

Important Photo-Books

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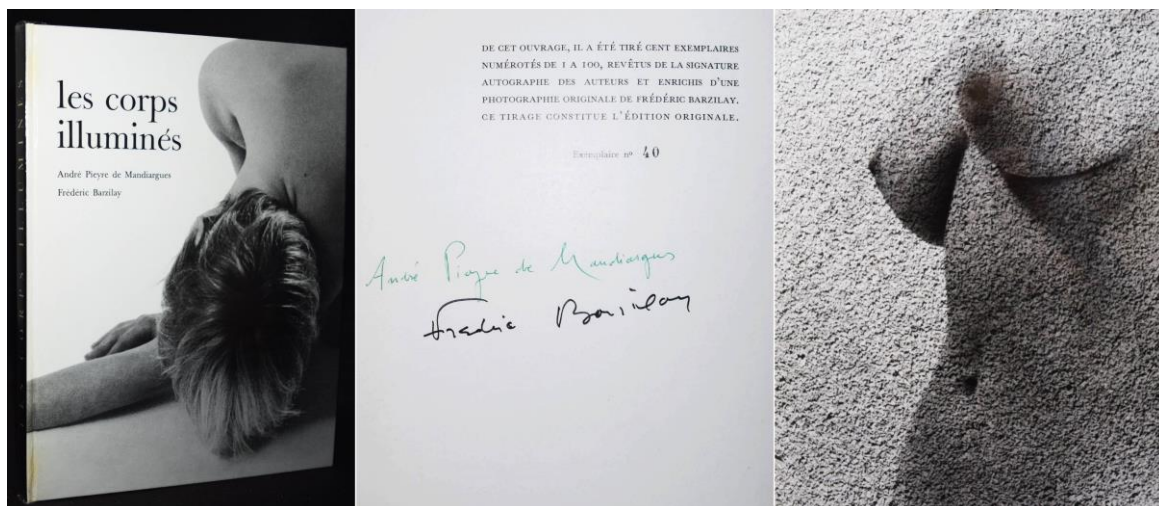


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- 1 **Agata, Antoine d'.** Mala noche. (Avec essais de **Bruno Le Dantec** et **Jose Augustin**). Nantes, En vues (1998). 4°. 103, (1) S. mit 65 teils doppelblattgr. Abb. Illustr. OPbd. (Impression de voyage, vol. 2). 380,--
Erste Ausgabe der ersten Veröffentlichung. - Mit eindrucksvollen Aufnahmen aus dem Nachtleben in New York, Mexiko, Guatemala, San Salvador, Havana, Port-au-Prince und Marseille. - "Antoine D'Agata has traveled the world's darkest corners collecting images of characters from the night's furthest edges: prostitutes, addicts, war-torn communities, and the homeless" (Magnum Photos). - The french Photographer and documentary filmmaker A. d'Agata (born 1961) attended courses at the International Centre of Photography at the end of the 1980s, where he was taught by Larry Clark and Nan Goldin, among others. 'In 1991/1992 he worked in New York at the Magnum photo agency and in 1992 was an assistant to Magnum photographers Erich Hartmann, Hiroji Kubota and Ferdinando Scianna. In 1993 he returned to France, gave up photography and worked as a bricklayer and in a bar at night. It was not until four years later that he returned to photography. In 1995 and 1996 he travelled to Mexico. The results of his trip are the two photo volumes De Mala Muerte and Mala Noche. The black and white photos were taken in the drug and brothel milieu in Mexico. They show people from the margins of society and document a world of brutality, violence, sex and prostitution. These themes then play the dominant role in Antoine D'Agata's oeuvre as a whole'
- 2 **Barreswil, (Louis Charles Arthur) et (Alphonse) Davanne.** Chimie photographique. Contenant les éléments de chimie expliqués par les manipulations photographiques, les procédés de photographie sur plaque, sur papiers sec ou humide, sur verres au collodion et à l'albumine. La manière de préparer soi-même, d'employer tous les réactifs et d'utiliser les résidus. Les recettes les plus nouvelles et les derniers perfectionnements. La gravure et la lithophotographie. Paris, Mallet-Bachelier s. d. (1854). 8°. XVI, 296 S. mit einigen Holzschnitten im Text. Hldr. d. Zt. mit goldgepr. Rückentitel u. Linienverg. 650,--
Bellier de la Chavignerie 73. Roosens/Salu 1835. Vgl. Heidtmann 2503 (dt. Ausgabe von 1860). - Rare first edition of the first comprehensive handbook on the chemical processes in photography. - Barreswil and Davanne describe all the processes known at the time, the photographic imitation of banknotes and securities and, for the first time, the lithophotography they developed. 'Of the few inventors who succeeded in producing halftone images, the first were the chemists Barreswil and Davanne, who worked in co-operation with the optician Lerebours and the lithographer Joseph Lemerrier. In 1852, they revived Joseph Nicéphore Niépce's asphalt process, replacing the metal plate with granular lithographic stone, which they coated with asphalt ether solution rather than lavender oil. After exposure under the negative, ether was used as a solvent. The stone was then etched and coloured. The areas where the asphalt, which had become insoluble through exposure to light, had prevented the acid from acting took on the colour. In 1854, Lemerrier published the first six prints, each measuring 33 x 23 cm, under the title 'Lithophotography' ... The prints had very good halftone values, but the process was later abandoned in favour of Poitevin's, as only small editions could be printed'



- 3 **Barzilay - Mandiargues, André Pieyre de.** Les corps illuminés. Photographies de **Frédéric Barzilay**. (Paris), Mercure de France (1965). 4°. [36] Bl. mit teils doppelblattgr. Tafeln und 1 signierten und num. Orig.-Photographie. Illustr. OPbd. in Orig.-Leinenschuber. 650,--
First edition. - One of 100 num. Of the special edition with 1 sign. Original photograph. - Signed by F. Barzilay and A. P. de Mandiargues in the imprint. - The French photographer F. Barzilay (1917-2015), born in Saliniki in Greece, had lived in France since 1927. Both his parents were deported to Auschwitz under German occupation and murdered. His first nude photographs date from 1939, and after the Second World War he took impressive pictures of Paris and various European cities, which earned him membership of the movement of so-called humanist photographers (Robert Doisneau, Willy Ronis and Lucien Hervé). The main subject of his work is the female body and he established himself as one of the most important nude photographers in France. From 1953 to 1977, Barzilay was a UNESCO official. His first solo exhibition took place in 1960 at the Société française de photographie. In 1965, his photographs were published for the first time by the Mercure de France in 'Les corps illuminés'. Barzilay was friends with Rotraut, Yves Klein, Dominique and Paul Eluard, Brassai, Pablo Neruda and Man Ray. - Slipcase somewhat rubbed at the edges, fine copy.
- 4 **Becher, Bernd u. Hilla.** Anonyme Skulpturen. Eine Typologie technischer Bauten. Düsseldorf, Art-Press Verlag 1970. 4°. [108] Bl. mit 194 Schwarz-Weiß-Fotografien auf Tafeln. OLn. mit illustr. OU. 1.400,--
*Auer 518. Dickel, Künstlerbücher 77 ff. Heidtmann 11816. Parr/Badger II, 266. Roth, The Book of 101 Books 194 f. The Open Book 258 f. - Erste Ausgabe der ersten Buchveröffentlichung von Bernd und Hilla Becher, eines der wichtigsten Fotobücher der Moderne. **Dazu: Foto-Postkarte ("Fachwerkhaus Elsen, 1970") von H. und B. Becher signiert.** - Mit Aufnahmen von Kalk- und Hochöfen, Kühl-, Förder- und Wassertürmen sowie Gasbehältern und Silos. - "Mit der Publikation ihrer Photographien von ausgewählten Industriebauten in Buchform nutzten Bernd und Hilla Becher 1970 erstmals ein Medium, das die sukzessive Betrachtung gegenüber der simultanen ihrer in Ausstellungen gezeigten Photo-Tableaux gleichen Inhalts privilegiert" (H. Dickel). - "The extensive series that the Bechers later made for Schirmer/Mosel and MIT Press, while preserving the aesthetic rigour of their earlier work, emphasizes the documentary aspect, and has a particular archival, historical value. Anonyme Skulpturen, though it hardly neglects the informational importance of their practice, seems much more*

about making an aesthetic statement and establishing the artists' position in late twentieth-century art. All their books are polemical, but this represents their primary artistic credo. For those who are more interested in the Bechers as artists than as industrial archaeologists, this is the one to have on one's shelf." (Parr/Badger). - Schutzumschlag geringf. berieben und am Rücken und im Rand etwas gebräunt, sehr gutes Exemplar.



- 5 **Blossfeldt, Karl.** *Urformen der Kunst. Photographische Pflanzenbilder.* Hrsg. mit einer Einleitung von **Karl Nierendorf.** Berlin, Wasmuth o. J. (1928). 4°. XVII, (1) S., 1 Bl. u. 120 num. Bildtafeln in Kupfertiefdruck. OLn. mit goldgepr. Rücken- und Deckeltitel und Deckelvignette (Entwurf: **Lucian Zabel**) u. illustr. Orig.-Schutzumschlag. 2.800,--
Heidtmann 14471. Heiting/Jaeger I, 188 ff. (mit mehreren Abb.). Parr/Badger I, 96. Roth, The open book S. 66 f. - First edition. - "The German first edition of 'Urformen der Kunst' appeared both bound and as a portfolio, in which the prints are inserted as individual sheets... In his extremely pathetically formulated introduction, Nierendorf first assumes a close connection between art and nature over the centuries, before finally attesting to Blossfeldt that no one had ever before depicted this relationship "with equally gripping immediacy" and that this was made visible entirely "without effects, merely through multiple magnification" using "objective means of photographic technique"... The introduction therefore appeals to as many target groups as possible: "art experts and nature lovers, esotericists of new world views and, finally, photography enthusiasts." When looking at the 120 plates that follow, however, Nierendorf's euphoria about the effect of photography can be fully understood. This is due not least to the excellent reproduction of the images using the perfect application of the intaglio printing process. The plants look so vivid that you want to touch them... Walter Benjamin... praises... in the "Literarische Welt" (1928) above all praised Blossfeldt's 'skill', which manifests itself in his photographs independently of 'knowledge', i.e. the intention behind them. According to Benjamin, the fact that these images reveal "a whole unsuspected treasure trove of analogies and forms in the existence of plants" is only thanks to photography, which the technical possibilities, such as high magnification, made the creation of these new pictorial worlds possible in the first place" (B. Hammers in Heiting/Jaeger). - Small losses, marginal tears and a larger tear on the back cover, professionally restored on the dust jacket, the dust jacket is also somewhat rubbed and stained, endpapers slightly foxed, otherwise a very good clean copy.
- 6 **Blossfeldt, Karl.** *Wunder in der Natur. Bild-Dokumente schöner Pflanzenformen.* Mit einer Einführung von **Otto Dannenberg.** Leipzig, Schmidt & Günther u. Pantheon-Verlag für Kunstwissenschaft (1942). 4°. [5] Bl. mit mont. Porträt u. 141 Abb. auf 120 Tafeln in Kupfertiefdruck. Dunkelblauer Orig.-Leinenband mit goldgepr. Rücken- u. Deckeltitel u. illustr. Orig.-Schutzumschlag. 1.400,--
Heidtmann 14507 a. Heiting/Jaeger I, 198 ff. (mit mehreren Abb.). - First edition. - 'Contrary to their original function as teaching material, Blossfeldt's photographs were and are celebrated as icons of New Objectivity photography... Irrespective of their actual practical value as a volume for architecture and arts and crafts, they are undoubtedly to be regarded as outstanding testimonies to the art of photography, the fascination of which the eye cannot escape' (B. Hammers in Heiting/Jaeger). - The rare dust jacket has a repaired loss to the upper left corner of the front cover, the back cover has a restored tear to the edge and slight signs of age and wear, otherwise a good, clean copy.
- 7 **Blossfeldt, Karl.** *Wundergarten der Natur. Neue Bilddokumentation schöner Pflanzenformen.* Berlin, Verlag für Kunstwissenschaft o. J. (1932). 4°. XIII, (3) S. u. 137 Abb. auf 120 num. Bildtafeln in Kupfertiefdruck. Hellgrauer OLn. mit Rücken- u. Deckeltitel u. Deckelvignette (Entwurf: **Curt Siebert**) u. illustr. Orig.-Schutzumschlag. 2.000,--
Heidtmann 14481. Heiting/Jaeger I, 194 ff. (mit mehreren Abb.). The Open Book 106 f. - Erste Ausgabe. - "Dass hier die hohe Qualität des ersten Bandes beibehalten werden konnte, liegt daran, dass trotz des Verlagswechsels erneut die Graphische Anstalt Ganymed in Berlin mit der Druckherstellung beauftragt wurde... Gleich zu Beginn des Abbildungsteils fallen erste Unterschiede zu 'Urformen der Kunst' ins Auge. Die Pflanzen bilden fast immer einen stärkeren Kontrast zum Hintergrund, was daran liegt, dass dieser, im Gegensatz zum vorherrschenden Grau des ersten Bildbandes häufig schwarz oder weiß gehalten ist. Dadurch geraten die Licht-Schatten-Kontraste insgesamt wesentlich eindrücklicher, die Pflanzen wirken folglich noch plastischer... Überhaupt tauchen nur wenige Seiten mit zwei oder drei Fotografien auf... Abgesehen davon, dass diese neue Form der Anordnung sich mehr den botanischen Gegebenheiten anpasst, entspricht sie in ihrer Klarheit und Strenge auch wesentlich deutlicher dem Stil der Neuen Sachlichkeit. Diese Feststellung darf im Übrigen für den gesamten zweiten Bildband gelten" (B. Hammers in Heiting/Jaeger). - "Blossfeldts Aufnahmen zeigen in starker Vergrößerung pflanzliche Details und organische Formbildungen, die Bezüge zu dekorativen Elementen und ornamentalen Formen der Kunstgeschichte deutlich machen. Diese fotografischen Arbeiten beeinflussten Renger-Patzsch und Finsler" (R. Mißelbeck S. 25). - Schutzumschlag etwas berieben, leicht angestaubt und am Kapital mit restaurierter Fehlstelle (ger. Textverlust des Rückentitels), Einband und Vorsätze leicht stockfleckig, gutes sauberes Exemplar.

- 8 **(Bourgeois, Paul, Ed.)**. Esthétique de la photographie. Paris, Photo-Club de Paris 1900. Gr.-4° (33 x 25,5 cm.). [3] Bl., 96 S., [3] Bl. mit 110 (14 ganzs.) Abb. in Autotypie und Heliogravure. OKart. mit Deckeltitel u. Jugendstil-Schmuck. 750,--
Auer 84. Roosens/Salu 8516. - Only edition, rare. - With texts by M. Boucquet, R. Demachy, F. Coste, E. Mathieu, C. Puyo, R. de la Sizeranne, L. Vidal and E. Wallon. The 14 plates with photographs by P. Bergon, P. Bourgeois, M. Bucquet, F. Coste, A. da Cunha, A. Darnis, Robert Demachy (2), C. Jacquin, P. Naudot, Constant Puyo (2), B. Tyszkiewicz and E. Wallon, and numerous illustrations in the text. - 'Founded by the elegant Photo-Club de Paris in 1894, the Salon had a similar impact in France as the Linked Ring in England. Maurice Bucquet, its co-founder and president, took unusually atmospheric photographs of street scenes, the effects of which were achieved by purely photographic means. The banker Robert Demachy and the aforementioned 'Commandante' Constant Puyo achieved worldwide fame with their gum prints' (H. Gernsheim in *Geschichte der Photographie*, p. 726). - Spine somewhat bumped at foot, the heliogravures somewhat brownstained, a very good copy.
- 9 **Brandt, Bill (eig. Hermann Wilhelm)**. Perspectives sur le Nu. Avec une introduction par **Chapman Mortimer** et une préface par **Lawrence Durrell**. Paris, Editions Prisma (1961). 4°. 14 S., [2] Bl. u. 90 Tafeln in Kupfertiefdruck. OLn. mit illustr. OU. 600,--
Auer 408. Bertolotti 150 f. Koetzle 67 f. *The Open Book* 160. Parr/Badger I, 216. Roth, *The Book of 101 Books* 160 f. - First French edition of the classic of nude photography, published at the same time as the English and American editions. - "The best example of the relationship that had now been established between art and eroticism is *Perspective of Nudes* (1961) by the English photographer Bill Brandt. In the first part of the work, images of female nudes taken in the 1940s are shown in stifling Victorian interiors; they evoke the language of the cinema of the time, as well as the Surrealist aesthetic. ... By contrast, the series of photographs taken in the 1950s for the second part ... suggests the contemporary artistic experiments of Jean Arp and Henry Moore. This series revolutionizes the language of photography, and creates something absolutely new" (A. Bertolotti). - "Mortimer, whose writing here is crisp and clever, notes their formal inspiration in Henry Moore and Jean Arp, and points to Matisse and Picasso for models of voluptuous abstraction. But in the end comparisons fail to convey Brandt's utter originality. "Very rarely are we able to free our minds of thoughts and emotions and just see for simple pleasure of seeing," he wrote in the introduction to his book 'Camera in London'. Brandt knew that freedom, and fully explored it here" (V. Aletti in Roth). - Schutzumschlag am Kapital mit kl. Einriß (mit Filmoplast überklebt), Exlibris, sehr gutes sauberes Exemplar.
- 10 **Brandt, Bill (eig. Hermann Wilhelm)**. The English at home. Sixty-three photographs. Introduced by **Raymond Mortimer**. London, B. T. Batsford Ltd. (Spring 1936). 4°. 8 S. u. 63 Tafeln in Heliogravure. Illustr. OPbd. 750,--
Auer 230. *The Open Book* 122 f. Koetzle 67 f. Parr/Badger I, 138. Roth, *The Book of 101 Books* 90. - "This was Bill Brandt's first book. At the time he was a 32-year-old freelancer, social documentary photographer working for *Weekly Illustrated* and *Picture Post* in London, but he'd already been to Paris to work with Man Ray. Compared with the works Brandt later produce and the ones he would later inspire in Robert Frank and others, *The English at Home* seems tame, but it did have a lasting effect" (A. Roth). - Rücken etwas gebräunt, Rücken am Fuß und untere Ecken gering berieben, sehr gutes sauberes Exemplar.
- 11 **Brassai - Aubier, Dominique**. Séville en fête. Photographies de **Brassai** (d. i. Gyula Halasz). Préface de **Henry de Montherlant**. Paris, Robert Delpire (1954). 4°. 152 S. u. 90 teils doppelblattgr. Tafeln. OLn. mit illustr. OU. (Collection Neuf). 600,--
Parr/Badger I, 190 (im Artikel über den Verlag R. Delpire). - Erste Ausgabe, selten. - **Mit eigenhändigen Widmungen von D. Aubier und Brassai**. - Interessante Reportage der *Semana Santa* in Sevilla. - "Depuis des siècles, à l'approche du printemps, la fièvre s'empare de Séville. Elle axalte les passions de chaque Sévillan, sa ferveur, sa ferveur, sa soif de mystique et la population et la population tout entière, en proie au délire, s'apprête à se donner en spectacle, La Semaine Sainte, si émouvante, la Feria, débordante de joie, ont fini par devenir l'unique pensée de la cité andalouse, sa raison de vivre même. ... Tout à l'opposé, la Feria avec la faste de ses équipages, les virevoltes de ses robes à volants, ses groupes de cavaliers, son rire, ses séguedilles, ses courses de taureaux, est l'apothéose de allégresse sévillane. Fêtes uniques dans leur genre dont Brassai, témoin étonné, ému et amusé, restitue l'atmosphère par ses images saisissantes" (Klappentext). - Sehr schönes sauberes Exemplar.
- 12 **Brassai - Miller, Henry (Introduction)**. Brassai (d. i. Gyula Halász). (Édition: **R. Delpire** et **P. Faucheux**). Paris, Éditions Neuf (1952). 4°. [42] Bl. mit 55 Tafeln. OLn. mit Deckelbild (Selbstporträt). 650,--
Koetzle 68 ff. - Erste Ausgabe der ersten Monographie des bedeutenden rumänisch-franz. Fotografen. - **Mit eigenhändiger 9-zeiliger Widmung für Jean-Marie Drot von Brassai auf dem Titel, datiert 18. Okt. 1960**. - "Eines der populärsten Werke von Brassai und auch ein für ihn sehr typisches ist seine Fotoserie über das nächtliche Paris ("*Paris de Nuit*", 1932). Die Nacht und der Traum sind Symbole des Schöpferischen, welches das rein Rationale überschreitet. In diesem Sinne ist der Künstler und der Fotograf der 'allumineur de réverbères' (Lanternenanzünder), als der Brassai sein verborgenes Paris der 30er Jahre illuminierte. Seine Kunst erhellt die Nacht und bringt uns zum Staunen. ... Brassai war nie ein grafischer Berichterstatter, sondern ein Poet der Kamera" (M. J. Borja-Vittel). - Der französische Schriftsteller und Filmregisseur J.-M. Drot (1929-2015) war von 1985 bis 1994 Nachfolger von Jean Leymarie Direktor der Académie de France in Rom. - Rückendeckel leicht angestaubt, gutes Exemplar.



- 13 Brassai - Morand, Paul.** Paris de nuit. 60 photos inédites de Brassai (d. i. Gyula Halász). Paris, Edition "Arts et Métiers Graphiques" (C. Peignot) (1933). 4°. [6] Bl. u. 62 Tafeln in Tiefdruck. Illustr. OKart. mit Metallring-Heftung. 2.000,--
 Auer 198. Bouqueret, Paris 116. Koetzle, Eyes on Paris 106 ff. The Open Book 110 f. Parr/Badger I, 134. Roth, The Book of 101 Books 76 f. - Erste und einzige Ausgabe des ersten und wichtigsten Werks des bedeutenden Fotografen. - "Un livre moderne, superbement imprimé, avec une reliure spiralée, qui va aussitôt s'imposer comme un ouvrage majeur au sein du monde de la photographie" (C. Bouqueret). - "Instead of seeing Paris de nuit as a great 'might have been', therefore, one should think of it as amongst the best produced and influential photobooks ever" (G. Badger). - Deckel mit wenigen Kratzspuren, Ecken mit Knickspuren, Vorderdeckel am Kapital und Fuß geringf. beschädigt (jeweils 2 Löcher an den Metallringen eingerissen), noch sehr gutes Exemplar.
- 14 Bravo - Paz, Octavio.** Instante y revelación. (Fotografías) Manuel Alvarez Bravo. Editado por Arturo Muñoz (para el Fondo Nacional para Actividades Sociales). México, Circulo Editorial 1982. 4° (31 x 25 cm.). [3] Bl., XIII S., [1] Bl., ca. 65 Duotone-Tafeln, [4] Bl. und 2 Bl. (english translation by Eliot Weinberger). Orig.-Leinenband mit goldgepr. Rücken- und Deckeltitel und Orig.-Schutzumschlag. 700,--
 Erste Ausgabe. - Eines von 2200 Exemplaren; von M. A. Bravo signiert. - "A fine selection of photographs by Manuel Alvarez Bravo. Published in Mexico in 1982, this volume combines Bravo's work with the untranslated poetry of Octavio Paz, one of Mexico's foremost writers. The introduction, also by Paz, has been translated into English" (Circulo Editorial). - Manuel Álvarez Bravo (1902-2002) "voraciously adapted every European modernist mode of photography for his own use, from New Vision formalism to Surrealism, suffusing it with his own personal visual signature. More importantly and this made him one of the twentieth century's greatest photographers - that signature was less or more accurately mexicanidad (Mexicanness) - what it means physically, historically, psychologically and spiritually to be Mexican" (Parr/Badger II, 98 zu Fotografías, Mexico 1945). - Sehr schönes sauberes Exemplar.
- 15 Bruehl, Anton.** Photographs of Mexico. (Bookdesign by A. G. Hoffman). New York, Delphic Studios (1933). Folio (42 x 32 cm.). [5] Bl., 25 Lichtdruck-Tafeln (Collotypes, Heliogravure), [2] Bl. OHldr. mit Deckeltitel und Orig.-Pappschuber. 650,--
 Auer 206. Parr/Badger I, 81. Sinibaldi/Couturier 60. - Erste Ausgabe der preisgekrönten Fotodokumentation. Eines von 1000 Exemplaren (vorliegendes Exemplar ohne Nummerierung). - "The images are close in style to those made by Paul Strand in Mexico in 1932-4, although Bruehl's pictures do not display the sense of suffering that colors much of Strand's work. The book is an interesting demonstration of the kind of formalist modernism that does not even pretend to make any social analysis of what is being photographed" (Parr/Badger). - A. Bruehl (1900-1982), geboren in Hawker (Australien) als Sohn deutscher Einwanderer, eröffnete 1925 ein Fotostudio in New York und arbeitete zuerst als Modedesigner für Vogue und Vanity Fair. Außerdem porträtierte er bekannte Filmschauspieler. Alma Reed hatte bereits 1931 Arbeiten Bruehls in ihrer New Yorker Galerie Delphic Studios ausgestellt. - Schuber restauriert, Rücken gering berieben, gutes Exemplar.
- 16 Burri, René.** Die Deutschen. Auswahl der Texte von Hans Bender. Zürich, Stuttgart, Fretz & Wasmuth (1962). Quer-8°. 170 S. mit ganzs. Abb. OLn. mit illustr. OU. 600,--
 Heiting/Wiegand 452 f. (mit mehr. Abb.). Koetzle 78 f. (mit Abb.). Parr/Badger I, 218. Schweizer Fotobücher 244 ff. - Erste deutsche Ausgabe, "die vielleicht wichtigste Arbeit von Burri" (T. Wiegand). - Mit eigenhändiger Widmung von R. Burri "Für Gerd Sölch..." - "Was ich in Deutschland suche: die Weite im Verwandten" (M. Frisch). - Mit Texten von H. Böll, W. Borchert, B. Brecht, M. Frisch, W. Koeppen, G. Mann, H. W. Richter, F. Sieburg, C. Zuckmayer, G. Zwergen u.v.a. - "Burri's book would be more widely regarded as one of the best photobooks of the 1960s. Seen here in its German edition, Die Deutschen. which was published the year before Les Allemands. exactly mirrors Les Américains in conception - an extended photo-essay of the same size and similar design, with excerpted text from writers commenting on the country's national characteristics" (Parr/Badger). - Schutzumschlag altersbedingt etwas gebräunt und mit kleinem Randeinriss, sehr gutes Exemplar aus der Bibliothek des Schweizer Fotografen Hans Hunziker (geb. 1933, Schüler von Hans Finsler) mit dessen Stempel.
- 17 Chargesheimer (d. i. Karl Heinz Hargesheimer).** Armstrong - Fitzgerald. (Köln), Dumont (1961). Folio (41 x 31 cm.). Portfolio, 16 Tafeln nach Fotografien. Orig.-Flügelmappe mit 2 runden Ausstanzungen im Vorderdeckel. 1.200,--
 Heidtmann 18822. Schäfer/Heuberger VI, 15. Vgl. Koetzle 86. - Mit Fotos von Ella Fitzgerald (6) und Louis Armstrong (9 + 1 Instrumentenabb.), aufgenommen während eines Konzerts in Köln. - "Wissenschaftlich erschlossen und dokumentiert wurde das Chargesheimer Archiv, das aus 40.000 Negativen in 47 Schuhkartons bestand durch Evelyn Bertram-Neunzig (DGPh). Sie hat darin die Negative entdeckt, die zu der Jazz Edition „Armstrong-Fitzgerald“ (1962) gehören und ist bei dieser Recherche auf 860 Negative gestoßen,

die sich als Werkgruppe mit der Kölner Jazzszene auseinandersetzen. Aus dieser wissenschaftlichen Arbeit ist jetzt eine Ausstellung und dieser Bildband zu der Werkgruppe „Jazz in Köln 1950-1970“ von Karl-Heinz Hargesheimer (Künstlername Chargesheimer) entstanden, die auch Bezug nimmt auf die Jazz Edition "Armstrong-Fitzgerald" (Fotografie Chargesheimer 1962)" (DGPh zur Ausstellung "Chargesheimer fotografiert Jazz"). - "Chargesheimer was one of the most prolific German photographers of the 1950s and 60s, a portraitist and member of the Fotoform group, who also worked for the resurgent German illustrated press before the rise of television changed magazine photography irrevocably" (Parr/Badger zu Köln 5 Uhr 30). - "Das fotografische Werk in seiner Breite und in seiner Vollendung bleibt seine höchste künstlerische Tat. Und dies nicht nur innerhalb seines eigenen Oeuvres: Chargesheimer schrieb als Fotograf eines der wichtigsten Kapitel der Fotografie in Deutschland nach 1945" (E. Weiss in Koetzle). - Mappe wie meist leicht angestaubt, sehr gutes und vollständiges Exemplar der seltensten Veröffentlichung des bedeutenden Kölner Fotografen.

- 18 Clergue, Lucien (Georges).** Toros Muertos. Volume réalisé par Jean Petit. (Épilogue par Jean-Marie Magnan et deux textes de Jean Cocteau). Paris, Editec (1963). Quer-4°. [26] Bl. mit 27 teils doppelblattgr. Tafeln. Illustr. OLn. mit Klarsicht-Schutzumschlag. 1.200,--

Koetzle 92 (mit Abb.). Parr/Badger I, 219. - Erste Ausgabe. - **Mit 3 Orig.-Photographien (Silbergelatine, 24 x 18 cm. u. 21 x 18 cm.), verso mit Atelier-Stempel des Fotografen. Eines der Fotos ist im Buch abgedruckt (toter Stier mit jungen Zuschauern im Hintergrund).** - "The book's design, bold and cinematic, is also extremely effective in both heightening the drama and maintaining a dynamic flow to the action. By repeating a series of close-ups, and showing us very little of the stadium, the crowd, or other players in the drama, Clergue keeps our attention focused on the bull's plight, imparting a strong psychological sense to the drama. He emphasizes how primitive and elemental the whole business is - it is entirely about death, nothing less than ritual sacrifice, and by concentrating on the abattoir elements, he does not let us forget that. We are made not only to feel a part of it, literally down there with the bull, but compelled to experience strong empathy with the creature" (Parr/Badger). - "Clergue ist das Thema Tod von allen Seiten angegangen; jede neue Auseinandersetzung mit ihm hat seinen Blick geschärft und ihn befähigt, es in allen seinen Verwandlungen zu erkennen. Die Summe dieser Begegnungen ist auch die Summe seines Werkes. Denn wie wir sehen werden: Alles, was er darstellte, steht über dem gemeinsamen Nenner Tod" (M. Gasser in Koetzle). - Sehr gutes Exemplar.



- 19 Dijkstra, Rineke.** Beaches. Amsterdam, Idea books u. Zürich, Codax publisher (1996). 4°. 55 S. mit 18 ganzs. farb. Abb. OPbd. mit Deckelbild. 750,--

Auer 733. Koetzle 114 f. (mit 3 Abb.). Parr/Badger II, 277 (mit 3 Abb.). - First edition. - **One of 250 num. copies, signed by R. Dijkstra on the title page.** - With an introduction 'The site of the visible' by Birgid Uccia (German translation: Catherine Schelbert). - 'The depiction of people has so far been Rineke Dijkstra's only subject. The Dutch photographer became internationally recognised in the 1990s with a series of portraits. This extensive work consists of colour photographs showing children and young people in swimwear on various beaches in Europe and the USA. Alone, in pairs or in groups, the subjects present themselves to the photographer's camera. Depicted frontally, in full figure, they pose seriously in front of the softly coloured sea from which they seem to have just emerged...' (T. Weski in Koetzle).

- 20 Doisneau - Cendrars, Blaise.** La banlieue de Paris. 130 Photographies de Robert Doisneau. Paris, Pierre Seghers (1949). Kl.-4°. 54 S., [1] Bl., 135 S. mit 130 teils doppelblattgr. Heliogravure-Tafeln. OPbd. mit illustr. OU. 1.200,--

Auer 336. Bougueret, Paris 250 f. Koetzle, Eyes on Paris 202 ff. Parr/Badger I, 187 ff. u. 201. Roth, Book of 101 Books 132. - "When Doisneau began to photograph the suburbs of Gentilly and Montrouge, they were still the though but spirited working-class communities celebrated in the poetic-realist films of Julien Duvivier and Marcel Carné. But Doisneau caught them just as they were about to change and expand beyond recognition, making this book a valuable document that looks unsentimentally yet affectionately at a popular idea of the French working-class. There are hints of the changes to come, most notably on the book's cover, which is montage of the Eiffel Tower combined with one of the barrack-like apartment blocks that were to spring up all round Paris. Socially too, the suburbs were about to change, with new cultures and new communities being absorbed (or not) into the urban wasteland that architects, planners and politicians created from the 1960s onwards" (Parr/Badger). - "Dans sa banlieue de Montrouge, au sud de Paris, où il habitera toute sa vie, il photographie les petites gens dans leur milieu naturel, avec leurs coutumes, leurs rituels, tout cela avec humanité et fraternité, même s'il ne s'interdit pas, parfois, le détail ironique. La "zone", frontière entre la banlieue et Paris, est le témoin d'une société en mutation; les bidonvilles commencent à disparaître, pour laisser place aux H.L.M., symboles de confort et modernité. Doisneau ne cache pas son bonheur à photographier son environnement en plein changement, où les traditions perdurent malgré tout" (C. Bougueret). - Der seltene Schutzumschlag am Rücken und den Gelenken berieben und am Kapital mit minimaler Fehlstelle, sehr gutes sauberes Exemplar.

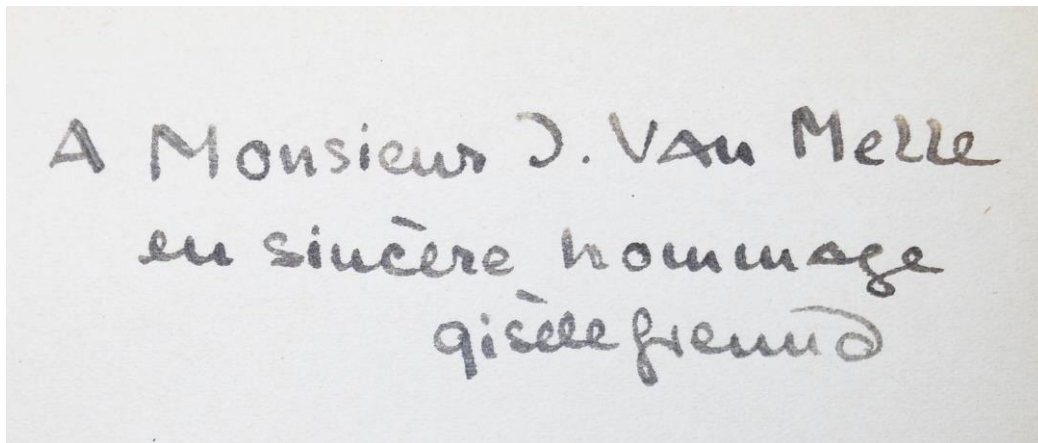
- 21 Doisneau, Robert (1912-1994).** 3 Orig.-Photographien zum Thema Weberei, wohl anlässlich der Teppichausstellung Aubusson. Silbergelatineabzüge für die Zeitschrift „La Demeure“. Rückseitig handschr. bezeichnet: I. „2 mains passant la flute“. – II. „Ouvrière cousant une tapisserie“. – III. „2 tisseuses“. Aubusson, (1945). Jeweils 20 x 18 cm. Blattgr. 23,5 x 18 cm. 900,--

Interessante detailreiche Arbeiten des berühmten franz. Photographen. – Aubusson (Creuse) im Departement Nouvelle-Aquitaine in Zentral-Frankreich gelegen, ist wegen seiner Tapisserie-Manufakturen weltberühmt. Der Ursprung der Bildwerkerei reicht hier zurück bis ins 15. Jahrhundert. Zeitweise war Aubusson Lieferant des französischen Königshofes. Die traditionellen Muster der Tapisserien aus Aubusson wurden um 1939 von Jean Lurçat modernisiert. – Nach dem Krieg arbeitete R. Doisneau für zahlreiche Zeitschriften Vogue, Life, Paris Match, Réalités, Point de Vue, Regards u.a. – Mit dem Atelierstempel und Stempel „La Demeure“ sowie handschriftlicher Bezeichnung verso.

- 22 Donnadiu, A(dolphe)-L(ouis).** La photographie des objets immergés. Paris, Mendel o. J. (1902 ?). Gr.-8°. 228 S., [2] Bl., 7 S. mit zahlr. teils ganzs. Abb. u. 8 montierten Orig.-Photographien (Gelatine-Silber-Abzüge) auf Tafeln. OKart. 1.500,--

Natlagen, New Ways of Scientific Visualization. Amsterdam 2009. - First edition. - With 8 mounted photographs showing ventral views of small animals opened up to show the guts and innards. The first is a pair of views of a rabbit (one dry, the other in the water i.e. 'immergé'); the others a marsh tortoise, a greek tortoise, a snake, lizard, chicken and cuttlefish. Browning throughout, some silvering to the photographs. - Original wrappers.

- 23 **Elsken, Ed(ward) van der.** De Jong & Van Dam NV 1912-1962. (Tekst: **Jan Bons**). Hilversum, De Jong en Van Dam 1962. Folio (35 x 27 cm.). [15] Bl. mit 26 (7 doppelblattgr.) Abb. Illustr. OKart. in Orig.-Papp-Chemise u. Orig.-Flügelmappe. 1.200,--
Heiting, Dutch Photo Publications 423 ff. Koetzle 128 f. Nicht bei Gierstberg/Suermondt. - Sehr seltene Festschrift der niederländischen Textil-Fabrik. Mit einer Firmen-Chronik in Schreibrift von J. Bons. - "His work has been published in many magazines and books since the 1950s. Some of those books - Een Liefdesgeschiedenis in Saint Germain des Prés, Jazz and Sweet Life - are now considered 'seminal photographic books', and several of the Dutch company books including his photos, such as Vuur aan zee, 1958 and De Jong & Van Dam, 1962, are valued highly by collectors all over the world. More than thirty years oafter his death, Ed van der Elsken is still one of the few Dutch photographers who is famous in many parts of the world and valued as the creator of images that have since become iconic" (Dirk Bakker in Heiting, Dutch Photo Publications). - Flügelmappe etwas angestaubt und leicht fingerfleckig, Chemise am hinteren Gelenk im oberen Drittel eingerissen, sonst tadellos.
- 24 **Elsken, Ed(uard) van der.** Parijs! Foto's 1950-1954. **Anthon Beeke**, vormgeving. Amsterdam, Bert Bakker (1981). 4°. [150] S. mit teils ganz- u. doppels. Abb. Illustr. OKart. 320,--
*Heiting, Dutch photo publications 424 ff. Vgl. Koetzle, Eyes on Paris 278 ff. ("Liebe in Saint Germain des Prés", Hbg. 1956). - **Mit eigenhändiger Widmung von Ed van der Elsken für den belgischen Fotograf Gerald Dauphin (1938-2007).** - "In 1950, van der Elsken moved to Paris. For him and other young artists from the Netherlands - and many other countries, incidentally - the French capital was absolutely the place to be in the post-war years. ... In Saint-Germain-des-Prés, a quarter on the Left Bank of Paris, van der Elsken started taking photographs of the eye-catching young Australian dancer, Vali Meyers, alone and with her friends, on the streets of the Latin Quarter and in the bars such as Chez Moineau. That bar was also frequented by the members of the Letterist International movement, such as Guy Debord (1931-1994) - co-founder of the Situationist International in 1957 - Gil J. Wolman (1929-1995) and their friends and sympathizers. "I found myself ampoung young Bohemians who were very passive, angry people. They occupied my thoughts, and I started photographing things as a reflex, almost like notes in the form of a diary." In 1956 a selection of this work appeared in his first book, the photo novel 'Een Liefdesgeschiedenis in Saint-Germain des Prés'." (Dirk Bakker in Heiting, Dutch photo publications). - Sehr gutes Exemplar.*
- 25 **Frank, Robert.** Robert Frank. London, Thames and Hudson (1991). 8°. [4] Bl., 63 Tafeln, [3] Bl. Illustr. OKart. (Photofile). 400,--
*Englische Lizenzausgabe des zuerst 1983 vom Centre National de la Photographie publizierten Bandes der Reihe. - **Inscibed by Robert Frank "For Heidi Saxer Holzer, Vielen Dank - Robert Frank. Rome June 1991".** - Mit den Texten "I'd like to make a film..." und "Robert Frank by Robert Frank". - "The series has been awarded the first annual prize for distinguished photographic books by the International Center of Photography, New York" (Thames and Hudson). - Sehr gutes Exemplar.*



- 26 **Freund, Gisèle (eig. Gisela F.).** La photographie en France au dix-neuvième siècle. Essai de sociologie et d'esthétique. Avec vingt-quatre photographies hors-texte. Paris, Monnier 1936. 8°. [5] Bl., 154 S. mit 80 Abb. auf Tafeln. Illustr. OKart. (Portrait des franz. Präsidenten A. Thiers von Didéri) mit Japanpapier-Schutzumschlag. 1.500,--
Koetzle S. 153. Vgl. Heidtmann 9530 (erste deutsche Ausgabe, München 1968). - Very rare first edition of the pioneering dissertation by the famous Franco-German photographer. - With autograph dedication by G. Freund to J(oseph) van Melle (1884-1970). - G. Freund was inspired to write her doctoral thesis by Norbert Elias, who was Karl Mannheim's assistant in Frankfurt at the time. After Mannheim emigrated to London in the summer of 1933, Freund also decided to emigrate and completed her dissertation in Paris. This was published by her close friend, the Parisian bookseller Adrienne Monnier (1892-1955). Through Monnier and her friend Sylvia Beach, owner of Shakespeare and Company (since 1921 at 12 Rue de l'Odéon, opposite Monnier's bookshop), Freund became acquainted with many great figures from the Parisian art and literature scene, including James Joyce, Ernestine B. B. and the famous French writer, the poet and the writer's wife. James Joyce, Ernest Hemingway, Ezra Pound, T. S. Eliot, Valéry Larbaud, Thornton Wilder, André Gide, Léon-Paul Fargue, George Antheil, André Malraux, Gertrude Stein, Stephen Benet, Aleister Crowley, John Quinn, Berenice Abbott and Man Ray. - J. van Melle was technical director of the famous Parisian printing house Berger-Levrault. His wife Hélène Henry (1891-1965), one of the most important textile artists of Art Deco, worked together with the architects and designers Francis Jourdain, Pierre Charreau, Mallet-Stevens, Ruhlmann and others. - Very nice, clean and partly untrimmed copy.
- 27 **Giacometti, Alberto.** (1901-1966, Schweizer Bildhauer, Maler und Grafiker der Moderne). Orig.-Photographie von **Paola Salvioni Martini** (geb. 1942 in San Remo). Stampa 1963. Format: 30,5 x 24 cm. 800,--
Eines von 7 num. Exemplaren, von der Mailänder Photographin P. Salvioni Martini auf der Rückseite signiert und gestempelt. - Das Motiv wurde anlässlich des 50. Todestags des Künstlers erschienenen Photodokumentation "Alberto Giacometti in Stampa: Foto-Dokumentation" (Wohlen Bern 2016) veröffentlicht. - Abzug um 2015.
- 28 **Gide, André Paul Guillaume** (1869-1951, französischer Schriftsteller und Nobelpreisträger). Orig.-Portrait-Photographie (Silbergelatine) von **Henri Roger Viollet** (1869-1947). Paris 1937. Format: 24 x 18 cm. (Hochformat). 500,--
Bekanntes Porträt des Nobelpreis-Trägers an seinem Schreibtisch. - Der bedeutende franz. Fotograf H. Roger Violett soll bereits als

elfähriger sein erstes Foto gemacht haben. Im Alter von 20 Jahren experimentierte er sich als junger Ingenieur mit fotografischen Spezialeffekten und fertigte witzige Selbstporträts an, die er „Bilokationen“ und „Trilokationen“ nannte. Nach dem Ersten Weltkrieg arbeitete er als Dokumentations- und Porträtfotograf. Die mehreren tausend Fotografien von Henri Roger Violett sowie die seines Bruders Ernest gehören bilden den Grundbestand der Pariser Agentur Roger-Viollet. - Rückseitig mit Stempel der Foto-Agentur ("Collection Violett"), vintage.

- 29 **Groebli, René.** Magie der Schiene. Fotos: René Groebli. Gedicht: **Albert Ehrismann.** (Nachwort von **Hans Ulrich Gasser**). Zürich, Kubus-Verlag (1949). Gr.-8°. Portfolio, [8] Doppelbl. mit 12 ganzseit. u. 2 doppelblattgr. Abb. Illustr. Kart.-Umschlag mit Orig.-Bauchbinde (Buchschleife). 1.200,--

Auer 335. Heidtmann 12417. Koetzle 176 f. The Open Book 152 f. Parr/Badger I, 204. Schweizer Fotobücher 162 ff. - Eines von 700 num. Exemplaren (GA 1000 Exemplare). - **Von R. Groebli im Druckvermerk signiert.** - "The 14 photographs, reproduced in fine gravure, are about the experience of train travel, particularly speed and movement. Groebli captured this by making simple, graphic pictures, and constructing a series of formal variations that investigate blurring and freezing movement, sharp and soft focus. The result is an extremely elegant mood piece, a self-assigned protect turned into an immaculate showcase for the talents of all concerned" (Parr/Badger). - Sehr schönes sauberes Exemplar mit der meist fehlenden Bauchbinde.

- 30 **Gursky, Andreas.** Montparnasse. Essay von **Hans Irrek.** Interviews von **Ursula Trübenbach** und **Hans Irrek.** 2 Bände u. farb. Offset-Print. Stuttgart, Oktagon Verlag (1995). Quer-Folio (28 x 50 cm.). Portfolio, 30 S., [1] Bl. mit 10 Abb.; [20] Bl. mit 30 Farbtafeln u. 1 farb. Offset-Print (26 x 38 cm.). Silberfarb. Orig.-Kassette. 2.200,--

Auer 724. Koetzle 184 f. Koetzle, Eyes on Paris 378 f. Parr/Badger II, 275. - Erste Ausgabe. - "The objective view, which presupposes the notion of neutrality, also leads to neutrality's corollary: a certain distancing of the object in view. That distancing can be either psychological or physical, as exemplified in the work of Andreas Gursky. His large-scale photographic works, which have become immensely popular, tend to take a high, wide, all-encompassing view of his subjects - landscapes or environments in which human beings are often reduced to the scale of ants on an anthill and their social relations studied with all the dispassion of the entomologist. ... Montparnasse is a 'one-picture' book, a rigorously elevational view of a giant housing block in Paris, itself a relentless gridded structure some 18 storeys high and over a quarter of a mile long. The block is the epitome of the 'housing as rabbit hutch' syndrome. Its structural grid echoes a perfect Minimalist painting, its regularity spoiled only by the block's inhabitants, who have exercised just about the only way they have of expressing their individuality by choosing their curtains. Gursky meanwhile, also exercising his options in the role of photographer-as-God, was not averse to utilizing the alchemy of Photoshop to correct any signs of recalcitrant individualism if they threatened to spoil his grand design" (Parr/Badger).



- 31 **Hausmann, Raoul u. Kurt Schwitters.** PIN. And the story of PIN. Introduced by **Jasia Reichardt.** Designed by **Anna Lowell.** London, Gaberbocchus Press 1962. Gr.-8°. 56 S. mit 2 Portraits, 1 Collage, 1 Illustration u. 2 Handschriften-Faksimiles von K. Schwitters u. 4 (1 ganzs.) Photomontagen u. 2 ganzs. Photogrammen von R. Hausmann. Farbige illustr. OKart. 600,--

Erste Ausgabe, selten. - **Inscribed by R. Hausmann fort he french writer Jean-François Bory (geb. 1938).**

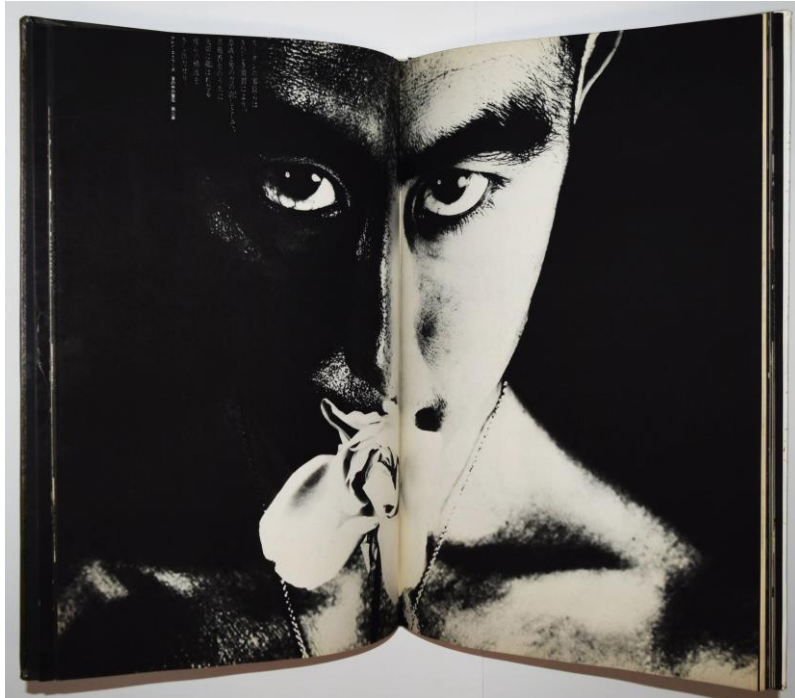
- 32 **Hevesy, Ivan.** A modern fotoművészet. Irta és illusztrálta. Budapest, Selbstverlag 1934. 8°. 112 S. mit 32 Tafeln in Heliogravure. OHln. mit silberger. Rücken- u. Deckeltitel u. illustr. Orig.-Schutzumschlag. 1.200,--

Only edition, rare. - The important Hungarian photographer, writer and film and art critic I. Hevesy (1893-1966) was editor of the expressionist magazine 'Jelenkor' in 1917 and 1918. Hevesy was a close friend of L. Moholy-Nagy, Bela Uitz and Sandor Bortnyk. His wife Kata Kálmán (1909-1978) was also known as a photographer. - Endpapers somewhat foxed, very good copy.

- 33 **Hipman - Menschenarbeit im Eisenwerke.** Oskar Federer. Eisenwerk Witkowitz. Moravská Ostrava 1938. Gr.-8° (23 x 18,5 cm.). Titelblatt u. 25 Tafeln in Kupfertiefdruck von **Vladimir Hipman.** OKart. mit Klarsichtschutzumschlag. 1.600,--

Auer 265. Heiting/Jaeger, fotobuch Autopsie, Datenbank 2123. Heiting, Czech and Slovak Photo Publikations 93. Nicht bei Heidtmann. - Einzige Ausgabe. - Buchausstattung von **Hugo Steiner-Prag.** Tiefdruck: V. Neubert & Söhne, Prag. - **Vladimir Hipman (1908-1976), "did his most important photographic work on the subjects of industrial and physical labour. He began collaborating with the Mining and Metallurgy Company (Banska a hutni spolecnost) in 1934 and in the ensuing decades took hundreds of photographs on the sites of the company's different plants and workplaces. These images are representative of the strong New Objectivity and Constructivist movements. Hipman's pre-war work culminated in an independent exhibition titled 'Steel in Photography' (Ocel ve fotografii) in 1938 at the Museum of Decorative Arts in Prague, in which there are already signs of his experimenting with narrative arrangements of the photographs. This is something he later applied in his seminal book Prace je ziva (Work Is Alive; 1945), which sums up the characteristic attributes of pre-war photography, while also charting some of the new directions in which the field would set off in the 1950s. A restrained modernity and a realistic approach to portraiture characterise the photographs published in the book, and these qualities are clearly why Hipman's work was well received in the late 1940s and early 1950s, as was the fact that he himself was regarded as the father of Socialist Realist industrial photography" (M. Hala, A Fascination with Industry: The Photography of Vladimir Hipman between the 1930s and the 1950s).** - Ohne den Pappschuber, tadellooses Exemplar alle Tafeln durch eingelegte Folien geschützt.

- 34 **Hoppé, E(mil) O(tto), (Fotos).** Deutsche Arbeit. Bilder vom Wiederaufstieg Deutschlands. Mit einem Vorwort von **Bruno H. Bürgel**. Berlin, Ullstein 1930. 4°. 126 S. mit 92 Tafeln in Kupfertiefdruck. OLn. mit Rückentitel in Weiß und Deckeltitel in Rot (von **Werner Beucke**) und beidseitig illustr. Orig.-Schutzumschlag (Vorderseite farbig illustriert von **Busso Malchow**, Rückseite in schwarzweiß Photographie). 1.500,--
Heidmann 11486. Heiting/Jaeger I, 237 ff. (mit mehreren Abb.). Heiting/Wiegand 180 f. Holstein, Blickfang 28. Koetzle 208 f. Parr/Badger I, 125. - Erste Ausgabe. - "The book is a curious blend of the modernist and the conservative ... Generally Hoppé is straightforward, espousing a pictorialist-documentary mode with few of the dizzy angles of the New Vision, although he goes indulge in them from time to time, albeit tentatively" (G. Badger). - Schutzumschlag etwas angestaubt, an der Stehkante mit geringf. Knickspuren u. am Fuß restauriert (kein Bild u. Textverlust), sonst schönes und sauberes Exemplar.



- 35 **Hosoe, Eikoh.** Barakei Sguei-sha. (Killed by roses). (Introduction by **Yukio Mishima**. Design by **Kohei Sugiura**). Tokyo, Shueisha (1963). Folio (42 x 27 cm.). [104] S. mit 43 Tafeln in Sheet-fed gravure. Illustr. OLn. mit Klarsichtschutzumschlag in illustr. Orig.-Pappkassette. 3.500,--
Auer 422. Heiting/Kaneko 368 f., 279. The Open Book 194 f. Parr/Badger I, 280 f. (mit mehreren Abb.). Roth, The Book of 101 Books 164 ff. - Erste Ausgabe, das wohl wichtigste japanische Fotobuch der 60er Jahre. - Von E. Hosoe und Y. Mishima im Impressum signiert. Eines von 1500 num. Exemplaren. - "Eikoh Hosoe's first edition of Killed By Roses is so splendidly packaged that just opening it is a pleasure - and the seduction doesn't stop there. Within a black-and-white cardboard case printed on both sides with photos of carved pendants in thick chains and a fine shower of text is a glossy color cover featuring a photogram of symbolic elements plucked from Hosoe's hallucinatory narrative, the title superimposed in classical Greek lettering. ... The photos that make up the body of the book are inky, sometimes high-contrast gravures that bleed right to the edge of the page and often extend across the entire open spread, given extra impact to images that are already quite arresting. Even if the subject of Hosoe's photographs weren't zje author Yushi Mishima, the book would be remarkable for its humid mix of eroticism and myth, queer kitsch and high art" (A. Roth). - "Both Japanese editions of Barakei (Killed by Roses) are significant, not only because of the remarkable collaboration between Eikoh Hosoe and Yukio Mishima, but also because they were designed by the two most influential Japanese graphic designers of the postwar years - the first edition by Kohei Sugiura and the second by Tadanori Yokoo. Each is an original working of the material in its own right, and the second, one of the most complex bookworks ever made, also memorializes a defining moment in Japanese culture. ... In his preface to the first edition, Mishima was equally disingenuous: 'One day without warning, Eikoh Hosoe appeared before me, and transported me bodily to a strange world.' That world, he continued, was 'abnormal, warped, sarcastic, grotesque, savage, and promiscuous'. Mishima allowed Hosoe unprecedented directorial freedom, but as in other such close collaborations between photographer and subject, just who had the ultimate control is open to question. What emerged was a series of extraordinary theatrical tableaux - Japanese surrealism meets Italian mannerism - that certainly contributed to the iconicity of Mishima, the samurai saviour of the country's soul. Hosoe's images were baroque, kitsch, frequently sadomasochistic, disturbingly narcissistic and clearly homoerotic, despite the presence of women in a number of the pictures" (Parr/Badger). - Die Kassette teils stärker berieben, der Acetat-Schutzumschlag am Kapital etwas eingerissen, gutes Exemplar.
- 36 **Hosoe, Eiko.** Hoyo. Embrace. Preface by **Yukio Mishima**. Tokyo, Shashin hyoronsha 1971. Folio (36,5 x 26,5 cm.). [92] S. mit 60 teils doppelblattgr. Tafeln u. 1 gefalt. Bl. (Bilderverzeichnis). OLn. mit OU. u. Bauchbinde ("Obi", Bellyband, Bande announce) in bedr. Orig.-Pappschuber. 1.200,--
*Bertolotti 160 f. - Erste Ausgabe. - 10 Jahre nach Otokoto onna (Man and Woman), wie dieses und Kamaitachi in Zusammenarbeit mit dem Tänzer **Tatsumi Hijikata** (1928-1986, Coreograph des "Butoh") entstanden. - "Ten years later, Hosoe concluded his research by creating the outstanding series of nudes put together in Embrace (1971), a superbly printed volume presented in a cardboard casing. In Man and Woman, the symbolic representation of the relationship between Adam and Eve was still conditioned by traditional thinking: to be convinced of this one need only think of the image of the man offering the apple to the women, a fairly naive literary attempt to reverse the myth. In Embrace, however, the photographer treats the subject with an incomparably superior freedom of expression. The figure of the male body next to that of the female no longer needs an explanation; it is a reality. The images of intertwined bodies, or of the woman's buttocks pressed against the man's muscular, threatening arms, represents the essence of life. All these images in no apparent order only take on a meaning if they are put together, one after the other; in isolation they lose their function. This is why the photography book is so important to the artist; arranged in a book, the photographs give the sense of a completed idea, a finished project, whereas shown separately*

and in isolation - for instance, in an exhibition - they lose their meaning" (A. Bertolotti). - "Despite its intensely Japanese qualities, the style, dramatic and rhetorical, focuses on the human body in a way amien to the Japanese, where there was no tradition of the nude in an abstract sense, only nakedness" (Parr/Badger I, 279 zu Otoko to Onna). - Der Schuber gering bestoßen, braunfleckig und gebräunt, Bauchbinde etwas fleckig und mit geringfügigen Randläsuren, sonst sehr gut erhalten.

- 37 **Hugnet, Georges.** La septième face du dé. Poèmes - découpages. Couverture de **Marcel Duchamp**. Paris, Éditions Jeanne Bucher (1936). 4°. [42] Bl. mit 20 teils farb. Foto-Collagen. Illustr. OKart., als Blockbuch gebunden. 13.500,--

Auer 236. W. Arensberg Collection, Philadelphia Museum of Art 1950. Bouqueret 192 ff. Koetzle 213 f. Parr/Badger 109 (im Text zu "Guide Rose"). Roth, *The Book of 101 Books* 92 f. Schwarz, Duchamp 444. - No. 33 of 250 num. Copies (GA 294 copies). - With encl. Publisher's advert by Jeanne Bucher. - Milestone of surrealist book art. The famous cover, which M. Duchamp designed especially for this book, shows his sculpture 'Why Not Sneeze Rose Sélavy?' (152 marble cubes in the shape of sugar cubes with a thermometer and an octopus bone in a birdcage) from 1921 after a photograph by Man Ray. - 'As a great lover of painting, who was a personal friend of Picasso, Dominguez, Duchamp and Dalí, Hugnet ... Hugnet did not miss the opportunity to venture into the field of visual arts, namely with collages in which he combined photographs with various materials' (E. Jaquer in Kotzle). - "Hugnet had joined the Surrealists by 1932, and the collages on the right-hand pages, centered around nude images cut out of Paris Magazine, rehearse typical Surrealist themes. ... The cover by Marcel Duchamp spells out the title in letters containing the names of a whole Surrealist pantheon including Sade, Freud, Rimbaud, Paracelsus, Swift, Heraclitus, Roussel, Chaplin, Jarry, Uccello, and Saint-Just, and also a Man Ray photograph of Duchamps assisted readynade "Why Not Sneeze, Rrose Sélavy?" consisting of 152 marble cubes the size of sugar cubes, a thermometer, and a cuttlebone inside a small cage. Duchamp's object was included this same year in the exhibition *Fantastic Art, Dada, and Surrealism*, organized by Alfred Barr at the Museum of Modern Art in New York, Hugnet wrote the preface for the catalogue" (D. L. Strauss in Roth). - "Georges Hugnet est depuis 1936 un membre très actif du groupe surréaliste. Si l'on excepte Schwitters, Rodchenko et surtout Heartfield, il sera l'un des premiers à découper des images dans des magazines, notamment de femmes légères, tel Paris-Magazine, et à les utiliser dans des collages. Dans *La Septième Face du dé*, ces collages illustrent 20 poèmes, sans entretenir de rapport évident avec eux, sauf, bien sûr, dans une logique surréaliste. Il existe 81 collages originaux de *La Septième Face du dé*, répartis entre collections publiques et privées. L'édition de luxe de l'ouvrage est pourvue d'une somptueuse couverture composée de trois cigarettes roulées sans papier, que Hugnet conçut avec son complice du moment, Marcel Duchamp" (C. Bouqueret). - Provinienz/Provenance: Collection of Rosa and Aaron Esman, New York. - Exceptionally beautiful and clean copy with the publisher's advertisement sheet mostly missing.



- 38 **Illek & Paul, Karel Hájek, O. Stanek, K. Parik - Fierlinger, Z(denek), Václav Kopecky, B. Nemeč u. a.** Košický vládní Program. Program nové Československé vlády národní fronty cechu a slovaku. Prijaty na prvé schuzi vlády dne 1. dubna 1945 v Koscich Praha (Prag), Svet v Obrazech (1945). 4°. [44] Bl. mit 18 (17 ganzs.) Foto-Montagen, meist in Rot und Schwarz. Farbige illustr. OKart. 850,--

Heiting, *Czech and Slovak Photo Publikations* 266. - Original edition of the rare propaganda work of the new Czech government on the occasion of the end of the National Socialist occupation by German troops and the German Protectorate of Bohemia and Moravia. - The interesting photomontages reminiscent of J. Heartfield or Rodchenko were created using photographs by Alexandr Paul (1907-1981) and Frantisek Illek (1904-1969), (Illek & Paul), Karel Hájek (1900-1978), O. Stanek, K. Parik and press photos. - Spine and front hinge somewhat rubbed, very good copy.



- 39 **Klein, William** New York. Life is good for you and good in New York Trance witness Reveals: Trance Witness Revels. London, Photography Magazine (1956). 4°. 192 S. mit 188 Abb. auf Tafeln u. Beiheft (Booklet), 16 S. ("Delay may be serious now free..."). OLn. mit farbig illustr. OU. (Album Petite Planète, Vol. 1). 4.800,--

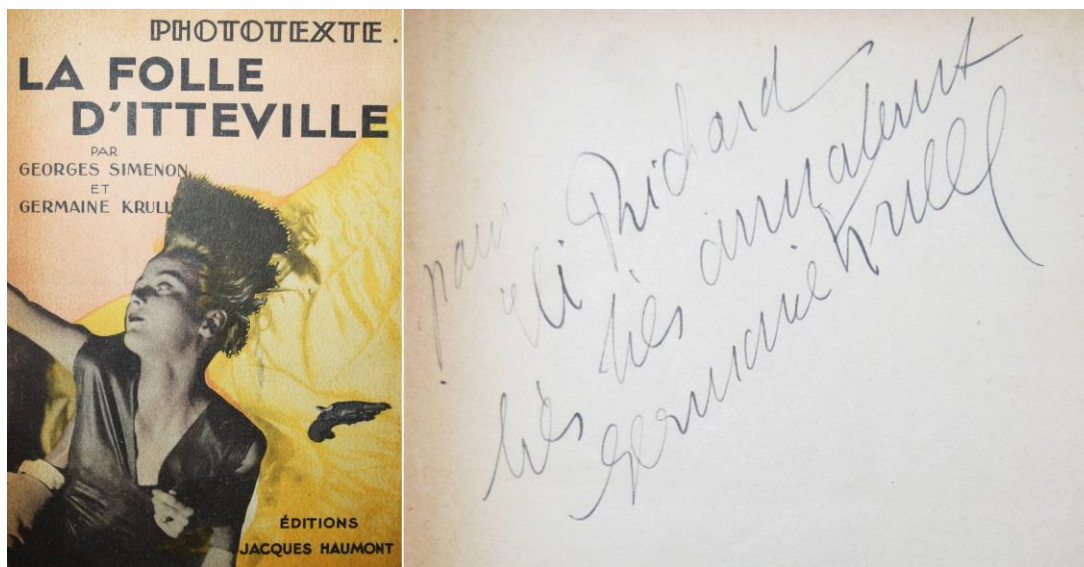
Auer 365. The Open Book 165 f. Parr/Badger I, 243. Roth, *The Book of 801 Books* 140 ff. - Erste Ausgabe in England ("Imprimé en Suisse"). Der erste Druck der ersten Ausgabe erschien bei Editions du Seul in Paris. - **Mit eigenhändiger Widmung von W. Klein "To Paul & his sister Bailly / Happy New York, William Klein"**. - "By virtue of its preface, written by Jack Kerouac, Robert Frank's *The Americans* is usually regarded as the epitome of the Beat photobook. But William Klein's magnum opus, *Life is good for you and good in New York Trance witness Reveals: Trance Witness Revels*, a book with Beat mantra for a title, surely has the edge in this regard. This is partly because it was the earlier model, partly because it is less political and more exuberant, and impotantly, because its conception is so complete - photographs, layout, design, topography, 'found' ephemera coalescing into what is in effect one of the first great 'Pop' books. ... Klein's masterpiece reminds us that much great, serious art is often about play, achieved simply by experimenting with the possibilities of the material. Forget trance and witness - the revels are the thing" (Parr/Badger). - "With no interest from American publishers, Klein went back to Paris and set to work on a graphic design that was as aggressive and idiosyncratic as its photos. "I saw the book as a tabloid gone berserk, gross, over-inked, brutal layout, bull-horn headlines," he wrote in its radically revised 1995 edition. "This is what New York deserved and would get." Published in France, Italy, and England, but not in America, *Life is good for you and good in New York* was a sensation" (A. Roth). - Schutzumschlag am Kapital mit unauffällig restaurierter Fehlstelle, sehr gutes Exemplar.

- 40 **Klein, William.** Roma. Paris, Editions du Seuil (1959). 189 S. mit teils doppelblattgr. Duetone-Tafeln. OLn. mit farbig illustr. OU. (Album petite planète, No. 3). 2.200,--

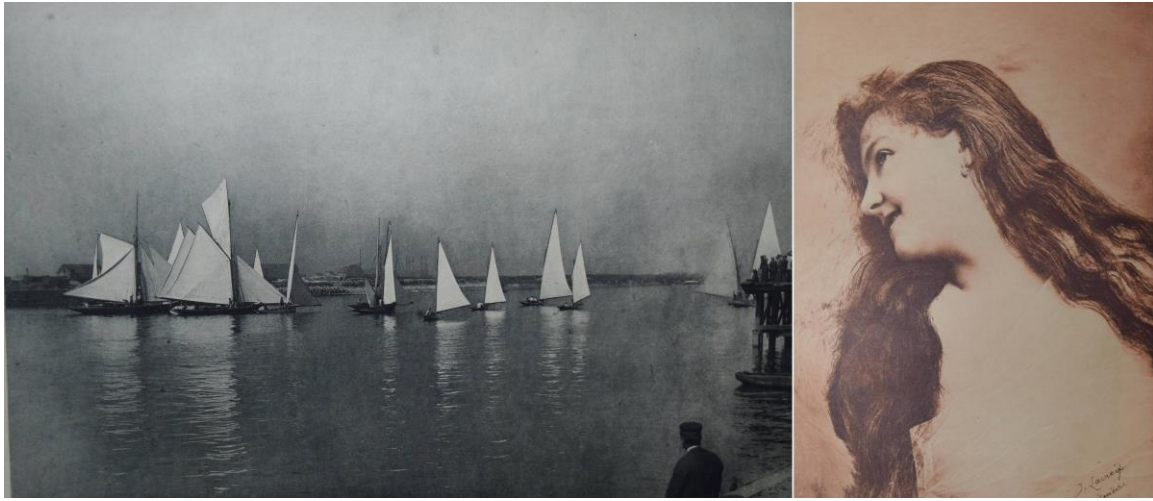
Auer 388. Koetzle 232 f. (mit 4 Abb.). The Open Book 178. Roth, *The Book of 101 Books* 140 ff. (zus. mit New York 1956, Moscow 1964 u. Tokyo 1964). - First French edition, the americ. Original edition published in 1958. - **Inscribed by W. Klein "à Jean Prasteau bien venue à ma Rome - qui est peut-être aussi la votre. en haute sympathie William Klein"**. - The French journalist, writer and historian Jean Prasteau (1921-1997) was awarded the Prix Cazes in 1993 for his book 'Les grandes heures du Faubourg St-Germain'. - Dust jacket with

inconspicuous restored loss at the spine (2-7 mm.), very nice copy.

- 41 **Kollar, (François).** 25 photos de Kollar. Remarques de **V(assily) Photiades**. (Paris, Les Presses de Sadag 1934). 4°. [15] Bl. mit 25 (1 farb.) Tafeln. OKart. 450,--
Auer 208. Bouqueret, Paris 138 ff. Koetzle 239 f. - Einzige Ausgabe, selten. - "Après 'La France travaille', son grand succès, Kollar fit paraître en avril 1934, à comte d'auteur, une petite plaquette de luxe très bien imprimée avec vingt-cinq de ses meilleurs clichés: celle-ci constituera le catalogue de son exposition à la galerie de la Pléiade. Les choix sont audacieux, et les images se répondent. L'abstraction de certaines nous montre les recherches artistiques de l'artiste lorsqu'il se sentait libre de toute contrainte éditoriale" (C. Bouqueret). - Der in Senec (Slowakei) geborene franz. Fotograf F. Kollar (1904-1979) gilt als "Vertreter einer gemäßigten Avantgarde um 1930" (H.-M. Koetzle). - Mit einer Einführung des griech.-franz. Malers und Graphikers V. Photiades (1902-1975), der seit 1938 in Lausanne arbeitete. - Umschlag etwas berieben u. geringf. angestaubt, sehr gutes Exemplar.
- 42 **Krull - Suarès, André.** Marseille. Par **Germaine Krull**. Paris, Editions d'histoire et d'art (Plon) (1935). 4°. [24] Bl. u. 48 Tafeln in Kupfertiefdruck. Illustr. OKart. 1.400,--
Frizot, Krull 143 f., 158 f. u. 257. Koetzle 242 f. - First edition. - With typewritten letter signed by G. Krull to "Monsieur Bueche, 65 rue des St. Péres Paris" Cannes, den 21. Juni 1935. 4°. 1 p. "... Je serai très heureuse de vous donner un interview; mais je ne sais pas comment faire. Si vous voulez vous documenter je vous conseille de vous procurer le petit livre paru sur moi "Germaine Krull" dans la collection des "Photographes nouveaux" a la N.R.F. Je peux si vous le voulez vous faire parvenir des photos que j' aie faites ainsi que quelques épreuves de photos que j' aime bien. Seulement je vous demanderai de me dire dans quel format vous les désirerez..." Mit dem Briefkopf der von G. Krull gegründeten Agentur "Reportages" Goupement Photographique et Littéraire. - Sehr schönes sauberes Exemplar.



- 43 **Krull - Simenon, Georges et Germaine Krull.** La Folle d'Itteville. Paris, Éditions Jaques Haumont (1931). 8°. [128] S. mit 105 Abb. nach Fotografien. Farbig illustr. OKart. (Phototexte). 1.400,--
Auer 171. Bouqueret, Paris 89. Frizot, Krull 167 ff., 186 f. u. 257. - "Un nouveau collection, "Phototexte", et proposa à Germaine Krull de mettre en images La Folle d'Itteville. Après avoir lu le manuscrit, celle-ci recruta des acteurs, un bande de copains, et surtout la très belle madame Hubbel. Cette beauté avait été son modèle au cours d'une séance de portraits réalisés par dix photographes (Alban, Albin Guillot, Hoyningen-Huene, Kertész, Krull, Lee Miller, Lorelle, Man Ray, Tabard et Vigneau) et publiée dans le Photographie d'A.M.G. (Arts Metiers Graphiques) paru en 1931. Le résultat fut décevant et sanctionné par échec commercial" (C. Bequeret). - Gelenke leicht berieben, Rückendeckel etwas braunfleckig, Heftklammern angerostet, papierbedingt etwas gebräunt, sehr gutes Exemplar.
- 44 **Krull - Simenon, Georges et Germaine Krull.** La Folle d'Itteville. Paris, Éditions Jaques Haumont (1931). 8°. [128] S. mit 105 Abb. nach Fotografien. Ln. d. Zt. mit goldgepr. Rückenschild, illustr. Orig.-Umschlag beigebunden. (Phototexte). 3.200,-
Auer 171. Bouqueret, Paris 89. Frizot, Krull 167 ff., 186 f. u. 257. - Incised by G. Krull "Pour Eli Richard très très amicalement Germaine Krull". - "Un nouveau collection, "Phototexte", et proposa à Germaine Krull de mettre en images La Folle d'Itteville. Après avoir lu le manuscrit, celle-ci recruta des acteurs, un bande de copains, et surtout la très belle madame Hubbel. Cette beauté avait été son modèle au cours d'une séance de portraits réalisés par dix photographes (Alban, Albin Guillot, Hoyningen-Huene, Kertész, Krull, Lee Miller, Lorelle, Man Ray, Tabard et Vigneau) et publiée dans le Photographie d'A.M.G. (Arts Metiers Graphiques) paru en 1931. Le résultat fut décevant et sanctionné par échec commercial" (C. Bequeret). - The expressionist writer, journalist and publisher Elie Louis Richard (1885-1976) founded the Images de Paris publishing house in 1919. He published works by G. Apollinaire, A. Breton, Mallarmé and P. Soupault. Richard was editor-in-chief of Ce Soir and Paris-Soir. - Paper somewhat browned, very good copy.- Avec belle envoi de Germaine Krull à Elie Richard.



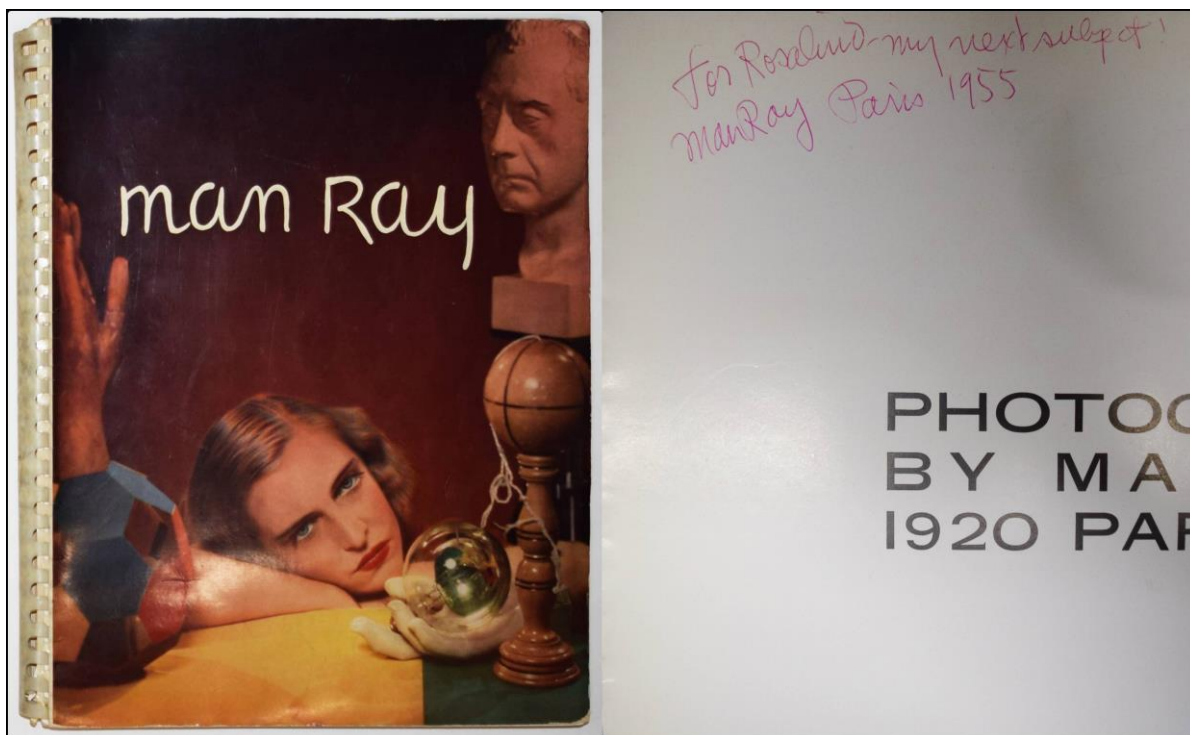
- 45 (Lereguet, Maurice et Paul Bourgeois, ed.). Première Exposition d'Art Photographique. Paris 1894. (Préface de **Armand Dayot**). Paris, Photo-Club de Paris 1894. Folio (40 x 30 cm.). 3, (5) S., 56 Tafel in Héliogravure, [2] Bl. OKart. mit OU.

7.500,--

*Auer 74. Nicht bei Rossens/Salu. - One of 30 copies of the special edition on Japan impérial (GA 500 copies). - Very rare catalogue of the first French exhibition of art photography and one of the most important worldwide in the late 19th century. - The normal edition contains only 25 plates; here all plates are in duplicate and 6 additional plates are bound in. - With photographs by **Bernhard Alfieri, James Craig Annan, Paul Bourgeois, Michel Bovy, Maurice Bucquet, Robert Demachy, Rudolf Eickemeyer, Emma Justine Farnsworth, Joseph Ginot, Edouard Hannon, Frederick H. Hollyer, Michel Kotchoubey, Bernhard Lintott, Constant Puyo, Henry Peach Robinson, Adolf Carl v. Rothschild, Antonio Ruffo, Charles Scholik, Hans Schramm, Alfred Stieglitz, Hans Watzek** and others (a complete list is enclosed). - The world's first exhibition of art photography was organized by the English Pictorialist Association "Linked Ring" in October 1893 at the Dudley Gallery in London. - The world's first exhibition of art photography was organized by the English Pictorialist Association Linked Ring in October 1893 at the Dudley Gallery in London. - For the first time, a new aesthetic of photography was formulated, which claimed the same pictorial freedom for the photographer as the painter had, who freely arranged his subjects, omitting or changing what would impair his composition. Does not the photographer also have the right, it was asked, to alter the image through manual intervention in order to overcome the limitations of his medium that restrict his expressive possibilities? Manipulative printing techniques became possible with the gum bichromate process (gum printing), which was introduced in 1894 by A. Rouillé-Ladèzeze and popularized a year later by Robert Demachy (H. Gernsheim p. 723). - Cover somewhat dusty and slightly stained, a very nice copy.*

- 46 **Man Ray - Cocteau, Jean.** L'ange heurtebise. Poème avec une photographie de l'ange par **Man Ray**. Paris, Stock 1925. Folio (38,5 x 28 cm.). Portfolio, [22] Bl. mit 1 Heliogravure ("Rayogramme" oder "Rayograph"). OKart. 2.800,--

Talvart-Place II, 333, 7. - Erste Ausgabe. - Eines von 50 Exemplaren "H.C." (hors commerce) auf Vélin blanc (Gesamtauflage: 355 Exemplare). - Inscribed by Jean Cocteau "à mes chers amis Jouhandeau que mon ange soit témoin de votre bonheur", an den Schriftsteller Marcel Jouhandeau (1888-1979) and a notiz by Jouhandeau, who gave the book to his wife as a wedding present in June 1929. - Cover dusty, somewhat stained and backed with cardboard, the 'Rayographie' with 3 closed marginal tears, otherwise in good condition.



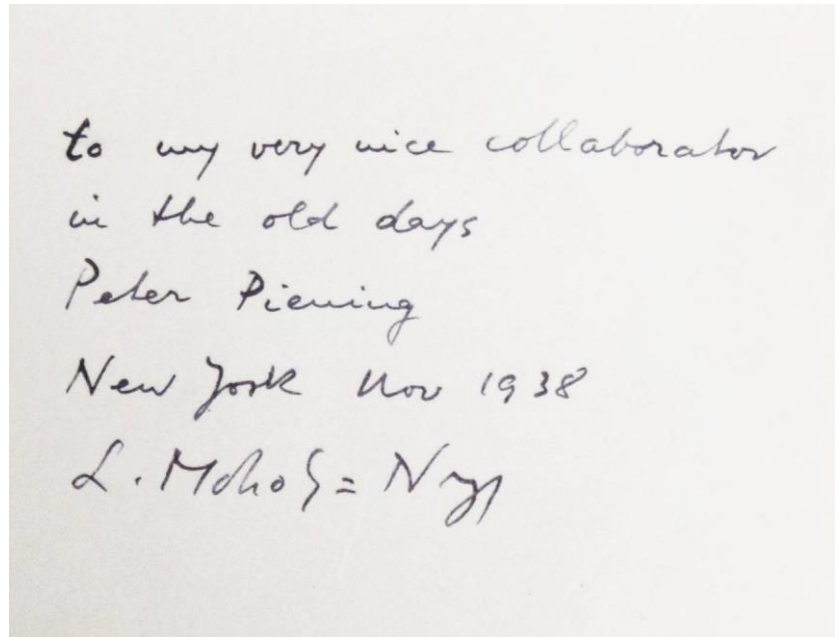
- 47 **Man Ray (d. i. Emmanuel Rudnitzky oder Radnitzky).** Photographs 1920-1934. (Avec un Portrait par Picasso - Textes de André Breton, Paul Eluard, Rose Sélavy, Tristan Tzara - Préface by Man Ray). Hartford Connecticut, James Thrall Soby (1934). 4°. [7] Bl. (Text) u. 103 Heliogravuren nach Photographien, davon 19 "Rayographien" von M. Ray. Farbige illust. OKart. mit Kunststoff-Spiral-Bindung. 14.500,--
 Auer 210. Bouqueret, Paris 148 ff. Roth, *The Book of 101 Books* 80 f ("deuxième édition"). – Rare first edition ("Copies with the original title page are exceedingly rare" (D. Levy Srauss)). – *Inscribed by Man Ray "for Rosalind my next subject! Man Ray Paris 1955"*. – "[T]his was Man Ray's first monograph, and his friends pulled out all the stops to herald it ... attempted to generate demand where none existed by suggesting the edition had sold out. After replacing the title pages of these copies with one stating second edition, he returned them for sale. ... It begins with a portrait drawing of Man Ray by Pablo Picasso and consists of 104 photographs divided into five sections. ... Man Ray made several different studies for the cover; until finally settling on this image of his own bust looking down on a blue-eyed blonde contemplating a plaster hand cradling, a fragile lightbulb that mirrors a catching toy (a ball on a peg)" (D. Levy Srauss in Roth). – "Man Ray's work introduced a particular note [to Surrealism], since he used photography and recognized early on that this medium could reproduce the effects of object-based art in two-dimensional form. Photography was in a position to preserve the ordinary and to unleash surreal effects" (P. Stepan, *Icons of Photography* 26). – The dedicatee is the American art collector Rosalind Gersten Jacobs (1925-2019). The dedicatee is the American art collector Rosalind Gersten Jacobs (1925-2019), who was friends with all the important artists of the Dada and Surrealist movements. She and her husband Melvin Jacobs met Man Ray and his wife Juliet on a business trip to Paris in 1954 and were close friends with the couple for the rest of their lives. Between 1956 and 1958, Man Ray R. Gersten made several portraits of Jacobs. In 1955, Gersten also became friends with Lee Miller and Roland Penrose and the two couples frequently visited each other in Chiddingfold (UK) and New York. Gersten acquired a signed print of Lee Miller's portrait of Charlie Chaplin (1930) for her collection. The centerpiece of the collection was probably Man Ray's most famous photograph 'Le Violon d'Ingres' from 1924. The signed print was auctioned at Christies in New York in spring 2022 for the record price of \$12,500,000. R. Gersten was at Man Ray's bedside in his Paris studio on 18 November 1976 and read to him shortly before he died. – A very good copy of one of the most important photo books of the 20th century.
- 48 **Man Ray.** To be continued unnoticed. Some papers by Man Ray in connection with his exposition December 1948. Beverly Hills, Copley Galleries 1948. 4°. 12 S., [2] Bl. mit 5 Abb., 2 Illustrationen u. 1 signierten und num. Heliogravure ("autographed photograph by the artist", Bildgröße 23,2 x 13,6 cm.). Hellblauer OKart. mit gelbem umgelegten OKart. 5.500,--
 Nr. 24 von 125 num. Exemplaren der Vorzugsausgabe (GA 275 Exemplare) mit signierter Heliogravure (Aktaufnahme) und eigenhändiger Widmung von Man Ray (dat. "Dec 1948"). – One of 125 copies that include a signed photoprint by the artist (this is copy number 24, from a total edition of 275 copies) and inscribed by Man Ray. This catalogue accompanied one of Man Ray's most important exhibitions in the United States. The Copley Galleries operated in Beverly Hills for only a short time, from ca. 1948-49. It was Noma and William Copley who would introduce Rosalind Gersten Jacobs to Man Ray. – Backcover slightly stained, covers slightly browned, very fine
- 49 **Masclat, Daniel (Ed.).** Nus. La beauté de la femme. Album du premier salon international du nu photographique, Paris 1933. Paris, Daniel Masclat 1933. Gr.-4° (32 x 24 cm.). [2] Bl., 96 Tafeln in Kupfertiefdruck, [2] Bl. OKart. mit Kordelheftung (als Blockbuch gebunden). 950,--
 Bertolotti 72 f. Bouqueret, Paris 133 ff. – Only edition. – With outstanding nudes by: Jean Moral, Carlo Leonetti, Dritkol, J. Schuwerack, Andreas Feininger, Gilchrist, Denes Ronay, Manasse, Peter Weller, Christian Aegerter, Ewald Hoinkis, Ludwig Harren, Bruno Schultz, Alfred Grabner, Alois Zych, Jan de Meyere, Willy Zielke, Pietro Sacchi, Pierre Boucher, Frank Davis, Ergy Landau, Bernard Leedham, Hans Robertson, Forman Hanna, Richardson-Cremer, Pecsí, Walter Sussmann, H. v. Perckhammer, Charles Hurault, A. Keith Dannatt, J. Capstack, Nickolas Boris, Baccarini, Franz Fiedler, Franz Feiler, Walden Hammond, Marcel Meys, J. Dudley-Johnston, L. Caillaud, Fred P. Peel, Laure Albin-Guillot, Yva, Man Ray, Moholy-Nagy, Harold Orne, Bertram Park, Maurice Beck, Evansmith, E.-O. Hoppe, Daniel Masclat, William Mortensen, George Platt Lynes, Kalman Szollosy and Verneuil. – "The catalogue contained female nudes by wellknown photographers, and some who were less so: two compositions by Man Ray. "Le Violin d'Ingres" and one of his innovative "solarizations", which transformed the photographs into drawings; five works by Dritkol from the early 1930s; a refined torso by Laure Albin-Guillot; a remarkable image of a dancer showing split movements, by the well-known female fashion photographer Yva

(who would later teach the secrets of the nude to the very young Helmut Newton); an image using a negative effect by Moholy-Nagy, and three female nudes by Platt Lynes. Male nudes were still barely known to the general public at this time" (A. Bertolotti). - Rücken am Kapital restauriert, sehr gutes sauberes Exemplar.

- 50 Mennie, Donald.** The pageant of Peking. Comprising sixty-six vandyck photogravures of Peking and environs from photographs. With an introduction by **Putnam Weale**. Descriptive notes by **S. Couling**. (Third edition). Shanghai, A. S. Watson & Co., printed and bound by Kelly & Walsh, Ltd. (February) 1922. Folio (39 x 30 cm.). [2] Bl., 40, [2] S. und LXVI mont. Tafeln in Heliogravure. Graublauer Orig.-Leinenband mit goldgepr. Deckeltitel und Deckelvignette. 750,--
Parr/Lundgren 38 f. - Eine der schönsten chinesischen Fotopublikationen. Erschien zuerst 1920 in 1000 num. Exemplaren. - "The Pageant of Peking is one of the most elegant books of its time, covered in dark-blue patterned silk over stiff boards with cover text highly contrasted in imperial Yellow. So popular was the book that the second edition was published only two months after the first appeared. Like many photographers of the era, Donald Mennie began his career in chemistry, a science firmly associated with photography and its printed results. He was born in Scotland in 1875 or 1876 and worked as a chemist's apprentice there in his youth. By the late 1890s he was living in China, where, youth. By the late 1890s he was living in China, where, chemist's shops that also traded in photographic supplies: MacTavish & Lehman & Co. (later MacTavish & Co.) and A. S. Watson (publisher of this book). He is known to have been interned by the Japanese following their occupation of Shanghai, and he apparently died in the Longhua internment camp in 1944. Putnam Weale, credited for the extensive introduction to this work, is a nom de plume of Bertram Lenox Simpson, who also wrote as "B. L. Putnam Weale." Weale first gained access to China through his father's longtime position in the Chinese Maritime Customs Service, and became a prolific, if notoriously untrustworthy, commentator on China. He was a controversial figure, not only because of doubts about the accuracy of his accounts of the siege of the foreign legations during the Boxer Rebellion (1900-1901), but also because of his involvement in internal Chinese politics. (It was suspected that while providing reports to the Republican government, he simultaneously worked for the warlords who opposed the government). Each section of Weale's text begins with a decorative red capital on a background of black-and-white vines. The photogravure process, used in the printing of the book, gives the photographic reproductions their rich tonality, exploited here to highlight the artistic range of Mennie's original photographs. The sixty-six tipped-in sepia-toned photographs, on sixty leaves, are described briefly on facing pages; a complete list is printed at the beginning of the book. The images are crisp and clear and identify aspects Beijing of (Peking) that have since been bulldozed in sweeping modernizations of the city, particularly after the founding of the People's Republic of China in 1949" (M. Parr). - Einband und Vorsätze unter Verwendung des Orig.-Seidenbezugs des Vorderdeckels (dieser etwas aufgehell) fachgerecht erneuert, sehr gutes Exemplar.
- 51 (Mentzel, Albert et Albert Roux, Ed.).** Formes nues. 96 photos de: **Alban, Albin-Guillot, Binia Bill, Pierre Boucher, Brassai, Caillaud, Drtikol, Nora Dumas, Feininger, Emile Gos, Raoul Hausmann, John Havinden, Florence Henri, André Kertész, Kesting, Kulszar-Magyar, Ergy Landau, Jacques Lemare, Herbert List, Kefer-Dora Maar, Moholy-Nagy, George Platt Lynes, Thérèse le Prat, Man Ray, Franz Roh, Saad, Schall, Sougez, André Steiner, Storm, Tabard, Rolf Ubach-Michelet, Verneuil.** Paris, Forme (1935). 4°. [22] S. u. 96 Tafeln in Heliogravure. Illustr. OKart. (Entwurf: **Man Ray**) mit Metallring-Heftung. 2.200,--
Auer 227. Bequeret, Paris 154 ff. Bertolotti 74 f. - Einzige Ausgabe, die wohl wichtigste französische Publikation zur Akt-Photographie der 30er Jahre. - Mit Texten in französisch, englisch und deutsch von Boucher, Caillaud, Feininger, Havinden, Moholy-Nagy, Man Ray, Sougez und Verneuil. - „Il est certaines choses que nous ressentons et que la photo peut saisir; un élan, un mouvement, la nervosité par le détail d'un muscle, le velouté de la peau; elle peut faire sentir le vent frais sur un torse humide, l'effort d'un corps en sueur, toutes ces choses que nous ne voyons pas d'une façon précise, mais que nous percevons d'une façon générale" (Pierre Boucher S. 2). - „Après tout, pour ma Part, s'il n'y avait pas le corps ou le visage humain que la photographie me permet de saisir et de posséder d'une manière plus que passagère, je me servais vite lassé de ce moyen" (Man Ray S. 5). - „The great virtue of Fomes nues (Nude Forms) ... was that it offered a selection of unconventional images by the great modern photographers from Drtikol and Moholy-Nagy to Raoul Hausmann and André Kertész. The graphic originality and novelty of the cover make an impression straightaway; the two words of the title, „Formes“ and „nues“, are arranged along two diagonal lines, which lend a powerful dynamism to Man Ray's photograph. In addition, this was the first work to present the male nudes of Platt Lynes. ... What is striking about Herbert List's male nude is the naturalness with which the photographer has captured the power of a black body next to a giant agave plant“ (A. Bertolotti). - Kanten geringf. berieben, Vorderdeckel im oberen Rand geringfügig fleckig, sehr schönes Exemplar.
- 52 Moholy-Nagy, L(ászló).** 60 Fotos. 60 photos. 60 photographies. Herausgegeben von **Franz Roh**. Berlin, Klinkhardt & Biermann 1930. Gr.-8°. 60 S., [2] Bl. mit 60 Abb. auf Tafeln. Illustr. OKart. (Fototek, Band 1). 2.400,--
*Auer 158. Dokumentations-Bibliothek VI, 307. Heidtmann 5508. Heiting/Jaeger I, 332 ff. (mit mehreren Abb.). Koetzle 276 (mit Abb.). - Erste Ausgabe. - **Inscribed by László Moholy-Nagy "herzliche Grüsse Moholy-Nagy"**. - Buchgestaltung und Typographie: **Jan Tschichold**. - Mit Einführungen in Deutsch, Englisch und Französisch von F. Roh: "Moholy-Nagy und die neue Fotografie" und "Der literarische Foto-Streit". - I. "Hervorragender Querschnitt durch das photographische Werk Moholy-Nagys" (H. Bolliger). - "Moholys künstlerisches Credo stellte auch die Fotografie absolut in den Rahmen seiner pädagogischen Absicht des 'Neuen Sehens'" (A. Haus in Koetzle). - Moholy wollte die herkömmliche "natürliche" Wahrnehmung durch den industriellen Blick der Fotografie ersetzen. Die Welt zeigt sich aus bis dahin fast unbekannt Perspektiven, die abgebildeten Gegenstände ordnen sich zu abstrakten Rhythmen unter dem neutralen Auge der Kamera" (J. Fiedler in Bauhaus, S. 295). - Der ungarisch-US-amerikanische Maler, Photograph, Typograph und Bühnenbildner Laszlo Moholy-Nagy (1895-1946) war von 1923 bis 1928 Lehrer am Bauhaus. - Rücken stellenweise etwas berieben, Deckel minimal angestaubt, sehr gutes Exemplar.*
- 53 Moholy-Nagy, L(ászló).** Telehor. Zvlástni cislo. - Sonderheft. - numéro spécial. - supplement. (Text: **Siegfried Giedion**). Brno, F. Kalivoda 1936. 4°. 134 S. mit 60 Abb. Schwarzer OKart. mit Deckeltitel u. Metallring-Heftung. 1.600,--
Dokumentations-Bibliothek IV, 597. Heiting, Czech and Slovak Photo publications 84, 60. - Erste Ausgabe. - Auflage ca. 300 Exemplare. - Text in tschechisch, deutsch, französisch und englisch. - Ein Teil der Auflage erschien mit einem farbig illustrierten Umschlag. - "The New Vision thesis put forward in this book argues that the camera should be left alone to record whatever happens to be before the lens: "in the photographic camera we have the most reliable aid to be a beginning of objective vision." This is a typically modernist call to respect the inherent qualities of a medium - form follows function - but is very different from the American purist dogma of the 'straight' photography variety. Moholy-Nagy, heavily influenced by the Constructivists, embraces film, montage, typography, cameraless photography, news and utilitarian photography" (Parr/Badger zu "Malerei - Fotografie - Film"). - Vorderdeckel geringf. berieben und am Fuß unauffällig restauriert, sehr gutes sauberes Exemplar.

- 54 **Moholy-Nagy, L(aszlo).** The new vision. Fundamentals of design, painting, sculpture, architecture. (Translated by **Daphne M. Hoffmann**). (Revised and enlarged edition). New York, W. W. Norton & Company (1938). Gr.-8°. 207 S. mit 221 Abb. OLn. (New Bauhaus Books. Editors **Walter Gropius, L. Moholy-Nagy**. No. 1). 1.800,--

- "The New Vision was written to inform laymen and artists about the basic elements of the Bauhaus education: the merging of theory and practice in design. America is the bearer of a new civilization whose task is simultaneously to cultivate and to industrialize a continent. It is the ideal ground on which to work out an educational principle which strives for the closest connection between art, science, and technology. To reach this objective one of the problems of Bauhaus education is to keep alive in grown-ups the child's sincerity of emotion, his truth of observation, his fantasy and his creativeness. That is why the Bauhaus does not employ a rigid teaching system. Teachers and students in close collaboration are bound to find new ways of handling materials,



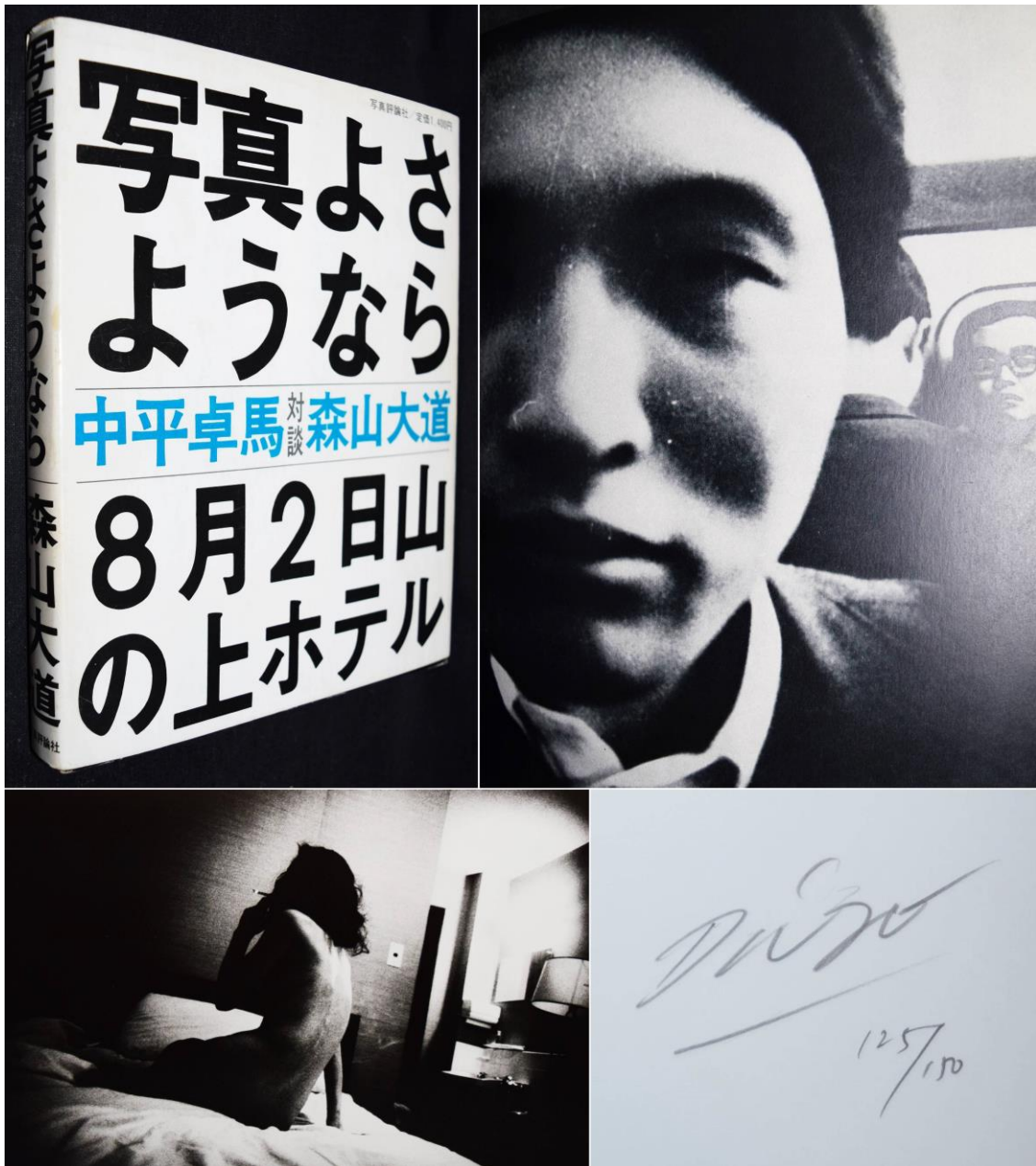
tools and machines for their designs. This book contains an extract of the work in our preliminary course, which naturally develops from day to day while practiced" (L. Moholy-Nagy). - **Inscribed by L. Moholy-Nagy for P. Piening.** - Peter Piening studied at the Bauhaus with Laszlo Moholy-Nagy, Paul Klee and Mies van der Rohe. He received his PhD from the University of Berlin in 1931 and in the same year began working at the Ullstein publishing house. After working several years as a freelance designer in Paris he came to America in 1934. He worked as an art director for N. W. Ayer and J. Walter Thompson. He was on the editorial staff at Life magazine and in 1942 was appointed art director of Fortune magazine. He held that position until 1946. He taught at the New York Art Student's League and at New York University. In 1958 he was appointed to the faculty at Syracuse University. - Spine browned, covers a little bit soiled.

- 55 **Morath - Aubier, Dominique (d. i. Marie-Louise Labiste).** Guerre à la tristesse. Photographies de **Galle, Chapresto, Nisberg et Inge Morath**. (Paris), Delpire (1955). 4°. [129 S. mit zahlr. teils farb. Abb. auf Tafeln. OLn. mit farbig illustr. OU. 320,--

Koetzle 312. Lederman/Yatskevich 132 f. - Erste Ausgabe der ersten Buch-Veröffentlichung der österr. Magnum Fotografin I. Morath (1923-2002). - **Inscribed by D. Aubier and with photograph, portrait D. Aubier by Inge Morath (17,5 x 12 cm.), verso inscribed by I. Morath.** - "Aubier's text that filled with observations - at times philosophical - and anecdotes about Spanish daily life and the rituals of the bullfight that further deepen Morath's personal and intimate photographs. Through the interplay of words and images the viewer senses the tradition, ceremony and anticipation that underlie the San Fermin Festival" (Lederman/Yatskevich). - The french writer D. Aubier (1922-2014) lived in Carboneras (province of Almeria) from 1960. - Very good copy.

- 56 **Moriyama, Daido - Takuma, Nakahira.** Shashin yo sayonara (Farewell, Photography, Bye Bye Photography). Tokyo, Shashin Hyoronsha (1972). Gr.-8°. [308] S. mit teils doppelblattgr. Tafeln in shed-fed-gravure. OKart. with Dustjacket 6.500,--

Auer 543. Heiting/Kaneko 344 f., 256. Parr/Badger I, 298 u. II, 206 u. 318. The Open Book 290 f. Roth, The Book of 101 Books 218 ff. - Erste und einzige Ausgabe, eines der wichtigsten japanischen Fotobücher und des bekanntesten Werks des berühmten japanischen Fotografen. - **Dazu: Orig.-Photographie (Silbergelatine, 23 x 15,5 cm.), Rückenakt. verso von D. Moriyama signiert und num. 125/150.** - "Chaotic everyday existence is what I think Japan is all about. This kind of theatricality is not just a metaphor but is also, I think, our actual reality" (D. Moriyama). - "To get even closer to this actual reality, to record it more truthfully, Moriyama wanted to make himself a machine, to get beyond subjectivity and become more like a camera, and this desire is brought to a new level in 'Bye, Bye Photography, Dear'." (D. Levi Strauss in Roth). - "Shashin yo sayonara (Bye Bye Photography) is the most extreme monument of the Provoke period, indeed one of the most extreme photobooks ever published ... Moriyama's vision is entirely consistent, and his willingness to be led to the edge of photography's coherence is the photographic equivalent of Surrealist automatic writing by a camera that almost has a mind of its own. "I wanted to go to the end of photography" he declared, and the book is a summation of the Provoke period. It reads like a jerkily hand-held cinéma vérité film" (Parr/Badger). - Sehr gutes Exemplar.



- 57 **Moriyama, Daido.** Pantomime. Tokyo, Akio Nagasawa (2017). 4°. [18] Bl. mit 23 gefalt. Duotone Tafeln. Illustr. flex. OLn. 320,--
 (Silkscreen-Printed on Canvas).
Eines von 600 num. Exemplaren; auf dem Titelblatt von D. Moriyama signiert. - Mit einem Nachwort in Japanisch und Englisch (übersetzt von **Andreas C. Stuhlmann**). - Die Aufnahmen zeigen Foeten, aufgenommen in einem Hospital in Konagawa. - "It was a long, long time ago. Each of them was sleeping in a liquid inside a small flask about the size of a human thumb. All of them had oyster-colored skins, and were shaped like shrimps. In a glass case at the end of a row of shelves in a dark corridor of an obstetrics and gynecology hospital near the Tanzawa mountains in Kanagawa, countless fetuses in formaldehyde were quietly leaning on each other as they looked out into the sun-drenched courtyard" (D. Moriyama). - Sehr gutes Exemplar.
- 58 **Nadar (d. i. Gaspard-Félix Tournachon).** A terre & en l'air ... Mémoires du Géant. Avec une introduction par (**Jacques**) **Babinet**. Paris, E. Dentu 1864. 8°. [7] Bl., 439 S. Marmorierter Pbd. d. Zt. mit goldgepr. Rückenschild. 320,--
 Rossens/Salu 7264. - First edition, rare.



- 59 Pariser Kommune - Appert, Eugène u.a.** Album mit 51 Orig.-Photographien (Albumin-Abzüge). Meist Porträts von Akteuren der Pariser Kommune und des Deutsch-Französischen Krieges. Paris ca. 1871. Quer-8° (13 x 18,5 cm.). Weinrotes blindgepr. OLdr. mit Goldschnitt. 3.800,--

Mostly labelled in pencil on the cardboard sheet or on the backing cardboard on the verso, some also in ink on the recto. - Particularly interesting due to 13 portraits by Eugène Appert (1830-1891), which show women on the side of the Commune, mostly so-called 'pétroleuses', who were accused of setting fire to buildings during the fighting in Paris. - „After the rebellion, Appert took the portraits of hundreds of the individual communards while imprisoned in jail. He was not assigned this job by the authorities, but took the initiative upon himself to do this, which also happened to have a commercial motive. Indeed, his photographs were eagerly purchased and reproduced once and again. The police also benefited from his images by including them in their card indexes“ (Hannavy 55). - Includes a photograph of the famous Louise Michel (1830-1905), 'maitresse de Ferré', as well as Hortense David, Clara Fournier, Marie Leroy, 'maitresse d'Urbain' (2 different photographs), Eulalie Papavoine, Elisabeth Retiffe, 'condamnée à mort' and 'Anna pétroleuse' (i.e. Léontine Suetens). The male portraits include photographs of the Communards Frédéric Cournet, Napoléon Gaillard, Charles Ferdinand Gambon, Félix Pyat and Auguste Vermorel, as well as portraits of Generals Louis d'Aurelle de Paladines and Félix Charles Douay and Admiral Louis Pierre Alexis Pothuau. 5 photographs show partially destroyed buildings (one 'Maison Miller', Rue St. Denis loosely enclosed). Also 9 photographs after paintings or lithographs. - Binding somewhat dusty, rubbed and stained, brass clasp missing, backing boards somewhat stained in places, photographs hardly any, insert pockets somewhat torn in places. - In addition: Edith Thomas. Les 'Pétroleuses'. Paris, Gallimard (1963). 288 p., 4 pp. illustrated OKart.

- 60 Pécsi, Josef.** Zwölf Aktaufnahmen. Mit einer Einführung von **Willi Warstat**. Berlin, W. J. Mörlins 1922. 4°. [4] Bl. u. 12 Tafeln in Kupfertiefdruck. Orig.-Kart.-Mappe (von **Ludwig Kozma**). 1.600,--

Heidmann 11133. Heiting/Jaeger II, 153 ff. Vgl. Koetzle 344 f. - Very rare first edition. - One of 500 copies. - In the same year a further edition was published with a simpler portfolio cover (marm. with cover title) and in 1923 a new edition was published with the title 'Der weibliche Akt, 12 Kupferdrucke nach Originalaufnahmen' and other photos. - The plates were printed by Blechinger & Leykauf, Vienna. - "Durch eine sehr überlegte Führung und in vielen Fällen durch starke Zusammenfassung der Beleuchtung erreicht Pécsi nicht nur sammetartige Weichheit der Tonwerte, namentlich im Hautohn, sondern auch prachtvolle Modellierung und Klarheit der Formen" (W. Warstat). - In einem Artikel über die "Künstlerische Aktphotographie" (Photographische Rundschau, Jg. 60, S. 75) stellte W. Warstat 1923 fest: "In letzter Zeit sind nun anscheinend eine ganze Anzahl von Fach- und Liebhaberphotographen aus dieser gegenüber der Aktphotographie geübten Zurückhaltung herausgetreten und haben in Sammelmappen oder Büchern ihre Arbeiten auf diesem Gebiete der Öffentlichkeit zur Beurteilung vorgelegt." "Namentlich erwähnt er Josef Pécsi und Lotte Herrlich. Als Hauptprobleme der künstlerischen Aktfotografie umriss er die "Grenzen von Sinnlichkeit und ästhetischem Genuß", die Idealisierung des Frauenkörpers im Vergleich zwischen den Möglichkeiten des bildenden Künstlers und denen des Fotografen, das Problem der Isolierung des Aktmodells im Raum in Verbindung mit der Pose und der Beleuchtung, den Einsatz der Unschärfe als Möglichkeit der Idealisierung und schließlich die unkünstlerische Verwendung von Kleiderstücken und Draperien. Damit berührt er genau die strittigen Punkte, die weiterhin Teil der öffentlichen wie fachinternen Debatten waren und die mit großem Ernst geführt wurden, zum Wohle der Fotokunst wie der allgemeinen sittlichen Vorstellungen" (E. Kaufhold in Heiting/Jaeger). - József Pécsi (1889-1956) 'is one of the most important Hungarian photographers. If he had emigrated after 1919, he would stand alongside Kertész, Munkácsi, Brassai and Moholy-Nagy today. But he remained, and despite the numerous successes he had at international exhibitions from Dublin to Tokyo between the two world wars, he is largely known only to specialists' (L. Beke in Koetzle). - Portfolio with inconspicuous rest. Marginal tears and slightly stained, very good clean copy.

- 61 Perckhammer, Heinz (Heinrich Josef Anton Alois) v.** Edle Nacktheit in China. Künstlerische Aktaufnahmen. Berlin, Eigenbrödler-Verlag 1928. 4°. 7, (1) S. u. 31 Tafeln in Kupfertiefdruck. OKart. mit illustr. OU. 1.200,--

Bertolotti 122 f. Heidmann 11188. Heiting/Jaeger I, 208 f. Nicht bei Koetzle. - First and only edition. With a foreword by Perckhammer. Copy with the usually missing dust jacket, which shows illustration 32. Printed on strong, chamois-coloured paper. - H. v. Perckhammer's (1895-1965) extensive oeuvre has hardly been catalogued to date. In 1914 he was shipwrecked as a sailor in the Far East and his ship was sunk. He was interned in a Chinese camp with a small remnant of the crew from 1917 to 1919. His photographic career began during this

time and he remained in China until 1928. After his return, he opened his 'Photo Art Studio' on Kurfürstendamm, supplied the press with photographs of society, motorsport and numerous nudes and published several illustrated books. In addition to several contributions to photo books about China, 'China und die Chinesen' was published in the 'Schaubücher' series by Zurich-based Orell Füssli Verlag. - Dust jacket dusty and with a small marginal tear on the front cover, only occasional light fingerstaining in the lower margin, a fine copy.

- 62 Renger-Patzsch, Albert.** Die Welt ist schön. Einhundert photographische Aufnahmen. (Herausgegeben und eingeleitet von **Carl Georg Heise**). München, Einhorn-Verlag (1931). 4°. [2] Bl. u. 100 Tafeln. OPbd. mit Deckelvignette (von **Alfred Mahlau**, Lübeck) mit illustr. Orig.-Schutzumschlag (von **Friedrich Vordemberge-Gildewart**, Hannover). 3.500,-- Göbel 689. Heidtmann 10691. Heiting/Jaeger II, 269 u. 284 ff. (mit zahlr. Abb.). Koetzle 322. Parr/Badger I, 125. - Standardwerk der "Neuen Sachlichkeit" in der Fotografie. - **Mit eigenhändigem Brief von A. Renger-Patzsch. Essen o. J. (um 1930). 4°. 1 S. "Sehr geehrter Herr Doktor, Hoffentlich passt es Ihnen wenn ich heute nach 17 h herein komme, um Ihnen Bilder zu zeigen? Ich bin zufällig in Paris. Verbindl. Gruß Ihr ergebener Albert Renger Patzsch Essen"** - Die Detailaufnahmen von Natur, Objekten und Architektur zeigen den "neuen Blick" des Fotografen für natürliches und technisches Gleichmaß und Harmonie von Formen und Reihen. - "Die Ausgabe von "Die Welt ist schön", die der Einhorn Verlag aus den noch vorhandenen Druckbögen erstellt, ist im Juli 1931 erschienen. Der lachsrote Pappband... Es fehlen die Einleitung von Heise und das mehrseitige Tafelverzeichnis. Im Impressum wird Oscar Brandstetter, Leipzig als Drucker genannt, was sich aber nur auf die erneuerte Titellei beziehen kann... Da auch von dem Umschlag von Vordemberge-Gildewart offenbar nur eine Teilaufgabe gedruckt worden war, wurde dieser nun bei unveränderter Gestaltung in Schwarzdruck nachproduziert" (R. Jaeger). - "Eingangs ordnet Heise die sachliche, doch zugleich schöpferische Fotografie von Renger-Patzsch in "eine Revolution des ästhetischen Empfindens" und "die Entstehung eines veränderten Schönheitsbegriffs" der Gegenwart ein. Anhand der Pflanzenaufnahmen erläutert er dabei die Nähe zu wissenschaftlicher Betrachtungsweise... Nahaufnahmen Ausschnitt und unübliche Winkel werden als charakteristische Gestaltungsmittel benannt. Die Tieraufnahmen seinen durch "strenge Objektivität" und "unbestechliche Schärfe" gekennzeichnet, bei den Landschaftsfotos wird angemerkt, "dass ein Teil symbolisch für das Ganze stehen kann" und dass "auch Schärfe des photographischen Blicks Phantastisches in der Alltagsnatur aufzustöbern weiß". Bei den Materialstudien treten diese Vorzüge für Heise besonders klar hervor: "Handelt es sich um materialgerechte Vergegenwärtigung, so verdient die technisch exakte Wiedergabe unbedingt den Vorrang vor der der künstlerisch ausdeutenden." Bei Architekturaufnahmen wiederum gesteht er dem Fotografen eine isolierende Akzentuierung und schlagkräftige Unterstreichung der Bauformen zu: "Das ist, bei strengster Sachlichkeit, eine schöpferische Leistung." (R. Jaeger in Heiting/Jaeger II, S. 289/290). - Schutzumschlag etwas berieben, angestaubt und mit wenigen restaurierten Randläsuren, Titelblatt u. Schnitt etwas stockfleckig, gutes sauberes Exemplar.

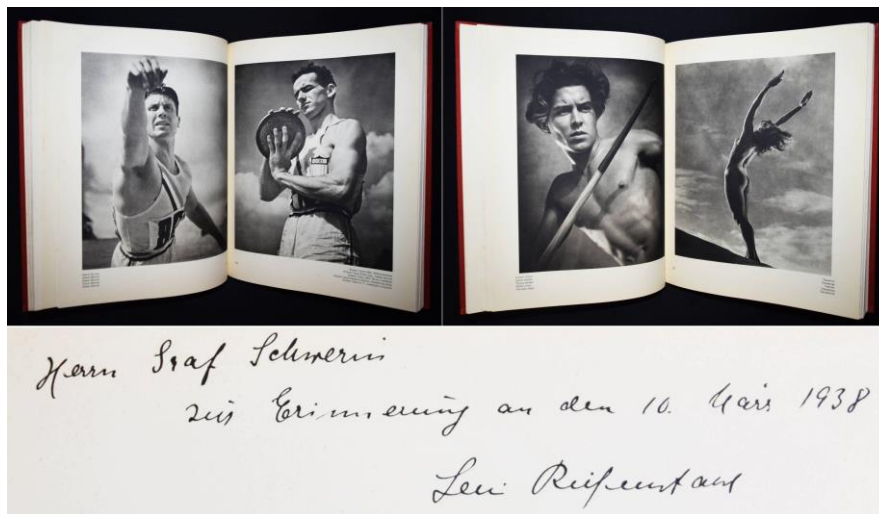
- 63 Renger-Patzsch, Albert.** Die Welt ist schön. Einhundert photographische Aufnahmen. Herausgegeben und eingeleitet von **Carl Georg Heise**. München, Kurt Wolff (1928). 4°. 21, (1) S., [1] Bl. und 100 Tafeln. OLn. mit silbergepr. Rückentitel u. Deckelvignette (von **Alfred Mahlau**, Lübeck) mit illustr. Orig.-Schutzumschlag (von **Friedrich Vordemberge-Gildewart**, Hannover), Orig.-Bauchbinde ("Aufregend und begeisternd für jeden, der Augen hat! "...ein erstaunliches Bilderbuch", sagt **Thomas Mann**"). 6.500,--



Auer 134. Göbel 689. Heidtmann 10691. Heiting/Jaeger II, 284 ff. (mit zahlr. Abb.). Koetzle 322. Parr/Badger I, 125. The Open Book 68 f. (diese Bauchbinde). Roth, The Book of 101 Books 50 f. (mit Bauchbinde "Romain Rolland"). - Erste Ausgabe. - Standardwerk der "Neuen Sachlichkeit" in der Fotografie. Die Detailaufnahmen von Natur, Objekten und Architektur zeigen den "neuen Blick" des Fotografen für natürliches und technisches Gleichmaß und Harmonie von Formen und Reihen. - "Eingangs ordnet Heise die sachliche, doch zugleich schöpferische Fotografie von Renger-Patzsch in "eine Revolution des ästhetischen Empfindens" und "die Entstehung eines veränderten Schönheitsbegriffs" der Gegenwart ein. Anhand der Pflanzenaufnahmen erläutert er dabei die Nähe zu wissenschaftlicher Betrachtungsweise... Nahaufnahmen Ausschnitt und unübliche Winkel werden als charakteristische Gestaltungsmittel benannt. Die Tieraufnahmen seinen durch "strenge Objektivität" und "unbestechliche Schärfe" gekennzeichnet, bei den Landschaftsfotos wird angemerkt, "dass ein Teil symbolisch für das Ganze stehen kann" und dass "auch Schärfe des photographischen Blicks Phantastisches in der Alltagsnatur aufzustöbern weiß". Bei den Materialstudien treten diese Vorzüge für Heise besonders klar hervor: "Handelt es sich um materialgerechte Vergegenwärtigung, so verdient die technisch exakte Wiedergabe unbedingt den Vorrang vor der der künstlerisch ausdeutenden." Bei Architekturaufnahmen wiederum gesteht er dem Fotografen eine isolierende Akzentuierung und schlagkräftige Unterstreichung der Bauformen zu: "Das ist, bei strengster Sachlichkeit, eine schöpferische Leistung." (R. Jaeger in Heiting/Jaeger II, S. 289f.). - Schutzumschlag am Rücken oberhalb der Bauchbinde aufgehellt, die Bauchbinde am Rücken gebräunt und mit kleiner restaurierter Stelle an der oberen schwarzen Linie, sehr gutes sauberes Exemplar in der kaum zu findenden "Komplettausstattung" ohne den Pappschuber. - First edition with dustjacket, bellyband, without the slipcase, very fine.

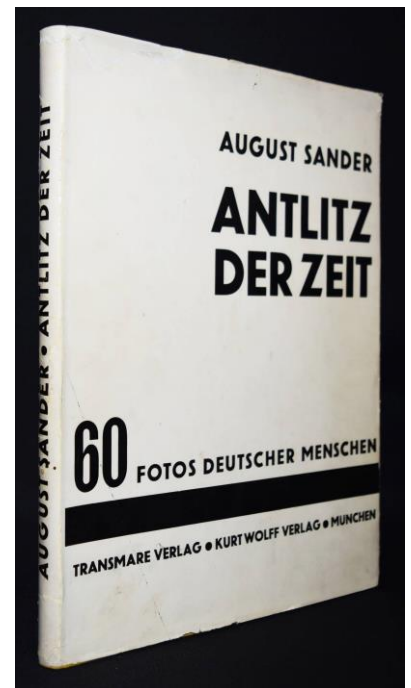
- 65 Renger-Patzsch, Albert.** Eisen und Stahl. 97 Fotos. Geleitwort von **Albert Vögler**. Berlin, Hermann Reckendorf 1931. 4°. 48 Bl. mit 97 Abb. auf Tafeln und beiliegendem Brief von A. Renger-Patzsch. OHln. (mit gelben Deckeln) mit illustr. Orig.-Schutzumschlag. (Werkbund-Buch, Band 1). 7.500,-- Auer 175. Heiting/Jaeger II, 273 ff. (mit mehreren Abb.). Koetzle 322. Parr/Badger I, 125. The Open Book 102 f. - Erste und einzige Ausgabe. - **Mit maschinenschriftl. Brief von A. Renger-Patzsch an Gustav Seiden in Budapest vom 21. Juni 1937** "Sehr geehrter Herr Seiden, ... Natürlich sende ich Ihnen gern ein par (sic!) neue Arbeiten. Die Auswahl fällt mir schwer. ... Ich sende nämlich fast prinzipiell nur Arbeiten, die ich in bestimmten Auftrag ausgeführt habe, weil ich das für einen Fachfotografen für richtige(r) halte. ... Der beigefügte Prospekt von Budapest weckte meine Sehnsucht wieder nach dieser herrlichen Stadt, ... aber es wird mit zu großen Schwierigkeiten verknüpft sein. Wollen Sie freundlichst - falls Ihnen bekannt - herzliche Grüsse ausrichten an: Frau Olga Zalay - Maté und Herrn Lajos Kozma, Architekt? Mit verbindlichster Begrüßung Ihr ergebener Alfred Renger-Patzsch" (1 S., 4°). - Ein Jahr nach Erscheinen seines "für die Rezeption neusachlicher Fotografie wegweisenden Buches" "Die Welt ist schön" zog Renger-Patzsch 1929 nach Essen. Dort begann

eine Zusammenarbeit mit den Architekten Fritz Schupp und Rudolf Schwarz und eine stärkere Hinwendung zur Architektur- und technischen Fotografie. - "...almost as conservative, although Renger-Patzsch has a few more New Vision tricks up his sleeve in this pictures of the iron and steel industry" (Parr/Badger). - "Wenn die wirtschaftlichen und politischen Umbrüche im Deutschland der frühen 1930er Jahre mit sich ändernden Prioritäten in Bezug auf die Qualität und Art der veröffentlichten Fotobücher auch das Verlagswesen beeinflussten, so boten sich für Renger-Patzsch durch das Buch "Eisen und Stahl" mit dem darin enthaltenen Vorwort des Generaldirektors der Vereinigten Stahlwerke zahlreiche neue Möglichkeiten für die Veröffentlichung seiner Arbeiten..." (V. Heckert in Heiting/Jaeger). - Schutzumschlag mit kleiner Fehlstelle und restaurierten Randläsuren, Rücken etwas aufgeheilt, vorderes Innengelenk leicht angeplatzt, sonst sehr gutes sauberes Exemplar. - Der Brief im linken und rechten Rand knapp beschnitten. - First and only edition. - With typewritten letter from A. Renger-Patzsch to Gustav Seiden in Budapest dated June 21, 1937 "Dear Mr. Seiden, ... Of course I would like to send you a few (sic!) new works. It is difficult for me to choose. ... As a matter of principle, I only send work that I have executed on a specific commission, because I consider this to be the right thing for a professional photographer to do. ... The enclosed brochure of Budapest awakened my longing for this wonderful city again, ... but it will be associated with too many difficulties. If you know me, please send my warmest regards to: Mrs. Olga Zalay - Maté and Mr. Lajos Kozma, architect ? With warmest greetings from Alfred Renger-Patzsch" (1 p., 4°). - Renger-Patzsch moved to Essen in 1929, one year after the publication of his book "Die Welt ist schön", which was "groundbreaking for the reception of New Objectivity photography". There he began a collaboration with the architects Fritz Schupp and Rudolf Schwarz and a stronger focus on architectural and technical photography. - "If the economic and political upheavals in Germany in the early 1930s with changing priorities in terms of the quality and type of photo books published also influenced the publishing industry, the book "Eisen und Stahl" with its foreword by the general director of the Vereinigte Stahlwerke offered Renger-Patzsch numerous new opportunities for the publication of his work..." (V. Heckert in Heiting/Jaeger). - Dust jacket with small loss and restored marginal tears, spine somewhat lightened, front inner hinge slightly chipped, otherwise a very good clean copy. - The letter slightly trimmed in the left and right margins.



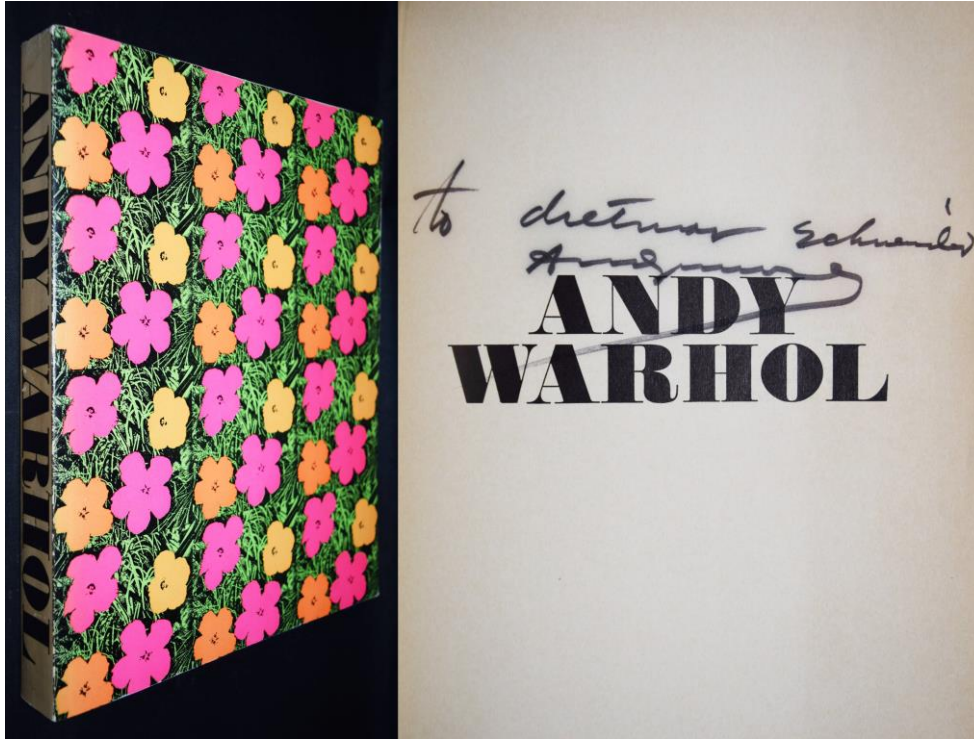
- 66 **Riefenstahl, Leni (eig. Helene Amalia Bertha).** Schönheit im Olympischen Kampf. Mit zahlreichen Aufnahmen von den Olympischen Spielen 1936. Berlin, Deutscher Verlag (1937). 4°. 280 S., [2] Bl. mit teils ganzs. Abb. in Kupfertiefdruck. OLn. mit goldgepr. Rücken- u. Deckeltitel (Entwurf: **F. H. Ehmecke**) u. illustr. Orig.-Schutzumschlag. 3.800,--
*Auer 255. Heidtmann 17277. Heiting/Jaeger II, 530 ff. Koetzle 369 f. Lederman/Yatskevich 93. Parr/Badger I, 151. Roth, The Book of 101 Books 96 f. - First edition of the first binding quota. - With a personal dedication by L. Riefenstahl "Mr. Count Schwerin in memory of March 10, 1938 Leni Riefenstahl" and 1 original photograph (silver gelatin, 23.5 x 30 cm.) shot putter "Hans Woellke, Olympic champion", in the book shown on p. 89, stamped on the back "Photo: Tobis. Fimkunst G.m.b.H." - The dedicatee is the general and later military advisor to Adenauer Gerhard (Gerd) Helmut Detloff Graf v. Schwerin (1899-1980). "He played a key role in the rearmament of the Federal Republic of Germany under Konrad Adenauer" (Wikipedia). - "The majority of the pictures are enlargements from the Olympia film. The shots of the temples, sculptures and nudes are by **Willy Zielke**. **Arthur Grimm** took the stills. The work shots are by Arthur Grimm and Rolf Lantin. The images were selected from the film material by **Guzzi Lantschner**. Enlargements and processing of the photos: **Gertrud Sieburg** and **Rolf Lantin**" (T. Wiegand in Heiting/Jaeger). - "These are such exquisite, such transcendently beautiful images of athletes, that one almost forgets their context. ... 'Schönheit im Olympischen Kampf' begins with the pillars of the Parthenon and ends with the stacks of film reels on Leni Riefenstahl's shelves. In his history of films, Gilles Deleuze wrote, "This was the deathknell for the ambitions of 'the old cinema': not, or not only, the mediocrity and vulgarity of current production, but rather Leni Riefenstahl, who was not mediocre". (A. Roth). - Spine somewhat rubbed, a good clean copy.*
- 67 **Roh, Franz und Jan Tschichold (Hrsg.).** Foto-Auge. 76 Fotos der Zeit zusammengestellt. - Œil et photo, 76 photographies de notre temps choisies. - Photo-eye, 76 photos of the period edited. Stuttgart, Wedekind & Co. (1929). 4°. [17] Bl. u. 76 Tafeln. Illustr. OKart. (als Blockbuch gebunden). 1.500,--
*Heidtmann 5183. Heiting/Jaeger I, 330 ff. Parr/Badger I, 98. Schauer II, 126. The Open Book 82 f. - "Das lebendigste Fotobuch der Gegenwart" (R. Jaeger). - Umschlag mit dem berühmten Selbstbildnis Lissitzkys "Der Konstrukteur", die gesamte Buchgestaltung stammt von Jan Tschichold. - Hervorragende Zusammenstellung avantgardistischer Fotokunst, darunter auch Fotogramme und Fotomontagen, u. a. von **Willi Baumeister**, **Max Ernst**, **George Grosz**, **John Heartfield**, **El Lissitzky**, **Laszlo Moholy-Nagy**, **Paul Schuitema**, **Sasha Stone**, **Konrad Teige**, **Edward Weston** und vielen anderen. - "Bis heute hat sich 'foto-auge' (1929) seinen ikonischen Status als programmatische Bildanthologie der verschiedenartigen Ausdrucksformen der Neuen Fotografie erhalten - ebenso wie als beispielhaftes Buchobjekt der Neuen Typografie" (R. Jaeger). - "A 'nervous and important book', as Walker Evans characterized it, functions much more as a catalogue of the 'FiFo' exhibition (die Werkbund-Ausstellung 'Film und Foto', Stuttgart 1929), reproducing work featured in the show, from Adget to Weston. Franz Roh's introductory essay is a key text ..." (Parr/Badger). - Umschlag etwas angestaubt, Rücken leicht berieben, Kapital und Fuß restauriert, gutes, sauberes Exemplar.*

- 68 **(Rothschild, Baron Georges) Philippe de.** Diagrammes. (Présentation avec le concours d'**André Wisner**). Paris, Selbstverlag (Imprimerie de Vaugirard) (1931). 4°. 66 S., [2] Bl. mit 9 Tafeln in Heliogravure. OKart. mit illustr. OU. in Orig.-Pappschuber. 750,--
"Tirage limité à 225 exemplaires, dont 25 exemplaires sont nominatifs et 2 exemplaires d'auteur, celui-ci est justifié par le numéro 38. Achevé d'imprimer le 30 octobre 1931 sur les presses de l'Imprimerie de Vaugirard (Paris XVe). Héliographies « Hélio-Vaugirard » d'après les originaux du studio Deberny-Peignot." - With outstanding photographs of the famous French entrepreneur, motor racing driver, patron of the arts and winery owner. The photographs illustrate literary texts by Baron I. Rayon de sports (Mort d'un bateau - Détente - Pulsation). II. Autre triptyque (Dissolution - Nocturne - Dentaire). III Ciel et terre (Lourdes - Kippour Paris - Mort de Diaghileff). - G. P. de Rothschild (1902-1988), was the great-grandson of Baron Nathaniel de Rothschild, who had acquired the estate as Château Brane Mouton in 1853 and renamed it 'Château Mouton-Rothschild', led a life as a playboy in the 1920s and 1930s, took part in Grand Prix races from 1928 (Grand Prix de Nice, 24 Hours of Le Mans, Circuit de Monaco) and as a sailor in the 1928 Olympic Games in Amsterdam. After the Second World War, the Château Mouton-Rothschild label was designed by a contemporary artist every year. Salvador Dalí (1958), Joan Miró (1969), Marc Chagall (1970), Pablo Picasso (1973) and Georg Baselitz (1989, the 'Fall of the Wall' label). - Slipcase rubbed at the edges and somewhat torn at one edge, spine rubbed and dusty, parts of the covers dusty due to a recess in the slipcase, otherwise in very good condition.
- 69 **Sachs, (Fritz) Gunter.** Mädchen in meinen Augen. (Design: **Willy Fleckhaus**). München, Wilhelm Heyne (1974). 4°. [56] Bl. mit 77 Farbfotografien. OLn. mit farbig illustr. Orig.-Schutzumschlag. 450,--
Heidmann 11396. Bertolotti 200 f. - Erste Ausgabe der ersten Veröffentlichung; eines von 3000 Exemplaren. Seltenene gebundene Ausgabe. - Mit eigenhändiger Widmung von G. Sachs "Herr Brönnimann als Erinnerung an eine gemeinsame Bally-Schlacht Gunter Sachs Gstaad, Juli'77". - "At the end of the 1960s, Hamilton had started by publishing his photographs in Twen, an avant-garde German magazine that presented a mixture of articles and photographic reports illustrating the sexual revolution and the ways in which morality had changed. The ingenious layout by Willy Fleckhaus placed the photographic image, whether enlarged or cut, against an intense black background. Fleckhaus also worked on "Mädchen in meinen Augen" (Girl in my Eyes; 1975), a photographic collection by the German playboy Gunter Sachs, which highlighted the smooth colors of splendid girls in full bloom against the now canonical background of a black page. In addition, by placing the photographs together like the photographs of a movie, he revived and perpetuated the trend for using images to tell stories, which would be seen in numerous photography books until the end of the 1970s. The contextualization of erotic images in a story evoking or veiling something mysterious and licentious gave them a superior status" (A. Bertolotti). - "1974 war Gunter Sachs der Fotograf des offiziellen Plakats der Photokina, der wichtigsten internationalen Messe für Fotografie, die ihn für seine Arbeiten mit einem Obelisken auszeichnete. Zahlreiche große nationale (Berlin, Hamburg, Leipzig) und internationale Ausstellungen (Rom, Zürich, Stockholm, Paris, St. Petersburg, Moskau) seiner Werke folgten" (Wikipedia). - Schutzumschlag mit minimalen Alters- und Gebrauchspuren, stellenweise im unteren schwarzen Blattrand mit kl. weißen Stellen (Fehlgedruckte?), sehr gutes Exemplar.
- 70 **Sander, August.** Antlitz der Zeit. Mit einer Einleitung von **Alfred Döblin** ("Von Gesichtern, Bildern und ihrer Wahrheit"). München, Transmare-Verlag u. Kurt Wolff 1929. 4°. 17, (3) S. u. 60 Tafeln. Gelber OLn. mit Rückentitel u. Deckelvignette (Entwurf: **Emil Preotorius**) u. Orig.-Schutzumschlag. 4.800,--
Auer 139. Göbel 694. Heidmann 14133. Heiting/Jaeger I, 302 ff. Heiting/Wiegand 122. The Open Book 84 f. Roth, The Book of 101 Books 52 f. W.-G. 27 (Döblin). - "August Sander's great project, Man in the Twentieth Century, a portrait study of the German people, was only exceeded in size by Edward S. Curtis's American Indian study of 1929. But whereas the Curtis enterprise was essentially nineteenth-century in concept, a positivist, somewhat sentimental exercise in a neocolonialist genre. Sander's magnum opus (whatever its roots in the dubious nineteenth-century 'science' of physiognomy) was thoroughly of the twentieth century - sceptical, objective, lucid. ... But many of his classic images are included in this seminal photobook, and the essential qualities of Sander's vision can be seen. He took typical examples of professions, trades and social classes in Weimar Germany, and photographed them in their familiar environments in order to build up, piece by piece, a dispassionate image of the 'face' of society" (Parr/Badger). - Fehlstellen und Randrauflösungen des seltenen Schutzumschlages am Kapital, Fuß und im oberen Rand unauffällig restauriert und geringfügig angestaubt, der Einband im oberen Rand des Vorderdeckel etwas fleckig, sehr gutes Exemplar.
- 71 **Sannes, Sanne.** Sex a gogo. Nur zum Vergnügen. Gestaltung: **Walter Steevensz.** Bonn, Verlag der europäischen Bücherei H. M. Hieronimi 1969. Quer-8°. [190] S. mit illustr. Doppeltitel, Abb. nach Fotografien u. Illustrationen. Illustr. OPbd. 450,--
Auer 493. Bertolotti 210. Gierstberg/Suermondt 55. Parr/Badger I, 227. Nicht bei Heiting, Dutch Photo Publications. - Erste deutsche Ausgabe. - "When 'Sex a gogo' was published in 1969, Sanne Sannes had recently been killed in a car accident, at the age of 30. He had been responsible for a notable work in the Dutch 'beelroman' (photonovel) tradition, 'Oog om Oog' (Eye for Eye). 'Sex a gogo' was a much more lighthearted, a Pop art sexual manual, complete with psychedelic collaging and cartoon speech balloons, much influenced by the many 'underground' magazines that were such a feature of 1960s culture. The book's montages were devised by its designer Walter Steevensz, who took over the project when Sannes died, and it is his vision as much as the photographer's that is evidenced in this typically 1960s comedy of sexual mores. Yet however comical, 'Sex a gogo' never allows us to forget about its erotic intentions" (Parr/Badger). - "Sanne Sannes was a graphic artist and painter before he became a photographer. In 1964, five years he had dropped out as a student at the Minerva Academy in Groningen, he took part in a group exhibition in the Stedelijk Museum Amsterdam, where he came into conflict with W. Kloet, the keeper of the photographic collection. The conflict is worth mentioning because it illustrates a change in artistic self-consciousness. Kloet had cropped Sanne's prints slightly to make them fit into the exhibition that he had in mind: a magazine-like montage. This form was inspired by the exhibition 'Family of Man', which had been presented in the Stedelijk Museum Amsterdam in 1956 and was still very common in the 1960s. The young photographer protested against the mutilation and won his case; the museum paid for new prints. Sannes' short and successful career was terminated at the age of thirty by a car crash. ... The emotional quality of his photographs was heightened by use of dynamic angles, lacking of focus, movement, printing-in and double printing. Sometimes he scratched the negatives or created special effects with drops of water" (H. Visser, Dutch Eyes S. 488). - Folierung im Falz teils etwas gelöst, sehr gutes Exemplar.



- 72 **Seuss, Juergen, Gerold Dommermuth u. Hans Maier.** London Scene. Frankfurt a. M., Büchergilde Gutenberg (1969). Gr.-8°. 42 S. u. 92 teils farbige Tafeln. OLn. mit illustr. OU. 1.200,--
Nicht bei Heidtmann. - Erste und einzige Ausgabe der wohl besten Foto-Dokumentation der *Swinging Sixties* in London. - **Dazu: 4 Orig.-Photographien (Silbergelatine, jeweils 30 x 24 cm.) von Juergen Seuss, davon 3 im Buch abgebildet. 2 Portraits von Yoko Ono, eine modisch gekleidete Frau in der Carnaby Street und ein Klingelschild mit dem Namen "Graceland". Alle Fotos rückseitig mit Stempel von J. Seuss.** - London Scene "ist kein Bildband im üblichen Sinn. Das Bildmaterial ist bestechend; führt den Leser mitten hinein in die Scene; zeigt was wirklich ist. Manifeste, Plakate, die »International Times« und andere »underground«-Publikationen werden im Text zitiert und gezeigt" (Klappentext). - Sehr gutes Exemplar, ein Portrait von Y. Ono (lächelnd an einem Tisch) mit kl. Abriebstelle.
- 73 **Sougez, (Emmanuel).** Alphabet. Photographies. Paris, Éditions Antoine Roche (1932). Quer-8°. [52] S. mit 26 Tafeln in Heliogravure. Illustr. OKart. 2.400,--
Auer 194. Bouqueret, Paris 114 f. Koetzle 430 f. - Single issue, very rare. - Alongside 'Regarde!' (1931) and Steichen's 'First Picture Book' (1930), this is the most important photo picture book of the pre-war period. - "En 1932 Sougez publie chez deux éditeurs différents deux ouvrages à destination des très jeunes enfants. Dans les deux cas, le photographe semble s'être plié à la vision de l'éditeur et aux attentes présumées du public visé. On peine à retrouver sa magie en effet. Comparé à celui de Maurice Cloche, son abécédaire ne s'élève par exemple jamais au-dessus de l'illustration" (C. Bouqueret). - "During the 1930s, especially, publishers showed great enterprise in employing photography to illustrate books for children, commissioning some of the finest photographers, and utilized the medium in both a realistic and a fantastic way. The children's photobook of that era is a serious study in itself, and is largely outside our remit. ... The great thing about children's photobooks from this period of high modernism was that publishers gave photographers a freer rein than they might have enjoyed if illustrating adult books, were their audiences had much more rigid expectations of what they wanted to see" (Parr/Badger I, 102 zu "Regarde!"). - E. Sougez (1889-1972) is the 'grey eminence' (H.-M. Koetzle) of French photography around 1940. 'If Sougez succeeded in making his mark on the history of French photography, then he owes this to his still lifes (...) which, as he himself wrote, "make up the essential part of (his) work" and prove him to be the leading head of pure photography in France' (S. Rochard in Koetzle). - Cover with inconspicuously restored abrasions and slight creases, a few text pages with still faintly visible pencil marks, occasional minor fingerstaining, still a very good copy of this rare picture book for small children.
- 74 **Sougez, E(mmanuel).** Regarde ! 24 Photographies. Paris, Éditions H. Jonquières s. d. (1931). Quer-8° (17 x 18 cm.). [52] S. mit 24 Tafeln in Heliogravure. Illustr. OKart. als Blockbuch mit Metallschrauben gebunden. 1.800,--
Auer 182. Bouqueret, Paris 114 f. Koetzle 430 f. Parr/Badger I, 102. - "En 1932 Sougez publie chez deux éditeurs différents deux ouvrages à destination des très jeunes enfants. Dans les deux cas, le photographe semble s'être plié à la vision de l'éditeur et aux attentes présumées du public visé. On peine à retrouver sa magie en effet. Comparé à celui de Maurice Cloche, son abécédaire ne s'élève par exemple jamais au-dessus de l'illustration" (C. Bouqueret). - "During the 1930s, especially, publishers showed great enterprise in employing photography to illustrate books for children, commissioning some of the finest photographers, and utilized the medium in both a realistic and a fantastic way. The children's photobook of that era is a serious study in itself, and is largely outside our remit. ... The great thing about children's photobooks from this period of high modernism was that publishers gave photographers a freer rein than they might have enjoyed if illustrating adult books, were their audiences had much more rigid expectations of what they wanted to see" (Parr/Badger).
- 75 **Staeck, Klaus u. H. C. Schmolck (Hrsg).** Pornografie. (Frankfurt a. M.), Edition Kölling (1971). Gr.-8°. 192 unbez. Bl. Illustr. OKart. (Black Spring, Reihe A 4). 650,--
Heidtmann 14770. Parr/Badger II, 150 f. - Very rare first edition, a second printing was published in the same year by Anabas in Berlin. - "The German film-maker Klaus Staeck took the news photograph and the advertisement as the basics of this hard-hitting anti-Vietnam-War, anti-violence artist's book ... As such, Pornografie (Pornography) is one of the most expressionistic of artist's books, a standard for a genre in which it is generally considered cool to be cool" (Parr/Badger). - Folierung des Umschlags an den Kanten leicht abgelöst, Kanten etwas berieben, sehr gutes Exemplar.
- 77 **Strömholm, Christer.** Till minnet av mig själv. (Essay by Per Olof Sundman, Peter Weiss and Tor-Ivan Odulf). Stockholm, Nordisk Rotogravyr (1965). 8°. [20] Bl. mit 36 Abb. auf 32 Duotone-Tafeln (davon 2 auf den Innendeckeln) und [8] S. Text. Illustr. OKart. mit Klarsicht-Schutzumschlag. (Foto expo-bok, Band 5). 750,--
Auer 443. Koetzle, Fotografen A-Z 391. The Open Book 216 f. Vgl. Koetzle, Eyes on Paris 50 ff. (zu Vännerna Fran Place Blanche, Stockholm 1983). - Rare first edition of the first publication by "Scandinavia's leading camera artist after 1945" (H.-M. Koetzle). - C. Strömholm (1918-2002) is "internationally known above all for his early Paris photographs in the spirit of existentialism" (H.-M. Koetzle). - "One of Scandinavia's leading photographers since the 1950s, Christer Strömholm was the first of them to achieve an international breakthrough after the Second World War. Joining the German group Fotoform in the early 1950s, Strömholm developed a photographic style in line with existentialism during his time in Paris towards the end of the decade. Since then, his pictures have contributed greatly to the development of photography in Europe into an independent art form" (G. Knappe in Koetzle). - Very good clean copy.
- 78 **Strömholm, Christer.** Vännerna fran Place Blanche. Stockholm, AB Tiprod. (ETC:s förlag) (1983). Gr.-8° (24,5 x 24 cm.). [58] Bl. ca. 80 Duotone-Tafeln. OPbd. mit illustr. OU. 380,--
Koetzle, Fotografen A-Z 391. Koetzle, Eyes on Paris 350 ff. - First and only edition. - "I had been fascinated by his lack of voyeurism on a tricky theme [...]; by his respect and complicity shown towards transvestites and transsexuals in Paris by night; by an absence of anecdotes, or, to be more precise, by a rejection of anecdotal stories; by the profound humanity of his expression; by his respect and complicity shown towards transvestites and transsexuals in Paris by night; by an absence of anecdotes, or, to be more precise, by a rejection of anecdotal stories; by the profound humanity of his expression; by his dark yet not despaired vision that showed tenderness and smiles; by his mix of conspicuousness and mystery that underlay pictures which wanted to fool us or at least to raise questions under their »report style. I considered this as a tremendous documentary work." „Place Blanche“, or more precisely "Vännerna Från Place Blanche" (Friends of Place Blanche) was created as an essay between 1956 and 1962, during Strömholm's second Parisian period, and is certainly his most personal and courageous project: "An important part of my photographic activities", as Strömholm himself admits. It was not just a matter of securing the trust of a marginalised social group. With 'Place Blanche', Strömholm also entered mined terrain in that he put a definite taboo on the agenda. We are still in the 1950s, a time not exactly known for sexual permissiveness' (H.-M. Koetzle). - Dust jacket with minor edge wear at the top of the back cover, a very good copy.

- 79 **Tuggener, Jakob.** Fabrik. Ein Bildepos der Technik. (Mit einem Vorwort von **Arnold Burgauer**). Erlenbach, Rotapfel-Verlag 1943. 4°. VI S. u. 87 (15 doppelblattgr.) Heliogravüren auf 52 Bl. OLn. mit OU. (von **Pierre Gauchat**). 1.000,-- Auer 300. Heidtmann 6036. Heiting/Jaeger I, 143 f. Koetzle 466 f. The Open Book 134. Parr/Badger I, 144. Schweizer Fotobücher 136 ff. - First edition. - Jakob Tuggeneres (1904-1988) pictorial epochal work is considered one of the most important contributions to the subject of industrial photography in Switzerland. - "Swiss neutrality enabled Jak Tuggener to practice modernist documentary photography freely, and he makes a fine job of it in this book, employing several different modes to great effect. As Arnold Burgauer cogently states in his introduction, Tuggener is a jack-of-all-trades: he exhibits, 'the sharp eye of the hunter, the dreamy eye of the painter; he can be a realist, a formalist, romantic, theatrical, surreal.' Tuggener moves effortlessly between large-format lucidity and grainy, blurred impressionism, in a book that is a decade ahead of its time. It points the way, in the darkest days of World War II, to the bright new economic future that Western Europe would enjoy after the conflict, when technological advances irrevocably changed the workplace" (Parr/Badger). - Schutzumschlag an den Gelenken und Kanten etwas berieben und am Rückendeckel mit 2 kl. Randeinrissen, Exlibris, das blaue Beilagenblatt (Tafelverzeichnis) in Fotokopie, sehr gutes sauberes Exemplar.



- 80 **Warhol - Andy Warhol.** (Publication on the occasion of the Andy Warhol Exhibition at Moderna Museet in Stockholm, February-March 1968). Second edition. Malmö, Melin, Svensson, Arbman (1969). Gr.-8°. [327] Bl. mit über 300 meist ganzs. Abb. nach Photographien von **Rudolph Burckhardt, Eric Pollitzer** und **John D. Schiff**. Farbige illustr. OKart. mit Orig.-Versandkarton. 3.500,--
Crone 81. Parr/Badger II, 144 f. The Open Book 238 f. - *Inscribed by A. Warhol "to Dietmar Schneider Andy Warhol"*. - "The Moderna Museet book is a worthy adjunct to Index (Book), an exhibition catalogue that transcends any limitations that might be suggested by this genre. It is a fine example of the catalogue-as-artist's-book, a form that ostensibly began with the Dadaists and Surrealists, and is produced with some of the roughest reproductions ever seen which are entirely appropriate, and supplemented by a long sections of Factory snapshots again by Billy Name. The genre was revitalized by the Pop movement, and Warhol in particular, which demonstrates his position as a latter-day Dadaist. If you could only have one Warhol-inspired photobook, the Index must rank first, but the Moderna Museet book is close behind" (Parr/Badger). - 'Photography and photography form the centre of Andy Warhol's work' (U. M. Schneede in Koetzle). - The mostly missing shipping carton with traces of use, paper browned as usual, very good copy.
- 81 **Warhol, Andy u. Gerard Malanga.** Screen Tests / A Diary. New York, Kulchur (1967). 4°. [4] Bl. u. 54 Tafeln. Farbige illustr. OKart. 2.600,--
Crone 604. Koetzle 479 f. - First and only edition.
- 82 **Warhol, Andy.** The thirteen most wanted men. Dossier N° 2357. Paris, Galerie Ileana Sonnabend (1967). 4°. [6] Bl. u. 1 Orig.-Serigraphie. Klammerheftung in Orig.-Umschlagkarton. 1.800,--
McShine-Sharre 461. Vgl. Crone 404 (mit Abb. 405). - Rare catalogue by Galerie Sonnabend in the form of a police dossier with a list of 22 works by A. Warhol and a text 'Rembrandt vidé de Rembrandt' by Otto Hahn. With the motto by Robert Delaunay 'La photo est un art criminel'. - Contains the serigraph 'One of the 13 most wanted men, n° 11: John Joseph H.' - Cover slightly dusty and slightly browned in the margins, a very good copy.