



Alain Sinibaldi

Art - Gallery

Rare Prints & Photobooks

*« Vive la bamboche »*

*Party, love, dance, music, bar...*

*Life in photography*

*from 1892 until the lockdown in 2020*

\* **Vive la bamboche:** Long live the partying, drinking, debauchery, bamboola, feast, bombance, etc...  
"Bamboche" is an old-fashioned word put back into fashion in October 2020 by a French politician during a televised debate to explain the curfew that would be introduced at the beginning of the second wave of the Covid-19 epidemic. "*The bamboche is over,*" he said at the time, expressing the need to end private meetings.

Cover photographs from item 26: Ed van der Elsken, *Een liefdesgeschiedenis in Saint Germain des Prés*, 1956.

Catalogue made in collaboration with

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#### NOTES

This catalogue is presented in chronological order.

The places and dates of publications not indicated on the title are given in square brackets.

The format is always taken on pages and not on binders or covers.

The collation is given in pages: the square brackets indicate the unnumbered pages.

The formats (12vo. - 8vo. - 4to. - Folio) are given for information only.

The dimensions are given in millimeters and always height by width.

The sign  indicates the bibliographies in which the work is cited.

**Alain Sinibaldi**  
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*« Vive la bamboche\* »*  
*Party, love, dance, music, bar...*  
*Life in photography*  
*from 1892 until the lockdown in 2020*

**Part I : 1892 - 1970**

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1892

*One of the first modern publicity books*

## MARIANI, Angelo

*French pharmacist and industrialist (Pero-Casevecchie, 1838 - Saint-Raphaël, 1914)*

Angelo Mariani, a brilliant Corsican pharmacist who achieved worldwide fame thanks to his coca wine and revolutionary advertising methods that made him, in many ways, the father of modern publicity.

The Mariani tonic wine with coca from Peru was a huge success at the Belle Époque. It consisted of the infusion of coca leaves in Bordeaux wine. It became the most popular druge at the end of the 19th century and was also the precursor of Coca-Cola. Indeed, Mariani and his products gradually reached an even greater notoriety in the United States than in Europe.



### 1. **La Fleur de Coca.** Pantomime.

*Paris, Théâtre Angelo Mariani, Imprimé chez Silvestre, 1892.*

4to, [320 x 250mm.], [12] ff. - [12] plates.  
Paperback, printed cover.

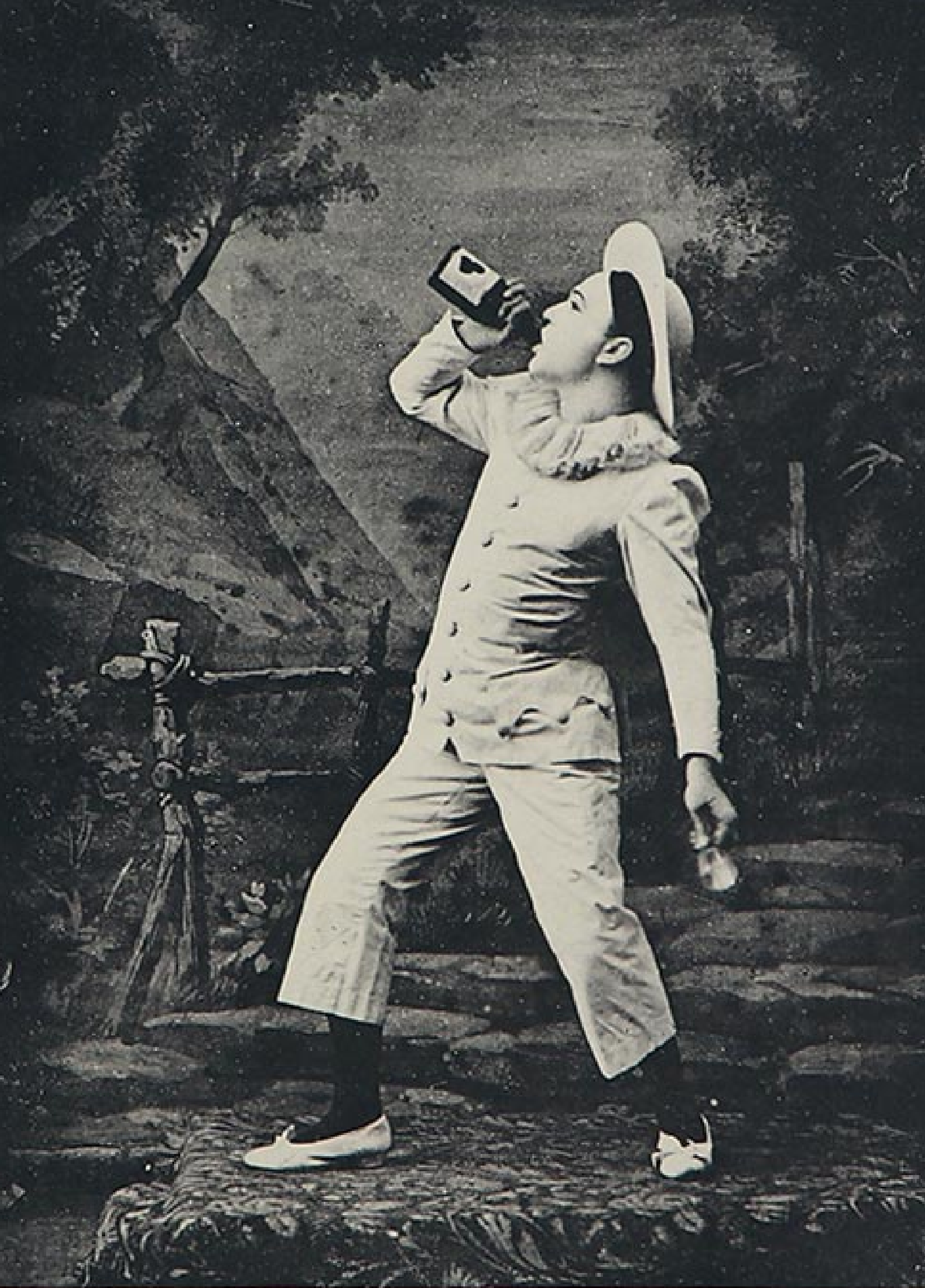
FIRST EDITION of this pantomime, which was represented only once on June 29, 1892, to music by Leopold Gangloff.

Sets by Charles Toché and costumes by Paul Donny.

Text by Paul Aréne and Gustave Goetchy. Directed by P. L'Évesque with the mime Séverin Cafferra and Miss Madeleine Dowe in the roles of Pierrot and Colombine.

12 full-page photographic illustrations reproduced in "Glyptography".

Edition of 500 copies offered by Angelo Mariani, creator of Mariani Wine.







## 2. The Tsar Nicholas II of Russia at Fredensborg.

[September 1893].

VINTAGE PRINT on albumen paper after negative on glass with gelatin silver bromide, format: 93 x 160 mm.

Mounted on solid cardboard.

Photograph bearing the mark of photographer A. Th. Collin, [Kongens Lyngby]. Mounted on an album page with the following details in brown ink: *Prince Waldemar de Danemark - Prince Christian de Danemark - Tsarévitch Nicolas - Prince Constantin de Grèce - Prince Georges de Grèce. Donné à Mr. Aubry Vitet en 1893 à Frédénsborg.*

PROVENANCE: Eugène Aubry-Vitet (1845-1930) secretary to the Count of Paris.

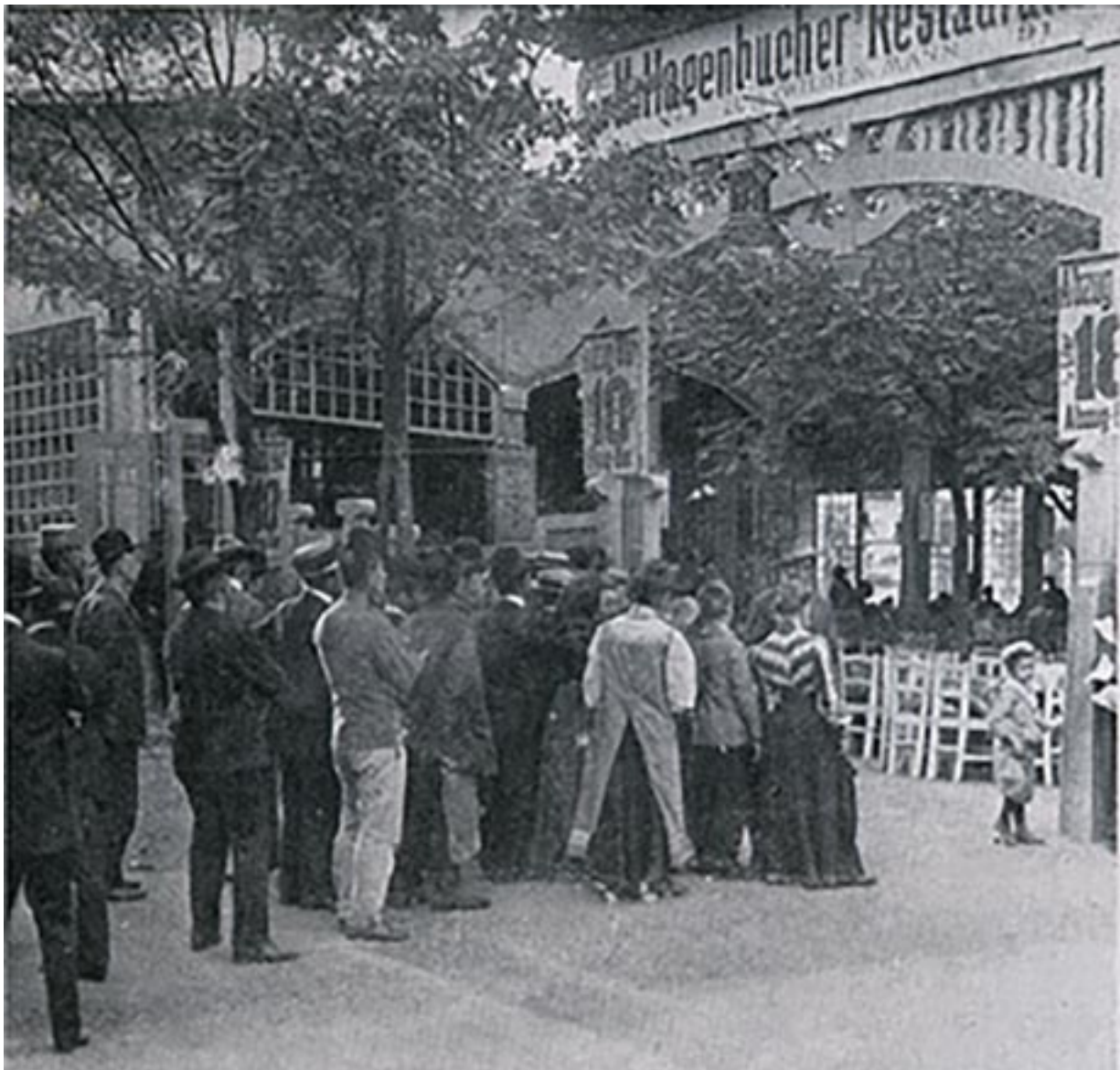
It was King Christian who, during his stay in London in the spring of 1893, invited the Count of Paris to visit him in September with the Duke of Orleans, for the great meeting of the royal family at Fredensborg Castle.

## NIKOLAÏ II Alexandrovich Romanov

Nicholas II (1868-1917) was "Tsar of All Russia" from 1894 to 1917. On November 26, 1894, he married Alice, Princess of Hesse, who took the name Alexandra Feodorovna. It was at the Danish court, at Fredensborg Castle (residence of King Christian IX of Denmark) not far from Copenhagen, that the Danish royal family and the Russian imperial family met during the summer months. Nicholas II like the rest of the imperial family benefited of these holidays in Denmark. The family reunions at Fredensborg Castle were very lively and enjoyable.

Alfred Theodor COLLIN, Danish photographer (1849-1922) practiced in Copenhagen from 1872 to 1874, in Nakskov from 1874 to 1888 and in Kongens Lyngby until 1922.

1911



## MAYER, Dr. Émil

Austrian photographer (Bohemia, 1871 - Vienna, 1938)

At the turn of the 20th century Emil Mayer was an active amateur photographer and member of several Viennese photographic societies. His major body of work was in the streets of Vienna, making candid portraits of the mix of social classes.

Wurstelprater is a remarkable report by the famous author of *Bambi*, on the fairs of Vienna. Emil Mayer was one of the pioneers of live photography, with his unprepared views taken in the Viennese Prater Park around 1908.

📖 *Exposition, Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, no. 7 - F. Hubmann & O. Breicha, *Emil Mayer, 1871-1938, Photographien aus dem Wien der Jahrhundertwende*, Innsbruck, 1975.

### 3. Wurstelprater von Felix Salten.

Mit 75 originalaufnahmen von Dr. Emil Mayer.

Wien, Leipzig, Verlag Brüder Rosenbaum, [1911].

12vo, [180 x 125 mm.], 124, [4] pp.

Hardcover, black half-cloth, printed grey paper plates, photo illustration glued to the front cover, black paper guards.

FIRST EDITION it is illustrated with 75 photographs of Dr. Emil Mayer reproduced in simligravure.





geziimte Pferde, gesaffelte Elefanten, Eisenbahnwaggons, venezianische Gondeln, hohe schwankende Schiffe. Das Werkel beginnt zu spielen, das Ringelspiel dreht sich, und ein junges Mädchen im lichten Waschkleid lehnt sich vornüber in die Equipage zurück, hält den Schirm lässig in der Hand, als rasselte sie im eleganten Fiaker über die Ringstraße; der junge Mann dort mit dem Girardhut und der auffallenden Kravatte



sitzt aufrecht auf dem hölzernen Schimmel, hält achtsam den Zügel und markiert den englischen Trah. Wenn das Karussell sich schneller dreht, legt er mit dem Stock, wie mit einer Reitgerte, dem Pferd in die Flanken, als wolle er es zu größerer Eile antreiben.  
 „Hat das Pferd dich überwunden,  
 So ist es oben und da unten.“  
 Die Glocke läutet, wie auf dem Perron, ein Dill.



die sich langweilen, wenn sie Dossen reifen. Nur das kleine Mädchen, das die Fässer balanciert, lacht noch, wenn der dumme August sich hinlegt, dasselbe versucht und mit den Füßen zappelt. Sie ist noch stolz darauf, daß sie balancieren kann und der dumme, dumme August nicht!  
 Vielleicht wird das nette kleine Mädchen noch einmal Karriere machen. Vielleicht nimmt sich



einer von den wirklichen Artisten seiner an und gibt ihm eine oederliche Dressur, lehrt es verschiedene wirkliche Tricks, wehrt es in wirkliche Künste ein. Dann darf das kleine Mädchen in nächtlichen Tingeltangeln auftrien und erlebt einen Glanz, einen Ruhm, der über den Wurstelprater hinausreicht. Bis nach Pzemysl zum Beispiel, oder bis in ferne, rumänische Provinzstädte. Bis Port Said sogar.

1915

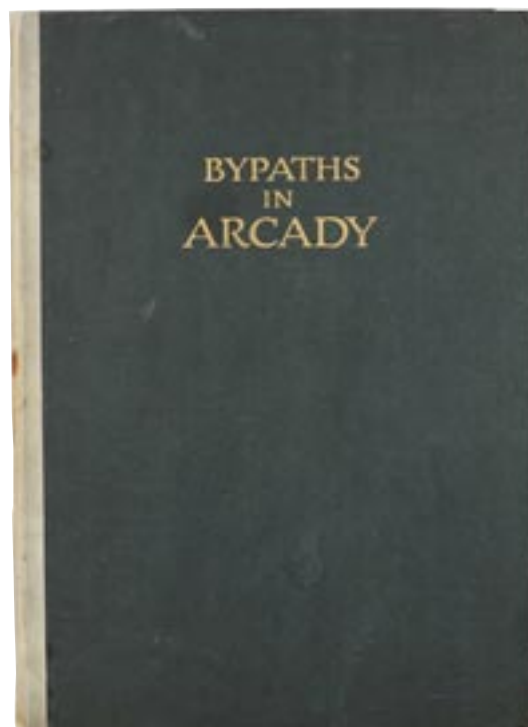
## HILLER, Lejaren Arth

*American photographer (1880 - 1970)*

Born as John Hiller in Milwaukee (Wisconsin), he studied painting and illustration at the *Chicago Art Institute* and travelled to Paris where he found work in a number of studios. By the early 1900s his attention turned to photography and he was widely regarded as the "creator of American photographic illustration".

One of the most fascinating early "photopoetry books" is *Bypaths in Arcady* (1915). In five discrete sections, *Bypaths* add up to five pantomimes or performances, depicting a late photographic engagement with characters of the *Commedia dell'Arte*.

Lejaren Arth Hiller's lush photogravures act almost like photos of pantomimic performances and in their depiction of partially nude male and female figures. Hiller in his preference for black sets, dispenses with a number of parameters common to the photography of his time.



### 4. **Bypaths in Arcady. A Book of Love Songs by Kendall Banning.**

With illustrations in photogravure from photographs by Lejaren A. Hiller and a note of comment by John W. Alexander.

*Chicago, Brothers of the Book, 1915.*  
Large 4to, [340 x 240 mm.], [4 ff.], 61 ff., [3 ff.]. Hardcover, half-vellum, gold title on the back, green paper plate, light green paper guards, uncut.

First edition of most of Kendall Banning's [1879-1944] poems.

FIRST PRINTING OF THE ORIGINAL 25 PHOTOGRAVURES based on photographs by Lejaren A. Hiller. Title page designed by Will Ransom, layout and edition by Laurence C. Woodworth. Preface by John White Alexander [1856-1915].

Very nice publication printed on the front of a double sheet not cut in the head.

Edition of 77 numbered copies on Japanese paper, full-vellum bound and 540 numbered copies on Fabriano vellum paper.

📖 A. Bertolotti, *Livres de nus*, p. 50. - Michael Nott, *Photopoetry 1845-2015: A Critical History*. 2018.

COPY ON VELLUM PAPER WITH JOINED A PRE-PUBLICATION SET of documents consisting of the publisher's printed letter announcing the edition, and of the provisory title page dated 1914 - 3 copies of the *Vin of Columbine* photo and one of *Unconquered* each signed by Hiller, the last dedicated to Mr. and Mrs. N. G. Fangel, dated 1914, as well as a model for the pages 25 to 28 featuring the texts (typed on a typewriter) of *The rose of Pierrot* and *The Curtain* with an original silver print of the photos above them (The *Curtain's* photo is different from the one chosen for the edition).

# BYPATHS IN ARCADY

By  
Kendall Banning

With Illustrations from Photographs by  
Lejaren A. Hiller  
And an Introduction by  
John W. Alexander



CHICAGO  
BROTHERS OF THE BOOK  
1914

## NOTICE OF THE BOOK

**To the Author:**  
The interest and useful response to the recent announcement of *Bypaths in Arcady* by the subscribers and those of unusual interest being received, together with the fact that the book is the most important work on these subjects, and the desire to obtain additional information regarding this book, the fact mentioned of which, perhaps, is not generally known to the small circle already mentioned.

**The Author:** Mr. Banning is already known to the members of the Book Club of Chicago as the author of the book *The Arcady*, published in 1911, which is now a rare book. The present volume contains a collection of his best work, and is a book of poetry in its own right, and also a collection of his best work.

**The Introduction:** It has been said that a book of poetry is necessarily the product of a generation. Indeed, poetry cannot be (written, perhaps, at all) without the sympathy of the spirit of the time. It is this sense of time that is the author's strength, and it is this sense of time that is the author's strength.

**The Book:** The accompanying pages show the book in its own right, and the interest of the book, but the most important part is the introduction, which is the author's own work, and is the author's own work, and is the author's own work.

**Ordering the Book:** Mr. Banning's book, *Bypaths in Arcady*, which is now a rare book, is now available in a new edition, and is now available in a new edition, and is now available in a new edition.

Chicago, Ill., 1914.  
Kendall Banning



THE ONLY OF THEM

When I have seen the world in your eyes,  
I have seen the world in your eyes,  
I have seen the world in your eyes,  
I have seen the world in your eyes,  
I have seen the world in your eyes,  
I have seen the world in your eyes,  
I have seen the world in your eyes,  
I have seen the world in your eyes.



The Custom  
The custom of the land is old,  
and ancient as the day,  
and ancient as the day,  
and ancient as the day,  
and ancient as the day,  
and ancient as the day,  
and ancient as the day,  
and ancient as the day.

## New Years Eve at Sacha Guitry

1922

### 5. Reveillon chez Sacha Guitry.

Paris 1922.

ORIGINAL VINTAGE PRINT ON SILVER PAPER.

Image format: 130 x 182 mm.

Handwritten note in pencil on the back:

"1922. Réveillon chez Sacha - rue Alphonse de Neuville. Lucien Guitry réconcilié avec son fils." (1922. New Years Eve Dinner at Sacha's [Guitry] - Alphonse de Neuville Street. Lucien Guitry reconciled with his son).

Blue stamp: *Photo J.-H. Lartigue.*

In the foreground Yvonne Printemps and Lucien Guitry, in the background Sacha Guitry, Charlotte Lysès. In the background Madeleine Messager, known as "Bibi" the wife of J.-H. Lartigue.

### LARTIGUE, Jacques-Henri

French photographer (Courbevoie, 1894 - Nice, 1986)

Jacques Henri Lartigue, painter, writer and famous French amateur photographer discovered in 1963 by the Americans. He exhibited for the first time at the *Museum of Modern Art* in New York forty-three of some 100,000 photos taken during his life. The same year, *Life magazine* devotes a portfolio to him that goes around the world. To his astonishment, Lartigue the dilettante overnight became one of the great names in 20th century photography, he who believed himself to be a painter.

He meets Kees Van Dongen, Maurice Chevalier and Abel Gance. He became a close friend of the couple Sacha Guitry and Yvonne Printemps, a friendship that lasted until 1928.

In 1979, Jacques Henri Lartigue donated all of his photographic work to the French State.



1926-1928



## PARIS PLASTIQUE

*French Periodical (1926 - 1928)*

### 6. Paris Plastique.

*Paris, Les éditions Paris-Plastique, N° 1-3 [December 1926 - December 1927 - August 1928].*

3 small magazines, 4to, [272 x 185 mm.] of [32] pp. each. Stapled, covered with cutout.

Elegant and luxurious publication for painters, draughts men, engravers and sculptors and illustrated with about 100 nude photographs per volume.

Perfect copies.

***"Despite the predictions of some pessimists, the funfairs continues to attract a large audience."***

1928

## KRULL, Germaine

*German photographer (Wilda, 1897 - Wetzlar, 1985)*

Germaine Krull is one of the best known photographers in the history of photography, for her participation in the avant-garde of the 1920s and 1940s, and one of the most famous female photographers. The publication of her *Metal* portfolio in 1928, her presence at the "Film und Foto" exhibition in 1929 are the events most often recalled, which de facto register her as one of the masters of photographic "modernity".

From 1916 to 1918, she studied photography at the Lehr-und Versuchsanstalt für Photographie in Munich. Political activist, close to communism, she had to flee to Berlin in 1920 where she opened a portrait studio not far from the Kurfürstendamm. After meeting the filmmaker Joris Ivens, she moved to the Netherlands, then to Paris in 1926. It was a period of stability and success, she participated in the review *L'Art Vivant* by Florent Fels and published many works. She frequented the surrealists and met Walter Benjamin, Eli Lotar, Florence Henri, André Malraux... During the Second World War, in 1940, she fled the metropolis and went in Brazzaville, via the United States. In Africa, she heads the propaganda service of Free France. She joined France during the landing in the Provence in 1944 and photographically covered the entire end of the war. It was still as a war correspondent that she left in 1946 for Indochina. The discovery of the Orient is intense, she then travels through South East Asia, rarely returning to Europe. Converted to Buddhism, she resided in India until 1983, and then returned to Germany to die there two years later.

### **7. Untitled [Crowd].**

*s. d. [1928].*

ORIGINAL VINTAGE PRINT ON SILVER PAPER.

Stamp on the back of the print: *Copyright by / Germaine Krull / Paris.*

Image format 220 x 142 mm.

Image published with the text by Edmond Gréville in the magazine *Vu*, no. 4 - April 11, 1928, p. 93 : Fêtes Foraines : *"Malgré les prédictions de quelques pessimistes, les fêtes foraines continuent à attirer un public nombreux."* (Funfairs: "Despite the predictions of some pessimists, funfairs continue to attract a large audience".)



*Dinner for the admission of Augustin Edwards to  
the "Academie des Psychologues du Goût"*

1930

CLOCHE, Maurice

*French photographer and director (Commercy, 1907  
- Bordeaux, 1990)*

Maurice Cloche attended the School of Fine Arts in Paris, then the National Graduate School of Decorative Arts, and was active as a photographer from 1930 before starting in film as an actor in 1933. He became artistic director and moved on to directing several short films. He created a production company and from 1937 to 1983 directed numerous films and documentaries.

**8. Académie des Psychologues du**

**Goût.** Discours de réception

Prononcé par Augustin Edwards.

Réponse de Albert Thibaudet. A la séance tenue à l'Hôtel Astoria le 26 février 1929.

*[Paris, Studio Deberny-Peignot, October 15, 1930].*

4to, [280 x 188 mm.], [18] pp. In sheets under a gold folder (silver interior) protected by a sheet of crystal paper.

LIMITED EDITION OF 150 COPIES, on vellum of Arches, of which 123 were nominated for members and friends and 27 bear the inscription "Exemplaire de souvenir"

Printed to commemorate a banquet held by this gastronomic society (originally known as the Curnonsky Dinner) for the Chilean diplomat Augustin Edwards, this remarkable program far exceeds the requirements of its occasion - The texts of the speeches, the fabulous menu. Maurice Cloche's surprisingly bold typography and layout are somewhat reminiscent of Cassandre, but with new ingredients unique to the French photographer.

The publication is printed in the new Font Europe, specially created by Studio Deberny-Peignot under the direction of Maurice Villain and Marcel Bar.

ONE OF 27 "SOUVENIR" COPIES, WITH THE FOLDER AND THE ORIGINAL CRYSTAL PAPER.





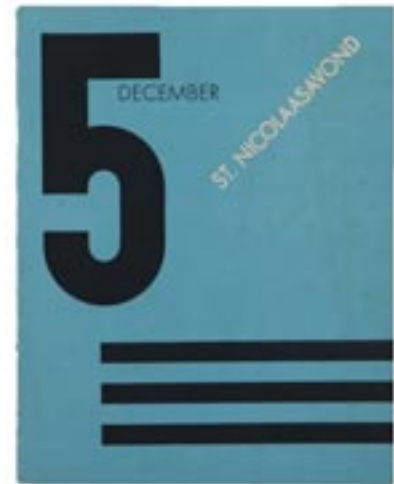
# CASSANDRE (Adolphe Jean-Marie Mouron)

1930

*French painter and poster artist (Kharkov, Ukraine, 1901 - Paris, 1968)*

Born in Ukraine to French parents, he moved to France in 1915. There he studied painting and in particular Impressionism. He was interested in the Bauhaus, whose influence is reflected in his compositions. In 1922 he carried out his first advertising work, which he signed under the pseudonym "Cassandre". Marked by Cubism and purism, as well as by the work of photographers and filmmakers and also the influence of Italian futurists is evident in his work through his way of making speed and modernity visual, especially in commercials for trains or ocean liners. He thus championed technical progress and his work was emblematic of the time. He defines his way as "geometric and monumental." Typography plays a decisive role and is an integral part of the composition.

This fairly unknown publication also fits perfectly in a series of company books and folders designed with a new visual language - later defined as "typofoto" - in the Netherlands during the interwar period by other, now famous designers like Piet Zwart (who worked for NKF, Bruynzeel etc.) and Paul Schuitema (Chevalier, De Vries Robbé & Co etc.).



## 9. Verrassingen/5 December St. Nicolaasavond.

*Amsterdam, Den Haag, [Metz & Co.], [December 1930].*

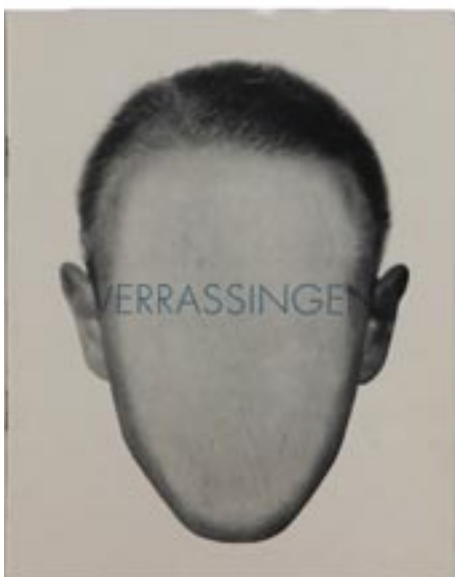
8vo, [230 x 180 mm.], [12] pp. Stapled, blue blanket printed.

Advertising catalogue entirely laid out by Cassandre and featuring 5 photomontages including 2 double-page printed in black, red and blue in heliogravure.

"In 1930, Joseph de Leeuw, director of the famous Amsterdam fabric and residential interiors store Metz & Co., had Cassandre design a St. Nicholas catalogue".

In the Netherlands the fifth of December "Sinterklaasavond" is the wonderful "evening" where almost everybody receive one or more presents, "surprises/verassingen".

📖 Not in Henri Mouron, *Cassandre*.



... The French Cancan is, in a dazzling frill and lace, the fiery madness of the happy children of the Sacred Butte ...

1930

KRULL, Germaine

German photographer (Wilda, 1897 - Wetzlar, 1985)

**10. French Cancan.** Texte de M. Paul

Perret.

Paris, Les Éditions de Paris, August 1930.

8vo, [240 x 155 mm.], [32] pp. Stapled, illustrated cover.

Photographic album published in the collection "Les Images de Paris, n° 2".

Work divided into two parts. The first fully illustrated with photographs by Germaine Krull is a report on the *French Cancan*. The second is illustrated with photographs of the French Cancan's very undressed animators, made by Studio Marcello.

Process: Heliogravure.





Le French Cancan exige de ses pratiquantes un corps souple et des jambes allongées. Les habilleuses qu'elles réalisent sont plus décolletées que toutes les robes des danses acrobatiques qui leur succèdent aujourd'hui.



Le japon levé au menton dénouant les jambes garnies de mail et le corsage noué et fermé, le main sur la hanche, le sourire aux lèvres, elle est prête pour le grand saut : celle de la danse et celle de l'amour.



Le French Cancan nécessite, pour mieux voir, le charme pervers de l'air de ses danseuses.



Qui de grâce dans ce geste ! Les jambes emboîtées s'ont fait une belle échappe au-dessus.



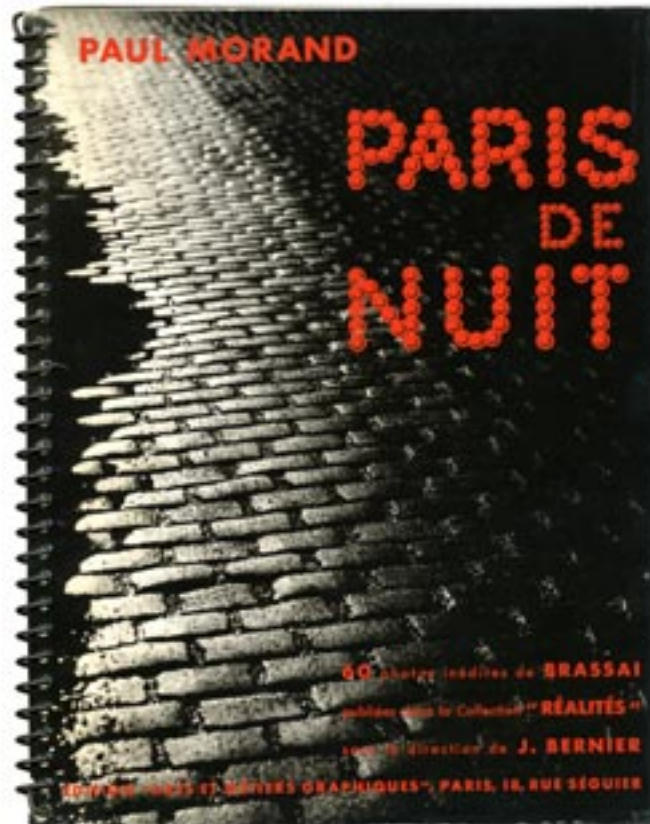
Mais il faut que la robe de mail soit souple pour laisser aux tentatives acrobatiques des danseuses.



Le French Cancan a dans son développement les caractéristiques de ses aspects : l'aspect acrobate ou l'aspect de "ballet". Qui dit mieux de cette époque, celle de "ballet" ?

Miller will refer to Brassai as "the eye of Paris" for this book, one of the most beautiful works of photographs about Paris.

1932



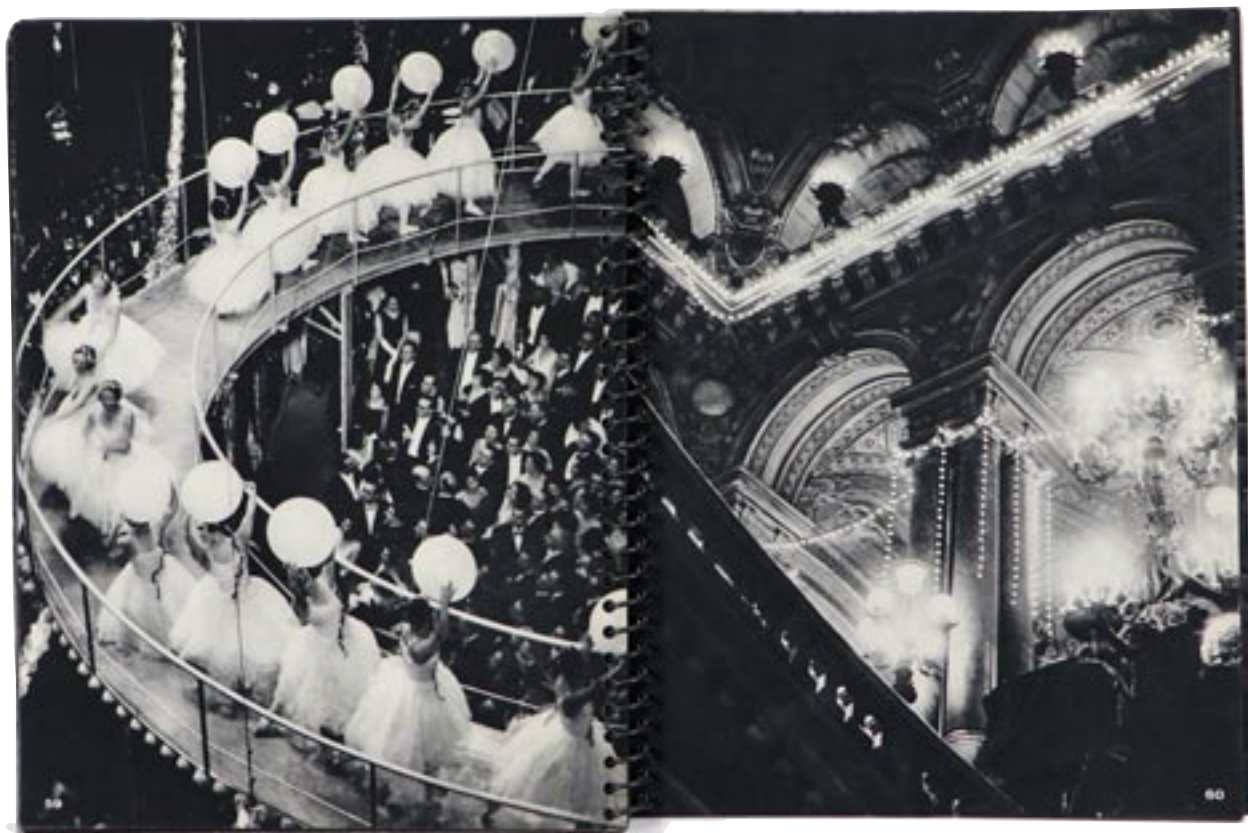
## BRASSAI (Gyula Halasz)

*French photographer of Hungarian origin (Brasov, 1899 - Nice, 1984)*

Using the deep black of heliogravure, Brassai fixed forever in *Paris de Nuit* the night world of the French capital in the thirties. A mysterious and at the same time very real Paris, that of the low-bottoms and cabarets, tramps and aristocrats, that also of night workers, bakers, market gardeners, newspaper printers and "cycling agents" ...

In 1932, Lucien Vogel, director of the magazine *Vu* with which Brassai collaborated, introduced him to Charles Peignot, director of the magazine *Arts et Métiers Graphiques*. From this meeting was born *Paris by night*, published by Peignot in December 1932. Of the hundred-night views taken by Brassai in the previous two years, 62 were selected to appear in the book. The text appears on a white background, the images are printed on a black background in heliogravure. Between these extreme visions unfold more everyday images that relate to the lives of the inhabitants, the last metro, the entertainment that Parisians indulge in in the evening, the funfair, the shows of *Folies Bergères* or the "Ball of the little white beds".

Miller will refer to Brassai as "the eye of Paris" for this book, one of the most beautiful works of photographs about the capital.





## 11. Paul Morand. Paris de Nuit.

60 photos inédites de Brassäi.

Paris, Éditions "Arts et Métiers Graphiques",  
[November 15, 1932].

8vo, [250 x 190 mm.], [12], 62 pp., + [4 pp.  
end paper]. Spiral binding, lacquered  
cover, illustrated with a photograph, title in  
red.

FIRST EDITION AND FIRST PRINT of the 65  
full-page off-text photographs (including 2  
on double pages including the cover and  
endpapers pages) of Brassäi, reproduced  
in heliogravure. Original edition of the text  
by Paul Morand. Published in the "Réalités  
Collection" under the direction of

J. Bernier and put on sale on December 2,  
1932 and, a few months later, in English  
and German.

📖 Exposition, *Regards sur un siècle de  
photographie à travers le Livre*, Paris, 1996,  
no. 57. - Andrew Roth, *The Book of the  
101 books*, p. 76-77. - Hasselblad Center,  
*The Open Book*, p. 110-111. - Martin Parr &  
Gerry Badger, *The Photobook*, I, p. 134. -  
M.+M. Auer, *Collection*, p. 198. -  
Bouqueret, Christian, *Paris, Les livres de  
photographies 1920-1950*, p. 116-121. -  
Hans-Michael Koetzle, *Photographes A-Z*,  
p.48.

EXCEPTIONAL COPY, AS NEW.

*Paris, city of games and joys, paradise of desires, capital of Adventure!*

1934

BRASSAÏ (Gyula Halasz)

*French photographer of Hungarian origin (Brasov, 1899 - Nice, 1984)*

## 12. Voluptés de Paris.

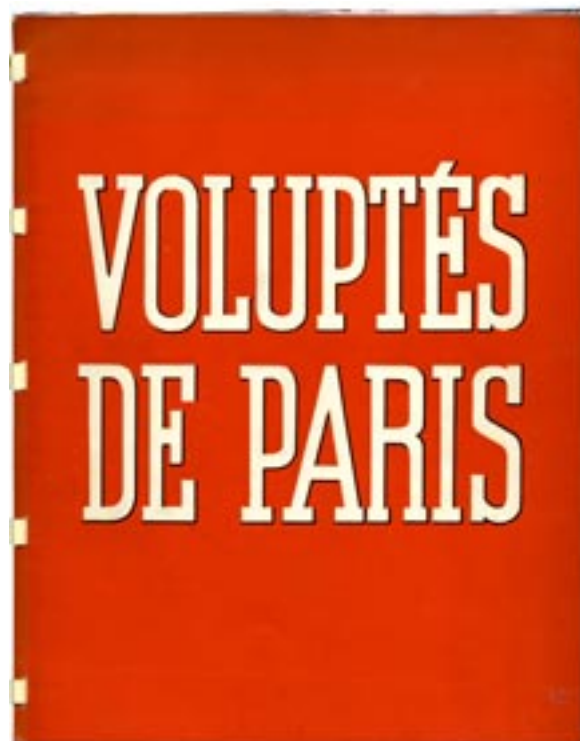
*Paris, Paris-Publications, [1934].*

4to, [270 x 210 mm.], [40] pp. Volute binding, printed orange cover.

FIRST EDITION. A copy of the print for sale with 38 photographs, 37 of which are full-page reproduced in similigravure.

Very rare because never commercialized. Brassai, who did not include this book in the list of his works, had requested the destruction of the copies. The book was originally published with 46 reproductions, 45 of which full-page, all by Brassai. The choice of the title and text were decided by the publisher against the will of Brassai. Almost immediately 8 photos of the book were censored. Some of these illustrations had already been published in the various magazines in which this publisher specialized: *Scandal, Paris-Magazine*, etc.

📖 *Exposition, Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, no. 61. - M.+M. Auer, *Collection*, p. 214. - Bouqueret, Christian, *Paris, Les livres de photographies 1920-1950*, p. 136-137.



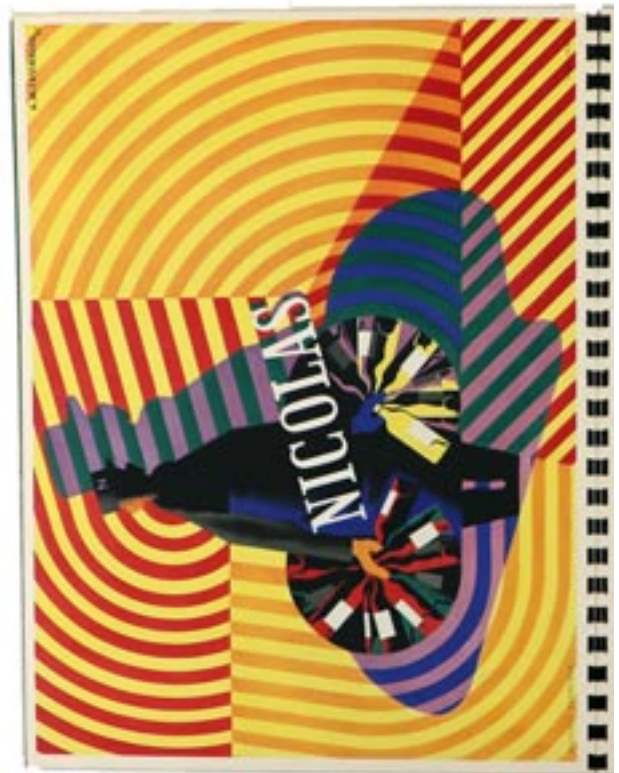
1935



## CASSANDRE (Adolphe Jean-Marie Mouron)

*French painter and poster artist (Kharkov, Ukraine, 1901 - Paris, 1968)*

Cassandre is best known for his advertising posters for railways, such as the North Star, the Dubonnet drink, the Normandy liner, and for the typographical characters. Cassandre's work is also distinguished by his semantic work. As part of the campaign for the Dubonnet aperitif, he created a succession of images whose legend gradually made the brand appear and constituted the slogan, supported by the illustration: "Dubo", a stylized man looks at a glass of aperitif, only the glass, his arm and face are in color, the rest is sketched: "Dubon," he carries it to his mouth, the color spreads in his body: "Dubonnet" he zooms in and the whole image is in color. He was one of the first to use the letters as essential graphic elements for composition and to treat them as surfaces. Cassandre also creates his own characters. Between 1928 and 1937, he collaborated with the Deberny and Peignot Foundry, for whom he created the Bifur (1929), Black Steel (1935) and Peignot (1937) fonts.







### 13. Le Spectacle est dans la rue.

[Montrouge, Draeger frères, 1935].

4to, [245 x 190 mm.], 40 pp. Editor's spiral binding.

FIRST EDITION of the text by Blaise Cendrars.

Fourteen full-page colour reproductions of Cassandre's famous posters: *Greek tourist office, Dubonnet, Trans-Atlantic Co.* ... in the form of a luxurious promotional booklet printed by Draeger brothers in Montrouge.

The texts in this booklet were written by Blaise Cendrars.

📖 Henri Mouron, *Cassandre*, no. 225.

1936

ZEISS IKON : Niklitschek, Alexander

Austrian engineer and photographer (1892 - 1953)

14. Tag und Nacht mit der

Kleincamera. 165 Bildtafeln

nach Aufnahmen mit den Zeiss Ikon Kleincameras ausserdem 20 Bilder im Text von Ingenieur A. Niklitschek - Wien.

München, Verlag F. Bruckmann AG, 1936

4to, [280 x 220 mm.], Lll, [2], 171 pp.

Hardcover, illustrated dust jacket, advertising white wraparoundband printed in red, folded crystal, protective box with title printed on the back.

FIRST EDITION. TEXT IN GERMAN.

20 black and white photos as illustrations in the text and 165 full-page photos in black and white, with technical data for each photo.

Photographers' captions at the end.

📖 Otto Hochreiter, *Geschichte der Fotografie in Österreich*, 1983, pp. 160.



EXCEPTIONAL COPY WITH ITS PROTECTIVE BOX.



"...It struck me that it would be much more interesting to assemble in a sort of synthesis all these snapshots taken on the wing by an artist who possesses in the highest degree what I may call a psychological sense of movement." (René Blum)

1937

## KRULL, Germaine

German photographer (Wilda, 1897 - Wetzlar, 1985)

### 15. Ballets de Monte-Carlo.

[Nice, Société Générale d'Imprimerie, Edition Marcel Roche, May 15, 1937].  
4to, [291 x 250 mm.]. [64 pp.]. Paperback, cover illustrated by Matisse.

FIRST AND ONLY EDITION of this work comprising a cover illustrated by Henri MATISSE, 3 color plates (reproductions of the sets and costume models by Cassandre, Mariano Andreu, Raoul Dufy and André Derain) and very numerous photographs by Germaine Krull.

Germaine Krull had set up her photography studio in Monaco in 1937 and worked for two years for the Casino. Text in english.





1937

## CONNELL, Will

*American photographer (McPherson, Kansas, 1898 - Los Angeles, 1961)*

Will Connell was a self-taught photographer. He opened a studio in downtown Los Angeles in 1925 and became a member of the Camera Pictorialists. He taught at Art Center College in Pasadena from 1931 until his death. His work included movie publicity shots, magazine assignments and other commercial photography.

*In Pictures: A Hollywood Satire* uses razor sharp physical irony and insider humor to present biting satirical collages of the Hollywood industry. Tom Maloney writes in the introduction that, "Connell shows how wide the abilities of the camera are when a thorough technician, a penetrating mind, and the all important satirical impulse are blended in one talent capable of dissecting a national institution [Hollywood] with its own instruments of torture...ground glass, shutter and lens."

Recurring themes include god-like movie directors, scantily clad wannabe performers, and ever-present crews of yes-men... Connell began his professional career in the late 1920's where he photographed virtually every industry in California.

### 16. *In Pictures a Hollywood Satire.*

Pictures by Will Connell. Story by Nunnally Johnson, Patterson McNutt, Gene Fowler, Grover Jones.

*New York, T. J. Maloney, Inc., 1937.*

4to, [305 x 350 mm.], 106 pp. Original Two-tone Cloth.

FIRST EDITION. Superb work illustrating the world of Hollywood and cinema with 48 photographs or photo-editings by Will Connell.

Luxury edition with 500 numbered signed copies with an original signed photo (The photograph is a humorous self-portrait of Connell with his camera).

📖 Mark Dean Johnson, *At work: the art of California labor*, p. 35. - M.+M. Auer, *Collection*, p. 253 (for the regular edition).

ONE COPY OF THE LIMITED EDITION (no. 41).

Then he has to get his pal, because his pal will know or guess  
 as he sees it. I'm just standing here. In the meantime, our  
 fellow has talked to the guy with the big nose, and pretended  
 to know. He says, "Well, it looks like things are going to go  
 pretty nice, huh?" "What do you mean?" says Big Nose. "What  
 are you talking about?" He says, "Well, the way you have the  
 thing lined up—last night, you know." He says, "Oh, was I  
 with you last night?" "Oh, don't act that way, now we're  
 together on this thing." And he says, "Oh, just a minute." And  
 he goes out to the telephone and says, "Hello, Jake." ... Got to  
 a podium. "Send the boys over. We got a guy, and he knows

14

MAKE-UP



eye. He says, "You double-jointed? You know they give you  
 the back for your body over there." And MacMurray says,  
 "Giddy back!" "All you do is sign a piece of paper—no sense  
 of my death, you may see my body, and so on." The point I'm  
 trying to make is that MacMurray is double-jointed, he does  
 back flips, he's an unusual type. Maybe the theater'll crash  
 down with a hundred. The darned thing offers a lot of oppor-  
 tunity for comedy. You see, as a matter of fact, you could tell  
 this story for Harry Belafonte and Charles Duggles, just the same.

24

STUDIO SPORTS



everything to you. My name is Maggie Thorne. Last night you  
 saved my life. From now on I stick with you till I've paid you  
 back. You want anybody bumped off, it's okay by me."

MacMurray doesn't want any of that, and he's a little scared  
 of this fellow, but in the conversation that follows, a spark  
 happens. Something happened last night? While he was right  
 out? He's sure of it. "Where were you?" he asks Maggie. "In  
 a cab," says Maggie. "You were drawing a lot of pictures on  
 the sidewalk. I don't remember, but when I came up to talk  
 to you, you were saying 'and that makes a million dollars.'"  
 He says, "What did I say—million dollars? That's what I see

34

YES-MEN



1949



BERNAND, Béla-M.

French photographer of Hungarian origin  
(Budapest, 1911 - Paris, 1967)

**17. Music-Hall.** Photographies de  
B.M. Bernand.

Paris, Mondial-Masques, [E. Defossés-  
Néogravure, 1949].

4to, [290 x 215 mm.], [64] pp. Stapled  
and bound under plain cardboard,  
illustrated dust jacket.

Text by Michel Herbert, 106  
photographs by Béla-M. Bernand.  
Designed by R. Morsel.  
Printing process: Heliogravure.



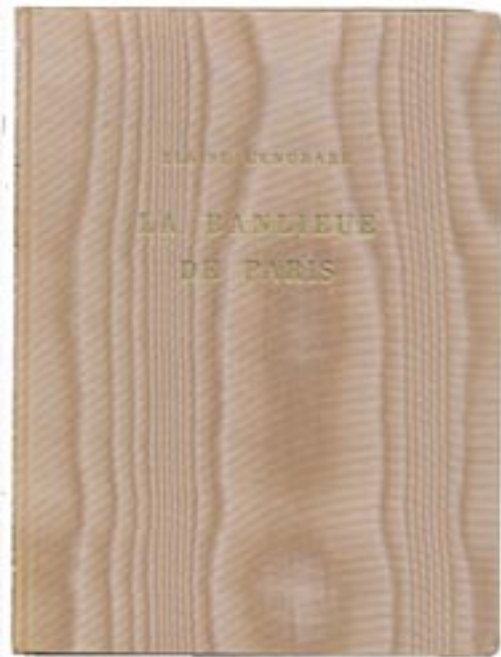
Mais non, les jeunes femmes co-coettes ne sont pas des  
brochantes.  
Elles n'ont pas même d'attitude pour ça.  
Ce sont des actrices.  
Des actrices agées lesquelles il n'y a plus qu'à louer l'habileté.  
Pourtant, elles dansent les Sauts Bas, comme toutes choses,  
par dévouement.  
Il n'y a qu'à contempler leur catastrophe co-coettes pour  
s'en rendre compte.  
Les Bas, il est visible qu'elle en a perdus la tête.

DOISNEAU, Robert

1949

*Photographie français (Gentilly, 1912 - Paris, 1994)*

The first major book illustrated by Doisneau. The result of a collaboration between Cendrars and Pierre Seghers who chose the illustrations and Albert Mermoud, the director of the *Guilde du livre* in Lausanne, the book was simultaneously distributed in "pre-original edition" by the *Guilde* (volume 139) and "original edition" by Seghers. Only this edition, sold in bookstores, had the privilege of an illustrated jacket. Doisneau's photos are divided into 8 sections: Kids, Love, Sets, Sundays and Holidays, Leisure, Work, Terminus, and Homes. They were taken in 1947-49 around Paris, within a radius of 25 km. from Notre Dame.



**18. La Banlieue de Paris.** Texte de Blaise Cendrars sur 130 photos de Robert Doisneau.

*Lausanne-Paris-Bruxelles-Milan-New-York, La Guilde du Livre, [Lausanne, Héliographia S.A. 15 octobre 1949].*

4to, [233 x 175 mm.], 564, [2], 135, [4] pp. The editor's silk binding.

FIRST EDITION, published simultaneously in Lausanne and Paris. First print of the 130 full-page off-text photographs, including 7 on double page including the guard page, reproduced in heliogravure.

📖 *Exposition, Regards sur un siècle de photographie à travers le Livre, Paris, 1996, n° 94.* - Andrew Roth, *The Book of the 101 books*, p. 132-133. - Martin Parr & Gerry Badger, *The Photobook*, I, p. 201. - M.+M. Auer, *Collection*, p. 336. - Hans-Michael Koetzle, *Eyes on Paris*, pp. 203-205. - Guy Mandery, *Robert Doisneau*, pp. 29-31. - Walter Guadagnini, *Photography. From the Press to the Museum 1941-1980*, p. 54-59.

ONE OF 30 COPIES ONLY WITH THE PUBLISHER'S SILK BINDING. THESE "SILK" COPIES, OF SALMON HUE, WERE IN PRINCIPLE RESERVED FOR THE ANIMATORS OF LA GUILDE .



*The Legend of St Germain-des-Prés*

1950

SERGE JACQUES

*French photographer (Toulouse, 1927)*



Assistant to the fashion photographer Max Ottoni who introduced him to the fundamentals of shooting and printing, he immersed himself in the evenings and cellars of Saint-Germain des Prés, where he rubbed shoulders with writers, artists and jazzmen who would write the legend of the neighborhood. The cafés, the Flore in mind, and the cellars attract a youth hungry for new sensations and freedom. Like a self-report, he takes his pictures on the spot in the places he usually frequents: *Le Bar Vert*, *Le Caveau des Lorientais*, *Le Tabou*, then the *Saint-Germain club*. A testament to this time, in 1950 he published *The Legend of Saint-Germain-des-Prés*. From Django Reinhardt to Miles Davis, Louis Armstrong, Don Byas, Lionel Hampton and Duke Ellington, he covered concerts by French and American artists who performed in Paris between 1953 and 1958. Ed van der Elsken and/or Schrofer have maybe seen this book before publishing their book in 1956, see no. 26.

**19. La Légende de Saint Germain des Prés.**

*Paris, La Roulotte, [Arrault Printing in Tours, September 10, 1950].*

8vo, [230 x 155 mm.], [72] pp. Hardcover, white paper-covered board, black title, illustrated endpapers, illustrated dust jacket.

FIRST EDITION. Texts by Michel Tavriger, photographs Serge Jacques, layout Marcel Jacno with a foreword by Pierre Seghers French and English text.





« Kiss at the Town Hall »



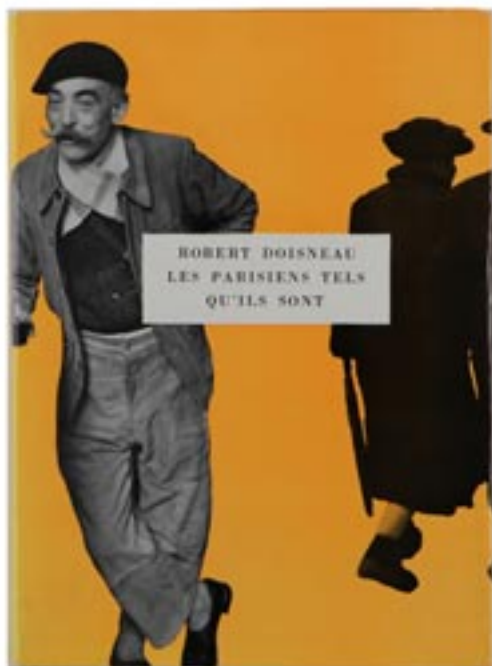
DOISNEAU, Robert

French photographer (Gentilly, 1912 - Paris, 1994)

1953

"The Kiss at City Hall" is a famous black and white photograph by Robert Doisneau. Taken in 1950 near Paris Town Hall, it depicts a man and a woman kissing while walking on a sidewalk full of passers-by, in front of a café terrace.

The photograph was taken as part of a work by Robert Doisneau for *Life magazine* which published it on June 12, 1950 as part of a series of photographs on the theme of love in Paris in the spring. The stage is performed by two drama students, then students at the Simon Course. The photographer had met them in a Parisian café and, having seen them kissing, had offered them a shooting session in the middle of the street, for a fee. The identity of the two protagonists was long unknown, including by the author himself.



20. Les Parisiens tels qu'ils sont.

Collection « huit ».

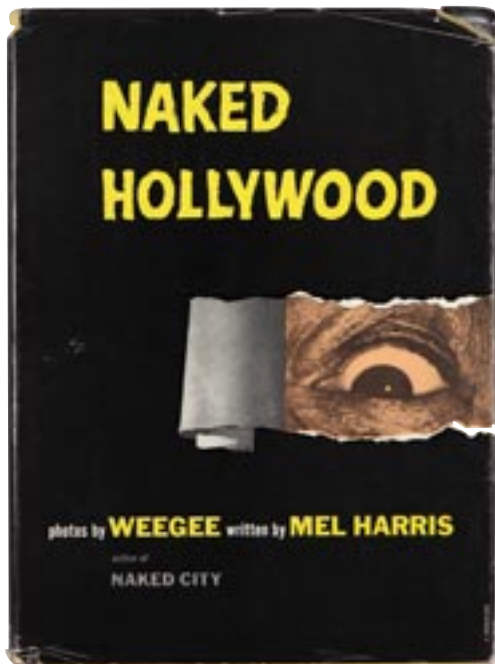
[Paris], Robert Delpire, Editeur, [December, 2, 1953]. 12vo, [180 x 130 mm.], 121-[3] pp. White paper-covered boards, orange title label pasted on the front cover, title on the back, illustrated dust jacket.

FIRST EDITION and first volume of the "Eight collection", directed by Robert Delpire and Pierre Fauchaux. Texts and comments by Robert Giraud and Michel Ragon. First print of the 57 plates by Robert Doisneau including the famous "Kiss at the Town Hall".

📖 Exposition, *Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, no. 101. - Not in Hans-Michael Koetzle, *Eyes on Paris*. - Guy Mandery, *Robert Doisneau*, p. 4.

*...Is a shocking, outrageously, funny, and artistically brilliant documentary.*

1953



## WEEGEE (Arthur H. Felling)

American photographer (Zloczew, Autriche-Hongrie, 1899 - New York, 1968)

In 1946, Weegee relocated from New York City to Los Angeles. Abandoning the grisly crime scenes for which he was best known, Weegee trained his camera instead on Hollywood celebrities, starlets, autograph seekers, and shop-window mannequins, sometimes distorted through trick lenses and multiple exposures. "Now I could really photograph the subjects I liked", said Weegee of his newfound home and career in Los Angeles, "I was free".

### 21. Naked Hollywood by Weegee & Mel Harris.

New York, Pellegrini & Cudahy, [1953].  
4to, [270 x 200 mm.], [128] pp. Hardcover,  
yellow cloth bradel, black title on the back,  
illustrated dust jacket.

FIRST EDITION. First print of 130  
photographs of Weegee.  
Weegee and editor Mel Harris selected  
the best of over 2,000 photographs,  
revealing a side to Hollywood only  
Weegee could capture.



BRASSAÏ (Gyula Halasz)

French photographer of Hungarian origin (Brasov, 1899 - Nice, 1984)

**22. Séville en fête.** Préface de Henry de Montherlant. Textes inédits de Dominique Aubier.

[Paris], Collection Neuf, Robert Delpire, Editeur, [20 janvier 1954].

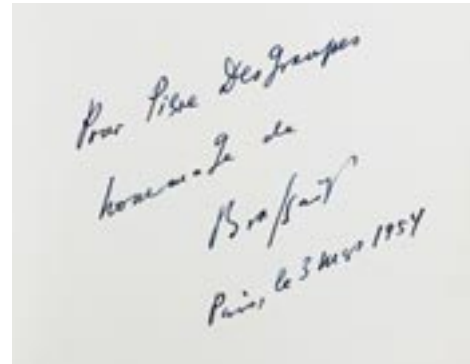
4to, [270 x 212 mm.], 152, [4] pp. Hardcover, blue percaline bradel, illustrated dust jacket.

FIRST EDITION, published in the *Collection Neuf*, No. 12.

Directed by Robert Delpire and Pierre Fauchoux.

The illustration includes 76 never-before-seen photographs of Brassai on full page or double page.

A COPY WITH A SIGNED DEDICATION FROM BRASSAÏ to Pierre Desgraupes, journalist and producer with Pierre Dumayet of the television show «Lectures for All».



1954



GOGUET, Jacques

French photographer (Cognac, 1911 - 1997)

23. Cognac Martell 1715.

[Cognac, Jacques Goguet, c. 1954]

12vo, [183 x 140 mm.], [17] ff. Black book stamped with the brand's motif, spiral binding.

32 small originals gelatin silver prints. A presentation, recounting the visit of sommeliers from Paris to Cognac on May 3, 1954.



*The legendary scene*

1954

WINOGRAND, Gary

*American photographer (New York, 1928 - Tijuana, 1984)*

**24. Marilyn in Manhattan.** Photographed for Pageant by Gary Winogrand.

*Chicago, Peageant*, vol. 10 no. 6, December 1954.

12vo, [195 x 140 mm.] 162 pp. Stapled, square back, cover illustrated in color.

This issue includes the eight-page photo essay "Marilyn in Manhattan" by Gary Winogrand. In addition to sexy shots of Marilyn in her slip, there is a double-page spread showing four photographs from her iconic scene in *The Seven Year Itch* of her holding down her white dress as a subway up-draft blows it above her knees. With the film's release the following year, these are some of the earliest image from that legendary scene.

Process: Heliogravure.



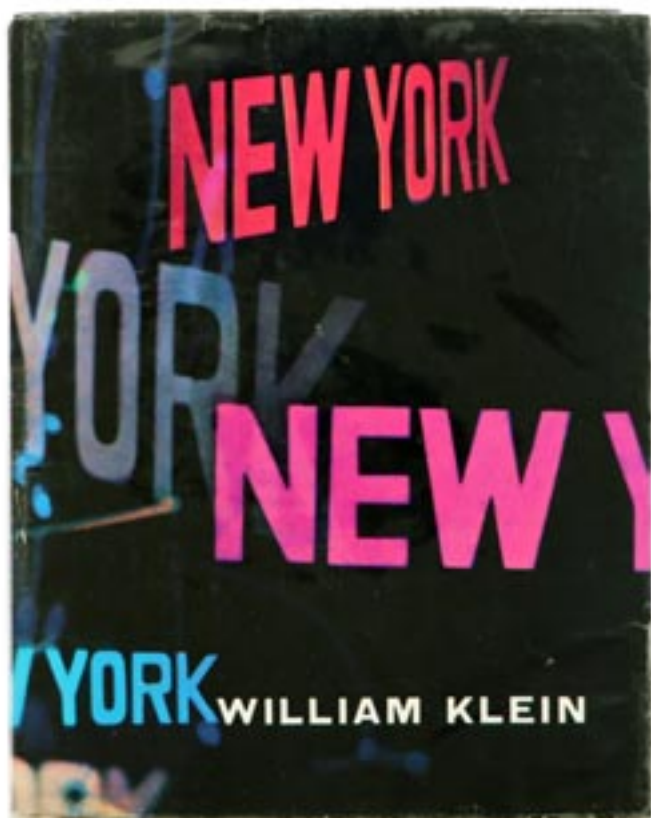
1956

## KLEIN, William

*American photographer (New-York, 1928)*

William Klein is an artist, painter, visual artist, photographer, graphic designer and director of documentary films, commercials, and fiction. An American citizen, he lives and works in Paris. A multidisciplinary artist, he has revolutionized certain areas of photography such as fashion photography and street photography. His books on the great world capitals (New York, Rome, Moscow, Tokyo, Paris) have helped to make him one of the most illustrious and influential photographers of his generation. Refused by American Publishing Houses, *Life is Good and Good for You in New York* will be published, with the support of Chris Marker, at editions du Seuil in 1956.

Arguably the most important photobook of his generation. This book won the 1957 Nadar Prize as the most outstanding photobook of the year.



### 25. **Life is Good & Good for you in New York.** William Klein Trance Witness Revels.

*Milano, Feltrineli Editore [september 1956]*  
4to, [275 x 215 mm.], 181-[192] pp. + a booklet [16] pp. Hardcover, illustrated dust jacket.

FIRST ITALIAN EDITION AND FIRST PRINTING of this photobook, fully illustrated, without text, with nearly 200 photographs forming by their sequences a story, an ironic look of the city, complete with its loosely laid-in booklet of 16 pages with captions illustrated with advertising cutouts. Layout by William Klein. Print: Simultaneously in French in Paris, Italian in Milan and English in London.

📖 Exposition, *Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, no.117. - Andrew Roth, *The Book of the 101 books*, p. 140-141. - Hasselblad Center, *The Open Book*, p. 164-165. - Martin Parr & Gerry Badger, *The Photobook*, I, p. 243. - M.+M. Auer, *Collection*, p. 365. - Walter Guadagnini, *Photography. From the Press to the Museum 1941-1980*, p. 90-97.







## ELSKEN, Ed van der

*Dutch photographer (Amsterdam, 1925 - Edam, 1990)*

The photographer uses a cinematographic sequence of texts and grainy black-and-white photographs to tell a semi-autobiographical love story: the story of Manuel and Ann, situated in the bleak atmosphere of postwar Paris in the 50's. Van der Elsken follows Ann with his camera on her wanderings through Paris, while she dances, drinks, flirts, fights, sleeps, falls in love... Ann is the legendary bohemian Vali Myers, an Australian artist who was a friend of Cocteau and Genet, but Van der Elsken makes it clear from the start that *'the action of the book and the characters who play a part in it are the product of the author's imagination'*. This cult book has been virtually unavailable until now. *"Love on the Left Bank, Van der Elsken 's first and most groundbreaking book, remains his most beautifully, realised body of work."* (Sean O'Hagan, *The Guardian*).



### 26. Een liefdesgeschiedenis in Saint

**Germain des Prés.** Fotografie en tekst Ed van der Elsken.

*Amsterdam, De Bezige Bij, [1956].*

8vo, [270 x 200 mm.], [112] pp. Hardcover, illustrated dust jacket.

FIRST DUTCH EDITION AND FIRST DUTCH PRINTING. Text and 216 black and white illustrations by van der Elsken.

This is his first book, with immediate international success. Graphic design and layout by Jurriaan Schrofer.

Printer: Verenigde Uitgeverijen Planeta, Haarlem.

Edition: In Dutch, German and English.

COPY SIGNED BY ED VAN DER ELSKEN.

📖 Exposition, *Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, n° 113. - *The Dutch documentary photobook after 1945*, p. 92-93. - Martin Parr & Gerry Badger, *The Photobook*, I, p. 245. - Hasselblad Center, *The Open Book*, p. 168-169. - M.+M. Auer, *Collection*, p. 363. - Koetzle, *Das Lexicon der Fotografen*, p. 128-129. - Fritz Gierstberg et Rik Suermondt, *The Dutch Photobook*, p. 48-49. - Walter Guadagnini, *Photography. From the Press to the Museum 1941-1980*, p. 98-103.

1959

## ELSKEN, Ed van der

*Dutch photographer (Amsterdam, 1925 - Edam, 1990)*

After having spent a couple of years in Paris, the still young photographer went back to Amsterdam in the fifties. After the American victory in World War II jazz-music became more and more popular, also in Amsterdam. Van der Elsken took with his Leica (without flash) some brilliant portraits of famous musicians like Chet Baker, Louis Armstrong, Dizzy Gillespie, Ella Fitzgerald, Lionel Hampton and Sarah Vaughan, and some of the young and enthusiastic audience.



### 27. Jazz met teksten van Jan Vrijman, Hugo Claus, Simon Carmiggelt, Friso Endt en Michiel de Ruyter.

*Amsterdam, uitgegeven door De Bezige Bij, 1959.*

Square 12vo, [179 x 168 mm.], [20], 80, [14] pp. Hardcover, illustrated film-coated covers, salmon-colored endpapers.

FIRST EDITION, FIRST PRINTING of 109 photographs by Van Der Elsken. Texts by Jan Vrijman, Hugo Claus, Simon Carmiggelt, Friso Endt and Michiel de Ruyter.

Van der Elsken his third book.

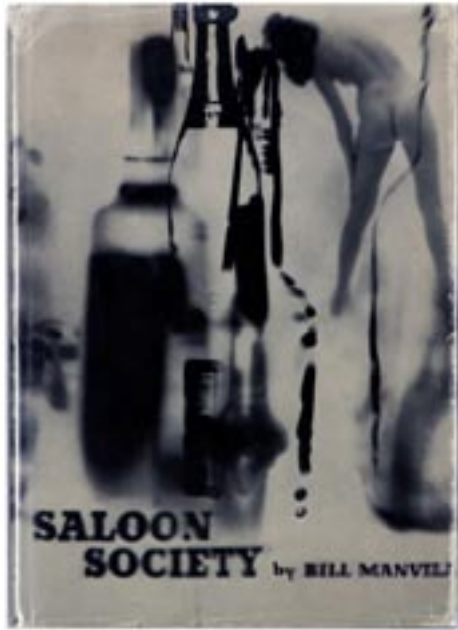
📖 Andrew Roth, *The Book of the 101 books*, p. 156-157. - Martin Parr & Gerry Badger, *The Photobook*, I, p. 246. - M.+M. Auer, *Collection*, 390. - Fritz Gierstberg et Rik Suermondt, *The Dutch Photobook*, p. 52-53.

COPY OF HUGO CLAUS, Belgian writer, poet, playwright and stage director, and one of the most brilliant contemporary Dutch novelists, and one who wrote a text for this book too with his signature on the title page.



ATTIE, David Moses

American photographer (1920 - 1982)



**28. Saloon Society.** The diary of a year Beyond

Aspirin by Bill Manville. Photographs by David Attie. Design by Alexey Brodovitch.

New York, Duell, Sloan and Pearce, [1960].

8vo, [251 x 176 mm.], 124, [2] pp. Hardcover, illustrated dust jacket.

FIRST EDITION, illustrated with black and white photographs reproduced in the text and full page. Very nice layout by ALEXEY BRODOVITCH.

Based on Manville's weekly column for the Village Voice, Saloon Society offers readers vivid glimpses of life "among the broken glasses, empty bottles, full ashtrays, drunks and passed-outs" through the eyes of fictional protagonist A. E. Kugelman.

Exposition, *Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, no. 124. - M.+M. Auer, Collection, p. 399.



...et dédiées ici au • du jour, à René Bertelé son ami Jacques.

1960

## DOISNEAU, Robert

French photographer (Gentilly, 1912 - Paris, 1994)

### 29. Bistrots.

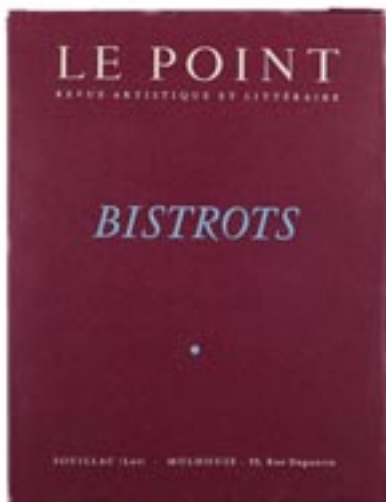
Le Point. LVII 1960. Revue Artistique et Littéraire paraissant quatre fois par an. Onzième année.

Souillac (Lot), Mulhouse, Le Point, Revue Artistique et Littéraire, [September 1960]. 4to, [255 x 190 mm.], 48 pp. Paperback, printed softcover.

Texts by Jacques Prévert and Robert Giraud. 45 never before published photographs by Robert Doisneau.

📖 Hans-Michael Koetzle, *Eyes on Paris*, pp. 298-300. - Guy Mandery, *Robert Doisneau*, p.38-39.

PRECIOUS COPY INSCRIBED BY JACQUES PRÉVERT TO RENÉ BERTELÉ, founder of *Éditions du Point du Jour*, who published in 1944 "Words" by Jacques Prévert who faithful to his habits attached, at the end of volume, AN ORIGINAL PHOTOGRAPH: Self-portrait under the title *The ravages of alcohol, Paris December 1960*. BEAUTIFUL ORIGINAL BOX MADE BY JULIE NADOT.





1960

DOISNEAU, Robert

*French photographer (Gentilly, 1912 - Paris, 1994)*

Robert Doisneau is, alongside Willy Ronis, Édouard Boubat and Izis, one of the main representatives of the French humanist photography movement. He studied Graphic Arts at the Estienne School and graduated as an engraver and lithographer in 1929. A year later, he joined Atelier Ullmann as an advertising photographer. In 1932, he sold his first photographic report, which was published in the *Excelsior*. From 1934 to 1939, the car manufacturer Renault de Boulogne-Billancourt hired him as an industrial photographer. After the Second World War, Robert Doisneau became a freelance photographer by officially joining the Rapho photography agency in 1946. He then began to produce numerous photographic reports on a wide variety of subjects. Some of his reports will appear in magazines such as *Life*, *Paris Match*, *Realities*, *Viewpoint*, *Regards*, etc. In 1949, Robert Doisneau published *La Banlieue de Paris*, with texts by Blaise Cendrars. He worked for *Vogue* from 1948 to 1953 as a permanent collaborator. He later released some thirty albums.



**30. [La vitrine de jouets]. [The toy shop window]**

*Paris, 1960.*

VINTAGE GELATINE SILVER PRINT.

Red stamp "Photo Robert Doisneau" and pencil numbering 44052, accompanied by this note: "~~November 1959~~ Oct 60 - No. 188 - Happiness Le Mans" on the back of the draw.

Image format 248 x 240 mm., on paper format 293 x 240 mm.

Small tears without lack (nothing missing).



31



32

**31.** [Pedestrians in Paris]. Paris, 1959-1960.

VINTAGE GELATIN SILVER PRINT.

Red stamp on the back of the "Photo Robert Doisneau" and pencil numbering 3451-30.

Image format 243 x 180 mm.

**32.** [Pedestrians in Paris]. Paris, 1959-1960.

VINTAGE GELATIN SILVER PRINT.

Red stamp on the back of the "Photo Robert Doisneau" and pencil numbering 3500-61.

Image format 240 x 165 mm.

1960

TOBIAS, HERBERT

German photographer (Dessau, 1924 - Hamburg, 1982)

Herbert Tobias was born in Dessau. He learned photography at the age of ten. In 1942 Tobias was called to the Wehrmacht and sent to the Russian Front, where he took his first important photographs. Shortly before the end of the war, he deserted and was captured by the Americans on the Western Front. He was released at the end of 1945. In 1950, Tobias moved to Paris. There he met the famous German photographer Willy Maywald, for whom he worked as an assistant. In 1953, the first images of Tobias appeared in *Vogue*. In the same year he was expelled from France and returned to Heidelberg. From October 1953, his fashion photographs began to appear in German magazines. After moving to Berlin, he had his first solo exhibition, in November 1954, and was praised by the critic Friedrich Luft.

Through the publication of his work in many high-quality magazines, Herbert Tobias had become a key figure in German fashion in 1956. His contacts in the worlds of fashion and film led in the following years to numerous photographic portraits of the famous, including Hildegard Knef, Zarah Leander, Valeska Gert, Amanda Lear, Klaus Kinski, Tatjana Gsovsky, Jean-Pierre Ponnelle and Andreas Baader. However, from 1960, Tobias ran into more and more financial difficulties. From 1972, his images began to appear in various gay magazines. In 1981, much appreciated exhibitions of his work in Amsterdam (Jurka Gallery) and Berlin (Gallery A. Nagel). This late recognition and the planning of a photo book caused him to copy his old negatives and subtitle them.

He became seriously ill in February 1982 and died on August 17 of the same year. Tobias bequeathed his photographic work to the (Landesmuseum für Moderne Kunst, Fotografie und Architektur), which gave him a great retrospective from May to August 2008, with 200 exhibitions, also exhibited in 2009 in the Deichtorhallen in Hamburg.

**33. [Autoportrait travesti dans un bar].**

[Transvestite self-portrait in a bar].

*Berlin, circa 1960.*

VINTAGE GELATIN SILVER PRINT.

Stamp of Tobias estate on the back.

Image format: 180 x 125 mm.





*The first "underground" magazine in The Netherlands*

TWEN - TABOE

1961

Dutch magazine (1961)

The first "underground" magazine in The Netherlands modelled after the German *Twen* magazine. It had to change the name from *Twen* (First issue only) to *Taboe* as a result of a conflict with the Springer Press that had taken over *Twen*.

Only 4 issued.

**34. Twen [and] Taboe is het blad voor jonge mensen.** Het verschijnt zes maal per jaar onder redactie van : André van der Louw en Marijke Zweers. [Nummer I-II-III-IV]

*Amsterdam, Meulenhoff en Co NV, [1961]*

4 in-folio papers, [336 x 264 mm.]. Paperback, illustrated cover.

Editorial Secretary: Almar Tjepkema. Typographic design: Marinus H. van Raalte.

Texts by various Dutch writers.

Photographs: Oscar van Alphen, Violette Cornelius, Ed van der Elsken, Zoltàn Forrai, Eddy de Jongh, Ata Kando, Jan Keja, Joan van der Keuken, Eddy Posthuma de Boer, Kees Pot, Theodorine Raaff, Hans A. Schreiner, Nico van der Stam, Ed Suister, Elliot Erwitt (Magnum New York), Ida Berman, Yvan Dalain, Leonard Freed, Kees Pol, Henri Cartier-Bresson, etc...

Cover photos: I - Ed van der Elsken. - II Eddy Posthuma de Boer. - III Peter Rusting. - IV Shunk-Kender (Paris).



*Beautiful book, book made before "Flaming Creatures", major cinematic work of the artist*

1962

## SMITH, Jack

*American filmmaker, actor and photographer (Columbus, Ohio, 1932 - New York City, 1989)*

Jack Smith (1932-1989) was a very influential American filmmaker, actor and photographer who amongst others influenced Andy Warhol and John Waters. Smith's aesthetic was that which now is often called "camp" or "trash" and with his most famous film *Flaming Creatures* of 1963 he created a template for many underground films that came after (although the cheap look was really a symptom of lack of funding).

Smith only created one photographic book in his lifetime and it is one of the most rare publications of that genre: called *The Beautiful Book*, it was handmade with tipped on contact prints and no text. The images show actors and friends (including famous musicians La Monte Young and Marian Zazeela) lounging around florally decorated sets which have a distinct oriental influence.

### 35. Jack Smith *The Beautiful Book*.

[New York, Piero Heliczer's press, *The Dead Language*, 1962].

Square 8vo, [215 x 180 mm.], [20] pp. Stapled, stiff illustrated paper cover.

FIRST EDITION CONTAINING 20 ORIGINAL PHOTOGRAPHS in 55 x 55 mm format, pasted on sheets of yellow paper, without text, all under a two-colour silkscreen cover based on a drawing by Marian Zazeela.

These photographs were taken in his apartment on the Lower East Side. Almost half of the photos depict the artist Marian Zazeela who provided the cover drawing. Smith and his friends hand-assembled the pendant book in late spring and early summer 1962, before the filming of *Flaming Creatures*. A major cinematic work by the artist, made at the same time as the *Beautiful Book*, this film was chased for thirty years by all the censors of the world, to enter, after the death of the artist, into the pantheon of cinematheques.

Probably no more than a hundred copies of this booklet were sold or offered in the underground world of New York, perhaps during the screening of the film *Flaming Creatures*.

REPRODUCTION PROCESS: Original 55 x 55mm silver prints, obtained by contact from negatives.

📖 Hasselblad Center, *The Open Book*, p. 190-191.





*"One of the most significant photographers on the international scene."*

1963

## BAVAGNOLI, Carlo

*Italian photographer (Piacenza, 1932)*

*"One of the most significant photographers on the international scene."*

A photographer from *Epoca*, Bavagnoli was the only non-American photographer to be a permanent member of the team of the American magazine *Life* (1963-1972), mainly focused on international photojournalism.

Thanks to the constant presence of his photos on several local newspapers, Bavagnoli was hired in 1956 by the weekly *Epoca* rivista with many photographs that prevail over the texts, founded by the publisher Alberto Mondadori and directed, then, by Enzo Biagi. This job will be for Bavagnoli the springboard for his career, assigned to the Roman editorial staff, begins "a long documentation work on Trastevere, thanks to which he obtains the first contacts with the American magazine *Life*, which publishes some photos."



### 36. *Gente di Trastevere*. Prefazione di Antonio Baldini.

*Milano, Arnoldo Mondadori, [April 1963]*  
4to, [286 x 255 mm.], [130] pp. Hardcover,  
gold title on the spine, illustrated dust  
jacket

FIRST ILLUSTRATED EDITION of 102  
reproductions of black and white  
photographs. Report on the daily life of  
the *Trastevere* district in Rome.  
Blind-stamped SIAE Cold Seal (Società  
Italiana degli Autori ed Editori) on the title  
page.



1963

SEUSS, Juergen - DOMMERMUTH, Gerold - MAIER, Hans.

German photographers, typographers and publishers.

### 37. Beat in Liverpool.

[Frankfurt am Main, Europäische Verlagsanstalt, 1965].

8vo, [200 x 200 mm.] 36, [158] pp. + a 45 rpm record in an illustrated sleeve. Label of the edition, harcover, illustrated dust jacket.



FIRST GERMAN EDITION, PUBLISHED A YEAR BEFORE THE DUTCH EDITION.

Text in German. More than 150 black and white photographs showing Liverpool in the 60's: Rock, Cavern Club, etc. Complete with disc *The Clayton Squares* recorded at the Cavern Club, *The Hideaways* recorded at the Sink Club.

Foreword by Mike Evans.



### 38. London pop gesehen.

[Hannover], Fackelträger-Verlag Schmidt-Küster GmbH, [1969].

8vo, [200 x 200 mm.], 48, [184] pp. Black cloth, paladium title, illustrated dust jacket and printed rhodoid.

FIRST EDITION. Text in German. More than 200 black and white and colour photographs of the London pop culture in 1968.



1968

*The meeting of the two most important French stars: Brigitte Bardot and Jeanne Moreau*

1965

MALLE, Louis

*French filmmaker (Thumeries, 1932 - Beverly Hills, 1995)*

"Viva Maria" was released in 1965, after a scenario by Louis Malle and Jean-Claude Carrière, with Brigitte Bardot and Jeanne Moreau in the lead roles. These two "Maria's" get involved in a revolution in a fictional Latin American country.

**39.** « Viva Maria! » Film directed in 1965 by Louis Malle, assisted by Juan Luis Bunuel, and Volker Schlöndorff, with Brigitte Bardot and Jeanne Moreau.

3 CONTACT SHEETS, VINTAGE SILVER PRINT, format 255 x 207 mm. taken during the filming of the movie by set photographers.  
The 3 frames together.



M-M-537-1



2



3



4



VM-M-537-5



6



7



8



VM-M-537-9



10



11



12



One of the more underappreciated documents of 1960's New York



1965

WATANABE, Sumiharu

*Japanese photographer (Tokyo, 1928)*

Early photobook from Japanese photographer Sumiharu Watanabe, one of the few Japanese photographers to travel to New York. He worked at Nikon USA between 1962 and 1964, and as a newcomer to the city, wandered the streets with his camera, capturing a changing city landscape through fresh eyes. One of the more underappreciated documents of 60's New York, Watanabe masterfully documents Greenwich Village, specifically Washington Square Park, and the people who spent time there. He displays daily life through people playing in the fountain, playing music, playing chess, working in storefronts and restaurants, participating in actions and demonstrations, partying, and more. Shots progress from Spring to Winter, giving a naturalistic and lyrical tone to the work.



**40. Washington hiroba no kao [Face of Washington Square]**

*Tokyo, Yuyudo, 1965.*

4to, [259 x 185 mm], 204 pp. Softcover with original slipcase and original obi band.

FIRST EDITION OF WATANABE'S FAMOUS FIRST BOOK ON NEW YORK. Watanabe's famous photographs and the texts of the poet and contemporary music critic Kuniharu Akiyama are arranged by Nobuyashi Kikuchi in charge of the graphic design of the work.



## BERNARD, Jeffrey

*British journalist and photographer (London, 1932 - Soho, 1997)*

Jeffrey Joseph Bernard was an English journalist, best known for his weekly column "Low Life" in *The Spectator* magazine, and also notorious for a feckless and chaotic career and life of alcohol abuse. He became associated with the louche and bohemian atmosphere that existed in London's Soho district and was later immortalised in the comical play *Jeffrey Bernard Is Unwell* by Keith Waterhouse.

### 41. Soho Night & Day. Frank Norman & Jeffrey Bernard.

*London, [Martin] Secker and Warburg  
[Limited, 1966]*

4to, [230 x 238 mm.], 96 pp. Hardcover,  
black half-cloth white title, cover illustrated  
with contact sheet images.

FIRST EDITION of Frank Norman's text and  
first printing of Jeffrey Bernard's 70 black  
and white photographs reproduced in  
heliogravure.



*This Gibson's incredibly scarce first monograph explores an area at the west end of Sunset Boulevard long referred to as The Strip.*

1966

## GIBSON, Ralph

*American photographer (Los Angeles, 1939)*

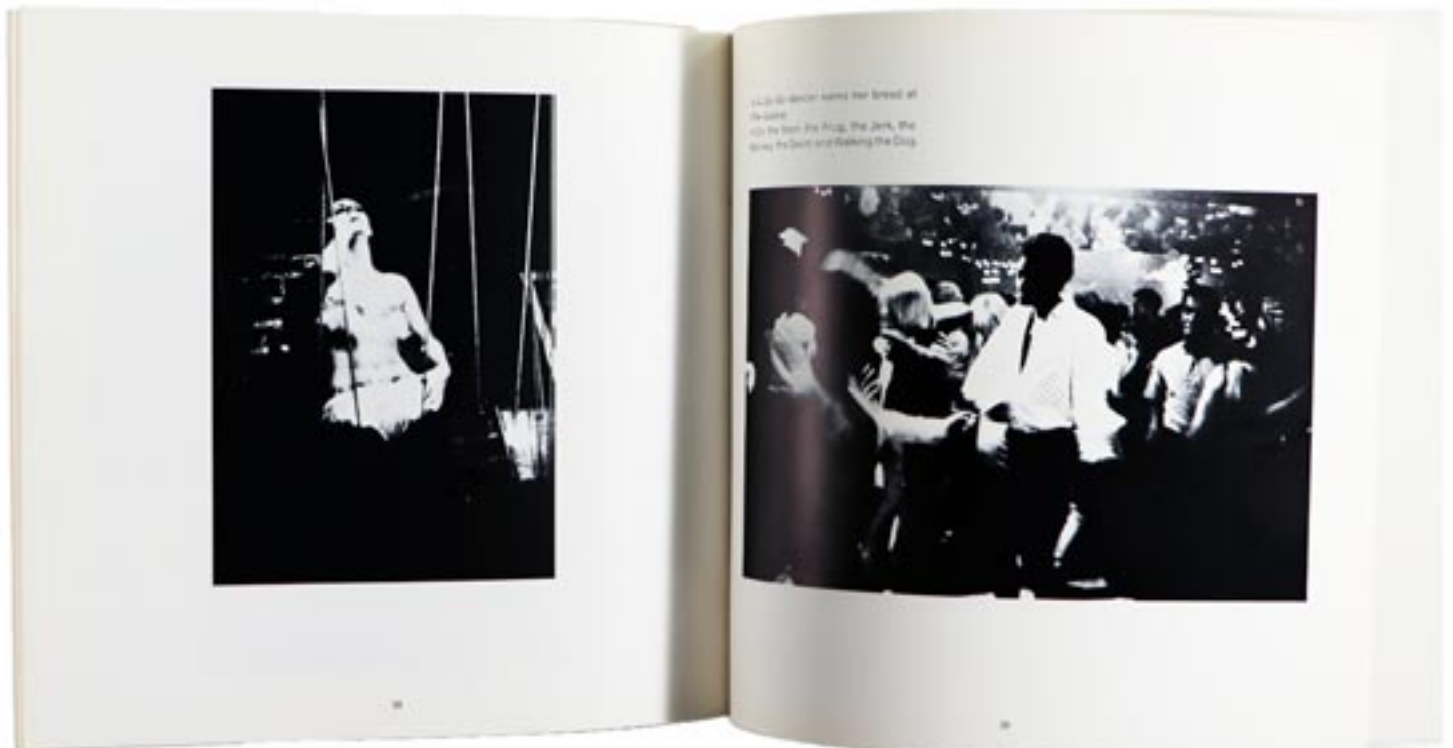
Ralph Gibson is a master of photography, known for literally inventing a new photographic language in the 70's. It offers a narrative meaning to contextualization and surreal juxtaposition. After studying photography during his time in the U.S. Navy and then at the San Francisco Art Institute, he began his professional career as an assistant to Dorothea Lange, then worked with Robert Frank on two films.

This Gibson's incredibly scarce first monograph explores an area at the west end of Sunset Boulevard long referred to as The Strip. At the time--about five years before he founded Lustrum Press--Gibson was working in documentary mode quite different from the enigmatic, surrealist imagery for which he became well-known. The grainy, high contrast images in this book capture a dizzying array of character types in what was then a burgeoning center of the emergent counter-culture.



- 42. The Strip.** A graphic portrait of Sunset Boulevard / Fall, 1966. Photographed by Ralph Gibson. Designed by Roger Kennedy. [*Los Angeles, Roger Kennedy Graphics, 1966*] 4to, [232 x 234 mm.], [2], 48, [2] pp. Paperback, white cover illustrated.

First edition of Gibson's first book, illustrated with 49 photographs. Printer: Nicolas-Preston Compney and George Rice and Sons, Los Angeles.





*"I'm searching for the world as it really is."*



1967

POSTHUMA DE BOER, Eddy

*Dutch photographer (Amsterdam, 1931)*

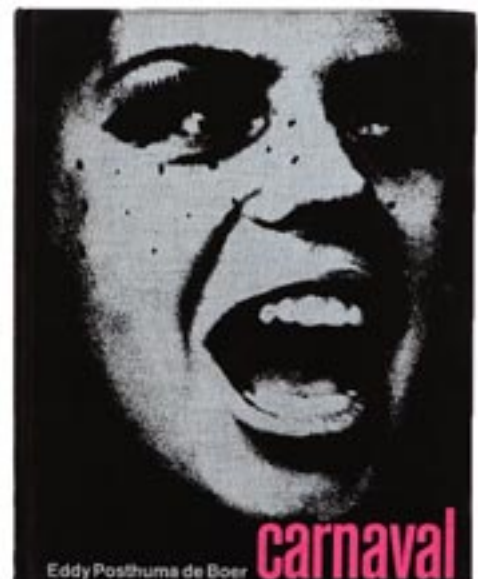
With Ed van der Elsken and Johan van der Keuken, Eddy Posthuma de Boer is one of the most important post-war Dutch photographers. His work has been frequently published in newspapers and magazines such as *Het Parool*, *De Volkskrant*, *Time-Life*, *Avenue* and, *Paris Match*. Posthuma de Boer's work has been greatly influenced by humanist photography, the social-documentary movement that emerged in Europe just after the Second World War. Representatives of this movement include Henri Cartier-Bresson (1908-2004), Robert Doisneau (1912-1994) and Eva Besnyö (1910-2003), who were a major source of inspiration for Posthuma de Boer and whom he considered his 'photography mother'. But Posthuma de Boer's work also shows another side of post-war life: the emergence of youth culture with jazz and rock 'n roll music, and the widespread social unrest of the late 60's and 70's. In this respect, he is in the illustrious company of colleagues such as Ed van der Elsken and Johan van der Keuken.

### 43. Carnaval.

*[Utrecht], A.W. Bruna & Zoon, 1967.*  
8vo, [225 x 180 mm.], [124] pp. Hardcover,  
black illustrated cloth, title in white and  
pink, no dust jacket as issued.

FIRST EDITION. Texts by Bertus Aafjes,  
Godfried Bomans, Saartje Burgerhart, Fons  
Hermans, Toon Hermans [etc]. 140 black  
and white illustrations showing  
photographs taken between 1960-1967  
during carnival in the South of the  
Netherlands. Designed by Eddy Posthuma  
de Boer and Paul Groenendaal.

📖 M+M Auer, *Collection*, p. 475.



Tadanori Yokoo is considered by some critics as the Japanese Andy Warhol



## TADANORI, Yokoo

Japanese graphic designer and plastic artist (Nishiwaki, 1936)

Tadanori Yokoo is the creator of hundreds of posters, paintings, collages and books. It is considered by some critics as the Japanese Andy Warhol

His works borrow as much from Warhol, from The Russian constructivists, from the American advertisements of the 50's as from Utagawa, Hiroshige or Hokusai ... but also from Magritte for his praise of the dream and from Bruegel for his eroticism.

He uses in abundance the red color which in the Far East is the noble color par excellence, the color of power and the emperor. It is also the color of life, death and sexuality, through the blood it symbolizes. He makes the violence he has in him speak, and seems to show, through the constant representation of birth, his own trauma of being born.

1967

### 44. Sho o Suteyo, Machi e Deyô.

Tokyo, Haga-shoten, 1967.

4to, [190 x 130 mm.], 309-[11] pp.

Paperback, illustrated cover and reversible dust jacket.

FIRST EDITION. Text by Teramaya Shuji, photographs by Yoshioka Yasuhiro, illustrations by Ichirô Tominaga (p. 176-187).

Graphic design by Yokoo Tadanori.

«*Throw Away Your Books, Let's Go Into The Streets* was also the title of multi-media book written by Terayama with art and layout by the artist Yokoo Tadanori, and was published just ten days before the release of the film. »



As among the most influential photo/artists' books of the century

1967

## WARHOL, Andy

American artist (Pittsburgh, 1928 - New York, 1987)

"Well, Andy loves mistakes. This wasn't rehearsed."

Andy Warhol's Index Book, called a "children's book for hipsters", is full of pop-ups, pull-outs, fold-outs and even a stuck balloon - as a practical joke!

It is cited by Andrew Roth and Martin Parr as among the most influential photo/artists' books of the century.

Andy Warhol's Index Book features a compilation of interviews, art inserts, pop-ups, photographs, recording discs, and descriptions of life at the Factory. To this day it remains an important Warhol document and an absolutely iconic publication of the psychedelic era of the late 60's in New York. The photographs are by Billy Name and other Warhol co-conspirators with the assistance of Stephen Shore, Paul Morrissey (Warhol's movie producer) Ondine, and Nico.

### 45. Andy Warhol's Index (book)

With the assistance of Stephen Shore, Paul Morrissey, Ondine, Nico, several photographs by Nat Finkelstein, Christopher Cerf, Alan Rinzler, Gerald Harrison, Akihito Shirakawa and particularly David Paul. Factory Fotos by Billy Name.

[New York], A Black Star Book, Random House 1967.

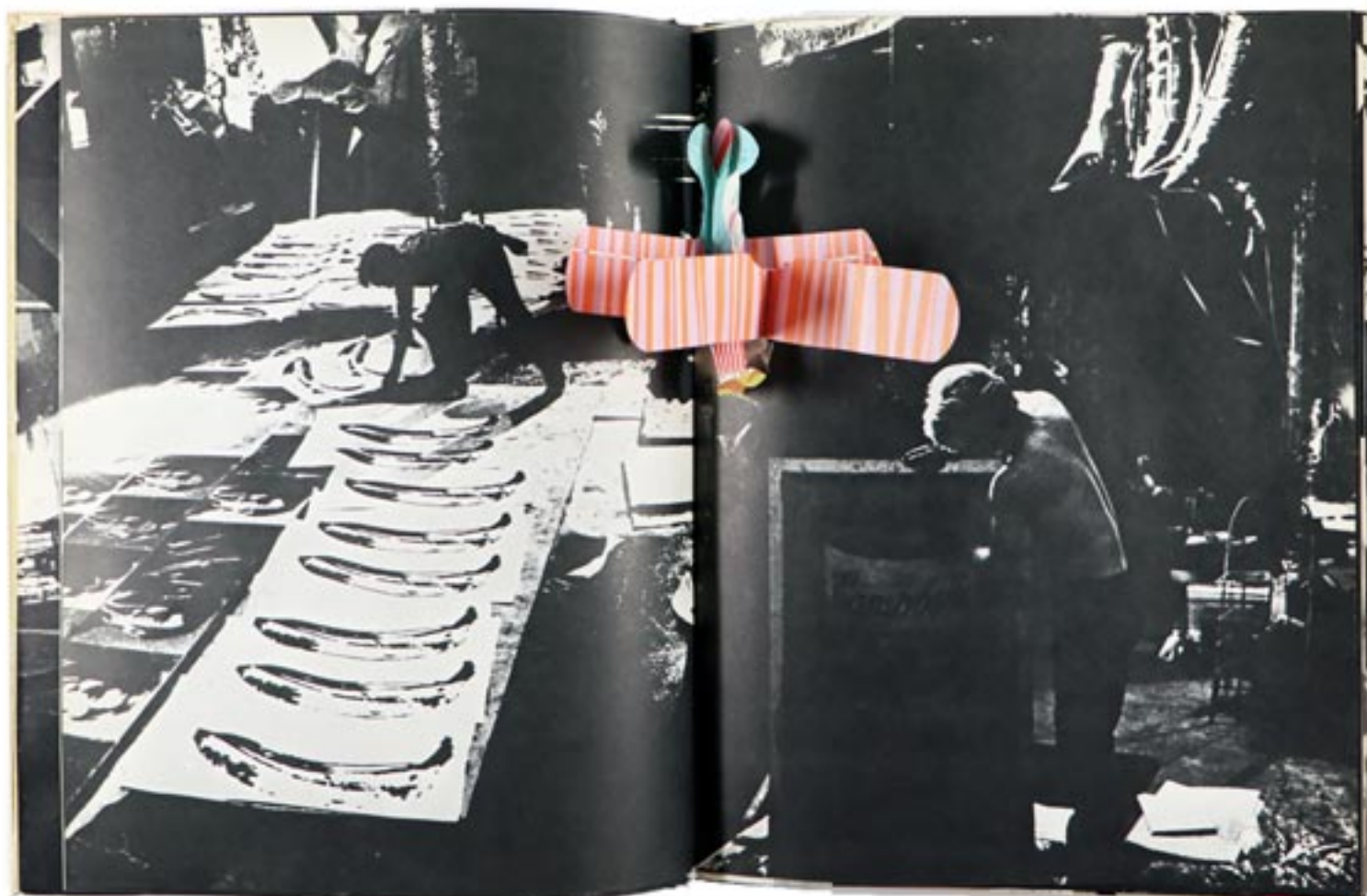
4to, [285 x 220 mm.], [72] pp., some leaflets, flexi-disc by Lou Reed, pop-up and gatefolds... Half cloth with a holographic front cover.

FIRST EDITION. Photographs, texts and system objects made by the Factory team, illustrating an interview with Andy Warhol by journalist and art critic Henry Geldzahler. Condition very fine with insert balloon melted and several last pages having yellow spot because of that.

COPY SIGNED BY ANDY WARHOL

Lyons, Joan, *Artists' Books: A critical Anthology and Source Books*, Rochester, 1985, pp. 108-109. - Andrew Roth, *The Book of the 101 books*, p. 188-189. - Moeglin-Delcroix, *Esthétique du livre d'artiste*, Paris 1997, p. 306. - Béatrice Hernad, Karin V. Maur, *Papiergesänge*, Prestel, 1992, p. 43. - *Pop Art Store*, p. 59. - M.+M. Auer, *Collection*, p. 468. - Parr and Badger, *The Photobook*, Vol. 2, p. 144-145.





*"An image that doesn't shock is not worth it..." (Roman Cieslewicz)*

1968

## CIESLEWICZ, Roman

*Polish artist (Lwów, 1930 - Paris, 1996)*

Based in Warsaw, he produced posters for the Film Distribution Centre, the Artistic and Graphic Editions, the Polish Chamber of Commerce and posters for the Communist Party. In September 1963, he moved to Paris. From 1965 to 1969, he was artistic director of the magazine *Elle*. In 1967, he designed a new contemporary art magazine *Opus International*. He produced several book covers, as well as various posters for the *Ultra-Guides* collection launched by Jean-Louis Gouraud. In 1971, Roman Cieslewicz obtained French citizenship. From 1973 to 1975, he directed the Workshop of Visual Forms at the National Graduate School of Decorative Arts in Paris.

### 46. Jean-Clarence Lambert. *Un rêve collectif*.

Précédé de diverses activités scéniques. Le Principe d'incertitude. Illustré par quatre collages de Roman Cieslewicz.

*Paris, Bibliopus, Georges Fall, éditeur, [May 1968]*

12vo, [175 x 108 mm.], 96 pp. Paperback, printed cover.

First illustrated edition with four collages by Roman Cieslewicz based on photos by Massal. Preface letter from Jean Tardieu.

WITH THE 4 ORIGINAL COLLAGES BY ROMAN CIESLEWICZ, enhanced and signed on the back, framed. Format: 285 x 260 mm., each.







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## HABICHT, Frank

German photographer (Hambourg, 1938)

*Young London* collects Habicht's photos from the 60's in an opulent book. A unique collection of images of the swinging, groovy, hippie and psychedelic 60's in London, it offers an eye-opening contribution to the history of a country that is currently undergoing yet more social transformation. The iconic black and white photographs of Hamburg-born photographer Frank Habicht reflect the spirit of the Swinging Sixties in London. "Looking for what hides behind the human soul, observing the contradictions, absurdities, the abstract, the surreal, the mystical, the frailties, being astounded by life's complexities, juxtaposing and blurring reality and fantasy, capturing togetherness, despair, rebellion, isolation, joy and sadness, surrounded by beauty and drama." - (Frank Habicht).



**47. Young London: permissive paradise.** Photographs Frank Habicht. Views on the scene Heather Cremonesi, Robert Bruce.

*London, Toronto, Wellington, Sydney, George G. Harrap & Co. Ltd, [1969]*  
4to, [303 x 250 mm.], xv, [96] pp. Hardcover, illustrated dust jacket.

FIRST EDITION OF THIS CULT BOOK illustrated with 92 photographs by Frank Habicht. The definitive sixties London photobook. Full of now famous images. Packed with faces (Quant, Jagger etc) and locations (Kings Road, Portobello etc).

*Let everybody have his share of "genot" according to his nature.*

1969

## JARING Cor (Cornelis)

*Dutch photographer (Amsterdam, 1936 - 2013)*

Cornelis (Cor) Jaring was a Dutch photographer and conceptual artist. He was best known for his photographs from the turbulent 60's and 70's. He photographed mostly in black and white, among other things, the provo movement and Amsterdam as «magical centre». Jaring received the first prize of World Press Photo in 1975 in Amsterdam, beeld van een stad, the photo prize of Amsterdam in 1979 and in 1986 became honorary citizen of this city. In 2002, he was awarded the Frans Banninck Cocq Medal for « great services to photography in Amsterdam ».

### 48. Amsterdam ±

*Huizen, nv Tritonpers, 1969.*

4to, [280 x 212 mm.], 128 pp. Illustrated paper over film coated boards, and an oronge wraparound band.

FIRST EDITION. Amsterdam in the early sixties.  
Text in four languages by Emile Fallaux. Designed by Josje Pollmann. Illustrated with 204 black and white photographs by Cor Jaring.

📖 *The Dutch documentary photobook after 1945*, p. 116.





## EEN 20STE-EEUWS PRENTENBOEK

*popvol Sexy Shocking* OPWINDENDE ontroerende *Barokke & Bizarre*  
FOTOS van het *MAGISCH CENTRUM* in EUROPA: **AMSTERDAM**

**MENSEN! MENSEN NAAKT, BESCHILDERD,**  
*versierd,* MENSEN biddend, *bedelend,* *zwaaiend* met de **protest-**  
VLAG, **MENSEN** *psychedelisch, FUTURISTISCH* OF GEWOON  
**DRONKEN.**  
*PREDIKERS, hoeren, Hippies, beauties, muzikanten, trauvestieken*  
EN SCHUIFLENDE KERELTJES.

**KOOP** het **ZELF** en **GEEF** HET UW RELATIES,  
EEN **verbijsterend** BOEK.  
tekst in frans, duits, engels, nederlands.

*endat is*  
**f 22,50**  
**goedkoop**



*"The Girls are coming Now! "*

1969



## SANNES, Sanne

*Dutch photographer (Groningen, 1937 - Bergen, 1967)*

Throughout his years of photography, he produced remarkable works in which women and eroticism were recurring themes. His creations consist mainly of countless photographs of female nudes. Women are her favorite subject as well as an inexhaustible source of inspiration.

Almost obsessively, he photographed them at ecstatic moments, recording their most intimate moments.

His unusual approach does not go unnoticed. In 1965, he was considered one of the emerging talents of the new generation. In 1964, his famous photo book *Oog om Oog* (Eye for An Eye) was published, with photographic studies of nudes and poems selected by the famous writer Hugo Claus. Sannes' work has been revealed in recent decades, showing a renewed interest in the provocative nature of his photographs. His works have been the subject of solo and group exhibitions in museums and galleries around the world.





#### 49. Sex a gogo for amusement only.

[Design Walter Steevensz,  
presented by Sanne Sannes]

[Amsterdam, *De Bezige Bij*, 1969].

8vo oblong, [160 x 280 mm.], [192] pp.

Illustrated paper-covered film coated  
boards.

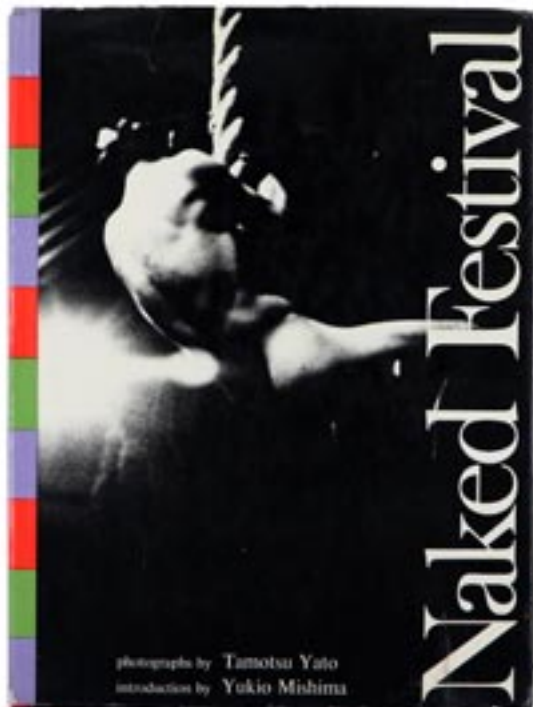
FIRST EDITION published by Walter  
Steevensz.

Two years after his death, Walter Steevensz  
composed and designed *Sex à Gogo*, a  
composition of various works by Sanne  
Sannes in a very particular layout that  
bears no resemblance to what Sannes was  
able to produce during his lifetime.

📖 Martin Parr & Gerry Badger, *The  
Photobook*, I, p. 227. - M+M Auer,  
*Collection*, p. 493. - *Photography between  
cover, The Dutch documentary photobook  
after 1945*, p. 55.



1969



YATO, Tamotsu

Japanese photographer (1928 - 1973)

**50. Naked Festival.** A photo-essay by Tamotsu Yato with an introduction by Yukio Mishima, essay by Tatsuo Hagiwara, Mutsuro Takahashi, and Kozo Yamaji and visual presentation by Gan Hosoya. *New York & Tokyo, A Weathermark Edition - Walker/Weatherhill, [1969].* 4to, [305 x 225 mm.], 177 pp. Red half-cloth, title in white, illustrated covers, illustrated dust jacket.

English version of *Hadaka matsuri*, published in Tokyo by Bijutsu Shuppansha in 1968.

Translation and adaptation by Meredith Weatherhill and Sachiko Teshima. Designed by Gan Hosoya. 145 illustrations by Tamotsu Yato.

📖 M+M Auer, *Collection*, p. 491. - Manfred Heiting, *The Japanese Photobook, 1912-1990*, no. 308 for Japanese edition.





COLLECTIF

Dutch photographers

51. Vrouwen van Amsterdam.

Amsterdam, Foton Uitgeversmaatschappij N.V., [1970].  
4to, [265 x 205 mm.], [144] pp. Paperback, illustrated cover.

FIRST EDITION.

Photographs by: Ed van der Elsken, Mattheus Engel, Claude van Heye, Cor Jaring, Suki Langereis, Henk van der Leeden, Philip Mechanicus, Marian Morris, Hans Pelgrom, Wim Renes, Jutka Rona, Matthijs Schrofer, Nico van der Stam, Chris Paul Stapels, Koen Wessing, Marian Zijlstra.

Photographers interviewed by: Hanneke Meerum Terwoegt.



*Let's play  
Oh if I could win...!*

1970

FOULX, Claude

**52. Strip-Poker.** Textes : Claude Foulx.

*[No place, c. 1969/1970]*

Oblong 12vo, [147 x 194 mm.], [72] pp.

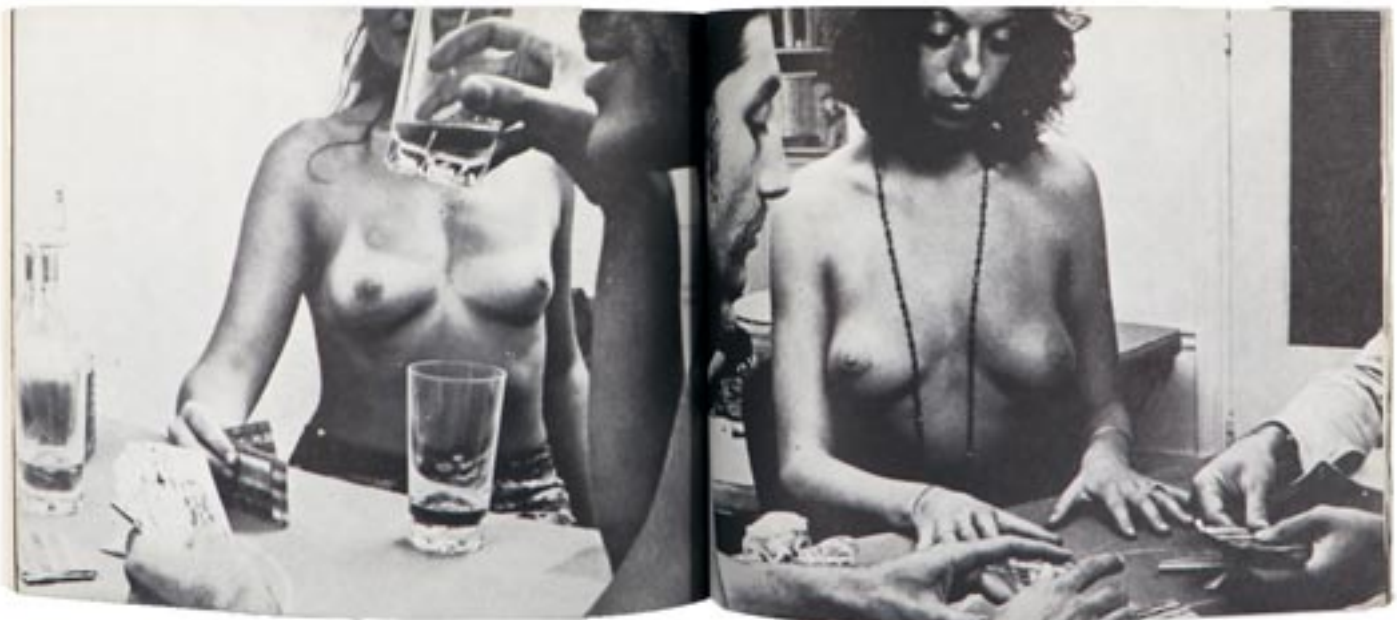
Paperback, cover illustrated on blue background.

Text by Claude Foulx illustrated with 42 photographs, by an anonymous photographer.

A photographic artistbook where essentially a game of strip poker devolves into an orgy.

A variant cover is printed in pink and has the name of the publisher on the front cover. This variant has no details at all about the publisher, and as such, this could be a copy of an earlier and really first edition.

RARE.



*"An epically mindless parable about contemporary America in the form of a live-action cartoon strip."*

KLEIN, William

1970

*American photographer (New-York, 1928)*

In 1970, Vincent Canby of the New York Times described William Klein's film *Mister Freedom* as *"an epically mindless parable about contemporary America in the form of a live-action cartoon strip."*

He continued, *"I hope that by some oversight I don't make any of this sound amusing or thought-provoking. It isn't. In fact, Mister Freedom is so witless that it could give anti-Americanism a bad name---that is, the sort of anti-Americanism that's equated with legitimate opposition to United States domestic and foreign policy."* Clearly Canby was not an adherent of the camp aesthetic that had been articulated by Susan Sontag. Nowadays Klein's satire doesn't seem quite as half-baked as it did to Canby 35 years ago.

### 53. Mister Freedom.

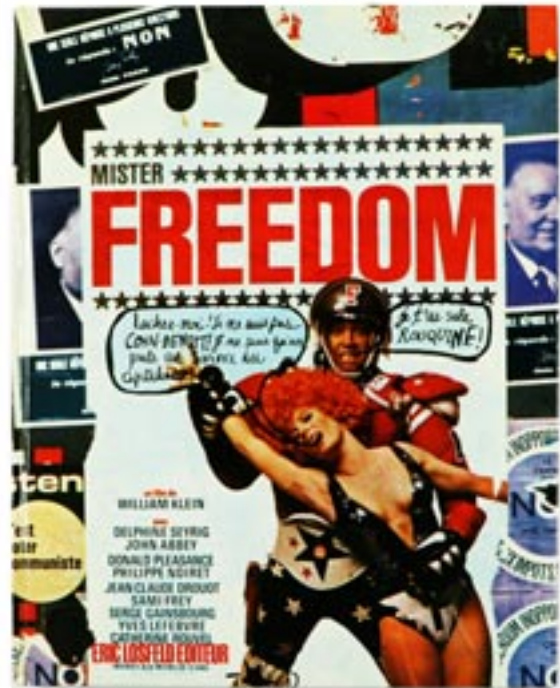
[Paris], Eric Losfeld Editeur, [October 1970]

4to, [300 x 240 mm.], [88] pp. Hardcover, illustrated paper over boards

FIRST EDITION.

Illustrations from the movie with black and white photographs and some in color.

A film written by William Klein with Delphine Seyrig, John Abbey, Donald Pleasance, Philippe Noiret, Jean-Claude Drouot, Sami Frey, Serge Gainsbourg, Yves Lefebvre, Catherine Rouvel, Rufus...



"The desire for complete freedom"

c. 1970

KIMURA, Hideki and GULLIVER Shuzo Azuchi

Japanese artists of the underground scene in the 60's, 70's. (Osaka, 1942) - (Shiga, 1947)

#### 54. Too Much No.1

Tokyo, Space Marathon, [c. 1970].

12vo, [178 x107 mm.], 300 pp. Paperback, cover illustrated.

Photos by KANESAKA Kenji, FUKASE Masahisa, WATANABE Hitomi, ISHIGURO Kenji, GULLIVER Shuzo Azuchi, etc.

A collaboration of Shuzo Azuchi GULLIVER, (artist who animated the *Underground scene* in the 60's, 70's) and KIMURA Hideki, painter, rock scene who organized the new rock festival "Too Much" in Japan. This book is a conceptual collection of works published two months before the legendary festival "Too Much".

Based on the world of hippies and beats, LSD and art rock, based on the books and works of the Beatles, Warhol, Che Guevara, and Peter Dragger, beyond history, tradition, system it is a unique book that claims "the desire for complete freedom".



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