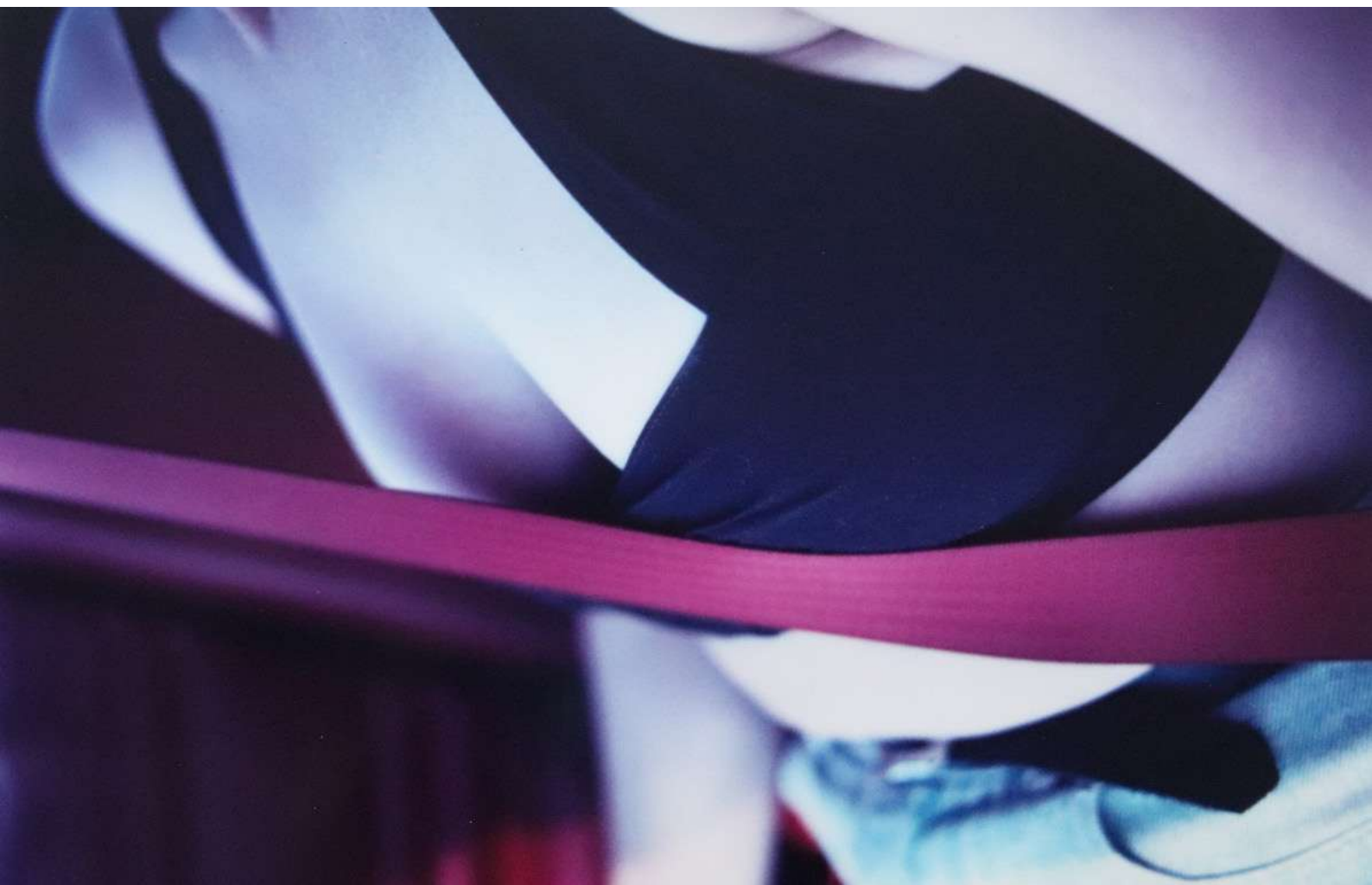
159 PARR, Martin (1952). West Bay. Photographs Martin Parr. Poems by eight contemporary poets. (London), The rocket Press, 1997. Oblong folio (225 x 438 mm.) (64) pp. From different colors made cloth-covered boards + C-print (305 x 405 mm.) on the back signed and numbered by Martin PARR. 2 500 / 3 000

Special signed and numbered edition of 25 copies, with a signed and numbered print. 24 tipped-in color photos, scanned from the original C-prints made by Peter Fraser. 23 poems by Philip Gross (1), Fergus Allen (4), Kate Clanchy (2), Roger McGough, (1) Alice Oswald (3), Sophie Hannah (9), Geoffrey Hoare (1) and Vicki Raymond (2). Designed by Jonathan Stephenson. Lit. : Roeder, Sand in der Vaseline, page 99.

160 POWER, Mark (1959). The Treasury Project. Maidstone//Middlesex, Photoworks in association with Exchequer Partnership, 2002. 4to Printed paper over boards, colorful lettering + a signed, numbered and dated color print (235 x 300 mm.). Together in the publisher's slipcase. 500 / 600

Special slipcased version of 50, numbered copies only. Mark POWER is a British Magnum photographer.





161 PRINCE, Richard (1949). Adult Comedy Action Drama. Zürich-Berlin-New York, Scalo, In a clamshell box (535 x 430 mm.) 14 000 / 15 000

A signed, numbered and dated ("1995") print (405 x 505 mm.) + a copy of Prince's book Adult Comedy Action Drama. Zürich-Berlin-New York, Scalo, 4to (290 x 195 mm.) (238) pp. Blue paper-covered boards and an illustrated dust-jacket. The photo has been reproduced slightly differently on page 188. Lit. : Roth, The Book of 101 Books, pages 274/75, Hasselblad, The Open Book, pages 366/67 & Auer, 802 photo-books of the M. & M. Auer collection, 727. Very rare.

Reproduction en couverture.

A blue tufted sofa is floating in a pool of water. On top of the sofa is a grid of lit candles, creating a warm glow against the cool blue background. The water's surface is rippled, reflecting light.

Richard

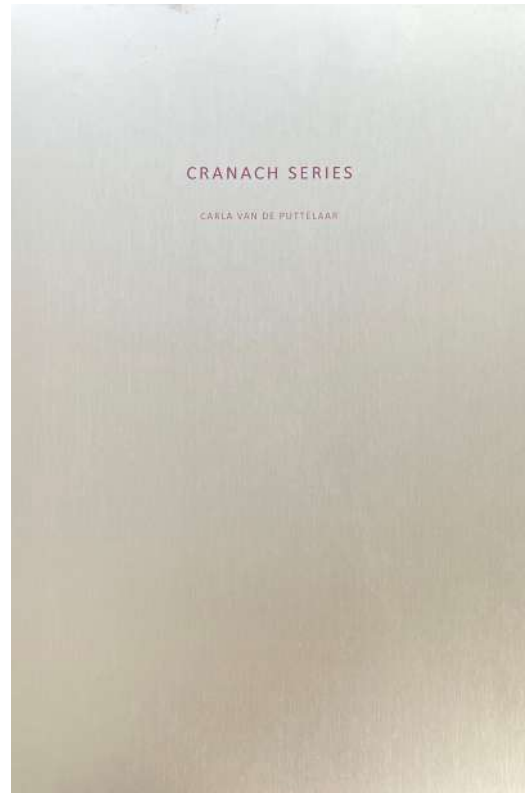
Prince

Adult

Comedy

Action

Drama



162 PUTTELAAR, Carla van de (1967). Cranach series. Santa Fe, Photo-Eye Editions, 2010. Original anodized aluminum box. 1 000 / 1 200

Edition of 50 numbered and signed copies only. Containing 15 archival pigment ink prints (270 x 420 mm., each), made on Hahnemühle Photo Rag Baryta Paper.

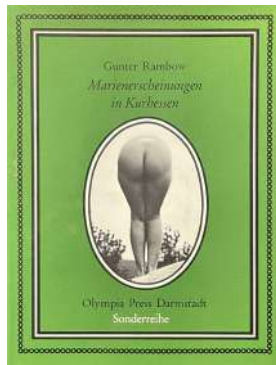
The Cranach Series was inspired by the work of the 16th century German painter Lucas Cranach the Elder, and in it The Dutch photographer VAN DE PUTTELAAR creates beautiful and timeless images of women in their natural state.

Text by Fred G. Meijer + a set of gloves.



163 RAMBOW, Günter (1938). *La promenade de König Immerlustik* ("The Walk of King Always Funny"). Frankfurt am Main : Kohlkunstpresse, 1968. Large 4-to (325 x 240 mm.) (200) pp. Stiff illustrated wrappers. 250 / 350

First edition of 1 000 copies. The bare buttocks of a woman figuring on every of the 200 plates. Some of the photographs have been taken in a park in Kassel, some in a museum, some in dilapidated houses, and some probably at home. No text. This publication of the German designer RAMBOW was made two years before Doris (published in 1970) and selected by PARR AND BADGER for their *Photobooks: a History*. (Volume 1, page 227), with a selection of photographs by him of the female sex. Artists' book.



164 RAMBOW, Günter (1938). *Marieerscheinungen in Kurhesen*. Darmstadt, Olympia Press Sonderreihe, 1969. Pocketsize (180 x 130 mm.) (120) pp. Hardcover and an illustrated dust jacket. 150 / 200

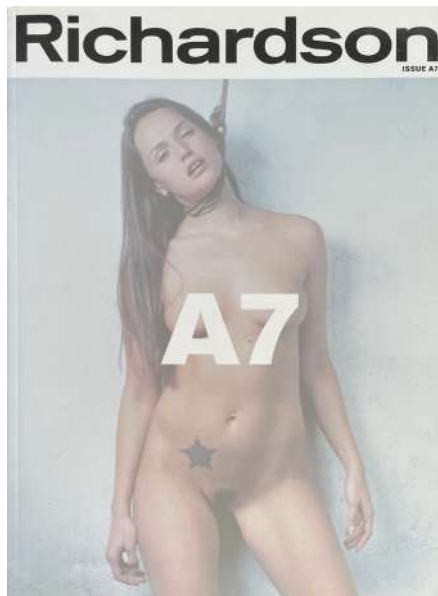
First edition illustrated with 107 photographs by Günter RAMBOW representing a new walk of the buttocks of his wife Betty. Artists' book.

This copy has been signed and dated ("1997") by Günter RAMBOW.



165 RESNAIS, Alain (1922-2014). *Repérages*. Photographies de Alain Resnais. Texte de Jorge Semprun. Paris, Chêne, 1974. Oblong 8vo (127 x 290 mm.) (66) pp. Illustrated paper over boards. 300 / 400

First edition illustrated with 77 photographs taken between 1956 and 1971 in the footsteps of detective Harry Dickson written by Jean Ray. "...Like H.P. Lovecraft, Alain Resnais transforms all these real, human, all-too-human cities into a kind of Arkham that is both evil and fabulous..." (Jorge Semprun in the preface).



166 RICHARDSON, Terry (1965). Richardson Issue A1 – Issue A7. New York, Beatrix Communications, Editor in chief Terry Richardson (1965) 4to (312 x 226 mm.) 500 / 600

Seven issues, all the same size, 4to (312 x 226 mm.) and all published in New York by Beatrix Communications, Editor in chief Terry Richardson Designed by Studio 191 in New York;

A1(128 pp.) December 1998. Richard PRINCE, TEMPLETON etc.

A2 (160 pp.) Work by Richard PRINCE, Martin PARR, Taryn SIMON and many others

A3 (152 pp.) Work by Daido MORIYAMA, Larry CLARK and many others

A4 still shrink wrapped with a printed wraparound band.

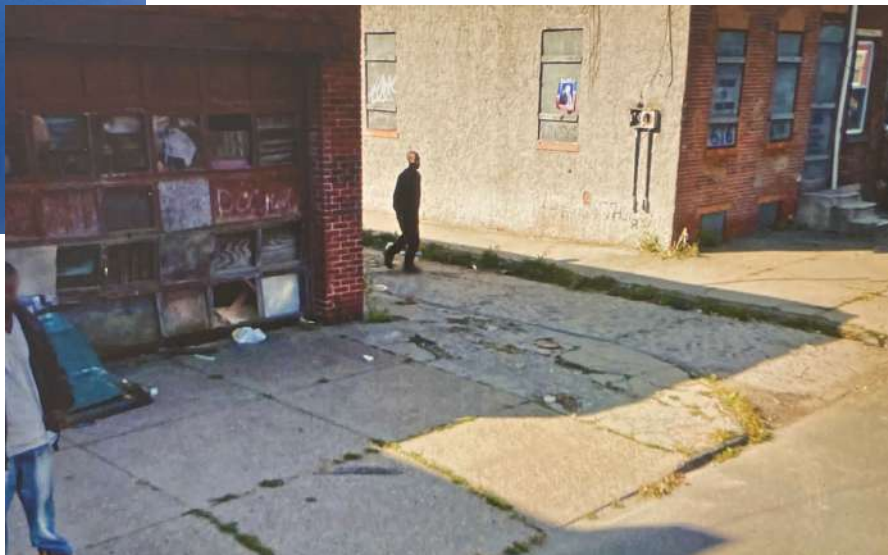
A5 still shrink wrapped with a printed wraparound band.

A6 still shrink wrapped with a printed wraparound band.

A7 (158 pp.) with a folded poster of the cover image with a little drawing by Nobuyoshi ARAKI. Also work by Antoine D'AGATA, Danny LYON and many others.

167 RICKARD, Doug (1968-2021). A New American Picture. Cologne, White Press/Schaden.com, 2010. Oblong 4to (220 x 330 mm.) (92 pp.) 69 color photos. Blue paper over board, illustrated with a white star. Fine copy. 450 / 550

First edition of 200 (+ 50) copies, signed and numbered. RICKARD "revisited" a selection of Google-Earth images, taken in the U.S.A. Fascinating images showing parts of the U.S.A., where there is (economic) misery. Lit. : Parr / Badger, The Photobook: A History, vol. III, page 310 and 311.





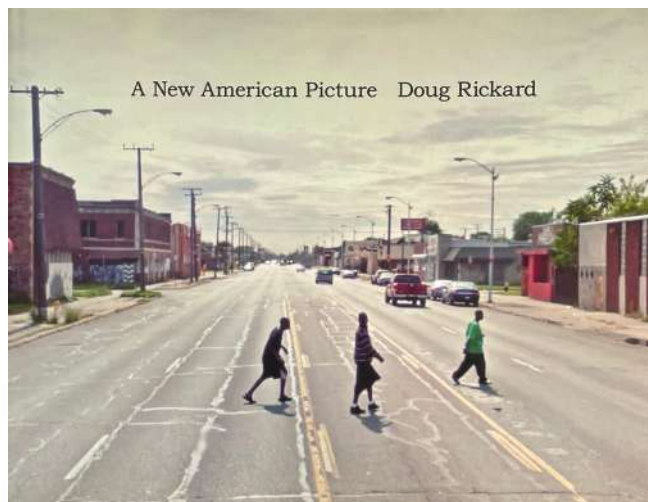
168 RICKARD, Doug (1968-2021). N.A Catalog. I hear America Singing. Cologne, White Press, 2013. Large oblong 4to (260 x 390 mm.) (128 pp.) Black paper over boards, white lettering. Fine copy. 150 / 250

First edition of 200, signed and numbered copies. After A.N.A.P., published three years before, RICKARD selected and adapted other images, this time stills found mainly on videos shown on You Tube Texts : a collage, composed by AnnieG, + part of Woody Guthrie's famous song-text 'This land is your land – this land is my land'. Artists' book.

169 RICKARD, Doug (1968-2021). A framed print (305 x 485 mm.) from the series A New American Picture New York. 1 000 / 1 300

Joined a copy of the Aperture edition with this work, made 2 years after the first by Schaden and White Press, but shows some more images. And has been issued with an illustrated dust jacket.

American street scenes located using the internet platform Google Street View. Rickard re-photographed the images on his computer screen with a tripod-mounted camera, freeing the images from their technological origins and re-presenting them on a new documentary plane.





170 RIEMENS, Henny (1928-1992). Alechinsky, Nina Dausset and Corneille together in the gallery Nina Dausset, rue du Dragon, on the occasion of the first Parisian exhibition of Alechinsky in 1954. Two silver prints (170 x 230 and 175 x 230 mm.) framed together. 600 / 700

With a stamp of the Dutch photographer.

Henny Riemens was a Dutch photographer who married the artist Corneille, one of founders of COBRA, in the 1950s. They settled in Paris.

171 RIEMENS, Henny (1928-1992). Earthen architecture earth in Andlanderca, in Kano (Nigeria) and Bogoula (Sikasso Region, Mali). 1956, 1957. Two framed silver prints (170 x 230 mm. and 175 x 235 mm.). 600 / 700

Henny Riemens was a Dutch photographer who married the artist Corneille, one of founders of COBRA, in the 1950s. They settled in Paris and have also made several trips to Africa together, to better understand the objects and sculptures made there, which also inspired Picasso and Breton.



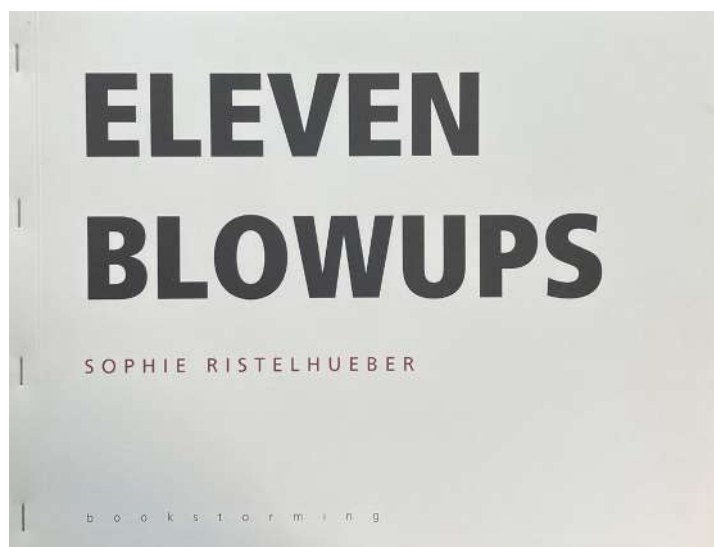


171

172 RISTELHUEBER, Sophie (1949). Eleven Blowups Paris, Bookstorming, 2006. Oblong 4to (320 x 250 mm.) (26) pp. Stapled. Printed stiff wrappers. 900 / 1 000

Signed and numbered by RISTELHUEBER + print (280 x 240 mm.) Sans titre, 2005. N VIII/XII. Together in a paper-covered slipcase.

Collector's edition of only 12 copies. 11 plates of bomb craters.





173 RUFF, Thomas (1958). *Inspecteur des sous-sols*. (Paris): Toluca, 2009. In a metal clamshell box (365 x 290 x 35 mm.) made by Barber & Osgerby. 4 000 / 5 000

9 sheets folded in three, of which 8 with a signed, numbered and dated Chromogenic prints by RUFF, set in photocorners.
Edition of 40 numbered, all numbered and signed T. Ruff, F. Maribito, E. Barber, J. Osgerby Text by Maribito, an Italian born Mexican writer and poet; Graphic-design by Oliver Andreotti. This is the 17th volume in this series by Toluca Editions



174 RUSCHA, Edward (1937). *Records*. Hollywood, Ed Ruscha & Heavy Industries Publications, 1971. Small 8vo (178 x 141 mm.) (72) pp. Stiff red wrappers, title printed in black. 400 / 500

First edition of 2000 copies. 60 black & white photographs by Jerry McMillan, showing records and vinyl covers like an inventory. Lit. : Hasselblad, The Open Book, 198/99.

175 RUSCHA, Edward (1937). *Crackers*. Hollywood, Heavy industry Publications, 1969. 8vo (222 x 150 mm.) (240) pp. Stiff wrappers with white dust jacket, and red lettering. 600 / 650

First edition.

115 black & white photographs, made by Ken PRICE, Joe GOODE and Edward RUSCHA. A novella written by Mason Williams – “How to Derive the Maximum Enjoyment from Crackers” – presented as a kind of photo-novel. Artists’ book.

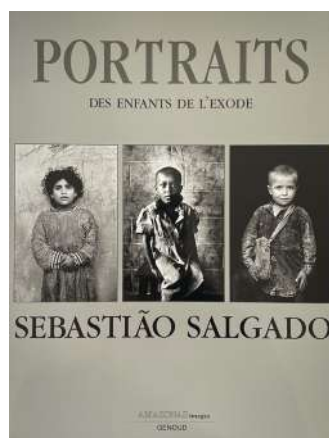




176 SALGADO, Sebastiao (1944). The books Exodus + Portraits + the print Kabul. Kabul, signed, dated ("1996") and blind stamped by SALGADO. In a paper-covered cardboard slipcase. 1 200 / 1 500

Exodes. Paris/ Le Mont sur Lausanne, Amazonias Images/ Jean Genoud SA, 2000. Little folio (335 x 250 mm.) (432) pp. Cloth-covered boards and an illustrated dust jacket. One of the 350 ex. numbered and signed by SALGADO.

Portraits. Des enfants de l'exode., Paris/ Le Mont sur Lausanne, Amazonias Images/ Jean Genoud SA, 2000. Little folio (335 x 250 mm.) (112) pp. Cloth-covered boards and an illustrated dust jacket. One of the 350, numbered and signed copies.





177 SANNES, Sanne (1937-1967). *Oog om oog*. Amsterdam, De Bezige Bij, 1964. Large 4to (360 x 210 mm.) (88) pp. Illustrated cloth-covered boards, white and red lettering. 400 / 500
First edition.

54 black & white photos. Cover and photo lay-out by Sanne SANNES himself. Hugo Claus edited a selection with poems about love from, among others, Asklepiades, Plato and Carlos Drummond de Andrade. This is the first photobook by SANNES, and the only one published during his short life. Lit. Boom/Suermondt, *Photography between covers*, page 105, Auer, 802 photo books of the M+M Auer collection 434 & Gierstberg/Suermondt, *The Dutch Photobook*, page 194.

178 SANNES, Sanne (1937-1967). *The Face of Love*. South Brunswick/ New York/London, A.S. Barnes and Company/ Thomas Yoseloff Ltd., 1972. 4to (278 x 214 mm.) (208) pp. Cloth-covered board and an illustrated dust jacket. 500 / 550

First edition. 174 black & white photographs. Text by Jim Hughes and one by L. Wyers.

Lit. : Boom/Suermondt, *Photography between covers*, page 107 & Auer, 802 photo books of the M+M Auer collection: 550.



179 SANNES, Sanne (1937-1967). *Sex a gogo for amusement only* [Amsterdam, De Bezige Bij, 1969]. In-8 oblong, [160 x 280 mm.] of [192] pp. Binding of the edition, illustrated and laminated paper cardboard. 300 / 400

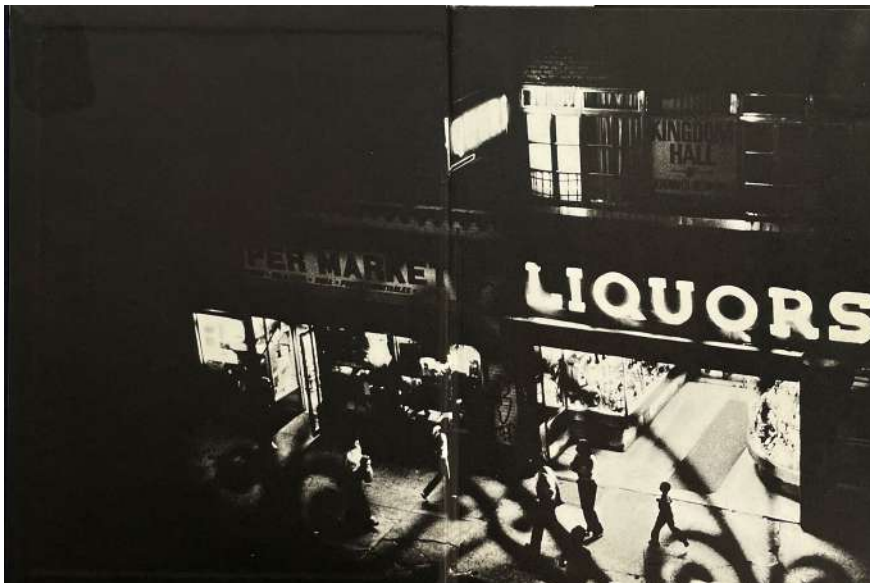
First edition. Two years after the death of Sanne SANNES, Walter Steevensz composed and designed *Sex à Gogo*, a composition of different works by Sanne Sannes in a very particular layout that bears no resemblance to what Sannes was able to produce during his lifetime. "We're so glad you amused yourself" (printed at the back cover).

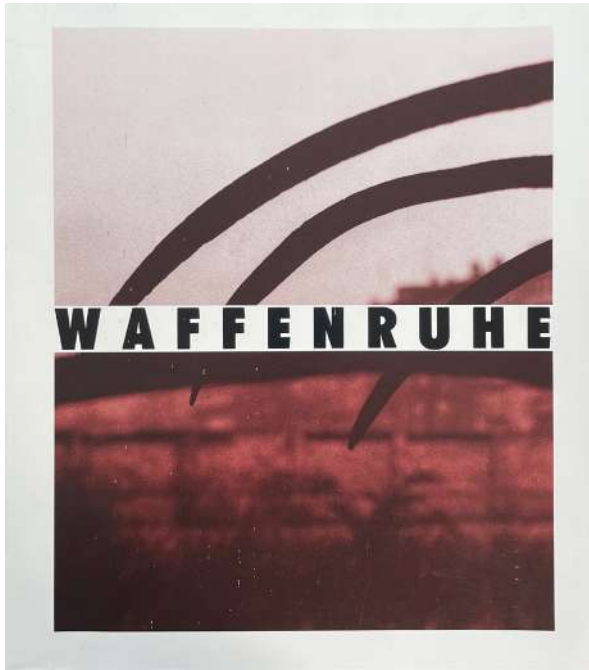
Lit. : Boom/Suermondt, *Photography between covers*, page 55, Parr/Badger, *The Photobook : A History*, vol I, page. 227 & Auer, 802 photo books of the M+M Auer collection, 493 & Gierstberg/Suermondt, *The Dutch Photobook*, page 55.



180 SCHALIE, Eric van der (1954-2015). Vintage gelatin silver print (500 x 480 mm.) in a frame. 500 / 600
 Vintage gelatin silver print (500 x 480 mm.) in a frame.

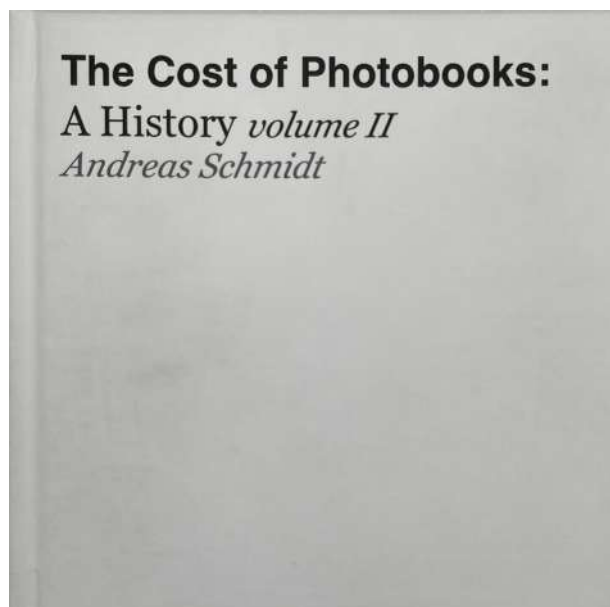
181 SCHLES, Ken (1960). Invisible City. Photographs by Ken Schles. (Pasadena), Twelvvetrees Press, 1988. 8vo (224 x 167 mm.) (80)pp. Black cloth-covered boards and an illustrated dust jacket. 500 / 600
 First edition of 2000 copies. 62 black and white photographs by Ken SCHLES. With short texts by Lewis Mumford, George Orwell, Jorge Luis Borges, Franz Kafka & Jean Baudrillard. Invisible City is a compendium of urban images of indistinct people and places caught in a moment - often fraught with an air of danger or eroticism - seemingly in the dead of night. Reproduction process: Heliogravure.
 Lit. : Parr/Badger, The Photobook : A History, vol. III, page 166 & Auer, 802 photo books of the M. & M. Auer collection, 676. This copy has been signed by Ken SCHLES.

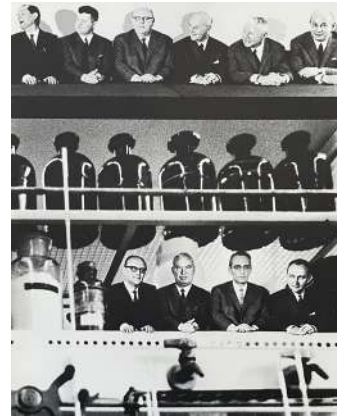
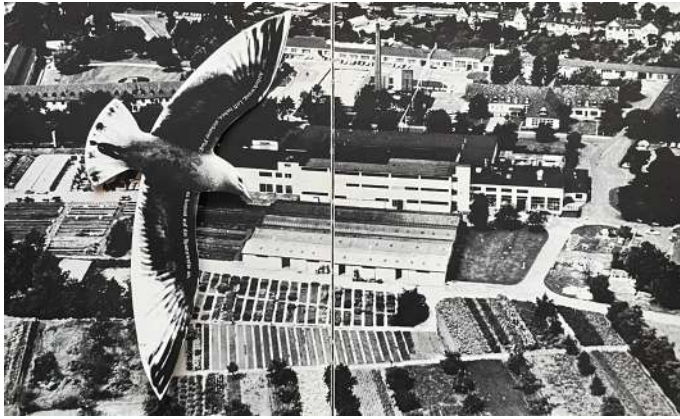




182 SCHMIDT, Michael (1945-2014). *Waffenruhe*. Berlin. Dirk Nischen Verlag/ Berlinische Galerie, Fotografische Sammlung (1987). 4to (300 x 285 mm.) (82) pp. Stiff illustrated wrappers and an illustrated dust jacket. 300 / 400
 This copy with a folded sheet with an image and a text by Simone Kubach, "Museumpädagogischer Dienst Fotografie".
 First edition. 39 black & white photographs. Offset. Text by Einar Schleef.
 Lit. : Hasselblad, *The Open Book*, Pages 336-37, Parr/Badger, *The Photobook : A History*, vol. II, page 72 & Auer, 802 photo books from the M. + M. Auer collection, n° 673.

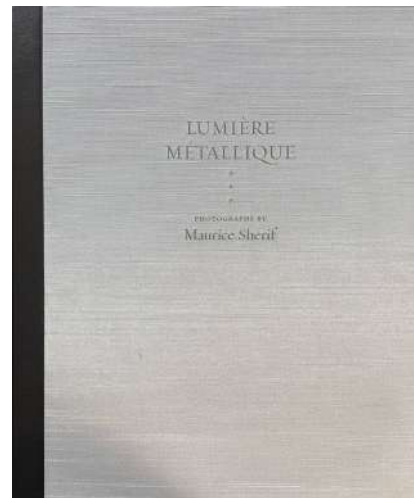
183 SCHMIDT, Andreas (1967). *The Cost of Photobooks. Self-Published/Blurb*, 2011. Square 8vo (175 x 180 mm.). Printed paper over boards. 300 / 350
 First edition of 100 copies. SCHMIDT found prices of all the books selected by Parr and Badger for their second volume *The Photobook, A History* (Phaidon). The French journal *Le Monde* listed this publication as one of the ten best photobooks of 2011. This copy has been signed by Andreas SCHMIDT.





184 SCHULTEN, Barbara. 50 Jahre Madaus. Eine aufgeschlossene Firma. Cologne, Dr. Madaus & Co., 1970. 4to (298 x 236 mm.). Complete with poster, booklet, card etc. Illustrated stiff wrappers, in a in illustrated paper-covered slipcase. 400 / 450

First edition. Company book with a design what is reminiscent of WARHOL's Index book (1967).



185 SHERIF, Maurice (1951). Lumière Métallique. Paris, Ms Zephyr Publishing, 2008. Large 4to (330 x 275 mm.) (32) pp. Silk-covered boards, silver lettering + signed original photogravure (230 x 190 mm.) signed and numbered. Together in a cloth-covered clamshell box. 400 / 500

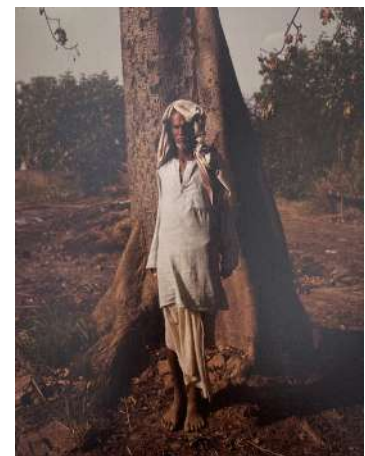
First edition of 27 (+3) numbered and signed copies. 8 ink jet images (210 x 165 mm., each) printed on 250 gsm Entrada Rag Natural paper and the photogravure printed on 250 gsm Rives.

BFK paper. This copy & the print have been dedicated by Maurice SHERIF.

186 SIMON, Taryn (1975). A Living Man Declared Dead and Other Chapters. I – XVIII. Berlin/London : Nationalgalerie Staatlichen Museen zu Berlin/ Mack, 2011. Folio (345 x 258 mm.) (776) pp. A few gatefolds black paper over boards, white lettering. 120 / 150

First edition.

During four years (2008 – 2011) travelled around the world and choose to trace the bloodlines of 18 different people on different continents. She photographed the chosen human being and if possible their ascendants and descendants, always in the same way. If she was not able to photograph one of the relatives Simon leaves a gap in the chronological order in which she presents the bloodlines each time. Also a chapter on European rabbits in Australia. Each chapter has also texts and "footnotes". Published on the occasion of an exhibition at Neue National Galerie, Berlin and Tate Modern, London 2011/2012.





187 SLEETH, Mathew (1972). Call of the wild. Sydney, Joseph Lebovic Gallery, 2004. Oblong 4to. Black paper-covered boards. White lettering in the original leopard cloth-covered slipcase. 1 500 / 2 000

Very special edition of 15 color prints (205 x 254 mm., each), pasted on. Shopping carts in different places outside, photographed in "the nature"... Artistbook by this Australian visual artist and filmmaker.





188 SOLINAS, Stéphanie. Dominique Lambert. London : Alaska Editions, 2010 A red cloth-covered clamshell box (270 x 190 x 80 mm.) closed with a screen-printed cotton strapped binding. In the box a publication of 528 pages and a text in a separate envelope about this publication. 2 000 / 2 500

First edition of 27 (+3) copies. About identity, representation and our construction of identity. 27 characters, all bearing the name 'Dominique Lambert' have been defined in using a 'portrait chinois' - several questionnaires filled up by the different Lamberts. These answers have been used by a committee of experts to write a text on each 'Dominique Lambert'. A painter used the information to make drawings. Another drawing has been made by someone working for the police. And finally, a photographic portrait, made by SOLINAS herself, of each 'Dominique Lambert'. When purchasing the book, the acquirer has to trigger the activation of the book, to receive also by post the 21 envelopes containing ID photos over a period of 21 weeks.

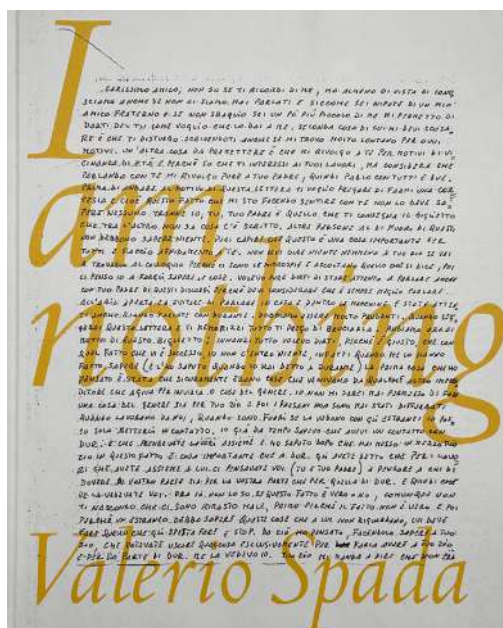
Lit. : Parr / Badger : The Photobook : a History, volume. III., page 291. Artists' book. Rare

Joined : another still shrink-wrapped softcover book by Stephanie SOLINAS, also titled "Dominique Lambert" and a printed sheet with information about this project and this publication.



189 SPADA, Valerio (1972). I am nothing. Santa Fe, Twin Palm Publishers, 2015. 4to (256 x 204 mm.) (120) pp. Paper-covered boards. 500 / 600

Special edition of 500 numbered and signed copies with a little print (150 x 200 mm.) "I am nothing" by Valerio Spada is an impressive work because it shows us the silence, the penetration of crime in everyday life and our failure or inability to defend ourselves (Roberto Saviano).





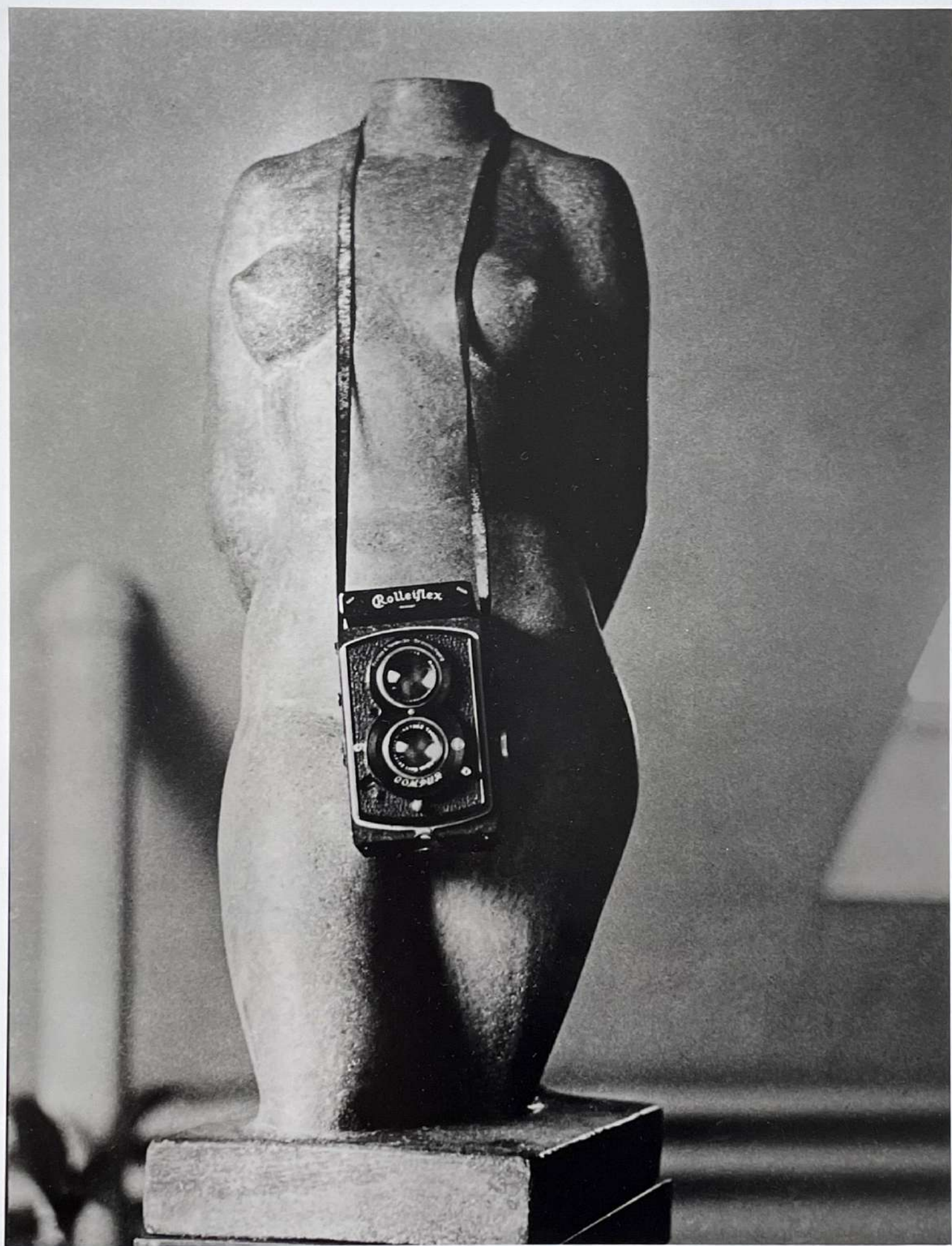
190 STANKOWSKI, Anton (1906-1998). Portfolio.

7 500 / 8 000

Eleven original black & white silver prints (300 x 240 mm., each.), numbered, signed and stamped. + title page + colophon with titles of photos, also numbered and signed. Published in Hermance, Camera Obscura, 1992.

Anton STANKOWSKI was an important German designer, photographer and painter.







191 STREULI, Beat (1957). Two prints (300 x 400 mm., each) + book. 224 pp. Paper-cover boards and a dust jacket 1 400 / 1 600

Two prints (300 x 400 mm., each) + the book *Beat Streuli New York City*, signed by Beat STREULI., Hatje Cantz, 224 pp. Paper-cover boards and a dust jacket.

Edition of 40 numbered copies, in which the two prints have been reproduced. Essay by Vincent Katz.

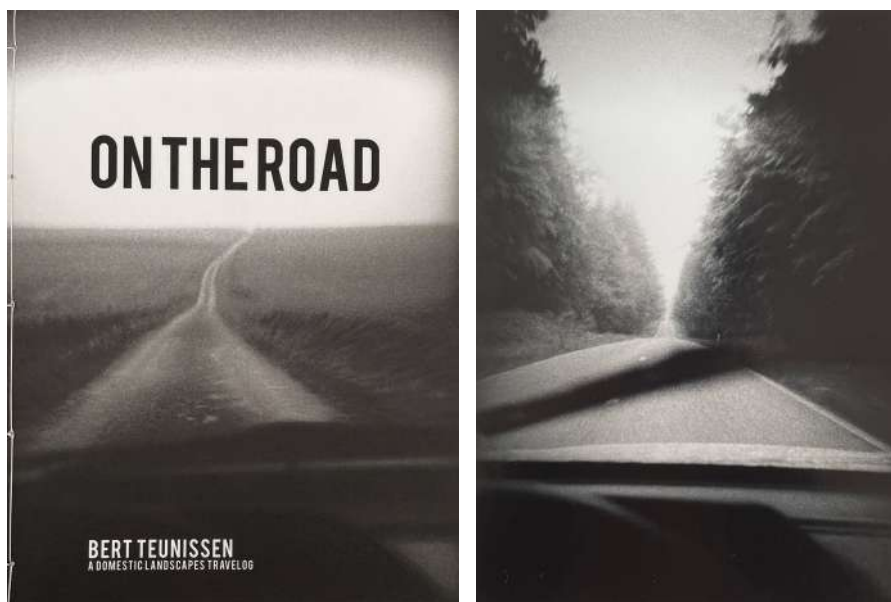


192 TAKANASHI, Yutaka (1935). No one. Paris, Toluca Editions, 2007. Case (480 x 517 x 48 mm.) designed by Olivier Andreotti and made of painted plastic. 3 000 / 3 500

Edition limited to 35 copies. 6 original signed photographs (chromogenic prints) mounted on cardboard.

Yutaka TAKANASHI was one of the few members of the group who published the so influential Provoke issues. Text by Michel Bulteau. Graphic design by Olivier Andreotti. This is the 11th Volume in a series of Toluca Editions.





193 TEUNISSEN, Bert (1959). On the road. A domestic landscapes travelog. Self-published, 2008. Stiff illustrated wrappers + print (260 x 210 mm.) Together in the original carboard "envelope". 150 / 250

This is one of the 50 copies only of the special edition and has been designed and handprinted by TEUNISSEN.

This copy is signed and numbered by Bert TEUNISSEN.

194 TICHY, Miroslav (1926-2011). One framed silver print with certificate + 3 other little silver prints (180 x 130 mm., 180 x 125 mm., and 130 x 110 mm.) 1 200 / 1 400

One framed silver print with certificate +3 other little silver prints (180 x 130 mm., 180 x 125 mm., and 130 x 110 mm.).

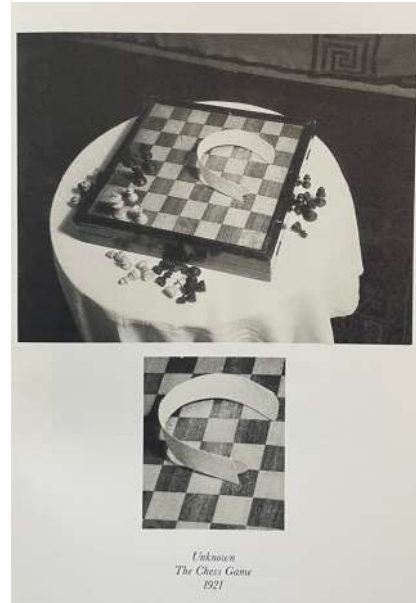
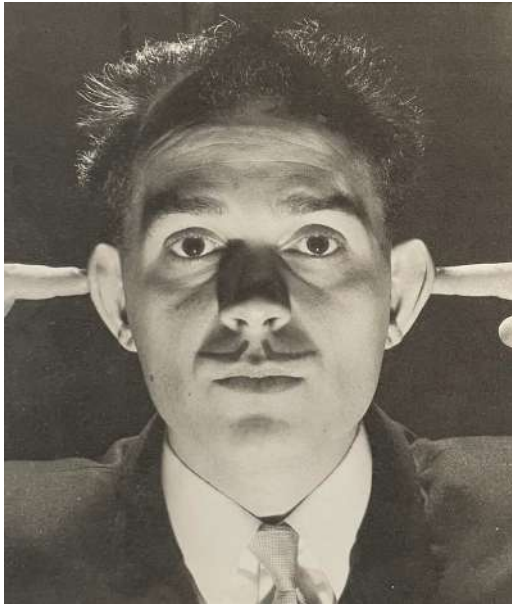




195 TILLIM, Guy (1962). Framed, archival pigment print (610 x 730 mm.) on coated cotton paper titled, dated ("2002") and signed. 1 000 / 1 200

An edition of 12.

Young refugees in Kuito in the Angolan province of Bie.



196 TILLMANN, Ulrich (1951-2019) and Wolfgang VOLLMER (1952). *Meisterwerke der Fotokunst. Sammlung Tillmann und Vollmer.* (Cologne), Wienand Publishers, (1985). 8vo, (210 x 140 mm.) (104) pp. Red cloth-covered boards with an image pasted on the front cover, lettered in gilt, and in a red-cloth-covered slipcase. 150 / 200

First edition of 1000 numbered copies. VOLMER and TILLMAN constructed and photographed their own collection of Masterpieces of the Art of Photography. With a preface by ABC Gruber and essays by Friedrich Heubach and L. Fritz Gruber. Illustrated with black & white and 2 color photographic reproductions. Complete with with the original fragment of Klaus Peter Schnuettger-Webs plate camera, which he threw out of the studio window at the Bauhaus in Dessau following an argument with Herbert Bayer in 1925. Lit. : Parr & Badger, *The Photobook, A History*, vol. II, pages 162/63.

197 TROCKEL, Rosemarie (1952) *Jedes Tier is eine Künstlerin* Edited by Wilfried Dickhoff. Lund, AB Propexus, 1993. 150 / 200

Complete with a nicely designed booklet "Footnotes" (230 x 165 mm.) of (52) pages. In a slipcase.

First edition of 1500 copies. 32 images by TROCKEL. Edited and designed by Wilfried Dickhoff. This book was published on the occasion of Rosemarie Trockel her exhibition at the Anders Tornberg Gallery in Lund (Sweden).





198 VAN DEN EECKHOUDT, Michel (1947-2015). « Israël – 1988 ». Silver print (300 x 235 mm.). 100 / 150

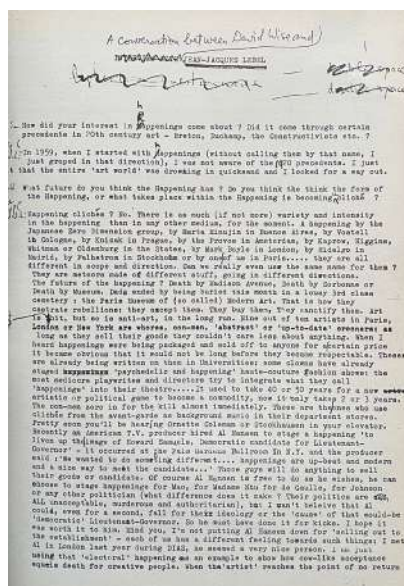
Vanden Eeckhoudt was a co-founder of the photo agency Vu. Vanden Eeckhoudt photographed in black and white, with a Leica. He was one of the leading Belgian photographers around the turn of the century.

199 VILLIGER, Hannah (1951-1997) Neid. Basel, Kunsthalle Basel, 1985. 4to (245 x 187 mm.) (104) pages, Stiff printed wrappers. 150 / 200

First edition of 600 hand-numbered copies. 44 pasted images – all fac similes of Polaroids – including a leporello of 6 images. The order of the photographs reproduced in offset varies according to the copy. So in a way each copy is unique; Artist's book with (parts) of the photographer's body.

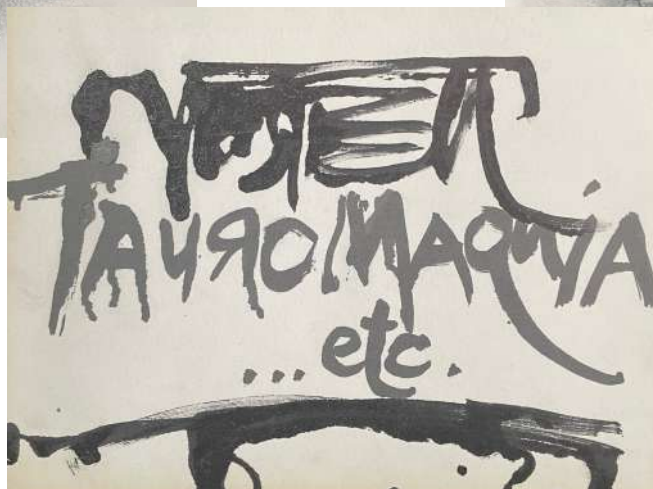
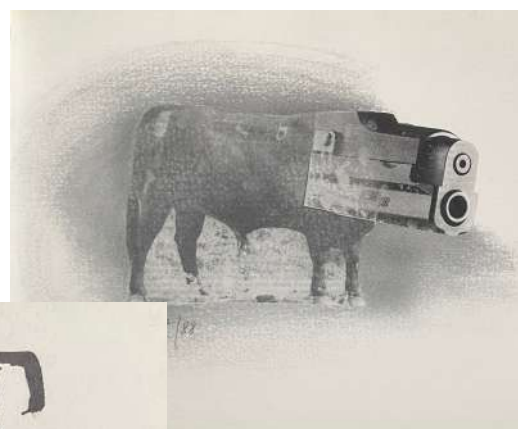
Lit. : Pfrunder, Schweizer Fotobücher 1927 bis heute... page 356

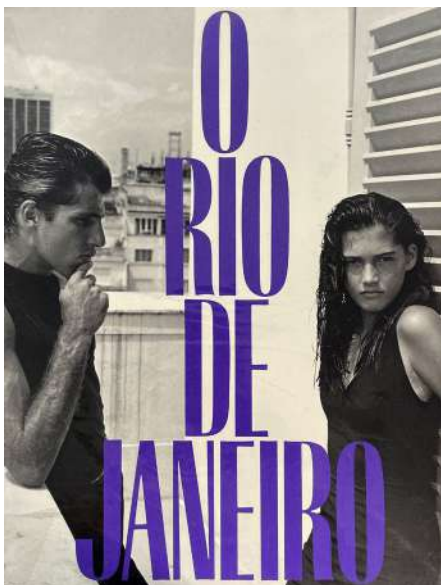




200 VOSTELL, Wolf (this German artist, who lived from 1932 till 1998, edited this publication). 2 volumes. 300 / 400 Dé-coll/age 6. Bulletin der Fluxus und Happening Avantgarde. Frankfurt am Main, Typos Verlag, 1967. 4to (29 x 22 cms.), (85) pp. Facsimile of a 'Figaro' front page used together with a brown cardboard as covers (slightly yellowed). Stapled. Complete with the loosely inserted work 'Das blaue Geheul' (90 x 125 mm). - an intervention with a blue marker on photo paper by VOSTELL (different in all copies). First edition of the last issue of this Fluxus- magazine. With contributions by – among other people – Daniel SPOERRI, Dieter ROTH, Jean TINGUELY, Wolf VOSTELL, Al HANSEN, Dick HIGGINS, Allan KAPROW, Ben VAUTIER and Peter O. CHOTJEWITZ with a Manifest (of 12 pages) : Plädoyer für die Kunst. Fluxus.

201 VOSTELL, Wolf (1932-1998). Tauromaquie Automaquie Frauenmaquie 1987-88. Vienna, Galerie Chobot, 1989. Oblong 8vo (268 x 196 mm.) (76) pp. Stiff illustrated wrappers (slightly discolored). 250 / 350 First edition. 30 "photomontage and blurring on watercolor cardboard". This copy has been dedicated, signed and dated ("8.10.89") by Wolf VOSTELL.





202 WEBER, Bruce (1946). Rio de Janeiro. A Photographic Journal by Bruce Weber. New York, Alfred A. Knopf, 1986. Folio, [366 x 282 mm.], [204] pp. Illustrated stiff wrappers. 300 / 350

FIRST EDITION of this imposing photographic diary of B. Weber which has 130 plates including 122 full-page or double-page photographic reproductions, and 8 with color drawings by Richard Giglio. The photo prints were made in black and white, in color, or in various tones (violet, sepia, blue, red and green). The photographs do not show the city of Rio, its neighborhoods and its population but the encounters made by the American photographer during his stay in this city: the champion of Jiu Jitsu Rickson Gracie, the surfer and photographer Alberto Serejo, etc. Young and beautiful people mostly dressed in swimsuits. Designed by Sam Shahid, Rise Daniels and Donald Sterzin.

Lit. : Andrew Roth, *The Book of 101 Books*, page 254/55, Parr/Badger, *The Photobook: A History*, vol. II, page 300, Bertolotti, *Book of Nudes*, page 265 & Auer, 802 photo books from the M.+M. Auer collection, 668.

203 WEBER, Bruce (1946). Let's get lost starring Chet Baker. A Film journal by Bruce Weber. (New York, Little Bear Movies, 1988). Folio, [330 x 265 mm.], [148] pp. Stapled, illustrated cover. 500 / 600

First edition, first printing. Profusely illustrated with black & white and color photos. Designed by Sam Shahid, Donald Sterzin and Rise Daniels. Produced in conjunction with Bruce Weber's first feature-length documentary film, this beautifully designed and printed large-format edition was issued in a small, self-published print run to promote "Let's Get Lost" - the renowned fashion photographer's love-letter to the iconic late jazz musician Chet Baker.

Rare.





204 WESSING, Koen (1942 – 2011). Chili september 1973. Amsterdam : De Bezige Bij, 1973. 8vo (245 x 200 mm.) (48) pp. Printed wrappers. 500 / 600

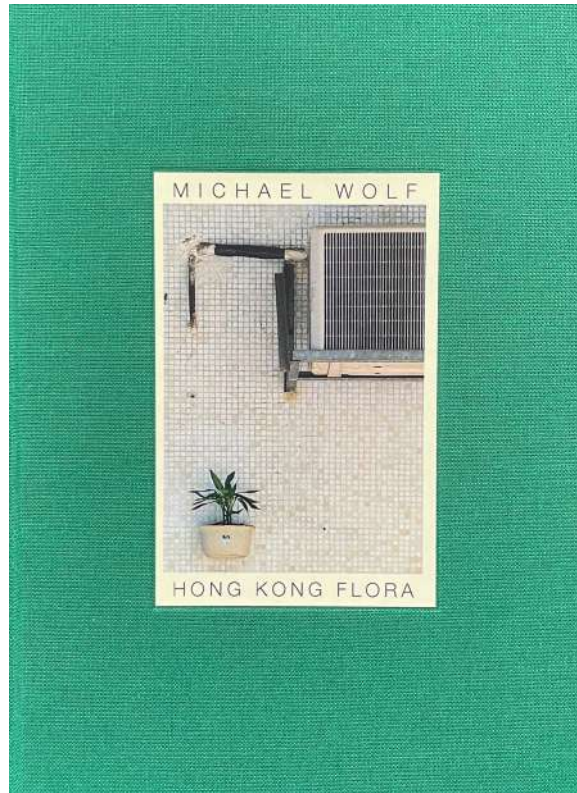
First edition. 24 black & white photographs. Chili just after the military took power. Another '9/11', which marked contemporary history. Lit. : Boom/Suermondt, Photography between covers, pages 117/19 & 136, Parr / Badger, The Photobook : A History, vol I, page. 229 & The Dutch Photobook, pages 124/25.

205 WILDSCHUT, Henk (1967). Ville de Calais. Self-published, 2017. 4to (275 x 210 mm.) (320) pp. Stiff wrappers and an illustrated dust jacket. 800 / 900

This is a copy of the special edition with a print. Graphic design Robert Uleman. This book was chosen as the best designed photobook in the Netherlands in 2019.

Joint : *Rooted*. Self-published, 2019. 4to (255 x 190 mm.) (152) pp. Stiff wrappers and illustrated dust-jacket, one can unfold as a poster. This is a copy of the special edition with a print. Wildschut has photographed micro-gardens in refugee camps in Tunisia, Jordan, and Lebanon, and recounts the stories of the gardeners who are now stranded, with little choice but to put down roots in foreign soil.





206 WOLF, Michael (1954-2019). Hong Kong Flora. Berlin, Peperoni Books, 2014. Small 4to (210 x 155 mm.) (76 pp. Green cloth, with an image pasted on the front cover. 400 / 500

First edition of 400 copies. Wolf focusses on plants and flowers in this metropolis. Designed by Hans Wanderer. The second in a series of nine books on street life in Hong Kong by this German photographer.

This copy has been signed by Michael WOLF.



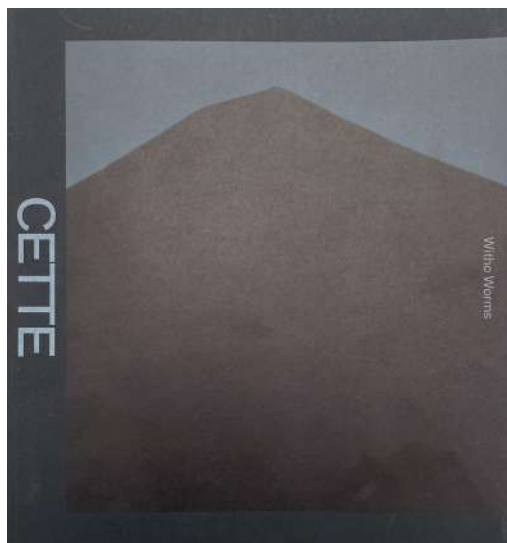


207 WOOD, Tom (1951). Gilmoss, East Lancs Road. Gelatin silver print. Selenium toned. 1983.

1 000 / 1 200

Edition 2/9. Signed Verso (400 x 500 mm.). Galerie Thomas Zander.

Thomas Wood is an Irish street- and landscape photographer, who already published several books.



208 WORMS, Witho (1959). *Cette Montagne C'est Moi*. Amsterdam Fw : Books, 2012. 4to (240 x 224 mm.) (176) pp. Japanese binding. Illustrated softcover. Fine copy. 1 200 / 1 400

First edition of 500 copies. "For this project I developed a variation on the carbon printing process, a photographic printing technique from the 19th century. I took a bit of coal from every mountain I photographed, I then ground this coal into a pigment that I used to make photographic paper. I used this paper to make a print of the mountain with the coal originating from that mountain. In other words, the object of the photo, the mountain, has become the print itself" (Witho Worms). Design by Hans Gremm.en. Texts by Xavier Canone and Witho Worms in Dutch, French, German and Polish. This copy has been signed by Witho WORMS.

209 YOKOTA, Daisuke (1983) and Yoshi KAMETANI (1980) *Classon*. Series 1:3. (New York :) SUN Editions, 2015. 4to (280 x 217 mm.) (120) pp. Stiff black wrappers. 250 / 350

Title in silver. This copy with two loose little color prints, stamped at the back side: "Unique photograph Fred Cray". First edition of 100 copies only. *Classon* is the third title in a series 1 books. "Comm.issioned specifically for this book, Daisuke YOKOTA's and Yoshi KAMETANI's images work as a dialogue. Photographed in KAMETANI' s neighborhood in New York City, the book is an exploration of a landscape that remain undefined. By adding and subtracting information through the application of different processes, the artists offer their vision of the landscape" (the editor on a webside). This copy has been signed by the two artists and numbered. Artists' book.





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