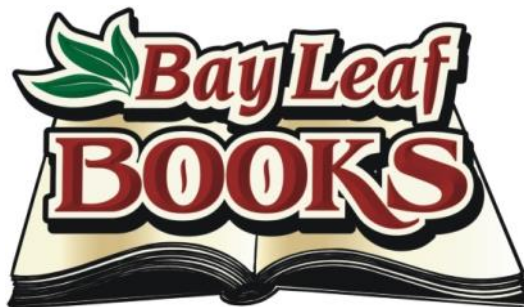


A close-up portrait of a young girl with vibrant red hair styled in a high bun. She has striking blue eyes and a neutral expression. The lighting is soft, highlighting her features. The text "(art)" is centered on her forehead.

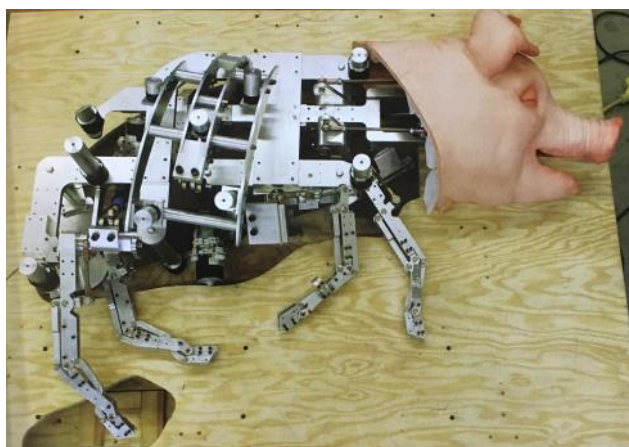
(art)

BAY LEAF BOOKS ELIST 27, MARCH 2019



eList 27 ~ ART ~ June 2019

Thank you for taking some time to look over our new eList. In the following pages, you'll find a wide variety of books on art, with an emphasis on contemporary books on contemporary art, as well as photography, sculpture, street art, and even some skin art. Some highlights include an impressive collection of vernacular photography in the form of dog snapshots, a metal-bound Nam June Paik, a scarce Nannucci Fluxus poster, and some last minute arrivals that start with item no. 49. Enjoy!



On the cover: A "version" of item no. 7, Above: An image from item no. 18

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Thank you for taking time to explore our list; please feel free to call or email with any questions. All items subject to prior sale; please call or email to reserve. Additional photographs can be emailed upon request.

Terms: All items are packed and posted with care. Unless otherwise noted, domestic shipping via Media Mail is \$5.00 for the first item, and \$1.00 for each additional item (adjustments are made for small booklets, pamphlets, bookplates, etc.).

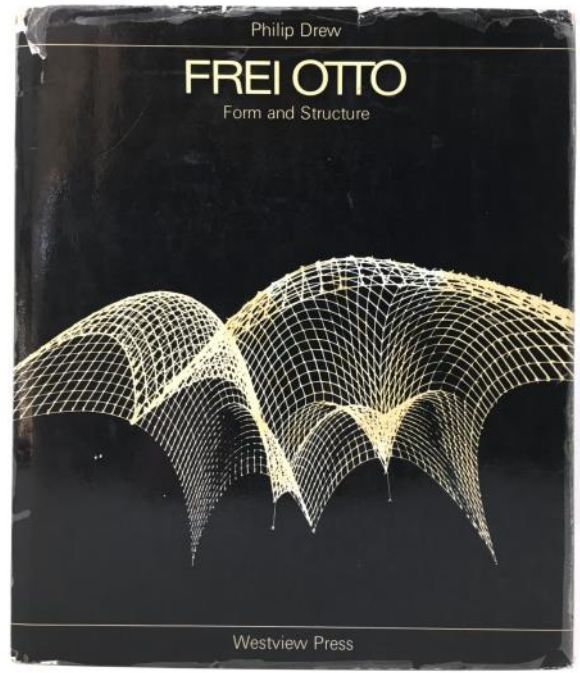
Priority rates are available. Foreign shipping is billed at cost.

Payment is accepted via all major credit cards, PayPal, money orders or checks (U.S. funds drawn on a U.S. bank). Trade discounts are available and institutional purchase orders are welcome. Michigan residents must add 6% sales tax.

Approved, prompt returns accepted.

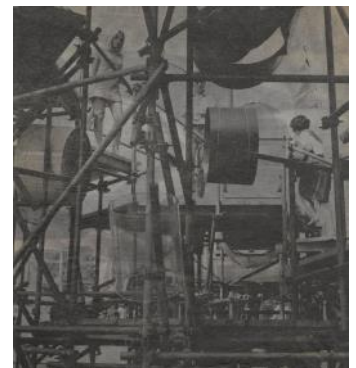
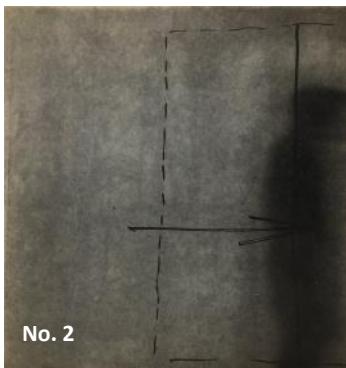
We are members of the Antiquarian Booksellers Association of America and the International League of Antiquarian Booksellers and adhere to those organizations' standards of professionalism and ethics.

1. **[Architecture]** Drew, Philip. *Frei Otto: Form and Structure*. Boulder, CO: Westview Press, 1976, first English language edition (published simultaneously in Germany). Hardcover with dust jacket, off-white cloth with black spine and cover titles, 22 by 26 cm, 160 pp., heavily illustrated with black and white photographs and drawings. The hardcover is very good with only minor corner bumping and some faint yellowing of the leaves; the jacket is fair with heavy edge wear, chips, tears, and yellowing. A scarce and in-depth look at Otto's philosophy of structure and architecture. "Drew's standard work is based on both extensive research and intimate cooperation with Frei Otto at his Stuttgart Institute of Lightweight Structures. The book deals with the three important facets of Otto's work: research into structural systems conducted at the Institute; the application of theoretical findings in architecture at his Warmbronn studio; and Otto's deep interest in the nature of structure in architecture and biology." \$80

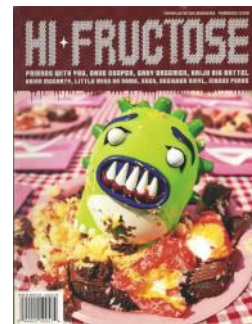


2. **[Architecture, Contemporary Art]** Skreiner, Wilfried, ed. *trigon 67: ambiente/environment*. Graz, Austria: Neue Galerie am Landesmuseum Joanneum, 1967. Mylar and tissue wraps, 23 by 23.5 cm, [84] pp. with glossy and tissue leaves, heavily illus. The fragile spine is separated into several signatures, otherwise very good with light scuffing to the mylar. An exhibition catalog focusing on the contemporary arts, design, and sculpture of Austria, Italy, and Yugoslavia. Aside from the artists' names, there is no text. "For the occasion of Ambiente/Environment, the 1967 Trigon Biennale in Graz, artists from Austria, Italy, and Yugoslavia were invited to the Künstlerhaus to create installation-based environments, which were then arranged by local architects Günther Domenig and Eilfried Huth."¹ There were two catalogs for this exhibition, this being the second volume. The first volume contained details about the exhibition and artists. \$40

1. Exhibitions Against Architecture, http://www.academia.edu/20385819/Exhibitions_Against_Architecture_The_Trigon_Biennale_in_1967_and_1969. Accessed 12 March 2019.

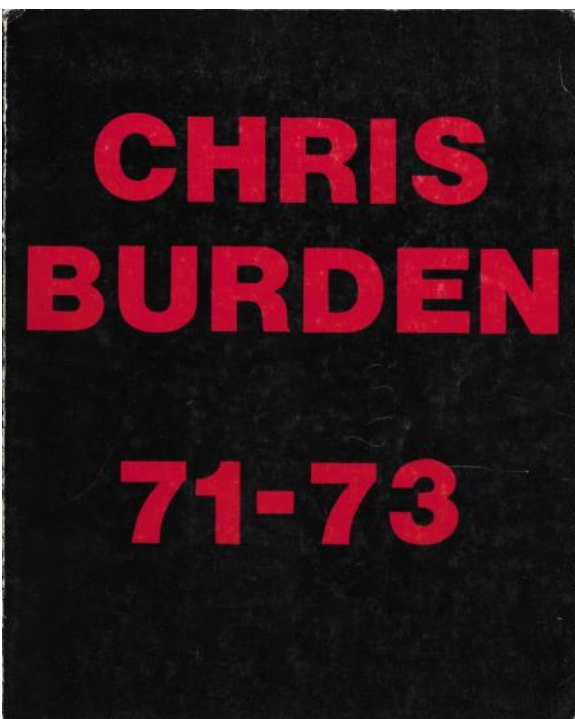


3. Attaboy; Annie Owens, eds. *Hi-Fructose: The New Contemporary Art Magazine, Vols. 1 – 40*. Albany, CA/Richmond, CA: Ouch-Factory YumClub, Vol. 1, Summer 2005 – Vol. 40, 2016. Wraps, 21.2 by 27.6 cm, 96-122 pp. each, plus inserts, heavily illus. The first two issues have light wear to the covers with minor rubbing to the corners and edges; the covers of the second issue are lightly yellowed. The remaining issues, Vols. 3 – 40, are fine, or near fine with a few lightly bumped corners here and there. The first few issues of *Hi-Fructose*, which was founded by artists Attaboy and Annie Owens in 2005, focused on new art and designer toys. However, they very quickly shifted their focus from a "Toysploitation Magazine," to an "Under the Counter Culture" journal with their eyes "squarely on the art which transcends genre and trend [...] an amalgamation of new contemporary, emerging as well as distinguished artists, with a spotlight on awe inspiring spectacles from around the world." Still in publication, they are one of the most respected contemporary art mags on the rack, and regularly feature some of the most bold and important artists working today, including Tara McPherson, Mark Ryden, Luke Chueh, Mars-1, Brian McCarty, Gary Baseman, SEEN, Tim Biskup, Attaboy, Ron English, Space Invader, Susan Siegel, Elizabeth Hickok, Greg "Craola" Simkins, Chris Ware, Jenny Bird, Joe Ledbetter, PShaw!, Ekundayo, Sam Gibbons, Camilla d'Errico, Mandy Greer, Glen Barr, Charlie Immer, Michael Hussar, JinYoung Yu, Michael Page, Amy Sol, Brendan Tang, APAK, Brian Dettmer, Xiao Qing Ding, Yoskay Yamamoto, and hundreds more. *Hi-Fructose* focuses on artist profiles and interviews; and stylistically it is a stunning production, printed on heavy paper and featuring many full-page full-color images, as well as two-page spreads. Sixteen of the issues in this run feature bound-in single-artist inserts or various sizes, including James Jean, Jeff Soto, Stéphane Blanquet, Marco Mazzoni, Mark Ryden, Femke Hiemstra, Camile Rose Garcia, Al Columbia, Travis Louie,



Kazuki Takamatsu, Gary Taxali, Renée French, Winnie Truong, Kate MacDowell, and Charlie Immer, as well as an insert for the “Turn the Page” exhibit at Virginia MOCA. \$2000

4. Attaboy; Annie Owens, eds. *Hi-Fructose: The New Contemporary Art Magazine, Vol. 34*. Richmond, CA: OuchFactory YumClub, Vol. 34, 2015. Wraps, 21.2 by 27.6 cm, 114 pp. plus 16-page bound-in Gary Taxali insert, heavily illus. Fine. Signed on the cover by Margaret Keane, who was at the forefront of the 1960s “Big Eyes” art movement. This issue also includes Faig Ahmed, Joanne Nam, Patrick Dougherty, Tricia Cline, Jonathan Viner, Gary Taxali, Tristan Eaton, Kris Kuksi, Floria Sigismondi, and a ten-page feature on Keane. \$100



5. Burden, Chris. *Chris Burden 71 – 73*. Los Angeles: Chris Burden, 1974. Wraps, 21.5 by 26.6 cm, 84 pp., heavily illus. with black and white photographs. Rubbing to the corners and edges, light rubbing and a few scratches to the wraps, and a small split at the head of the spine. Previous owner’s name in felt-tip on the first leaf. One of Burden’s early self-designed books featuring photos of his exhibitions and pieces, including “Five Day Locker Piece,” “Shoot,” “Prelude to 2002, or 110,” “Deadman,” etc. Burden (1946-2015) was a performance and installation artist whose early work raised some eyebrows, including having a friend shoot him in the arm, unloading a pistol at a 747 flying overhead, and being locked in a 2 by 2 by 3-foot locker for five days. Scarce. \$250

6. [Exhibitions] AllRightsReserved. *Artist/Artshow: Inside Contemporary Artshow Culture*. Hong Kong: AllRightsReserved, 2009. Stiff wraps with dust jacket and mylar cover with yellow lettering, 18.5 by 23 cm, [300] pp., illus. New, still in the publisher’s shrink wrap. From the publisher: “Art is everywhere – or so it seems. This book questions the notion of ‘art’ by contemplating the concept of

‘exhibition’ [...] At their best, art galleries and exhibitions are able to open viewer’s senses and create a feeling of ambiance, curiosity, and even sacred space. Exhibition posters can capture the imagination, help to create anticipation, and offer a glimpse of what one can expect to see. *Artist/Artshow* examines the display, presentation and promotion of artist’s works around the world. By sharing works on and off the gallery walls, their transformation from sketch to *object d’art* through innovative framing, lighting, and placement, is remarkable. It provides extensive case studies that share perspectives from curators, viewers, and artists showing how their works were successfully presented and promoted.” Features over forty art shows and thirty-one artists. \$40

7. [Fashion] Rasche, Adelheid, ed. *Coats! Max Mara, 55 Years of Italian Fashion*. Milan: Skira Editore, 2006, first ed. Hardcover with dust jacket, 24.5 by 28.7 cm, 242 pp., heavily illus. Very good with only minor lower edge bumping; jacket is near fine but for a 1 cm closed tear on the top edge of the front panel. A beautiful copy – read gently, if at





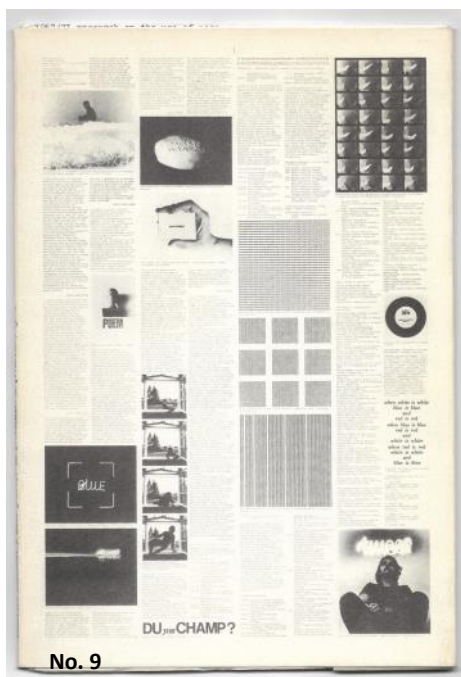
all. From the publisher: “COATS! Max Mara will delight thousands of women who secretly slip on ‘my Max Mara’ just for pleasure—and millions more who still wish they had gone ahead and bought that unforgettable coat. The publication of this book coincides with a traveling exhibition that includes more than 50 classic coats from the company archives, accompanied by numerous images and sketches showing their design development. The illustrations are highlighted by special interpretations of the iconic model #101801 Max Mara camel-hair coat by photographers such as William Wegman and Miwa Yanagi—plus sketches by Karl Lagerfeld, Jean Charles de Castelbajac, Luciano Soprani, Guy Paulin, and Anne-Marie Beretta, and classic fashion photography by Sarah Moon, Manfredi Bellati, Peter Lindbergh, Richard Avedon, Steven Meisel, Craig McDean, and many others. Essays and critical texts on the history of the company and its influence on fashion design give a broad view of Italian fashion, past and future.” \$50

8. [Fluxus] Hendricks, Jon, curator and editor. *O que é Fluxus? O que não é! O porquê /*

What's Fluxus? What's Not! Why. Rio de Janeiro/Detroit: Centro Cultural Banco do Brasil with The Gilbert and Lila Silverman Fluxus Collection Foundation, 2002, first ed. Hardcover with dust jacket with printed card slipcase, black cloth with white spine and cover titles, 25 by 31.5 cm, 272 pp., illus. with black and white images and color plates. Fine in fine jacket; slipcase has light soiling, wear and corner bumping. “This book ruminates on the definition of Fluxus through scholarly treatises by René Block and Tobias Berger, Ina Blom, Thomas Kellein, Joan Rothfuss, and Harry Ruhé; interviews with George Maciunas; and reproductions of seminal texts by Fluxus artists, including, in order of appearance, La Monte Young, George Brecht, Yoko Ono, George Maciunas, Ben Vautier, Nam June Paik, Robert Filliou, Robert Watts, Wolf Vostell, Kate Millett, Tomas Schmit, Dick Higgins, and Per Kirkeby. Produced on the occasion of an exhibition of the same name at the Centro Cultural Banco do Brasil in 2002.” Text is in English and Portuguese. \$100

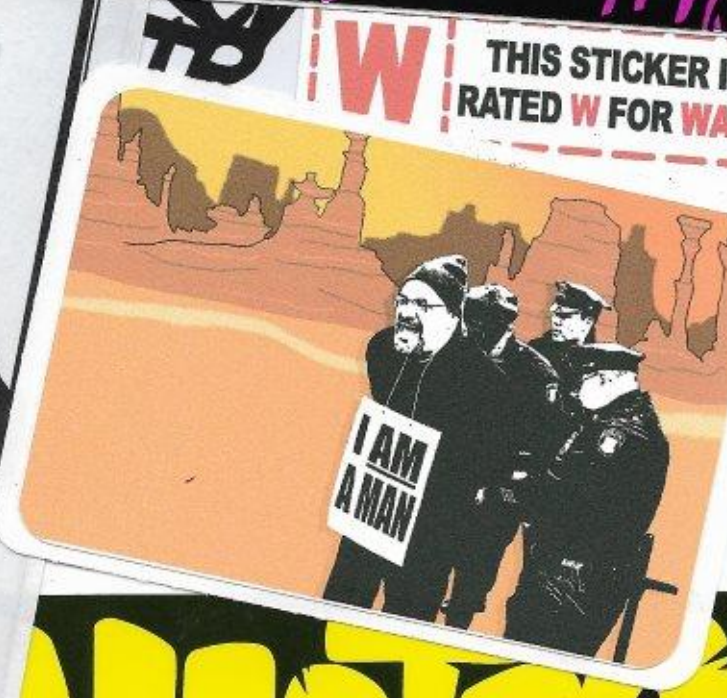


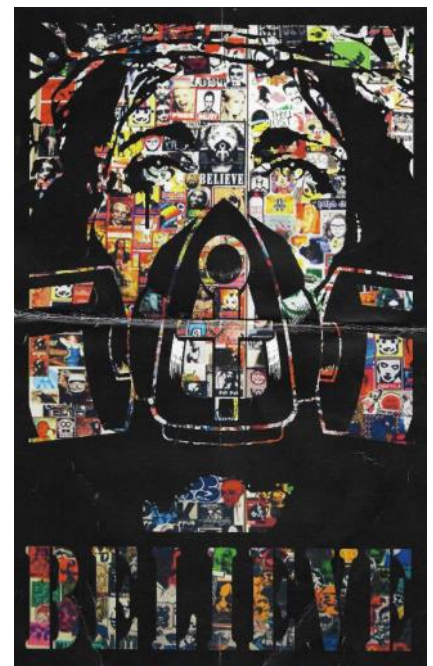
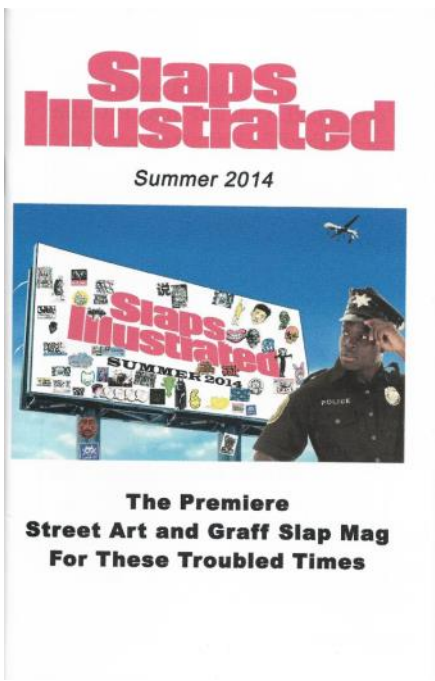
9. [Fluxus, Maurizio Nannucci] Argan, Giulio Carlo; Gillo Dorfles. *Maurizio Nannucci: Writings 1964/1973.* Graz, Austria: Neue Galerie am Landesmuseum Joanneum, 1974. Printed on both sides of a 66 by 100 cm poster (about 26 by 39 1/2 inches), folded and housed in the pocket of a 17 by 25 cm printed folder. Very good with only faint edge wear and a couple of tiny crease tears on the poster. Text is in English, Italian, and German. A lovely, early presentation item from the March 1974 exhibition of Nannucci’s works featuring essays by Argan, Dorfles, and the artist as well as some stunning graphics. Nannucci has a special interest in the relationship of art, language, and sound that has evolved through visual language, Fluxus, and sound installations. From the artist’s publisher: “Maurizio Nannucci was born in Florence in 1939. He lives and works in his hometown and also in the South of Germany. An internationally known artist, he has been a featured artist at the Venice Biennale several times and has participated in Documenta, Kassel, and the São Paulo, Sydney, Istanbul, and Valencia biennials. His works have been shown in over 300 exhibitions in museums and galleries. Maurizio Nannucci is considered one the most inventive experimental artists from the last decades. Historically, he is to be linked to the conceptual art of the late sixties. He questions, from his very first works, the interactions between language, writing and images and he puts the words under the spotlight. These areas of interest appear at the basis of each new production. However, the artist uses a variety of media: photographs, videos, artist’s books, and sound installations. ‘Exploration’ is his motto...”¹ \$100



1. Maurizio Nannucci: *whichever word*, <http://www.micheledidier.com/index.php/gb/artists/mfc-maurizio-nannucci/whichever-word.html>. Accessed 22 May 2019.

10. [Graffiti, Street Art] Anon. *Slaps Illustrated: The Premiere Street Art and Graff Slap Mag For These Troubled Times, Summer 2014.* New York: Slaps Illustrated, Summer 2014. Staple-bound self-wraps, 14 by 21.5 cm, [56] pp. inlcl. wraps, heavily illustrated in full color; housed in the original mylar sleeve with 36 stickers, a 28 by 43 cm black and white poster of tag slaps (folded), a 27 by 36 cm color print by Valda of Italy that is pencil signed and numbered 13/30 (folded), and a loose spray can cap. Fine. The first of





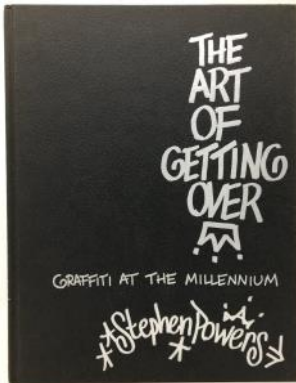
two issues published of this sticker art magazine. The zine is completely filled with color reproductions of stickers, each identified by artist and city. A great capsule of graffiti art from '14. Of the 36 stickers included, some are humorous, some are befuddling, one is X-rated, but many feature fantastic art, including work by Rayco, Valda, Psycho, Cen One, Know Who, Pink Nightmare Squad, Dreded Dingus, etc. The limitation of 30 on the Valda print may lend a clue to how many of these sets were produced. \$100



11. [Graffiti, Street Art] Dershowitz, Craig, editor-in-chief. *Bombin' Magazine, Volumes 1, 2, 3, 3.5, and 4*. New York: Bombin' Magazine, Volumes 1 (2007), 2 (nd), 3 (2008), 3.5 (nd), and 4 (2008), all published. Vols. 1, 2, 3, 4: Glossy, perfect-bound wraps, 20.5 by 20.5 cm give or take, 64; 126; 126; 124 pp., heavily illus. in full color. Vol. 3.5: Glossy, staple-bound self-wraps, 12.7 by 12.7 cm, 32 pp. incl. wraps, heavily illus. in full color. Very good with lonely faint signs of shelf wear. Vol. 3 has a touch more corner wear than the rest. A serious try at a graf lifestyle magazine with coverage of music, fashion, cars, skating, vinyl toys, and graffiti – LOTS of graffiti, including bombin' tips, paint reviews, artist interviews, arrest and near-miss tales, and a lot of color photos from everything from tags to full-blown murals. Volume 3.5 was a miniature issue—the size of a CD—that is entirely interviews and graffiti photos. Judging by the size and the cover price of \$14.95, I would guess it came with a CD, but I can't find any evidence of this. A scarce complete set of this well-done, though relatively unknown magazine. \$100

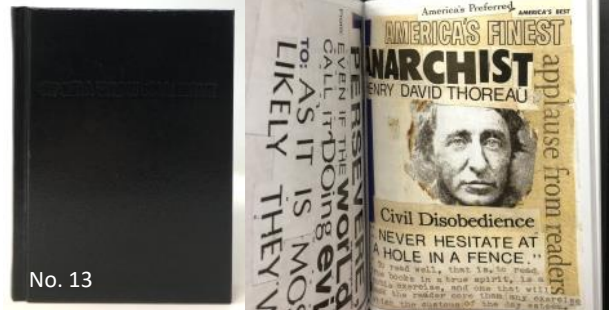


12. [Graffiti, Street Art] Powers, Stephen. *The Art of Getting Over: Graffiti at the Millennium*. New York: St. Martin's Press, 1999, first printing with "Millenium" misspelled on the title page. Hardcover, textured paper with silver spine and cover titles, 22 by 28.2 cm, 159 [1] pp., heavily illus. Very good with very light shelf wear at the spine ends and some minor rubbing to barcode and blurb stickers on the back cover – appears unread. From the publishers:



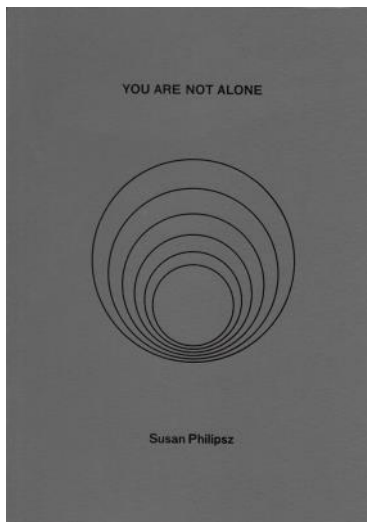
“What started as a simple street movement, a way to assert individuality and pride, has blossomed into much more: Graffiti is everywhere. From Sprite commercials to The Source magazine to Soho art galleries, the elements and vernacular of the graffiti aesthetic are apparent in today's society. This book examines graffiti's influence from its earliest days to its undeniable ubiquity now. Written by an insider, it includes a general history, in-depth interviews with both the progenitors of the form and current artists, and full-color illustrations of the most important works over the last 30 years. Unlike other subcultures that have been corrupted by the media and the mainstream, graffiti has maintained its sense of the underground and its clandestine feel. The purity and integrity that have defined the graffiti writer's mission have never faltered. The Art of Getting Over offers an unprecedented glimpse into this deeply affecting urban art form.” \$65

13. [Graffiti, Street Art] The Reader. *Operation: Madman presents The Reader*. Np: Operation: Madman, 2010, number 1506 of a limited printing of 2000 (hand-numbered on a gold foil label on the copyright page). Black imitation leather with blindstamped "Operation: Madman" on the front cover and a gilt vulture on the spine, all edges gilt, 11 by 14.7 cm, [184] pp., fully illus. in color. Near fine, unread copy. A collection of collage and chopped/altered text by The Reader, the anonymous street artist who also goes by Readmore, Read, etc. Composed of altered news and magazine clippings, adverts, stickers, and photos, Reader presents an anti-authoritarian call for literacy – “It is impossible to confound law with right; they are opposites,” “a book in one hand, a bomb in the other.” A frenzied, intense artist's book. \$50



14. [Impressionism] Berson, Ruth. *The New Painting: Impressionism 1874-1886, Documentation Volume 1. Reviews and Volume 2. Exhibited Works*. San Francisco/Seattle: Fine Arts Museums of San Francisco with University of Washington Press, 1996. Two volumes, Hardcover with dust jacket, dark blue cloth with gilt spine and cover titles, 23.5 by 28.5 cm, xiii 485; 300 pp., illus. Both volumes are near fine with only faint signs of shelf wear to the jackets and minor bumping to the foot of the spine on Vol. 1. From the jacket: “The exhibition catalogue The New Painting: Impressionism, 1874 - 1886, published in 1986, contained works of art from the group shows known as the first impressionist exhibitions, held during the critical twelve-year period that is the crucible of modernism. These age shows were organized as an alternative to the officially sanctioned annual exhibitions known as the Salons. In order to identify these objects, art historians consulted reviews written about the original eight exhibitions, primarily those now preserved in the Bibliothèque Nationale in Paris. The research continued beyond the preparation for the exhibition and has resulted in the augmentation, correction, and refinement of the record of objects believed to have been included in these shows. That study forms the basis of this definitive two-volume work. Volume I contains transcripts of all the reviews that appeared in the contemporary press, typeset in their original languages, mainly French. Original checklist numbers inserted in the margins identify the works discussed. Reproductions of all the illustrations that appeared with the original review texts appear at the end of each year's section. Volume II consists of entries and illustrations of the works identified. Entries for each object or annotated with references to the original reviews, as well as other sources of documentation.” \$60

original eight exhibitions, primarily those now preserved in the Bibliothèque Nationale in Paris. The research continued beyond the preparation for the exhibition and has resulted in the augmentation, correction, and refinement of the record of objects believed to have been included in these shows. That study forms the basis of this definitive two-volume work. Volume I contains transcripts of all the reviews that appeared in the contemporary press, typeset in their original languages, mainly French. Original checklist numbers inserted in the margins identify the works discussed. Reproductions of all the illustrations that appeared with the original review texts appear at the end of each year's section. Volume II consists of entries and illustrations of the works identified. Entries for each object or annotated with references to the original reviews, as well as other sources of documentation.” \$60



15. [Installations] Stanley, Michael, ed. **Susan Philipsz: You Are Not Alone**. Oxford: Modern Art Oxford, 2010, no. 392 of 500 printed. Sewn, card wraps, 16 by 22.5 cm, 37 pp., illus. Near fine, unread copy. This publication marks the presentation of a new work by Susan Philipsz, specially commissioned for the Radcliffe Observatory, Green Templeton College, Oxford. Known for her evocative and emotive installations in which the artist's voice is the central medium, Philipsz has developed one of the most distinctive and internationally celebrated practices in recent years. Philipsz (1965 -) is best known for her sound installations which often include recordings of her singing a cappella. For "You Are Not Alone" she used a vibraphone in the creation of the installation. Includes a foreword by Stanley, an introduction by Philipsz, and an in-depth essay on the installation by Joerg Heiser. This scarce volume differs from the 2014 booklet of the same name which was an overview of the artist's sound installations. \$75

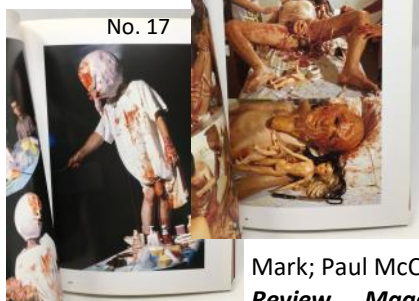
Very good with minor rubbing at the corners and a tiny, faint spot on the spine cloth on the front cover. The DVD is fine. "Carnets D'Egypte is William Kentridge's multimedia excavation of one of his favorite subjects: ancient Egypt," relates the publisher. "Egypt has to be both believed and disbelieved at the same time," he proposes, explaining his attraction to its intermingling of myth and history in the era of the pharaohs; here, he approaches this intermingling, and attendant questions of orientalism, in works that draw on western traditions of depicting Egypt, by such artists as Carracci, Delacroix, Le Brun, Poussin, and Degas. In a scrapbook dossier composed of charcoal and pen-and-ink drawings, collages, animated films, and performance pieces, Kentridge investigates such mythically proportioned Egyptian roles as the scribe, the architect and the artist, often inserting himself into the dialogue as a visible presence. This beautifully made book, which includes a DVD with three films, affirms Kentridge at his eclectic and erudite best." \$85

16. Kentridge, William. **William Kentridge: Carnets D'Egypte [with DVD]**. Paris: Éditions Dilecta/Musée du Louvre Éditions, 2010, first English-language edition. Hardcover, illustrated boards over grey cloth spine and white spine titles, 22.8 by 17.2 cm, [v] 64 [6] pp., illus., heavily illus. in color, DVD in pocket mounted on



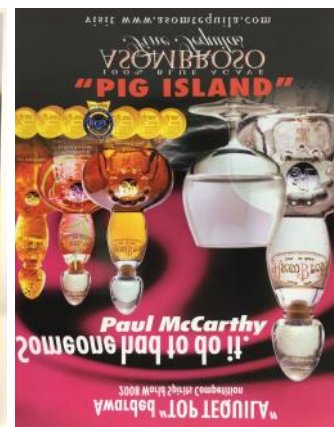
No. 16

17. McCarthy, Paul; Lisa Phillips; Dan Cameron; Amelia Jones; Anthony Vidler. **Paul McCarthy**. Ostfildern, Germany: Hatje Cantz Publishers with the New Museum of Contemporary Art (New York), 2000. Wraps, 21.6 by 27 cm, 256 pp., heavily illus. in color and black and white. Near fine with only the faintest hints of shelf wear to the wraps. Published for the New Museum's 2000-01 Paul McCarthy exhibition, this volume features a collection of McCarthy's work which "may at first seem shocking and incomprehensible." "McCarthy's work is 'in your face,' raw and visceral. It is unrelenting and obsessive in its anxiety and often difficult, even painful, to look at. It is so radical and disturbing that if you don't know him, you might be full of fear and apprehension. The expressive power of McCarthy's work has led to misunderstandings because people assume McCarthy the man to be like the characters he has created in his performance works and installation tableaux. Because his portrayals of these personas are so convincing, he is assumed to be unhinged, clumsy and aggressive. Not unlike Cindy Sherman, McCarthy assumes different guises and roles to explore myths and stereotypes in American popular culture. What interests him in particular are consumer icons from the entertainment industry – Hollywood, television, theme parks – and how these sanitized images intersect with the dark underside of American life where child abuse, insanity, rape, pornography, and violence lurk." \$40



No. 17

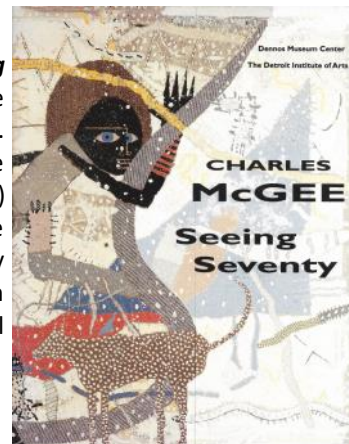
18. [Paul McCarthy] Rappolt, Mark; Paul McCarthy. **Pig Island 2003-2009, Art Review Magazine Supplement, January/February 2010**. London: Art Review, Issue 38, January & February 2010. Complete set, including: Art Review magazine, Issue 38, glossy wraps, 23 by 30 cm, 130 pp., near fine with only faint signs of shelf wear, a U.S. market price label on the front cover, and a small spot of peeled laminate where, presumably, another label was removed; the Pig Island artist supplement, glossy wraps, 23 by 30 cm, [150] pp., near fine; and the yellow card belly band that held the two publications together, fine. Third in a series of artist publications from Art Review, Pig Island was conceived and designed by McCarthy. Aside





from an introductory poem by McCarthy and end credits, *Pig* is made up entirely of full-color, mostly full-page images of the design and creation of the installation – a nightmarish assemblage of Disney Hollywood meat war sex death. The issue of *Art Review* includes Rappolt's five-page article on McCarthy, who graces the cover as well – pants down, of course. Scarce as a complete set. \$100

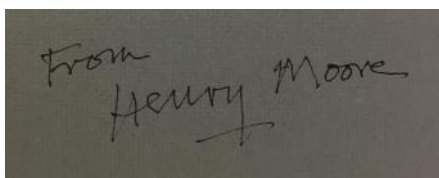
19. [Charles McGee] Shinnars, Jacqueline; MaryAnn Wilkinson, essays. **Charles McGee: Seeing Seventy**. Traverse City/Detroit: Dennis Museum Center, Northwestern Michigan College with the Detroit Institute of Arts, 1994. Staple-bound, card wraps, 21.5 by 27.7 cm, 32 pp., illus. in color. Only the faintest signs of shelf wear to the wraps. Published to celebrate an exhibition for the artist's seventieth birthday, this booklet features McGee's "Noah's Ark" series. McGee (1924 –) was born in South Carolina but moved to Detroit when he was 10. In 2008, McGee was named the first Kresge Eminent Artist, administered by the College for Creative Studies (Detroit), and in early 2019, Michigan Legacy Art Park announced that McGee would receive its 2019 Legacy Award "in recognition of a lifetime of achievements and influences as an artist, teacher, advocate and global citizen."¹ \$25



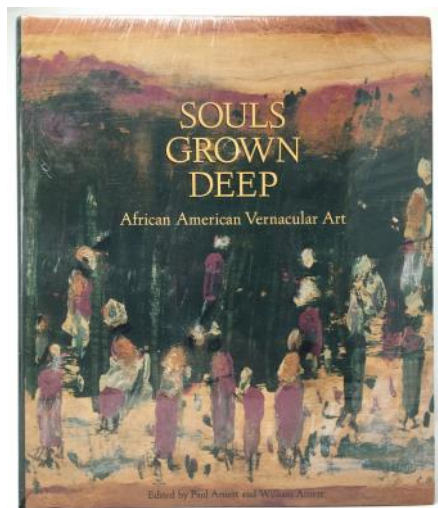
1. 2019 Legacy Award: Detroit Artist Charles McGee, <https://michlegacyartpark.org/blog/events/legacy-gala/famed-michigan-artist-charles-mcgee-honored-with-legacy-award/>. Accessed 12 March 2019.



20. [Henry Moore] Bishop, Budd Harris; Steven W. Rosen; David Mitchinson; Henry Moore, et al. **Henry Moore: The Reclining Figure**. Columbus, Ohio: Columbus Museum of Art, 1984. Wraps, 30.5 by 22.8 cm, 148 pp., heavily illustrated, primarily in black and white with some color images. Light corner and edge wear with rubbing and a few light spots and scratches to the wraps. Signed by Henry Moore on the first leaf: "From Henry Moore." A touring exhibition catalog, developed by the Columbus Museum of Art, that focuses on Moore's reclining figures. Included are a short biography of the artist, an essay on his drawings, and a detailed and well-illustrated look at the exhibition pieces, highlighted by Moore's philosophy of art. "Sculpture should always at first sight have some obscurities, and further meanings. People should want to go on looking and thinking; it should never tell all about itself immediately. Initially both sculpture and painting must need effort to be fully appreciated, or else it is just an empty immediacy like a poster, which is designed to be read by the people on top of a bus in half a second. In fact all art should have some more mystery and meaning to it than is apparent to a quick observer. In my sculpture, explanations often come afterwards." \$75

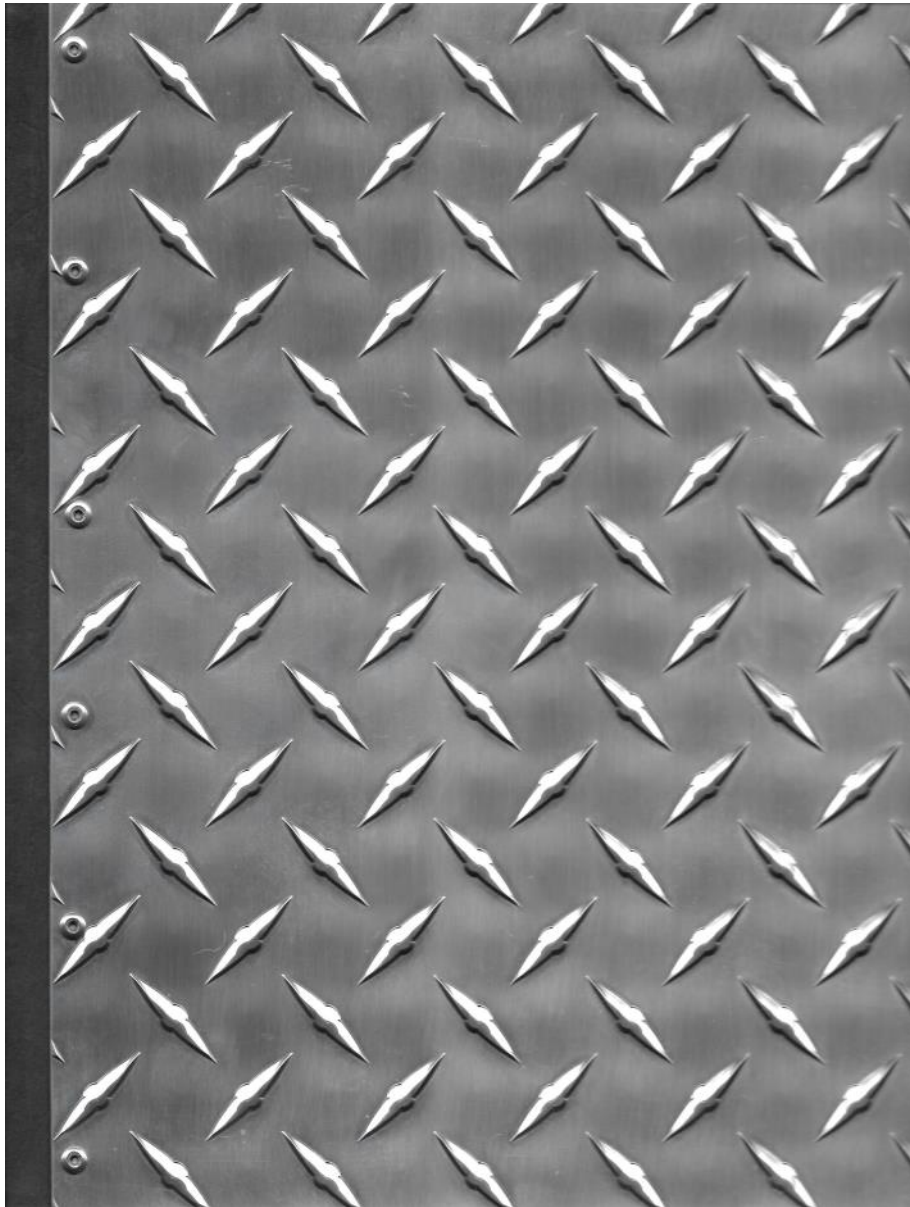


21. [Outsider Art] Arnett, Paul; William Arnett, eds. **Souls Grown Deep: African American Vernacular Art, Volume I: The Tree Gave the Dove a Leaf**. Atlanta: Tinwood Books in association with The Schomburg Center for Research in Black Culture, The New York Public Library, 2000. Hardcover with dust jacket, 27.2 by 32.5 cm, 568 pp., 801 color illus. As new, still sealed in the publisher's shrink wrap. From the publisher: "The African American culture of the South has produced many of the twentieth century's most innovative art forms. Widely appreciated for its music—from the blues and jazz, to gospel, soul, rock 'n' roll—the region has also played host to a less visible but equally important visual art tradition. Working without significant formal training, often employing the most unpretentious and unlikely materials, these grassroots artists have created powerful statements that, like the music, are strongly influenced by the legacies of African belief systems, rooted in community, and committed to cultural continuity. At the same time, however, this quintessentially American art testifies to the originality and transformative force of individual imaginations. Since the 1980s, popular and critical interest in this genre has grown dramatically and has given it many names: 'self-taught,' 'folk,' 'outsider,' 'visionary.' *Souls Grown Deep: African American Vernacular Art* is the opening work in a multi-volume study that offers the first comprehensive exploration of this art form's development during the late twentieth century, an era shaped by the civil rights movement. *Souls Grown Deep* illuminates a remarkable spectrum of creativity: the media of painting, sculpture, and works on paper; the region's outdoor art environments and art installations; historical examples from earlier eras; and relevant decorative arts and crafts. With unprecedented thoroughness and scope, *Souls Grown Deep* takes readers inside these creators' worlds. The book includes lavishly illustrated, full-color chapters on forty vernacular artists. Writing from diverse perspectives, thirty-seven contributing writers—including civil rights leaders, art historians, museum curators, and folklorists—present thematic, and historical overviews crucial to and understanding of the art's origins." \$65



Metal-Bound Book on Nam June Paik

22. [Nam June Paik] Hanhardt, John G. *Nam June Paik*. New York: Whitney Museum of American Art in association with W.W. Norton & Company, 1982, first ed. Custom binding (see below), sheet metal over leather spine, 22.3 by 28.6 cm, 143 pp., illus. Near fine with some light yellowing to the leaves and a small red dot ton the bottom edge of the textblock. Issued simultaneously in paperback by the Whitney and hardcover by Norton, this Whitney edition is housed in custom, one-of-a-kind aluminum sheet metal boards, riveted to a black leather spine—a fitting binding to highlight Paik’s conceptual art. The book itself was issued for the Whitney’s 1982 exhibition of Paik’s work and includes an illustrated chronology, lists of selected performances, one-man exhibitions, videotapes, group exhibitions, and published writings, and essays by Dieter Ronte, Michael Nyman, John G. Hanhardt, and David A. Ross. Well-illustrated in color and black and white. \$350



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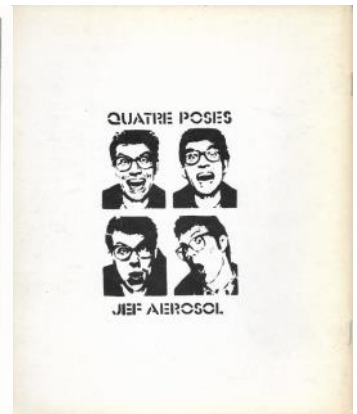
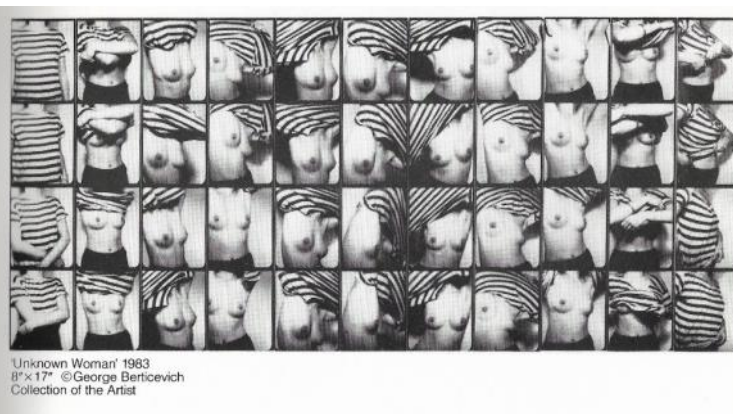
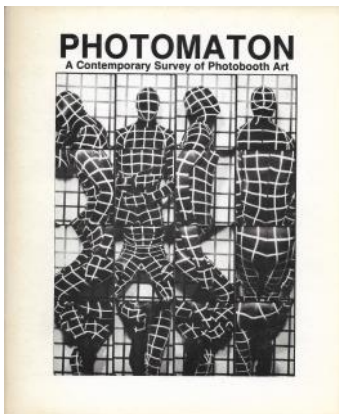
23. [Nam June Paik, Video Art] Broad Art Museum. *Global Groove, 1973/2012: Eli and Edythe Broad Art Museum, Michigan State University*. East Lansing, MI: Broad Art Museum, 2012. Staple-bound card-wraps, 15.2 by 33.7 cm, 12 pp. incl. cover, 9 color images. Near fine. *Global Groove* was amongst the first group of exhibitions held at the Broad Art Museum when it was opened in November of 2012 and focused on the birth and evolution of video art. From the museum’s exhibition description: “In terms of the long sweep of art history, video art is a very new phenomenon. Born in the mid-1960s, when television and video technologies became available outside of broadcast studios and pioneering artists Nam June Paik and Andy Warhol obtained their first portable video cameras, video art is now ubiquitous in the modern world... or at least videos have become so. YouTube alone launches 48 hours of video every minute! The art of video is another matter, and that is the subject of *Global Groove 1973/2012*, an exhibition that celebrates this art form by paying homage to its first major practitioner, Nam June Paik (1932–2006), and offering an overview of current examples of the genre by an international sampling of artists, some of whom are working under very difficult political

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constraints. This presentation features Paik's seminal video from 1973, *Global Groove*, as a jumping-off point from which to explore current trends in international video art. [Artists] include Bashar Alhroub (Palestinian Territories); Negar Behbahani (Iran); Berry Bickle (Zimbabwe); Sam Jury (Great Britain); Lee Yongbaek (South Korea); Li Ming (China); Basir Mahmood (Pakistan); Zwelethu Mthethwa and Matthew Hindley (South Africa); Nam June Paik (South Korea); The Propeller Group (Vietnam); Eve Sussman and Simon Lee (USA); Zhao Yao (China)." An ephemeral exhibition piece, but none-the-less important for Nam June Paik and video art collectors. \$15

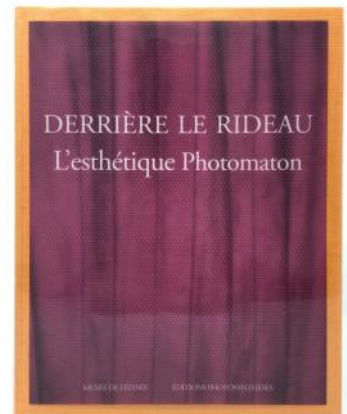
24. **[Photobooshs, Photography]** Boyle, Bern; Linda Duchin. *Photomaton: A Contemporary Survey of Photobooth Art*. Rochester, NY: Pyramid Arts Center, 1987, first edition. Staple-bound wraps, 17.5 by 21.2 cm, 35 pp., plus a one-page bibliography, illus. Very good with light toning to the wraps. Published in conjunction with an exhibition of photobooth artists, this guide features a brief history of photobooshs and their use as an artistic medium. Includes biographies and work by Jef Aerosol, Jared Bark, George Berticevich, Bern Boyle, Claire Connors, Herman Costa, Margaret Fox, Dorothy Handelman, Susan Hiller, Stephan Koplowitz, Liz Rideal, Carol Taback, and Sandy Wasserman. Thirty black and white images. \$50



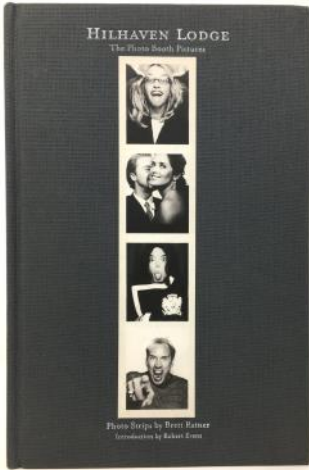
25. **[Photobooshs, Photography]** Chandler, David. *Liz Rideal: Photobooth Collages*. London: Circle Press, 1990. Staple-bound card wraps in a blue card sleeve with an image of one of her works mounted on the cover, 21.4 by 21.4 cm, 31 pp. plus colophon, illus. with 6 color images and 9 black and white images. The book is very good with some light rubbing from the sleeve; the sleeve is very good with some minor scuff marks. A scarce, early exhibition guide for the British artist, author, photographer, and art historian Liz Rideal, published to coincide with a 1990 show at The Photographers' Gallery in London. "Since 1985 the photobooth has been the cumbersome tool of Liz Rideal's art. Even at a time when the production of art has fully seeped out of its shell of convention, to be hardened and remoulded by technology, the photobooth seems like an unlikely structure in that imaginary landscape in which ideas are nurtured and 'creative acts' are carried out. Instead, the photobooth seems to fit more appropriately into the well-formed image of our advanced consumer society; part of the plastic and stainless-steel clutter that surrounds our hunted passage through supermarkets, department stores, and railway stations." \$100



26. **[Photobooshs, Photography]** Chéroux, Clément; Sam Stourdéz; Anne Lacoste. *Derrière le Rideau: L'esthétique Photomaton [Behind the Curtain: The Aesthetic Photobooth]*. Lausanne, Switzerland: Musée de l'Élysée with Éditions Photosynthèses (Arles, France), 2012, first edition. Hardcover with printed mylar jacket, orange cloth with blind-stamped spine and cover titles, 21 by 26.5 cm, 311 pp. plus colophon, illus. Text is in French. The hardcover is near fine but for a rose-colored smudge (lipstick?) on the fore edge of the textblock; the mylar jacket is very good with light rubbing, edge wear, and minor creases. Published to accompany a 2012 exhibit of the same name, this beautiful, heavily-illustrated volume presents the photobooth as a utilitarian device and an artist's tool. From the publisher: "Le photomaton fascine. Glissé dans notre portefeuille, dans le cadre d'un miroir ou dans nos boîtes à souvenirs, ces quelques centimètres carrés d'images concentrent toute l'intensité d'un visage. Depuis l'installation des premières cabines, des générations d'artistes, depuis les surréalistes jusqu'à Andy Warhol, Gerhard Richter, Arnulf Rainer, Thomas



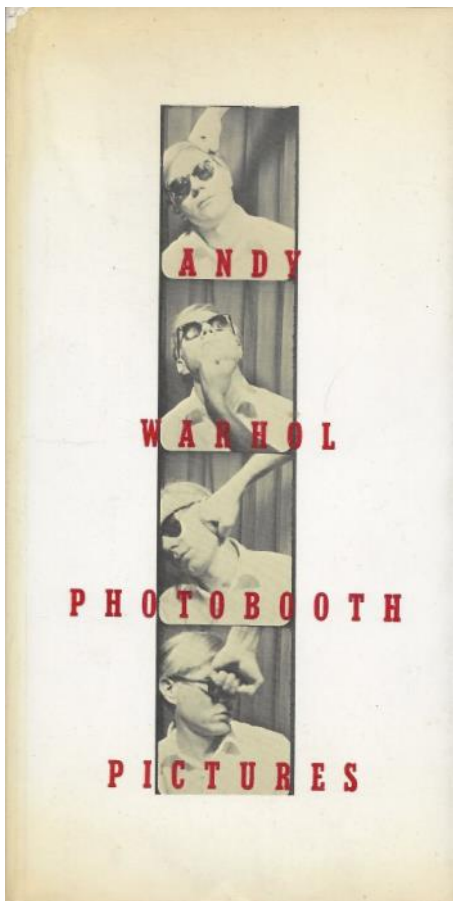
Ruff, ou Cindy Sherman, se sont emparées du dispositif pour retrouver cette intensité, jouer de l'automatisme, ou interroger leur identité. À travers une soixantaine d'artistes, 350 reproductions et des essais des meilleurs spécialistes, c'est cette esthétique du Photomaton que le présent ouvrage s'emploie à retracer." Additional texts by Ilse About, Martin Crawl, Nora Mathys, Brian Meacham, Giuliano Sergio, and Kim Timby. \$85



27. **[Photobooths, Photography]** Ratner, Brett; Robert Evans, intro. *Hilhaven Lodge: The Photo Booth Pictures*. New York: powerHouse Cultural Entertainment, Inc., 2003, first edition. Gray cloth with white spine and cover titles and a paper label on the front cover that mimics a photostrip, 17 by 26 cm, 215 pp. plus colophon, illus. Very good with some faint wear to the boards, light yellowing around the edges of the textblock, and light residue from a label or similar that was removed from the rear pastedown. A collection of photobooth strips taken in Hilhaven Lodge, the home of director and producer Brett Ratner. Included are images of Michael Jackson, Britney Spears, Heath Ledger, Heidi Klum, Shaquille O'Neal, Salma Hayek, Harvey Keitel, Jay-Z, John C. Reilly, Sean "P. Diddy" Combs, Paris Hilton, Chelsea Clinton, Philip Seymour Hoffman, and many more. \$30



28. **[Photobooths, Photography]** [Andy Warhol] Indiana, Robert; Tina Lyons; David Rimanelli. *Andy Warhol Photobooth Pictures*. New York: Robert Miller Gallery, 1989. Illustrated wraps, 13 by 26 cm, [234] pp. The book itself is very good with some bumping and wear to the head of the spine; the original printed acetate jacket is poor with scuffs and rubbing to the front and rear panels, and yellowing and chips to the spine panel, which is also split nearly the length of the spine. Published to accompany an exhibition of Warhol's photographs at New



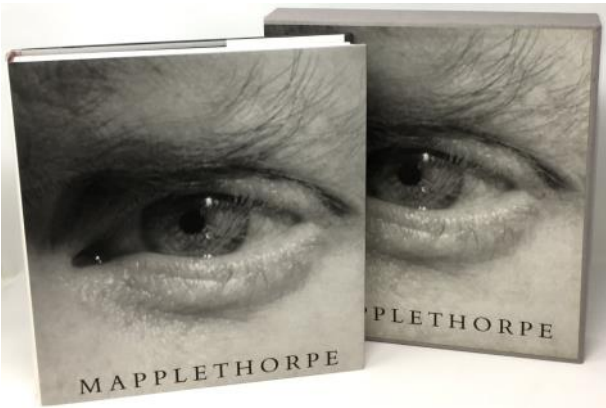
York's Robert Miller Gallery in 1989, this volume opens with an interview between Robert Indiana, Tina Lyons and David Rimanelli. Following the 13-page interview are 196 of Warhol's photobooth photostrips, including images of Edie Sedgwick, Gerard Malanga, John Giorno, Susan Bottomly, Jim Brodey, several of the original strips that were used to produce Edith Scull's famous portrait, several unidentified people, and Warhol himself. \$200

29. **[Photography]** Avedon, Richard; Francis Frith; Eugène Atget, et al. *Seven Complete Sets of Fotofolio Postcards*. New York: Fotofolio, c. 1980. Seven complete sets of 12 postcards (84 cards in total), 10.8 by 15.2 cm, each set with a title leaf, acetate co-

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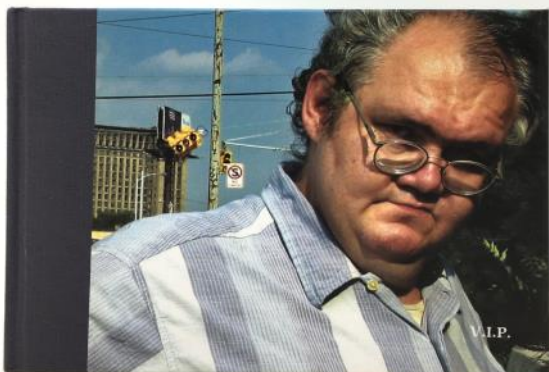
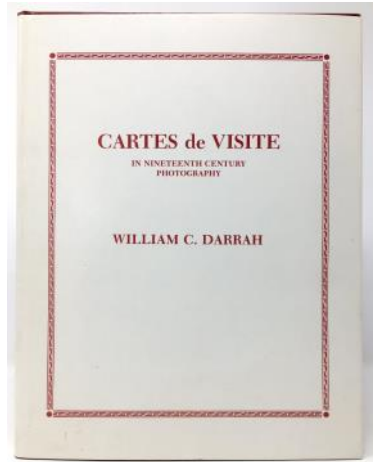


vers, and plastic binding clip. All are very good with faint edge wear. Sets include "From the Collection of Sam Wagstaff" (published in conjunction with a traveling exhibition organized by the Corcoran Gallery of Art, Washington D.C.), "Eugene Atget," "Bernice Abbott: New York: The 30's," "Early Photographs of Egypt, c. 1857" by Francis Frith, "Human Motion: Animal Locomotion: An Electro-Photographic Investigation of Consecutive Phases of Animal Movements, 1887" by Eadweard Muybridge, "Richard Avedon: Fashion," and "Richard Avedon: Portraits," including images of Marcel Duchamp, William S. Burroughs, Jean Genet, Jean Renoir, Isak Dinesen, and Marianne Moore. \$90



30. [Photography] Danto, Arthur C., essay. **Mapplethorpe**. New York: Random House, 1992, first edition. Hardcover with dust jacket, grey cloth with blind-stamped cover titles and silver spine titles, in heavy grey cloth slipcase, 29.5 by 30.5 cm, 382 pp., heavily illus. Near fine hardcover in near fine jacket; slipcase is very good with faint scuff marks and minor rubbing to one of the lower corners. A stunning collection housed in a beautifully designed, slipcased edition. From the front flap, "the definitive collection of Mapplethorpe's black-and-white photographs, drawing on the full range of his work, from the early Polaroids to the haunting self-portraits taken shortly before he died. It has been prepared in collaboration with the Robert Mapplethorpe Foundation, which was established by the artist to provide funds for AIDS research and photographic projects." \$100

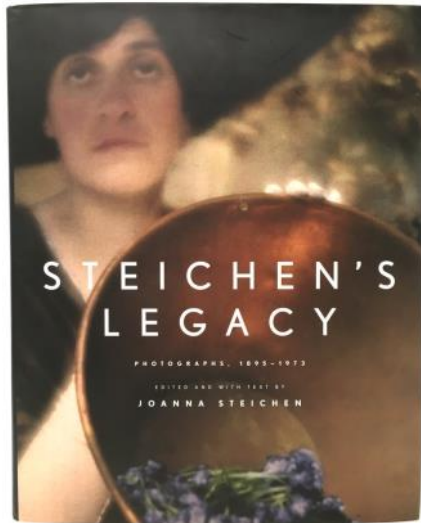
31. [Photography] Darrah, William C. **Cartes de Visite in Nineteenth Century Photography**. Gettysburg, PA: W.C. Darrah, Publisher, 1981, first edition. Hardcover with dust jacket, red faux leather with gilt spine and cover titles, 22 by 28.2 cm, 221 pp., well-illustrated. Near fine in a very good jacket. From the front flap: "This book is a comprehensive and authoritative history of cartes de visite, the most popular type of photographs in the nineteenth century. The narrative is divided into three parts: The History and Diversity of Cartes de Visite, a guide to seventy subjects that were extensively photographed in carte format, and The Documentation and Interpretation of Cartes de Visite. There are chapters on the photographer and his business, portraiture, portraits of celebrities, native peoples of the world, The Civil War, scenic cartes, and reproductions of works of art. There are 448 illustrations. The works of nearly a thousand photographers are cited in the book. The photographers are indexed alphabetically and geographically. There are also a subject index, bibliography, and footnotes. Cartes de Visite, a major contribution to the history of photography, will be useful to archivists, librarians, historians, collectors and others who are interested in photographica or history of photography." \$35



32. [Photography] Powell, Mark Alor. **Very Important Person [V.I.P.]**. Coyoacán, Mexico: Editorial Diamantina S.A., 2006, first edition. Hardcover, illustrated boards over blue cloth spine with silver spine titles, 21.8 by 14.7 cm, [172] pp., comprised entirely of color photographs followed by a title/location/date index. Near fine. Taken primarily in Mexico City and Detroit,



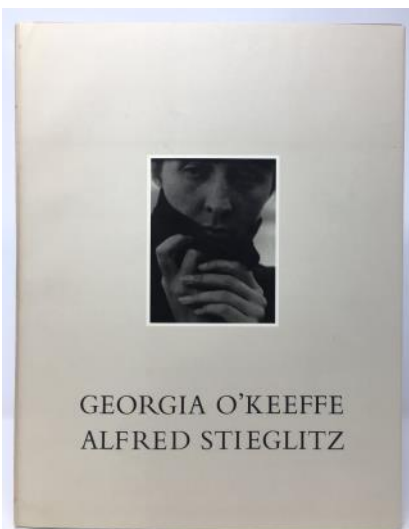
this volume focuses on Powell's images of indigent, down-and-out, unusual, and otherwise intriguing people. While the book itself has no text, the images certainly offer a commentary on the disparity of wealth, poverty, and our treatment, or lack thereof, of mental health issues. A striking, and up at times upsetting collection of photographs. Scarce hardcover edition. \$50



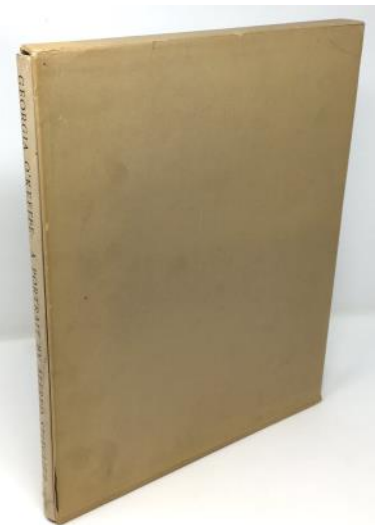
33. **[Photography]** Steichen, Joanna, ed. ***Steichen's Legacy: Photographs, 1895-1973***. New York: Alfred A. Knopf, 2000, first edition. Hardcover with dust jacket, brown cloth with gilt spine titles, 25 by 31.2 cm, xxxii 372 [2] pp., heavily illus. Fine in fine jacket. From the flaps: "A magnificent book—315 photographs by Edward Steichen, the man Auguste Rodin called 'the greatest photographer of his time.' This is the first gathering in thirty years of Steichen's photographs, spanning seven decades: the landscapes, the haunting studies of flowers, the portraits of friends and family, the still lifes and cityscapes. Here are fashion photographs taken during the fifteen years Steichen worked for *Vogue*. And here too are the breathtaking portraits he made for *Vanity Fair*: Colette, Noel Coward, Greta Garbo, Willa Cather, Isadora Duncan . . . William Butler Yeats, Henri Matisse, Thomas Mann . . . George Gershwin, Amelia Earhart, Franklin Delano Roosevelt (taken when he was governor of New York—a



standard pose, the decisive leader in his chair—but later, when FDR was president, cropped by Steichen to show the sad, serious face of a visionary acquainted with suffering). In a personal and illuminating text, Joanna Steichen writes about her husband's passionate views on photography; about how he moved away from painting (his understanding and support of modernism helped bring the movement to this country); about his experiments with abstraction; about the repercussions of commercial success in his life as an artist; about how he and Joanna first met (through the mischievous intervention of Steichen's brother-in-law, Carl Sandburg) and how their relationship changed as they became lovers, man and wife and, finally, artist and assistant. Joanna Steichen writes about Steichen's days as a colonel in World War I, in charge of aerial photography for the Air Force in France, and then as a captain in the Navy—past the age of retirement—in World War II, in charge of combat photography in the Pacific. She writes about his years as the European art scout for his friend Alfred Stieglitz, and of how Steichen later designed the gallery for the Photo-Secession's 291 and arranged exhibitions of the work of Matisse, Cézanne, Picasso and Brancusi, long before these names were known in America. And she writes about the couple's farm in Connecticut, which Steichen landscaped out of woods and rocks and hollows and photographed over the years, as well as the new hybrid of delphinium Steichen produced and the sunflowers he raised and studied through his lens." \$50



34. **[Photography]** Stieglitz, Alfred; Georgia O'Keeffe, intro. ***Georgia O'Keeffe: A Portrait by Alfred Stieglitz***. New York: The Metropolitan Museum of Art, 1978, first edition. Hardcover with dust jacket and slipcase, gray paper over boards with tan cloth spine and black spine and cover titles, 27.5 by 36 cm, not paginated, following an 11-page introduction by O'Keeffe are 51 full-page photographs by Stieglitz. The book itself is near fine with only a faint musty smell; the jacket is very good with some light sun fading on the spine panel and a dampstain at the foot of the spine; while fully intact, the slipcase is fair with heavy, uneven sun fading, some splits in the paper covering the boards, bumped corners, and light soiling. A very nice copy of this beautifully produced collection of Stieglitz's photographs of O'Keeffe taken from 1917 to 1930. From the front flap: "Georgia O'Keeffe and Alfred Stieglitz first met in the spring of 1916 at the New York Gallery



'291,' when she heard that he was giving her drawings their first public showing - without her consent. The following year Stieglitz began his portrait of Georgia O'Keeffe. His idea of a portrait was not just one photograph but a series of photographs that would be a portrait of the many aspects of a person. His portrait of Georgia O'Keeffe is one of the most complete and extensive portraits of a woman in the history of art." \$60

35. [Photography, Vernacular Photography] **A Collection of 770 Snapshots of Dogs.** A fascinating and entertaining assemblage of photographs featuring dogs of all sizes and varieties. While only a handful of images have locations and names noted, most of the images appear to be American, though several European dogs have wandered in. Of the 770 snapshots, 165 are dated, either by hand or in the print, and range from 1915 to 1974, with a single image from 1987. Most of the photos are from the 1930s to the 1950s. Black and white images account for 712 of the photos, with 58 color images. Most of the images are in very good condition, though some have edge wear, creases, chips, small tears, and broken corners, and 34 of the images have been trimmed. There are paper remnants—from being removed from albums at some point—on 176 of the photographs.



An amazing variety of images, with dogs on vacation, a dog on a horse, teeny-tiny dogs in the arms of well-dressed women, dogs on chairs, dogs pulling carts, show dogs posing, military dogs, dogs doing tricks, hunting dogs, hiking dogs, puppies, a boy and his dog on the first days of school, a wary mom introducing her newborn to the family boxer, dogs sleeping, lounging, and eating, lots of pictures of dogs as proud members of the family, and a yawning dog with his family and master – a Nazi officer. In many of the photos, dogs are the center of attention. They are being cradled, steadied by human hands, or gracefully posing with their family or on their own. But in many images the dogs are interlopers, wandering into the frame or demanding your attention, even when they are simply drawing your eye as they nap in



the background, living, as photographer Elliott Erwitt said, “on two planes at once, juggling the dog world against the human world.”¹ A wonderful collection of vernacular photography. \$2000

1. Erwitt, Elliott. *To the Dogs*. New York: D.A.P./SCALO, 1992, p. 7.





1933



1930

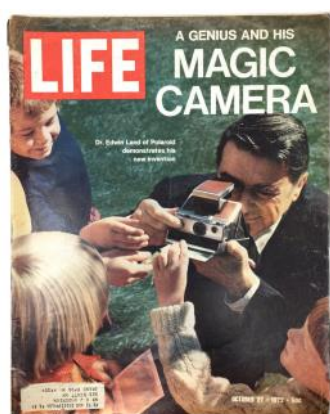


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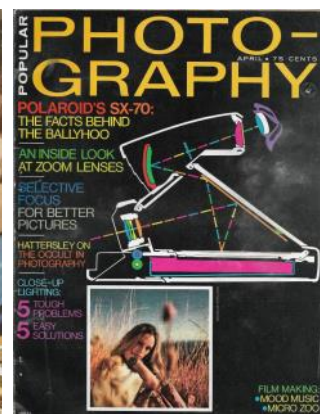




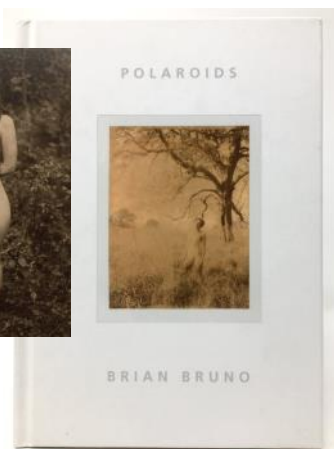
36. [Photography, Polaroid] Three Issues of *Life*, *Popular Science*, and *Popular Photography* Magazines with Polaroid Covers. Included are: *Life*, October 27, 1972, with a six-page feature “Dr. Land’s Latest Bit of Magic: A new Polaroid camera develops color pictures while you watch” (fair with cover wear and creases, a mailing label, and 4 cm cover splits at the top and bottom of the spine); *Popular Science*, January 1973, with a four-page article “Inside Story on the Pocket Polaroid SX-70 Camera: 10 Color Shots in 20 Seconds” (fair with cover and corner wear, rippling at the spine, a mailing label, and chips and wear on the spine, especially the tail end); and a scarce issue of *Popular Photography*, April 1973, with a 17-page feature, “Polaroid SX-70: The Facts Behind the Ballyhoo,” including “From the Inside Out,” “How the SX-70 Film Compares to Others,” and “The SX-70 as a Tool for Creativity” (fair with cover and corner wear, fingerprint smudging on the front cover, spine chips, and two coupons cut from single page at the back – no loss of articles). Despite condition issues, a good look at the SX-70 and the excitement it produced on its release. *Life*’s 1972 cover story of Land and his SX-70 brought the camera to the attention of a wide swath of Americans, and by 1973 several famous photographers were exhibiting work done with the device, including Robert Mapplethorpe, Charles Eames, and Eugene Richards.¹ \$50



1. Lombino, Mary-Kay, ed. *The Polaroid Years: Instant Photography and Experimentation*. Munich/London/New York: Vassar College and Prestel Verlag, 2013, pp. 42-43.

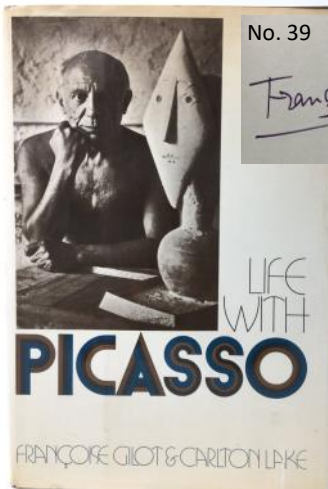


37. [Photography, Polaroid] Bruno, Brian. *Polaroids*. [Philadelphia]: Brunoroids, 2017. Hardcover with illustrated boards, 16 by 22.3 cm, [76] pp. A very good copy with light bumping at the head of the spine and a few tiny dents on the cover. Signed by Bruno on the leaf preceding the half-title. A collection of Polaroid images of 67 nudes taken with Polaroid Chocolate film. “[Chocolate] was only produced for a short period of time,” Bruno relates in the introduction, “before being discontinued in 2008 along with the winding down of Polaroid’s production of all instant film [...] The subject matter of this book is the nude body in natural surroundings. It proved to be the perfect pairing for this particular film stock which lent to a haunting and beguiling atmosphere to the captured form.” \$40



38. [Picasso] Cirici-Pellicer, Alexandre; F. Catalá Roca, photographs. *Esgrafiados de Picasso en el Colegio Oficial de Arquitectos de Cataluña y Baleares* [The Picasso Friezes in Barcelona]. Barcelona: Colegio Oficial de Arquitectos de Cataluña y Baleares, 1965, first edition. Hardcover with original printed mylar jacket, 24.3 by 22.4 cm, 27 pages of text plus 70 pages of black and white photographs. Tan, heavy weave cloth with grey spine titles and a design by Picasso in grey on the upper board, overwrapped with a heavy mylar jack with the titles in red on the front panel. Text is in Spanish, French, and English. Near fine with only yellowed pages and a Spanish bookseller label on the rear pastedown. The jacket shows light rubbing and faint yellowing. An essay on Picasso’s Barcelona friezes followed by photos of the buildings they embellish and images of Picasso’s sketches. \$40

39. [Picasso] Gilot, Françoise; Carlton Lake. *Life with Picasso*. New York/London/Toronto: McGraw-Hill, Inc., 1964, later printing. Hardcover with dust jacket, brown cloth over black cloth spine with white spine titles, 16 by 23.3 cm, 341 [1] pp. plus a 31-page center-section of photos. Hardcover is very good with some tiny smudges on the fore-edge of the textblock and a some faint drip marks on the top edge. The jacket is very good with some light yellowing, a 2 cm tear on the bottom edge of the front panel, and a small damp stain on the top edge of the rear panel. Boldly signed by Gilot on the ffep. From the front flap: “Gilot describes the exuberant, if exhausting, world she and Picasso new together—a world lit by the artists genius, threatened by his moods, and made glowingly alive on these pages. A gifted painter herself, Françoise Gilot not only painted with Picasso, but served as a model.

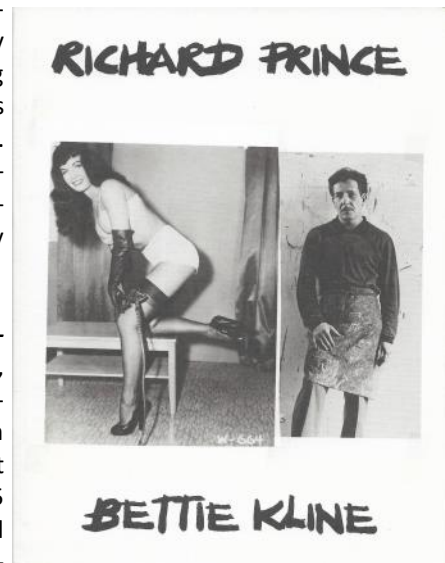


No. 39

Françoise Gilot

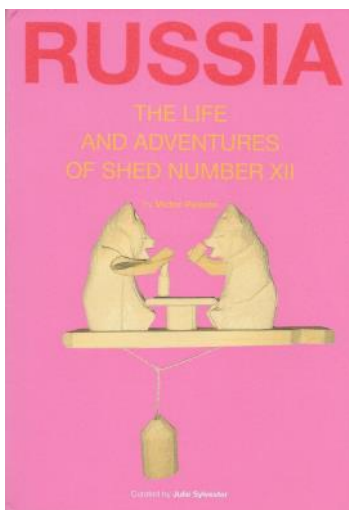
Watching him work, listening to him, and learning the relation between his thoughts and his heart, she gained immense insight into his genius. She throws light on his aesthetic philosophy, his views of other great artists both past and present, and his magnificent inventiveness, not only in painting, but in sculpture, etching, lithography, and poetry." \$50

40. Prince, Richard. **Bettie Kline**. Paris: Purple Institute, 2012. Perfect-bound wraps, 14.8 by 19 cm, [112] pp., illus. Fine. Originally published by the Gagosian Gallery in 2009, this scaled-down version was published in conjunction with the 20th anniversary of the fashion magazine *Purple*. An artist book by Prince based on the premise that Franz Kline used Irving Klaw's photos of Bettie Page – and possibly Page herself as a life, oft bound, model – as inspiration for his paintings. Kline and Klaw were friends and resided in the same building while Klaw was photographing the famous Page bondage images. This booklet pairs images of Page with very

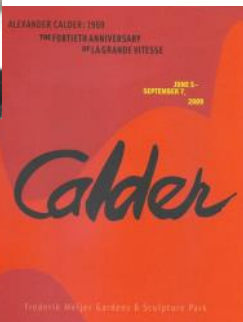
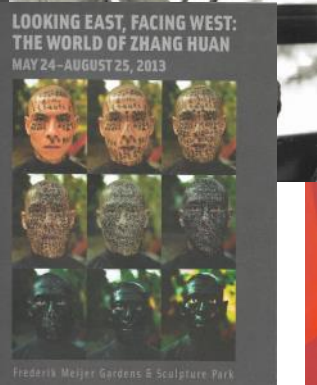
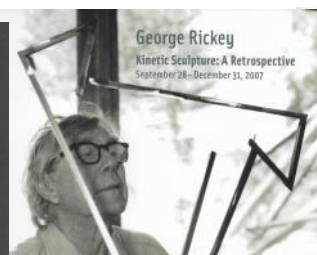


convincing paintings by Kline. Includes a Bettie Kline bookmark. \$60

41. [Russian Art] Pelevin, Victor; Julie Sylvester; Egor Larichev. **Russia: The Life and Adventures of Shed Number XII [Art Basel Miami Beach]**. Moscow: RIGroup/Hugo Boss, 2007, "Official Publication accompanying the RUSSIA Miami 2007 exhibition at the Collins Building, Miami Design District, December 3-10, 2007, in conjunction with Art Basel Miami Beach." Card wraps with French flaps, 15.5 by 22.5 cm, [176] pp., heavily illus. in full color. Unread copy with only light corner bumping. Contemporary Russian paintings, drawings, sculpture, and photographs by Natasha Struchkova, Oleg Golosiy, Aidan Salakhova, Sergey Bugaev Africa, Petr Denisenko, Vladamir Dubosarsky, and many more. \$35



42. [Sculpture] Frederik Meijer Gardens & Sculpture Park. **Collection of 20 Exhibition Guides from the Frederik Meijer Gardens & Sculpture Park in Grand Rapids, Michigan**. Grand Rapids, MI: Frederik Meijer Gardens & Sculpture Park, 2004-2014. Wraps, most measuring approx. 17 by 22 cm (the Segal brochure measures 12.5 by 13 cm), 8 to 22 pp. each, illus. Near fine to fine, with some faint soiling on the cover of the di Suvero booklet. A series of exhibit brochures and booklets from Meijer Gardens. Most are for sculpture exhibits and contain basic information, like maps of the grounds, event schedules, and graphics, though some include short interviews, biographies, poetry, etc., and most are well-illustrated. Exhibitions include: Magdalena Abakanowicz: The Drawings; Jonathan Borofsky; Alexander Calder: 1969, The Fortieth Anniversary of La Grande Vitesse; Lynn Chadwick: In Contact/Henry Moore: Master Printmaker; Degas in Bronze: The Complete Sculptures/Monet: The Gardener; Mark di Suvero; Spirit and Form: Michele Oka Doner and the Natural World; Laura Ford: Actual, Factual Fables; Looking East, Facing West: The World of Zhang Huan; Henry Moore: Imaginary Landscapes; David Nash: From Kew Gardens to Meijer Gardens; Beverly Pepper: Palingenesis 1962-2012; Jaume Plensa; Poetry & Sculpture: Poetry based on the works of sculpture



No. 42

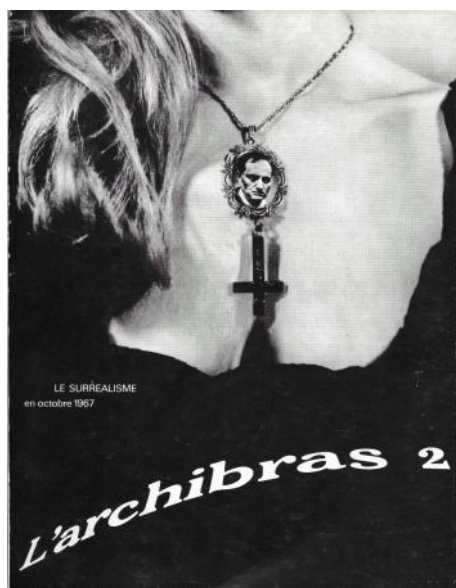
Jaume Plensa; George Rickey: Kinetic Sculpture: A Retrospective; George Segal: America; Body Double: The Figure in Contemporary Sculpture; Committed to Paper: Master Drawings and Prints by Sculptures; Sculpture Today: New Forces, New Forms; and Shattered: Contemporary Sculpture in Glass. \$45



No. 43

43. [Surrealism, Dada] Press Release Photo for *Dada, Surrealism, and Their Heritage Exhibition*. Chicago: Field Enterprises, Inc./Chicago Tribune, October 1968. Press photo, 20.5 by 25.4 cm. Near fine with faint surface wear and an agency stamp and handwritten notes on verso. A glossy black and white press photo for the “Dada, Surrealism, and Their Heritage” show organized by the Museum of Modern Art (New York), with stops at MOMA, the Los Angeles County Museum of Art, and The Art Institute of Chicago in 1968. The image features Marcel Jean’s “Horoscope” (1937) in the foreground and Bernard Schultze’s “Mannequin-Migof” (1967) in the background. Both works are pictured in the exhibition guide. \$75

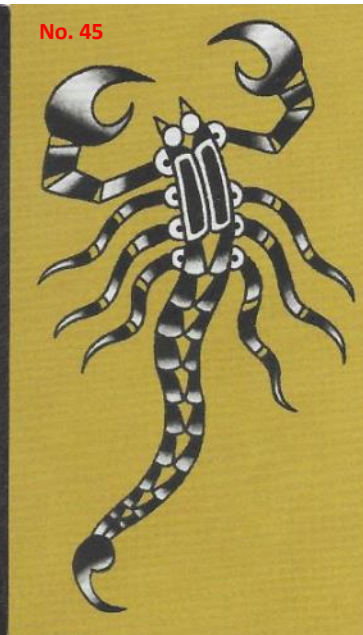
44. [Surrealism] Schuster, Jean, ed. *L'Archibras/Le Surrealisme Nos. 1, 2 and 3*. Paris: Le Terrain Vague, 1967-68. The first three issues (of seven) of *L'Archibras*, including issue 1 (April 1967), issue 2 (October 1967), and issues 3 (March 1968). Wraps, 21 by 27 cm, 79 [20] pp., 87 [16] pp., 93 [16] pp. Text is in French. All three have rubbing to the wraps and light corner wear. Issue two has a chip from the lower corner of the back cover. Short-lived but influential, *L'Archibras* helped shape the future of Surrealism after the death of André Breton in 1966. Art, poetry, and political commentary from Jean Schuster, Jehan Mayoux, Philippe Audoin, Annie Le Brun, Guy Cabanel, José Pierre, Ted Joans, Joyce Mansour, Alain Joubert, and many, many more. “L’ordre de la nuit, au désordre du jour...” \$60



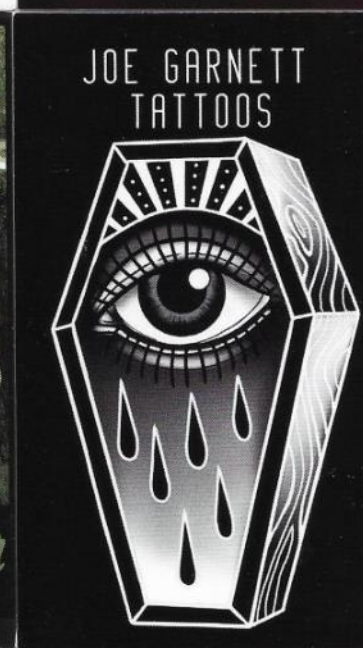
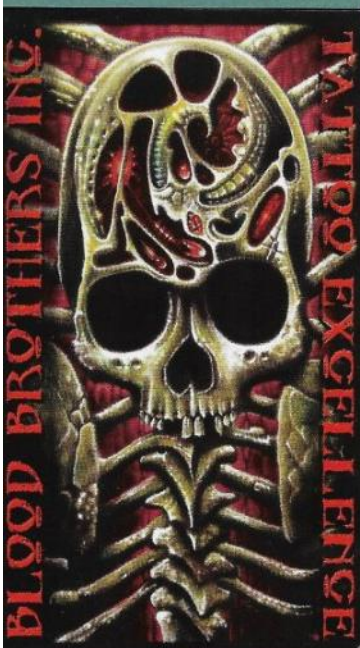
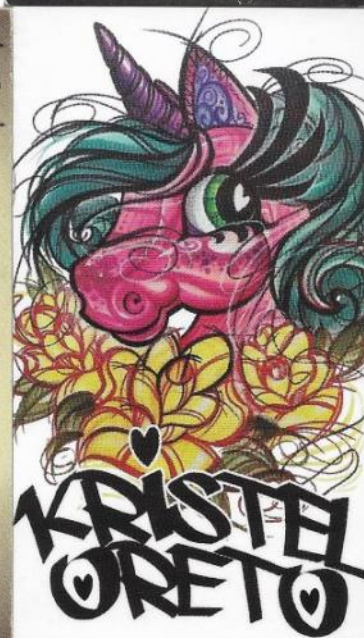
45. [Tattoos, Graphic Design] **Amazing Collection of Over 1,800 Contemporary Tattoo Artist Business Cards.** An impressive collection of 1,856 tattoo business cards from 49 states and the District of Columbia (lacking examples from only South Dakota). The bulk of the cards are from California, Florida, Georgia, Massachusetts, Minnesota, New Hampshire, New Jersey, New York, North Carolina, Pennsylvania, Tennessee, Virginia, and Washington; while a few states have only a couple cards, including Alaska, Idaho, Mississippi, DC, and Wyoming. The cards were originally arranged by state, with no further organization (they are not sorted by city or alphabetically). Following the states, there are sections for oversized U.S. cards (41), nomads (traveling artists) (4), unknown locations (9), and foreign artists (148). We have added simple tabbed dividers to aid in finding the sections. The cards are housed in three black 3-ring binders. Most of the cards are fine, with a handful of holograph corrections; the binders are fine. While a few older cards are mixed in, the collection primarily represents contemporary studios – late-1990s to current. The collection presents an amazing array of art including photos of actual tattoos, as well as drawings, paintings, digital, and graffiti art, as well as many imaginative and well-executed logos. While some of the cards use stock images—to my mind, not a great selling point for the artists’ skills—many of the cards employ a level of graphic design that surpasses even the cards used by graphic designers them-



AMY SHANDICK
PRECISELY VEILED
TATTOO



TATTOOS
LACH MCDUGALL
VENOM INK

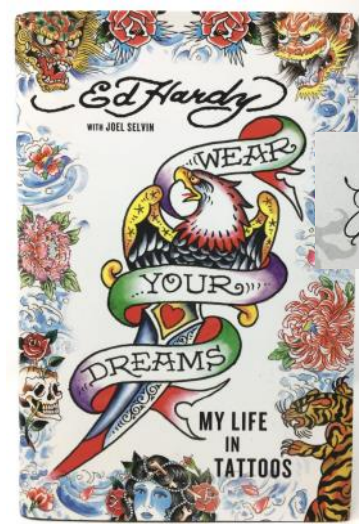


FU'S custom
TATTOO

CAT SPENCER
artist

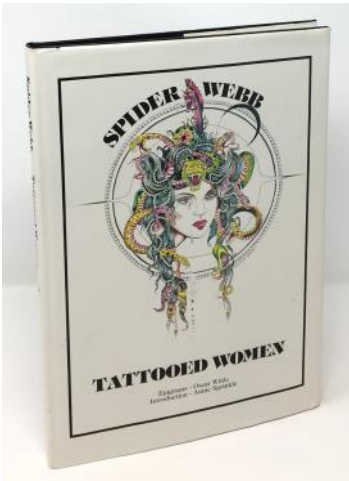


selves. As a teaching aid, this collection has many fine examples of what to do—and not do—on a business card. As a collectible, this set offers a glimpse into the trends and evolution of tattoo design, as well as a look at the traditional and contemporary arts that have intermingled in the tattoo world. Most of the cards are the standard 3 1/2 by 2-inch format, though some are square, oversized, or die cut, like the striking black and silver anatomical heart of Joslin Gay of Heart Shaped Affair. There are 3D cards, like Image Art Tattoo Works in Tennessee and Spaulding & Rogers Tattooing Equipment; plastic cards, like the vintage cards from Don's Tattoo Studio in San Antonio, Texas, and a gold on clear card from Empire Tattoo in Boston; a recycled card stamped on the back of a Dr. Pepper case; and even a wooden card from Lilith Tattoo in Seattle. There are no duplicates, but some cards from a single studio may be very similar. For example, a set of nine cards from Jack Brown's Tattoo Revival from Fredericksburg, Virginia, that mimic tarot cards; five cards from Unicorn Ink in Providence, Rhode Island, that resemble RPG cards with illustrations of each of the studio's artists; and a set of ten cards from Rose Tattoo Parlour in NYC, which feature a simple black rose and name of each resident artist. The international section includes artists from Canada, Spain, Argentina, Netherlands, Japan, Brazil, Britain, Taiwan, France, Russia, and several other countries. \$2000

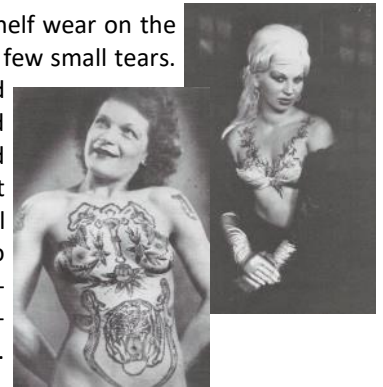


46. [Tattoos] Hardy, Ed; Joel Selvin. ***Wear Your Dreams: My Life in Tattoos***. New York: Thomas Dunne Books (St. Martin's Press), 2013, first edition, first printing. Hardcover with dust jacket, black cloth with red spine titles, 16 by 24.1 cm, illus. endpapers, 293 pp. plus 16-pages of color and black and white photos. Near fine with only faint signs of shelf wear – appears unread. Signed by Hardy on the half-title page, and dated in the year of publication. While he may be best known today for his eponymous line of T-shirts, cigarette lighters, shot glasses, and anything else that could be emblazoned with his designs—a merchandising ploy that he had little control over—Hardy is one of the great American tattoo artists and proponent of traditional Japanese designs. From the publisher: “In *Wear Your Dreams*, Ed Hardy recounts his genesis as a tattoo artist and leader in the movement to recognize tattooing as a valid and rich art form, through to the ultimate transformation of his career into a multi-billion-dollar branding empire. From giving colored pencil tattoos to neighborhood kids at age ten to working with legendary artists like Sailor Jerry to learning at the feet of the masters in Japan, the book explains how this Godfather of Tattoos fomented the explosion of tattoo art and how his influence can be witnessed on everyone, from countless celebs to ink-adorned rockers to butterfly-branded, stroller-pushing moms.” \$80

47. [Tattoos] Webb, Spider; Annie Sprinkle, intro. ***Tattooed Women***. Woodstock and Voorheesville, NY: R. Mutt Press with Spaulding and Rogers Mfg. Inc., 1982, first edition. Hardcover with dust jacket, black buckram with silver spine and cover titles, 18



by 26 cm, 140 pp., illus. The book is very good with only light shelf wear on the bottom edge; the jacket is very good with light edge wear and a few small tears. A collection of photographs—taken mostly in the 1950s and 60s—of tattooed women. Some with small, simple tattoos, and some with elaborate, full-body designs. Includes over a hundred full-page, black and white photographs, sprinkled throughout with epigrams by Oscar Wilde. Spider Webb is an old-school American tattoo artist, tattoo machine builder, author, and tattoo historian with a formidable collection of vintage tattoo photographs and machines. Annie Sprinkle is a sexologist, sex educator, author, and former sex worker and pornographic actress. \$50



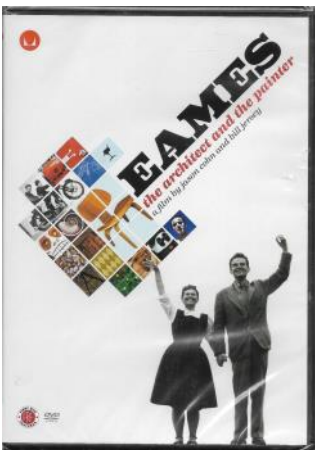
48. [Andy Warhol] *Andy Warhol: Fifteen Minutes of Fame, Selected Portraits 1964 – 1986 Exhibition Poster*. Detroit: Detroit Institute of Arts, 1989. Two-sided color poster, 60.8 by 46.2 cm. As

new. This poster features a double image of Mao with the exhibition title and venues along the bottom. Verso is a listing of portraits in the exhibition and an essay by Tara Robinson. The exhibition ran from September 1989 through July 1990 and toured Michigan venues, including the Grand Rapids Art Museum, Lee Hall Gallery (Northern Michigan University), Midland Center for the Arts, Kalamazoo Institute of Arts, Kresge Art Museum (Michigan State University), Art Center of Battle Creek, and the Detroit Institute of Arts. \$25



New Arrivals...

49. [Eames] Cohn, Jason; Bill Jersey, directors. *Eames: The Architect and the Painter*. [Berkeley, CA]: Quest Productions and Bread and Butter Films, 2011. DVD in original case, 84 minutes, color. Still sealed in shrink wrap, with a few tiny scratches on the case. This Peabody Award-winning documentary premiered theatrically in NYC at the IFC Center and

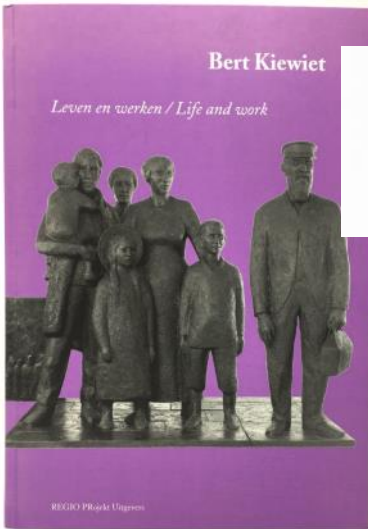


Los Angeles' Laemmle Theatres on November 2011 and saw its broadcast premiere on PBS American Masters a month later. From Bread and Butter: "EAMES: The Architect and the Painter is the first film about Charles and Ray Eames since their deaths and the only film that really endeavors to peer inside their collaboration, their marriage and the 'Renaissance studio' they created in a gritty warehouse in Venice, California. Family members and design historians help guide the story, while interviews with the junior designers swept into the '24-7' world of 'The Eamery' paint a fascinatingly complex picture of this husband and wife creative team. Narrated by James Franco, the film draws from a trove of archival material, primarily the stunning films and photographs produced in mind-boggling volume by Charles, Ray, and their staff during the hyper-creative forty years of the Eames Office." \$15

50. [Sculpture] Lieberman, William, intro.; Nancy Princenthal, essay. *Deborah Butterfield*. Chicago: Zolla/Lieberman Gallery, 2014. Wraps, 28 by 24.2 cm, 45 [1] pp., fully illus. in color. Near fine with only faint signs of wear to the wraps. A beautifully illustrated exhibition catalog featuring Butterfield's cast bronze and found steel horse sculptures, including images of her Washington Wood Studio/Greenhouse and Montana Steel Studio/Scrapyard. \$20



51. [Sculpture] Horstmann, Gerrit G.; Wim van der Beek; Bert Kiewiet. *Bert Kiewiet: Leven en Werken / Life and Work*. Amsterdam/Groningen: REGIO-

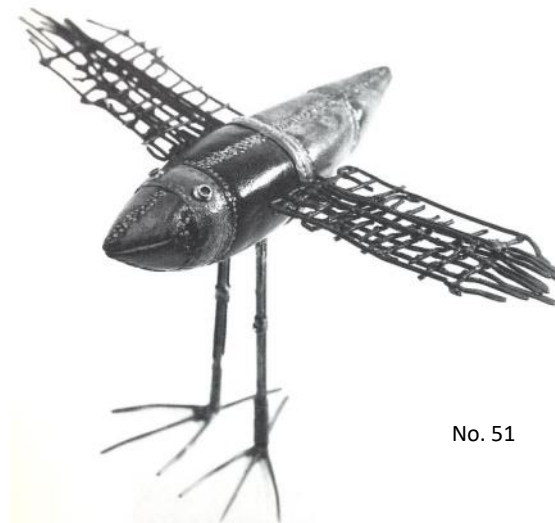
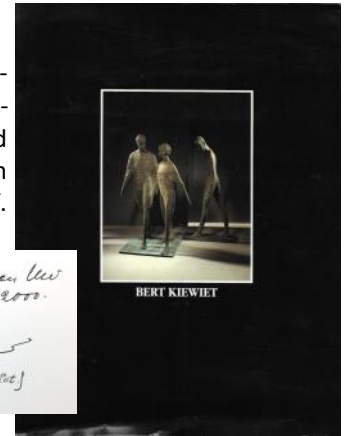


Projekt Uitgevers, nd (c. 2000). Hardcover with illustrated boards, 21 by 30.2 cm, 208 pp., heavily illus. in black and white. Text is in Dutch and English. Very good with only light yellowing around the edges of the leaves. Inscribed and signed by Kiewiet on the ffep, dated 2000. Bert Kiewiet (1908-2008) was a well-known Dutch sculptor whose most famous works depict scenes of everyday Dutch life. This volume not only takes a short look at the artist's childhood and evolution as an artist, it also presents an expansive view of his work, from his early experimentation with Surrealism and folk art, to the larger-than-life cast bronze sculptures that are his trademark. This volume includes two copies of a cardstock, single-fold promotional brochure that depicts eight of Kiewiet's sculptures in color. \$60

BERT KIEWIET
Bert Kiewiet
 (Bert Kiewiet)

52. [Sculpture] Galerie Bonnard. Bert Kiewiet. Nuenen, Netherlands: Galerie Bonnard, nd, though probably early 1990s. Staple-bound, glossy wraps with French flaps, 23 pp., illus. very good with light creasing and wear to the wraps, especially the bottom

edge of the front cover. The two-page introduction is in Dutch. Signed by Kiewiet on the first leaf. Bert Kiewiet (1908-2008) was a well-known Dutch sculptor whose most famous works depict scenes of everyday Dutch life. This scarce, undated exhibition guide is illustrated with a portrait of the artist and 15 full-page color photos of his cast bronze sculptures. This volume includes two copies of a cardstock, single-fold promotional brochure that depicts eight of Kiewiet's sculptures in color. \$35



No. 51

