



Terms: All items are offered subject to prior sale. A phone call, email or fax insures availability. Shipping and insurance charges are additional. Returns are accepted for any reason within **ten days** of receipt; we request notification in advance. All items must be returned in the exact condition in which they were received. **Library and Institutional billing requirements will be accommodated.** Customers new to us are requested to send payment in advance or provide references.

For your convenience we also accept payment by **Visa, MasterCard, American Express, and PayPal.** Ohio customers will be charged the applicable sales tax.

Overseas customers please note: all items will be shipped via insured priority airmail unless otherwise requested. A statement will be sent under separate cover and we request payment in full upon receipt. We accept payment by bank transfer, a check drawn upon a U.S. bank in dollars, or via credit card.

This list represents just a small portion of our stock. If there are specific items you are seeking, we would be pleased to receive your desiderata. **We hope you will keep in mind that we are always pleased to consider fine individual items or entire collections for purchase.**

To receive our future E-Lists and other notifications, please send us your email address so we can let you know when a new list is available at our website, **cahanbooks.com.**

**PO Box 5403 • Akron, OH 44334 • 330.252.0100 Tel/Fax
acahan@cahanbooks.com • www.cahanbooks.com**



101. Jacobi, Lotte. **UNTITLED - PHOTOGENIC DRAWING.** ca 1946 - 1955.. Silver gelatin cameraless photograph, image size 15 13/16 x 19 1/2 inch [40.1 x 49.5 cm.] on double weight bromide silver gelatin stock, drymounted to card stock of equal size. There is a 2 inch long but narrow crease, which has caused cracking at the lower right corner, and tiny cracks at the bottom and upper left corners, with a sliver of loss at the upper right. There are a few tiny indents on the surface. An unusually large Photogenic Drawing and a near very good print.

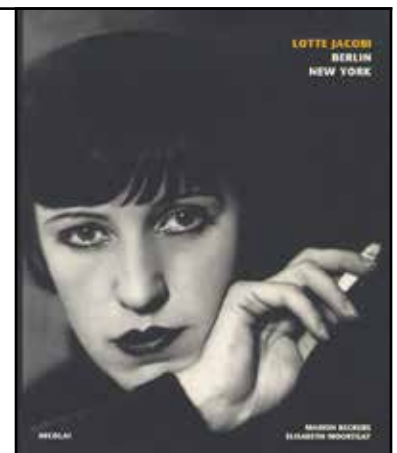
\$500.00

Lotte Jacobi was primarily a portrait photographer, born in Thorn, West Prussia in 1896, of a long line of German photographers. She operated a photographic studio in Berlin and later in New York and Deering, New Hampshire. Beginning in 1946 and largely concluding in 1951, Jacobi experimented with cameraless photography, "painting" the photographic paper with modulated light sources, cellophane and glass. She named these Photogenics. Given the patina visible in the darkest black, this image is certainly from this period.

102. [JACOBI] Beckers, Marion, and Elisabeth Moortgat. **ATELIER LOTTE JACOBI, BERLIN, NEW YORK.** Berlin: Das Verborgene Museum; Nicolai, 1998. First edition in English. 4to., 224 pp., b&w photographs. A fine copy in photo-illustrated dust jacket.

\$50.00

Published on the occasion of an exhibition; includes bibliographical references. Text in English.





103. Johnston, Frances Benjamin. **GAINSBORO' GIRL**. [NY: Published for Camera Notes by the Publications Committee, 1899]. Hand-pulled photogravure, image size 7 x 5 1/8 in. [17.8x 13.1 cm.] printed on copper plate paper which measures 14 7/8 x 10 7/8 in. Other than faint toning, a fine print.

\$350.00

A richly-toned photogravure, Plate 15, from the portfolio, AMERICAN PICTORIAL PHOTOGRAPHY, SERIES ONE, which was published for "Camera Notes" by the Publication Committee of the Camera Club, New York, 1901. Limited to only 150 copies. This image was also reproduced in Alfred Stieglitz's CAMERA NOTES in April 1899, under the title, Gainsborough Girl.

"Frances Benjamin Johnston was born in Grafton, West Virginia, 1864. She studied art in Paris and Washington, D.C., and learned photography from Thomas William Smillie, while serving an apprenticeship at the Smithsonian Institute's Division of Photography. She opened a studio in Washington, D. C. in 1890, and through family connections, she gained access to the White House, photographing the administrations of Cleveland, Harrison, McKinley, Roosevelt and Taft. She was a member of the Camera Club of New York, and admitted by Stieglitz to the exclusive Photo-Secession. In 1900, she organized an exhibition of creative works by American women photographers that was displayed at the Paris Exposition." - Petersen, Christian A. ALFRED STIEGLITZ'S CAMERA NOTES. The Minneapolis Institute of Arts in association with W.W. Norton & Company, 1996. p. 168.



104. Käsebier, Gertrude. **PORTRAIT OF A BOY**. [NY: Published for Camera Notes by the Publications Committee, 1899]. Hand-pulled photogravure, image size 6 1/8 x 4 7/8 in. [15.5 x 12.4 cm. Printed on copper plate paper and tipped to a woven art paper which measures 14 7/8 x 10 7/8 in. There is a minor creasing at the blank top margin and slight chipping to the blank corner. Near fine.

\$450.00

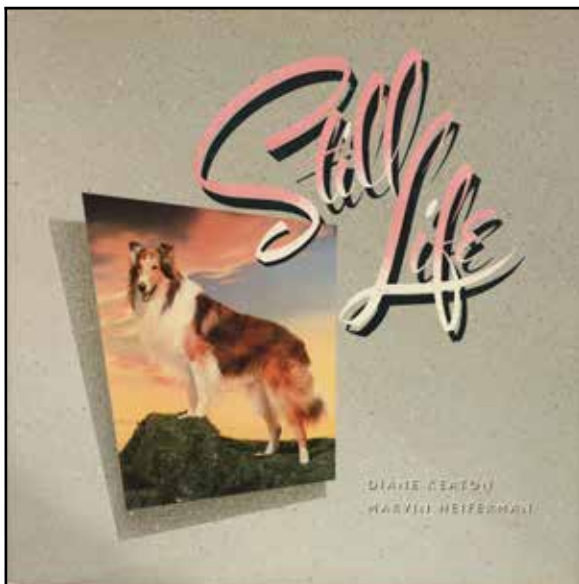
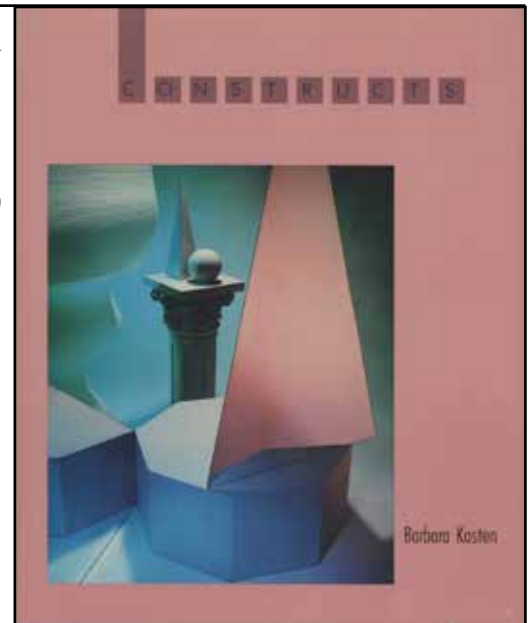
A richly-toned photogravure, Plate 10, from the portfolio, AMERICAN PICTORIAL PHOTOGRAPHY, SERIES ONE, which was published for "Camera Notes" by the Publication Committee of the Camera Club, New York, 1899. Limited to only 150 copies. This image was also reproduced in Alfred Stieglitz's CAMERA NOTES in July 1900, and simply titled, A Portrait.

Gertrude Stanton [Käsebier] was born in Des Moines, Iowa in 1852. By 1889, she was enrolled in painting courses at the Pratt Institute, and in 1893, she went to Germany as an apprentice to a chemist, learning the techniques of photography. Returning to Brooklyn in 1897, she found work in a commercial portrait studio, and soon after opened her own studio in Manhattan. Along with her thriving commercial portrait work, she made pictorial photographs and began exhibiting widely in the salons. In 1900, she was the first woman to be elected to the Linked Ring, and was a founding member of the Photo-Secession. Other than Stieglitz, no other photographer had more images published in Camera Notes. See Petersen, Christian A. ALFRED STIEGLITZ'S CAMERA NOTES. The Minneapolis Institute of Arts in association with W.W. Norton & Company, 1996. p. 168 - 169.

105. Kasten, Barbara. **CONSTRUCTS**. Essay by Estelle Jussim. Boston: A Polaroid Book and NYGS, [1985]. First edition. 4to., unpagged, 16 color photos. Cloth with illustrated dust jacket that is partially sun-faded. A fine copy in a fine dust jacket that has two tiny spots of rubbing. SIGNED by the photographer on the half-title page. Exhibition announcement laid-in.

\$150.00

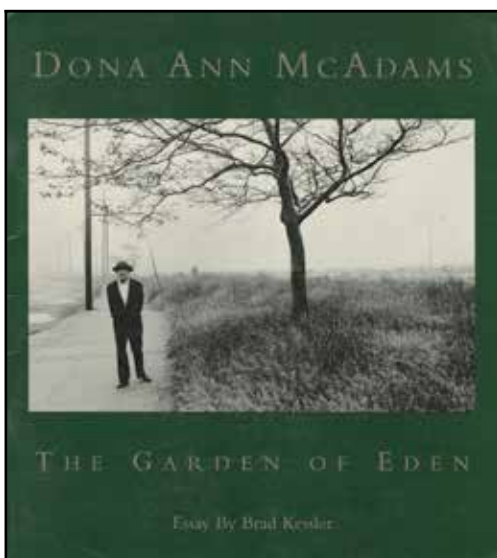
The constructions were built from objects which are primarily gray or white; they were built to be photographed and are "painted" with complicated lighting techniques. All photographs were made with Polaroid materials.

106. Keaton, Diane. **STILL LIFE**. Afterword by Marvin Heifermann. NY: Callaway Editions, 1983. First edition. Square 4to., unpagged, 62 color photographs. A fine copy in the photo-illustrated dust jacket..

\$50.00

Diane Keaton was born and raised in Los Angeles, moved to New York City at the age of 19 and began acting, then directing. She is also a renowned photographer, who has published four volumes of still photography. Here she has compiled a collection of movie stills from the 1940's to the 1970's.



107. Kessler, Brad, essay. **DONA ANN McADAMS: THE GARDEN OF EDEN**. Syracuse: Robert B. Menschel Photography Gallery, 1997. First edition. Small 4to., [32] pp., 21 full-page b&w and color images. Illustrated stiff wrappers are lightly worn; else very good.

\$15.00

For over fourteen years, Dona Ann McAdams ran an art workshop for a group of individuals who suffer from mental illness. It became customary for her to photograph the participants and neighborhood and then share the photos with the group. It happened that one of the participants began to color the portrait of herself, and the rest of the group followed suit; thus, it became a standard part of the workshop proceedings. Brad Kessler's essays provide the text that accompanies the pictures that were produced.

108. Kos, Marlene. **ONE BITE**. N.p.: M. Kos, 1975. First edition. Oblong 8vo., unpagged, 7 full-page b&w photographs. Spiral bound printed stiff wrappers. Wrapper slightly age-toned. Very good

\$60.00

Conceptual/video artist Marlene Kos (b. 1942) worked with Paul Kos on a number of videotapes throughout the '70s, which resemble black & white television images and explore the realm of what is real and what is illusory, as well as expanding on the role of the audience. These 7 b&w images capture a single bite from the following menu; Cold Pink Soup Hot Brown Bread, Dolma, Stuffed Mushrooms, Chicken Sprouts Cashews, Papaya Fresh Raspberries, and Gewurtraminer Pinot Noir. OCLC locates a single copy at MoMA.



109. Kruger, Barbara. **REMOTE CONTROL: POWER, CULTURES, AND THE WORLD OF APPEARANCES**. Cambridge, Mass./ London: The MIT Press, 1993. First edition. 8vo., [v], 251 pp. A fine copy in the photo-illustrated dust jacket.

\$35.00

"Who speaks? Who is silent? Who is seen? Who is absent? These questions focus on how cultures are constructed through pictures and words, how we are seduced into a world of appearances: into a pose of who we are and aren't. On both an emotional and an economic level, images and texts have the power to make us rich or poor. In these essays and reviews, written over the last decade, Barbara Kruger addresses that power with intelligence and wit, in the hope of engaging both our criticality and our dreams of affirmation. Barbara Kruger is an artist whose pictures and words engage issues of power, sex, money, difference, and death. Her work has appeared throughout America, Europe, and Japan in galleries, newspapers, magazines, and museums and on billboards, matchbooks, TV programs, t-shirts, postcards, and shopping bags. She has written about television, film, and cultures for Artforum, Esquire, the New York Times, and the Village Voice." - jacket blurb.

110. Kruger, Barbara. **LOVE FOR SALE**. Text by Kate Linker. NY: Harry N. Abrams, 1990. First edition. Folio, unpagged, b&w and color images. Illustrated paper over boards. A fine copy. Issued without a dust jacket.

\$60.00

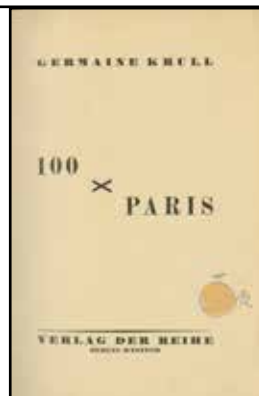
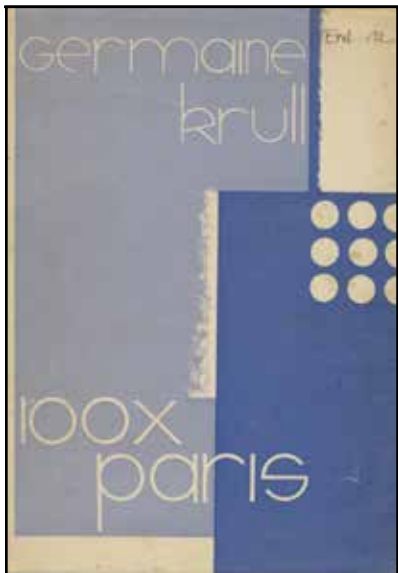
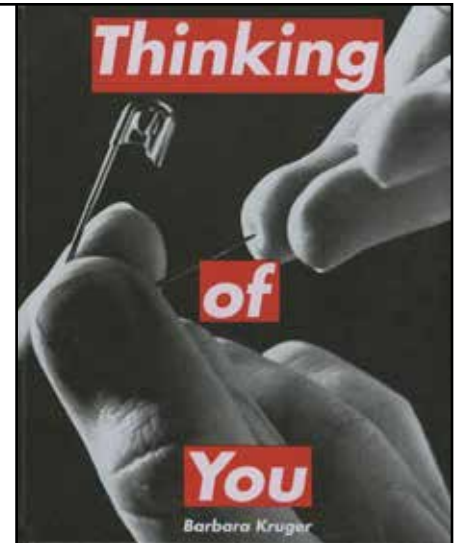
Provocative photomontages; Kruger's work typically incorporates photographs taken from different media sources, to which she crops, enlarges and adds verbal statements.



111. [KRUGER] Goldstein, Ann, exhibition organizer. **BARBARA KRUGER**. Los Angeles: Museum of Contemporary Art; Cambridge, Mass.: MIT Press, 1999. First edition. 4to., 268 pp., illustrated from color and b&w plates after photographs and graphic designs. A fine copy in the illustrated paper over boards, issued without a dust jacket.

\$85.00

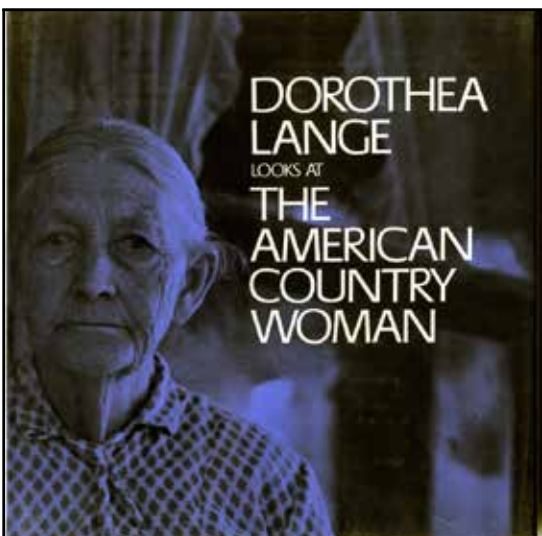
Includes texts by Ann Goldstein, Roselyn Deutsche, Katerine Dieckmann, Steven Heller, Gary Indiana, Carol Squires, and Lynne Tillman. Published upon the occasion of a major retrospective exhibition held at the Museum of Contemporary Art, Los Angeles, California, October 17, 1999 - February 13, 2000.



112. Krull, Germaine. **100X PARIS**. Berlin-Westend: Verlag der Reihe, 1929. First edition. 8vo., xxi, 100 sepia tone sheet-fed photogravure plates. Illustrated dust jacket over plain stiff wrappers. Short ink notation on the front panel of the dust jacket, half-title and title page, the later two with circular ink stamps obscured by paper tags. Likely an ex-library copy. Still, very good.

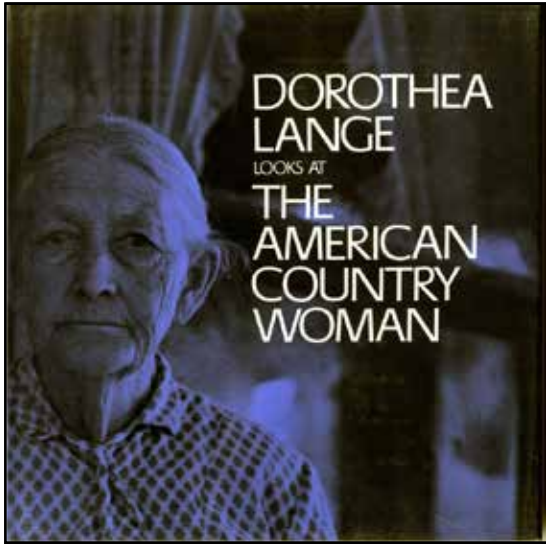
\$200.00

The text, titles of the pictures and notes are in German, French and English.



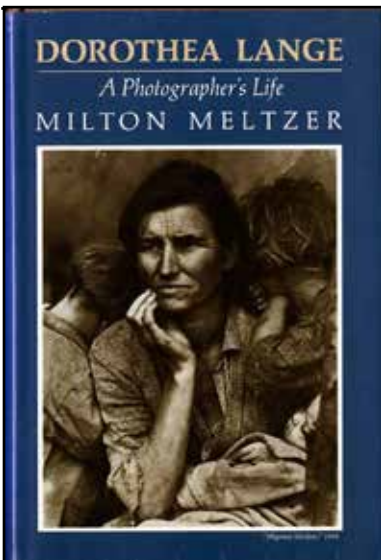
113. Lange, Dorothea. **DOROTHEA LANGE LOOKS AT THE AMERICAN COUNTRY WOMAN**. A Photographic Essay by Dorothea Lange with a Commentary by Beaumont Newhall. Fort Worth: Amon Carter Museum & Los Angeles: The Ward Ritchie Press, 1967. First edition. 8vo., 72 pp., 28 b&w plates with commentary. Illustrated cloth. A fine copy in matching dust jacket, which is lightly rubbed.

\$75.00



114. Lange, Dorothea. **DOROTHEA LANGE LOOKS AT THE AMERICAN COUNTRY WOMAN.** A Photographic Essay by Dorothea Lange with a Commentary by Beaumont Newhall. Fort Worth: Amon Carter Museum and Los Angeles: The Ward Ritchie Press, 1968. Second printing. 8vo., 72 pp., 28 b&w plates with commentary. A fine copy in matching dust jacket, which is lightly rubbed.

\$35.00



115. [LANGE] Meltzer, Milton. **DOROTHEA LANGE: A PHOTOGRAPHER'S LIFE.** NY: Farrar Straus Giroux, 1978. First edition. 8vo., xiii, 399 pp., illustrated with photos. Near fine in a very good dust jacket.

\$35.00

An authoritative and comprehensive biography of this important photographer.

116. [LANGE] Heyman, Therese Thau. **CELEBRATING A COLLECTION: THE WORK OF DOROTHEA LANGE.** Oakland: The Oakland Museum, 1978. First edition. Oblong 8vo., 97 pp., over 100 b&w photos. Stiff wrappers; a near fine copy.

\$35.00

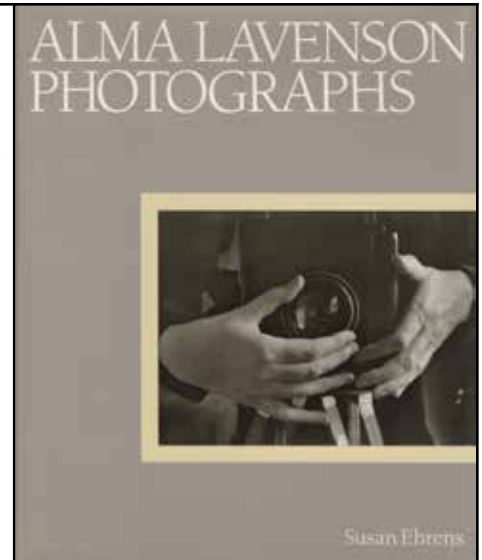
The collection of Dorothea Lange's photos were donated to the Oakland Museum by her husband, Paul S. Taylor. Contributions to this publication were also made by Daniel Dixon, Joyce Minick and Paul Schuster Taylor.

Dorothea Lange

117. [LAVENSON]. Ehrens, Susan. **ALMA LAVENSON, PHOTOGRAPHS**. Berkeley: Wildwood Arts, 1990. First edition. 4to., x, 106 pp., b&w photographs. A fine copy in the photo-illustrated dust jacket. SIGNED by the author, Susan Ehrens.

\$75.00

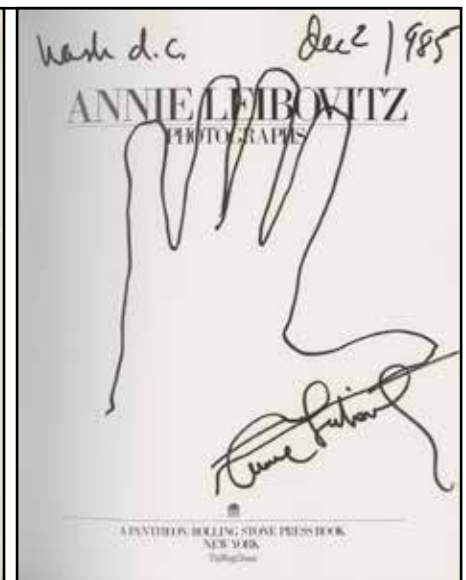
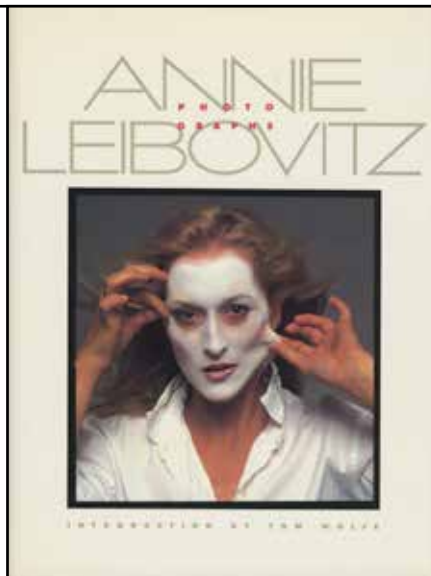
Lavenson (1897-1989) was part of the Group f/64; she exhibited with Edward Weston, Imogen Cunningham and Ansel Adams in the 1932 inaugural exhibition of the group. She had one-person exhibitions at the San Francisco Museum of Modern Art, The Friends of Photography and The Baltimore Museum of Art. This is the first book devoted to the photographer's work. INSCRIBED by the author.



118. Leibovitz, Annie. **ANNIE LEIBOVITZ: PHOTOGRAPHS**. NY: A Pantheon / Rolling Stone Press Book, 1983. First edition. 4to., unpaginated, with full-page and double-page color plates from photographs. A fine, as new copy in the photo-illustrated dust jacket. Boldly SIGNED and dated by the photographer, with a tracing of her hand.

\$300.00

The introduction is by Tom Wolfe. Includes an interview with the photographer by David Felton.



119. Levitt, Helen. **HELEN LEVITT: MEXICO CITY**. With an essay by James Oles. Durham, NC: A Doubletake Book, published by The Center for Documentary Studies in association with W.W. Norton & Company, New York and London, 1997. First edition. 4to., 141 pp., text illustrations, 67 b&w photographs. A fine, as new copy in illustrated dust jacket, still sealed in the original shrink wrap.

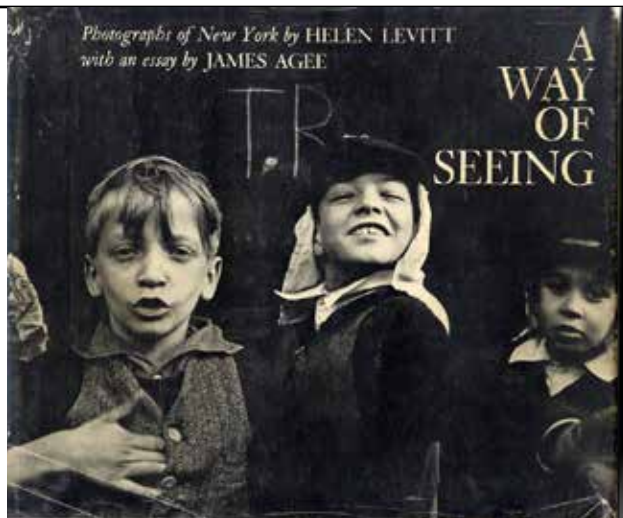
\$60.00

The photographer spent several months in Mexico in 1941, photographing the capital city and its inhabitants. Most of these photographs, chosen by the photographer from old negatives and vintage prints, have never been exhibited or published before.

120. Levitt, Helen. **A WAY OF SEEING. PHOTOGRAPHS OF NEW YORK.** With an essay by James Agee. NY: Viking, 1965. First edition. Oblong 4to., 78 pp., 50 photo-plates. Bound in black cloth, the lower tip is rubbed through. The photo-illustrated dust jacket has two closed tears and a few chips and wrinkles along the lower edge of the front panel. Still, a good or better copy.

\$300.00

Helen Levitt and James Agee produced the work for this book in the late 1940s, but it was not published until Agee had already passed away.



121. Levitt, Helen. **A WAY OF SEEING. PHOTOGRAPHS OF NEW YORK.** With an essay by James Agee. NY: Viking, 1965. First edition. Oblong 4to., 78 pp., 50 photo-plates. Bound in black cloth. The photo-illustrated dust jacket has light wear along the top edge, with slight damp-wrinkling on the front panel and some staining on the blank reverse. This copy bears the signature of photographer, Richard Link on the blank front pastedown. A very good and bright copy in a near very good dust jacket.

\$400.00

Helen Levitt and James Agee produced the work for this book in the late 1940's, but it was not published until Agee had already passed away.



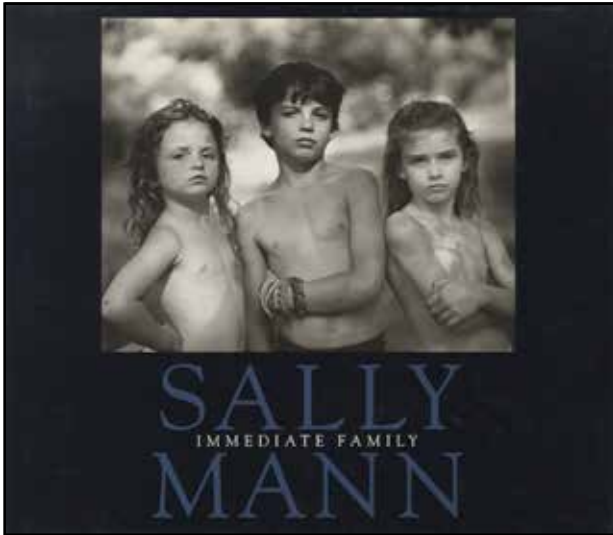
122. Lyons, Joan. **ABBY ROGERS TO HER GRAND-DAUGHTER.** Rochester, NY: Visual Studies Workshop, 1978. First edition. Small 4to., [32] pp., illustrated in color throughout with photo-lithographs. Illustrated stiff wrappers. Uneven fading to the wrappers; else very good.

\$50.00

This book illustrates a letter from Abby Rogers to her granddaughter in 1925 that accompanied the gift of a silk patchwork quilt made by her mother. It documents a woman's life and work at a time where women were relegated to the everyday. The passages are illustrated with individual squares from such a quilt.

The copy of photographer, Chris Enos with her signature and printed name. Limited to about 500 copies.





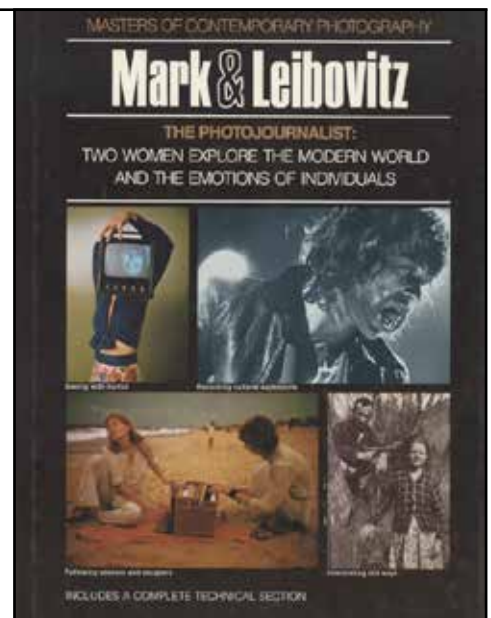
123. Mann, Sally. **IMMEDIATE FAMILY**. Afterword by Reynolds Price. NY: Aperture, 1992. First edition. Oblong 4to., unpaginated, numerous full-page b&w photos. A near fine copy in the photo-illustrated dust jacket.

\$185.00

124. [MARK & LEIBOVITZ]. Marcus, Adrienne. **THE PHOTOJOURNALIST: MARY ELLEN MARK & ANNIE LEIBOVITZ**. Los Angeles: An Alskog Book published with Thomas Y. Crowell Company, Inc., 1974. First edition. 4to., 96 pp., color and b&w photography. A fine copy in the photo-illustrated dust jacket that is slightly shorter than the bound volume and rubbed on the rear panel.

\$50.00

Issued in the series, MASTERS OF CONTEMPORARY PHOTOGRAPHY.

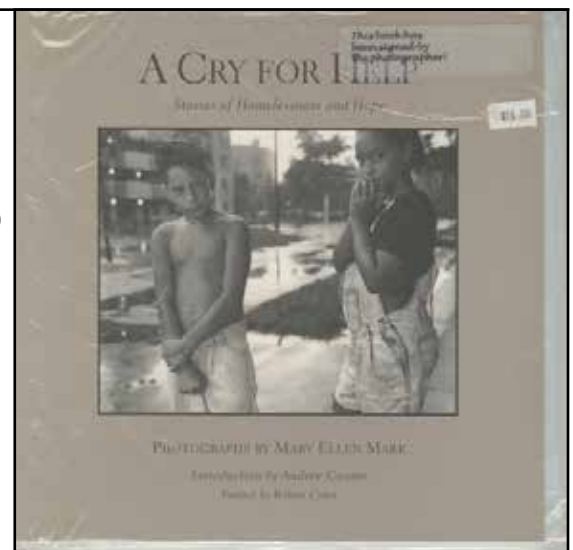


125. Mark, Mary Ellen. **A CRY FOR HELP: STORIES OF HOMELESSNESS AND HOPE**. NY: Simon & Schuster, (1996). First edition. Square small 4to., 103 pp., 50 b&w photos. Illustrated stiff wrappers. Only issued in wrappers. SIGNED by the photographer. Fine, as new. Still sealed in the original plastic bag.

\$175.00

Documentation of the homeless in America, with an introduction by Andrew Cuomo, preface by Robert Coles, and interviews reported by Victoria Kohn.

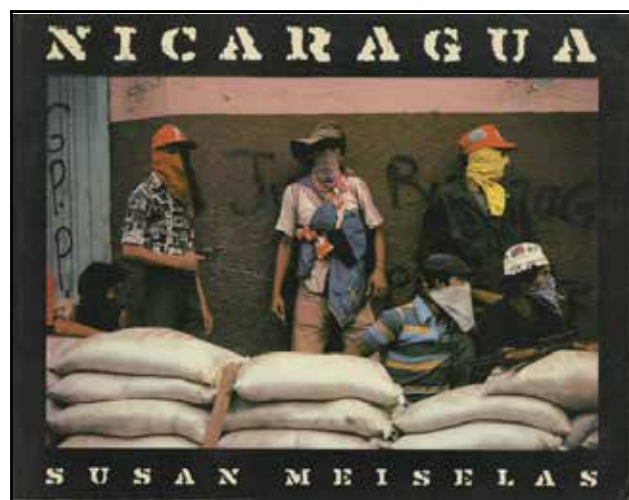
Mary Ellen Mark, 1983



126. Meiselas, Susan. **CARNIVAL STRIPPERS**. NY: Farrar, Straus and Giroux, [1976]. First edition. Oblong small 4to., 149 pp., b&w photos. The first and last few leaves show light foxing; the silver cloth is dented along the top edge of the front board and tips, with moderate soiling. The dust jacket is chipped with several tears and wrinkles at the edges. In all, a good copy.

\$125.00

The author documents "show girls" in carnivals in New England in the summers of 1973, 1974 and 1975 with photos and text.



127. Meiselas, Susan. **NICARAGUA, JUNE 1978-JULY 1979**. Edited with Claire Rosenberg. New York: Pantheon Books, 1981. First edition. Oblong 4to., [8] pp., plus 71 full-page color photos, and [30] pp. consisting of map, captions, texts, and chronology. Pictorial stiff wrappers. Light wear to the wrappers; else very good.

\$50.00

A ground breaking work - an inside look at a civil war photographed in bright pastel colors.

128. Messenger, Annette. **THE MESSENGERS**. Munich / New York : Prestel, 2007. First edition. 8vo., 608 pp., chiefly illustrated from drawings, photographs, sculptural objects, etc. Illustrated paper over boards, with all edges gilt. Issued without a dust jacket. Fine.

\$150.00

French visual artist, Annette Messenger, an installation artist, incorporates a wide variety of media; drawings, sculpture, photographs, the human figure, etc.

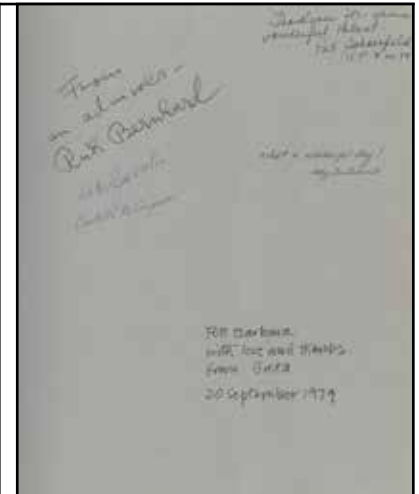
Issued as the catalogue for the exhibition held at the Centre Georges Pompidou, 6 June - 17 September 2007. Includes texts by Sophie Duplaix, Joan Simon, Marie Darrieussecq, Elisabeth Lebovici, et al.



129. Mitchell, Margaretta K. **RECOLLECTIONS: TEN WOMEN OF PHOTOGRAPHY**. NY: The Viking Press, 1979. First edition. 4to., 208 pp., full-page b&w photographs. Cloth over boards with the top edge slightly discolored, 4 page tips uncut; otherwise a very good copy in a moderately chipped and torn dust jacket. SIGNED.

\$650.00

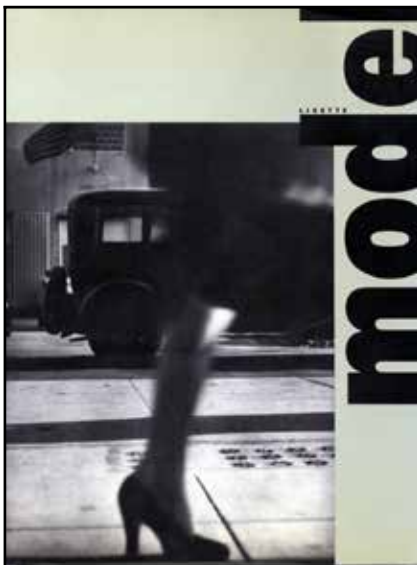
This volume includes a statement by each photographer, a portfolio, and a chronology and bibliography. The photographers include: Berenice Abbott, Ruth Bernhard, Carlotta M. Corpron, Louise Dahl-Wolfe, Nell Dorr, Toni Frissell, Laura Gilpin, Lotte Jacobi, Consuelo Kanaga and Barbara Morgan. This book was also issued as the catalogue for an exhibition held at the International Center of Photography, NYC. The exhibition opened to the public on September 21, 1979. At a special preview of the exhibition on September 20, 1979, many of these photographers were in attendance. This copy was presented to Barbara Morgan and was INSCRIBED to her by Ruth Bernhard, Lotti Jacobi, Carlotta M. Corpron, Pat Schoenfeld, and Greta (Margaretta K. Mitchell).



130. Model, Lisette. **LISETTE MODEL**. Preface by Berenice Abbott. Design by Marvin Israel. [Millerton]: Aperture, 1979. First edition. 4to., 111 pp., fully illustrated with full-page b&w plates. A fine, near new copy in the pictorial dust jacket.

\$225.00

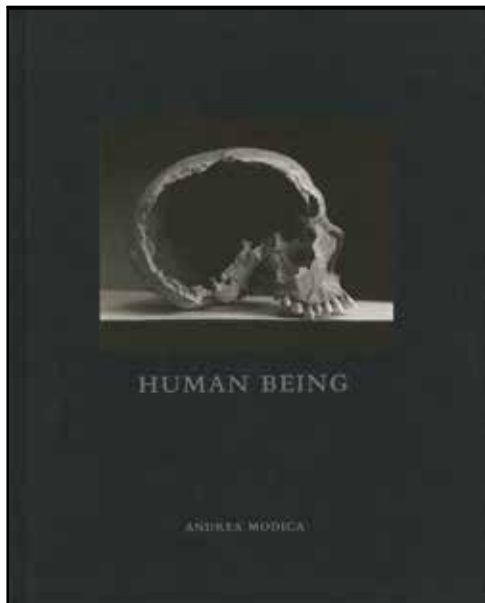
"Always reluctant to discuss her life or photography in print-although she is widely regarded as one of the medium's most eloquent and gifted teachers - Lisette Model is the subject of an essay included in this volume by her longtime friend and colleague Berenice Abbott. This essay offers a critical appraisal of Model's artistry and her contributions to the art of photography" (-from the flap).



131. [MODEL] Thomas, Ann. **LISETTE MODEL**. Ottawa: Musée des beaux-arts du Canada, 1990. First edition. 4to., 362 pp., 188 captioned b&w photos, with notes, chronology, catalogue, index. Pictorial stiff wrappers, with inner flaps. Spine lightly creased; else near fine.

\$50.00

Published in conjunction with the exhibition Lisette Model, held at the National Gallery of Canada, Ottawa, 5 October 1990 - 6 January 1991. Text in French. Published simultaneously in English and French.



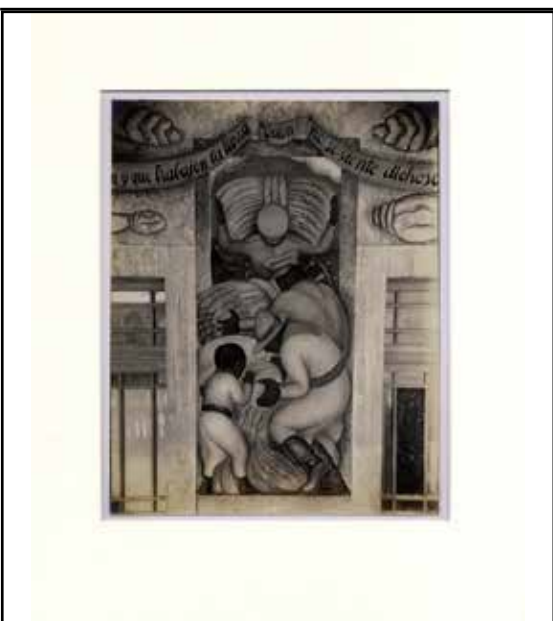
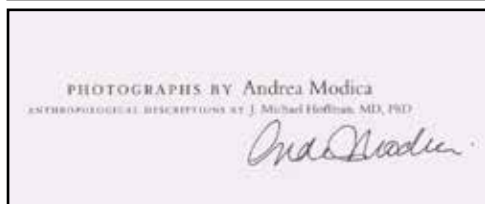
132. Modica, Andrea. **BEING HUMAN**. Tucson: Nazraeli Press, 2001. First ed. 4to., 77, [1] pp., 35 b&w plates after photographs. Black cloth, titled in gray, with an inset photographic plate on the front cover. Issued without a dust jacket. Fine. SIGNED by the photographer on the title page.

\$60.00

Photographs of human skulls discovered in a mass grave at the former Colorado Insane Asylum, accompanied by anthropological descriptions. Rather than purely scientific renderings, Modica has transformed these remains into portraits of once living individuals.

Published to coincide with exhibitions at Edwynn Houk Gallery, New York, from May 10 to June 30, 2001, and Colorado Springs Fine Arts Center, Colorado Springs, from June 8 to September 1, 2002. Limited to 1500 copies.

Andrea Modica (b. 1960, Brooklyn) is a graduate of Yale University and a Guggenheim Fellow; she has exhibited extensively in the U.S. and in Europe. She printed her own work with a mixture of platinum and palladium processes



133. Modotti, Tina. **DETAIL OF MURAL BY DIEGO RIVERA AT THE SECRETARÍA DE EDUCACIÓN PÚBLICA**. Vintage silver gelatin contact print, image size 8 9/19 x 9 7/16 in. [21.7 x 24 cm.]. With the photographer's studio stamp on the blank verso. Fine.

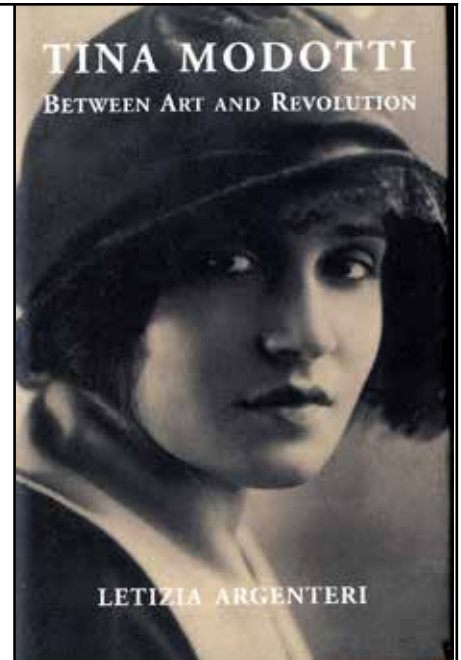
\$1,750.00

Diego Rivera created a series of murals at the Secretaría de Educación from 1923 to 1928. Tina Modotti served as his photographer for this mural as well as several others.

134. [MODOTTI] Argenteri, Letizia. **TINA MODOTTI: BETWEEN ART AND REVOLUTION.** New Haven and London: Yale University Press, 2003. First edition. 8vo., xviii, 329 pp., b&w photos and drawings. Fine, as new in the illustrated dust jacket. Hardcover.

\$25.00

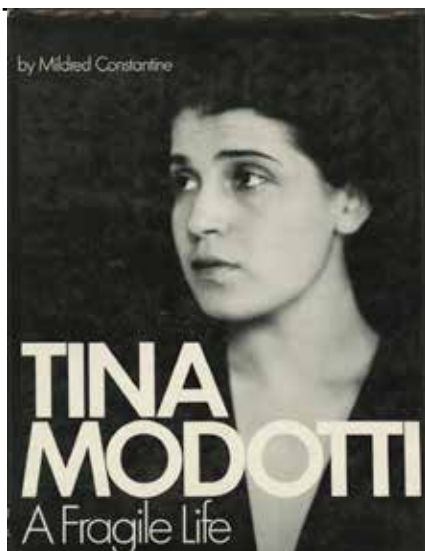
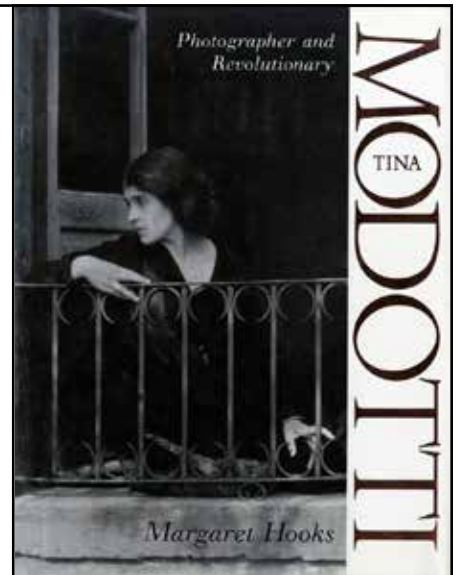
"This is the first academic biography to portray Modotti accurately and fairly, cutting through the distortions of myth and rumor that surround her". (jacket blurb)



135. [MODOTTI] Hooks, Margaret. **TINA MODOTTI: PHOTOGRAPHER AND REVOLUTIONARY.** London: Pandora, 1993. First edition. Small 4to., x, 278 pp., numerous b&w photographs. A fine as new copy in pictorial dust jacket.

\$40.00

A well researched biography of this extraordinary woman photographer, actress and politician.



136. [MODOTTI]. Constantine, Mildred. **TINA MODOTTI: A FRAGILE LIFE.** London & NY: Paddington Press Ltd., 1975. First edition, U.S. issue. 4to., 224 pp., 70 b&w photos and drawings interspersed with text. A near fine copy in the price-clipped, lightly rubbed, very good pictorial dust jacket.

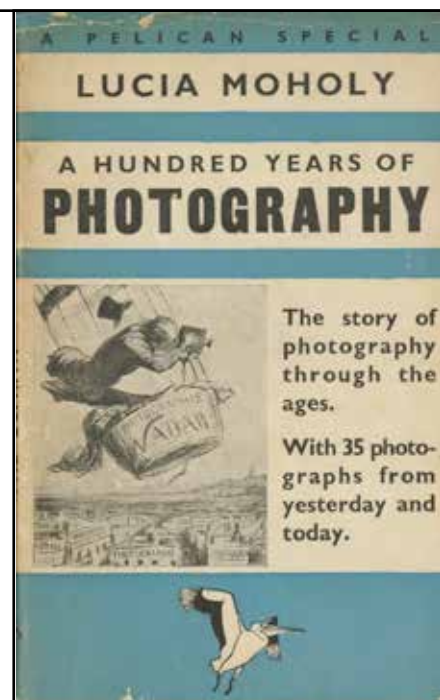
\$25.00

SIGNED by the author on the half-title page.

137. Moholy, Lucia. **A HUNDRED YEARS OF PHOTOGRAPHY 1839-1939.** Middlesex: Penguin Books Limited, 1939. First edition. 8vo., 182 pp., 7 pages of adverts. 35 b&w photographs inset in center of book. Illustrated stiff wrappers. Aside from the usual toning to the text, a fine copy in a moderately edgeworn and rubbed dust jacket.

\$125.00

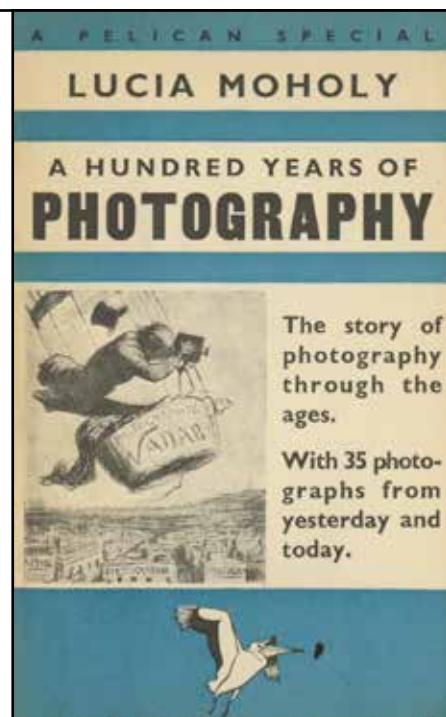
Lucia Schultz, was born in Prague, 18 January, 1899. At Prague University she studied art history and philosophy and in 1921, she married Lázló Moholy-Nagy. She began her photographic career in 1923, photographing the works of the Bauhaus and portraiture. In 1932, she separated from her husband and resettled in London, 1934. This book, a social history with a Marxist bent, was her major literary work. It was issued only in this format, and is scarce with a dust jacket.

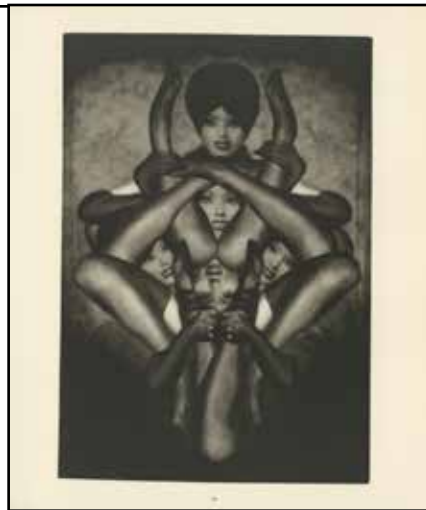


138. Moholy, Lucia. **A HUNDRED YEARS OF PHOTOGRAPHY 1839-1939.** Middlesex: Penguin Books Limited, 1939. First edition. 8vo., 182 pp., 7 pages of adverts. 35 b&w photographs inset in center of book. Illustrated stiff wrappers. Aside from the usual toning to the text, the half-title page is detached. A near very good copy, lacking the scarce dust jacket.

\$50.00

Lucia Schultz, was born in Prague, 18 January, 1899. At Prague University she studied art history and philosophy and in 1921, she married Lázló Moholy-Nagy. She began her photographic career in 1923, photographing the works of the Bauhaus and portraiture. In 1932, she separated from her husband and resettled in London, 1934. This book, a social history with a Marxist bent, was her major literary work. It was issued only in this format.





139. Molinier, Pierre. **PIERRE MOLINIER.** Winnipeg: Plug in Editions / Santa Monica: Smart Art Press, 1997. First edition. 4to., 120 pp., including 38 photographic plates and other illustrations in text. Blind embossed black cloth with photo illustrated dust jacket. Fine, as new. Hardcover.

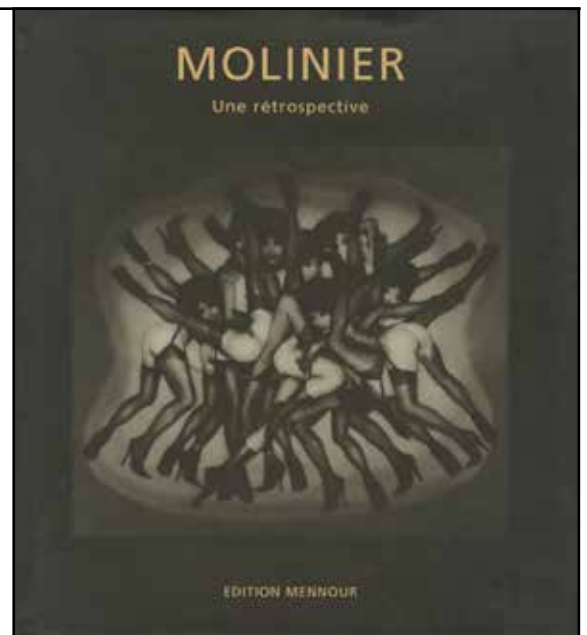
\$150.00

Molinier (1900-1976), a painter/filmmaker/photographer, had various passions and fantasies - girls and their shoes, fire arms, dildos, and the desire to be man and woman at the same time. In 1976, he shot himself to death. André Breton saw his work as an inspirational source for surrealism. A reoccurring motif in his photographs is the mandala, likely an outgrowth of his early association with the Dalai Lama. Prepared as the catalogue for a touring exhibition with an introduction by Wayne Baerwaldt, and essays by Scott Watson and Peter Gorsen. Includes a selective bibliography, filmography and list of exhibitions. Text in English and French.

140. Molinier, Pierre. **PIERRE MOLINIER. PHOTOGRAPHE: UNE RÉTROSPECTIVE.** Textes de Jean-Luc Mercié. [Paris]: Edition Mennour, 2000. First edition. Small 4to., 167 pp., chiefly illustrated from b&w photographs. Black cloth with the title in blind on the upper cover and spine. A fine, as new copy in the photo-illustrated dust jacket. Hardcover.

\$275.00

Molinier (1900-1976), a painter/filmmaker/photographer, had various passions and fantasies - girls and their shoes, fire arms, dildos, and the desire to be man and woman at the same time. In 1976, he shot himself to death. André Breton saw his work as an inspirational source for surrealism. A reoccurring motif in his photographs is the mandala, likely an outgrowth of his early association with the Dalai Lama. Prepared as the catalogue for an exhibition held at Galerie Kamel Mennour, April 13 - June 13, 2000. Includes a chronology, filmography and list of exhibitions. Text in English and French.



141. Moon, Sarah. **INVENTARIO 1985 - 1997**. Salamanca: Universidad de Salamanca, 1997. First edition. Oblong 4to., 127 pp., fully illustrated from b&w photographs. Printed stiff wrappers. Fine.

\$125.00

Sarah Moon studied drawing at art school and began her career as a fashion model; she turned to photography and gained success with her first book PATCHWORK, 1968. She has worked freelance as a fashion photographer and has exhibited widely. She has also made films.

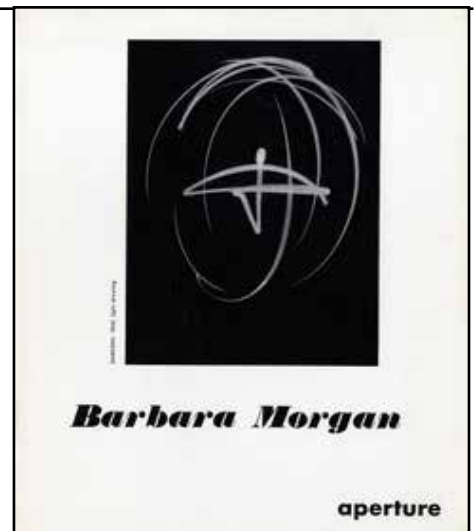
Beautifully printed, these are largely muted and ethereal photographs. Published as the catalogue for an exhibition of an unspecified date. Included a written inventory of the photographs by Sarah Moon, printed in French, Spanish and English.



142. Morgan, Barbara. **BARBARA MORGAN: APERTURE 11:1**; Edited by Minor White. Rochester, NY: Aperture, 1964. First edition. 8vo., 42 pp., 23 b&w photographs. Stiff wrappers. Fine, but for a tiny bump to one tip. SIGNED.

\$85.00

Special issue devoted to the photographs of Barbara Morgan and INSCRIBED by her.



143. Morgan, Barbara. **SPRING - ON - MADISON SQUARE, 1938**. Silver gelatin photograph, 12 3/4 x 10 5/16 in. [32.3 x 27.3 cm.], printed on unmounted photographic stock, 17 x 15 3/8 in. SIGNED and dated in ink by the photographer beneath the image on the right, and titled in ink on the lower left margin. Additionally, signed and titled by the photographer on the blank reverse with her copyright stamp. Dated 1938, but printed later [ca. 1970s]. Small crease to the upper blank left corner; else fine.

\$2,750.00

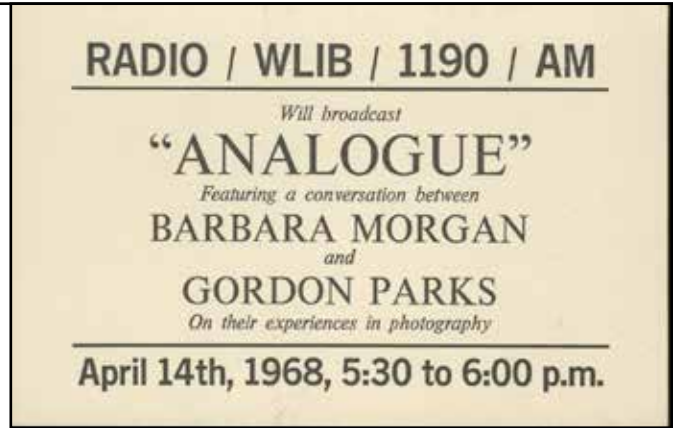
Award-winning artist Jo Ann Callis (b. 1940, Cincinnati) earned both her B.A. and M.F.A. from UCLA.; she studied photography with Robert Heinecken. Her work has been shown in many solo and group exhibitions. Prepared for an exhibition; with poems by Raymond Carver and an essay by Buzz Spector. One of 1000 copies.



144. Morgan, Barbara and Gordon Parks. **RADIO / WLIB / 1190 / AM WILL BROADCAST "ANALOGUE" FEATURING A CONVERSATION BETWEEN BARBARA MORGAN AND GORDON PARKS ON THEIR EXPERIENCES IN PHOTOGRAPHY:** APRIL 14TH, 1968, 5:30 to 6:00 P.M. [NY: WLIB, 1968]. Printed postcard, 6 1/8 x 4 in. [16.6 x 10.1 cm.] With two uncanceled 2 cent Thomas Jefferson stamps affixed to the blank verso. Fine.

\$65.00

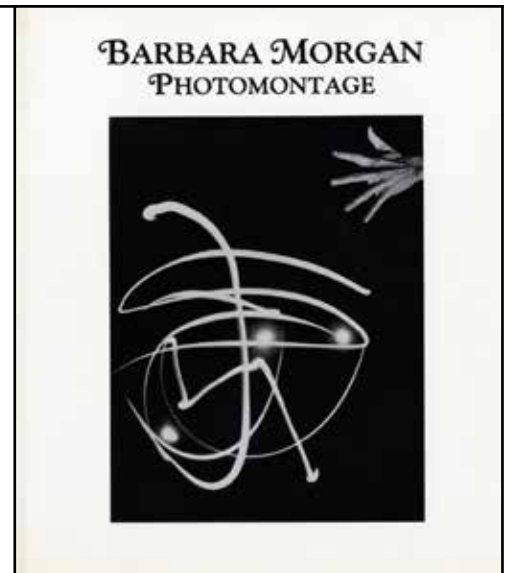
Founded by Elias Godofsky in 1942, WLIB went through several iterations, including classical music, jazz and gospel, with studios in Harlem.



145. Morgan, Barbara. **BARBARA MORGAN: PHOTOMONTAGE.** Dobbs Ferry, NY: Morgan & Morgan, in cooperation with The International Museum of Photography at George Eastman House, 1980. First edition. Small 4to., unpagged, 50 b&w photos. Illustrated stiff wrappers. Fine. SIGNED by the photographer.

\$50.00

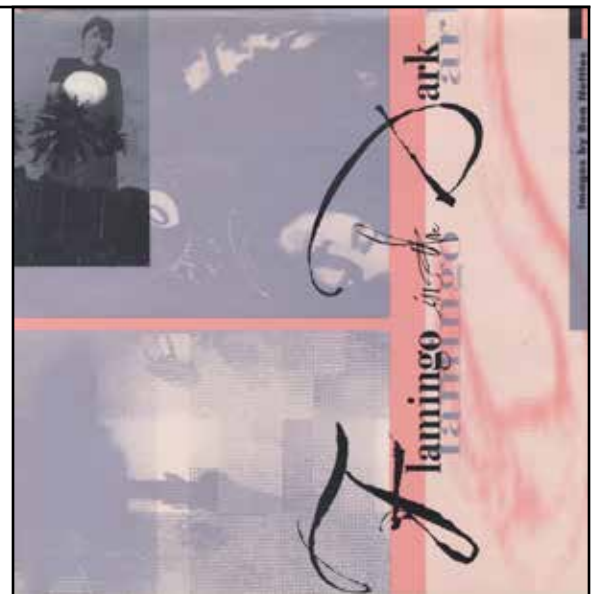
Includes introduction by Morgan, selected bibliography and biographical notes.



146. Nettles, Bea. **FLAMINGO IN THE DARK.** Rochester: Inky Press Productions, 1979. First edition. Square 4to., 66 photographically produced images in color, illustrated endpapers. Gilt-embossed cloth. A fine, as new copy in the color illustrated dust jacket.

\$50.00

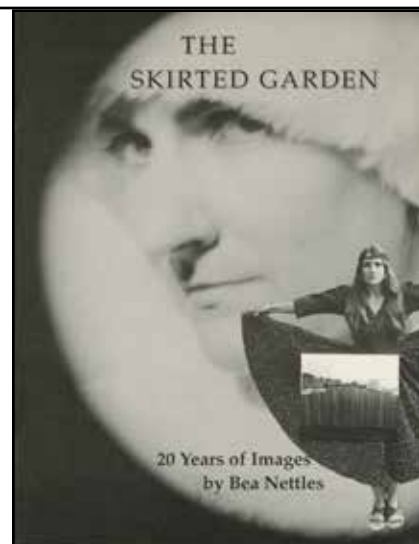
An innovator in photomechanical printmaking, Nettles used the Kwik Print method to produce the original multiple negative color prints, which are reproduced here by offset lithography.



147. Nettles, Bea. **THE SKIRTED GARDEN: 20 YEARS OF IMAGES BY BEA NETTLES.** Urbana, Illinois: Inky Press Productions, 1990. First edition. 4to., [44] unnumbered pages, illustrated from b&w photographs. Fine, as new in the photo-illustrated stiff wrappers.

\$30.00

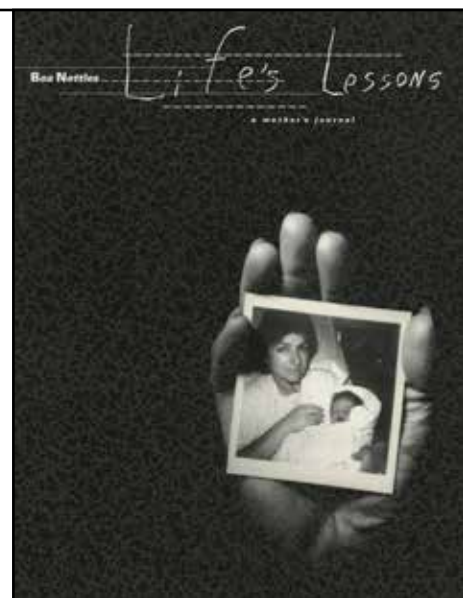
"This book is an effort ... to reflect on the major themes and events that have shaped my work for the past twenty years"--Introduction. Presented in narrative form, it also includes an extensive list of exhibitions and bibliography.



148. Nettles, Bea. **LIFE'S LESSONS: A MOTHER'S JOURNAL.** Introduction by Sandra Matthews. Preface by Terry Suhure. Urbana, Illinois: Inky Press Productions, [1990]. First edition. 4to., unpaginated, 46 b&w photos. Illustrated stiff wrappers. Fine.

\$30.00

An innovator in photomechanical printmaking and artist's books, Bea Nettles (b. 1946, Gainesville, Florida) uses photographic imagery with a variety of processes, some of which she introduced to the lexicon. She obtained her B.F.A. from the University of Florida, Gainesville (1968), and her M.F.A. from the University of Illinois, Chicago (1970). Nettle has produced some of the most visually exciting work since the early 70's.



149. Nix, Lori. **LORI NIX: WAITING TO HAPPEN;** November 1 - December 31, 2002. Syracuse, NY: Light Work; Robert B. Menschel Media Center, 2002. First edition. Small 4to., 48 pp., chiefly illustrated from color photographs. Fine, in photo-illustrated stiff wrappers.

\$20.00

Raised in Kansas, a place prone to disasters, Lori Nix creates table-top tableaux of floods, tornadoes, snow storms, insect infestations, and lightning strikes.

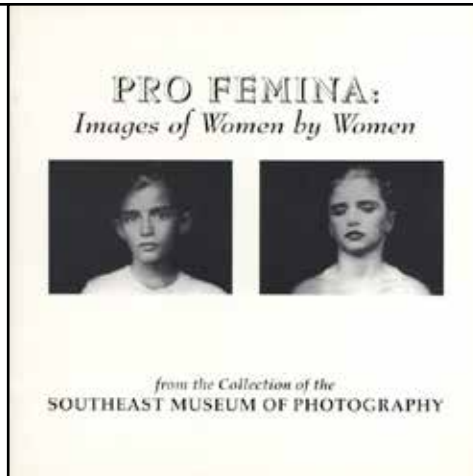
Issued as Number 119 in the series, Contact Sheet.



150. Nordström, Alison Devine and Patricia H. Snavelly. **PRO FEMINA: IMAGES OF WOMEN BY WOMEN, FROM THE COLLECTION OF THE SOUTHEAST MUSEUM OF PHOTOGRAPHY.** [Gainesville]: Samuel P. Harn Museum of Art, University of Florida, [1993]. First edition. Oblong 8vo., 32 pp., 14 b&w and color photographs. Illustrated stiff wrappers. Fine.

\$30.00

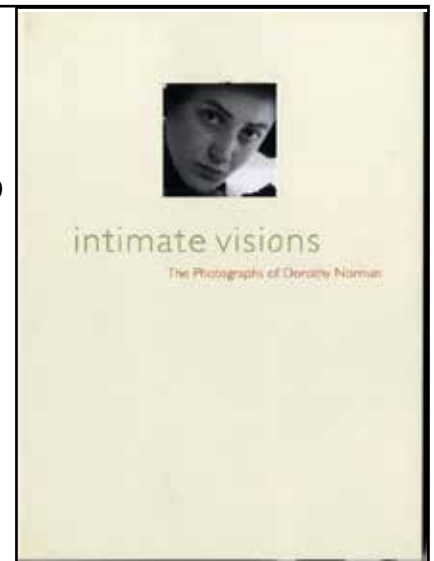
Prepared for an exhibition; includes bibliographical references. The photographers include the following: Mary Ellen Mark, Ruth Bernhard, Helen Levitt, Rollie McKenna, Barbara Morgan, Abigail Perlmutter, et al.



151. Norman, Dorothy. **INTIMATE VISIONS: THE PHOTOGRAPHS OF DOROTHY NORMAN.** Edited and essay by Miles Barth. Preface by Edward Abrahams. San Francisco: Chronicle Books in association with ICP, 1993. First edition. 8vo., 179 pp., numerous b&w photos. Illustrated paper over stiff wrappers. A fine copy in window-cut printed dust jacket.

\$20.00

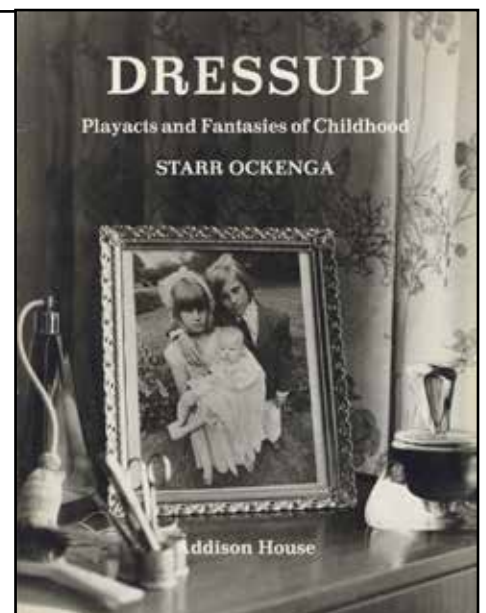
The first monograph of Norman's photographic work.



152. Ockenga, Starr. **DRESSUP: PLAYACTS AND FANTASIES OF CHILDHOOD.** Danbury, NH: Addison House, (1978). First edition. 4to., 86 pp., over 50 full-page b&w photos. Pictorial stiff wrappers. Near fine. SIGNED by the photographer on the half-title page; laid-in is a note from her on her calling card.

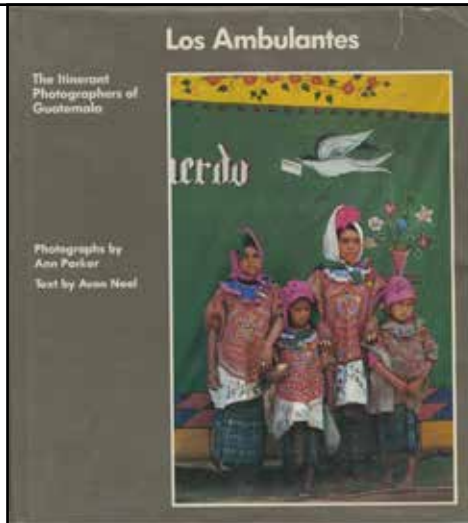
\$100.00

The photographer's second book.



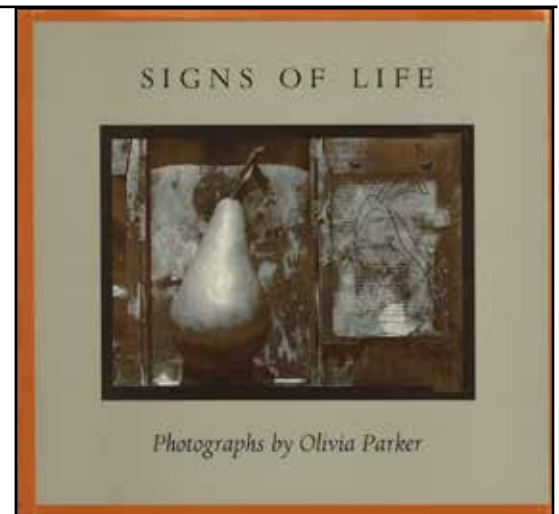
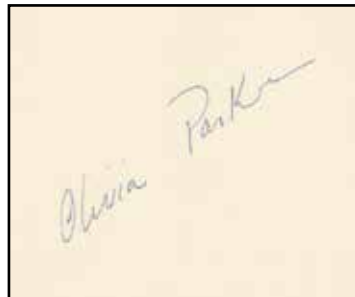
153. Parker, Ann. **LOS AMBULANTES: THE ITINERANT PHOTOGRAPHERS OF GUATEMALA**; Text by Avon Neal. Cambridge, Mass. / London: The MIT Press, 1982. First edition. 4to., 154 pp., numerous color and b&w photos. A fine copy in a slightly chipped dust jacket. \$50.00

The authors traveled with the itinerants during a period of several years, and Parker's photographs, in a sense, taken over their shoulders, record their little-known world; also includes several photos taken by the itinerants themselves.



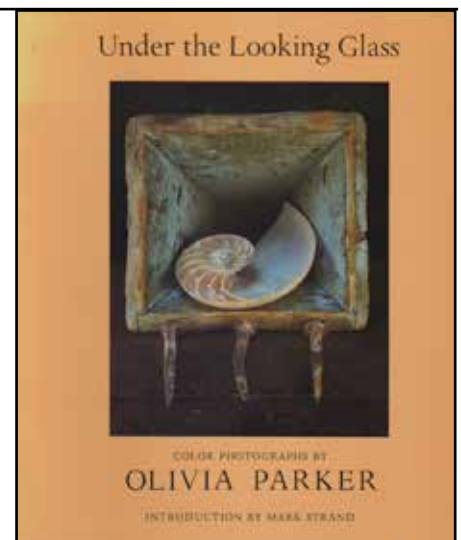
154. Parker, Olivia. **SIGNS OF LIFE**. Boston: David R. Godine, 1978. First edition. Oblong 4to., 53 full-page photographic plates, two color. A fine copy in lightly rubbed dust jacket. SIGNED by the photographer on the half-title page. \$250.00

The photographer's first book. Olivia Parker (b. 1941, Boston) received a B.A. in art history at Wellesley College. A well-respected photographer, Parker's photographs are compositions comprised of still-life constructions in which she incorporates subject matter from different eras, using existing imagery copied from old books, shadows and other objects.



155. Parker, Olivia. **UNDER THE LOOKING GLASS**. Introduction by Mark Strand. Boston: NYGS and Little, Brown and Co., 1983. First edition. 4to., [11] pp., 43 full-page color plates. A fine copy in pictorial dust jacket that is faded on the spine and a small portion of the front panel. SIGNED by the photographer on the half-title page. \$150.00

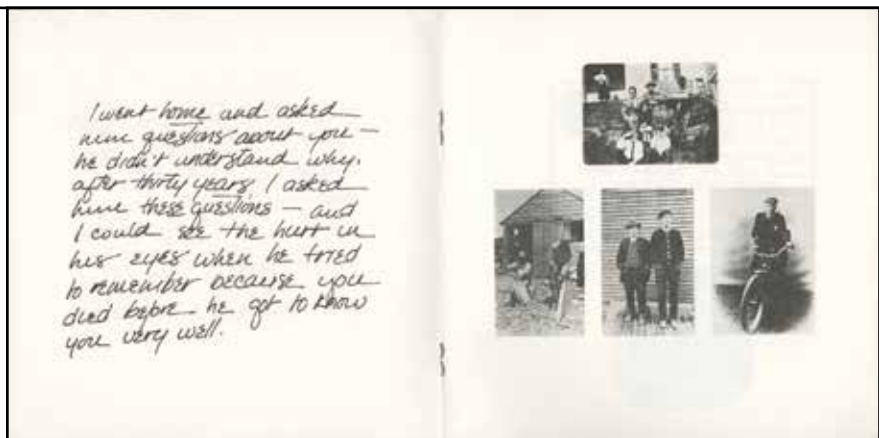
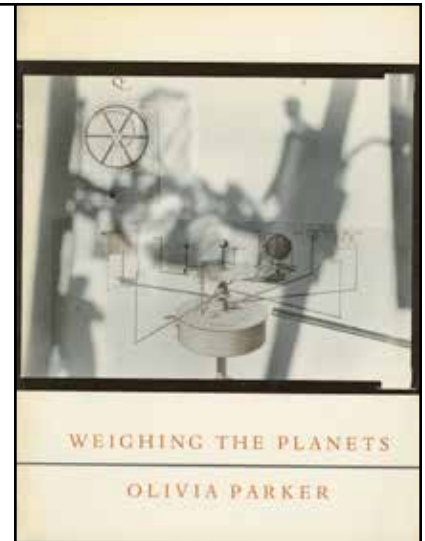
"Olivia Parker's eye and spirit bring a rewarding clarity of statement to her color photographs. I consider them unrivaled in their sense of 'key' and their quiet energies of form and design" -Ansel Adams from the jacket flap.



156. Parker, Olivia. **WEIGHING THE PLANETS**. Carmel: The Friends of Photography, 1987. First edition. 4to., [6] pp., plus 40 full-page b&w photos. Pictorial stiff wrappers. Slight toning to the wrappers. Very good.

\$20.00

Issued as UNTITLED 44. Parker's photographs are compositions comprised of still life constructions in which she incorporates subject matter from different eras, using existing imagery copied from old books, shadows, and other objects.



157. Parry, Linda. **LINDA'S BOOK: A TIGHTER VERSION OF CORRECTIVE SHOES**. Rochester: Visual Studies Workshop, 1973. First edition. Square 8vo., 16 pp, b&w photos. Saddle stitched into printed wrappers. Fine.

\$50.00

Family snapshots and text, impressions and memories.



158. Plachy, Sylvia. **SYLVIA PLACHY'S UNGUIDED TOUR**. Afterword by Guy Treday. Music by Tom Waits. NY: Aperture, 1990. First edition. 4to., unpagged, numerous full-page b&w photos, 33 rpm recording in pocket on rear pastedown. A fine copy in the illustrated dust jacket that is slightly light-struck.

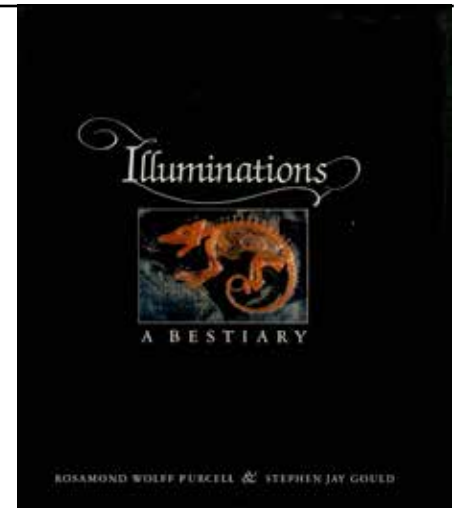
\$30.00

Sylvia Plachy has been a staff photographer for New York's Village Voice since 1982. Additionally, she has freelanced for Vogue, Newsweek, Granta, Ms., Stern, etc. This is Ms. Plachy's first book. The recording is by Tom Waits.

159. Purcell, Rosamond Wolff and Stephen Jay Gould. **ILLUMINATIONS: A BESTIARY**. NY/London: W.W. Norton & Company, 1986. First edition. 4to., 120 pp., color frontis, numerous color photo-plates. Remnants of price sticker on the blank front free endpaper. A near fine copy in a slightly rubbed photo-illustrated dust jacket.

\$35.00

An interesting collaboration between Purcell, the photographer and Gould, the scientist, from albatross and angler fish to zebra and zozymus.



160. Purcell, Rosamond Wolff. **HALF-LIFE**. Boston: David R. Godine, 1980. First edition. Oblong 4to., [x], 47 photographic plates in color and b&w. Fine in a lightly edgeworn but very good dust jacket. Hardcover.

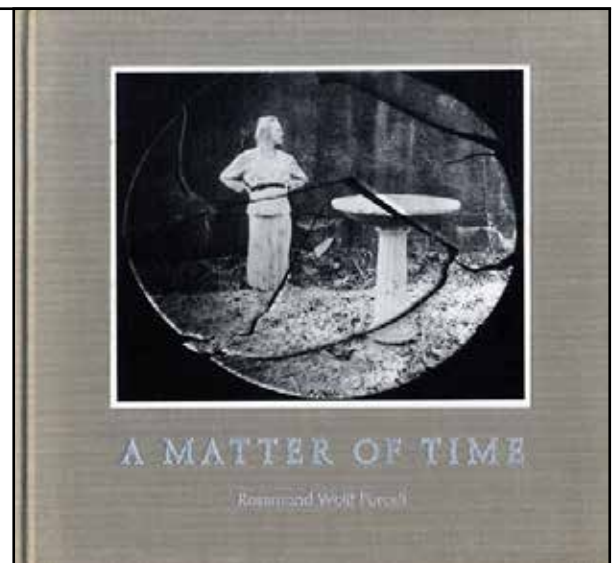
\$25.00

Using Polaroid Land film "Purcell's work brings to mind... the boxes of Joseph Cornell, the illustrations of Maurice Sendak, the drawings of Edward Burne-Jones." Janet Malcolm.

161. Purcell, Rosamond Wolff. **A MATTER OF TIME**. Boston: David R. Godine, 1975. First edition. Oblong small 8vo., vii, plus 69 full-page b&w photos. A fine copy in cloth with mounted b&w photo mounted on front cover; plain acetate dust jacket which is moderately rubbed.

\$85.00

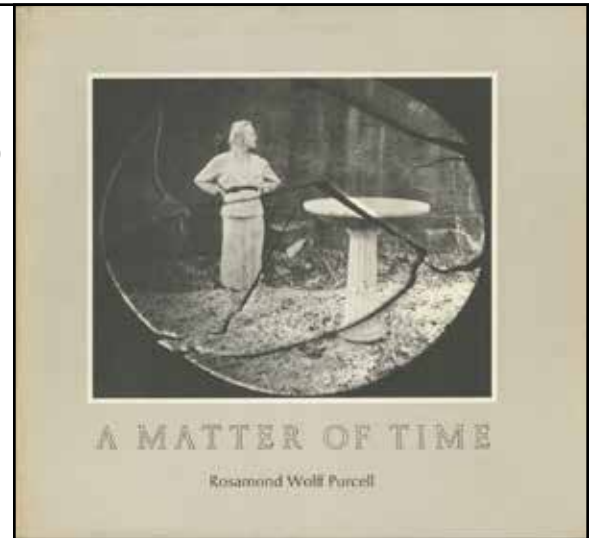
All images were created with Polaroid Land photographic materials. Contemporary Photographers Series: 1. The photographer's first solo publication. Scarce in the cloth issue.



162. Purcell, Rosamond Wolff. **A MATTER OF TIME**. Boston: David R. Godine, 1975. First edition. Oblong small 8vo., vii, plus 69 full-page b&w photos. A near fine copy in photo-illustrated stiff wrappers.

\$35.00

All images were created with Polaroid Land photographic materials. Contemporary Photographers Series: 1. The photographer's first solo publication.



163. Resnick, Marcia. **SEE**. Marcia Resnick, 1975. First edition. Oblong 8vo., [4] pp., plus 34 full-page b&w photos. Stiff wrappers with photo mounted on front. Moderate toning to the wrappers with a tiny crease to one tip of the front wrapper; a very good copy.

\$65.00

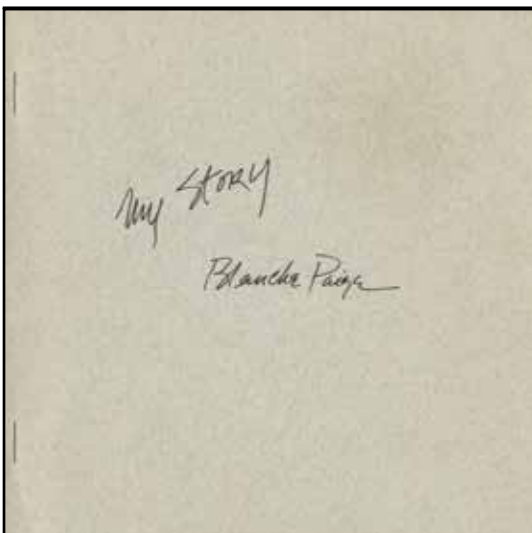
Landscapes with a human figure at the same distance from camera in each photo, each positioned with his/her back to the camera presenting an oddly intimate view: seeing people seeing. The photographer's first book.



164. [RESNICK] Paige, Blanche [pseud. of Marcia Resnick]. **MY STORY**. NY: Printed by Claxton Associates, NYC, 1977. First edition. Square 8vo., unpagged, illustrated with 19 b&w photographs. Stapled wrappers; slight crease at one corner. Near fine. INSCRIBED by "Blanche" to photographer Jim Sylvia.

\$150.00

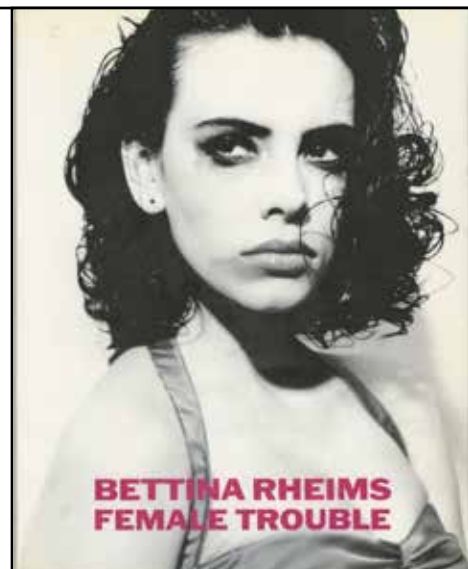
The photographs used were supplied by various artists. Blanche Paige is the pseudonym of Marcia Resnick.



165. Rheims, Bettina. **FEMALE TROUBLE**; With a Foreword by Catherine Deneuve. Edited by Gina Kehayoff. Munich / London: Schirmer Art Books, 1991. First English language edition. 4to., 151 pp., fully illustrated from b&w photographs. A near fine copy in the photo-illustrated stiff wrappers.

\$35.00

Bettina Rheims describes her photographic concern as, "I love the flesh. I am a photographer of the skin." Exotic and erotic portraits of noted actresses, artists, authors and others.



166. Roberts, Holly. **HOLLY ROBERTS**. Introduction by David Featherstone. San Francisco: The Friends of Photography, 1989. First edition. Small 4to., 15 pp., plus 37 full-page color photo-images. Illustrated stiff wrappers. A very good copy.

\$20.00

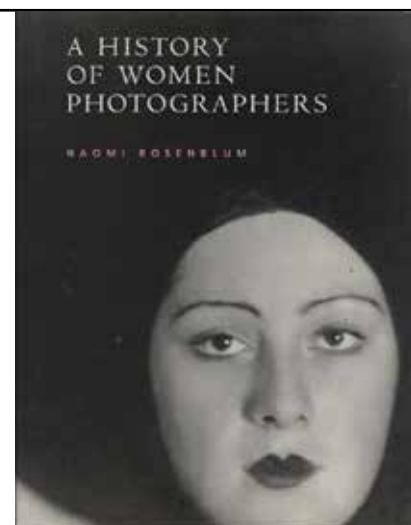
Issued as UNTITLED 50. Roberts uses photography as a base for her intriguing paintings.



167. Rosenblum, Naomi. **A HISTORY OF WOMEN PHOTOGRAPHERS**. NY: Abbeville Press, 1994. First edition. 4to., 356 pp., over 250 b&w photo-plates. A fine copy in dust jacket.

\$50.00

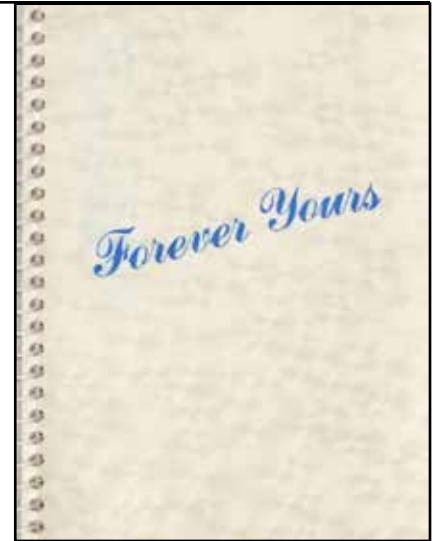
This volume explores the work of over 240 women photographers from the mid-1800s to the present; includes an extensive annotated bibliography and detailed individual biographies.



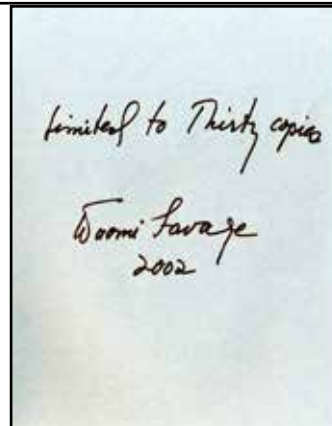
168. Rubini, Gail. **FOREVER YOURS**. Chicago: Self Published / Distributed by Chicago Books, 1980. First edition. 16mo., 16 leaves, French folded, with 15 color photographic plates, with narrative printed on the versos. Stiff printed wrappers, spiral bound. Fine. SIGNED by the artist.

\$65.00

An artist's book that pictures a variety of female and male dolls and figurines against a narrative of courtship. Gail Rubini was the Chair of the Art Department at Florida State University and taught design and digital arts. She retired in 2012.



169. Savage, Naomi. **COLOR ME**. [Princeton: Naomi Savage, 2002]. First edition. 4to., [19] loose sheets with b&w images, with color printed front and rear covers and colophon sheet; all 8 1/2 x 11 inches. The illustrated covers and internal sheets are all printed by Xerography on glossy stock; the colophon is handwritten. These sheets are enclosed in clear acetate folder. In a separate string-tied acetate folder are eight Sharpie Fine Point Permanent Markers in a variety of colors. These two components are then housed in a larger clear acetate folder that is string-tied. Fine. SIGNED by the photographer.



\$300.00

An Artists' Book, limited to 30 SIGNED copies. Naomi Savage (1927-2005) was a photographer who worked in a variety of experimental processes, some of her own invention. As a teenager, she studied with Berenice Abbott at the New School. After college, she assisted and studied with her uncle, Man Ray. She worked as a freelance photographer, and exhibited widely with commissions and purchases by numerous museums and private collections. This is her first artists' book. Of this work she stated, "This is a coloring book for adults, a collaboration between us." The plates are a series of female nudes that started as b&w photographs, and were altered and reduced by a variety of hand-worked processes to make these into surrealistic images.



170. Shaw, Karen . **MARKET RESEARCH**. Akron, Ohio: Emily H. Davis Art Gallery, 1978. First edition. 4to., 24 pp., photographs and other reproductions in color and b&w. Illustrated stiff wrappers. Fine.

\$45.00

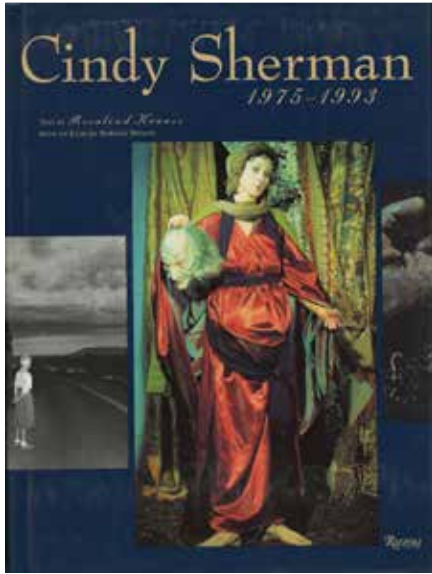
Conceptual art at the supermarket.



171. Sherman, Cindy. **CINDY SHERMAN**; Essays by Peter Schjeldahl and Lisa Phillips. NY: Whitney Museum of American Art, [1987]. First edition. 4to., 20 pp., plus 129 b&w and color photo-plates. Illustrated stiff wrappers. Near fine.

\$100.00

Issued as the catalogue for the exhibition at the Whitney Museum of American Art, July 9 to October 4, 1987.



172. Sherman, Cindy. **CINDY SHERMAN, 1975 - 1993**. Text by Rosalind Kraus. Essay by Norman Bryson. NY: Rizzoli, [1993]. First edition. 4to., 240 pp., more than 200 images [140 in color]. A fine copy in a lightly rubbed illustrated dust jacket.

\$150.00

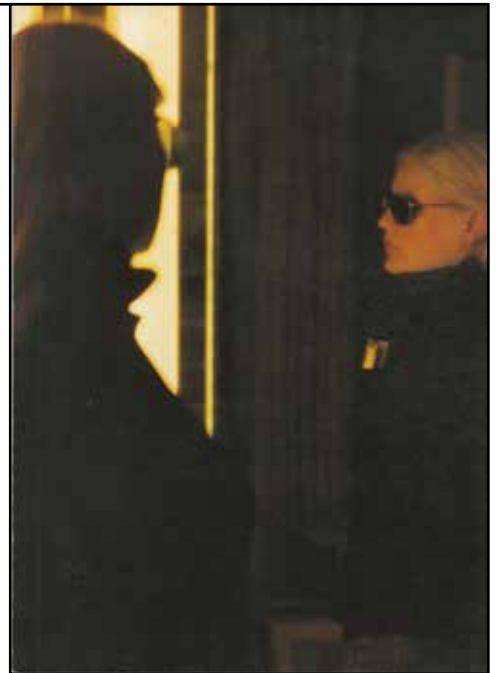
The first complete look at Sherman's body of work in which the artist has assumed various roles, from "B-movie starlet to Old Master model."

173. Sieverding, Katharina. **KATHARINA SIEVERDING: GROSSFOTOS I - X / 75 - 77**. Essen: Museum Folkwang Essen, 1977. First edition. 4to., 44 unnumbered pages; full and doublepage illustrations from color and b&w photographs. Illustrated glossy stiff wrappers. Lightly rubbed along the upper hinge; else near fine.

\$50.00

"Katharina Sieverding is a contemporary Czech-born German photographer whose surrealist work explores of the role of the individual in society. Her large-scale portraits are often tinted red or vibrant blue, creating a visually bold and graphic aesthetic that subtly alludes to the conceptual nature of her work. Born in 1944 in Prague, Czech Republic, she studied at the Kunstakademie Düsseldorf where she studied stage design and sculpture under famed Conceptual artist Joseph Beuys with fellow student Blinky Palermo. Since beginning to exhibit her work, she has been featured in numerous document exhibitions as well as in solo shows at the Guggenheim Museum in New York, the ICA in Boston, and the Warhol Museum in Pittsburgh, among others. Today, Sieverding's works are held in the collections of The Museum of Modern Art in New York, the Kunstmuseum Bonn, the Kemper Art Museum in St. Louis, and the San Francisco Museum of Modern. Sieverding lives and works between Berlin and Düsseldorf, Germany." Artnet.

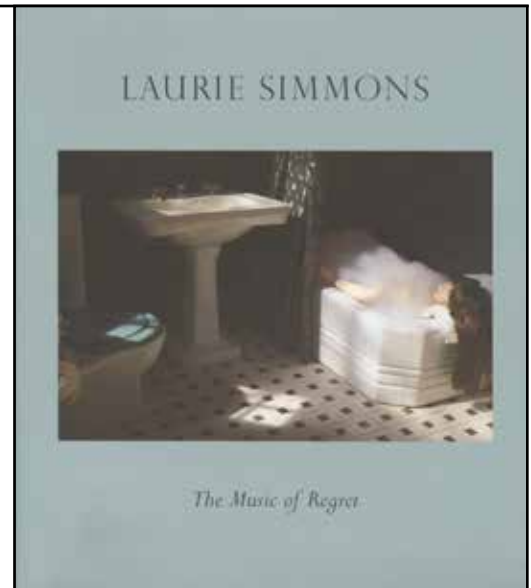
Published upon the occasion of the exhibition held at the Museum Folkwang Essen, 21 October - 20 November, 1977. The exhibition traveled to museums in Eindhoven and Bonn in 1978. Limited to 1600 copies.



174. [SIMMONS] Howard, Jan. **LAURIE SIMMONS: THE MUSIC OF REGRET.** Baltimore: The Baltimore Museum of Art, 1997. First edition. 4to., 118 pp., chiefly illustrated from color and b&w photographs. Photo-illustrated stiff wrappers. Fine. SIGNED and dated by the photographer; additionally, with a signed presentation by Jan Howard.

\$150.00

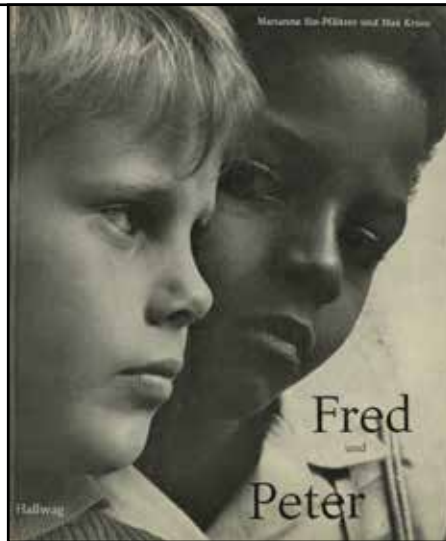
Published as the catalogue upon the occasion of the exhibition held May 28 - August 10, 1997. With texts by Brenda Richardson, Jan Howard, Susanna Moore, Garret Kalleberg, Jimmy DeSana, and John Waters. Includes an exhibition checklist and selected bibliography.



175. Sin-Pfältzer, Marianne and Max Kruse. **FRED UND PETER.** Eine Geschichte aus anderen Tagen. Erdacht und fotografiert von Marianne Sin-Pfältzer. Text von Max Kruse. Bern and Stuttgart: Verlag Hallwag, 1966. First edition. Small 4to., 120 pp., illustrated from over 100 b&w photographs. Glossy illustrated paper over boards, issued without a dust jacket. Mild wear along the rear hinge and mild edgtoning. A very good copy.

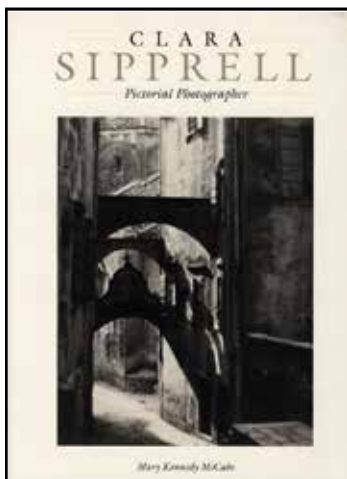
\$65.00

A story in photographs with captions, of two boys, one black, one white, both outsiders, who become best friends during their travels to Paris.



Marianne Sin-Pfältzer, a German, took up the camera as a grown woman while living in Sardinia. After returning to Germany in 1961, she worked largely in reportage in Europe, Africa, Asia and the United States.

Scarce, with World Cat locating only two copies in North American libraries from a total of eleven copies worldwide.



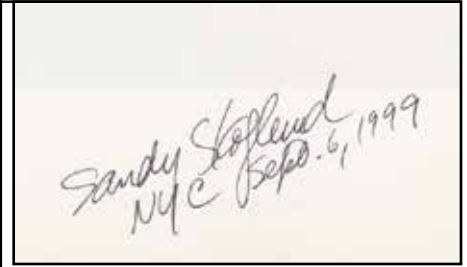
176. [SIPPRELL] McCabe, Mary Kennedy. **CLARA SIPPRELL: PICTORIAL PHOTOGRAPHER.** Ft. Worth: Amon Carter Museum, 1990. First edition. 4to., 149 pp., frontis, 4 color and 50 b&w plates and 46 illustrations in text. A fine, as new copy in the illustrated dust jacket.

\$40.00

The first comprehensive study of this noted pictorialist photographer. Noteworthy is the extensive exhibition chronology and bibliography.

177. Skoglund, Sandy. **SANDY SKOGLUND: REALITY UNDER SIEGE.** Northhampton, MA: Smith College Museum of Art, in association with Harry N. Abrams, Inc., 1998. First edition. Oblong 8vo., 119 pp., color and b&w plates after photographs, others in text. Yellow paper over boards. A near fine copy in the color illustrated dust jacket. SIGNED and dated on the half-title page "Sandy Skoglund, NYC, Sept. 6, 1999."

150.00



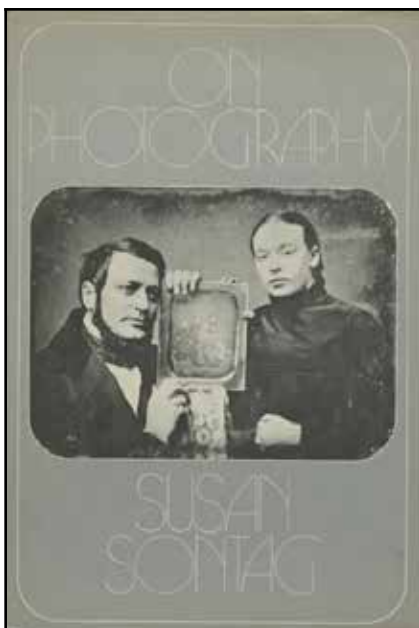
Skoglund's work is a confrontation between painting, sculpture and photography; highly colorful and humorous. This served as the catalogue for a traveling retrospective exhibition. It includes an interview with the artist, conducted by Robert Rosenblum, texts by Carol Squires and Linda Muehling. With an exhibition checklist, exhibition history and a selected bibliography.

178. Sky, Alison and Michelle Stone. **SKY BOOK.** NY: Profile Press, 1972. First edition. Oblong 4to., [20] pp. fully illustrated from photographs and typographic concrete poetry. Photographically illustrated stiff wrappers. Light age toning and moderately edge rubbed; otherwise a very good copy.

\$65.00

"Two and three dimensional poems reproduced here were realized during the past two years & are representative of a series of continuing studies dealing with word metamorphosis, disintegration, break-down & reintegration - words as image & image in space." The photographs from life were made by Michelle Stone.

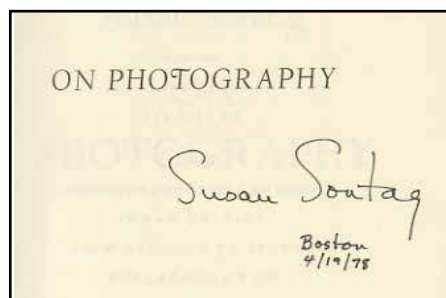
Alison Sky currently is on the faculty of the New School for Social Research, NY, and is primarily know for her installation art and public art projects, with commissions worldwide, including the Smithsonian Institution.

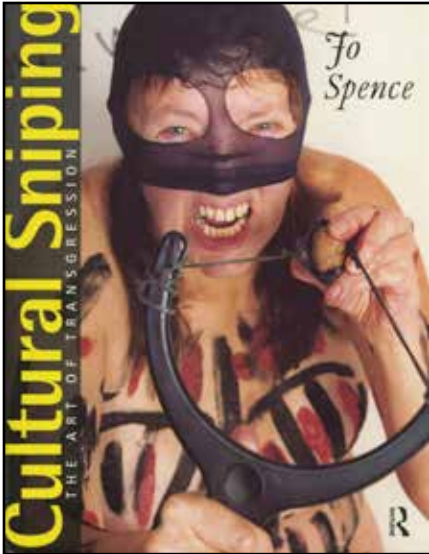


179. Sontag, Susan. **ON PHOTOGRAPHY.** NY: Farrar, Straus and Giroux, 1977. Fifth printing. 8vo., 207 pp. Near fine in a very good illustrated dust jacket.

\$150.00

SIGNED and dated by the author. The copy of the photographer, Chris Enos, with her neatly printed name on the front endpaper.





180. Spence, Jo. **CULTURAL SNIPING: THE ART OF TRANSGRESSION**; Literary editing by Jo Stanley, picture editing by David Hevey, foreword by Annette Kuhn. London and NY: Routledge, 1995. First edition. 8vo., 249 pp., illustrated from b&w and color photographs. Pictorial stiff wrappers. A fine copy.

\$40.00

“Jo Spence was one of Britain’s pioneering photographers. Born into a working-class London family, she worked for many years as a studio photographer. Her political concerns led to documentary photography. Soon after completing her degree in the theory and practice of photography, she discovered she had breast cancer. Through her struggle to come to terms with the illness, to find non-invasive treatments and to share her experience with others, she developed unique ways of using photography. Cultural Sniping brings together a wide range of Jo Spence’s photographs and writings for the first time. Through images and texts she explores complex issues of gender, class, health and the body, and their impact on her understanding of personal history and the construction of identity. Cultural Sniping includes images from Spence’s early work in documentary photography and from her pioneering photo-therapy projects, undertaken in collaboration with other

photographers. In her later work Spence faces up to the experience of illness and dying, and Cultural Sniping reproduces work from her Return to Nature and Death Mask series, in which she tries to come to terms with the reality of death. Jo Spence’s commitment to engaging with personal experience, political understanding and critical theory make her writing and photography a vital contribution to our understanding of the politics of representation.” - WorldCat abstract.



181. Thompson, Dody Weston. **UNTITLED [BRANCHES/ PINE CONES/ WATER]**.

Original silver gelatin photograph, image size 8 1/4 x 11 in. [21 x 28 cm.] dry-mounted to archival board with window over-mat, 16 x 20 in. SIGNED “Dody” in pencil on the mount below the photograph on the right side and dated 1979 below the image on the mount on the left side. Fine.

\$375.00

Dody Harrison was born in New Orleans, 1923, and exposed to photography in her early teens through her mother’s friendship with Clarence John Laughlin. Living in Northern California, she sought out Edward Weston and became his darkroom assistant and an exhibiting photographer in the Northern California style of “straight” photography. In 1952, she married Edward’s son, Brett. She was an active photographer, writer and historian until her death in 2012.

182. Thorne-Thomsen, Ruth. **REARING HORSE #3**; “EXPEDITION SERIES”, CHICAGO 1978. Original vintage toned silver gelatin photograph, image size 4 7/16 x 5 3/8 in. [11.3 x 13.6 cm.] tipped to archival board with window-mat, 14 x 18 in. SIGNED and titled with “printed 1978” in pencil on the blank verso by the photographer. Affixed to the blank verso of the mat is a gallery label. Fine.

\$1,000.00

Ruth Thorne-Thomsen (1943) has worked exclusively with the pinhole camera and paper negatives since 1976. She describes her work as “environmental collage”, since she incorporates props and other elements that she has created into her images.





183. Thorne-Thomsen, Ruth. **UNTITLED [HEAD WITH PLANE] #15;** EXPEDITION SERIES, CHICAGO 1979. Original toned silver gelatin photograph, image size 4 1/2 in x 5 9/16 in. [11.6 x 14.2 cm.] tipped to archival board with window-mat, 14 x 18 in. SIGNED and titled with "printed 1984" in pencil on the blank verso by the photographer. Affixed to the blank verso of the mat is a gallery label. Fine.

\$1,000.00

Ruth Thorne-Thomsen (1943) has worked exclusively with the pinhole camera and paper negatives since 1976. She describes her work as "environmental collage", since she incorporates props and other elements that she has created into her images.



184. Thorne-Thomsen, Ruth. **UNTITLED [HEAD WITH LADDERS] #16;** "EXPEDITION SERIES", CHICAGO 1979. Original toned silver gelatin photograph, image size 4 1/2 in x 5 1/8 in. [11.6 x 13 cm.] tipped to archival board with window-mat, 14 x 18 in. SIGNED and titled with "printed 1984" in pencil on the blank verso by the photographer. Affixed to the blank verso of the mat is a gallery label. Fine.

\$1,000.00

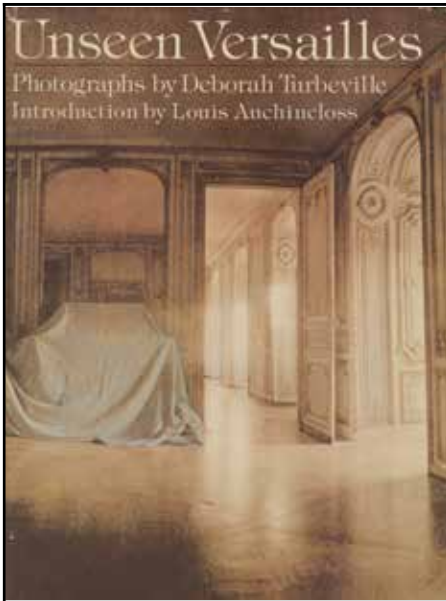
Ruth Thorne-Thomsen (1943) has worked exclusively with the pinhole camera and paper negatives since 1976. She describes her work as "environmental collage", since she incorporates props and other elements that she has created into her images.



185. Thorne-Thomsen, Ruth. **UNTITLED [SPHINX] #9;** "EXPEDITION", CHICAGO 1979. Original toned silver gelatin photograph, image size 4 1/2 in x 5 1/2 in. [11.6 x 13.8 cm.] tipped to archival board with window-mat, 14 x 18 in. SIGNED and titled with "printed 1982" in pencil on the blank verso by the photographer. Affixed to the blank verso of the mat is a gallery label. Fine.

\$1,000.00

Ruth Thorne-Thomsen (1943) has worked exclusively with the pinhole camera and paper negatives since 1976. She describes her work as "environmental collage", since she incorporates props and other elements that she has created into her images.



186. Turbeville, Deborah. **UNSEEN VERSAILLES**. Introduction by Louis Auchincloss. Garden City: Doubleday & Co., 1981. First edition. 4to., 160 pp., fully illustrated with tinted photos. A fine copy in the illustrated dust jacket that has light wear at the spine crown.

\$125.00

Award-winning photographer Deborah Turbeville was an influential art editor for major magazines in the 1960s. She is known internationally as a fashion photographer; her work is held in many major collections.



187. Turyn, Anne. **MISSIVES: DEAR PEN PAL / LESSONS & NOTES / DEAR JOHN / FLASHBULB MEMORIES**; Essay by Andy Grundberg. NY: Alfred Van Der Marck Editions, 1986. First edition. Oblong 4to., [14] pp., plus 84 full-page color plates. Grey cloth with photo-illustrated dust jacket. Slight residew on the front free endpaper from a removed price sticker. The dust jacket has one closed tear. A near fine copy in very good dust jacket.

\$25.00

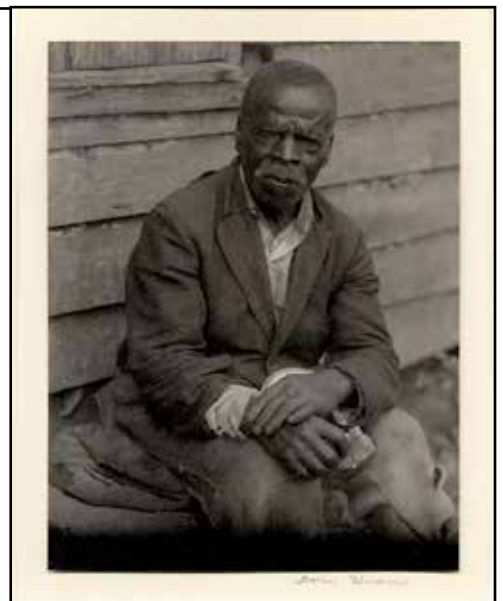
Turyn incorporates the written word in her images; she uses narratives, humorous and personal, to transform everyday experiences into suspense and drama.

188. Ulmann, Doris. **AFRICAN-AMERICAN PLANTATION WORKER, SOUTH CAROLINA**. Original platinum photograph, image size 8 x 6 in. [20.3 x 15.2 cm.] tipped to board, and presented in an archival window-mat, 16 x 20 inches. SIGNED in pencil on the board beneath the image by the photographer (circa 1929 - 1930). In fine condition.

\$6,000.00

A slight variant of this image appears on page 182 of the limited, signed edition of ROLL, JORDAN, ROLL.

Doris Ulmann (1882-1934), although prolific, the majority of her photographs are unique prints, and of these, most are left unsigned. As was her practice, Doris Ulmann only SIGNED those photographs she exhibited or intended to exhibit. She is particularly well known for her portraiture, having published several portfolios in magazines as well as three books of portraits.





189. Ulmann, Doris. "AN OLD WOMAN" MENNONITE WOMAN, PENNSYLVANIA. [ca. 1925 - 1926]. Unique oil pigment print photograph, image size 8 x 6 in. [20.3 x 15.2 cm.] mounted to tissue using glassine tape and then tipped to 11 x 14 inch board. SIGNED in pencil beneath the image by the photographer; titled "An Old Woman" and signed again on the blank reverse of the board. Presented in a 16 x 20 inch archival window-mat. In fine condition.

\$4,500.00

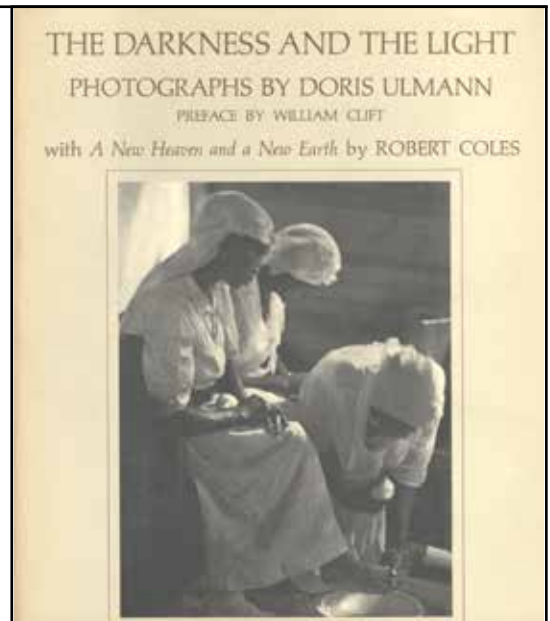
Doris Ulmann (1882-1934), although prolific, the majority of her photographs are unique prints and of these, most are left unsigned. As was her practice, Doris Ulmann only signed those photographs she exhibited or intended to exhibit.

From 1917 through 1925, Doris Ulmann created approximately 150 oil pigment prints. Given the extreme difficulty in obtaining success with this process, the prints are unique monotypes. The subtle details visible in the deep shadows of this print exhibit a technical mastery of both the exposure and of the pigment process.

This print is reproduced as Figure 1, p. xx in Philip Walker Jacobs' excellent THE LIFE AND PHOTOGRAPHY OF DORIS ULMANN. The University of Kentucky Press, 2001. For a detailed description of Ulmann's oil print process and method of presentation, see the above reference, p. 276 -77.

190. Ulmann, Doris. **THE DARKNESS AND THE LIGHT.** Photographs by Doris Ulmann. Preface by William Clift. With A New Heaven and a New Earth by Robert Coles. NY: Aperture, [1974]. First edition. 4to., 111 pp., 65 b&w plates after photographs. Illustrated stiff wrappers. A near fine copy. \$25.00

Ulmann's photographs of the of the Gullah people of the South Carolina Lowlands. These photographs were published, among others, in her monumental deluxe edition of Roll, Jordan, Roll, with text by Julia Peterkin.





191. Ulmann, Doris. **DUNKARD WOMAN, SHENANDOAH VALLEY, VIRGINIA.** [ca. 1925 1926]. Original platinum photograph, image size 8 x 6 inc. [20.3 x 15.2 cm.] tipped to 11 x 14 inch board, and presented in an archival window-mat, 16 x 20 inches. SIGNED in pencil on the board beneath the image by the photographer. In fine condition.

\$4,000.00

Doris Ulmann (1882-1934), although prolific, the majority of her photographs are unique prints, and of these, most are left unsigned. As was her practice, Doris Ulmann only SIGNED those photographs she exhibited or intended to exhibit. She is particularly well known for her portraiture, having published several portfolios in magazines as well as three books of portraits.

This print appears as Figure 22, page 58, in Philip Walker Jacobs' excellent THE LIFE AND PHOTOGRAPHY OF DORIS ULMANN. The University of Kentucky Press, 2001.



192. Ulmann, Doris. **"H.M. WHARTON, CIVIL WAR VETERAN, WRITER, AND PRESBYTERIAN MINISTER".** [ca. 1920s]. Original platinum photograph, image size 8 x 6 in, [20.3 x 15.2]] tipped to board, with archival window overmat, 16 x 20 inches. SIGNED in pencil on the board below the photograph by Doris Ulmann.

\$2,000.00

The Rev. H.M. Wharton was the compiler and editor of the popular War Songs and Poems of the Southern Confederacy, 1861 - 1865, to which he added his reminiscences of serving as a private in Lee's army. This print appears as Plate 20, page 185, in Jacobs THE LIFE AND PHOTOGRAPHY OF DORIS ULMANN.

Doris Ulmann (1882-1934), although prolific, the majority of her photographs are unique prints, and of these, most are left unsigned. As was her practice, Doris Ulmann only SIGNED those photographs she exhibited or intended to exhibit. She is particularly well known for her portraiture, having published several portfolios in magazines as well as three books of portraits.



193. Ulmann, Doris. **OLD MAN WITH PIPE.** [ca. 1918 - 1925]. Unique oil pigment print photograph, image size 8 x 6 in. [20.3 x 15.2 cm.] tipped to art paper 11 x 14 inches. Presented in a 16 x 20 inch archival window-mat. Slight chipping at the bottom blank corners of the photographic stock with no loss of the image; else fine condition.

\$2,500.00

Doris Ulmann (1882-1934), although prolific, the majority of her photographs are unique prints and of these, most are left unsigned.

From 1917 through 1925, Doris Ulmann created approximately 150 oil pigment prints. Given the extreme difficulty in obtaining success with this process, the prints are unique monotypes. The subtle details visible in the shadows of this print exhibit a technical mastery of both the exposure and of the pigment process.

For a detailed description of Ulmann's oil print process and method of presentation, see p. 276 -77 of Philip Walker Jacobs' excellent THE LIFE AND PHOTOGRAPHY OF DORIS ULMANN. The University of Kentucky Press, 2001.



194. Ulmann, Doris. **PORTRAIT OF AN AFRICAN-AMERICAN GENTLEMAN**. 1917. Original platinum photograph, image size 8 x 6 in. [20.3 x 15.2 cm.] tipped to Japanese tissue paper and then tipped to board, 11 x 14 inches with window overmat, and presented in an archival window-mat, 16 x 20 inches. SIGNED in pencil on the tissue beneath the image by the photographer, and with her initials in the lower right corner of the photograph. Printed in red crayon on the blank reverse of the original mat are the numbers 741, possibly her method of identifying the print. Aside from light toning to the original mat, this print is in fine condition.

\$2,000.00

This print was made at the very beginning of her career while still a student at the Clarence White School of Photography. It is signed with her married name, Doris U. Jaeger, and dated '17. By 1921, after her divorce to Dr. Jaeger, she returned to her maiden name and signed her work, Doris Ulmann.

Doris Ulmann (1882-1934), although prolific, the majority of her photographs are unique prints, and of these, most are left unsigned. As was her practice, Doris Ulmann only signed those photographs she exhibited or intended to exhibit. She is particularly well known for her portraiture, having published several portfolios in magazines as well as three books of portraits.



195. Underhill, Linn. **UNTITLED: [DRESS, ROCKS AND CRASHING WATER]**. [Rochester]: 1977. A richly toned photogravure, image size 7 1/2 x 6 1/16 in. [19 x 15.4 cm.] printed with plate marks on a thick woven cold-rolled art paper, 15 x 10 1/2 in. This edition print is numbered 4 /25 and SIGNED by the photographer in pencil beneath the image on the right.

\$250.00

Linn Underhill received her BFA from Alfred University and her MFA at SUNY Buffalo and the Visual Studies Workshop, where she produced several small artist's books. She is widely published in anthologies and exhibition catalogues and has work in major photography collections. She is an associate professor of art, emerita, at Colgate University and lists her research interests as feminism, and gay and lesbian issues in the arts.



196. Watson-Schütze, Eva . **A STUDY HEAD.** [NY: Published for Camera Notes by the Publications Committee, 1900]. Hand-pulled photogravure, image size 6 1/2 x 4 3/4 in. [16.6 x 12 cm.] printed on copper plate paper and tipped to a woven art paper which measures 14 7/8 x 10 7/8 in. A fine print.

\$450.00

A richly-toned photogravure, Plate 14, from the portfolio, AMERICAN PICTORIAL PHOTOGRAPHY, SERIES TWO, which was published for "Camera Notes" by the Publication Committee of the Camera Club, New York, 1900. Limited to only 150 copies. This image was also reproduced in Alfred Stieglitz's CAMERA NOTES in January 1901.

At fourteen years of age, Eva L. Watson enrolled at the Pennsylvania Academy of Fine Arts, where she studied painting and life drawing under Thomas Eakins. In 1897, she opened her own photography studio in Philadelphia. The next year, she exhibited six pictures in the first Philadelphia Photographic Salon. Her work was included in the 1900 London and Paris showings of the "New School of American Photography" exhibition organized by F. Holland Day. She was elected a member of the Linked Ring and a founder of the Photo-Secession. When this image appeared in the portfolio, the photographer identified herself as Eva L. Watson; when the image was published in Camera Notes, she had recently married and identified herself as Eva Watson-Schütze. For a more complete biography, see,

Petersen, Christian A., ALFRED STIEGLITZ'S CAMERA NOTES. The Minneapolis Institute of Arts in association with W.W. Norton & Company, 1996. p. 176.



197. Weil, Mathilde. **BEATRICE.** [NY: Published for Camera Notes by the Publications Committee, 1899]. Hand-pulled photogravure, image size 6 9/16 x 3 9/16 in. [16.6 x 9 cm.] printed on copper plate paper and inset on a woven art paper which measures 14 7/8 x 10 7/8 in. There is a small band of faint toning along the blank bottom edge and a tiny chip at the blank bottom right corner. Near fine.

\$350.00

A richly-toned photogravure, Plate 14, from the portfolio, AMERICAN PICTORIAL PHOTOGRAPHY, SERIES ONE, which was published for "Camera Notes" by the Publication Committee of the Camera Club, New York, 1899. Limited to only 150 copies. This image was also reproduced in Alfred Stieglitz's CAMERA NOTES in January 1900, Vol. 3, No. 3.

"Mathilde Weil studied drawing and painting at the Philadelphia Academy of Fine Arts, the Decorative Art League, and the Museum of Industrial Arts. She acquired her first camera in the winter of 1896 - 1897, and according to her own account, established a portrait studio within two months. Among the photographic exhibitions in which she participated were the Philadelphia salons of 1898 - 1900, the London salons of 1898 - 1901, and the American Institute exhibitions of 1898 - 1899. Three of Weil's photographs were seen in the inaugural exhibition of the Photo-Secession in 1902 at the National Arts Club. She was also represented in two subsequent Photo-Secession organized shows at

the Corcoran Gallery of Art, and the Carnegie Institute in 1904." - Petersen, Christian A., ALFRED STIEGLITZ'S CAMERA NOTES. The Minneapolis Institute of Arts in association with W.W. Norton & Company, 1996. p. 177.

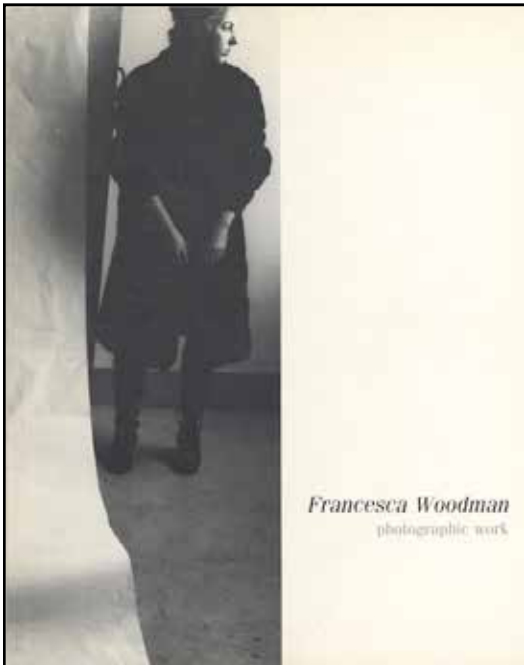


198. Weil, Mathilde. **BEATRICE**. NY: The Camera Club, N.Y., 1900. Hand-pulled photogravure, 6 9/16 x 3 9/16 in. [16.6 x 9 cm.] Printed on copper plate paper, 10 3/4 x 8 1/2 in., with printed tissue guard. Removed from the original bound issue, with a single ink library stamp beneath the image on the blank margin. Fine.

\$125.00

A richly-toned photogravure from CAMERA NOTES in January 1900, Vol. 3, No. 3.

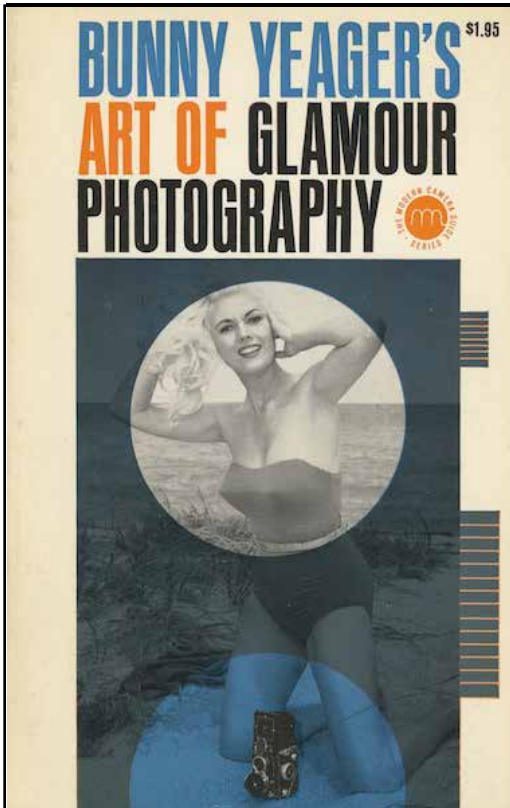
"Mathilde Weil studied drawing and painting at the Philadelphia Academy of Fine Arts, the Decorative Art League, and the Museum of Industrial Arts. She acquired her first camera in the winter of 1896 - 1897, and according to her own account, established a portrait studio within two months. Among the photographic exhibitions in which she participated were the Philadelphia salons of 1898 - 1900, the London salons of 1898 - 1901, and the American Institute exhibitions of 1898 - 1899. Three of Weil's photographs were seen in the inaugural exhibition of the Photo-Secession in 1902 at the National Arts Club. She was also represented in two subsequent Photo-Secession organized shows at the Corcoran Gallery of Art, and the Carnegie Institute in 1904."- Petersen, Christian A., ALFRED STIEGLITZ'S CAMERA NOTES. The Minneapolis Institute of Arts in association with W.W. Norton & Company, 1996. p. 177.



199. [WOODMAN]. Solomon-Godeau, Abigail, essay. **FRANCESCA WOODMAN: PHOTOGRAPHIC WORK**. Exhibition organized by Ann Gabhart in collaboration with Rosalind Krauss. Wellesley: Wellesley College Museum and NY: Hunter College Art Gallery, 1986. First edition. Small 4to., 63 pp., 45 b&w photos. Pictorial stiff wrappers. A near fine copy.

\$150.00

Staging herself as model, Woodman invokes a sense of woman's body as fetish with aspects of surrealism and feminism playing a part.



200. Yeager, Bunny. **BUNNY YEAGER'S ART OF GLAMOUR PHOTOGRAPHY**. Philadelphia: Chilton Books, 1962. First edition. 8vo., 96 pp., fully illustrated with b&w photographs. Photo-illustrated stiff wrappers, printed in multiple colors. A very good copy.

\$50.00

Issued in the Modern Camera Guide Series, How to make your own cheesecake photos at home and on the beach. The photos include Yeager's most famous model, Betty Page. Scarce.

201. Ylla [Koffler, Kamilla]. **MERRY XMAS - DOG WITH BONE**. Original vintage silver gelatin photograph, image size 9 5/8 x 7 3/4 in. [24.4 x 19.7 cm.]. Matted to archival standards with a window over-mat, framed and glazed with uv protecting glass, in a pewter colored wooden frame 17 3/8 x 15 1/4 inches. There is a tiny crease to the upper left tip; else a fine print.

\$1,500.00

Camilla Koffler, "Ylla", 1911 - 1955) was born in Vienna, attended boarding school in Budapest, and studied sculpture in Belgrade. When she discovered that her name, Camilla stood for "Camel" in Serbian, she changed it to Ylla. In 1931, she moved to Paris and worked as an assistant to photographer, Ergy Landau. In 1932, she began what would be her "calling": photographing animals. In 1940, MoMA was instrumental in obtaining an entry visa for her, and she settled in the U.S. in 1941. She published several collections on dogs, cats, ducks and chimps. This photograph of a Spaniel chewing a bone on which is printed in pale blue crayon "Merry Xmas", and is SIGNED in pink

