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



1. Abbott, Berenice. **BERENICE ABBOTT, PHOTOGRAPHS.** Springfield, Ohio: Springfield Art Association, 1982. First edition. Small 4to., [3] pp. Cover illustrated with a drawing of the Springfield Art Association building. Fine. **SIGNED** by the photographer on front.

\$150.00

*Berenice Abbott was born in Springfield, Ohio in 1898. The Springfield Art Association honored this most famous native with a retrospective exhibition. The catalogue lists 82 photographs. **SIGNED** by the photographer on front.*

2. Abbott, Berenice. **"THEOLINE" PIER 11, EAST RIVER, 1936 [VARIANT].** Silver gelatin photograph, 7 9/16 x 9 9/16 in [19.2 x 24.3 cm.]. Seemingly a vintage print on single weight chloride paper, which was used for reproduction purposes given the pencil notation of "37 picas" on the blank reverse. The print has 2 tiny bruises to the emulsion at the lower edge, likely from the use of a clip when drying. Unmounted.

\$300.00

This is a variant of Plate 5, p. 22 reproduced in CHANGING NEW YORK. NY: E.P. Dutton & Company, Inc. 1939. This photographic print is from another exposure and is more tightly composed.

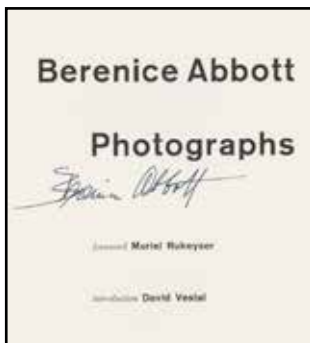


Berenice Abbott

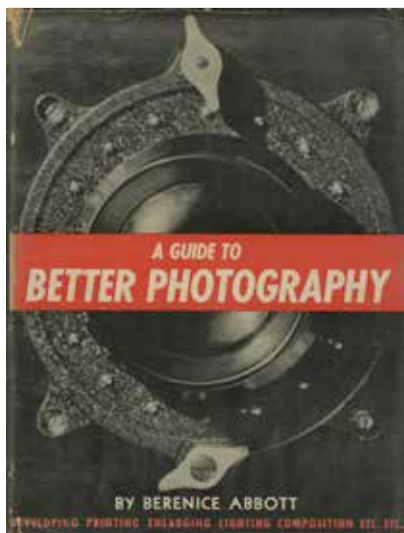
Photographs

3. Abbott, Berenice. **BERENICE ABBOTT: PHOTOGRAPHS**. Foreword by Muriel Rukeyser. Introduction by David Vestal. NY: Horizon Press, 1970. First edition. 4to., 175 pp., 133 photos. A fine copy in the dust jacket that has a 1/8 inch tear at the base of the spine, otherwise it is a near fine example. Boldly SIGNED by the photographer on the title page.

\$300.00



Abbott's career spanned almost sixty years. She was an assistant to Man Ray in Paris in the 1920s and an early advocate of the work of Atget. Her strikingly straightforward and sympathetic portraits of Joyce and the Paris circle of writers and artists, and her document of New York City in the thirties, ensured her place among the best of American photographers of the twentieth century.



4. Abbott, Berenice. **A GUIDE TO BETTER PHOTOGRAPHY**. NY: Crown Publishers, 1941. First edition. Small 4to., viii, 182 pp., illustrated with b&w photos. Aside from the usual discoloration at the pastedowns due to the binder's glue, a very good copy in the photo-illustrated dust jacket that is lacking a few small chips and a few short tears.

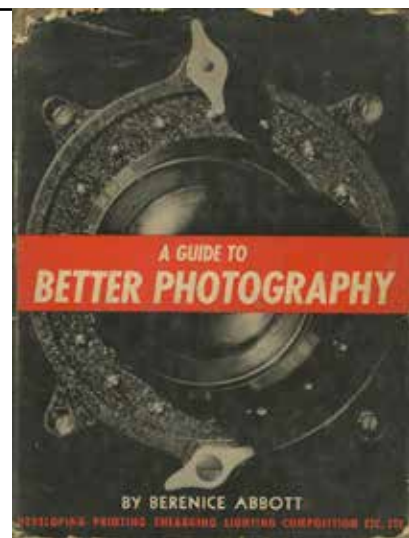
\$65.00

An excellent manual, from the camera through print-finishing, with chapters on documentary and "straight" photography. Illustrations by Bourke-White, Genthe, Abbott, Lee, Morgan, Atget, Kanaga, Adams, Hine, Strand, Weston, Yavno, Nadar, Cartier-Bresson, et al.

5. Abbott, Berenice. **A GUIDE TO BETTER PHOTOGRAPHY**. NY: Crown Publishers, 1941. First edition. Small 4to., viii, 182 pp., illustrated with b&w photos. Aside from the usual discoloration at the pastedowns due to the binder's glue, and moderate soiling at the top and foredge, a near very good copy in the photo-illustrated dust jacket that is chipped, worn and soiled.

\$40.00

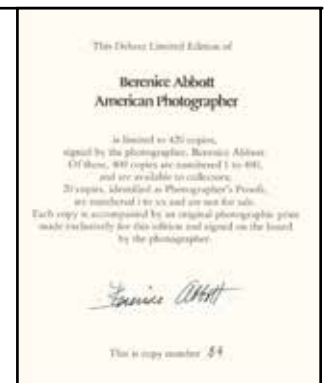
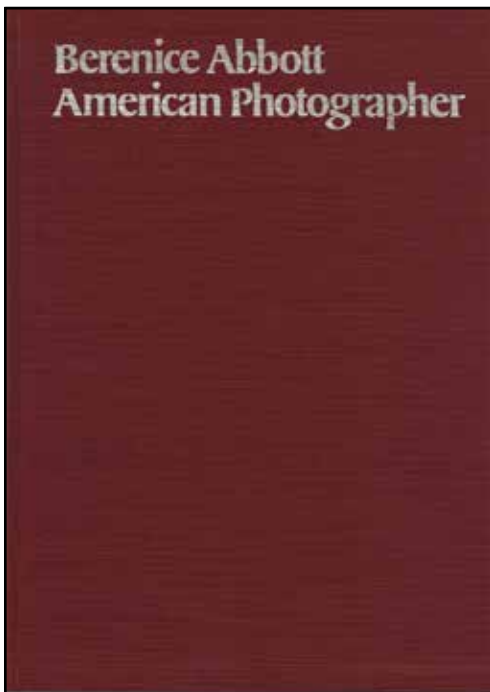
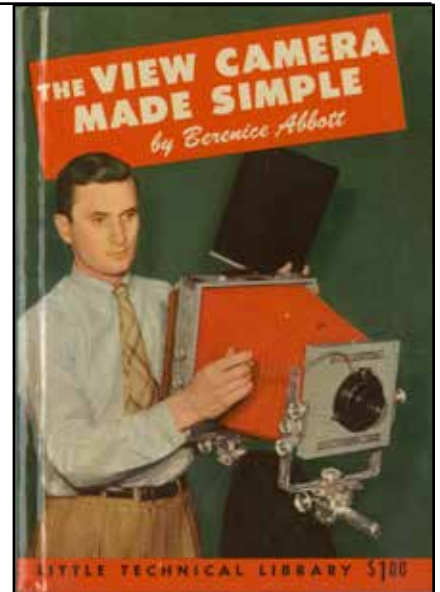
An excellent manual, from the camera through print-finishing, with chapters on documentary and "straight" photography. Illustrations by Bourke-White, Genthe, Abbott, Lee, Morgan, Atget, Kanaga, Adams, Hine, Strand, Weston, Yavno, Nadar, Cartier-Bresson, et al.



6. Abbott, Berenice. **THE VIEW CAMERA MADE SIMPLE**. Chicago & NY: Ziff-Davis Publishing Co., 1948. First edition. 12mo., 124 pp., illustrated with photographs and drawings. Photo-illustrated glazed paper over boards, issued without a dust jacket. A fine, near new copy.

\$100.00

Probably the best manual written for the novice user of the view camera. Illustrated with photographs by the author as well as Ansel Adams. With chapters including architecture, portraiture, lens and accessories. A scarce book.



7. [ABBOTT] O'Neal, Hank. **BERENICE ABBOTT, AMERICAN PHOTOGRAPHER; INTRODUCTION BY JOHN CANADAY. COMMENTARY BY BERENICE ABBOTT**. [NY]: An Artpress Book, 1982. Deluxe Limited edition. Folio, 255 pp., over 250 photos. Bound in a deep red raw silk with titling in silver on the upper cover and spine. The spine lettering is partially rubbed. A fine copy, housed in a matching red silk slipcase which is slightly faded. SIGNED by the photographer on the colophon leaf and number.

\$4,650.00

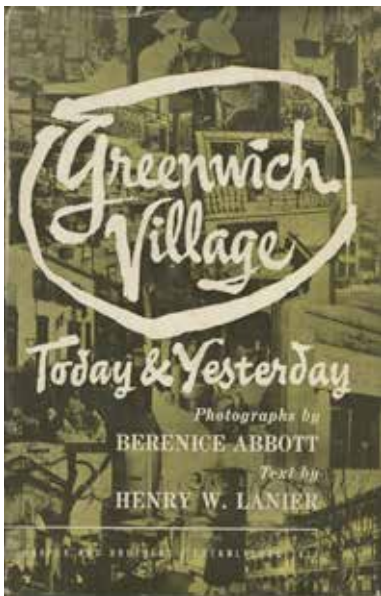
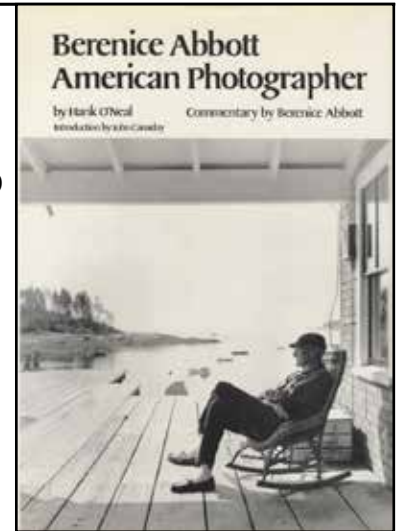
A major retrospective look at this American photographer whose career started as an assistant to Man Ray in Paris, was instrumental in documenting New York City for the WPA, and spanned over 5 decades.

This deluxe edition is limited to 420 copies signed by the photographer. This is number 84 of 400 copies accompanied by a 14 x 11 inch [35.6 x 28 cm.] silver gelatin photograph, Designer's Window, Bleeker Street, signed by the photographer beneath the image, mounted on a larger archival board and framed black wood with plexiglass, 20.5 x 24.5 inches.

8. [ABBOTT] O'Neal, Hank. **BERENICE ABBOTT, AMERICAN PHOTOGRAPHER.** Introduction by John Canaday. Commentary by Berenice Abbott. NY: McGraw-Hill Book Co., 1982. First edition. Folio, 255 pp., over 250 photos. A fine, near new copy in the photo-illustrated dust jacket.

\$50.00

A major retrospective look at this American photographer whose career started as an assistant to Man Ray in Paris, was instrumental in documenting New York City for the WPA, and spanned over 5 decades.



9. [ABBOTT]. Lanier, Henry Wysham. **GREENWICH VILLAGE: TODAY & YESTERDAY.** Photographs by Berenice Abbott. Text by Henry Wysham Lanier. NY: Harper & Brothers, 1949. First edition. 8vo., xi, 161 pp., b&w photographs. A near fine copy in the illustrated dust jacket that has light edge-wear, price-clipped, and is lightly dust-soiled on the rear panel.

\$250.00

Printed by sheet-fed photogravure with full tonality and rich blacks.

10. Abramovic, Marina and Ulay [Uwe Laysiepen]. **RELATION WORK AND DETOUR.** [Amsterdam] : The authors / Distributed by Idea Books, 1980. First edition. Small 4to., 236 pp., fully illustrated from b&w photographs with a few in color. Photo-illustrated glossy paper over boards; issued without a dust jacket. Near fine.

\$150.00

Marina Abramovic, born 1946 in Belgrade, Serbia, is a noted performance artist; Ulay [Uwe Laysiepen] was a frequent collaborator. This book contains visual documentation of 35 works performed from 1976 - 1979. It includes a biography, an extensive bibliography of performances, films and video tapes, and a list of the documenting photographers. Aside from two short exhibition catalogues (1978 and 1979) this is her first book length production.





11. Agois, Mariella. **UNTITLED - CHORILLOS, LIMA.** 1978. Original silver gelatin photograph, image size 14 x 14 1/2 in. [35.5 x 36.8 cm.] printed on photographic paper, 16 x 20 in. Titled in pencil on the left side beneath the image, and SIGNED and dated 78 under the image on the right side. Slight creases at the blank margin corners. Unmounted. Fine.

\$850.00

Mariella Agois, born Lima, Peru, 1956, studied photography with Fernando de la Rosa beginning in 1975. She later received her Masters of Fine Arts degree from the Institute of Art, Chicago. Agois began painting in 1980 and exhibits both her painting and photographs widely. This photograph is from an early series, Chorillos, the beaches of Lima, Peru.

12. Agois, Mariella. **UNTITLED - CHORILLOS, LIMA.** 1978. Original silver gelatin photograph, image size 14 x 14 1/2 in. [35.5 x 36.8 cm.] printed on photographic paper, 16 x 20 in. Titled in pencil on the left side beneath the image, and SIGNED and dated 79 under the image on the right side. Slight creases at the blank margin corners. Unmounted. Fine.

\$850.00

Mariella Agois, born Lima, Peru, 1956, studied photography with Fernando de la Rosa beginning in 1975. She later received her Masters of Fine Arts degree from the Institute of Art, Chicago. Agois began painting in 1980 and exhibits both her painting and photographs widely. This photograph is from an early series, Chorillos, the beaches of Lima, Peru.



13. Agois, Mariella. **UNTITLED - CHORILLOS, LIMA.** 1978. Original silver gelatin photograph, image size 9 9/16 x 9 5/8 in. [24.3 x 24.5 cm.] printed on photographic paper, 11 x 14 in. Titled in pencil on the left side beneath the image, and SIGNED and dated 78 under the image on the right side. Unmounted. Fine.

\$500.00

Mariella Agois, born Lima, Peru, 1956, studied photography with Fernando de la Rosa beginning in 1975. She later received her Masters of Fine Arts degree from the Institute of Art, Chicago. Agois began painting in 1980 and exhibits both her painting and photographs widely. This photograph is from an early series, Chorillos, the beaches of Lima, Peru.

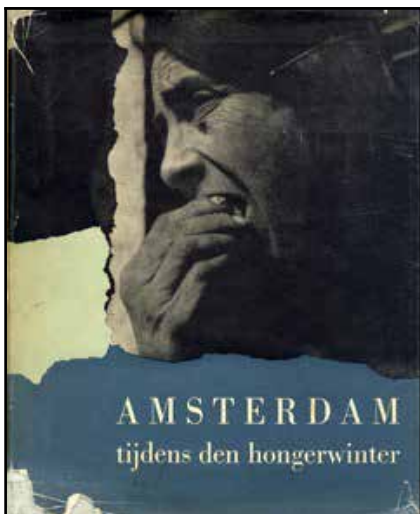




14. Agois, Mariella. **UNTITLED - CHORILLOS, LIMA**. 1978. Original silver gelatin photograph, image size 9 x 9 in. [22.8 x 22.8 cm.] printed on photographic paper, 11 x 14 in. Titled in pencil on the left side beneath the image, and SIGNED and dated 78 under the image on the right side. Unmounted. Fine.

\$500.00

Mariella Agois, born Lima, Peru, 1956, studied photography with Fernando de la Rosa beginning in 1975. She later received her Masters of Fine Arts degree from the Institute of Art, Chicago. Agois began painting in 1980 and exhibits both her painting and photographs widely. This photograph is from an early series, Chorillos, the beaches of Lima, Peru.



15. [ANDRIESSE]. Nord, Max, text. **AMSTERDAM TIJDENS DE HONGERWINTER. RUIN 100 FOTO'S MET EEN INLEIDING VAN MAX NORD**. Amsterdam: Uitgeverij Contact, [ca 1947?]. First edition. 4to., 100 full-page gravures. Cloth-backed paper over boards. A very good copy in publisher's gilt titled cloth-backed paper over boards. The photographically illustrated dust jacket is lacking a few small chips at the base and top of the spine and shows some staining on the blank rear panel. Hardcover.

\$350.00

Photographs taken during the last winter ("the hunger winter") of the war 1944-45, by various photographers, who went underground during the German occupation, calling themselves De Ondergedoken Camera, "the hidden camera." Includes: Emmy Andriessse, Cas Oorthuys, Ad Windig, Charles Breyer, Krun Taconis, and others.



16. Apple, Jacki. **TRUNK PIECES: NEW YORK**, 1975. Rochester: Visual Studies Workshop, 1975. First edition. 4to., (52) pp., 40 photo-illustrations on 49 unnumbered pages; patterned endpapers. Illustrated stiff self wrappers. Near fine.

\$50.00

A story of love and murder built upon the various meaning ascribed to trunk, "The main body of anything. The body of a man or woman apart from the head and limbs. A box or chest for containing clothes...an idea, person, situation, or relationship used to transport oneself from one point in one's life to another..." The narrative is illustrated with found photographs.

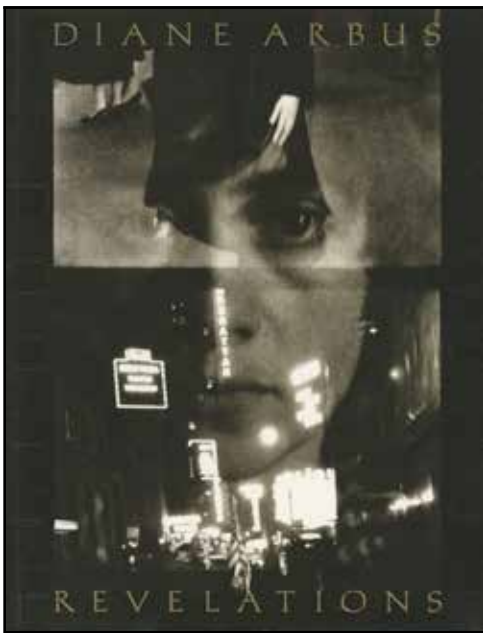
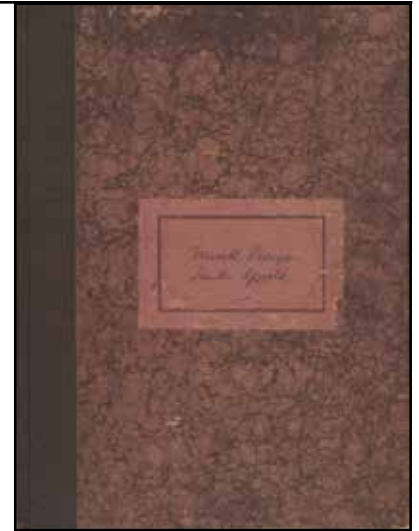
Limited to 300 softbound copies from a total edition of 400.

17. Apple, Jacki. **TRUNK PIECES: NEW YORK, 1975.** Rochester: Visual Studies Workshop, 1975. First edition. 4to., (52) pp., 40 photo-illustrations on 49 unnumbered pages; patterned endpapers. Faux leather-backed paper over boards. Edges lightly rubbed else a very good copy. SIGNED by the artist.

\$150.00

A story of love and murder built upon the various meaning ascribed to trunk, "The main body of anything. The body of a man or woman apart from the head and limbs. A box or chest for containing clothes...an idea, person, situation, or relationship used to transport oneself from one point in one's life to another..." The narrative is illustrated with found photographs.

Limited to 100 SIGNED and numbered copies from a total edition of 400.



18. Arbus, Diane. **DIANE ARBUS: REVELATIONS.** NY: Random House, 2003. First edition. 4to., 352 pp., largely illustrated from b&w and color photographs, drawings and facsimiles of diary entries. Illustrated stiff wrappers with inner flaps. Aside from one tiny crease at the rear upper tip, a fine, as new copy.

\$40.00

"The book reproduces two hundred full-page duotones of Diane Arbus photographs spanning her entire career; many of them never before seen. It also includes an essay, "The Question of Belief," by Sandra S. Phillips, senior curator of photography at the San Francisco Museum of Modern Art, and "In the Darkroom," a discussion of Arbus's printing techniques by Neil Selkirk, the only person authorized to print her photographs since her death. A 104-page Chronology by Elizabeth Sussman, guest curator of the San Francisco Museum of Modern Art show, and Doon Arbus, the artist's eldest daughter; illustrated by more than three hundred additional images and composed mainly of previously unpublished excerpts from the artist's letters, notebooks, and other writings, amounts to a kind of autobiography. An Afterword by Doon Arbus precedes biographical entries on the photographer's friends and colleagues by Jeff I. Rosenheim, associate curator of photographs at The Metropolitan Museum of Art. These texts help illuminate the meaning of Diane Arbus's controversial and astonishing vision."--Jacket.



19. [ARBUS]. Arbus, Doon and Yolanda Cuomo. **UNTITLED.** New York: Aperture, 1995. First edition. Folio, (112 pp.), chiefly b&w photographs with an essay by the artist's daughter. A fine, as new copy in illustrated dw, still sealed in the publisher's shrinkwrap.

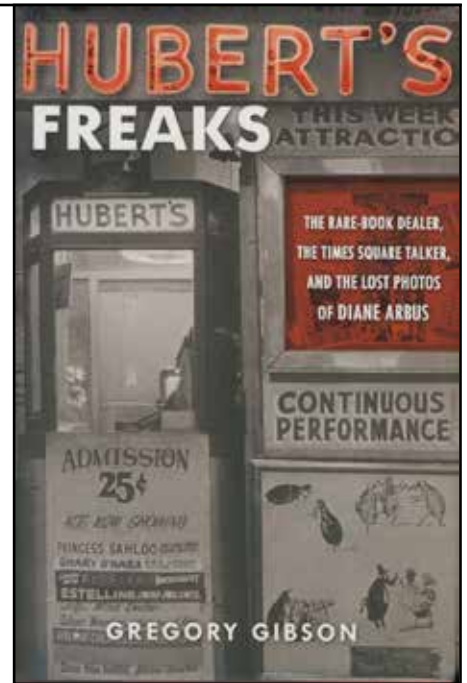
\$75.00

A beautifully printed edition of Diane Arbus' final series of work, it is entitled "Untitled," as Arbus left it at the time of her death. The images of patients at mental and adult care facilities are tinged with irony; adults dressed as children, abnormal bodies appearing beautiful to convey the honest connection between photographer and subject.

20. [ARBUS]. Gibson, Gregory. **HUBERT'S FREAKS: THE RARE-BOOK DEALER, THE TIMES SQUARE TALKER, AND THE LOST PHOTOS OF DIANE ARBUS.** Orlando, Austin, New York, etc: Harcourt, Inc, 2008. First edition. 8vo., 274 pp., b&w photos in text. Fine, as new in photo-illustrated dust jacket. SIGNED by the author, Gregory Gibson.

\$25.00

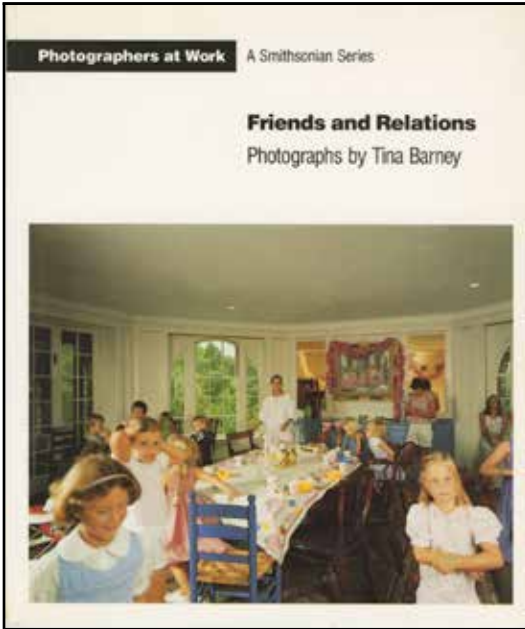
Gregory Gibson, an author and antiquarian book dealer, has written a page-turner of a tale - how a rare-book dealer bought a trunk full of photos and papers, pieced them together to prove that these were Diane Arbus' training ground photos, made in the legendary Hubert's Museum on Times Square. But wait, there's more, and more and more... "A sideshow of singular stories masterfully intertwined. Meet the photographer, the ephemerist, and the carnival talker, 'They're all on the inside, they're on the inside..." Ricky Jay.



21. Armstrong, Carol M. **CAMERA WOMEN: WOMEN PHOTOGRAPHERS IN THE COLLECTION OF THE PRINCETON UNIVERSITY ART MUSEUM.** Princeton: Princeton University Art Museum, 2001. First edition. Spiral bound square 4to., 60 pp., illustrated from color and b&w photographs. Fine with the near fine attached, as issued, printed dust jacket.

\$40.00

Published upon the occasion of the exhibition Camera Women, Princeton University Art Museum, October 6 - January 6, 2002. This exhibition traveled to Vassar College.

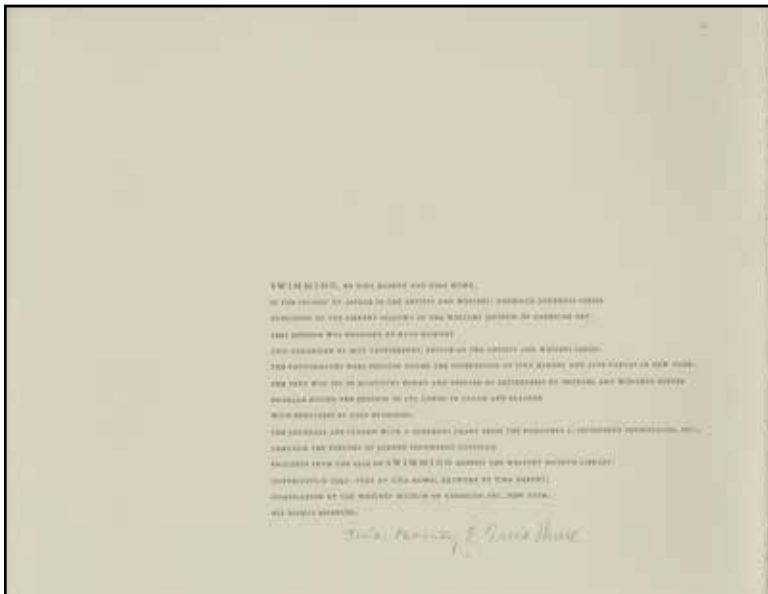


22. Barney, Tina. **FRIENDS AND RELATIONS: PHOTOGRAPHS BY TINA BARNEY.** Washington and London: Smithsonian Institution Press, (1991). First edition. Small 4to., 59 pp., color photographs. Pictorial stiff wrappers. Fine, as new.

\$75.00

There is a snapshot quality to Tina Barney's (b. 1945) photographic vision; she documents the relationships of her friends and the social rituals of "the genteel world of wealthy New York."

The photographer's first book. Part of the Smithsonian Series: Photographers at Work.

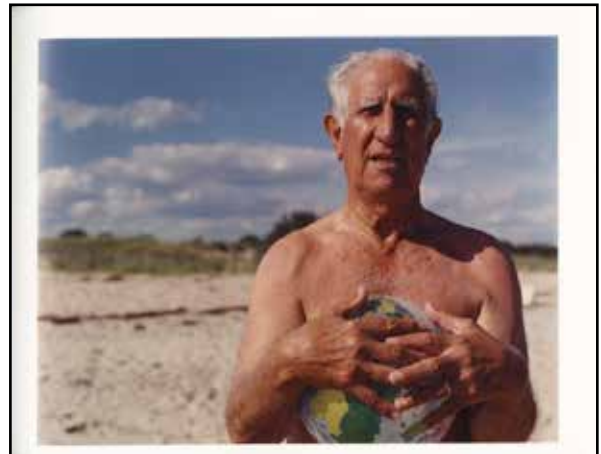


23. Barney, Tina and Tina Howe. **SWIMMING.** NY: Library Fellows of the Whitney Museum of American Art, 1991. Limited first edition. Oblong folio, [14] pp. with [9] leaves of chromogenic photographs. Half pale blue morocco with blue cloth over boards, housed in a matching blue cloth over boards slipcase. The spine is light struck, turning the blue to green as is the case with this volume. A fine copy. Limited to 175 copies and SIGNED by both Tina Barney and Tina Howe.

\$3,250.00

The text is a four person dialogue written by Tina Howe, and set on a beach along the Atlantic Coast in late August. The text is accompanied by 9 mounted chromogenic photographs, 11 x 14 inches, by Tina Barney.

This was the second volume issued in the Artists and Writers series. It was designed by Katy Homans. The text is Monotype Bembo, and printed by letterpress by Michael and Winifred Bixler. Booklab executed the binding.

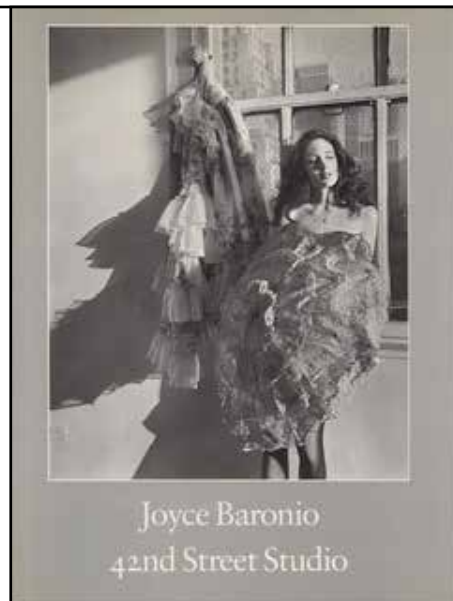


24. Baronio, Joyce. **JOYCE BARONIO: 42ND STREET STUDIO.** Introduction by Linda Nochlin. NY: Pyxidium Press, 1980. First edition. Folio, chiefly illustrated with b&w photographs. Illustrated paper over boards with illustrated dust jacket. A fine, as new copy. SIGNED by the photographer on the title page and dated 1983.

\$100.00

Formerly a student of Walker Evans, Baronio made these portraits of strippers and sex entertainers over a four-year period in her Manhattan studio.

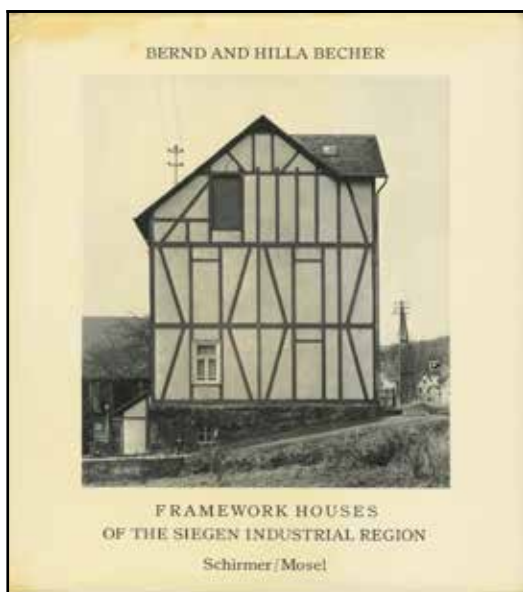
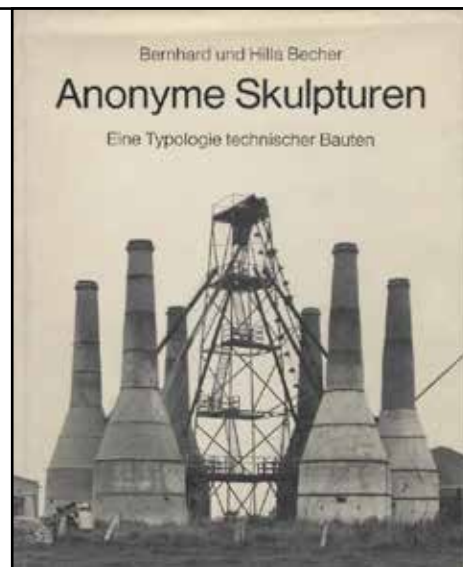
Joyce Baronio, 1983



25. Becher, Bernd and Hilla. **ANONYME SKULPTUREN: EINE TYPOLOGIE TECHNISCHER BAUTEN.** Dusseldorf: Art-Press Verlag, 1970. First edition. 4to., (7) pp., plus numerous full-page b&w photos. A very good copy in the photo-illustrated dust jacket that has a soft crease along the top edge and is lightly soiled.

\$1,000.00

Lime-kilns, cooling-towers, blast-furnaces, winding-towers, water-towers, gas-holders and silos.



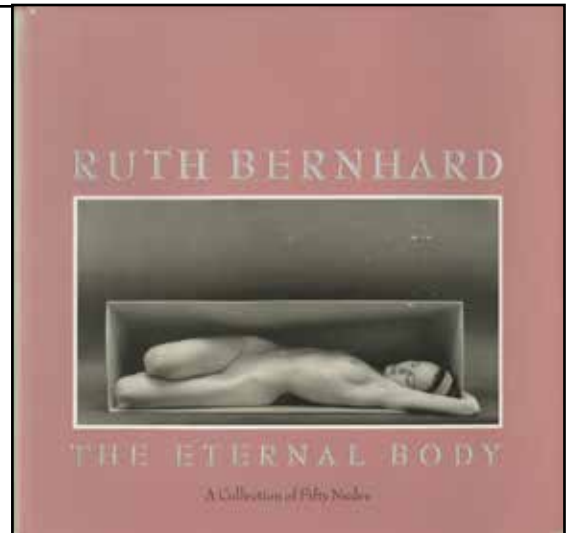
26. Becher, Bernd and Hilla. **FRAMEWORK HOUSES OF THE SIEGEN INDUSTRIAL REGION.** Munich: Schirmer/Mosel, 1977. First edition. Small 4to., 17 pp., and 350 full-page b&w plates after photographs. A fine copy in the near fine photo-illustrated dust jacket that shows a few spots of toning as is usually encountered.

\$300.00

27. Bernhard, Ruth. **THE ETERNAL BODY: A COLLECTION OF FIFTY NUDES**; Essays by Margaretta Mitchell and a statement by the photographer. Carmel: Photography West Graphics, 1986. First edition. Oblong 4to., (10) pp., frontis, plus 50 full-page b&w photos with captions opposite, 24, (4) pp. text. A fine copy in a very lightly rubbed illustrated dust jacket, which is faded along the spine.

\$100.00

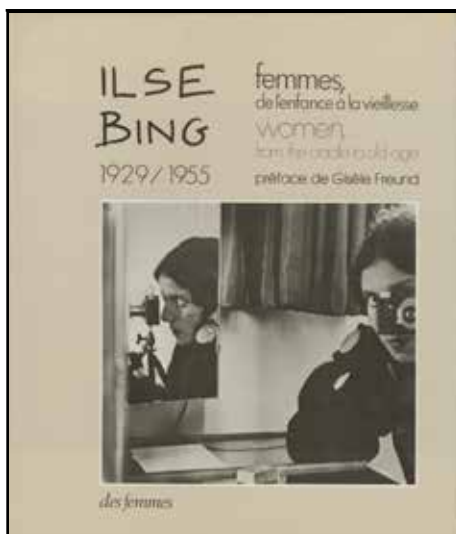
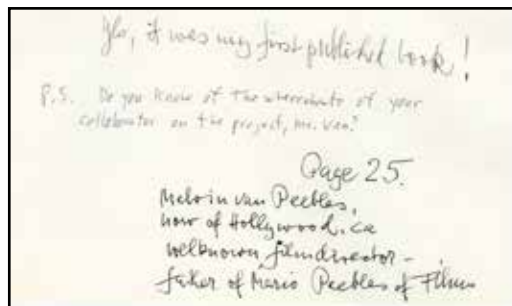
Fifty beautifully rendered female nudes.



28. [BERNHARD] Van [Peebles], Melvin. **THE BIG HEART**. Photos by Ruth Bernhard. San Francisco: Fearon Publishers, 1957. First ed. Small 4to., 77 pp., 93 b&w photos interspersed with text. A near fine copy in dust jacket. With SIGNED letter laid-in.

\$100.00

A collaboration between Ruth Bernhard and Melvin van Peebles. Laid-in is a typed letter to Ruth Bernhard, which she has annotated in manuscript and returned to the sender. It states that this was her first book and that Melvin Van is Melvin van Peebles, noted filmmaker, whose portrait is published on p. 25 of this book.



29. Bing, Ilse. **FEMMES, DE L'ENFANCE À LA VIEillesse, 1929 / 1955**; Préface de Gisèle Freund. [Paris]: Des Femmes, 1982. First edition. 4to., [116] pp., including 86 full-page b&w plates after photographs. A fine, as new copy in the photo-illustrated dust jacket. SIGNED by the photographer with her distinctive printed signature on the preliminary blank leaf.

\$275.00

The texts which include the preface and a statement by the photographer, are in both French and English. Includes a detailed list of the plates as well as an exhibition list.



30. Bing, Ilse. **ILSE BING: PARIS 1931 - 1952**. Paris: Musée Carnavalet, 1987. First edition. 4to., 107 pp., 60 b&w plates after photographs, errata slip laid-in. Only issued in wrappers; this is a fine, near new copy in the photo-illustrated stiff wrappers. SIGNED by the photographer on the half-title page with her distinctive printed signature.

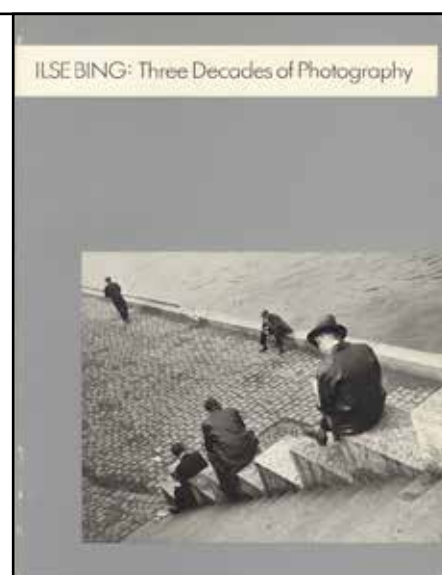
\$175.00

Issued on the occasion of an exhibition at the Musée Carnavalet 1 December 1987 - 31 January 1988. Includes text by Bernard de Montgolfier, Françoise Reynaud, and Nancy Barrett, as well as extensive notes, bibliography and catalogue. Text in French

31. [BING]. Barrett, Nancy C., catalog. **ILSE BING: THREE DECADES OF PHOTOGRAPHY**. New Orleans: New Orleans Museum of Art, 1985. First edition. 4to., 99 pp., text illustrations, 64 full-page b&w photos. The photo-illustrated wrappers are lightly rubbed and creased; else very good. SIGNED by the photographer with her unusual monogram on the half-title page.

\$175.00

Born in Frankfurt in 1899, Ilse Bing began her photographic career in the 1920s in Germany; she did reportage for Das Illustrierte Blatt 1922-1930. She emigrated to Paris in 1930 where she supported herself primarily through fashion photography for Harper's Bazaar and Schiaparelli. In what may be considered highly unusual for the time, she exhibited at the Julien Levy Gallery and at the Brooklyn Museum in 1932. In 1941 she emigrated to New York and began anew her photographic career which she ended in favor of other mediums in 1959. This catalogue was produced for a retrospective exhibition. It includes a list of publications and exhibitions.



32. [BLONDEAU]. Lebe, David, Joan Redmond and Ron Walker, editors. **BARBARA BLONDEAU, 1938-1974**. Rochester: Visual Studies Workshop and Philadelphia: Philadelphia College of Art, 1976. First edition. Oblong folio, 30 pp., 30 photo-plates. Spiral bound stiff wrappers with blind-embossed illustration on front. A few small soft creases to the wrappers; else a near fine copy.

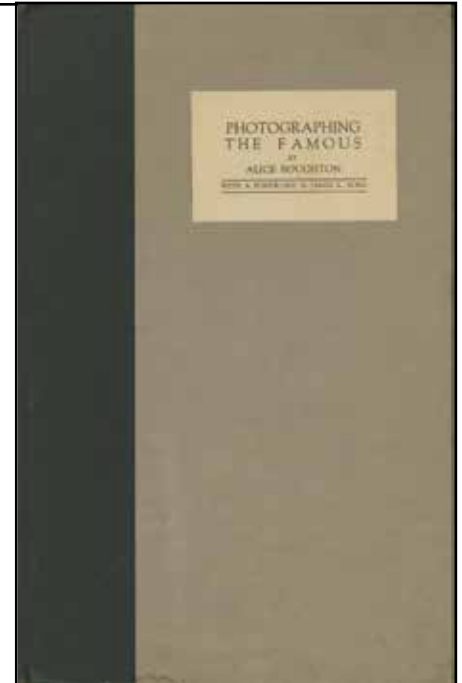
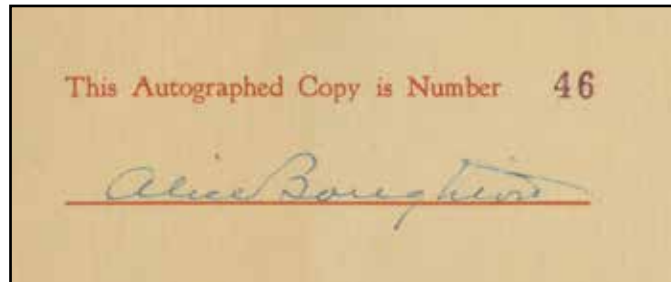
\$75.00

This catalog was published for the memorial exhibition for Blondeau (1938 - 1974) held at the Philadelphia College of Art Gallery, December 4, 1975 - January 23, 1976. Most of the images reproduced here are black and white; three of the images were created with orthochromatic film and acrylic paint; a number of the plates are folding, containing panoramic motion studies, cliché verre, photograms.

33. Boughton, Alice. **PHOTOGRAPHING THE FAMOUS.** With a foreword by James L. Ford. NY: The Avondale Press, 1928. First edition. Tall 4to., (x) pp., 111 pp., 28 photographs; t.e.g. Cloth-backed boards. Boards and top edge of the text block show mild tidemark, front hinge slightly cracked but firm. Tipped between the front endpapers is a printed sheet indicating this is copy number 46 (of an unspecified number of autographed copies) SIGNED by the photographer. A near very good copy.

\$225.00

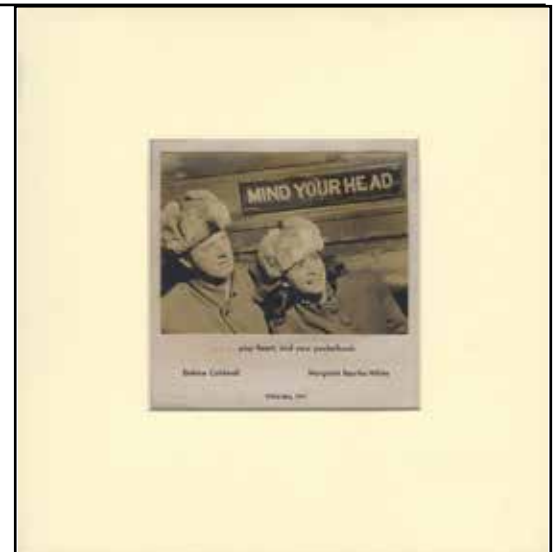
Sitters include: John Burroughs, Walter de la Mare, Maxim Gorky, Yvette Guilbert, Julia Ward Howe, Henry James, Ruth St. Denis, William Butler Yeats, et al.



34. Bourke-White, Margaret. **MIND YOUR HEAD.** Original silver gelatin photograph of Bourke-White and Erskine Caldwell each in Russian fur hats, beneath a sign stating "MIND YOUR HEAD." Image size 4 x 5 1/2 inches [10.2 x 14 cm.] The photo is mounted on the front of a folded card stock with this printed caption "...your heart, and your pocketbook," White Sea, 1941. The inside of the card reads "1942, Horseplay Hill, Darien, Connecticut." Slightest of foxing on card, else very good; the photo is bright.

\$3,500.00

A well-known self-portrait by Bourke-White, made aboard ship after leaving the Soviet Union in 1941. Shortly after the attack on Pearl Harbor, Bourke-White and Caldwell decided to separate, with Caldwell going to Hollywood and Bourke-White joining the war effort; they divorced in 1942. The photo is reproduced on p. 187 of Bourke-White's PORTRAIT OF MYSELF, but the printed legend on this card is unique - given the sarcastic tone, it is presumed that Bourke-White sent this card to her intimates to announce her divorce.

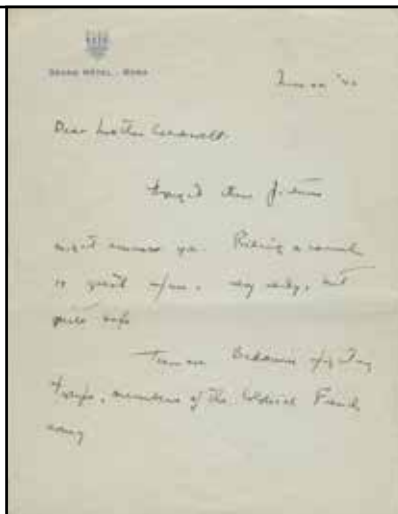


35. Bourke-White, Margaret. **SELF-PORTRAIT WITH ERSKINE CALDWELL.** Original silver gelatin photograph, image size 6 1/2 x 5 inches [16.5 x 12.7 cm] mounted to heavy card stock, 9 1/2 x 6 inches, with the following printed caption; "Circumstances have delayed us, but we hope this card reaches you very soon. Erskine Caldwell/ Margaret Bourke-White." There is slight creasing to the card stock, else a very good and tonally rich print.

\$3,000.00

Margaret Bourke-White and Erskine Caldwell collaborated on several books. They were married in 1939 and divorced in 1942. They issued this card for Christmas, we believe, in 1941. It is pictured in THE PHOTOGRAPHS OF MARGARET BOURKE-WHITE, edited by Sean Callahan on page 15, with the caption dating it as 1940. In the photograph, chalked to the side of the train car is 1941.

36. Bourke-White, Margaret. **TWO AUTOGRAPH LETTERS SIGNED TO HER IN-LAWS, WITH TWO PHOTOGRAPHS.** 2 ALs, one each to her in-laws, both inscribed Rome, June 22, 1940. Single sheet, 7 1/2 x 11 1/2 in. on Grand Hotel - Roma letterhead, folded to make two pages. "Dear Mother Caldwell, Thought these pictures might amuse you. Riding a camel... Bedouin fighting troops, members of the Colonial French army... am taking tonight's train to Genoa & sailing tomorrow on the S.S. Washington. I'll be so glad to be home."; 4 sheets, 7 1/4 x 5 3/4 in. on King David Hotel, Jerusalem, letterhead, "Dear Father Caldwell," Bourke-White writes of visiting the Mount of Olives and bringing him a branch; she continues, "Rome is agog with the recent visit of Mussolini & Hitler on the Brenner Pass..."



Accompanied by 2 silver gelatin photographs, 5 x 7 in. [12.7 x 17.9 cm.] and the reverse. On the blank reverse of each is written in an unidentified hand, Margaret Burke-White Caldwell in Egypt (sic). On one, Bourke-White has written, "In an ancient Phoenician village in Syria, on the road from Homs to Aleppo." Slight stain or smudge to each letter and shallow creases to the photographs. Very good.

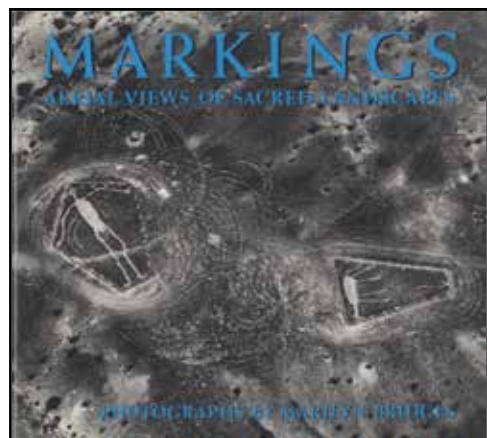
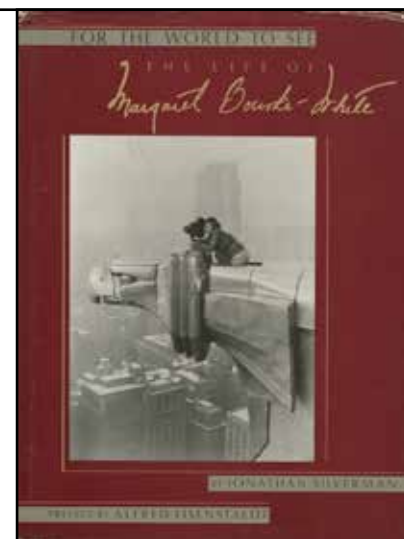
\$1,250.00

In December, 1939, Margaret Bourke-White, married less than a year, departed on assignment for Life Magazine to cover the war in London, Romania and Syria. Her marriage to Erskine Caldwell ended in late 1942.

37. [BOURKE-WHITE] Silverman, Jonathan. **FOR THE WORLD TO SEE: THE LIFE OF MARGARET BOURKE-WHITE.** Preface by Alfred Eisenstaedt. NY: The Viking Press, 1983. First edition. 4to., 224 pp., sepia-toned and b&w photos. A near fine copy in the illustrated dust jacket that is moderately edgeworn.

\$25.00

A well-illustrated biography of this renowned photojournalist.



38. Bridges, Marilyn. **MARKINGS: AERIAL VIEWS OF SACRED LANDSCAPES.** Preface by Haven O'More; essays by Maria Reiche, Charles Gallenkamp, Lucy Lippard and Critchlow; photographs and afterword by Marilyn Bridges. [NY: Aperture, 1986]. First edition. Oblong 4to., 104 pp., b&w photographs, small format catalogue with extensive notes. A fine copy in the illustrated dust jacket. Hardcover.

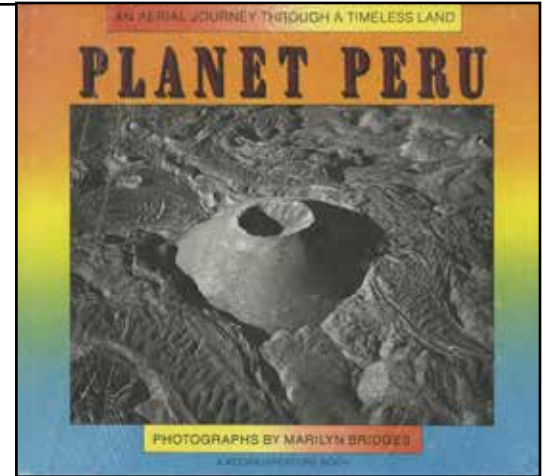
\$25.00

Bridges made aerial photographs of the earthworks in Peru, Yucatan and Chiapas, and in the U.S. in California, Arizona, New Mexico, Mississippi, South Dakota, as well as France and England. Marilyn Bridges (b. 1948 New Jersey) earned her B.F.A. and M.F.A. from Rochester Institute of Technology; she is a pilot, licensed to fly single, multi-engine land and sea aircraft. She has won awards and exhibited extensively; her work is in many private and public collections.

39. Bridges, Marilyn. **PLANET PERU: AN AERIAL JOURNEY THROUGH A TIMELESS LAND**; Photographs by Marilyn Bridges. Introduction by Fernando Belaunde Terry. Historical commentary by John Hyslop. Afterword by Marilyn Bridges. NY: Professional Photography Division of Eastman Kodak Co. : Aperture, 1986]. First edition. Oblong 4to., 107 pp., chiefly illustrated from b&w photographs. A fine, as new copy in the illustrated dust jacket, sealed in the publisher's shrinkwrap.

\$25.00

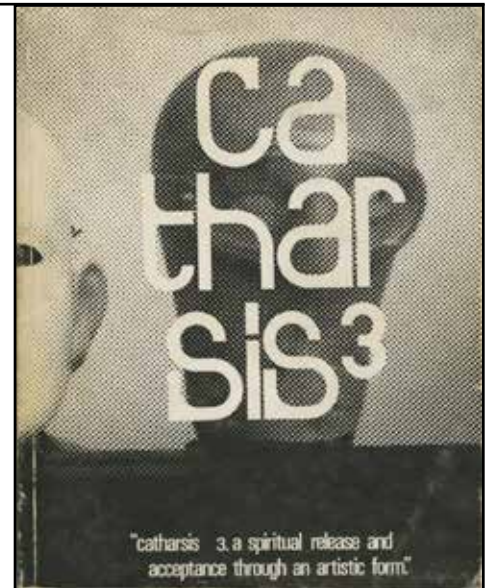
Bridges has made aerial photographs of the earthworks in Peru, Yucatan and Chiapas, and in the U.S. in California, Arizona, New Mexico, Mississippi, South Dakota, as well as France and England. Marilyn Bridges (b. 1948 New Jersey) earned her B.F.A. and M.F.A. from Rochester Institute of Technology; she is a pilot, licensed to fly single, multi-engine land and sea aircraft. She has won awards and exhibited extensively; her work is in many private and public collections.



40. Bruck, Barbara. **CATHARSIS 3**. Athens, OH: Handbook Company, 1973. First edition. 12mo., unpaginated, 29 full-page b&w photos. Illustrated stiff wrappers. Moderate wear to the wrappers. The copy of photographer, Chris Enos, with her neat signature. Very good.

\$60.00

Cover text "catharsis 3. a spiritual release and acceptance through an artistic form." A young woman's photographic essay concerning acceptance of her body in the face of cancer.



41. Burns, Marsha. **POSTURES: THE STUDIO PHOTOGRAPHS OF MARSHA BURNS**. Introduction by David Featherstone. Carmel: The Friends of Photography, 1982. First edition. ISBN: 0-933286-25-2. 4to., 48 pp., 34 full-page b&w photos. Stiff wrappers. Modest signs of wear to the wrappers. Very good.

\$15.00

Issued as UNTITLED 28. The work of this Seattle photographer, spanning the years 1978 to 1981.

MARSHA BURNS
POSTURES

42. Burson, Nancy. **FACES**. Essay by Jeanne McDermott. Santa Fe: Twin Palms Publishers, 1993. First edition. Square 8vo., 59 pp., over 40 photos. A fine copy in dust jacket.

\$35.00

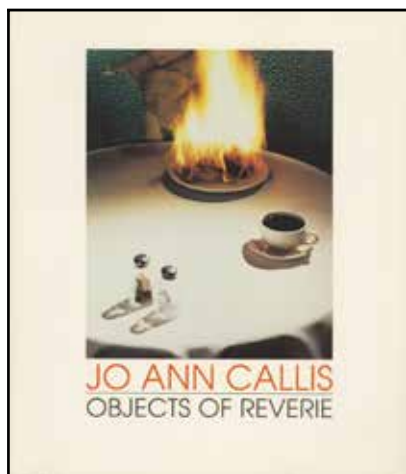
A conceptual artist and photographer, Burson did pioneering work on morphing and aging through digital imaging. This is a collection of her portraits of the cranially disfigured. Limited to 3000 copies.



43. Cahun, Claude [pseud. for Lucy Schwob]. **AVEUX NON AVENUS**. ILLUSTRÉ D'HÉLIOGRAVURES COMPOSÉES PAR MOORE D'APRÈS LES PROJETS DE L'AUTEUR. Preface by Pierre Mac Orlan. Paris: Éditions du Carrefour, 1930. First edition. 8vo., 241 pp., 10 plates of photomontages. Printed paper wrappers. Moderate stain on the spine, with faint occasional spotting, primarily to the first few leaves. Issued without a dust jacket. A very good copy.

\$4,000.00

Of the total edition of 507 copies, 370 examples were printed on velin pur fil Lafuma and numbered; this copy is copy number 409. The surrealistic photomontages composed by Moore (Suzanne Malherbe, Cahun's lifelong partner) are after photos by Cahun. The book is an autobiographical collection of poems, dreams, and images. Unusual and uncommon.



44. Callis, Jo Ann. **JO ANN CALLIS, OBJECTS OF REVERIE: SELECTED PHOTOGRAPHS, 1977-1989**. Des Moines: Des Moines Art Center / Black Sparrow Press, 1989. First edition. ISBN: 0-9614615-6-X. Small 4to., 63 pp., 30 b&w and color photos. Illustrated stiff wrappers. Slight crease to the lower corner of the front wrapper; a very good copy.

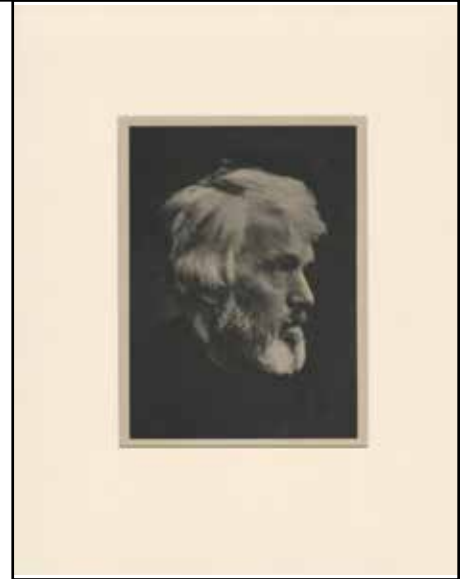
\$75.00

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.

45. Cameron, Julia Margaret. **CARLYLE, 1913.** Hand-pulled photogravure, image size 8 X 6 1/8 in. [20.3 x 15.6 cm.] Archivaly matted with window over mat. Fine.

\$300.00

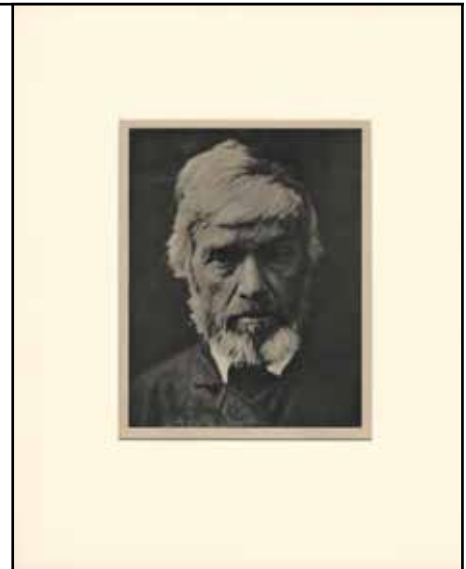
The image is a fine photogravure from CAMERA WORK XLI, 1913.



46. Cameron, Julia Margaret. **CARLYLE, 1913.** Hand-pulled photogravure, image size 8 1/2 x 6 1/8 in. [21.6 x 15.6 cm.] Archivaly matted with window over mat. Fine.

\$300.00

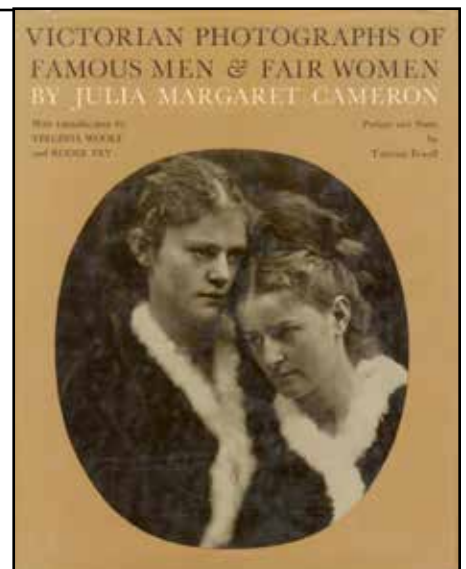
The image is a fine photogravure from CAMERA WORK XLI,, 1913.



47. Cameron, Julia Margaret. **VICTORIAN PHOTOGRAPHS OF FAMOUS MEN & FAIR WOMEN.** Introductions by Virginia Woolf and Roger Fry. Edited by Tristram Powell. Boston: David R. Godine, 1973. First Revised Edition. Folio, 32 pages of introduction and notes, 44 photographic plates with captions opposite. A near fine copy in illustrated dust jacket.

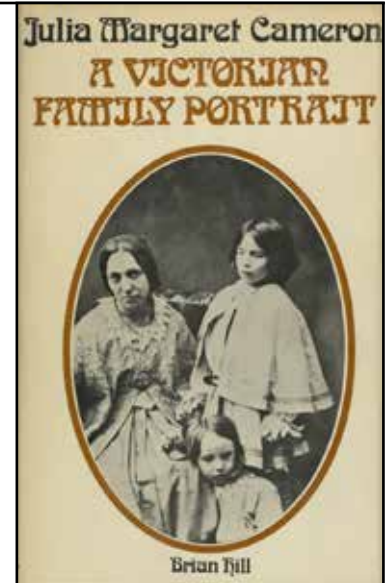
\$30.00

Originally published in a limited edition in 1926, this edition has a new preface and additional photos.



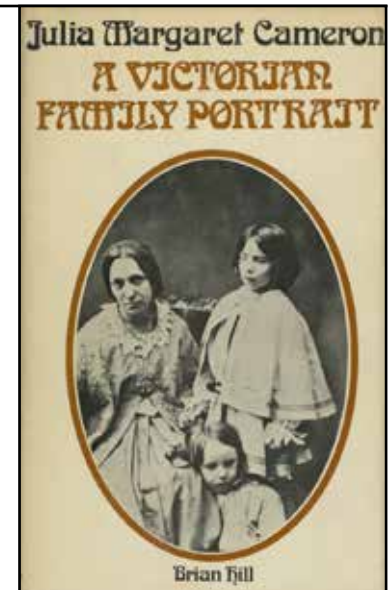
48. [CAMERON] Hill, Brian. **JULIA MARGARET CAMERON: A VICTORIAN FAMILY PORTRAIT.** NY: St. Martin's Press, 1973. First U.S. edition. 8vo., 203 pp., 22 full-page captioned photos. Fine in fine dust jacket.

\$25.00



49. [CAMERON] Hill, Brian. **JULIA MARGARET CAMERON: A VICTORIAN FAMILY PORTRAIT.** NY: St. Martin's Press, 1973. First U.S. edition. 8vo., 203 pp., 22 full-page captioned photos. Owner's stamp on endpaper; else fine in a very good dust jacket.

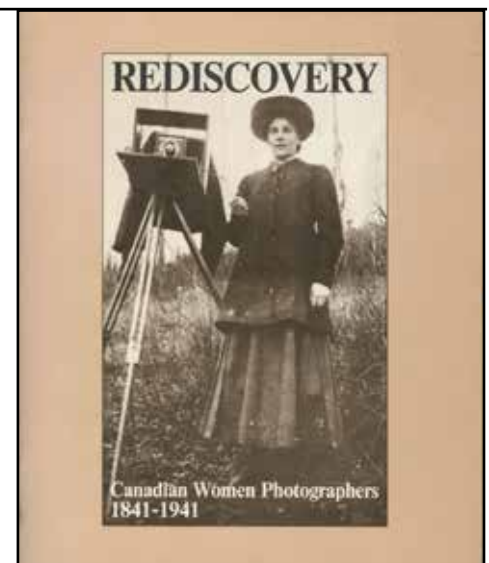
\$20.00



50. [CANADIAN] Jones, Laura, curator. **REDISCOVERY: CANADIAN WOMEN PHOTOGRAPHERS, 1841 - 1941.** North London, Ontario: London Regional Art Gallery, 1983. First edition. 8vo., 36 pp., illustrated from b&w photographs. Near fine in photo-illustrated stiff wrappers.

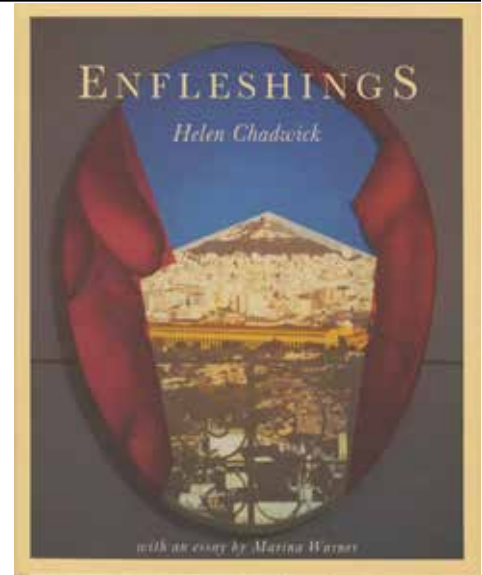
\$50.00

Printed upon the occasion of an exhibition held at the London Regional Art Gallery (Ontario), May 13 - June 27, 1983. The exhibition subsequently traveled to several other locations in Canada. The work of thirteen women photographers was exhibited, and each was also represented with a brief biographical sketch. The exhibition checklist of all 59 works is included.



51. Chadwick, Helen. **ENFLESHINGS**; With an Essay by Marina Warner. New York: Aperture/ A New Images Book, 1989. First edition. 4to., [110] pp., fully illustrated with color plates after photographs. Fine in illustrated dust jacket. \$50.00

Chadwick, who lives in London has exhibited at the Tate Gallery and the Victoria & Albert Museum. She uses photographic materials and methods in sculptural forms, light projections, and mixed media installations.



52. Clark, Marga. **STATIC MOVEMENT / MOVIMIENTO ESTATICO**. Madrid: J. Soto, 1985. First edition. Oblong 4to., 61 pp., illustrated from b&w photographs. Fine in a near fine illustrated dust jacket. \$50.00

Born in Madrid, Marga Clark studied photography in New York at the International Center of Photography, School of Visual Arts and New School for Social Research under Phillippe Halsman. Working as an independent filmmaker and portraitist, she later became the official photographer for the Spanish Tourist Office in New York.

Sequential photographs, conceptual by design. Text in English and Spanish. WorldCat locates only eight copies.



53. Clark, Rose, and Elizabeth Flint Wade. **PORTRAIT OF MISS M., OF WASHINGTON**. NY: 1900. Hand-pulled photogravure. Image size 6 15/16 x 3 15/16 in. [17.6 x 7.6 cm.] Printed on copper plate paper and tipped to art paper which is 14 7/8 x 10 7/8 in.. Archivaly matted. Fine. \$450.00

A richly-toned photogravure, Plate 17, from the portfolio, AMERICAN PICTORIAL PHOTOGRAPHY, SERIES TWO, which was published for "Camera Notes" by the Publication Committee of the Camera Club, New York in 1900. Limited to 150 copies. This image was also reproduced in Alfred Stieglitz's CAMERA NOTES in 1901.

Harriette Candace Clark (also known as Rose; 1852-1942) was a painter, poet, writer and photographer. She and Elizabeth Flint Wade, who was an editor for Harper's Weekly, operated as a team. Wade printed Clark's negatives; they also were awarded the gold medal at an exhibition in 1902, where the American Section of the exhibition was selected by Alfred Stieglitz. Clark wrote on technical matters in photography for the American Amateur Photographer when Stieglitz was the editor. She had a solo exhibit of her photography as early as 1899 at The Camera Club. Sadakichi Hartmann wrote, "The most successful portrait work (next to Steichen's, of course) is furnished by Rose Clark. She must be a close student of painting, all her work, without losing its individuality, is reminiscent of grand examples of pictorial art."

54. Clarkson, Emily V. **SPINNING**. [NY: Published for Camera Notes by the Publications Committee, 1900]. Hand-pulled photogravure, image size 6 x 4 15/16 in. [15.2 x 12.5 cm.] Printed on copper plate paper and tipped to a woven art paper which measures 14 7/8 x 10 7/8 in.. Other than a tiny spot of ink at the top blank plate mark, and a chip to the mount at the lower corner, a fine print.

\$350.00

A richly-toned photogravure, Plate 18, 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 October 1898, under the same title.

Emily Clarkson was born to a wealthy family in Potsdam, New York. Initially, she studied art in Manhattan, but completed a course at the Chautauqua School of Photography in 1890. She was active in exhibiting her work and was the only woman to become a founding life member of the Camera Club of New York.

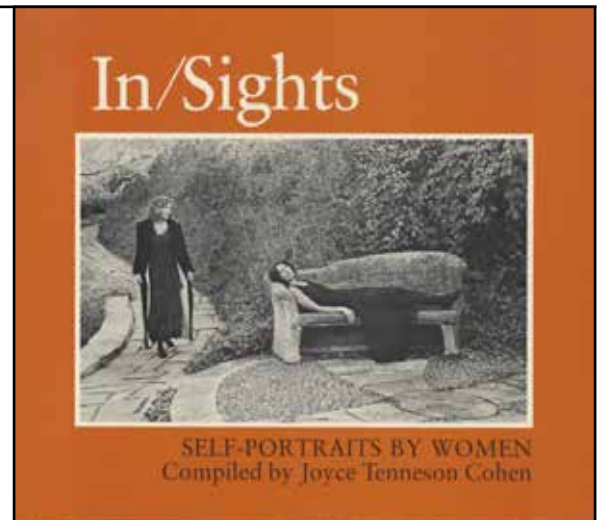
For a fuller biography, see Petersen, Christian A. ALFRED STIEGLITZ'S CAMERA NOTES. The Minneapolis Institute of Arts in association with W.W. Norton & Company, 1996. p. 162.



55. Cohen, Joyce Tenneson, compiler. **IN/SIGHTS: SELF-PORTRAITS BY WOMEN: WITH AN ESSAY BY PATRICIA MEYER SPACKS**. Boston: David R. Godine, 1978. First edition. Oblong 8vo., x, 134 pp., numerous b&w photos. Illustrated pictorial stiff wrappers. A very good copy.

\$60.00

Over sixty women photographers represented: Eileen Berger, Joyce Tenneson Cohen, Elsa Dorfman, Mary Beth Edelson, Chris Enos, Judith Golden, Abigail Heyman, Joanne Leonard, Judy Natal, Bea Nettles, Barbara Norfleet, et al; includes artists' statements and brief chronology.



56. Coleman, Judy. **JUDY COLEMAN**. Essay by Elaine Dines-Cox. [Altadena, CA]: Twin Palms Publishers, 1989. First edition. Folio, 54 full-page b&w photo-images (including one folding page). A fine copy in dust jacket.

\$75.00

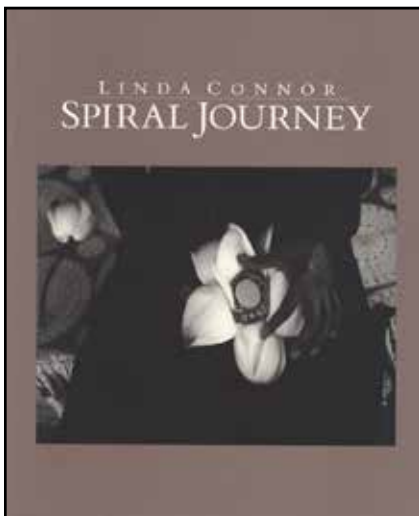
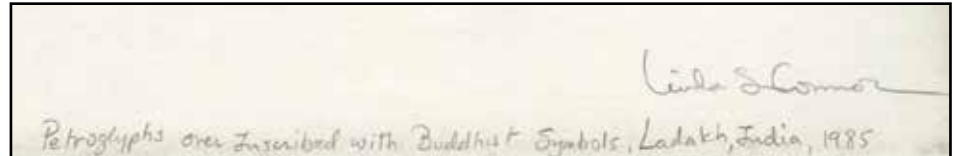
Using herself as the nude model, Coleman alters the surfaces of the photographic print to create unique and somewhat eerie images of a painterly nature. Includes a brief biography, list of exhibitions and publications.

Limited to 2000 copies.



57. Connor, Linda. **PETROGLYPHS OVER INSCRIBED WITH BUDDHIST SYMBOLS, LADAKH, INDIA, 1985.** Vintage gold toned printing-out paper, image size 9 5/8 x 7 5/8 in. [24.4 x 19.4 cm.] on unmounted 8 x 10 in. stock. Crack to the blank black upper left corner, with a small crease in the upper margin about 3 inches from the left corner. SIGNED, titled and dated in pencil on the blank reverse by the photographer. Near fine.

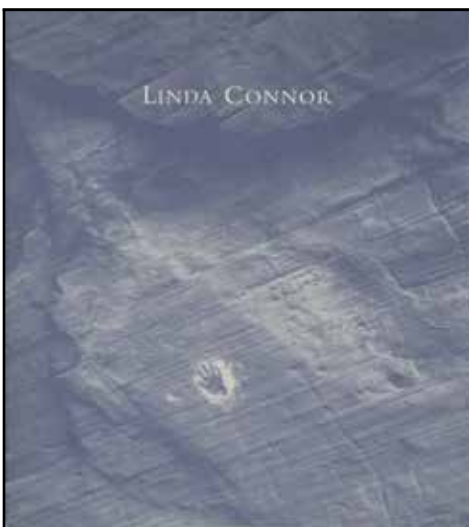
\$750.00



58. Connor, Linda. **SPIRAL JOURNEY: PHOTOGRAPHS 1967-1990.** Preface by Denise Miller-Clark; introduction by Rebecca Solnit. Chicago: The Museum of Contemporary Photography/ Columbia College, 1990. First edition. 4to., 18 pp., and 49 full-page b&w plates after photographs, other photos in text. Photo illustrated stiff wrappers. Fine.

\$75.00

Connor photographs the places where spirit resides - it might be a portrait of a Hindu woman with tattoos, or a dolmen in France, or a luminosity that radiates from a group of common chairs.



59. Connor, Linda. **VISITS.** November 11 - December 31, 1996. Syracuse: Robert B. Menschel Photography Gallery, Schine Student Center, Syracuse University, 1996. First edition. 4to., [24] pp., 20 full-page plates after platinum photographs. Photo-illustrated stiff wrappers. Fine.

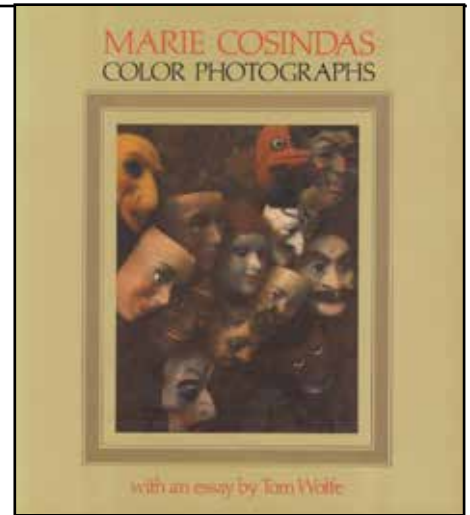
\$25.00

Includes both a foreword and afterword by Jeffrey Hoone. This exhibition consisted of 20 platinum photographic prints, 16 x 23 inches. Issued as Number 46 in the on-going series of exhibitions held at the Robert B. Menschel Photography Gallery.

60. Cosindas, Masrie. **MARIE COSINDAS: COLOR PHOTOGRAPHS.** With an Essay by Tom Wolfe. Boston: NYGS, 1978. First edition. 4to., 143 pp., 60 full-page color plates from photographs. A very good copy in photo-illustrated dust jacket that is lightstruck on the rear panel.

\$50.00

One of the earliest and most accomplished photographers to use color Polaroid Land film.



61. [CRANE] Jussim, Estelle and Paul Vanderbilt, essays. **BARBARA CRANE: PHOTOGRAPHS, 1948-1980.** Imagination, Phototechnics, and Chance: The Work of Barbara Crane by Estelle Jussim. Recollections by Paul Vanderbilt. Tucson: Center for Creative Photography/University of Arizona, 1981. First edition. Oblong 8vo., x, 124 pp., chiefly illustrated from b&w and color photographs with Pictorial stiff wrappers, which are moderately rubbed with a few small creases. Very good.

\$20.00

Barbara Crane (born 1928) has worked with the photographic image as a multiple throughout her career. That is to say, her photographs are comprised from multiple images printed from more than one negative via overlays, combinations, sequenced and serially, all to expand the possibilities of the space beyond the frame. She has taught at the School of the Art Institute of Chicago and and numerous other places of her long career.

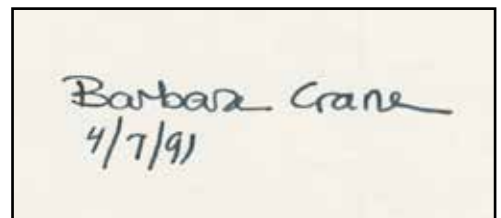
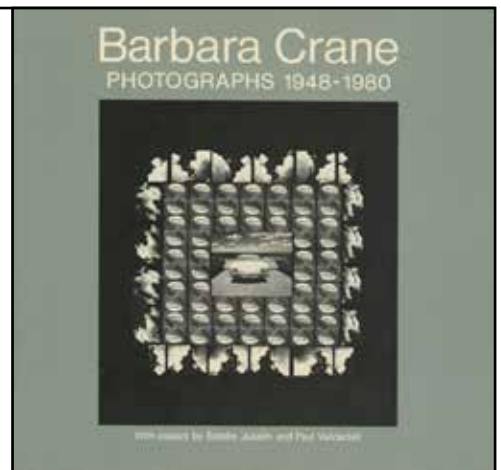
Published upon the occasion of the exhibition first held at the Chicago Center for Contemporary Photography, Columbia College, Chicago, April 17 - May 30, 1981.

62. CRANE] Jussim, Estelle and Paul Vanderbilt, essays. **BARBARA CRANE: PHOTOGRAPHS, 1948-1980.** Imagination, Phototechnics, and Chance: The Work of Barbara Crane by Estelle Jussim. Recollections by Paul Vanderbilt. Tucson: Center for Creative Photography/University of Arizona, 1981. First edition. Oblong 8vo., x, 124 pp., chiefly illustrated from b&w and color photographs with Pictorial stiff wrappers. SIGNED by the photographer on the half-title page. A near fine copy.

\$40.00

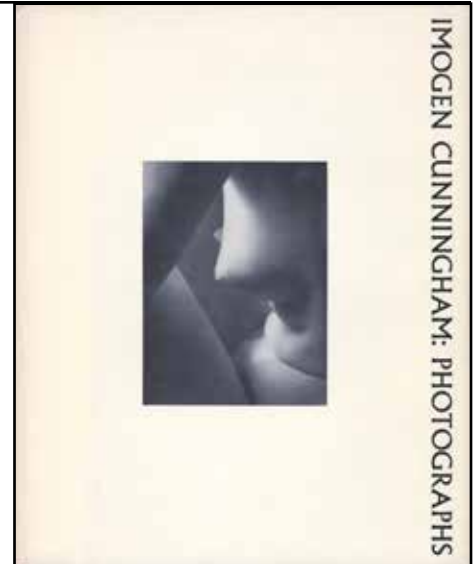
Barbara Crane (born 1928) has worked with the photographic image as a multiple throughout her career. That is to say, her photographs are comprised from multiple images printed from more than one negative via overlays, combinations, sequenced and serially, all to expand the possibilities of the space beyond the frame. She has taught at the School of the Art Institute of Chicago and and numerous other places of her long career.

Published upon the occasion of the exhibition first held at the Chicago Center for Contemporary Photography, Columbia College, Chicago, April 17 - May 30, 1981.



63. Cunningham, Imogen. **IMOGEN CUNNINGHAM: PHOTOGRAPHS.** With an Introduction by Margery Mann. Seattle & London: University of Washington Press, 1971 [1970]. First edition, second printing. 4to., (29) pp., plus 94 full-page b&w photos. A fine copy in a slightly toned dust jacket.

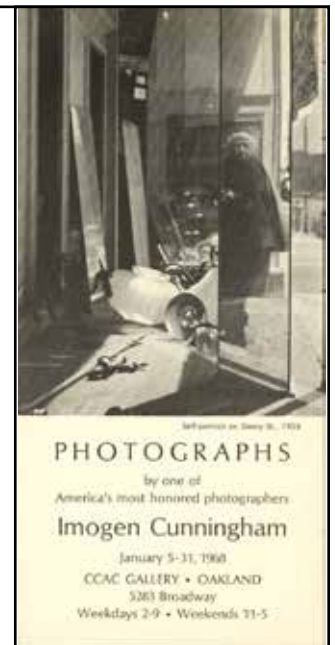
\$30.00



64. Cunningham, Imogen. **PHOTOGRAPHS BY ONE OF AMERICA'S MOST HONORED PHOTOGRAPHERS, IMOGEN CUNNINGHAM: JANUARY 5 - 31, 1968.** CCAC GALLERY - OAKLAND, 5238 BROADWAY. WEEKDAYS 2 - 9, WEEKENDS 11 - 5. [Oakland: CCAC Gallery, 1968]. Single sheet, 8 3/8 x 4 in. [21.2 x 10.1 cm.] printed recto only on glossy card stock, illustrated from a b&w photograph. Two tiny pin pricks near the top center; else very good.

\$45.00

Illustrated from a self-portrait by the photographer.



After Ninety
IMOGEN CUNNINGHAM



Introduction by Margareta Mitchell

65. Cunningham, Imogen. **AFTER NINETY.** Introduction by Margareta Mitchell. Line drawings by Ruth Asawa. Seattle: University of Washington Press, 1977. First edition. 4to., 111 pp., 107 photo-plates. A fine copy in a lightly toned illustrated dust jacket.

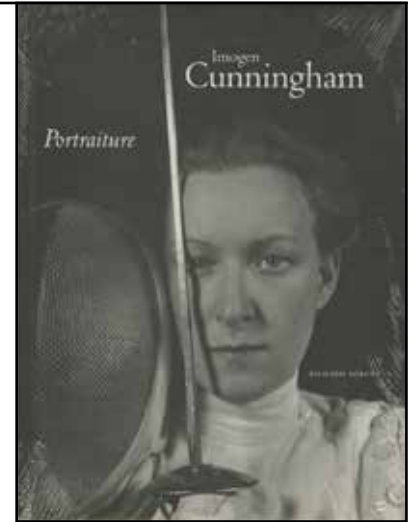
\$45.00

At the age of 92, Imogen Cunningham undertook the challenge of this, her last book. Many of the portraits included were made specifically for this project. All of her sitters were over the age of ninety; with captions.

66. [CUNNINGHAM] Lorenz, Richard. **IMOGEN CUNNINGHAM: PORTRAITURE.** Boston: Bullfinch Press, 1997. First edition. 4to., 200 pp., chiefly illustrated from b&w and color photographs. A fine, as new copy in the illustrated dust jacket; sealed in the publisher's shrinkwrap.

\$50.00

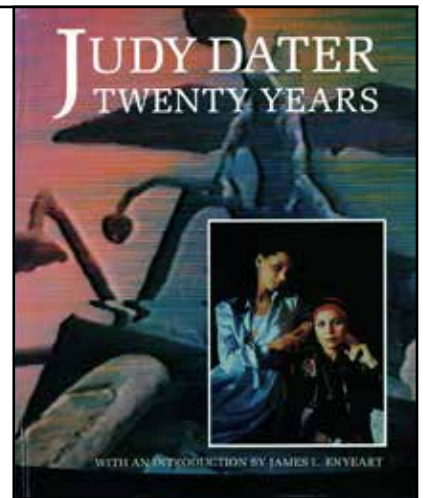
Portraiture was an integral part of Cunningham's long career and constitutes a large portion of her oeuvre. In this book, Richard Lorenz, the director of the Imogen Cunningham Trust, discusses her approach and compares and contrasts it to photographs by her contemporaries.



67. Dater, Judy. **JUDY DATER: TWENTY YEARS.** INTRODUCTION BY JAMES ENYEART. Tucson: The University of Arizona Press in association with The De Saisset Museum, University of Santa Clara, 1986. First edition. 4to., xxv, 128 pp., 88 full-page b&w and color photos. A fine copy in a very good but rubbed dust jacket. This copy SIGNED by both Judy Dater and James Entearth.

\$125.00

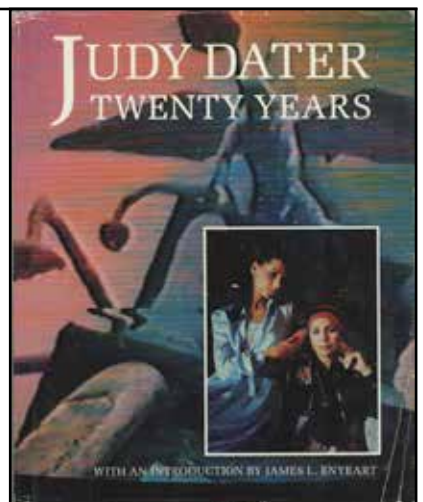
Published in conjunction with a twenty-year survey exhibition curated by James Enyeart for the de Saisset Museum, University of Santa Clara.



68. Dater, Judy. **JUDY DATER: TWENTY YEARS.** INTRODUCTION BY JAMES ENYEART. Tucson: The University of Arizona Press in association with The De Saisset Museum, University of Santa Clara, 1986. First edition. 4to., xxv, 128 pp., 88 full-page b&w and color photos. Aside from residue from a removed price sticker on the front free endpaper, a fine copy in a chipped and creased dust jacket. This copy SIGNED by Judy Dater.

\$75.00

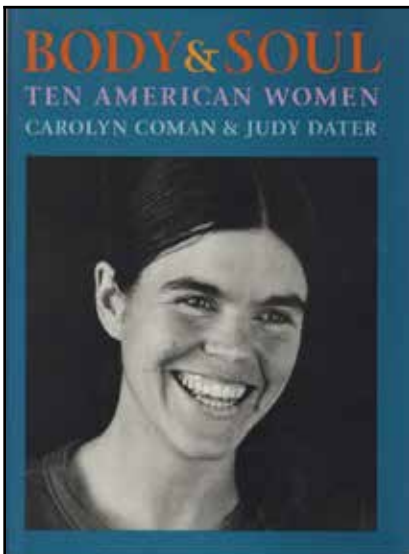
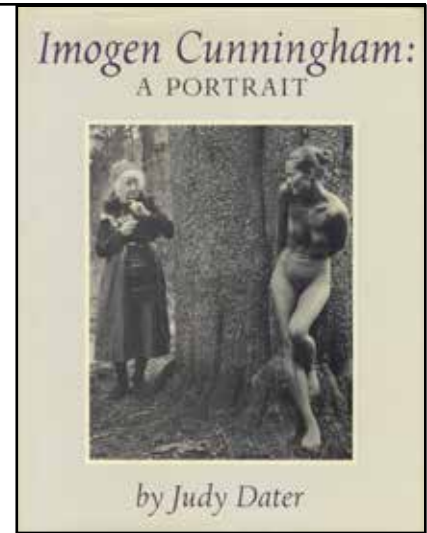
Published in conjunction with a twenty-year survey exhibition curated by James Enyeart for the de Saisset Museum, University of Santa Clara.



69. Dater, Judy. **IMOGEN CUNNINGHAM: A PORTRAIT**. Boston: NYGS, 1979. First edition. 4to., 120 b&w photos. Fine, in pictorial dust jacket. SIGNED by Dater on the title page.

\$125.00

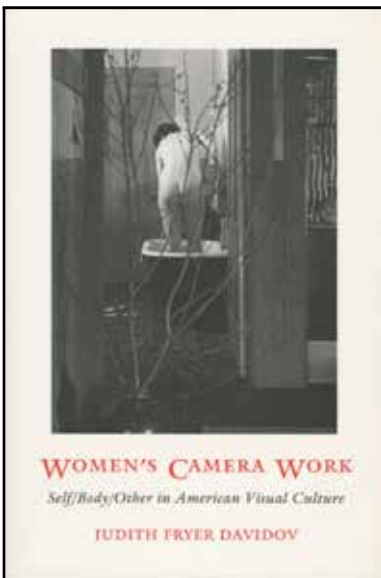
Photos by Cunningham and Dater; with essays and remembrances by friends, photographers, curators, historians, et al.

70. [DATER]. Coman, Carolyn, text. **BODY & SOUL: TEN AMERICAN WOMEN**. Photographs by Judy Dater. Boston: Hill & Company, 1988. First edition. 4to., 134 pp., numerous b&w photos. A fine copy in the photo-illustrated dust jacket.

\$25.00

The lives of 10 women, a dog-sled racer; a nun, an S&M mistress, etc. are explored and illuminated in text and over 200 photographs.



71. Davidov, Judith Fryer. **WOMEN'S CAMERA WORK: SELF/BODY/OTHER IN AMERICAN VISUAL CULTURE**. Durham: Duke University Press, 1998. Second printing. Thick 8vo., xii, 494 pp., b&w illustrations from photographs and drawings. Remainder line on bottom edge; else fine in illustrated stiff wrappers.

\$20.00

"Women's Camera Work explores how photographs have been and are used to construct versions of history and examines how photographic representations of otherness often tell stories about the self. In the process, Judith Fryer Davidov focuses on the lives and work of a particular network of artists linked by time, interaction, influence, and friendship--one that included Gertrude Kasebier, Imogen Cunningham, Dorothea Lange, and Laura Gilpin.

Women's Camera Work ranges from American women's photographic practices during the nineteenth and early twentieth centuries to a study of landscape photography. Using contemporary cultural studies discourse to critique influential male-centered historiography and the male-dominated art world, Davidov exhibits the work of these women; tells their absorbing stories; and discusses representations of North American Indians, African Americans, Asian Americans, and the migrant poor. Evaluating these photographers' distinct contributions to constructions of Americanness and otherness, she helps us to discover the power of reading images closely, and to learn to see through these women's eyes." Miles Orvell.

LILIANE DE COCK



72. De Cock, Liliane. **LILIANE DE COCK: PHOTOGRAPHS**. Foreword by Ansel Adams. Hastings-on-Hudson, NY: Morgan & Morgan/Fort Worth: Amon Carter Museum, 1973. First edition. 8vo., (10) pp., plus 44 full-page b&w photos. Pictorial stiff wrappers. Light foxing on the first and last leaf. Very good.

\$20.00

De Cock worked as an assistant to Ansel Adams.



73. De Cock, Liliane. **UNTITLED [PEKIN CAFE]**. Silver gelatin photograph, image size 8 3/8 x 6 7/16 in. [21.3 x 16.3 cm.] printed on unmounted photographic paper, 14 x 11 in. Stamped in ink on the blank reverse, Liliane DeCock [sic]. Near fine.

\$250.00

Liliane De Cock was born in 1939 near Antwerp, Belgium. She emigrated to the U.S. and soon after began working for Ansel Adams as an assistant, from whom she learned the technique of photography. After nine years with Adams, she was a mature photographer with her own vision, often reflecting the melancholy atmosphere of her native lowlands in the brooding skies of her landscapes. She earned a Guggenheim Fellowship, was an instructor at the Ansel Adams workshops, and was a founding member of the Friends of Photography. Through her marriage to Douglas Morgan, she became a vital part of the publishing concern, Morgan & Morgan, having edited and contributed to more than a dozen of their publications. Liliane De Cock Morgan died in May, 2013.

Liliane DeCock

74. Farnsworth, Emma J. **LA CIGALE**. [NY: Published for Camera Notes by the Publications Committee, 1899]. Hand-pulled photogravure, image size 6 3/16 x 4 7/8 in. [15.7 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. Fine.

\$350.00

A richly-toned photogravure, Plate 16, 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, under the same title.

Emma Justine Farnsworth (1860-1952) of Albany, New York was an active photographer from around 1886 to 1912. She created allegorical and narrative images to use as book illustrations. Alfred Stieglitz called her the finest lady amateur photographer, and in 1897, she was awarded the second one-person showing at the Camera Club of New York. Her work was included in the 1900 Paris Exposition in a special exhibition of American women photographers. She won numerous prizes for her work. See Petersen, Christian A. ALFRED STIEGLITZ'S CAMERA NOTES. The Minneapolis Institute of Arts in association with W.W. Norton & Company, 1996. p. 166.

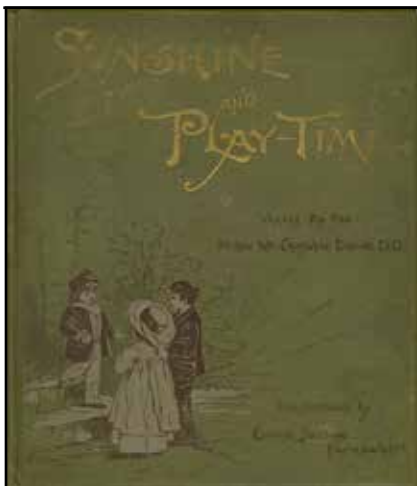


75. Farnsworth, Emma J. **LA CIGALE**. NY: The Camera Club, N.Y., 1899]. Hand-pulled photogravure, image size 6 3/16 x 4 7/8 in. [15.7 x 12.4 cm.] Printed on copper plate paper, 10 3/4 x 8 1/2 in., with printed tissue guard. Removed from the original bound issue, with a single library ink stamp beneath the image on the blank margin, which shows some soiling. The image is bright and fine.

\$125.00

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

Emma Justine Farnsworth (1860-1952) of Albany, New York was an active photographer from around 1886 to 1912. She created allegorical and narrative images to use as book illustrations. Alfred Stieglitz called her the finest lady amateur photographer, and in 1897, she was awarded the second one-person showing at the Camera Club of New York. Her work was included in the 1900 Paris Exposition in a special exhibition of American women photographers. She won numerous prizes for her work. See Petersen, Christian A. ALFRED STIEGLITZ'S CAMERA NOTES. The Minneapolis Institute of Arts in association with W.W. Norton & Company, 1996. p. 166.



76. Farnsworth, Emma Justine. **SUNSHINE AND PLAY-TIME**. Verses by the Rt. Rev. William Crowell Doane. New York: E.P. Dutton & Company, 1893. First edition. 4to., [23] pp., a.e.g., illustrated with vignette photographs and 8 tipped-in tissue photogravures. Gilt-titled and illustrated cloth. The binding shows moderate rubbing with a slight bump at the crown. The front inner hinge is partially cracked but holding, and there are occasional spots of light foxing on the blanks and an occasional blank margin. The plates are in fine condition. This remains a near very good copy of a scarce work.

\$750.00

Emma Justine Farnsworth (1860-1952) of Albany, New York was an active photographer from around 1886 to 1912. She created allegorical and narrative images to use as book illustration. Alfred Stieglitz called her the finest lady amateur photographer, and in 1897, she was awarded the second one-person showing at the Camera Club of New York. Her work was included in the 1900 Paris Exposition in a special exhibition of American women photographers. She won numerous prizes for her work.



This is her scarce second book, which is not located by Mus White in FROM THE MUNDANE TO THE MAGICAL. Only eleven copies listed in WorldCat.



77. Fay, Irene. **IRENE FAY: PHOTOGRAPHY 1936 - 1984**. Petaluma, CA: Singer Photography, [1997]. First edition. 4to., 41 pp., chiefly illustrated from b&w photography; additional introductory sheet and price list laid-in. Photo-illustrated stiff wrappers. Fine. \$25.00

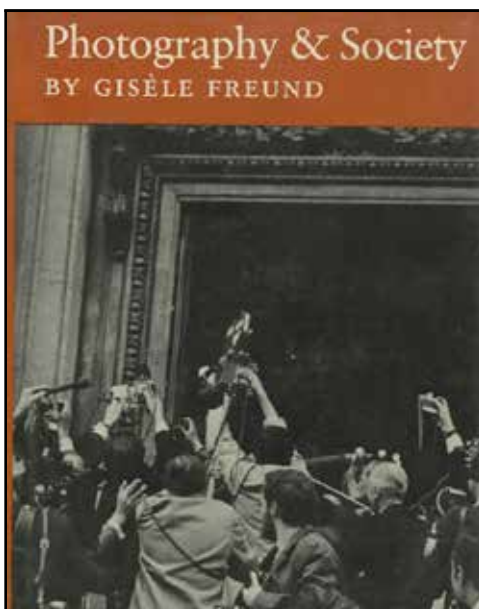
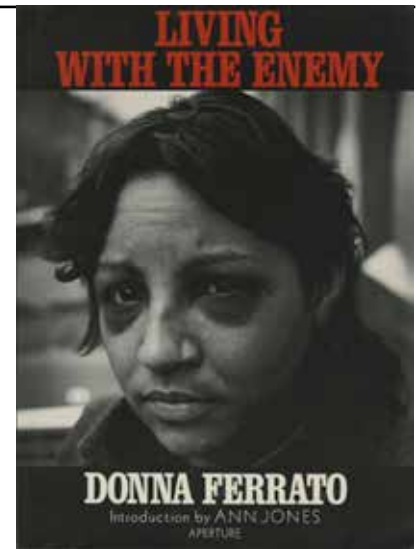
Born in Russia, Faye escaped Poland in 1938 and landed in Zurich where she spent three years as the darkroom assistant to Gottard Schuh, who later took Robert Frank as his assistant. While working for Schuh, she studied photography for one year with Hans Finsler. Until she departed Zurich in 1948, she worked as a portraitist.

Upon arriving in New York City, she joined the New York Photo Club where she met André Kertész, Lisette Model and Diane Arbus. She was represented by the Witkin Gallery from 1973 until her untimely death in 1986.

78. Ferrato, Donna. **LIVING WITH THE ENEMY**; Introduction by Ann Jones. NY: Aperture, 1991. Second printing. 4to., 163 pp., largely illustrated from b&w photographs. Near fine in photo-illustrated stiff wrappers.

\$20.00

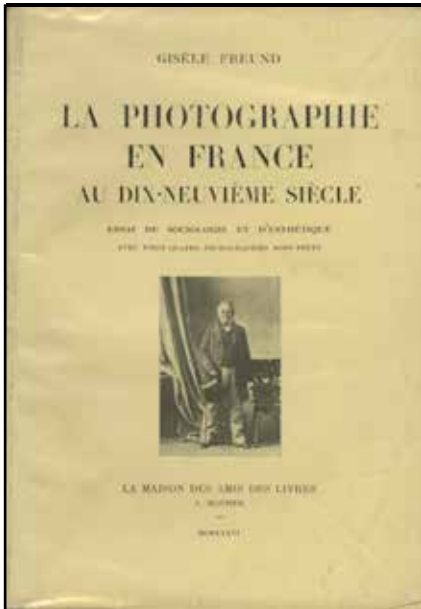
A horrific document of abused women and children. Several are presented as individual essays of specific named women. The presentation of Living with the Enemy was conceived by, and the photo spreads designed by Philip Jones Griffiths.



79. Freund, Gisèle. **PHOTOGRAPHY & SOCIETY**. Boston: David R. Godine, 1980. First U.S. edition. 8vo., 231 pp., illustrated with numerous b&w photographs. A fine copy in pictorial dust jacket.

\$35.00

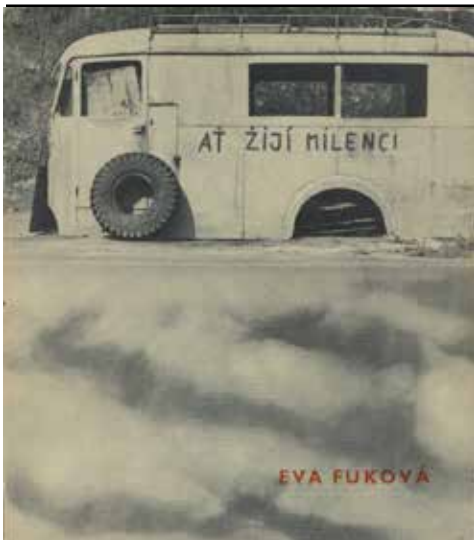
Gisèle Freund (1908-2000) fled Germany in 1933 with her camera and some negatives. She arrived in Paris and began doctoral work in sociology. Exposed to art during childhood by her collector parents, her photographs combine a highly developed sense of aesthetics with a sociological interest in the subject. Her thesis work, begun in Germany and finished in Paris, was on the sociological impact of the camera on the art of the portrait.



80. Freund, Gisèle. **LA PHOTOGRAPHIE EN FRANCE AU DIX-NEUVIEME SIECLE: ESSAI DE SOCIOLOGIE ET D' ESTHÉTIQUE, AVEC VINGT-QUATRE PHOTOGRAPHIES HORS-TEXTE.** Paris: La Maison Des Amis Des Livres, 1936. First edition. 8vo., 154 pp., 18 leaves of b&w illustrations. Illustrated stiff wrappers. The spine shows moderate wear, and there are pencil underlinings on three pages of the introduction. From the library of A. Bisey with his name and printed label affixed to the title page.

\$350.00

Gisèle Freund, scholar and photographer, a Berliner by birth, emigrated to Paris in 1933. She enrolled at the Sorbonne in sociology, and completed her doctorate with the publication of this book, her first. Scarce.



81. [FUKA]. Frynta, Emanuel. **EVA FUKOVA.** Prague: Státní nakl. krásné literatury a umění, 1963. First edition. 16mo., 16 pp., plus 62 b&w photos, (4) pp. text. The illustrated stiff wrappers are slightly rubbed, else very good.

\$75.00

An early catalogue for this Czech photographer, whose work has been compared to Man Ray and Moholy-Nagy. Resumé in Czech, French, German, and Russian.

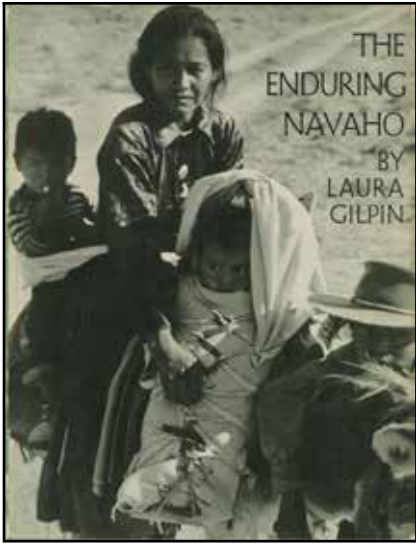
82. Gagern, Verena von. **DER ANATOMISCHE ENGEL.** Munich: Nazraeli Press, 1994. First edition. 4to., 53 pp., chiefly illustrated with b&w and one color plate after photographs. A slight bruise to the lower front tip; else a near fine copy in the photo-illustrated dust jacket.

\$40.00

Includes a brief text by the photographer, notes on the plates, a biography and a bibliography, all in German, with the first two texts also in English.



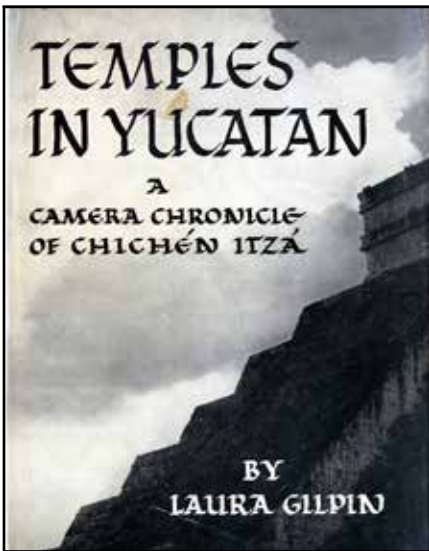
Verena von Gagern. DER ANATOMISCHE ENGEL



83. Gilpin, Laura. **THE ENDURING NAVAHO**. Austin: University of Texas Press, 1968. First edition. 4to., xiii, 263 pp. Fully illustrated with color and b&w photos. Cloth with illustrated dust jacket. The dust jacket is slightly rubbed at the hinges. A fine copy in very good jacket.

\$50.00

The major book from this photographer, spanning a period from the 1930s through 1965, with her extensive text.



84. Gilpin, Laura. **TEMPLES IN YUCATAN: A CAMERA CHRONICLE OF CHICHEN ITZA**. NY: Hastings House, 1948. First edition. Small 4to., 124 pp., gravure plates and drawings. Slight crack to the front hinge. Near very good in the photo-illustrated dust jacket that shows a small stain on the upper front panel and light wear. INSCRIBED by Gilpin to photographer/curator/historian, Harold Jones.

\$125.00

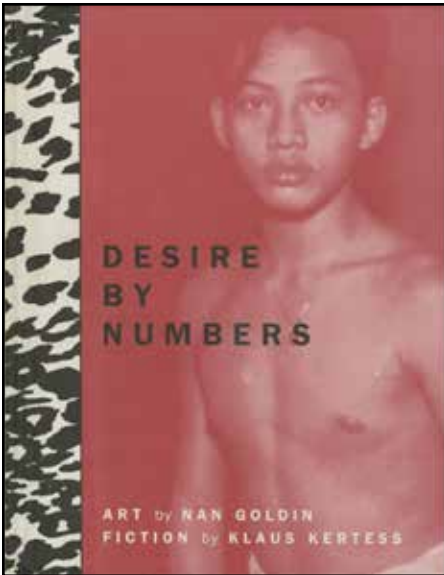


85. Goded, Maya. **GOOD GIRLS**. NY: Umbrage Editions, 2006. First edition. Square 4to., 123 pp., illustrated from b&w photographs. Fine, as new in the illustrated dust jacket.

\$45.00

“A young artist in search of answers to the secrets and meanings enclosed within women’s bodies - issues of inequality, transgression, religion, the body, sex, virginity, maternity, childhood and old age, desire., and the things we crave - set out alone to find the truth. Her wanderings took her into the heart of downtown Mexico City, the dark alleyways behind the National Palace, in an area called La Merced. Life in the tenements and hotels, the skin trade, the close contact with thieves and homeless children... she wanted to talk about love and the lack of love. She wanted to know about women. She photographed prostitutes. In her fleshy, soulful, life-filled, lusty pictures and in the fascinating interviews that accompany them we see the face of Magdalene.” (from the dust jacket)

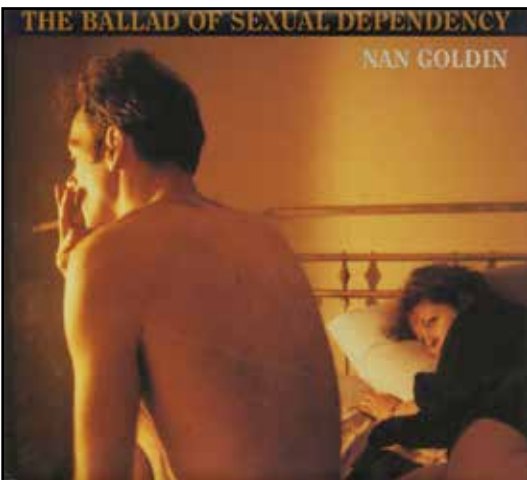
Also published in Spanish as PLAZA DE LA SOLEDAD, Madrid: Lunwerg Editores, 2006.



86. Goldin, Nan. **DESIRE BY NUMBERS**. Art by Nan Goldin. Fiction by Klaus Kertess. San Francisco: Artspace Books, 1994. First edition. 12mo., [44] pp., illustrated from color photographs. Photo-illustrated paper over boards with photo-illustrated endpapers. Issued without a dust jacket. Fine.

\$25.00

Photographs, often explicit, of male prostitutes of Thailand and the Philippines, juxtaposed with a narrative of an encounter.



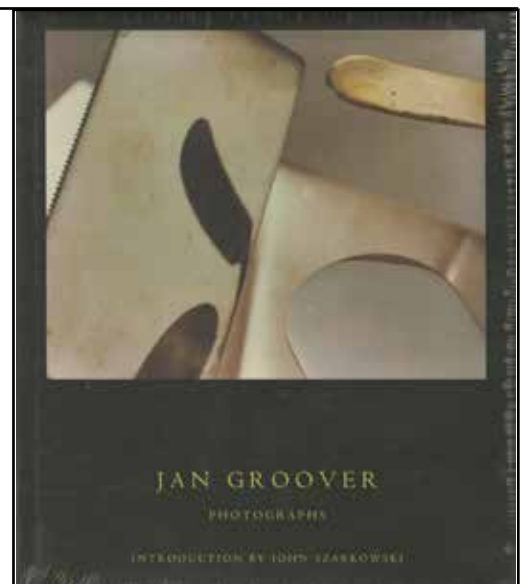
87. Goldin, Nan. **THE BALLAD OF SEXUAL DEPENDENCY**. Edited with Marvin Heiferman, Mark Holborn and Suzanne Fletcher. NY: Aperture, 1986. First edition. Oblong small 4to., 144 pp., full-page color photos. A fine copy in like dust jacket.

\$400.00

A narrative self-portrait in text and photographs of the photographer and her friends in the most candid of events. This is the photographer's first book.

88. Groover, Jan. **JAN GROOVER: PHOTOGRAPHS**. Introduction by John Szarkowski. Boston: Bulfinch Press Book, Little, Brown and Company, 1993. First edition. 4to., unpaginated, 59 leaves of b&w and color plates. A fine, as new copy in the photo-illustrated dust jacket. Sealed in the publisher's shrinkwrap.

\$85.00





89. Groover, Jan. **JAN GROOVER: PHOTOGRAPHS.** Foreword by Laurence Shopmaker, essay by Alan Trachtenberg. Purchase, NY: Neuberger Museum, SUNY, 1983. First edition. Oblong 4to., (48) pp., 32 sepia plates from photographs, other illustrations in text. Pictorial stiff wrappers. Fine. SIGNED by the photographer on the title page.

\$150.00

Published as the catalogue for the exhibition which opened at the Neuberger Museum, State University of New York at Purchase, 10 April to 12 June 1983 and traveled to museums in Baltimore, Austin, Minneapolis and Miami. Includes the complete checklist of exhibited photographs, selected biography, exhibitions list and bibliography.

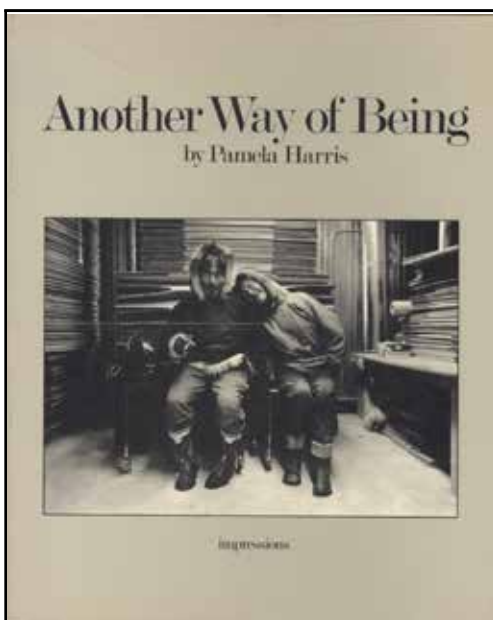
A scarce and early catalogue of the photographer's work, spanning from her palladium-platinum large format prints to her first kitchen tableaux, and early work in color.



90. Hammond, Rita. **RITA HAMMOND: MAKING CONNECTIONS.** Syracuse: Robert B. Menschel Photography Center, 1995. First edition. Oblong 8vo., (20) pp., b&w and color photos. Illustrated self wrappers. Near fine. Paperback.

\$15.00

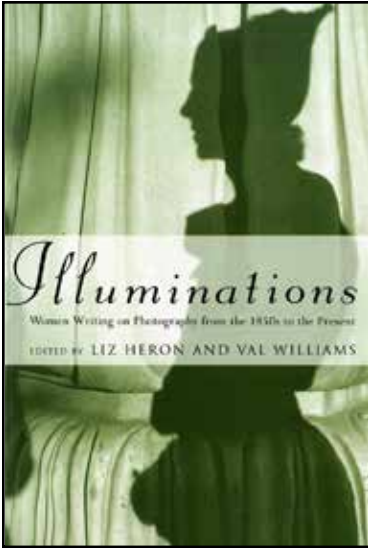
Rita Hammond (1924-1999) was born in New York City; she spent most of her adult life in Syracuse, New York. She received her B.A. in Aesthetics, from Empire State College; graduate study in Museology, School of Visual and Performing Arts, Syracuse University; internship at George Eastman House and advanced workshop with Nathan Lyons at the Visual Studies Workshop in Rochester. She took up photography in the early sixties.



91. Harris, Pamela. **ANOTHER WAY OF BEING: PHOTOGRAPHS OF SPENCE BAY N.W.T.** (Toronto): Impressions, (1976). First edition. Small 4to., (60) pp., 42 b&w photos, map. Illustrated stiff wrappers which have a soft crease. Near fine.

\$25.00

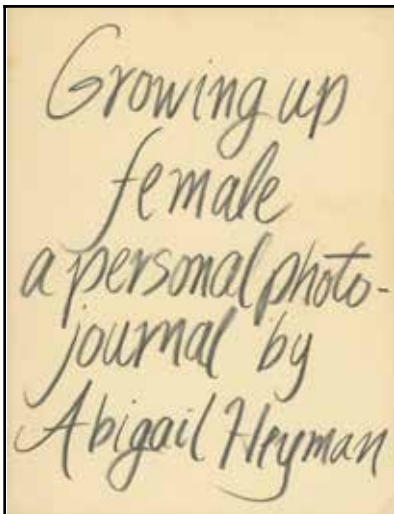
Photographs of the Inuit people who reside in the Northwest Territories. Toronto photographer, Pamela Harris (b. 1940, Pennsylvania), studied briefly with Stephen Gersh and Minor White; she received numerous grants and prizes. She has published several books documenting the Canadian women's movement, Inuit women, and a book for children. She built a community darkroom in the Spence Bay community and taught photography to anyone who wished to learn, many of which were Inuit craftswomen; as a result a number of the photographs made by them have since been exhibited and published.



92. Heron, Liz and Val Williams, editors. **ILLUMINATIONS: WOMEN WRITING ON PHOTOGRAPHY FROM THE 1850s TO THE PRESENT.** Durham: Duke University Press, 1996. First edition. 8vo., xv, 521 pp., a few text plates. Illustrated stiff wrappers. Remainder mark on bottom edge. Fine.

\$15.00

This anthology presents a comprehensive selection of women's writings on photography. Essays by: Eudora Welty, Susan Sontag, Lucy Lippard, Berenice Abbott, Dorothea Lange, Margaret Bourke-White, and many others. It begins with an essay on the daguerreotype by Elizabeth Barrett Browning; moves through Dada, Bauhaus and Surrealism; feminist perspectives, postmodernism and postcolonialism.



93. Heyman, Abigail. **GROWING UP FEMALE: A PERSONAL PHOTO-JOURNAL.** New York: Holt, Rinehart and Winston, 1974. First edition. 4to., unpagged, numerous b&w photos with text. Slight crease to the lower tip of the front wrapper. A very good copy in wrappers.

\$25.00

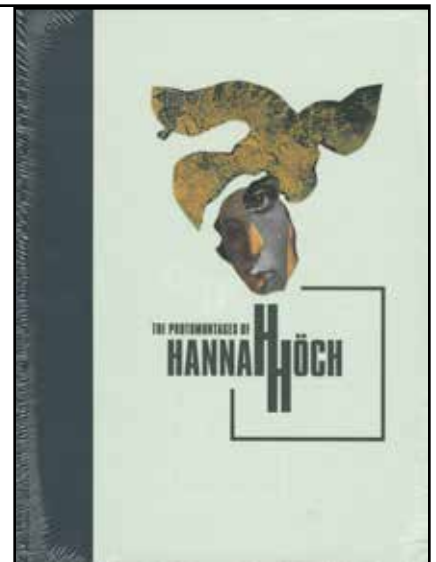
"I have photographed the problems and the strengths of women. Some have suggested that I photograph the solutions... We are discovering, individually, what being female does mean, and might mean. We are still growing." (the photographer) A widely read and influential book.

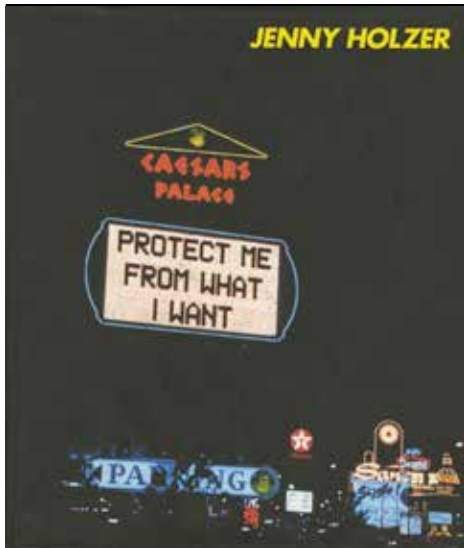
94. [HÖCH] Boswell, Peter, Maria Makela, Carolyn Lancher, essays. **THE PHOTOMONTAGES OF HANNAH HÖCH.** Minneapolis: Walker Art Center, 1996. First edition. 4to., 224 pp., illustrated in b&w and color. Fine, as new in publisher's cloth-backed illustrated paper over boards; issued without a dust jacket. Sealed in the original shrinkwrap.

\$100.00

Published as the catalogue for the exhibition at the Walker Art Center, October 20, 1996 through February 2, 1997, which then traveled to the Museum of Modern Art, NY, and the Los Angeles County Museum of Art.

"A pioneer in the medium of photomontage, Hannah Hoch (1889-1978) was the sole female member of the Berlin Dada movement and continued to produce innovative works well into the 1970s. In the decade and a half since her death, a new generation of scholars has focused its attention on her elegant dissection of the representation of women in the mass media during the Weimar era. Here, in the first comprehensive survey of her work by an American museum, authors Peter Boswell, Maria Makela, and Carolyn Lanchner survey the full scope of Hoch's half-century of experimentation in photomontage - from her politically charged early works and intimate psychological portraits of the Weimar era to her later forays into surrealism and abstraction. This beautifully designed catalogue presents more than 100 color plates and offers new insights into the life and career of this extraordinary artist." - WorldCat abstract.

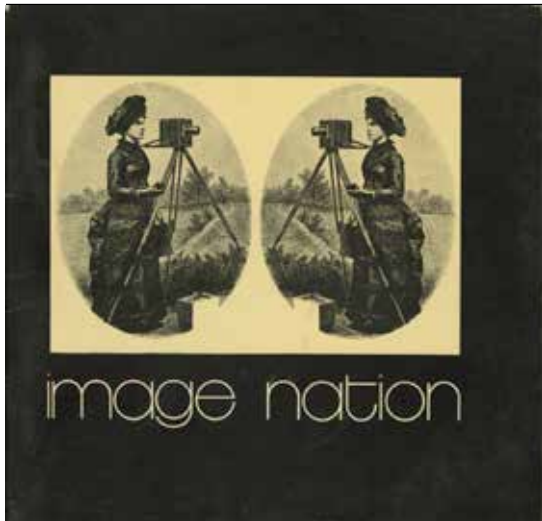




95. [HOLZER]. Waldman, Diane. **JENNY HOLZER**. NY: Solomon R. Guggenheim Museum in association with Harry N. Abrams, 1997. Second edition, revised and enlarged. 4to., 142 pp., numerous b&w and color photo-plates. Black cloth with the photo-illustrated dust jacket. A fine copy.

\$50.00

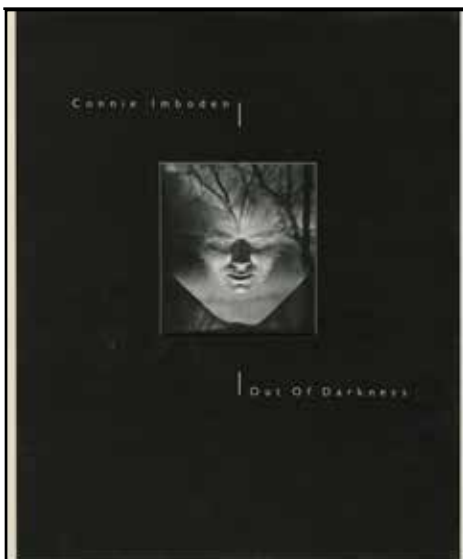
Holzer takes her text-images to Times Square, Caesar's Palace, on tee-shirts, benches and posters; a complete collection of her writings to date. This is the expanded edition of the catalogue for her first major exhibition at a New York museum. Contains a chronology, selected exhibitions, projects and reviews, with a selected bibliography



96. [IMAGE NATION]. Women's Photo Co-op, editors. **IMAGE NATION ELEVEN. PHOTOGRAPHS BY WOMEN ABOUT WOMEN**. Toronto: The Coach House Press, ca. 1971. First edition. Oblong 8vo., (60) pp., b&w and color photos. Pictorial stiff wrappers. Slight creasing to the wrappers; else very good.

\$35.00

Abigail Heyman, Chris Enos, Laura Jones, Pamela Harris, Jean Raisler, Betty Hahn, Sylvia Plachy, Lee Post, and others.



97. Imboden, Connie. **OUT OF DARKNESS**. Zurich: Ester Woerdehoff; Riderwood, MD, Paris: FotoFolie, 1992. Signed and Numbered Collector's Edition. 4to., 40 b&w plates after photographs, printed verso only, with additional unnumbered text leaves. Glossy black paper over boards, with white paper spine and die-cut window with inserted b&w plate from a photograph. SIGNED and numbered 60/150 copies by the photographer. [with] Glossy black paper over boards, with white paper spine and die-cut window with inserted b&w plate from a photograph portfolio which contains a laid-in 8 x 10 inch b&w silver gelatin photograph, SIGNED by the photographer and numbered 10/25, with the date 1987. All housed in a plain white paper over boards slipcase. Fine.

\$950.00

Preface by Charles-Henri Favrod, with texts by A. D. Coleman and Connie Imboden. A handsome production.



98. Jacobi, Lotte. **ÉLAN**. [ca. 1946 - 1955]. ISBN: 0891690298. Original and unique cameraless photograph, image size 7 1/2 x 9 11/16 inches [19.1 x 24.6 cm.] on double weight chloride silver gelatin stock, drymounted to board 14 1/2 x 20 inches. The photographer has written in pencil the title on the mount beneath the lower left corner, and SIGNED in pencil her name below the lower left corner. Additionally, she has written the title, her name, address and "prix = \$75." on the blank reverse of the mounting board. The image is in fine condition but the board has some light wear at the corners and some toning.

\$2,500.00

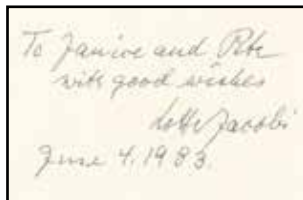
Lotte Jacobi was primarily a portrait photographer, born in Thorn, West Prussia in 1896, of a long line of German photographers. She operated a photographic studio in Berlin and later in New York and Deering, New Hampshire. Beginning in 1946 and largely concluding in 1955, Jacobi experimented with cameraless 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 unique image is certainly from this period.



99. Jacobi, Lotte. **LOTTE JACOBI**. Edited by Kelly Wise. Danbury, NH: Addison House, 1978. First edition. 4to., 187 pp., illustrated with numerous b&w photographs. Bound in cloth with photo-illustrated dust jacket. The dust jacket has a few small closed tears on the edges of the front panel. A fine copy in a moderately worn dust jacket. SIGNED and inscribed by the photographer on the title page.

\$100.00

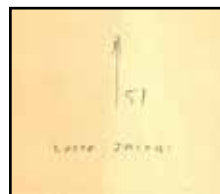
Lotte Jacobi was primarily a portrait photographer, born in Thorn, West Prussia in 1896, of a long line of German photographers. She operated a photographic studio in Berlin and later in New York and Deering, New Hampshire. Her photographs of Albert Einstein are widely reproduced.



100. Jacobi, Lotte. **UNTITLED - PHOTOGENIC DRAWING**. [ca. 1946 - 1955]. ISBN: 0891690298. Original and unique cameraless image 11 x 14 inch [27.9 x 35.5 cm.] on double weight silver gelatin stock, drymounted to card stock just slightly larger. On the mount reverse is printed in pencil her name and the number 51, which likely designates the year, and an arrow pointing upwards to designate the print orientation. The original owner has written his name and address in pencil near the bottom of the mount. There are a few instances of rippling where the adhesive has given way but has caused no damage to the print surface. There is a very small and faint crease at the top left corner. A very good vintage print.

\$2,000.00

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 1955, 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 unique image is certainly from this period.